



CATALOGUE OF THE  
PAINTINGS IN THE  
J. PAUL GETTY  
MUSEUM

BY BURTON B. FREDERICKSEN

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**158. PORTRAIT OF J. PAUL GETTY, Gerald Brockhurst**

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# PREFACE

THIS BOOK is the first of three volumes which altogether will comprise the first catalogue of the holdings of the J. Paul Getty Museum. It contains all the paintings belonging to the museum as of October, 1971, plus a few of the more important acquisitions made before the manuscript was submitted to the printer five months later. The volume dedicated to the Greek and Roman antiquities is expected to follow shortly, and the last volume will consist of the collection of French decorative arts.

These books are being published at a time of unprecedented expansion in the history of the museum and only one year before the projected opening of its new facility, a building many times the size of the present structure. For this reason, one might maintain that it is premature to publish a catalogue, knowing that it will be incomplete and out-of-date before it is even released. Indeed this same reasoning has for many years unhappily caused a number of American museums to refrain from issuing catalogues. In our case, there appears to be no end in sight to the present expansion, and the trustees have felt that some published record of a scholarly nature was needed to demonstrate the state of the col-

lection as it is now. An enlarged edition will be needed sometime in the future, but for the moment we are putting on paper what we own and what we have so far learned about it.

For the same reasons that one cannot at present sum up the growth of the collection, it is impossible to fully acknowledge here the contribution and generosity of the man who continues to make it all possible. The founder of the museum, Mr. J. Paul Getty, has given this country, and in particular the citizens of California, one of its finest private art museums; he has done so at a time when large collections of art objects of great importance are very nearly beyond the means of an individual, the funds needed to accumulate such pieces being available almost exclusively to the largest civic organizations. His collection is known, but its scope will become apparent only within the coming year; and more important, his collecting continues unabatedly. The fullest and most appropriate acknowledgment of Mr. Getty's generosity must be left for another place, but to the degree that it is now possible, his contribution is detailed here.

B. FREDERICKSEN, *Malibu, March, 1972*

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# INTRODUCTION

THE LAST PUBLICATION dealing with the paintings in the J. Paul Getty Museum was the *Handbook of the Paintings* written in the early 1960's and issued in 1965. It was brief with no mention of dimensions, provenance, or condition; and very few of the paintings were illustrated. There were thirty-four in all, the sum total of what was on exhibition at the time. Fifteen of them belonged to the museum; the remainder was on loan from Mr. Getty. The present book contains over 150 altogether (as well as two drawings), and all of them are the property of the museum. Since 1965, Mr. Getty has donated all but three of the works previously on loan, and everything else added to the collection has been either a new purchase or a gift by someone other than Mr. Getty. This catalogue also contains everything in reserve and those works lent out to other museums until the new museum building is completed. By 1973, most of the items included here will be on exhibit in Malibu.

It should also be noted that this catalogue does not include works in Mr. Getty's private collection, either on loan to us or in his home at Sutton Place. They are intended to form the contents of a separate booklet to be published later.

The character of the collection has obviously changed too since that handbook

of 1965. The paintings have traditionally taken second (or even third) place to the decorative arts and antiquities at Malibu, both of which were and still are of relatively more importance in their field. Nonetheless, the level of the collection has risen considerably in recent years; a number of very important pieces has been acquired, and a few areas are now represented that previously were not. Until recently there had been no Italian Trecento nor early Flemish works. Likewise, there were no Spanish pieces and only one French. Admittedly, there is still only one Spanish painting and very few early Flemish, but the representation in the other two areas is now quite respectable. Nonetheless, the strongest sections of the painting collection are still Renaissance Italian and Netherlandish baroque, just as they always have been, since they are still the most numerous and representative. In general, the collection has spread out and taken on new depth; but it has remained essentially an accumulation of old masters with few examples from the last two centuries, and it still demonstrates a predilection for classical or secular themes and for big and expansive compositions.

One other noteworthy characteristic of the collection has also remained constant. Mr. Getty has long considered its

educational value to be of prime concern, and it is intended that the collection and its new quarters will be utilized in a museology program to be coordinated with the local universities. This has, I believe, influenced the nature of the collection in that many individual pieces have been picked for their historical importance or the way in which they illustrate a period or theme or transition. It is not, generally speaking, just a collection of names nor of the most expensive paintings money can buy. It is a collection with numerous masterpieces but chosen with one eye to their historical context.

I have written an entry for every painting belonging to the museum as of October, 1971. A few entries—no more than five—have been added for works purchased since October; it was necessary to draw a line at some point, but it seemed desirable to insert at least the best of the very newest acquisitions before having to give up the manuscript. Needless to say, these latest entries have been written more hastily than the earlier ones; and as a rule the entries written for any object acquired within the last one or two years are not as complete as one might wish.

Work on this book was begun in late 1969 and started nearly from scratch. The museum files contained much basic information; more was obtained from using the Frick Library in New York, the Witt Library in London, and the photographic collections of the Rijksbureau voor Kunsthistorische Documentatie in The Hague. Originally it was intended to include only paintings in the collection as of the autumn of 1969, with the addition of a brief list of the newer acquisitions. When the latter group proved to be not

only more numerous than expected but, in many cases, more important than the original group, it was decided that an attempt must be made to document the newer pieces in a way more comparable to that of the earlier pieces, if not in the same length of time. This has been done, but it has been impossible to check some references, especially older sales catalogues; and in general many of the more time-consuming problems involving information not available in California have of necessity been left unsolved until a later date. The paintings affected by this, about a third of the total, are, once more, those acquired in 1970 and 1971.

I would like to acknowledge here my thanks and indebtedness to Miss Mildred Steinbach of the Frick Art Reference Library, who has continually aided me with questions that a scholar from California cannot answer on his own. I have also to thank the generosity of Mrs. Eleanor Riley of the library of the Los Angeles County Museum of Art. She has been the recipient of many calls for help, and she has yet to complain. Without her I would have needed much more time than I had. Also, Mr. William Landon of the Henry E. Huntington Library has aided me greatly by checking references in auction catalogues.

Lastly, I wish to thank Mrs. Ann Karlstrom, who has patiently edited, typed, and then retyped most of this catalogue. She has allowed me to change my mind, make insertions or additions, and in general to do as I wanted without throwing up her hands in despair. It is only because of such hard-working and efficient associates that one is able to accomplish anything at all.

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# Italian-Spanish

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## ANONYMOUS LUCCHESSE PAINTER, Late Thirteenth Century

### 1. THE CRUCIFIXION

Tempera on panel, 66 x 40.6 cm. (26 x 16 inches).

*Provenance:* Private collection, Rome; Thomas S. Hyland collection, Greenwich, Conn., 1959 and until 1970; bought by the Museum from Thomas Hyland, 1970 (acc. no. A70.P-46).

In mediocre condition. There has been some flaking and the paint is rather thin throughout.

This painting was first published in 1960 in an exhibition catalogue where it was referred to as Lucchese school, probably by Berlinghieri, and dated *ca.* 1250.<sup>1</sup> Offner is said to have concurred in attributing it to the Lucchese school and also in connecting it with Berlinghieri.<sup>2</sup> Later it was discussed at great length by Garrison, who concluded that it was most probably Lucchese, though not by Berlinghieri, and that it should be dated *ca.* 1275.<sup>3</sup>

#### Notes:

1. Exhibition at Notre Dame, *Art of the Romanesque*, 1960, no. 30.
2. Offner's verbal opinion is given in the catalogue of the *Exhibition of Italian Panels and Manuscripts . . . in Honor of Richard Offner*, Hartford, 1965, no. 12.
3. Edward Garrison in *Studies in the History of Medieval Italian Painting*, IV, no. 3/4, pp. 383-386. Garrison also discusses the iconographical as well as the stylistic characteristics of the painting.

## UGOLINO DI NERIO

His birth date is unknown. He is recorded in Siena between 1317 and 1327; Vasari gives the date of his death as either 1339 or 1349. He was evidently a follower of Duccio, but only one of his paintings is documented and all of the others are attributed merely on stylistic grounds.

### 2. ANONYMOUS BEARDED SAINT

Tempera on panel, 76.2 x 45.7 cm. (30 x 18 inches).

*Provenance:* Julius Böhler, Munich, until 1959; to Thomas S. Hyland collection, Greenwich, Conn., 1959 until 1970; bought by the Museum from Thomas Hyland, 1970 (acc. no. A70.P-47).

Condition is only fair; it has been much overcleaned.

The saint has no attributes except a book and cannot be identified, but he fits the type of St. Andrew (see the Andrew in Ugolino's polyptych in Williamstown).

In 1961 Maria Skubiszewska<sup>1</sup> related this painting to another in the National Museum in Poznan<sup>2</sup> which depicts St. John the Baptist. These two panels are the same size and format and apparently come from the same altar-piece. However, nothing is known about its commission.

The attribution of the Getty panel to Ugolino has been generally accepted.<sup>3</sup>

#### Notes:

1. In *Biuletyn Historii Sztuki*, XXIII, 1961, no. 1, pp. 27-28.
2. Poznan no. 546.
3. Besides the article by Skubiszewska mentioned in note 1, see also Berenson, *Italian Pictures of the Renaissance: Central and North Italian Schools*, I 1968, p. 438.; Zeri (verbally, 1970) also supported the attribution.

## BERNARDO DADDI

Very little is known about this artist, though he was a very important and influential follower of Giotto. He is recorded in Florence between 1312 and 1348, the year of his death. Dated paintings exist from 1328 until 1344. Most of his paintings were done for Florentine churches.

### 3. ARRIVAL OF ST. URSULA IN BASEL

Tempera on panel, 60 x 63 cm. (23 $\frac{5}{8}$  x 24 $\frac{3}{4}$  inches).

*Provenance:* Probably painted for the church of S. Orsola in Florence (constructed 1327) and most probably taken to the Convent of S. Agata when the nuns of S. Orsola moved there in 1435<sup>1</sup>; still recorded in S. Agata in 1757<sup>2</sup> and 1792<sup>3</sup>; collection of Countess Waldegrave, Strawberry Hill, from before 1879<sup>4</sup> and until *ca.* 1923; to Durlacher (dealer), London, *ca.* 1923<sup>5</sup>; to Adolphe Stoclet, Brussels, *ca.* 1923, and by inheritance to Mme. Michele Stoclet, by whom sold at Sotheby's, June 30, 1965, no. 18; to F. Mont (dealer), New York, 1965-1970; bought by the Museum from F. Mont, 1970 (acc. no. A70.P-53).

The condition is only fair. The painting has been severely abraded and the upper paint layer has been lost in places; the exact extent of this damage is uncertain.

Ursula is shown in the back of one of the two boats filled with her virgins. In the background is the legendary Pope Cyriacus in a boat filled with bishops. The city of Basel (or possibly Cologne) is shown on the right. The arms on the banner and stern of the ship are those of Ursula and the pope. The subject, though fairly common in northern Europe, is very rare in Tuscany and only two examples of it are known (see below).

Longhi was the first person to note that a panel of the same size representing the Martyrdom of St. Ursula in the Schweizerisches Landesmuseum in Zurich is a companion to the Getty painting and that the latter probably formed the left side of a triptych, the center of which would have been an upright Crucifixion, now lost.<sup>6</sup> This he deduced from a very free anonymous fourteenth-century copy in the museum in Arezzo.

The Getty painting carried an attribution to the Sienese school during the nineteenth century.<sup>7</sup> The earliest modern comment seems to have included the name of Orcagna,<sup>8</sup> and Coletti considered it a product of the Veneto-Romagnol school;<sup>9</sup> but in 1932 Berenson listed it among the works of Daddi, an attribution retained in his later lists.<sup>10</sup> Offner at first included it among works of the “remoter following” of Daddi,<sup>11</sup> but after Longhi’s article of 1950 he changed his mind and decided their general quality put both the Getty and Zurich panels closer to Daddi himself.<sup>12</sup> He dated them *ca.* 1343-1345, whereas Longhi, who was also the first to note that they are most probably from the church of S. Orsola, was inclined to connect them with the erection of that church, *i.e.* 1327.

The composition of both panels is somewhat unusual and adventuresome in the *oeuvre* of Daddi, but it remains to be seen whether this need necessarily exclude them.

*Notes:*

1. See Paatz, *Die Kirchen von Florenz*, IV, 1952, p. 560.
2. G. Richa, *Notizie storiche delle Chiese Fiorentine*, V, 1757, p. 285.
3. V. Follini-Rastrelli, *Firenze antica e moderna illustrata*, IV, 1792, p. 333.
4. Exhibited at the Royal Academy in 1879 (no. 183) by Frances, Countess Waldegrave, as Sienese School, *Scene from a Legend*. Countess Waldegrave is supposed to have stated that the painting was originally in the collection of Horace Walpole (d. 1797) at Strawberry

Hill and that she acquired it through inheritance with the house in 1824. I can find no substantiation for this as yet, and since the painting is still recorded in a Florentine church just five years before Walpole’s death, it seems wise to treat the claim with skepticism.

5. This information is given in Offner, *Critical and Historical Corpus of Florentine Painting*, ser. 3, IV, 1934, p. 170. The date given for the sale is evidently incorrect.
6. R. Longhi, “Un esercizio sul Daddi,” *Paragone-Arte*, 3, March 1950, pp. 16-19.
7. See note 4.
8. P. Bautier, in *Cronache d’Arte*, IV, 1927, p. 314, mentions Berenson’s attribution to Orcagna, which he accepts.
9. Coletti, “Sull’origine e sulla diffusione della scuola pittorica romagnola nel Trecento, I,” *Dedalo*, XI, 1930/31, pp. 311-312.
10. Berenson, *Italian Pictures of the Renaissance*, 1932, p. 165; and *idem*, *Italian Pictures of the Renaissance: Florentine School*, I, 1963, p. 52.
11. Offner, *Critical and Historical Corpus of Florentine Painting*, ser. 3, IV, 1934, p. 170.
12. *Idem*, ser. 3, VIII, 1958, p. 59.

#### NICCOLO DI SER SOZZO TEGLIACCI

A native of Siena and evidently a follower of the Lorenzetti. He was probably active by *ca.* 1350. A triptych in Siena is signed and dated 1362 by both Tegliacci and Luca di Tomme, with whom he apparently collaborated. He died in 1363.

#### 4. MADONNA AND CHILD WITH TWO ANGELS

Tempera on panel, 85.8 x 67.5 cm. (33¾ x 26½ inches).

*Provenance:* Prince Leon Ourusoff, Nice<sup>1</sup>; Julius Böhler (dealer), Munich, 1930<sup>2</sup>; Arthur Sachs collection, New York, 1932<sup>3</sup>; P. Cassirer (dealer), Amsterdam, 1934<sup>4</sup>; private collection, London<sup>5</sup>; Julius Böhler (dealer), Munich, until 1958; to Thomas S. Hyland, Greenwich, Conn., 1958 and until 1970; bought from Hyland for the Museum, 1970 (acc. no. A70.P-49).

In very poor condition. The entire panel has suffered extensive losses due to flaking and over-cleaning. The blue of the Virgin’s mantle is almost completely new. It is obvious that this is a fragment cut from a much larger panel which must have shown the Virgin full-length on a throne. It may have been cut because of its poor state.

Berenson in 1932 was the first to publish the painting, and he considered it a work of Luca di Tomme.<sup>6</sup> Shortly after, the figure of Tegliacci emerged as a collaborator of Luca’s, and a number

of paintings previously attributed to Luca were found to be the work of Tegliacci.<sup>7</sup> Perkins was the first to include the Getty fragment among these<sup>8</sup> (although as a joint effort), and his opinion has remained unchallenged until the present.<sup>9</sup> In its original state it must have been one of Tegliacci's largest and most important commissions.

The only panel painting by Tegliacci with a firm date is the altar piece of 1362 in Siena which was signed by both Luca di Tommè and Tegliacci. The Getty fragment has much in common with this painting, both in composition and style, and must be placed shortly before it in Tegliacci's career. Fehm dates it in the 1350's.<sup>10</sup>

*Notes:*

1. According to the catalogue of the exhibition *Italiaansche Kunst in Nederlandsch Bezit*, Amsterdam, 1934, no. 389.
2. According to S. Fehm, Ph.D. thesis on Luca di Tommè, 1971, no. 72. I have not been able to determine the source for this.
3. See Berenson, *Italian Pictures of the Renaissance*, 1932, p. 313.
4. See *Italiaansche Kunst . . .*, no. 389, lent by Cassirer. Bucci (in *Paragone-Arte*, 181, Mar. 1965, p. 60, note 3) states it was at Cassirer's at that time (*i.e.* 1965), which must, however, have been erroneous.
5. See *An Exhibition of Italian Panels and Manuscripts . . . in honor of Richard Offner*, Hartford, Wadsworth Atheneum, 1965, no. 28, p. 25.
6. Berenson, *Italian Pictures*, p. 313.
7. See especially C. Brandi in *L'Arte*, 1932, pp. 223-236.
8. F. Mason Perkins in Thieme-Becker, *Künstler-Lexikon*, XXXII, 1938, p. 502.
9. Recent bibliography includes: F. Zeri, "Sul problema di Niccolò Tegliacci e Luca di Tommè," *Paragone-Arte*, 105, Sept. 1958, p. 9; *idem*, in *Bollettino d'Arte*, 49, 1964, p. 232; Bucci, "Proposte per Niccolò di Ser Sozzo Tegliacci," *Paragone-Arte*, 181, Mar. 1965, p. 60, note 3; Berenson, *Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, I, 1968, p. 425.
10. Forthcoming article on Tegliacci.

## ANGELO PUCCINELLI

Evidently a native of Lucca. He is first recorded in 1379 in Siena and in Lucca again between 1382 and 1407. Neither his birth nor his death date is known.

## 5. ST. CATHERINE AND AN ANONYMOUS BISHOP SAINT

Tempera on panel, 80 x 51 cm. (31½ x 20 inches).

*Provenance:* Marguerite A. Keasbey collection, Morristown, N. J., until 1961 (sold Parke-Bernet, May 10, 1961, no. 7); F. Mont (dealer), New York, until 1964; to Thomas S. Hyland collection, Greenwich, Conn., 1964 and until 1970; purchased by the Museum 1970 (acc. no. A70.P-48).

In good condition except for some darkening in the flesh areas.<sup>1</sup> The panel has been cut both top and bottom at some time in the past, with the resultant loss of the arched top and the feet of the saints. It must originally have been the left wing of a triptych, but the other parts have never been found.

The female saint wears a crown and holds the palm symbolizing martyrdom. These attributes are not by themselves proof that Catherine is intended, but she is often shown in this manner. The male saint is shown as a bishop, and because of his dark color he has been taken to be a Negro. Zeri has tentatively identified him as a St. Moses, who lived in the fourth century in Egypt.<sup>2</sup> Zeri has also speculated that since Catherine was likewise an Egyptian, the triptych might have been painted for the Franciscan order which was involved in missionary work in northern Africa. Although this idea is very appealing, it is nonetheless far from certain.<sup>3</sup>

When sold in 1961, the Getty painting was called an anonymous work of the Veneto-Ferrarese school. Zeri was the first to correctly attribute it to Puccinelli,<sup>4</sup> and this has been generally accepted. Zeri dated it before 1350 because of its stylistic relationship to Puccinelli's altarpiece at Lucca representing the *Marriage of St. Catherine*, which is dated in that same year. Alvar Gonzalez-Palacios has more recently pointed out, however, that the date of the Lucca altarpiece is incomplete (as others had noted before) and that two or more digits are missing from it.<sup>5</sup> On stylistic grounds he dates it *ca.* 1380 and places the Getty fragment about 1385. This is more in keeping with Puccinelli's documented activity.<sup>6</sup>

*Notes:*

1. The reason for this darkening is not clear; it appears to be the result of oxidation and the use of a ground that has turned black, although Zeri (*Bollettino d'Arte*, 49, 1964, p. 235, note 11) specifically denies this. The same effect occurs in other works attributed to Puccinelli. See note 3.

2. F. Zeri, "Angelo Puccinelli a Siena," *Bollettino d'Arte*, 49, 1964, pp. 234-235.
3. The principal difficulty with the identification lies in the fact that St. Moses bishop is otherwise completely unknown to Italian art; moreover, his dark color is the only reason for naming him as such. It is more likely that his color is a result of oxidation (see note 1), an effect that can be seen in other works by the artist and in such places as the hands of St. Catherine.
4. Zeri, *idem*.
5. Alvar Gonzalez-Palacios, "Posizione di Angelo Puccinelli," *Antichità Viva*, X, 1971, pp. 3-9.
6. For recent discussions of the problem of Puccinelli's chronology and the date of the Lucca triptych, see Gonzalez-Palacios, *idem*; and *Museo di Villa Guinigi, Lucca*, 1968, pp. 145-148.

## PAOLO DI GIOVANNI FEI

He is known to have been the son of a blacksmith. His first mention in documents occurs in 1369 when he is listed as a member of the general council of Siena and described as a painter. He must therefore have been born at least twenty years prior to that. In 1370 and 1371 he is again recorded as active in Siennese politics, and in 1372 he was made a city prior. Similar notices exist for 1380, 1381 and 1382. The first certain record of his painterly activity is from 1387, but the work is now lost, as are all of his certainly documented (or datable) paintings. However, there is good reason to assume that a *Presentation of the Virgin* in Washington was done *ca.* 1398 for the Siennese cathedral, and a triptych in Naples can with some likelihood be dated to 1407/08. Various mention of Fei is made in civic records throughout the final two decades of his life: he died in Siena in 1411. No record of any trip outside the city is preserved. The name of his teacher is not known, but his works demonstrate the strong influence of Bartolo di Fredi.

### 6. MADONNA AND CHILD

Tempera on panel, 70 x 42 cm. (27½ x 16½ inches), arched top.

*Provenance:* Charles Loeser collection, Florence, prior to 1907<sup>1</sup> and until after 1924<sup>2</sup>; Dan Fellows Platt collection, Englewood, New Jersey, prior to 1932<sup>3</sup> and until sometime before 1947; Wildenstein (dealer), New York and London, *ca.* 1947<sup>4</sup> until 1969. Purchased by the Museum from Wildenstein's, 1969 (acc. no. A69.P-8).

From the condition of the gold around the borders, it is evident that the original frame had cusps around the arched top and that the present punching around the sides is modern. Otherwise, the painted surface appears well preserved, although the Virgin's blue mantle is probably much renewed.

It has invariably been recognized as a work of Fei since its first publication in 1907 by Perkins.<sup>5</sup>

The composition follows closely that of another painting in the Siennese Cathedral (fourth altar on the left, belonging to the Piccolomini) which is usually recognized as by Fei.<sup>6</sup> It is substantially different in technique, however; and if indeed by Fei it must have been done at another date in his career. None of Fei's paintings are certainly datable and the only two that can be dated with any probability (see biography above) are late in his career, 1398 and 1407/08.<sup>7</sup> It is exceptionally difficult, therefore, to say with certainty whether the Getty or Siena picture is the earlier. Nonetheless, the technique of the Getty painting is more refined and seems closer in character to his dated (*i.e.* late) works than the picture in the Siennese Cathedral. Perkins and Van Marle both assumed that the Siennese version was early and that the Getty painting came later.<sup>8</sup> Mallory, on the other hand, believes just the reverse.<sup>9</sup> He considers the Getty painting to be Fei's earliest and dates it in the late 1370's.<sup>10</sup> This he deduces from comparison to works of other artists and the iconographical traditions he sees there. The basis for this, however, is very slight and to this writer seems too insubstantial. On the other hand, no alternative dating can be offered.

#### Notes:

1. Published by F. M. Perkins, "Ancora dei dipinti sconosciuti della scuola senese," *Rassegna d'arte senese*, III, 1907, pp. 80-81, as in the Loeser collection.
2. Mentioned by Van Marle, in *Development of the Italian Schools of Painting*, II, 1924, p. 529, as still in the Loeser collection.
3. Mentioned by Edgell, in *A History of Siennese Painting*, 1932, p. 183, as in the Platt collection.
4. Exhibited at Wildenstein's, *Italian Paintings*, New York, 1947, no. 21.
5. Perkins, "Ancora dei dipinti sconosciuti della scuola senese," pp. 80-81.
6. First published by Perkins, *idem*, as Fei. Illustrated in Van Marle, *Italian Schools*, p. 530, fig. 339.

7. The attempt at dating some of Fei's works was made by Michael Mallory in *Paolo di Giovanni Fei*, Ph.D. diss., Columbia University, 1965, pp. 42-54, 64-66, 76, 227, and expanded in "An Early Quattrocento Trinity," *Art Bulletin*, XLVIII, 1966, pp. 85-89.
8. See note 6.
9. Mallory, *Paolo di Giovanni Fei*, pp. 42-54, 64-66, 76, 227. He dates the Siena painting ca. 1390.
10. *Idem*. See also *Art Bulletin*, LI, 1969, p. 46. Mallory states in his dissertation that it is cut down at the top and possibly on the sides. The presence of the ungilt areas beneath the original cusps clearly disproves this. These errors may have been the result of his having used a cropped photograph.

## MARIOTTO DI NARDO

Active in Florence. His first documented work is from 1394; his will is recorded in 1424. He painted numerous altarpieces in his native city, including many for the Cathedral, and he must also have had a large workshop.

### 7. SS. LAWRENCE AND STEPHEN

Tempera on panel, 99 x 76 cm. (39 x 30 inches); with the frame, 138.5 cm. (54½ inches); inscribed (on the base of the frame): SCS. LAURĒTIVS MTR and SCS. STEPHANUS MT

*Provenance:* Painted originally in 1408 for the church of Santo Stefano in Pane<sup>1</sup> (Borgo di Rifredi), where it remained until 1844<sup>2</sup>; to W. Davenport Bromley, London, 1844 until 1863 (sold Christie's, June 13, 1863, no. 156); to Watson, 1863; the Italian Church, Hatton Garden, London, 1893<sup>3</sup>; Old Master Galleries, Chiasso, until 1969; bought by the Museum from Old Master Galleries, 1969 (acc. no. A69.P-30).

In the roundel above is the Angel of the Annunciation.

The condition is good. There are a few small losses and the gold is somewhat renewed. At the time of acquisition the wings of the angels in the lower right corner were overpainted. The frame and spiral colonettes may not be original.<sup>4</sup>

This and the following painting were the wings of a polyptych (dated 1408) that originally stood in the church of Santo Stefano in Pane, near Florence. This is supported by the inscription on the central panel representing the *Coronation of the Virgin* (now in the Minneapolis Institute of Arts)<sup>5</sup> and the presence of St. Stephen in the left wing. The altarpiece is recorded as in Santo

Stefano in Pane in the seventeenth century.<sup>6</sup> The entire polyptych remained together until sometime after 1893 when it was exhibited intact in London;<sup>7</sup> by 1917 it had been dismembered.<sup>8</sup>

Besides the central panel and the two wings, the polyptych contained the following additional parts: the left pilaster, depicting (top to bottom) SS. Bartholomew (now Minneapolis no. 66.7), Francis (now Grand Rapids Art Museum), and Sylvester (same). On the right pilaster are (top to bottom) SS. Anthony (Minneapolis 66.7) and Dominic (Grand Rapids) and an anonymous bishop (same).

After having left Florence, the polyptych was attributed to the school of Orcagna<sup>9</sup> and then to Niccolò di Pietro Gerini.<sup>10</sup> O. Sirén in 1917 seems to have been the first to suggest the name of Mariotto,<sup>11</sup> and this attribution has not been challenged.<sup>12</sup> The proof of its original location was found in 1956.<sup>13</sup>

#### Notes:

1. See W. Cohn, "Notizie storiche intorno ad alcune tavole fiorentine del '300 e '400," *Rivista d'arte*, XXXI, 1956, p. 68. The source is a seventeenth-century manuscript called the *Sepoluario Stroziano*, Florence, Bib. Naz. Cod. Magliabecchiano, CI XXVI. 170, c. 80v. The subject of the painting is not given but the inscription is repeated exactly.
2. According to Waterhouse, quoted by Marvin Eisenberg in the *Minneapolis Institute of Arts Bulletin*, LV, 1966, p. 22, note 8. Unfortunately, the basis for the date is not given.
3. Shown in the *Exhibition of Early Italian Art from 1300 to 1550*, New Galleries, London, 1893/94, p. 9, no. 45, lent by the Italian Church.
4. It has not been finally ascertained whether the frames of the Getty wings are new. Eisenberg has stated that, excepting the base and its inscription, the Minneapolis frame is not contemporary with the painting (*Minneapolis . . . Bulletin*, p. 22, note 6). This detail is important in determining whether any parts of the polyptych are still missing, especially pinnacles.
5. No. 65.37, 131.7 x 68.5 cm. (51⅞ x 27 inches); with frame, 157 x 74.5 cm. (61⅞ x 29⅜ inches). The frame is inscribed: QUESTA TAVOLA FECE FARE LA CO(M) PANIA DE LA VE(R)GINE MA(R)IA ED S(AN)C(T)O STEFANO (P)ER LA(N)I(M)A DI CHI LA FACTO BENE O FARA MCCCCVIII. For an extensive discussion of the center panel and the relation of the altarpiece to the *oeuvre* of the artist, see M. Eisenberg, *Minneapolis . . . Bulletin*, pp. 5-24.
6. See note 1.

7. See note 3.
8. Parts of it, including the center panel and two parts of the pilasters, apparently belonged to Wildenstein already in 1917. (See Eisenberg, *Minneapolis . . . Bulletin*, p. 22, note 10.)
9. By Waagen, *Treasures of Art in Great Britain*, III, 1854, p. 372.
10. In the 1863 sale of the Davenport Bromley collection.
11. In a letter to Georges Wildenstein dated Oct. 12, 1917. See W. Cohn, "Notizie storiche . . .," p. 68; and Eisenberg, *Minneapolis . . . Bulletin*, p. 22, note 10. This letter is presumably in the Wildenstein files.
12. Accepted by Offner in *The Burlington Magazine*, LXIII, 1933, p. 169, note 4; and Berenson, *Italian Painters of the Renaissance: Florentine School*, I, 1963, p. 132.
13. See note 1.

## MARIOTTO DI NARDO

For biography, see preceding number.

### 8. SS. JOHN BAPTIST AND JOHN THE EVANGELIST

Tempera on panel, 99 x 76 cm. (39 x 30 inches); with the frame, 138.5 cm. (54½ inches); inscribed (on the base of the frame): SCS. JOHANNES. BSA and SCS. JOHANNES. EVA

*Provenance:* Same as preceding number (acc. no. A69.P-31).

For a discussion, see preceding entry.

## MASTER OF ST. VERDIANA

This artist, originally known as the Master of the Louvre Coronation, was active from approximately 1370/80 until 1410/15 in Florence. He seems to have begun in the tradition of Orcagna, but none of his works are dated.

### 9. ANNUNCIATION

Tempera on panel, 128.2 x 92 cm. (50½ x 36¼ inches).

*Provenance:* Said to have been at one time in Pienza<sup>1</sup>; R. Langton Douglas collection, London, before 1929 and until after 1930<sup>2</sup>; Julius Weitzner (dealer), London; to Heinz Kisters collection, Kreuzlingen, prior to 1967<sup>3</sup> and until 1971; bought by the Museum from Heinz Kisters, 1971 (acc. no. A71.P-21).

In excellent condition.

Earlier attributed to Giovanni del Biondo.<sup>4</sup> Richard Offner seems to have been the first (in 1929) to have attributed it to the artist now referred to as the Verdiana Master.<sup>5</sup> This opinion was later

supported by L. Bellosi<sup>6</sup> and finally published by M. Boskovits.<sup>7</sup> Boskovits has also suggested that it is a very late work by the artist, and perhaps the last known; he proposes a date of *ca.* 1410.

#### Notes:

1. According to a note on a photograph in the Kunsthistorisches Institut, Florence. See M. Boskovits, "Der Meister der Santa Verdiana," *Mitteilungen des Kunsthistorischen Instituts in Florenz*, XIII, 1967, p. 56, note 51.
2. An expertise by Offner (see note 5) in the museum files is dated April 18, 1929, and describes the painting as being in the Langton Douglas collection. The photograph in Florence (see note 1) says it was still there in 1930.
3. See Boskovits, "Der Meister der Santa Verdiana," pp. 56 and 58.
4. When in the Langton Douglas collection. See Boskovits, *idem*, p. 56, note 51.
5. Expertise dated April 18, 1929, in the Museum file. (The opinion was never published but see Boskovits, *idem*, p. 58.) In the expertise he connects it with the Louvre *Coronation* after which painting the artist was for a time known; he was later renamed the Verdiana Master.
6. L. Bellosi, "Da Spinello a Lorenzo Monaco," *Paragone-Arte*, 187, Sept. 1965, p. 34.
7. Boskovits, "Der Meister der Santa Verdiana," pp. 56 and 58.

## CENNI DI FRANCESCO

Active in Florence where he evidently was influenced by Agnolo Gaddi. He is documented there in 1415, and a signed painting with the date 1410 also exists. He also worked in Volterra.

### 10. POLYPTYCH WITH CORONATION OF THE VIRGIN AND SAINTS

Tempera on panel, inclusive height: 355.8 cm. (11 feet, 8 inches); center panel: 153.7 (176.5 including spandrels) x 72.4 cm. (60½ [69½ including spandrels] x 28½ inches); side panels: 127 x 77.5 cm. (50 x 30½ inches); pinnacles: 63.2 x 29 cm. (24⅞ x 11⅜ inches); predella: 29.2 x 233 cm. (11½ x 91¾ inches).

*Provenance:* Marchese della Stufa, Florence, until *ca.* 1914<sup>1</sup>; to Princess Eugenia Ruspoli, Rome and New York, *ca.* 1914 and until 1951<sup>1</sup>; by inheritance to her son-in-law, Prince Alexis Droutzkoy, New York, 1951<sup>1</sup>, and later to his wife, Princess Maria Theresa Droutzkoy; bought by the Museum from Princess Droutzkoy through French & Co., 1971 (acc. no. A71.P-31).

Above the Coronation in the center panel are two anonymous prophets holding illegible scrolls. On the left wing are the following saints: (first row, left to right) Michael, Benedict, John the Baptist; (second row) Ambrose, Zenobius; (third row) Margaret, Stephen, Peter, James Major; (fourth row) Apollonia, Andrew. The prophet in the medallion above is again unidentifiable. On the right wing are (first row) Sts. John Evangelist, Lawrence, Julian; (second row) Bernard, Nicholas; (third row) Anthony, Lucy, John Gualbert, Catherine; (fourth row) Mary Magdalen, Agnes. The prophet in the medallion above is, once more, unidentifiable.

The predella scenes include *St. Benedict Blessing the Stone*, *The Baptism of Christ*, *Death of the Virgin*, *Temptation of St. Anthony*, and *St. Lawrence in Limbo*. In the pinnacles are the *Annunciation* and the *Madonna and Child*. The Madonna is by a different though contemporary hand and cannot originally have been part of the ensemble. The figure of God the Father probably occupied the center pinnacle and must have been destroyed at some time.

The condition of the polyptych is relatively good in spite of flaking on some parts. The figure of Gabriel on the left pinnacle is not well preserved, and the wood is severely worm-eaten. The left third of the center predella section (*Death of the Virgin*) is completely new, and the two outside predella scenes are much damaged at the bottom.

At one time this work seems to have been attributed to the school of Orcagna;<sup>1</sup> it was mentioned by Zeri as a work of Cenni in 1963<sup>2</sup> but has remained unpublished until now. This attribution appears certain to be correct, and the painting must represent one of the artist's most important commissions.

*Notes:*

1. According to information on the photograph in the Frick Art Reference Library, New York, supplied by the previous owners.
2. Zeri in *Bollettino d'Arte*, 48, 1963, p. 255, note 5.

## JACOBELLO DEL FIORE

Date of birth unknown, but first recorded in 1394. Paintings exist from 1401 until 1436. He was

active in the general neighborhood of Venice and died in 1439.

### 11. MADONNA OF HUMILITY

Tempera on panel, 62.2 x 44.5 cm. (24½ x 17½ inches).  
*Provenance:* Possibly belonged to Jacob Heimann (dealer), New York<sup>1</sup>; Lewis Ruskin collection, Phoenix, until 1970; bought by the Museum from Lewis Ruskin, 1970 (acc. no. A70.P-36).

Somewhat damaged. An area of the Virgin's face, including the left eye, her nose and her mouth, was found to be modern restoration. Some parts of her mantle have suffered losses due to the severe craquelure, and the gold in the pattern is apparently renewed. An irregular strip along the bottom about 4 cm. (1½ inches) wide is also new. The remaining areas are better preserved.

This panel was previously attributed to Tommaso da Modena. The name of Jacobello del Fiore was connected with it by Fredericksen, and this was accepted by Zeri.<sup>2</sup> The restoration in the Virgin's face necessitates some hesitation, but the parallels with signed works by Jacobello make the attribution fairly certain.<sup>3</sup>

*Notes:*

1. According to Lewis Ruskin, who does not recall where he bought it.
2. Written communication, 1970.
3. Compare it, for instance, to such works as the two triptychs of 1421 and 1436 in the Venice Accademia.

## FLORENTINE SCHOOL, Second Quarter of the Fifteenth Century

### 12. SIEGE OF TROY

Tempera on panel, 43.5 x 165 cm. (17½ x 65 inches).  
*Provenance:* Acquavella Galleries, New York, 1940<sup>1</sup>; Bellini (dealer), Florence, 1953<sup>2</sup>; purchased by Mr. Getty from Bellini, 1953, and given to the Museum in 1970 (acc. no. A70.P-27).

The condition is relatively good for a *cassone* in spite of numerous small losses scattered throughout the painting. The gold (or silver?) leaf work on the armor has been lost. At the center where keys have repeatedly struck the surface (while the owners were opening the chest) the damage is

extensive. This area is now largely restoration.

In the center is the battle between the two armies, in the background is Troy, and on the right are Paris and Helen on horseback. On the left side is a tent within which is seated a man in armor holding a scepter and wearing a crown. This could feasibly represent Achilles, but it could also be Menelaus, or even Agamemnon, any of whom could be shown as king, and for each of whom textual support could be found. In favor of the identification as Achilles is the fact that he is shown in a tent, to which Achilles is supposed to have retired in anger over the loss of Briseis. The man with crossed arms before the tent could be interpreted as persuading him to return to the battle. However, since this is a *cassone* panel and originally intended as part of a wedding gift, the figure in the tent could be Menelaus. Since Helen is shown at the extreme right side, the appropriate figure on the left would be her husband, Menelaus, who was also one of the more prominent leaders of the Trojan expedition. Favoring Agamemnon as the king is the fact that he was the chief king in the Greek camp and would be the one to be shown directing the battle, if that is what this figure is doing. Achilles seems the most probable identification, Menelaus a bit less likely, and Agamemnon least so.

From its first publication in 1940, this painting has frequently been connected with the works of the so-called Anghiari Master, and occasionally with Paolo Uccello.<sup>3</sup> The attribution to Uccello has never been taken very seriously; but his influence is quite obvious throughout the painting, and there can be little doubt that this artist was one of the *cassone* painters working closest to Uccello's style. The attribution to the Anghiari Master is not so easy to discuss because it is difficult to define his *oeuvre*. Some art historians have begun to discard his name altogether, giving many of his paintings to other hands. The Anghiari Master is often described as being closer to Uccello than to the other *cassone* painters, such as Apollonio di Giovanni, and this is true of the painter of the Getty painting; but the Anghiari Master remains nonetheless too ill defined to perpetuate as author of this panel without serious reservations.

It is probable that *cassone* production in Florence was done primarily in large workshops, the

majority of whose members remains anonymous, and that individual panels were often the work of more than one artist. There is, in fact, not a single *cassone* that can without doubt be connected stylistically with the Getty painting in every part; many figures in other *cassoni* are similar, but the architecture or the landscape is different. At this point, therefore, it seems futile to try to define a certain hand as responsible for its style.

It might, however, be well to mention the few *cassoni* that show some, though not exact, parallels to the present painting: *Battle Scene*, presently attributed to the Florentine school, New Haven, Yale no. 33.61; *Soldiers Entering a City*, called anonymous Florentine, Bergamo, Accademia Carrara, no. 503; and *Battle Scene*, anonymous Florentine, Cincinnati Art Museum, 1933.9. These may all be products of the shop that created the *Siege of Troy*, and there are probably others.

#### Notes:

1. Included in the catalogue *Italian Paintings, XIV and XV century*, exhibition April 22 through May 22, 1940, at the Acquavella Galleries in New York, no. 17, no provenance or ownership given. However, when purchased from Bellini in 1953, the painting was stated to have been bought by them in 1935 from Count Trotti, Paris. Unless it was lent by Bellini to Acquavella in 1940, this would seem to be false.
2. See note 1. The painting was claimed by Bellini to have been included in the exhibition *Lorenzo il Magnifico e l'arte* in Florence in 1949, but it does not appear in the catalogue.
3. A. C., "Una fronte di cassone di Paolo Uccello," *Arte figurativa antica e moderna*, no. 7, 1954, pp. 28-29. As school of Uccello in Getty, *The Joys of Collecting*, 1965, p. 86.

## FLORENTINE SCHOOL, Mid-Fifteenth Century

### 13. BATTLE BETWEEN ROMANS AND GAULS

Tempera on panel, 42 x 130.2 cm. (16½ x 51¼ inches).

*Provenance*: Earl of Warwick collection, Warwick Castle, until 1968 (sold June 21, 1968, no. 57), bought in; London art market, 1969; Luigi Grassi (dealer), Florence, 1969 until 1971; bought by the Museum from Grassi, 1971 (acc. no. A71.P-43).

The condition is surprisingly good for a *cassone*. The sky has been somewhat improved upon, and the area beneath the keyhole is pock-marked. The armored figures were originally done in silver leaf which is now darkened or lost.

The scene is evidently not intended to represent a specific battle. The army to the left carries the banner of the Romans. The army to the right has a banner with a dragon on it, which seems to have been used as the standard of the Gauls.<sup>1</sup>

The artist is a Florentine active probably about mid-century. He shows the obvious influence of Uccello, including the latter's predilection for neat spatial arrangements, as did many *cassone* painters. The forms are relatively unadorned and the composition is very adept. Altogether it is very much apart from the tradition of artists such as Apollonio di Giovanni and his *cassone* workshop.

*Notes:*

1. See the *cassone* in Pisa (Schubring, *Cassoni*, 1926, no. 119) in which the standards are the same.

#### **GIOVANNI DI FRANCESCO (CERVELLIERA)**

In 1435 he was stated to be twenty-three years of age, so he was born about 1412. He was living in Rovezzano (a suburb of Florence) for at least sixteen years prior to 1435, at which time he moved to the Via Pietrapiana near S. Ambrogio in Florence. He became a master in the Florentine guild in 1442 and is recorded as still living near S. Ambrogio in 1457. The date of his death is uncertain: Vasari says he died in 1459; he may have still been active in 1462. Milanesi says that he was a student of Filippo Lippi in 1450 and reports a legal struggle between them that lasted until 1455. Vasari, on the other hand, says he was a student of Castagno. The only documented work by him is a fresco lunette in the Loggia degli Innocenti for which payments are recorded in 1458 and 1459. Another painting at Petriolo is dated 1453 but is not signed or documented.

#### **14. TRIPTYCH WITH THE MADONNA AND CHILD AND SS. BRIDGET AND MICHAEL**

Tempera on wood, painted surface of center panel: 141 x 72 cm. (55½ x 28¾ inches); side panels: 131 x 54 cm. (51½ x 21¼ inches).

*Provenance:* For probable early provenance, see below. First definitely recorded in 1910 when it belonged to the Galerie Sangiorgi in Rome<sup>2</sup>; it was still there in 1912<sup>3</sup>; Arthur Sambon collection, Paris, 1914 (sold Galerie Georges Petit, Paris, May 26, 1914, no. 221); to Count René Trotti (dealer), 1914; Duveen (dealer), New York, 1917<sup>3</sup> and still in his possession in 1950<sup>4</sup>; sold to Mr. Hugh Satterlee, New York, prior to 1963,<sup>5</sup> who retained it until 1967 (sold Sotheby's, July 5, 1967, no. 109); bought by the Museum from this sale, 1967 (acc. no. A67.P-1).

The condition of this triptych, as well as its history and attribution, is complex and difficult to follow. Old reproductions from 1914 and before show that the background once consisted of elaborate architectural niches<sup>6</sup> which have since been removed. This change evidently came about in the early 1920's after Duveen acquired the triptych and was carried out, according to the owner, because the architecture was modern, done probably in the nineteenth century.<sup>7</sup> The composition that was revealed was claimed to be the original. Longhi and others, on the other hand, have assumed that the architectural background was not recent and that it was added probably no more than four or five years after the first, supposedly in an attempt to modernize the painting.<sup>8</sup>

This point cannot now be settled conclusively, but it is this writer's opinion that the architectural background was overpainted that had been employed to hide the poor condition of the panels, and that Duveen's restorer did not remove any fifteenth-century paint. Old photographs in the Museum files show it both with the architectural background intact and with all restorations stripped; and for reasons that will be discussed at greater length in another place, one is faced with the probability that the present composition is the original one, albeit severely damaged and altered in many details.<sup>9</sup>

The only part of the painting that has escaped extensive injury is the face of the Virgin. Most of the other heads are less well preserved, and the figures have extensive restoration and losses. The background is largely ruined and is mostly reworked.

When first published in 1910, the triptych was attached to Baldovinetti.<sup>10</sup> Later in the Sambon collection it was sold as a work of the "school of Verrocchio." Berenson attributed it to a follower of Domenico Veneziano,<sup>11</sup> and it later was given to

Domenico himself.<sup>12</sup> In 1940 Longhi grouped it with other paintings which he attributed to an anonymous Master of the Three Archangels,<sup>13</sup> whom he later (in 1952) renamed the Master of Pratovecchio, an artist whom he likewise connected with the following of Domenico Veneziano.<sup>14</sup> However, in 1941 G. M. Richter published an article in which he called the triptych an important masterpiece by Andrea del Castagno;<sup>15</sup> this opinion was repeated in more elaborate form by Richter in his book on Castagno, published in 1943,<sup>16</sup> and was later supported by Langton Douglas, Maurice Brockwell and others.<sup>17</sup> Nonetheless, the attribution to the Pratovecchio Master was more generally accepted, and by the time of the painting's acquisition in 1967, the name of Castagno had been effectively dropped. In 1963 Berenson, evidently following Toesca, had attributed the triptych and some of the other works grouped under the name of the Pratovecchio Master to Giovanni di Francesco; but he expressed some doubts about this and received very little support.<sup>18</sup>

In spite of the continuing variance of opinion recorded above, there was by 1967 a consensus that the same artist that painted the Getty triptych had also painted a polyptych now divided between the church of S. Giovanni Evangelista at Pratovecchio and the London National Gallery.

In 1970, at the instigation of the compiler of this catalogue, a series of contractual references to the Getty triptych were found by Miss Sara Eckwall in the Archivio di Stato in Florence and published in that same year,<sup>19</sup> though their relevance to the painting in question was not then understood. These documents and their bearing upon the author of the paintings by the "Pratovecchio Master" will be more extensively published in another place;<sup>20</sup> but they prove with reasonable certainty that the painter of the Getty triptych, and therefore also of the Pratovecchio altarpiece, was indeed Giovanni di Francesco.

The documents show that in 1439 "Giovanni da Rovezzano" was contracted to paint an altarpiece for the Brigettine Convento al Paradiso near Bagno a Ripoli. It was to contain a Madonna and Child in the center, St. Bridget on the left, and St. Michael on the right, which corresponds to the composition of the Getty triptych.<sup>21</sup> It was also to have a predella, which included depictions of

Hell and Paradise; this is now lost. Some details of the left wing depicting St. Bridget do not agree with the present painting, but these do not prevent us from identifying the triptych for the Convento al Paradiso with the Getty triptych.<sup>22</sup>

The artist, Giovanni da Rovezzano, is almost certainly the same as Giovanni di Francesco Cervelliera, who is known to have lived at Rovezzano until 1435 (see biography).<sup>23</sup> There were other artists with the name of Giovanni di Francesco active in Florence at the time, and some points of the present artist's life are problematical; but there is no serious reason to doubt that he was the author of most, if not all, of the paintings formerly attributed to the Master of Pratovecchio, as Berenson had already hesitantly implied. These are evidently the paintings produced during his association with Filippo Lippi and precede his association with Castagno. A logical progression can also be followed in them.

#### Notes:

1. Included in *Catalogue des Objets d'Art Ancien pour l'Année 1910*, no. 1. A note is also included, stating that the triptych was "*provenant du Chateau de Badia*." In later years claims were made that the triptych had belonged to the dealer "Fungini" in Perugia in 1880, and that from him it had been acquired by Charles Fairfax Murray and then the collector Galli-Dunn in Florence, by whom it was sold to Sangiorgi. "Fungini" seems to have been an invention in order to achieve the same origin for the triptych as that of the predella sections by "Castagno" that Duveen was trying to connect with the triptych. The triptych was not in the sale of the Galli-Dunn collection in May, 1905, at the Galerie Sangiorgi. See Langton Douglas in *The Art Quarterly*, 1945, pp. 287-288; M. Brockwell in *The Connoisseur*, August 1951, pp. 8-9; and M. Davies, *The Earlier Italian Schools* (National Gallery Catalogues), second ed., 1961, p. 139, note 8.
2. Included in *Catalogue des Objets d'Art Ancien pour l'Année 1912*, no. 1. It can also be seen on the back wall in the "Salle des Faiences" in the 1913 catalogue, but it is not included in the catalogue proper.
3. A letter from Berenson at I Tatti to "Messrs. Duveen," dated April 5, 1917, congratulates them on their purchase and discusses the attribution. A copy is in the Museum files.
4. A communication from Brockwell to Duveen dated March 27, 1950, discusses at length the provenance; this formed the basis of his article in *The Connoisseur*, August 1951, pp. 6-9, 56. In this article the location of the painting is given as the Sangiorgi collection, Rome, implying that it still belonged to Duveen, since he

- was obviously avoiding using the name of the actual owner.
5. Listed by Berenson, *Italian Pictures of the Renaissance: Florentine School*, I, 1963, p. 88, as belonging to Satterlee.
  6. In the Sambon sale catalogue of 1914, and also the Sangiorgi catalogues of 1910 and 1912. The files of the Museum also contain two good photographs taken before the cleaning.
  7. This is mentioned in a letter dated February 14, 1966, from Edward Fowles of the Duveen organization to E. K. Waterhouse. He also states that the painting was cleaned under his supervision.
  8. Longhi in *Paragone-Arte*, 35, November 1952, pp. 28-29; see also Richter in *Art in America*, October 1941, pp. 187-192; and *idem*, *Andrea del Castagno*, 1943, pp. 11-12.
  9. It is my intention to publish photographs of the painting in its unrestored and original condition, along with a thorough examination of the painting, in a forthcoming issue in the *Publication* series of the J. Paul Getty Museum.
  10. Sangiorgi Catalogue, 1910 (see note 1).
  11. In a letter to Duveen of 1917 (see note 4).
  12. See advertisements in *The Burlington Magazine* for the Satinover Gallery, New York, August 1920, February 1921 and August 1921. I assume that the Satinover Gallery had some connection with Duveen; it seems to have existed between 1916 and 1921.
  13. In *Critica d'Arte*, V, 1940, p. 100.
  14. In *Paragone-Arte*, 35, November 1952, pp. 28-29.
  15. Richter in *Art in America*, October 1941, pp. 187-192.
  16. Richter, *Andrea del Castagno*, pp. 11-12.
  17. Langton Douglas in *The Art Quarterly*, 1945, pp. 187-288; Maurice Brockwell in *The Connoisseur*, August 1951, pp. 6-9; and various expertises in the Duveen files including those by Swarzenski, Suida and Lionello Venturi.
  18. Berenson, *Italian Pictures*, p. 88. E. Fowles in a letter to E. K. Waterhouse (Feb. 24, 1966) says that P. Toesca had suggested Giovanni di Francesco, and that Berenson had followed him. Waterhouse (in a letter to Fowles, Feb. 10, 1966) states that "from the photographs of the . . . frescoes on the Innocenti Hospital which are by Giovanni di Francesco, it seems to me quite likely he and the Pratavecchio Master are the same." See also Davies, *Earlier Italian Schools*, p. 523.
  19. Sara Eckwall, "Birgitta utdelande klosterregeln," *Konsthistorisk Tidskrift*, 1970, pp. 169-170.
  20. See note 9.
  21. The contract and the description read as follows: "Adì primo di novembre 1439 detto Giuliano dette affare detta tavola a un suo nipote che a nome Giovanni da Rovezzano, dipintore la quale detto Giovanni tolse a'ffare et dipingere. Nel mezzo la nostra donna col bambino in collo, et da vn de latj Sta Brigida ritta, con fratj et suore ginocchonj dappiè, con due librij in mano, che dia loro la regola, et così e fratj elle suore la piglione e da capo di Sta Brigida sia el nostro singnore et nostra donna con a[n]giolj intorno che'lle (che li) palino (ballino) et dall'altro lato Santo Michelangiolo che pesi l'anime et nella predella la . . . et Paradiso con molti angiolj e anime che ballino insieme. E l'altra metà lonferno che martorezzino l'anime in diversi modi et debala fare bella e metterla d'oro e d'ariento (d'argento) dove bisognasse, et di colori fini e azurro holtrammarino et d'è rimesso al pregio nel sopradetto Giuliano, non passando la somma di fiorinj quaranta denari computando la tavola che costò fiorinj sei et detto Giuliano gli promisse tutto quello m'avesse a dare per insino a questo di che indi grosso sono circha a fiorinj ventidue o più. Posto per memoria ouero per ricordo alle ricordanze a fo X 91 . . . a cancello.
  22. Note that the left wing is described as showing St. Bridget with Christ, Mary and angels above, none of which are now there. Also, there were monks and nuns at her feet. It must be remembered that this was a contract, and that the execution of the altarpiece might have differed in details. Less likely is the possibility that the severe cleaning of this panel has removed all trace of the other figures. They would have to have been, in any case, very small and cramped for the panel, and it is probable they were deliberately omitted.
  23. For a discussion of this problem, see Mirella Levi d'Ancona, *Miniatura e Miniatori a Firenze dal XIV al XVI secolo*, 1961, pp. 144-147.

## PAOLO UCCELLO

Born *ca.* 1397 in Florence. He worked under Ghiberti as a young man but was active as a painter by 1415. Most of his work was done in Florence, but he traveled also to Venice, Padua, and Urbino. He died in Florence in 1475.

### 15. MADONNA AND CHILD

Tempera on panel, 47 x 34 cm. (18½ x 13⅜ inches).  
*Provenance:* Rev. J. Shine collection, Dublin; Sestieri (dealer), Rome, prior to 1954<sup>1</sup> and until 1959; to Thomas S. Hyland collection, Greenwich, Conn., 1959-1970; purchased by the Museum from Thomas Hyland, 1970 (acc. no. A70.P-44).

In relatively good condition. There are a few minor losses and repairs.

This small panel was first published in the catalogue of the exhibition *Mostra di quattro*

*maestri del primo rinascimento* in 1954.<sup>2</sup> It was there given to Uccello, an attribution said to have been accepted by Longhi, Toesca, and Salmi and since then supported by L. Berti,<sup>3</sup> F. Zeri,<sup>4</sup> and Tomasi.<sup>5</sup>

Opinion has not, however, been unanimous in this. Berenson gives it to Giovanni di Francesco,<sup>6</sup> an artist to whom he ascribes the paintings of the so-called "Karlsruhe Master," who supposedly worked close to Uccello and is held by many to be Uccello himself. The panel is certainly not by Giovanni di Francesco, however. Parronchi attributed it to Uccello's daughter, Antonia, whom he identifies with the Karlsruhe Master.<sup>7</sup> Pope-Hennessy believes it to be a late work by the Karlsruhe Master.<sup>8</sup>

All of these opinions relate the painting to Uccello, and there is no doubt that the author was either Uccello or someone working very close to him. He is also certainly the same person who did the various works attributed to the "Karlsruhe Master,"<sup>9</sup> and the divergence of opinion depends upon whether one accepts the Karlsruhe Master as Uccello himself or as an anonymous assistant.

Besides the works of the Karlsruhe Master, the Getty painting is closely related in style to a group of late works by Uccello, namely the *Hunting Scene* in Oxford and *The Profanation of the Host* in Urbino, both of which have similar figures and landscapes in the same vein. The *St. George and the Dragon* in the London National Gallery has a very similar swirl of clouds in the sky; the trees with their curious geometric arrangement occur in such works as the *St. George* in the Musée Jacquemart-André; and the grass seen in the near background can be found in many works such as the *Battle of San Romano* in the Uffizi. All of these works are datable between the mid-1450's and the mid-1460's, and the Getty painting is to be dated during this same period.<sup>10</sup>

*Notes:*

1. Exhibited in the Palazzo Strozzi, *Mostra di quattro maestri del primo rinascimento*, 1954, no. 24 bis, lent by Sestieri.
2. See note 1.
3. L. Berti, "Una nuova Madonna e degli appunti su un grande maestro," *Pantheon*, 19, 1961, p. 304.
4. Correspondence in the Museum files in support of the purchase, 1970.

5. L. T. Tomasi, *L'opera completa di Paolo Uccello*, 1971, no. 44.
6. *Italian Pictures of the Renaissance: Florentine School*, I, 1963, p. 87.
7. A. Parronchi, "Due note para-Uccellesche," *Arte antica e moderna*, 30, 1965, p. 178.
8. J. Pope-Hennessy, *Paolo Uccello*, 2nd ed., 1969, p. 170.
9. For a list of the works generally connected with this name, see Pope-Hennessy, *Uccello*, p. 168.
10. Toesca (undated expertise) dates it, however, prior to 1436. Longhi (expertise, 1953) states that he thinks it is an early work, done ca. 1445. Salmi (expertise, 1953) dates it 1455/66.

### Attributed to DOMENICO DI MICHELINO

Born in 1417, he was Florentine and much influenced by Fra Angelico and Pesellino. His only documented work is a large painting of Dante in the Florence cathedral done in 1465. He died in 1491.

#### 16. GOD THE FATHER WITH ANGELS

Tempera on panel, 20.3 x 49 cm. (8 x 19¼ inches).

*Provenance:* Art market, Bergamo, until 1963; to Thomas S. Hyland collection, Greenwich, Conn., 1963 and until 1970; bought by the Museum from Hyland, 1970 (acc. no. A70.P-51).

Apparently in fair condition.

Not known to have been previously published. At the time of acquisition, it was given to the Florentine School of the fifteenth century. The attribution to Domenico di Michelino is proposed here on stylistic grounds.

This small panel is almost certainly a fragment cut from a *cassone*. Its place in the original composition can be seen in similar *cassoni* such as that by Pesellino in the Gardner Museum in Boston<sup>1</sup> in which the last episode of the *Trionfi* of Petrarch, *Eternity*, is shown as God the Father with angels above the earth and seated on a striated formation like a rainbow. The lower part showing the earth has been cut from the Getty fragment. Other parts of the same *cassone* have not, however, been identified.

*Notes:*

1. See also the *cassone* attributed to Andrea di Giusto formerly in the Burns collection, London (Schubring, *Cassoni*, 1926, no. 908, plate CXCII).

## FRANCESCO DI GIORGIO MARTINI

Born in Siena in 1439. He was probably a student of Vecchietta. His first documented work is a wooden statute of 1464, but there are also some manuscript illustrations that can be dated at this time or slightly earlier. His principal activity as a young man was as a painter, and a large part of his *oeuvre* consists of *cassone* paintings, done most probably during the 1460's and into the first half of the next decade. From *ca.* 1470 until 1475 he had an association with Neroccio de' Landi. In 1475 he went to Urbino where he worked for the ducal court, mostly as architect and sculptor; after this time he seems to have painted very little. Ten years later he returned to Siena, but he traveled often (to Milan, Naples and Rome) because of his fame as architect. He died in Siena in 1501.

### 17. TRIUMPH OF CHASTITY

Tempera on panel, 37 x 121 cm. (14½ x 47⅝ inches); with end sections: 167.5 cm. (66 inches). Inscribed around the heads of the swans (?): A(P)VD NN (left) and MNQVRA (right) These may be new; both sections are regilt and the calligraphy is very crude.

*Provenance:* Pardo Gallery, Paris, until 1957; purchased from the Pardo Gallery, 1957 (acc. no. A57.P-2).

The condition is poor throughout. There is extensive retouching stippled in over the entire surface to such a degree that it is difficult to distinguish original work from new. The losses are not due to flaking but rather abrasion, a condition common to all of this artist's *cassone* paintings.

The scene follows very literally the *Trionfo della Pudicitia* by Petrarch. The figure of Chastity (or Laura) rides on the throne of the chariot holding a shield (*lo scudo*) and another object that is partly defaced and not mentioned in the poem, but which may be a palm branch. The chariot is drawn by two unicorns, and before them walks, or rather is driven by their horns, the youthful figure of Love, his hands tied behind his back, his eyes blindfolded, and his wings clipped. In the chariot are almost precisely the same figures mentioned by Petrarch: Honesty (*Onestate*) and Modesty (*Vergogna*) are at the front, the first holding what appears to be a bird, followed by Wisdom (*Senno*) and Humility (*Modestia*), Good Compartment and Happiness (*Abito con Diletto*), and Perseverance with Glory (*Perseveranza* and *Gloria*). Two of

them, like Graces, are holding large blue balls. The four additional virtues, which Petrarch describes as "fore" or at the sides, are omitted, or may be on the far side out of sight. On the front side, as described in the poem, are walking Lucretia and Penelope, followed by Virginia, seen in profile. Evidently the artist here omits the unnamed German women (*le Tedesche*) mentioned by Petrarch, for the next figure appears to be Judith; she is holding an indiscernible object in each hand, probably intended to be the head of Holofernes and a sword. Then, partly obscured, is Hippo (*quella Greca che saltò nel mare*), standing behind Tuccia (*la vestal vergina pia*), who is holding her sieve. In slightly more disorderly fashion follow Hersilia apparently with two Sabines, Dido (who may be stabbing herself), Piccarda Donati (seen only as a head), Scipio Africanus and perhaps Spurina (*il giovane Toscan*), though this last is not certain.

Behind this latter group one sees Love being held by two maidens with a third making a gesture that may have been intended to represent casting down his arrows. Lucretia, Penelope, and perhaps Laura should make up this group, but the costumes do not correspond to those of Lucretia and Penelope in the foreground. Love himself looks more like Venus, but he has apparently been defaced and incorrectly restored. At the end of this panel, Love's chariot is being consumed in flames, and the horses lie dead on their backs, evidently beaten by two more ladies. Near them flows what must be the Tiber.

On the left the procession leads toward the Temple of Chastity, a six-sided classical edifice.

This painting was unpublished before its purchase in 1957, but carried already the attribution to Francesco di Giorgio. Berenson accepted the identification and the picture appears in his lists of 1968.<sup>1</sup> Although many details of the painting are unreliable because of its condition, the attribution need not be doubted and the style corresponds well to other works generally recognized as his.<sup>2</sup>

The coats-of-arms on each end that hang from the necks of the swans (?) are those of the Gabbrielli and Luti families.<sup>3</sup> The marriage records show that a male Gabbrielli (Gabbriello di Bartolomeo di Pavolo Gabbrielli) and a female Luti (Portia di Mess. Francesco di Giovanni Luti) were married in 1464. This date, therefore, can apply to the present picture, making it one of his earliest

works. The style accords very well with other works datable to this period.

*Notes:*

1. Berenson, *Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, I, 1968, p. 140. The title is given as "Love Bound," perhaps due to the fact that only a detail of the picture is given in the illustration.
2. For a more complete discussion of the attribution and its place in Francesco's *oeuvre*, see B. Fredericksen, *The Cassone Paintings of Francesco di Giorgio* (J. Paul Getty Museum Publication no. 4), 1969, pp. 17-22.
3. The left shield shows a saltire (*croce di Sant' Andrea*) consisting of a bend dexter of gold and a bend sinister of red. In the chief is a tree, with traces of the roots just slightly visible below. The right shield has two bars of gold with three roundels of gold, two in the chief and one in the base.

## FRANCESCO DI GIORGIO

For biography, see preceding number.

### 18. THE STORY OF PARIS

Tempera on panel, 35 x 109 cm. (13¾ x 42⅞ inches); the end panels are 34 x 17 cm. (13⅜ x 6⅝ inches) each.

*Provenance:* Edmund Wheelwright collection, Boston, prior to 1914<sup>1</sup> and until 1945; Wildenstein & Co., New York, until 1962; to Thomas S. Hyland collection, Greenwich, Conn., 1962 and until 1970; bought by the Museum from Hyland, 1970 (acc. no. A70.P.45).

In poor condition. A strip of varying width along the bottom is completely new; this includes a large part of the garden beneath the Graces on the left. The face of Helen is somewhat reworked, and the sky is heavily restored. Very little of the surface is entirely free of restoration. The end panels are comparatively well preserved, but parts of the background are repainted.

The subject of the left part of the painting is certainly the *Judgment of Paris* in which Paris is shown handing the golden apple to Aphrodite, while Hera and Athena stand by. The right half is a bit more puzzling: a woman, evidently Helen, is shown strolling, carrying a bow; and in the landscape to the right one sees her abducted by Paris. Paris is on a horse and leans down to Helen. In the far background is a town, probably Troy, and the two figures are riding towards its walls. There are several unusual details about this scene,

above all the lack of any water or ship to signify the voyage from Greece to Troy. Also it is quite without precedent to show the abduction on a horse; and neither scene is common in Siennese art, though they are both found in Florence. Still there is little reason to doubt the identification.<sup>2</sup>

The end panels probably represent Helen on the left, again holding a bow as well as a shield, and Paris on the right, also with a shield. The arms on these two shields are those of the Urgurgieri and Bartolini-Salimbeni families. However, Weller has pointed out that the authenticity of these arms is questionable, and no marriage has been found to which they might correspond.<sup>3</sup>

This painting was first published in 1914 by Mather, who already attributed it to Francesco.<sup>4</sup> This opinion has been accepted by all writers on the subject, and invariably recognized as one of his best achievements in this genre.<sup>5</sup> Fredericksen once suggested the possible collaboration of Neroccio de' Landi, but has since abandoned this idea.<sup>6</sup> In fact, the Paris panel is quite typical of Francesco's work done in the 1460's and comes closest in character to the fragment in the Berenson collection which probably dates *ca.* 1464.<sup>7</sup> The Paris panel is probably a few years later.

*Notes:*

1. See Mather, "Two Siennese Cassone Panels," *Art in America*, II, 1914, pp. 401-403.
2. Mather, *idem*, describes the second half of the story as *Oneone's Farewell*. Weller (*Francesco di Giorgio, 1439-1501*, 1943, p. 116, note 87) refutes this.
3. Weller, *idem*, p. 116, note 88.
4. Mather, "Two Siennese Cassone Panels," pp. 401-403.
5. See Weller, *Francesco di Giorgio*, pp. 115-118; and Fredericksen, *The Cassone Paintings of Francesco di Giorgio*, 1969, pp. 33-35.
6. Fredericksen, *idem*, p. 34. After finally seeing the painting I no longer feel that Neroccio's hand is obvious in it.
7. See Fredericksen, *idem*, p. 17. The distant architecture in the Berenson and Getty paintings is similar.

## BENVENUTO DI GIOVANNI

Born in Siena in 1436. He is recorded as having worked with Vecchietta in 1453, but his first datable painting is the *Annunciation* for S. Girolamo at Volterra from 1466. Four years later he did an altar for the Volterra Cathedral. Throughout

the remainder of his career he did paintings for churches in the region south of Siena, but never further away than Viterbo; and a series of documented or dated paintings exists from 1466 through 1509 when he was 73 years of age! From about 1490 onwards he was assisted by his son Girolamo, whose style was very similar and who continued their workshop after Benvenuto's death, which is supposed to have occurred about 1518.

### 19. NATIVITY

Tempera on panel, 56.5 x 40 cm. (22¼ x 15¾ inches).

*Provenance:* Supposedly Sir Philip Burne-Jones collection, England<sup>1</sup>; Duveen (dealer), New York, 1923<sup>2</sup>; Samuel Untermyer collection, New York, until 1940 (sold Parke-Bernet, May 10/11, 1940, no. 48); to Duveen, who bought it for Mr. Getty; J. Paul Getty collection, 1940-1970; donated by Mr. Getty to the Museum, 1970 (acc. no. A70.P-2).

Condition is excellent. There is no significant restoration.

Prior to 1965 when Zeri first attributed it to Benvenuto,<sup>3</sup> this painting was considered a work of his son, Girolamo.<sup>4</sup> It seems much more probable, however, that it should be dated in a phase of Benvenuto's activity in the early 1480's, before his son, born in 1470, was yet old enough to be active as an artist.<sup>5</sup> It is closest in style to works such as the London triptych, which is dated 1479, and the altar for San Domenico in Siena, done in 1483. His paintings of this period show a sculptural and more elaborately "carved" quality than exists in his later works, and many details reinforce this dating.<sup>6</sup> The stall with two animals in the background can be found in similar paintings by Girolamo probably from as late as after the turn of the century, but they are presumably based upon workshop prototypes such as this painting.

Another version of the composition, changed in only minor ways, was once in the Platt collection, Englewood, New Jersey, and is now in the New York art market.<sup>7</sup> The Platt version is of high quality and is certainly by Benvenuto, perhaps of earlier date than the Getty panel since it is more refined and delicate in character.<sup>8</sup> In any case, it is very unusual to find such exact replicas in the *oeuvre* of Benvenuto and his followers.

#### Notes:

1. According to the Untermyer sale catalogue of 1940.

It does not appear in the sales of his collection in November and December 1926 at Sotheby's. In the Kleinberger exhibition of 1917, *Catalogue of a Loan Exhibition of Italian Primitives . . .*, by Osvald Sirén and Maurice W. Brockwell, p. 170, the Getty painting is referred to as being "some time ago" in a private collection in London, and at that time (1917) on the market.

2. According to a photograph in the Witt Library.
3. Zeri's opinion is quoted in J. Paul Getty, *The Joys of Collecting*, 1965, p. 88.
4. Berenson also lists it among the works of Girolamo. See *Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, I, 1968, p. 187.
5. This phase of his work is sometimes referred to as his "Paduan phase" because of its resemblance to the style of various Paduan artists. See F. Bologna, "Miniature di Benvenuto di Giovanni," *Paragone-Arte*, 51, 1954, pp. 15-19, who dates this phase as between 1475 and 1483.
6. For a slightly fuller discussion of the painting and its date, see B. Fredericksen and D. Davisson, *Benvenuto di Giovanni, Girolamo di Benvenuto: Their Altarpieces in the J. Paul Getty Museum . . .* (J. Paul Getty Museum Publication no. 2), 1966, pp. 17-18.
7. Illustrated in Fredericksen and Davisson, *idem*, fig. 6. Listed by Berenson, *Italian Pictures of the Renaissance*, 1932, p. 76, as by Benvenuto. Also in Van Marle, *Development of the Italian Schools of Painting*, XVI, 1937, p. 396, as Benvenuto. I do not know its dimensions. Recently (1969) it left the Platt collection and now belongs to the dealer E. Thaw in New York.
8. In my earlier book on Benvenuto (Fredericksen and Davisson, *idem*, pp. 18, 25 and addendum) I stated that the Platt picture appeared to be a weaker replica. I have now seen the original, and it is obvious that I was misled by the photograph.

### BERNARDINO FUNGAI

Born in 1460 at Fungaia near Siena. He is recorded as an assistant to Benvenuto di Giovanni in Siena in 1482 but shortly after seems to have become an independent master. A few dated works exist, mostly in Siena, where he died in 1516. He was somewhat influenced by Umbrian artists.

### 20. MADONNA AND CHILD WITH TWO SAINTS

Tempera on panel, 68.5 x 45.7 cm. (27 x 18 inches).

*Provenance:* Private collection, until 1910 (sold Hotel Drouot, Paris, April 21, 1910, no. 41); to Williamson, 1910; Stilson Hutchins collection, Washington, D.C., until his death, 1912; by inheritance to his son, Lee Hutchins; thence to collection of Mildred Rogers Penn, his niece, and Raymond

Penn, her husband, Boston; by inheritance to John Rogers Penn, Los Angeles, until 1969; bought by the Museum from Mr. Penn through Frederick Anthon (dealer), Los Angeles, 1969 (acc. no. A69.P-26).

In excellent condition except for the Virgin's mantle, which appears to be renewed.

The two saints in the background are not identifiable as they have no distinguishing attributes.

The traditional attribution was to Matteo di Giovanni; the name of Fungai was given it by Fredericksen at the time of purchase. Davies, however, had already pointed out that it is a version of a painting by Fungai in the London National Gallery whose composition it follows very closely.<sup>1</sup> Zeri considers the London painting a shop repetition of the Getty painting;<sup>2</sup> but in fact they appear to have been done at opposite ends of Fungai's career, and both are probably by his hand. The Getty painting is obviously an early work (probably done in the early 1480's), showing the strong influence of Benvenuto di Giovanni. The London painting is a relatively late work in his mature style.

*Notes:*

1. No. 2764, panel, 62 x 42 cm. (24 $\frac{3}{8}$  x 16 $\frac{1}{2}$  inches); see *National Gallery Catalogues, The Earlier Italian Schools*, 2nd ed., 1961, p. 207.
2. Written communication, July 15, 1969.

## BIAGIO D'ANTONIO

Earlier and erroneously identified with Utili da Faenza. He was a native of Florence where he was probably trained, but much of his activity was in Faenza and he also worked in the Sistine Chapel in the Vatican. He is recorded between 1476 and 1504, but neither his birth nor death date is known. None of his paintings are signed.

### 21. THE STORY OF JOSEPH

Tempera on panel, 66.6 x 149.3 cm. (26 $\frac{1}{4}$  x 58 $\frac{3}{4}$  inches).

*Provenance:* Galleria Borghese, Palazzo Borghese, Rome, prior to ca. 1837<sup>1</sup> and in the collection of Prince Borghese until 1891 (sold Galerie Georges Petit, Paris, July 2/3, 1891, no. 125); Sigismond Bardac collection, Paris; Wildenstein & Co., New York, prior to 1929<sup>2</sup> and until after 1963<sup>3</sup>; Gregory Peck collection, Los Angeles, until 1970 (sold Parke-Bernet, New York, Oct. 22, 1970, no. 8); bought by the Museum at this sale, 1970 (acc. no. A70.P-41.)

In good condition.

The composition contains a number of episodes from the life of Joseph taken from Genesis 37: 12-36, and 42: 1-5. In the left foreground, Jacob in an open loggia (with Benjamin at his side) tells Joseph to join his brothers in the field. Joseph is then seen walking at the extreme left of his brothers whom he meets in the background. In the extreme left background he is being pulled from the well by his brothers to be sold to merchants who are riding down the road to join them. In the right background the merchants are shown embarking with Joseph, presumably bound for Egypt. In the right half of the loggia in the foreground, Ruben and the other brothers are showing Joseph's blood-stained coat to Jacob who is mourning. To the right, Joseph's brothers and the Israelites are seen departing for Egypt to buy corn.

The Getty panel is a companion piece to one in the Metropolitan Museum in New York which depicts the remainder of the story.<sup>4</sup> The two panels form a compositional unity but must always have been separate, and in all probability they were two sides of the same *cassone*, or perhaps of two different but companion chests.<sup>5</sup>

In the nineteenth century and until 1914 both the Getty and Metropolitan panels were attributed to Pintoricchio or to a follower. In 1914 Berenson first attributed the Metropolitan painting to Utili da Faenza and sometime before 1929 the Getty panel was likewise recognized as his.<sup>6</sup> At a later date, the name of Utili was found to be erroneous and his *oeuvre* was given instead to Biagio d'Antonio.<sup>7</sup> Although none of his works are signed, this has received general acceptance, based upon a few documented paintings.

Zeri has dated the Metropolitan panel about 1482.<sup>8</sup>

*Notes:*

1. P. Rosa, *Classificazione per epoca dei pittori di cui le opere nella Galleria Borghese*, n.d., about 1837, manuscript in the archives of the Borghese Gallery, attributed to Pintoricchio. (See Zeri, *Italian Paintings, A Catalogue of the Collection of The Metropolitan Museum of Art, Florentine School*, 1971, p. 147.) Also included in P. Rosa, *Catalogo della Galleria Borghese*, n.d., (ca. 1854-1859), (manuscript in Vatican Archives), nos. 50/51, also as Pintoricchio. See also I. Lermolieff (G. Morelli), *Kunstkritische Studien uber italienische Malerei; Die Gallerien Borghese und Doria Panfili in Rom*, 1890, p. 142, as Pintoricchio.

2. Exhibited at The Minneapolis Institute of Arts, *Paintings by Old Masters*, 1929, no. 4, lent by Wildenstein.
3. Included in Berenson, *Italian Pictures of the Renaissance: Florentine School*, I, 1963, p. 22, under "homeless," meaning probably that it still belonged to Wildenstein.
4. Friedsam collection, no. 32.100.69, 68.5 x 149.9 cm. (27 x 59 inches). See Zeri, *Italian Paintings*, pp. 146-148.
5. Schubring (*Cassoni*, 1915, p. 302, no. 354) was only familiar with the Friedsam *cassone*.
6. In the exhibition at Minneapolis, *Paintings by Old Masters*, no. 4, as by Utili.
7. See Golfieri and Corbara in the *Atti e Memorie dell'Accademia . . . La Colombaria*, 1947, pp. 435ff. for the relationship between Utili and Biagio.
8. Zeri, *Italian Paintings*, p. 147.

## EMILIAN SCHOOL, Fifteenth Century

### 22. MADONNA AND CHILD

Tempera on panel, 56 x 42 cm. (22 x 16½ inches).

*Provenance:* Charles Butler collection, Warrenwood; Blakelley galleries, New York, until 1915 (sold American Art Assoc., April 21, 1915, no. 12); Silberman (dealer), New York, until 1958; to Thomas S. Hyland collection, Greenwich, Conn., 1958 until 1970; bought by the Museum from Thomas Hyland, 1970 (acc. no. A70.P-50).

In good condition; there is a small flaking loss in the upper left corner.

At the time of its sale in 1915, the painting was attributed to Cosimo Tura. This has not been accepted in the literature, but no other acceptable attribution has been suggested. Fahy has recently advanced the idea that the Getty panel might be related to the work of a certain Zanobi del Migliore,<sup>1</sup> a Florentine artist from the entourage of Filippo Lippi who moved to Bologna between 1457 and 1459.<sup>2</sup> This attribution is based upon the similarity of the Getty painting to one in the Museo Civico in Bologna showing the *Madonna Adoring the Child with SS. Bernardino and Anthony*,<sup>3</sup> which has been given to Zanobi on no more grounds than the fact that the frame shows the arms of the Bentivoglio family (for whom Zanobi is known to have worked) and because it displays some of Lippi's style combined with Bolognese elements. This last detail is, however, far from obvious to this writer, and in any case the Getty and Bologna

panels are not close enough stylistically to justify a firm attribution, even if the author of the latter were certain. Nonetheless, the Getty panel could well be by some artist such as Zanobi who combines Florentine and Emilian characteristics and who is otherwise very obscure; so it seems wise not to discard the attribution altogether.

It should be noted that in the sale catalogue of 1915 the fly on the Christ Child's leg was apparently painted out. This fly is an unusual motive, rarely found in Italian painting except in the works of artists such as Carlo Crivelli.

#### Notes:

1. In correspondence to the previous owner, Thomas Hyland, probably in the mid-1960's.
2. See F. Filippini, "Notizie di pittori fiorentini a Bologna nel Quattrocento," *Miscellanea di Storia dell'Arte in onore di Igino Benvenuto Supino*, 1933, pp. 420-427.
3. No. 198, illustrated in Filippini, *idem*, p. 419.

### Studio of LORENZO DI CREDI

The son of a Florentine goldsmith; later documents place his birth *ca.* 1458. He is recorded as an assistant to Verrocchio in 1480/81 and was still there at Verrocchio's death in 1488, at which time he was declared the executor of Verrocchio's estate. His style is known from a group of datable works: from 1493 (Louvre), before 1510 (Uffizi), *ca.* 1510 (Pistoia), and *ca.* 1523 (Florence, Duomo); and from these his participation in an earlier altarpiece in the Cathedral at Pistoia, commissioned and executed in Verrocchio's workshop, can be deduced. After *ca.* 1490 he evidently had his own rather large workshop and the names of some of his followers are known. Many compositions are repeated often, usually with variations, and with participation by assistants. But all of them show some degree of the influence of Leonardo da Vinci, who would have been an associate of Lorenzo's in Verrocchio's shop. Lorenzo died in 1536.

### 23. MADONNA AND CHILD

Tempera and oil (?) on panel, 69.5 x 48.2 cm. (27¾ x 19 inches).

*Provenance:* Private collection, Florence, until 1891; purchased for the Alte Pinakothek, Munich, 1891, and catalogued there as no. 1016a, later no. 7820; exchanged for another painting with Jacques Vial (dealer), Paris,

1939; Rosenberg and Stiebel (dealers), New York, 1953; purchased by Mr. Getty from Rosenberg and Stiebel, 1953, and donated to the Museum, 1970 (acc. no. A70.P-28).

Condition is excellent. There are no significant restorations.

Originally catalogued while in the collection of the Alte Pinakothek in Munich as by Lorenzo di Credi. This attribution held fast until 1932 when Degenhart published an article on the followers of Lorenzo and classified it as a work of Giovanni Cianfanini (1462-1542).<sup>1</sup> The name of Cianfanini, who is known to have been associated with Lorenzo after a short apprenticeship to Botticelli, has not been widely accepted because nothing certain about his style is known and any attribution to him can only be circumstantial. It must be admitted that the Getty painting is perhaps a bit more Botticellesque than usual in such details as the hands, but this is hardly sufficient basis upon which to attribute works to Cianfanini, and since Degenhart no one has tried. However, the belief that the Getty painting is not typical of Lorenzo's work has become general. Berenson's last lists put it under his "Tommaso" whom he describes as "an artistic personality parallel to Lorenzo di Credi, but at times close to Piero di Cosimo . . . and (who) might be Giovanni Cianfanini. . . ."<sup>2</sup> Gigetta Dalli Regoli attributes the Getty painting to the Master of the S. Spirito Sacra Conversazione whom she believes might be Giovanni Cianfanini, but whose name she does not wish to use.<sup>3</sup>

In spite of the fact that all three writers connect the Getty painting directly or indirectly with the altarpiece depicting the *Madonna with Sts. John Evangelist and Jerome* in S. Spirito, there is not much similarity between them. The rendering of the drapery and the hands shows some resemblance, but the facial types are very different. It seems prudent therefore to avoid any more specific attribution than that given here.

Degenhart has pointed out that the landscape on the right of the Getty painting is copied from Memlinc's altar in the Uffizi.<sup>4</sup> Unfortunately, this does not aid in dating the Getty panel since it is not known when the Memlinc work arrived in Florence; its execution has been placed anywhere between 1480 and 1500. It has also been noticed that two Madonnas, in The Metropolitan Museum<sup>5</sup> and at Zagreb,<sup>6</sup> variously attributed to Bugiardini, the

young Fra Bartolomeo, and others, also repeat the landscape. Although the author of the Metropolitan painting is uncertain, it is obvious that the composition and types reflect the training of Lorenzo di Credi.

The landscape on the left side of the Getty Madonna is also repeated in other works probably by Lorenzo himself. They include the *Madonna Feeding the Child* in the London National Gallery,<sup>7</sup> which is generally considered an early work by Lorenzo, and a replica of it formerly in the O. V. Watney collection.<sup>8</sup> There are also other similarities between these and the Getty picture, including the composition, the clothing of the Madonna, and the vase of flowers; but they are stylistically very dissimilar. All of this probably only points up how complex Lorenzo's shop methods must have been and the difficulty of determining when and by whom any of its products were done.

It should be noted that the general composition and many details probably derive from Leonardo's *Madonna* in Munich.

#### Notes:

1. B. Degenhart, "Die Schüler des Lorenzo di Credi;" *Munchner Jahrbuch*, n.f., IX, 1932, p. 140.
2. Berenson, *Italian Pictures of the Renaissance: Florentine School*, I, 1963, p. 208.
3. G. Dalli Regoli, *Lorenzo di Credi*, 1966, p. 192.
4. Degenhart, "Die Schüler des Lorenzo di Credi;" p. 140.
5. No. 06.171, illus. in Wehle, *A Catalogue of Italian, Spanish and Byzantine Paintings*, 1940, p. 63.
6. Zagreb catalogue, 1967, no. 39.
7. No. 593, briefly discussed by M. Davies in *The Earlier Italian Schools* (National Gallery Catalogues), 2nd ed., 1961, pp. 303-304.
8. Sold at Christie's, June 23, 1967, no. 35, illus.

## BARTOLOMEO VIVARINI

Birth date is unknown, but he was a native of Murano and a student of his brother Antonio. He was active from 1450 until 1491 in Murano, and his works are scattered throughout the churches of Venice and its neighborhood.

### 24 POLYPTYCH WITH ST. JAMES MAJOR, MADONNA AND CHILD AND VARIOUS SAINTS

Tempera on panel; lower central compartment: 144 x 56 cm. (56¾ x 22 inches); lateral compartments: 136 x 42 cm.

(53½ x 16½ inches); upper central compartment: 75 x 52 cm. (29½ x 20½ inches); lateral compartments: 60 x 42 cm. (23½ x 16½ inches). Total dimensions: 280 x 215 cm. (110¼ x 84⅝ inches); signed (below St. James): OPVS FACTVM. VENETIIS PER BARTHOLOMEVM VIVA/RINVM DE MVRIANO 1490

*Provenance:* Supposedly seen in a village church near Bergamo in the early nineteenth century<sup>1</sup>; Vito Enei (dealer),<sup>2</sup> Rome; Valentinis collection,<sup>2</sup> Rome; art market, prior to 1871<sup>2</sup>; Joseph Spiridon collection, prior to 1914<sup>3</sup> and until 1929 (sold Berlin, May 31, 1929, no. 67); Torlonia collection,<sup>4</sup> Rome; Alessandro Contini Bonacossi collection, Florence, and through inheritance in the Contini family until 1971; bought through S. Samuels (dealer) from the Contini family by the Museum, 1971 (acc. no. A71.P-30).

In good condition.

The lower central panel depicts a pilgrim, who probably represents St. James Major,<sup>5</sup> holding a staff and book; the lateral panels contain (from left): Sts. John the Baptist, Bartholomew, John the Evangelist, and Peter. The upper central panel depicts the Madonna and Child, while the lateral panels show (from left) Sts. Mary Magdalen, Ursula, Apollonia, and Catherine of Alexandria.

This polyptych is one of two paintings by Bartolomeo Vivarini dated 1490. There is only one with a later date (1491) and it is generally considered to be his last known work. It is noteworthy that this latter painting, a polyptych showing St. Martin, is in Bergamo and must originally have come from a church in that region.<sup>6</sup> The Getty polyptych is also supposed to have originally been in a church near Bergamo.

Some of the larger late works of Bartolomeo Vivarini are occasionally said to have had workshop participation. There is little agreement on this point, but it is possible that a few of the upper compartments of the Getty polyptych have had shop assistance.<sup>7</sup>

#### Notes:

1. According to Crowe and Cavalcaselle, *A History of Painting in North Italy*, I, 1912, pp. 47-48, note 1. They do not mention sources or dates, but all of the provenance given there evidently predates 1871. Van Marle (*Development of the Italian Schools of Painting*, XVIII, p. 130) says that it was in the collection of Cardinal Fesch (sold 1845), but I have not been able to substantiate this.
2. According to Crowe and Cavalcaselle, *Painting in North Italy*, pp. 47-48, note 1.

3. See A. Venturi, *Storia dell'arte italiana*, VII, pt. 3, 1914, p. 334.
4. According to Pallucchini, *I Vivarini* (1962), p. 130, no. 215.
5. The central figure has often been referred to as Christ as pilgrim. The facial features do resemble those of Christ; but there is less precedent for showing Him in this way than James, and the latter seems much more probable.
6. Bergamo, Accademia Carrara, no. 383. The form of its signature is the same as that of the Getty painting.
7. Berenson (*Italian Paintings of the Renaissance: Venetian School*, I, 1957, p. 201) as "g.p." (i.e. in great part autograph). Pallucchini (*I Vivarini*, p. 130) considers it completely autograph.

## MASTER OF THE LATHROP TONDO

An anonymous artist who receives his name from the work catalogued below. His style is based very much upon that of Domenico Ghirlandaio and Filippino Lippi. On the basis of the coats-of-arms on the Lathrop tondo, which are those of Lucchese families, one can conclude the artist was active in that city; other works attributed to the same artist are still in churches and collections in or near Lucca. Stylistically his activity would appear to date mostly within the last decade of the fifteenth century and the first decade of the following. It has been proposed that he might be identical with Antonio Corsi, a Lucchese artist known from documents of the period.

### 25. MADONNA AND CHILD WITH STS. JEROME (?) AND CATHERINE WITH DONOR

Tempera on wood, circular, 101.5 cm. (40 inches) diameter.  
*Provenance:* Francis Lathrop collection, New York, before 1906 until ca. 1929; Wildenstein and Co., New York, ca. 1929 until 1969; purchased by the Museum from Wildenstein, 1968 (acc. no. A68.P-4).

Condition is excellent. There is no significant restoration.

The Virgin holds the Christ Child in Her lap while feeding Him. To the left is a bearded cardinal saint whose hands are clasped in prayer; he has no attributes, but may be intended to represent St. Jerome. To the right St. Catherine holds a portion of a spiked wheel. Kneeling before them is a donor whose cap is covering his clasped hands.

On the pilaster of the throne behind the Virgin

are two coats-of-arms; that on the left has been identified as the arms of the Guinigi, that on the right as that of the Buonvisi. A marriage between Michele Guinigi and Caterina Buonvisi is recorded in 1496 and this has been suggested as the probable date of the painting.<sup>1</sup> However, there is no reason to assume that it was made to celebrate the wedding, and it could easily have been done later. Furthermore, St. Jerome (though his identification is not certain) would not be the appropriate saint to represent Michele Guinigi; but since Michele's father was named Girolamo, it is still feasible that it is he to whom St. Jerome refers. In any case, there is always the possibility that some other union is being commemorated. As a result, although 1496 is a possible date and is not inconsistent with the style of the painting, it cannot be assumed to be the correct one. Nor can the donor be definitely identified as Michele Guinigi, as has been done, until these points are cleared up.

The painting was first published in 1906 by Berenson, who also coined the artist's name.<sup>2</sup> This appellation has been commonly used since that time and recent articles have added other paintings to the artist's known works, taking the tondo as the basis for the attributions.<sup>3</sup> Ragghianti renamed him the Guinigi Painter (*il pittore dei Guinigi*) but this has not received general acceptance. The only writer to suggest any other attribution for the Lathrop Tondo was Van Marle, who first called it a work of Raffaellino and later a work of Mainardi.<sup>5</sup> Subsequently the painting was occasionally exhibited under these names. Although there is a general resemblance to the style of Mainardi, taken as a whole the *oeuvre* of the Lathrop Master is easily distinguished from the other followers of Ghirlandaio and Filippino. Further investigation may determine whether he is to be identified with Antonio Corsi (see biography) or some other artist active in Lucca at the time.

*Notes:*

1. See Gino Arrighi in *Il Nuovo Corriere*, July 30, 1955, p. 4, and E. Fahy, "A Lucchese follower of Filippino," *Paragone-Arte*, 185, 1965, pp. 9-10, 19.
2. Berenson, "Le Pitture italiane nella raccolta Yerkes," *Rassegna d'arte*, VI, 1906, pp. 37-38, illus. p. 36.
3. Ragghianti, "Il pittore dei Guinigi," *Critica d'Arte*, Mar. 1955, pp. 137-150; and Fahy, "A Lucchese follower of Filippino," pp. 9-20.
4. Ragghianti, *idem*.

5. Van Marle, *Development of the Italian Schools of Painting*, XII, 1931, pp. 437-439; XIII, 1931, p. 222.

## GIROLAMO DI BENVENUTO

Son and pupil of the painter Benvenuto di Giovanni (1436-1518?). He was born in Siena in 1470 and must have been active in his father's studio from the late 1480's on, but his first dated painting is an *Ascension of the Virgin* from 1498 in Montalcino. Later works are dated 1508 (from S. Domenico in Siena, now in the Pinacoteca), and frescoes at the Fontegiusta in Siena are documented as done in 1515. He died in 1524. His style is very difficult to separate from that of his father because they evidently collaborated to a large extent, and although one can discern differences until at least 1498, attributions after that date depend mainly upon which painter is thought to have subsequently predominated in their workshop. Criticism has tended to make Girolamo responsible for most of the later works.

### 26. NATIVITY

In the predella: left medallion, St. John Baptist; center medallion, the Dead Christ; right medallion, unidentified beatified Franciscan monk.

Tempera on panel, 199.5 x 160 cm. (78½ x 63 inches), arched top.

*Provenance:* Convent of S. Francesco near Cetona, until after 1865<sup>1</sup>; Michel Van Gelder collection, Brussels, 1922<sup>2</sup> and until ca. 1954; Agnew (dealer), London, 1954; purchased from Agnew in 1954 (acc. no. A54.P-10).

The panel has five prominent cracks, some running from top to bottom, and there are paint losses scattered over much of the surface. All of these have been inpainted. The major paint loss is in the dark blue areas of the Virgin's robe and the three medallions. There are also worm holes, most of which have been filled.

The depiction of the *Nativity* scene follows the description given by St. Bridget; the Child is evidently intended to be suspended just off the ground rather than lying upon it.<sup>3</sup>

When Brogi catalogued the present painting in the 1860's, he described it as being in the Cappella di S. Egidio (which stands just behind and outside the church of the Convent at Cetona) and listed it among the *Quadri nelle pareti*.<sup>4</sup> The chapel

is now in disuse and it has not yet been ascertained conclusively whether there was at one time a place in it suitable for installation of the Getty *Nativity*.<sup>5</sup> But there is a possibility that it was intended for some other spot, such as the high altar in the church, and that it had been placed in the chapel at a later date.<sup>6</sup>

The beatified monk in the right medallion of the predella, shown holding a rosary,<sup>7</sup> may represent the Blessed Pietro da Trequanda (or Travanda) who died in 1492 and whose relics are in the convent's church. No representations of this Beato are known, and there is no proof of the identification other than the fact that the painting was almost certainly done within a decade of his death and at a time when a memorial is most likely to have been made.

No known documents earlier than the nineteenth century mention this painting, but it stands very close stylistically to works by both Girolamo di Benvenuto (his altar of 1508 from S. Domenico) and Benvenuto di Giovanni (his altar of 1497 at Torrita and the *Ascension* of 1498 in the Metropolitan). It would appear to date therefore within this same span of time,<sup>8</sup> and it could be a work by either artist's hand, or a collaboration. Recent criticism has tended to attribute it to the son, whereas the earlier literature gives it to the father.<sup>9</sup> The impossibility of determining who was responsible for what during this period of their activity makes a firm attribution very hazardous, but this writer tends toward the opinion that Girolamo's style predominates.

#### Notes:

1. Listed in Brogi, *Inventario generale degli oggetti d'Arte della Provincia di Siena*, 1897 (but compiled 1860-1865), p. 107. The complete entry reads as follows: *Cappella di S Egidio, Quadri nelle pareti—La Madonna e S. Giuseppe genuflessi adorano Gesù Bambino posato in terra. Nella gloria vi è il Padre Eterno. Nell'indietro a destra l'Angelo avvisa due pastori. Nella parte inferiore vi sono in tre formelle circolari, La Pietà, S Giovanni e un Santo Francescano. Tavola colma nel lato superiore con figure un poco sotto il vero, alta 2,00 larga 1,72.—Secolo XV. Benvenuto di Giovanni del Guasta.*
2. Published by A. Venturi, "Esposizione dei primitivi italiani a Bruxelles," *L'Arte*, XXV, 1922, p. 168.
3. For a more complete study of the painting's iconography, see B. Fredericksen and D. Davisson, *Benvenuto di Giovanni, Girolamo di Benvenuto: Their Altarpieces in the J. Paul Getty Museum . . .*

(J. Paul Getty Museum Publication no. 2), 1966, pp. 6-15.

4. See note 1.
5. This author visited the convent in 1969 but was not able to gain access to the chapel. Through the keyhole one could see that it was in disrepair, but decorated in a rococo style. I was told by the caretaker that there was no place where a painting could have been inserted into the wall, but I cannot verify this.
6. If the beatified monk in the predella (see text above) is the Blessed Pietro da Trequanda, this might be reason to suppose the painting originally was on the main altar under which the Beato's relics were placed. At present there is a very small and inappropriate Madonna by Sano di Pietro (actually a copy placed there in its stead).
7. Detail illustration in Fredericksen and Davisson, *Benvenuto di Giovanni, Girolamo di Benvenuto*, fig. 4. For a discussion of his identity and his order, see pp. 19-22.
8. Some support is lent this supposition by the fact that the convent is known to have undergone extensive construction around 1500, which was perhaps the cause for commissioning the painting. See Carlo Corticelli, *Notizie e Documenti sulla storia di Cetona*, 1926, pp. 158-159.
9. Besides Brogi (note 1) and Venturi (note 2), Van Marle (*Development of the Italian Schools of Painting*, XVI, 1937, p. 407) and Berenson (*Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, I, 1968, p. 40) also give it to Benvenuto. Beginning with F. Bologna (*Paragone-Arte* 51, 1954, p. 18) doubts were raised about this attribution, and Zeri (quoted in J. Paul Getty, *The Joys of Collecting*, 1965, p. 88) gave it to Girolamo. See Fredericksen and Davisson, *Benvenuto di Giovanni, Girolamo di Benvenuto*, for a more complete analysis of the painting and its attributions.

#### RAPHAEL (Raffaello Santi)

Born in 1483 in Urbino, the son of Giovanni Santi (d. 1494) who was also an accomplished painter. Raphael is said to have been the pupil of Perugino, whose influence is readily evident in his earliest works. The first of these was done in 1500 in Città di Castello; various other commissions followed in other Umbrian cities through 1507. For an undetermined length of time between 1504 and 1508 he was evidently in Florence, where he absorbed some influence from Leonardo da Vinci. By late 1508 he had moved to Rome where he had several private patrons but was especially employed by Pope Julius II in the Vatican and

after 1513 by Leo X, who eventually put him in charge of all papal activity in the arts. Increasingly the execution of his work there was left to his assistants. He died in Rome in 1520. Raphael's influence was especially great in Rome during his lifetime, but various periods and schools of artists since have emulated his style as the ideal. Most of his works were copied or imitated extensively until modern times.

## 27. THE HOLY FAMILY (known as the *Madonna del Velo*)

Oil on panel, 120.5 x 91 cm. (47½ x 35⅞ inches).

*Provenance:* Possibly in the collection of the Duchesse de Berry, until 1865<sup>1</sup> (sold Hotel Drouot, April 19, 1865, no. 129); to the Comte de Podenas, 1865; Comte de Chambord<sup>2</sup> (Henry V), Schloss Frohsdorf, Austria, and by inheritance to H.R.H. Princess Beatrix de Bourbon-Massimo, until 1938 (sold Sotheby's, July 20, 1938, no. 49); purchased from the Schloss Frohsdorf sale by Mr. Getty, 1938, and donated to the Museum, 1971 (acc. no. A71.P-16).

The earliest certain reference to a painting by Raphael with this composition is in the manuscript of the so-called Anonimo Magliabecchiano from about 1544/46.<sup>3</sup> He describes the Madonna as being shown half-length with the Child nearby and the figure of Joseph partly visible. The painting belonged to the church of Santa Maria del Popolo and, along with another work by Raphael, a portrait of Julius II, was shown on special religious festivals when it was hung against a pillar for the public to see. The description in the Codex Magliabecchiano is vague and incomplete, but a more thorough description is given by Vasari in the 1550 edition of his *Vite*.<sup>4</sup> Vasari calls the painting in Santa Maria del Popolo the *Birth of Christ* and says the Virgin is shown covering Her Son with a veil, while Joseph can be seen in prayer. Like the Anonimo, he also states that it, as well as the portrait of Julius II, was shown only on religious holidays.

Nothing more about the original commission is known. The portrait of Julius II, which in all probability is the painting now in the London National Gallery, is known to have been given to the church in 1513 (or shortly before) by the Pope himself.<sup>5</sup> There is no reason to believe, however, that the *Madonna* was ever intended to be its formal pendant and, as will be shown later, it must have been painted somewhat prior to the portrait.<sup>6</sup>

Both the portrait and the *Madonna del Velo* remained in Santa Maria del Popolo until 1591 when they were removed by Cardinal Paolo Emilio Sfondrati. This fact is specifically recorded by Alessandro Tassoni (1565-1635) in a copy of Vasari's *Vite* in which he says that the cardinal forcibly took the two paintings while giving the church a small sum of money in return.<sup>7</sup> In 1595 they are mentioned in the cardinal's collection in Rome and the circumstances indicate that he was trying already to sell them to the Emperor Rudolf II.<sup>8</sup> Evidently he did not succeed, because in 1606 an agent of Duke Vincenzo Gonzaga mentions in a letter that the *Madonna* and many other Raphaels were still in the cardinal's collection.<sup>9</sup> Two years later, in 1608, Sfondrati succeeded in selling seventy-one of his paintings to Cardinal Scipione Borghese.<sup>10</sup> Among them were the *Madonna del Velo* and the *Portrait of Julius II*; both are described in an inventory of 1693 as hanging in the "Stanza dell'Udienza della S.ra Principessa verso il Giardino" of the Palazzo Borghese in the Campo Marzio.<sup>11</sup> The portrait of Julius II carried the number 118 and the *Madonna*, hanging directly beneath it, had the number 133.<sup>12</sup> The portrait can be traced in various Borghese inventories until 1794 and seems to have been sold before 1797.<sup>13</sup> The *Madonna* cannot be traced with certainty after 1693 but what was probably the same picture is listed in an inventory of 1760<sup>14</sup> and also appears as late as 1787.<sup>15</sup> It seems to have left Italy when the Napoleonic upheavals caused the exodus of so many art works.<sup>16</sup>

In the past, historians have tended to identify a painting recorded in the Santa Casa at Loreto from 1717 to 1797 as the same picture removed from Santa Maria del Popolo.<sup>17</sup> Since the original, however, was almost certainly in the Borghese collection in Rome throughout the period, it can be safely assumed that the Loreto painting was a version or copy done after the original. This version can no longer be located, but its name, the *Madonna di Loreto*, which is often applied to the original composition, is not appropriate for the Getty picture since it now becomes highly improbable that it was ever in Loreto. In other words, its correct name is the *Madonna del Velo*, and the *Madonna di Loreto*, which was not the original, is still lost.

The Getty painting, when purchased in 1938,

was considerably overpainted and commonly regarded as a copy.<sup>18</sup> It was cleaned in 1964 by John Brealey in London and, though damaged, the picture was found to be of much higher quality than previously thought. X-rays demonstrated the excellence of the preparatory drawing beneath the painted surface and also revealed many *pentimenti*, particularly in the hands and face but also in various other places. The painting was published soon after by Scharf as the original by Raphael;<sup>19</sup> this has come to be accepted by many scholars, though not without exception.<sup>20</sup> It has since been exhibited in The Metropolitan Museum in New York, in the Washington National Gallery, and in recent years in the London National Gallery where it is shown with the original portrait of Julius II by Raphael.

There are numerous versions and copies of the painting still in existence.<sup>21</sup> One in the Louvre has sometimes been claimed to be the original, but it is no longer exhibited and for many years has been generally recognized as a copy.<sup>22</sup> This is now confirmed by the emergence of the present painting, which by reason of its higher quality must be assumed to be the original.

The date of the painting can only be established on stylistic grounds. It is almost invariably placed at the beginning of Raphael's stay in Rome, *i.e.* ca. 1509. Also, various drawings done as studies for the painting exist; these come from a sketchbook which seems to have originated at this time.<sup>23</sup> Furthermore, one of the copies carries the date 1509.<sup>24</sup> Taken altogether this evidence is rather slight but completely in agreement with critical opinion.

#### Notes:

1. The entry in the sale catalogue reads as follows: *Raphael, La Sainte Vierge et l'Enfant Jésus. Elle découvre son divin Fils, qui tend ses bras; derrière elle, saint Joseph. 1 m. 75 cm. x 85 cm.* It is not certain that this is the Getty painting; the Duchesse de Berry was the mother of the Comte de Chambord and some of the paintings in her collection went at this sale to the Comte de Podenas, a close member of Chambord's entourage.
2. The collection at Schloss Frohsdorf was supposed to have been formed all or in part by the Comte de Chambord, but there are no documents relating where or when the individual pieces were acquired. It is known that he purchased works abroad while traveling during his exile, and some evidently came from his mother's collection (see note 1); but there was a tradition at Frohsdorf that most of the art works there came from the Tuileries (see the preface to the Frohsdorf sale catalogue). In *Le Comte de Chambord étudié dans ses voyages et sa correspondance*, 1880, p. 65, one reads: *Les salons de l'hôtel meublés des memes meubles, ornés des memes tableaux que son salon des Tuileries, y recurent toute la société de la ville.*
3. *Anonimo della Magliabecchiana*, (ca. 1544/46), (ed. Carl Frey), 1892, p. 128. The entry reads: *In detta chiesa (Santa Maria del Popolo) vi sono 2 quadri, dipinti di mano di Raffaello da Urbino, che s'appichono per la solennita a certi pilastri: Che in uno v'è una meza Madonna con un putto adiacere et un poco di Giuseppe, che è uno quadro, tanto bene fatto quanto cosa di suo mano, et nell'altro v'è la testa di papa Julio con la barba a sedere in una sedia di velluto, che la testa e drappi e tutto è maravigliosa.*
4. *Vite*, (ed. Milanesi), 1879, p. 338. The relevant section reads: *la qual opera (the portrait of Pope Julius) e oggi in Santa Maria del Popolo con un quadro di Nostra Donna bellissimo, fatto medesimamente in questo tempo, dentrovi la Natività di Gesù Cristo, dove è la Vergine che con un velo cuopre il Figliuolo; il quale e di tanta bellezza, che nell'aria della testa e per tutte le membra dimostra essere vero figliuolo di Dio; e non manco di quello è bella la testa ed il volto di essa Madonna, conoscendosi in lei, oltre la somma bellezza, allegrezza e pietà. Evvi un Giuseppe, che appoggiando ambe le mani ad una mazza, pensoso in contemplare il re e la regina del cielo, sta con una ammirazione da vecchio santissimo: ed amendue questi quadri si mostrano le feste solenni.*
5. This is recorded by the Venetian Marin Sanudo in his diary (ed. 1886, p. 60) in September, 1513. For a complete provenance of the Julius portrait, see Cecil Gould, *Raphael's Portrait of Pope Julius II: the Re-emergence of the Original*, 1970.
6. One attempt was made to reconstruct the two paintings as a diptych; see M. Putscher, *Raphaels Sixtinische Madonna*, 1955, p. 182, pl. XV. This has received virtually no critical acceptance and is certainly incorrect. Various authors have suggested the two paintings were unattached pendants. For the latest see K. Oberhuber in *The Burlington Magazine*, March 1971, p. 130. Aside from the fact that they were done at different periods (*i.e.* about four years apart) and were different sizes (as will be seen later), this author does not see any internal evidence that would justify such an assumption.
7. Recorded in Vasari, *Vite*, (ed. 1807-1811), VIII, 1810, pp. 56-57, footnote.
8. Included in a list of paintings compiled in Rome in 1595 by a certain Coradusz who was reporting to Rudolf about items available for sale. The *Madonna* is described as follows: *Una Madonna di Raffaele, che era prima in strada del Popolo*, and is located in the

- collection of Cardinal Paolo Emilio Sfondrati, along with the portrait of Julius II. See Urlichs in *Zeitschrift für bildende Kunst*, V, 1870, p. 49.
9. See Luzio, *La Galleria dei Gonzaga venduta all'Inghilterra*, 1913, p. 263.
  10. The record of the sale is reprinted in P. Della Pergola, *La Galleria Borghese, I Dipinti*, II, 1959, p. 215.
  11. See P. Della Pergola, "L'inventario Borghese del 1693, III," *Arte antica e moderna*, 30, 1965, p. 203. The entries read as follows under modern no. 448: *Sotto al cornicione accanto a detto un quadro di 4 palmi in tavola del ritratto di un papa a sedere del No. 118 cornice intagliata dorata di Raffaello d'Urbino*. And under modern no. 449: *Sotto a detto un quadro di cinque palmi in tavola con la Madonna che copre il Bambino con un velo e S. Giuseppe del No. 133 di Raffaello d'Urbino con cornice intagliata e liscia*.
  12. What seems to be a Borghese inventory number can be found in the lower left corner of the Getty panel. It is in the proper place and of approximately the correct size to be a Borghese number, and indeed the last part can be read (with the help of x-rays) as a 3. But there is serious disagreement about whether it is in fact a number or a series of scratches. Zeri is of the opinion that it is a number.
  13. Gould, *Raphael's Portrait*, p. 7, has traced it in an Italian edition of Vasi's *Guide* of 1794, but it is lacking in a French edition of 1797.
  14. In *Un Catalogo della Quadreria Borghese nel Palazzo a Campo Marzio*, published by A. De Rinaldis in "Documenti inediti per la storia della R. Galleria Borghese in Roma," *Archivi*, IV, 1937, p. 230, no. 38, "La B. Vergine, della Scuola di Raffaele," is listed in the same room as in 1693 (*Stanza che conduce al Giardino*). Many of the paintings listed in this room in the 1693 inventory are still there in 1760.
  15. In Ramdohr, *Ueber Malerei und Bildhauerarbeit in Rom*, I, 1787, p. 268, a *Madonna and Child* by Giulio Romano is listed, and he states that a copy of it existed in the Orleans collection in the Palais Royal in Paris. There was, in fact, a version of the composition in the Orleans collection and the attribution to Giulio Romano corresponds to a mention of the painting which occurs in V. Murri, *Santa Casa di Loreto*, 1741 (reprinted 1791), p. 205. In discussing a version of the composition at Loreto (see above), he says: *Di questo quadro ne sono fatte più copie: le maggiore però sembrano essere e quella di Andrea di Sarto, che retengono i Monici di Monte Cassino di Napoli, e l'altra di Giulio Romano, che possiede la Casa Borghese di Roma*.
  16. There is a notice of a Madonna by Raphael being sold by Camillo Borghese to a Mr. Durand in 1801 (see Paola Della Pergola, "Per la storia della Galleria Borghese," *Critica d'Arte*, 1957, pp. 135-142). Unfortunately, the description is too general to help identify which of the paintings by Raphael in the collection it might have been.
  17. See especially J. Pfau, *Die Madonna von Loreto*, 1922; Vögelin, *Die Madonna von Loreto*, 1870; Filippini, "La 'Madonna di Loreto' di Raffaello," *Atti e Memorie della Deputazione di Storia Patria per le Marche*, VIII-IX, 1931-1932, pp. 71-87; and virtually any book on Raphael that discusses the painting.
  18. It was sold as a copy of the *Madonna di Loreto* in the 1938 Frohsdorf sale. The painting was never exhibited from the time Mr. Getty purchased it until it was cleaned in 1964, and it was omitted from all of the books dealing with his collection.
  19. A. Scharf, "Raphael and the Getty Madonna," *Apollo*, LXXIX, February 1964, pp. 113-121.
  20. Among the few who have discussed the painting in print (besides Scharf), K. Oberhuber in *The Burlington Magazine*, March 1971, p. 130, unreservedly accepted it. Gould, *Raphael's Portrait*, p. 12, note 2, said it has "the best claim to being the original!" In *Trophy and Conquest*, 1965, p. 47, he had earlier stated it was "certainly superior to all the other versions and almost certainly the original." Federico Zeri (written communications) had declined to say it was the original but expressed the belief that it was by far the best version. John Pope-Hennessy, *Raphael*, 1971, p. 288, note 60, calls it the best copy and contemporary; Dussler, *Raphael*, 1971, pp. 27-28, calls it a copy from the late sixteenth century.
  21. A list is given by Passavant, *Rafael von Urbino und sein Vater Giovanni Santi*, II, 1839, pp. 127-128; III, 1858, pp. 112-113, 182-184; also Vögelin, *Die Madonna*, p. 126.
  22. See Dussler, *Raffaello*, 1966, p. 55; and *Raphael*, 1971, pp. 27-28, where he lists previous opinions. It is not clear what Dussler himself feels, but he seems to be saying that none of the known versions is the original.
  23. Preparatory sketches for the Christ Child are in the Musée Wicar, Lille.
  24. Formerly Demidoff-San Donato collection, Nishnij-Tahil, Russia; see J. Grabar in *Mitteilungen der zentral. staatl. Restaurierungs-Werkstätten*, II, 1928.

## LORENZO LOTTO

Though he came from Venice, his earliest activity dates from 1504 until 1506 when he was at Treviso. He also worked in the Marches from 1506 to 1508, and then in Rome in 1509 at the Vatican. By 1512 he had returned to the Marches, and in 1513 he went to Bergamo where he remained for thirteen years. In 1526 he was back in Venice where he was active during most of the remainder of his life, but he moved about frequently, both in North Italy and in the Marches. He died in

Loreto in 1556. His teacher is not known, but Giovanni Bellini seems to have influenced him strongly when he was still young; later there are parallels with Paris Bordone and Titian. His art was very individualistic but not highly prized during his time.

## 28. PORTRAIT OF A JEWELLER

Oil on canvas, 78.7 x 65.7 cm. (31 x 25<sup>7</sup>/<sub>8</sub> inches).

*Provenance:* Richard von Kaufmann collection, Berlin, before 1901<sup>1</sup> and until 1917<sup>2</sup> (sold Berlin, Dec. 3/4, 1917, no. 57); Robert Koch collection, Frankfurt, a/M, 1925<sup>3</sup> onwards; by inheritance to his daughter, Mrs. R. von Hirsch, Basel, 1953<sup>4</sup>; Rosenberg and Stiebel (dealers), New York, 1953; purchased by Mr. Getty from Rosenberg and Stiebel, Dec. 1953, and donated to the Museum, 1970 (acc. no. A70.P-29).

Both of the sitter's hands are heavily restored, as are small parts of the sky.

Photographs show that while in the Kaufmann collection this portrait had landscape in the left background where there is now none, and it is sometimes asserted that this area has been over-painted.<sup>5</sup> However, local tests show that though there are small areas of repair, the blue sky is original, leading to the conclusion that the trees must themselves have been overpainted.

Since its first appearance around the turn of the century, this work has invariably been accepted as by Lotto.<sup>6</sup> The discussion generally concerns its date, which has usually been placed early in Lotto's career—by some before Lotto's trip to Rome (1509), by others after 1512, but in no case later than 1519.<sup>7</sup>

In 1953 Emma Zocca published a document in the Vatican archives in which a jeweller by the name of Gian Pietro Crivelli, who was accredited at the Vatican, is said to have vouched for the artist in 1509 when he went to Rome;<sup>8</sup> this has led Miss Zocca, followed by Wescher,<sup>9</sup> to identify the sitter for the portrait as Crivelli. It is true that a jeweller is represented and that Lotto is not likely to have painted many jewellers in his lifetime. Also the style corresponds well to what might be expected of a work done during his stay in Rome (*i.e.* from 1509 to 1512). On the other hand, we do not know that Lotto ever did his portrait, but only that Crivelli vouched for him. Furthermore, the medal at Turin with Crivelli's self-portrait on it,<sup>10</sup> which Miss Zocca uses as proof

that the Getty sitter is Crivelli, does not necessarily represent the same man. It is true that the general features are similar and might be of the same person, but this is hardly proven. In sum, one can only say that it might well be Gian Pietro Crivelli who is depicted here, but not necessarily. If so, the portrait was probably done in Rome, where Crivelli (a native of Milan) was a resident, between the years 1509 and 1512 when Lotto was there.

### Notes:

1. *Gemälde des XIV-XVI Jahrhunderts aus der Sammlung Richard von Kaufmann*, 1901, p. 12; and Berenson, *Lorenzo Lotto*, 1901 edition, p. 118.
2. Although it appears in Bode and Friedländer, *Die Sammlung R. von Kaufmann*, 1918, p. 110, no. 57, after it had already been sold.
3. Exhibited at Frankfurt, *Austellung von Meisterwerken alter Malerei aus Privatbesitz Frankfurt a/M*, 1925, p. 42, no. 124, lent by Robert Koch.
4. Exhibited in the *Mostra di Lorenzo Lotto*, Venice, 1953, p. 58, no. 33, lent by the heirs of Robert Koch. In 1934 the painting seems to have been offered for sale by Goudstikker in Amsterdam because it appears in the exhibition *Italiaansche Kunst in Nederlandsch Bezit*, Stedelijk Museum, Amsterdam, 1934, no. 198, lent by Goudstikker. It must have been there on consignment and later returned to the Koch family.
5. For instance, Wescher, "Lotto's Portrait of the Jeweller Gian Pietro Crivelli da Milano," *Bulletin of the J. Paul Getty Museum of Art*, I, no. 1, 1957, p. 26.
6. Berenson, *Lorenzo Lotto*, p. 118; *idem*, 1956 edition, p. 36; Boschetto and Banti, *Lorenzo Lotto*, 1953, p. 71; *Mostra di Lorenzo Lotto*, Venice, 1953, p. 58, no. 33; Coletti, *Lotto*, 1953, p. 40; M. Seidenberg, *Die Bildnisse des Lorenzo Lotto*, 1964, pp. 48-49. The only exception known to me is Creighton Gilbert's opinion given in the *Art Journal*, XXI, 1961/62, p. 289, where he suggests Franciabigio, an attribution that need not be taken seriously.
7. The earlier dating is represented by Boschetto and Banti, *Lotto*, p. 71; Seidenberg, *Bildnisse des Lorenzo Lotto*, pp. 48-49, puts it around 1512; and Berenson, *Lotto*, 1901, p. 118, followed by most other writers, puts it at 1515. The date 1519, given by Wescher, "Lotto's Portrait . . .," p. 26, followed by J. Paul Getty, *The Joys of Collecting*, 1965, p. 98, is the result of an error. Wescher quoted the document published by E. Zocca (see note 8), in which Lotto was connected with the jeweller Crivelli, and misread the date, which is 1509 and not 1519. He proceeded then to invent a second trip by Lotto to Rome, which, of course, never took place and which Miss Zocca never proposed.
8. Zocca, "Le decorazioni della stanza di Eliodoro e l'opera di Lorenzo Lotto in Roma," *Rivista dell'Istituto*

*Nazionale d' Archeologia e storia dell'arte*, n.s., II, 1953, pp. 337-342.

9. Wescher, "Lotto's Portrait . . .," p. 26; see also note 7.
10. Reproduced by Zocca, "Le decorazioni . . .," p. 340. He is shown in profile, with his name on the reverse.

## GIROLAMO DELLA PACCHIA

Born in Siena in 1477, the son of an artisan from Zagreb. He is recorded in Rome in 1500, and in 1508 he did an altar for the city of Pontignano. From 1510 on, he is known to have been active in Siena, but most of the earliest documented paintings are now lost. An *Ascension* in S. Maria del Carmine was done in 1512, and some frescoes for S. Bernardino were done in 1518; there is also an *Annunciation* for S. Spirito in the same year. Various other records of his activity are known until the year 1533; no further datable paintings exist. In spite of this fact, a fairly acceptable chronology has been established and his style is readily recognized. He shows the influence of both Umbrian and Florentine artists but stands especially close to Girolamo Genga. The date and place of his death are unknown, though he is said to have gone to France, presumably after 1535.

### 29. RAPE OF THE SABINES

Oil on panel, 66 x 144.8 cm. (26 x 57 inches).

*Provenance*: Bellini (dealer), Florence, until 1952;<sup>1</sup> purchased by Mr. Getty from Bellini, 1952, and donated to the Museum in 1971 (acc. no. A71.P-9).

Condition is good. There are no significant restorations.

Berenson was the first to publish this painting as a work of Pacchia<sup>2</sup> and the attribution has never been questioned. It is presumably a mature work done after 1518, but no one has as yet attempted to date it more precisely. There are overtones of Sodoma throughout.

If by Pacchia, which seems very probable, the Getty painting would be the only secular work known by this artist.

From its proportions it appears to have come from a *casone*, as Berenson has already suggested, though it might also have had some other decorative function.

### Notes:

1. Bellini claimed at the time of purchase that it came from the Chiesa collection in 1927, but it does not appear in the fourth part of the Chiesa sale which was the only part sold that year. This claim is probably erroneous, as was most such information supplied by this source.
2. Berenson, "Quadri senza casa, Il Quattrocento Senese II," *Dedalo*, XI, 1931, p. 766; translated as "Lost Works of the Last Siennese Masters," *International Studio*, April 1931, p. 22; reprinted as *Homeless Paintings of the Renaissance*, 1970, p. 74.

## GIOVANNI BUSI (called CARIANI)

His family evidently came from the Bergamo area, but the earliest document (1509) refers to him as living in Venice. His earliest mentioned painting was supposed to have been signed and dated in 1514 but is now lost. Dated works exist from 1519, 1520, and 1536. Various documents record his presence in Venice and very probably he always lived there. In 1547 he was still alive there, but it is not known when he died. From the signed paintings it is relatively easy to recognize Cariani's style; it is generally based on Giorgione, though its most direct influences are those of Palma Vecchio and Titian.

### 30. PORTRAIT OF A MAN WITH A SWORD

Oil on canvas, 75 x 65 cm. (29½ x 25½ inches).

*Provenance*: Exhibited in 1894/95 at the New Gallery,<sup>1</sup> lent by Robert H. Benson, London; still in Benson collection in 1914<sup>2</sup>; sold to Duveen (dealer) in 1927, who probably still had it in 1934<sup>3</sup>; advertised in 1939 as belonging to the Acquavella Gallery, New York<sup>4</sup>; collection of Count Foresto (?), Milan<sup>5</sup>; purchased by Mr. Getty from Bellini (dealer), Florence, 1953; donated by Mr. Getty to the Museum in 1967 (acc. no. A67.P-4).

Earlier reproductions of this painting while it was in the Benson collection show that it was approximately five inches wider on the right than it presently is. The canvas has been cut and the original paint surface continues on to the canvas which is now folded over the side. (The left side, though evidently altered in composition, still has its original edge.) The sitter's left arm, which was formerly visible up to the elbow is now lost.

In addition, the hat appears in the same early reproductions as a different type and smaller

in size. The artist seems to have initially painted a small hat and later painted a large one over it, but so thinly that eventually both became visible. At the time the early photographs were made the larger hat must have been painted out; this overpainting has recently been removed. There were also smaller alterations throughout the picture, though the present composition seems to be the original one, excepting the loss on the right;<sup>6</sup> the numerous *pentimenti* are now obvious to the naked eye, and in places the surface has become rather thin, especially around the face which is somewhat abraded.

The attribution to Cariani existed already when the picture was exhibited in 1894 and has never been seriously questioned. Its technique is very typical of his work and numerous other portraits exist with which it can be compared. It is not, however, possible to date it with any certainty. Troche dates it in the mid 1520's;<sup>7</sup> Dessy dates it *ca.* 1530/32.<sup>8</sup> In both costume and face, the sitter strongly resembles the man shown on the right in the group portrait of the Albani family (signed and dated 1519) in the Rocalli collection in Bergamo; the Getty portrait may have been done within a few years of it, but almost certainly later. It probably also predates the portrait dated 1536 in the Vienna Museum, but it is difficult to say by how much. Taken altogether, a date in the 1520's would seem reasonable.

*Notes:*

1. New Gallery exhibition no. 230, reviewed then by Berenson, *Venetian Painting, Chiefly before Titian*, 1895 (reprinted in *The Study and Criticism of Italian Art*, I, 1901, p. 140, note 1); Gronau in *Gazette des Beaux Arts*, ser. III (XIII), 1895, p. 438; and Von Seidlitz in *Repertorium für Kunstwissenschaft*, XVIII, 1895, p. 214.
2. *Catalogue of Italian Pictures . . . collected by Robert and Evelyn Benson*, 1914, no. 94.
3. Listed by Troche in *Jahrbuch der Preussischen Kunstsammlungen*, 1934, p. 122, no. 54, as at Duveen; previously the same author, in "Giovanni Cariani als Bildnis Maler," *Pantheon*, IX, Jan. 1932, p. 7, no. 17, also listed it there.
4. In *International Studio*, Nov. 1939, p. 25.
5. According to J. Paul Getty, *Collector's Choice*, 1955, p. 209. I do not know the basis of this.
6. Cf. Venturi, *Storia*, IX, pt. 3, p. 454; the Benson catalogue of 1914; or L. Cust in *Les Arts*, 70, Oct. 1907, p. 10, all of whom show it in its former condition. Troche ("Giovanni Cariani . . ." p. 7, no. 17) gives its

present dimensions, meaning its size had already been reduced by that time. Very probably this took place while in Duveen's possession, between 1927 and 1932.

7. Troche, *idem*, indirectly states this.
8. Dessy, "Inediti del Cariani," *Arte Veneta*, XV, 1961, p. 234. The author mistakenly believed it had not been previously published.

## VINCENZO PAGANI

Born *ca.* 1490 in Monterubbiano in the Marche. He was active most of his life in his native town and was influenced by various Umbrian artists. His works are dated between 1517 and 1568, the year of his death. He produced numerous religious works for churches in the Marche.

### 31. THE ANNUNCIATION

Oil on panel, 284.5 x 179 cm. (112 x 70½ inches); signed (on the pedestal, center bottom): VINCĒTIV/PAGANVS / DE MONT / ROBIANO / ·1532·

*Provenance:* Ottaviani collection, Corinaldo, early nineteenth century<sup>1</sup>; Cardinal Fesch, Rome, prior to 1834<sup>1</sup> and until 1845 (sold Rome, Mar. 17/18, 1845, no. 857); W. Davenport Bromley collection, until 1863 (sold Christie's, June 12/13, 1863); to Marquis of Bath, 1863; evidently at a later date it was once again in Italy until *ca.* 1912<sup>2</sup>; Mission Inn, Riverside, Calif., early twentieth century and until 1970; bought by the Museum from the Mission Inn, 1970 (acc. no. A70.P-39).

At the time of purchase much overpainted, especially at the bottom (the angel and pavement) and the top (the sky, clouds, and some of the architecture). After cleaning, the panel was found to have suffered some flaking which, though fairly widespread, was limited mostly to peripheral areas. The horizontal joints between the sections of the panel were also beginning to separate. These have all been set right.

This large panel was for many decades in a chapel of the Mission Inn in Riverside, California, where it had been brought by the hotel's owner in the early twentieth century.<sup>3</sup> The author was known through the signature, although there was some confusion about which Pagani was meant. The painting has not, however, been previously published.

The Getty *Annunciation* is almost certainly the one described in early nineteenth-century sources

as having been in the Ottaviani collection in Corinaldo, a small city in the province of Ancona in the Marche.<sup>4</sup> It is not yet known how it came into their possession, but since the coat of arms seen on the shield suspended from the loggia at the upper right does not appear to be that of the Ottaviani, it is likely that the panel was not originally done on their commission. Whether it was painted for Corinaldo or some other city cannot therefore be determined. In any case, it can be counted among the artist's largest and most important works.

*Notes:*

1. According to Amico Ricci, *Memorie storiche delle arti e degli artisti della Marca di Ancona*, II, 1834, pp. 121-122 and 132, note 30. Ricci describes the painting in some detail, although the inscription is given a bit differently: VINCENTIUS PAGANI DE MONT. RUBIANO MDXXXII. He says that "nel principio del secolo attuale era presso la famiglia Ottaviani di quel luogo (Corinaldo), e . . . oggi forma parte della ricca raccolto del Cardinale Fech (sic) in Roma." The Fesch catalogue description is very complete, and the evaluation placed on it was very high.
2. There is a Florentine customs stamp on the back of the frame dated August 20, 1912.
3. This was told me by members of the staff of the Mission Inn, but written inquiries have not been answered.
4. See note 1.

## GIULIO ROMANO

His birth in Rome has been placed in 1492 (by Vasari) and 1499 (according to the records of the hospital where he died); the latter is more probably correct. His father's name was Pippi. At a very early age he became a student under Raphael, who died in 1520; Giulio and Penni were his principal heirs, according to Vasari. Giulio was certainly his closest follower and assistant. In 1524 he went to Mantua where he settled in the service of the Gonzaga family. As the principal designer and painter at the Mantuan court, he remained there until his death in 1546, always with a retinue of assistants. A highly influential artist, he was much admired in his time and in the following century. A large part of his style is based upon motives from Roman sculpture which he imitated enthusiastically.

## 32. THE BIRTH OF BACCHUS

Oil on panel, 126.5 x 86.5 cm. (49¾ x 34 inches).

*Provenance:* Probably painted in the 1530's for the Palazzo Ducale in Mantua (see below); evidently still there in 1627<sup>1</sup>; in the collection of the Duc d'Orleans before 1724<sup>2</sup> and until 1798/99 (sold London, 1798/99, buyer unknown)<sup>3</sup>; Sir Richard Sullivan, England, 1808 (sold Christie's, April 9, 1808, no. 12, bought in); O. E. Ruggles collection, Los Angeles, ca. 1939 and until ca. 1941<sup>4</sup>; Arnold Prilucker (dealer), Los Angeles, until 1948; Metcalf Galleries, Los Angeles and Pasadena, 1948-1969; purchased by the Museum from the Metcalf Galleries, 1969 (acc. no. A69.P-7).

There are heavy paint losses along both sides of the painting, extending in ca. 8 cm. (3¼ inches) on the left side and ca. 6 cm. (2¾ inches) on the right. An area of about 26 cm. (10¼ inches) square in the lower right corner has also lost considerable paint; smaller losses are scattered over the entire surface, especially along four prominent cracks. All of this damage has been restored.

In the center Semele is consumed by the flames of Jupiter who rises above her to the right, returning to the heavens. The infant Bacchus, just born, is held by nymphs at the bottom. In the sky above, Juno looks on with concern at the exploits of her mate.

At the time of purchase in 1969 the painting carried a monogram FF, a date, the title *Birth of Hercules* and an attribution to Frans Floris. It was recognized as the work of Giulio Romano by this author. (The signature subsequently proved to be forged.) The style is typical of Giulio's Mantuan paintings, and on this basis alone there is good reason to suppose it was done originally for the Gonzaga family.

The 1627 inventory of the Gonzaga collection at Mantua lists a painting titled *La Favola di Semele*,<sup>5</sup> which can probably be identified with the Getty picture. It is inventoried at least twice in the same rooms with two other vertical paintings, both of which still exist and which agree with the Getty painting in size and character. They are *Chiron and the Young Achilles*<sup>6</sup> at Hampton Court and *The Weaning of Hercules*<sup>7</sup> in the Schapiro collection, London. It is logical, therefore, to assume that they formed a group, or part of a group; and Hartt has connected them with four horizontal paintings (all from the collection of Charles I) and five other lost paintings<sup>8</sup> which altogether would

make a total of twelve subjects related to the family of Jupiter. However, it must be noted that there is no firm reason to connect the three vertical panels with any of these others. Most of the twelve can be traced to Mantua and at least eight of them belonged to Charles I who had them directly from Mantua; but aside from the subjects, most (but not all) of which have to do with the birth and youth of various gods and goddesses, and the style, which is fairly consistent throughout the extant pieces, there is no proof they belonged together. Nevertheless, these reasons are strong enough to justify conjecture; and especially the use of landscape, which is unusually prominent in all of the known pictures, leads to the probability that there was some connection.

The four horizontal paintings that may in this manner be related to the three vertical paintings are the following: 1) *Infant Jupiter fed by the Goat Amalthea*, Hampton Court;<sup>9</sup> 2) *Infant Jupiter guarded by Corybantes*, London National Gallery;<sup>10</sup> 3) *Jupiter and Juno Ascending to Olympus*, Hampton Court;<sup>11</sup> 4) *Birth of Apollo and Diana*, Hampton Court.<sup>12</sup>

In addition, Hartt proposes that the following five paintings, all of them now lost but known from earlier inventories or drawings, were originally part of the series: 1) *The Young Neptune on a Shell pulled by Horses*;<sup>13</sup> 2) *The Young Pluto Entering Hades*;<sup>14</sup> 3) *The Infant Hercules Slaying Serpents*;<sup>15</sup> 4) *Birth of Venus*;<sup>16</sup> 5) *Jupiter, Pallas Athena and Juno (?)*.<sup>17</sup> The only thing that favors the inclusion of these last five pictures is their subjects, and it must be admitted that the connection is very tenuous.

Hartt has speculated on the identification of the room in the Palazzo Ducale for which the series was originally made,<sup>18</sup> but there is as yet no substantiation for any of his proposals. He has also suggested an arrangement for the paintings on four walls, but this is now discredited by the appearance of the Getty painting, which was supposed by Hartt (because of a drawing of the subject) to be of horizontal format.

The drawing, which is in the collection of the Earl of Ellesmere,<sup>19</sup> is ruled; but it is quite different in composition, and one must conclude that it was either intended for some other (still lost) painting or that it simply records an early horizontal design for the Getty painting that later had to

be changed in favor of a vertical composition. The latter seems more probable.<sup>20</sup>

Hartt suggests a date in the early 1530's for the series and theorizes that its concern with the birth and youth of the gods may relate them to the birth of Francesco III Gonzaga in 1533.<sup>21</sup> The idea is very attractive, but again there is no proof.

Hartt has attributed to Giulio and an unknown assistant the execution of the six panels of the series known to him.<sup>22</sup> The division of labor within Giulio's workshop at Mantua was very complex, and it is very probable that Giulio did not execute all of the paintings of the group himself. The style differs enough from painting to painting to justify this assumption and the quality is uneven. The same is true of the Getty painting: the two upper figures, Juno and Jupiter, are somewhat clumsier than the others, leading to the conclusion that they may be the work of an assistant or assistants.

Patas' engraving of the Getty painting when it was in the collection of the Duc d'Orléans<sup>23</sup> indicates that the painting may have been a bit wider on either side, showing more landscape. The dimensions given in the Orléans catalogue are exactly the same as those of the *Wearing of Hercules*, which was also in the Orléans catalogue; and since the present widths differ by about 6.5 cm. (2½ inches), it is safe to assume that the *Birth of Bacchus* has been cut by at least that much.

The poses of the figures appear to have been taken from Roman sarcophagi, as is common in the works of Giulio. No attempt has been made as yet to identify the exact sources.

#### Notes:

1. Included in the inventory of the Gonzaga possessions made in that year, reprinted in A. Luzio, *La Galleria dei Gonzaga venduta all'Inghilterra nel 1627-28*, 1913, p. 130, no. 602 (*La Favola di Semele*). It also appears in a list, supposedly made in the same year by the Flemish dealer Nys, of Gonzaga paintings that were available for purchase (reprinted in Luzio, *Galleria*, p. 152).
2. According to C. Stryiński (*La Galerie du Régent*, 1913, p. 160) the *Birth of Bacchus* is in the first Orléans inventory of 1724. It is fully described in Du Bois de Saint Gelais, *Description des Tableaux du Palais Royal, 1727*, p. 277; and much later it was engraved by Patas in J. Couché, *Galerie du Palais Royal, gravé d'après les tableaux . . .*, I, 1786, as *Naissance de Bacchus*. It is not known how it came

- to the Orléans collection. It cannot be found in the various lists of paintings belonging to Charles I (though at least one other painting by Giulio, *Juno and Jupiter Ascending to Olympus*, now at Hampton Court and which is probably related to the *Birth of Bacchus*, also does not appear in the inventories although it must certainly have been there), nor in the collection of Queen Christina of Sweden, both of whom were the principle sources for Orléans' Mantuan paintings.
3. A painting by Giulio titled *Jupiter and Semele* was sold with the Villa Novellara collection (Modena) at Christie's, March 3, 1804, no. 49, but it is very doubtful that it is the same work.
  4. According to Armand du Vannes (dealer), who says he had it on consignment from Mr. Ruggles.
  5. See note 1.
  6. Oil on panel, 127 x 81.2 cm. (50 x 32 inches). Invented at Mantua (no. 602) as "Un centauro" and also in the list attributed to Nys (Luzio, *Galleria*, p. 152). Later it appears in the collection of Charles I as "St. Tower" (!). See O. Millar, *Adam van der Doort's Catalogue of the Collections of Charles I* (Vol. 37 of the Walpole Society), 1960, p. 52. Illustrated in Hartt, *Giulio Romano*, II, 1958, fig. 464.
  7. Oil on panel, 126.5 x 92.7 cm. (49¾ x 36½ inches). Mantua inv. no. 602, as "Minerva che leva un bambino dalle poppe," and in Nys' list (Luzio, *Galleria*, p. 152) as "Una donna che latta un bambino." Evidently not in collection of Charles I. Engraved in collection of Duc d'Orléans in 1786 (see Couché, *Galérie*, I) as *Nourriture d'Hercule*. Illustrated in Hartt, *Romano*, fig. 465.
  8. Hartt, *Romano*, pp. 211-217.
  9. Oil on panel, 123 x 139.7 cm. (48½ x 55 inches). Not in Mantua inventory of 1627, but listed by Nys (Luzio, *Galleria*, p. 152) as "Un Giove nutrito dalle Capra Amaltea," no author given. In collection of Charles I (Millar, *Doort's Catalogue*, p. 194) as "a satir and a Woman holdi a got tu der chijl tu suck." Reproduced in Hartt, *Romano*, fig. 458.
  10. Oil on panel, 105.5 x 175.2 cm. (41½ x 69 inches). In Mantua inventory of 1627 (no. 301) as "un istoria di done che parecchiano una cuna in campo di paesi." In collection of Charles I (Millar, *Doort's Catalogue*, p. 19) where it is described as depicting Cupid and nymphs. Later in Orléans' collection as *Enfance de Jupiter*. Reproduced in Hartt, *Romano*, figs. 454-455.
  11. Oil on panel, 108 x 138.5 cm. (42½ x 54½ inches). Possibly the picture referred to in the Mantuan inventory (no. 602) as "quando Giove mette il nettare nella copa." Not in inventory of collection of Charles I, though it must surely have been there. Illustrated in Hartt, *Romano*, fig. 462.
  12. Oil on panel, 108 x 139.7 cm. (42½ x 55 inches). Not located in Mantuan inventories. In Charles I's collection (Millar, *Doort's Catalogue*, p. 18) as *Birth of Hercules*. Reproduced by Hartt, *Romano*, fig. 459.
  13. In Nys' list (Luzio, *Galleria*, p. 153) as "Nettuno sopra una conchilia tirato da Cavalli," and in collection of Charles I (Millar, *Doort's Catalogue*, p. 43) similarly described and with dimensions close to those of *Jupiter Guarded by Corybantes*. Hartt (*Romano*, p. 214) connects it with a drawing and an engraving.
  14. Mantuan inventory (no. 616) as "un Plutone sopra caro tirato da cavalli." Hartt (*Romano*, p. 215) connects it with an engraving.
  15. Not in Mantuan inventory, but mentioned by Nys (Luzio, *Galleria*, p. 152) as "Un Ercole fanciullo che doma i serpenti." Hartt (*Romano*, pp. 215-216) connects it with a drawing of this subject. A painting by Giulio described as "Ercole quando fanciullo s'allevava fra serpenti" was auctioned in Genoa in 1640 (see Campori, *Racolta di cataloghi ed inediti*, 1870, p. 142).
  16. Connected by Hartt (*Romano*, p. 214) with a Galatea listed in the 1627 Mantuan inventory and a drawing.
  17. Identified by Hartt (*Romano*, pp. 213-214) with the painting described in Mantua (no. 602) as "quando Giove mette il nettare nella copa" and the picture described in Charles I's collection (Millar, *Doort's Catalogue*, p. 52) as "Jupiter; a woeman (Juno?) standing by houlding ye flame of Jupiters thunder bolt in her hand. On the other Side Standing Pallas." The dimensions given for the latter, 122 x 61 cm. (48 x 24 inches), are, according to Hartt, close to the other vertical paintings; but in fact it is at least 20 cm. (8 inches) narrower than any of them. However, it is highly uncertain, as Hartt admits, that the two descriptions are of the same painting.
  18. Hartt, *Romano*, pp. 211-212.
  19. Inv. no. 135, pen and bistre wash; Hartt no. 307. Reproduced, Hartt, *Romano*, fig. 461.
  20. It should be noted that another painting of the subject attributed to Giulio is often found in older collections, but it was not much closer to the Ellesmere drawing in composition. It was one of a set of five cartoons on paper depicting the loves of Jupiter that belonged to Christina of Sweden, then to Don Livio Odescalchi, and later to the Duc d'Orléans. It is included in both of the volumes of engravings of paintings in the Orléans collection. The setting is indoors, as in the Ellesmere drawing, but otherwise there is no resemblance. This series is now lost.
  21. Hartt, *Romano*, p. 212.
  22. Hartt (*Romano*, pp. 216-217) mentions only the possibility that the landscapes are by a "Luca Fiammingo" who is otherwise not identified in the Mantuan documents. But the caption of Hartt's reproductions in vol. II give the paintings to "Giulio and assistant," by which he is implying still a third hand.
  23. In Couché, *Galérie*.

## LAMBERT SUSTRIS

Born in Amsterdam 1515/20. In Venice from about 1545 onwards, he was a student and colleague of Titian, with whom he traveled in 1548 and 1550 to Augsburg where he did numerous portraits. About 1560 he moved from Venice to Padua where he died in 1568.

### 33. PORTRAIT OF BARBARA KRESSIN

Oil on canvas, 109.2 x 94 cm. (43 x 37 inches); inscribed (upper left): AETAT. SVAE. XVII M.D. XLIV; (upper right): BARBARA KRESSIN AETATIS SVA / XVII ANNO VERO DNI / M.D. XXXXIII.

*Provenance:* Henry Doetsch collection, London, prior to 1894<sup>1</sup> and until 1895 (sold Christie's, June 24, 1895, no. 241); Harry Quilter collection; Francis S. Macnalty collection, until 1970 (sold Christie's, June 26, 1970, no. 83); to Leone Cei (dealer), Florence, 1970; bought by the Museum from Cei, 1970 (acc. no. A70.P-54).

In good condition except for some retouching in the background. Since the left inscription merely repeats the right one, it is probable that it is a later addition.

The sitter was clearly German, as evidenced by her name, hair style, and costume. (Originally she was shown wearing a hat which was subsequently painted out by the artist.) The picture was sold in 1895 as by an artist of the German school, but at about the same time Berenson attributed it to Bernardino Licinio and all subsequent criticism has focused on Venetian masters. The attribution to Licinio was accepted by A. Venturi<sup>2</sup> and also by Arslan.<sup>3</sup> And it is still retained in Berenson's latest lists as by Licinio.<sup>4</sup>

The connection with Sustris is first found in the sale catalogue of 1970 and seems not to have been mentioned in any of the literature on that artist.<sup>5</sup> For stylistic reasons it seems far more likely than the one to Licinio. Also, Sustris is known to have traveled often to Augsburg, and he did a number of portraits of German sitters. The date is a bit awkward since Sustris is known to have been in Augsburg in 1548 but not in 1544, the date of the Getty painting. Even if he had not been there at that time, however, the sitter could have been in Venice or Sustris might have done the work from sketches.

Further research may yet determine something about the sitter or her family. As yet it is not even known where she lived.

### Notes:

1. See Berenson, *Venetian Painters of the Renaissance*, 1894, p. 111.
2. Venturi, *Storia*, IX, pt. 3, 1928, p. 481, as Licinio.
3. Arslan in Thieme-Becker, *Künstler-Lexikon*, XXII, 1929, p. 193, as Licinio.
4. Berenson, *Italian Pictures of the Renaissance: Venetian School*, I, 1957, p. 97.
5. For the most extensive article and bibliography on Sustris, see Ballarin, "Profilo di Lamberto d'Amsterdam (Lamberto Sustris)," *Arte Veneta*, XVI, 1962, pp. 61-81.

## Attributed to GIOVANNI BATTISTA MORONI

Evidently a native of Albino, near Bergamo; his birth date is unknown. He studied under Moretto at Brescia and was active there between 1546 and his death in 1578. His work consisted primarily of portraits.

### 34. BUST PORTRAIT OF A BEARDED MAN

Oil on canvas, 61 x 53.2 cm. (24 x 21 inches).

*Provenance:* Cyril Flower (later Lord Battersea) collection, prior to 1880<sup>1</sup> and until his death in 1907; by inheritance to his wife, who died in 1931; bequeathed to Anthony de Rothschild, 1931<sup>2</sup> and kept until 1939 (sold Christie's, May 25, 1939, no. 251); to Singer, 1939; Carl Marks collection, New York, until 1964 (sold Sotheby's, Dec. 2, 1964, no. 125); F. Mont (dealer), New York, until 1969; bought by the Museum from F. Mont, 1969 (acc. no. A69.P-25).

In good condition; there are minor repairs in the beard and background.

When exhibited in 1894 this painting already carried an attribution to Moroni.<sup>3</sup> It resembles Moroni's work, but only superficially; the face is much more expressive than usual and the technique more forceful. At the time of its sale in 1964 it was tentatively given to Moretto,<sup>4</sup> and Berenson at one time called it a work of Domenico Brusasorci, though it does not appear in his later lists.<sup>5</sup> In fact, the whole question of the attribution is a bit puzzling and must be left open.

### Notes:

1. Exhibited at the Royal Academy, 1880, no. 129, lent by C. Flower, as Venetian School.
2. I owe this information to E. K. Waterhouse.
3. Exhibited at the New Gallery, 1894/95, no. 20, as Moroni, lent by Lord Battersea.

4. This attribution was also tentatively suggested by F. Zeri, verbally, in 1969.
5. Berenson, *North Italian Painters*, 1907, p. 178.

3. See Berenson, *Italian Pictures of the Renaissance: Venetian School*, I, 1957, p. 111.
4. G. Fiocco, "Un Pietro de Mariscalchi in Inghilterra e uno in Svizzera," *Arte Veneta*, III, 1949, p. 161.

### PIETRO MARESCALCHI (called LO SPADA)

Born *ca.* 1520 in Feltre where he was active until he went to Venice. From his works one can deduce that he was strongly influenced by various Venetian artists, but principally by Jacopo Bassano. His dated works range from 1547 to 1576, and he is supposed to have died *ca.* 1584.

#### 35. MADONNA AND CHILD WITH STS. PROSDOCIMUS AND JAMES

Oil on canvas, 161 x 122 cm. (63½ x 48 inches); signed and dated (lower right): PET<sup>us</sup> DE MARI.<sup>is</sup> P MDLXIII. Inscribed under the saints: ΑΓΙΟΣΙΑΚΟΒΟΣ (Saint Jacobus); ΑΓΙΟΣΠΟΣΔΟΚΙΜΟΣ (Saint Prodocimus).

*Provenance:* Probably G. A. F. Cavendish-Bentinck collection, until 1891 (sold July 8-14, 1891)<sup>1</sup>; private collection, until 1949<sup>2</sup> (sold Christie's, May 13, 1949, no. 155); to Frankel; F. Mont (dealer), New York; Walter P. Chrysler collection, New York, prior to 1957<sup>3</sup> and until 1969; bought from Walter P. Chrysler by the Museum, 1969 (acc. no. A69.P-32).

In good condition.

First published in 1949 by Fiocco.<sup>4</sup>

This is one of the few signed paintings by this relatively unknown Venetian artist who worked in the tradition of the Bassano family, combined with the flavor of Tuscan mannerism. The peculiarities of the perspective and architecture, the odd grotesque plaque at the bottom, and the patterned clouds are unusual elements that reflect Marescalchi's very personal style.

It seems very possible that the painting might have been done for a Greek Orthodox church in Venice, or at least for the benefit of the many Greeks living there during this time.

#### Notes:

1. According to the sale catalogue of 1949. The painting does not appear in the sale catalogue of 1891 and Ellis Waterhouse has suggested that the seller of lots 155 and 156 in the 1949 sale was possibly Mrs. Walter Burns, the granddaughter of G. A. F. Cavendish-Bentinck, whose father bought many of the pictures in the 1891 sale. Lot 156 had the same provenance as the Getty picture and does appear in the 1891 sale.
2. See note 1.

### TITIAN (TIZIANO VECELLIO)

The date of his birth is not certain but it has been variously placed between 1473 and 1490; he came from Pieve di Cadore, a small town in the hills north of Venice. At a very young age he was apprenticed to the Zucatti, a family of mosaicists, and from there he was successively with Gentile and Giovanni Bellini as well as Giorgione. His first known work was with the latter on frescoes *ca.* 1508, but he was independently active by 1511, the year after Giorgione's death. He was soon very famous, and besides doing paintings for local churches and patrons, he worked also for the d'Este family in Ferrara, the Gonzagas in Mantua, the court at Urbino, and the Farneses in Rome. In 1533 he was made court painter to the Hapsburg emperor, Charles V, who in 1548 and 1550 invited him to Augsburg. After this he was increasingly employed by Philip, the son of Charles and after 1556 the King of Spain; during the 1560's and 1570's many of his most important works went there. He died in 1576, having exerted an enormous influence on European painting as a whole.

#### 36. THE PENITENT MAGDALEN

Oil on canvas, 106.7 x 93 cm. (42 x 36½ inches).

*Provenance:* Sir Richard Worsley collection, Appuldurcombe, Isle of Wight, probably 1790's until 1805<sup>1</sup>; inherited by the Earls of Yarborough, Brocklesby Park (Lincolnshire), 1805 and in that collection until 1929<sup>2</sup> (sale Christie's, July 12, 1929, no. 102); to Colnaghi (dealer) and Otto Gutekunst, London, from 1929 until 1955. Purchased from Colnaghi, 1955 (acc. no. A56.P-1).

As shown by x-rays, the top of the painting has suffered severe damage at some time in the past, but the losses are limited to this area of the canvas. The left side from the top to about the level of the Magdalen's eye is almost completely redone; on the right side the sky from just above the peak to the top is mostly new. The landscape itself is badly skinned but seems to be original.<sup>3</sup> The leaves and tree trunk on the left are also original, though they certainly no longer retain their original appear-

ance. The figure is remarkably undamaged, excepting slight losses on the left side of the forehead.

In a letter to Philip II at Madrid on April 2, 1561, Titian mentioned a Magdalen that he had done for the king, "*la quale la si appresentarà innanzi con le lagrime in su gli occhi e supplichevole per li bisogni del suo divotissimo servo.*"<sup>4</sup> In a subsequent letter of August 17, he asked the king where it should be dispatched, saying he had completed it; and in early December it was delivered to the Marquess of Pescara to forward to the king.<sup>5</sup> Vasari a short time later (1568) related that Silvio Badoaro (Badoer) had admired the painting and had bought it directly from the artist, causing Titian to make a replica to send to the king.<sup>6</sup> Though this anecdote cannot be either proved or disproved, there are documents recording such a Magdalen at the Escorial until the wars with Napoleon. It has been tentatively traced from Joseph Bonaparte to Lord Ashburton who took it to England, where it is thought to have been destroyed in 1873.<sup>7</sup>

The exact appearance of the painting done for Philip is not known, but if the Ashburton painting is to be identified as the same one, then there is at least the written description given by Crowe and Cavalcaselle which determines the general character of the composition and also gives some details.<sup>8</sup>

The version owned by Silvio Badoaro supposedly went to the Elmani who sent it to Flanders.<sup>9</sup> It cannot now be positively identified with any of the existing versions.

All of the above serves only to show that two of the many versions of this composition (of which the Getty picture is another) were done in 1561; it cannot be ascertained whether the versions mentioned in the correspondence between Philip and Titian were the first of their kind, and it may be that they were not. It is known, however, that Titian presented another penitent Magdalen to Alessandro Cardinal Farnese in 1567, and there is good reason to identify this painting with one in the Museo di Capodimonte in Naples.<sup>10</sup> Though it is possible that Titian had painted this version somewhat prior to 1567, it is nonetheless reasonable to assume that this is its appropriate date.<sup>11</sup> In general, it follows the composition of the lost "Ashburton" painting.

Lastly, a version now in Leningrad comes from the Barbarigo collection and is supposed to have

gone to them in 1581 directly from Titian's estate.<sup>12</sup> It might be presumed, therefore, that it was a late work done not too long before his death in 1576; but stylistically it does not correspond to his latest paintings, and has been unanimously placed by critics in the 1560's instead. Its composition is very close to the Naples version discussed above.

All of these paintings can be separated in type from an earlier composition of the penitent Magdalen which is best known from a painting in the Pitti collection in Florence. In this type, although her pose is essentially the same as in the group above, the saint is shown nude and the landscape is arranged differently. Stylistically, the Pitti painting can be dated in the 1530's and is thought by many to be the painting done by Titian for Federico Gonzaga of Mantua in 1531 to give to Vittoria Colonna.<sup>13</sup> It is clear, nonetheless, that the later type derives from this earlier picture, and although there is a gap of approximately thirty years between the two types, one can conclude that representations of the penitent Magdalen had taken on a kind of routinized form in Titian's production and that somewhere about 1561 or earlier he began painting her clothed rather than nude.

Besides the paintings mentioned above, there are numerous other versions of the composition, the best of which are generally considered to be the Getty version, one in the Palazzo Durazzo-Pallavicini in Genoa, another in the Paolo Candiani collection in Busto Arsizio (Varese), and yet another in the Staatsgalerie in Stuttgart. In addition, there are lesser copies and lost versions too numerous to mention.<sup>14</sup>

There has been considerable debate about which pictures of the "clothed type" are the superior and most likely to be by Titian's own hand. It is generally agreed that the Leningrad version is the best, but there is no agreement among writers about the remaining five. All are of good quality and all seem to justify an attribution to Titian himself, though some (if not all) may have workshop assistance.

The Getty painting has been the subject of varied opinions. Crowe and Cavalcaselle called it a later Venetian copy;<sup>15</sup> Mayer, Borenius, Suida, Berenson and Pallucchini considered it an original by Titian's own hand;<sup>16</sup> Arslan, and probably also Valcanover, called it a school piece;<sup>17</sup> Nicolson said it was not from Titian's hand;<sup>18</sup> and Wethey called it a "workshop or Venetian copy."<sup>19</sup>

In this writer's opinion, the figure of the Magdalen (from which the original quality of the piece must be judged) is comparable in every way to the other versions and is hardly inferior to any of them. It is noteworthy, but of no particular significance, that only the Getty and Candiani versions are unsigned.

It should also be pointed out that certain details, especially the lack of the skull under the Bible, are unique to the Getty version, and x-rays show that these details are not the result of subsequent alterations.

*Notes:*

1. Wethey, *The Paintings of Titian*, I, 1969, p. 149, theorizes that since Sir Richard Worsley lived in Venice from 1793 to 1797, he probably acquired the painting there; but there is no proof of this. It is first mentioned in *Catalogue Raisonné of the Principal Paintings, Sculptures, and Drawings at Eppuldurcombe House*, 1804, no. 76. Worsley died in 1805.
2. See Waagen, *Treasures of Art in Great Britain*, II, 1854, p. 87; *idem*, *Galleries and Cabinets of Art in Great Britain*, 1857, p. 65.
3. Contrary to Wethey, *Titian*, p. 149.
4. Letter in the Spanish National Archives at Simancas; text given in Crowe and Cavalcaselle, *Life and Times of Titian*, II, 1881, pp. 519-520.
5. These letters are all reprinted in Crowe and Cavalcaselle, *idem*, pp. 519-520; see also A. Cloulas, "Documents concernant Titien conservés aux archives de Simancas," *Mélanges de la Casa de Velázquez*, III, 1967, pp. 197-288.
6. Vasari, *Vite*, VII, 1568 edition, p. 454.
7. See Wethey, *Titian*, p. 148.
8. Crowe and Cavalcaselle, *Life and Times*, p. 315.
9. Ridolfi, *Le meraviglie dell'arte*, I, 1648, p. 248.
10. See Wethey, *Titian*, pp. 145-146.
11. Wethey dates it "about 1550" but does not discuss the discrepancy between this and the date of its presentation, 1567. One assumes, therefore, that he is proposing that it remained in the shop about seventeen years before he gave it away, which seems unlikely.
12. See Ridolfi, *Meraviglie*, p. 261; and Wethey, *Titian*, p. 146.
13. See Wethey, *idem*, p. 150.
14. For the most complete listing of these, see Wethey, *idem*, pp. 145-151.
15. Crowe and Cavalcaselle, *Life and Times*, p. 316.
16. Mayer, "The Yarborough Magdalen by Titian," *Apollo*, XI, 1930, pp. 102-103; Borenius, "Von der italienischen Ausstellung in London," *Pantheon*, V, 1930, p. 145; Suida, *Le Titien*, 1935, p. 137; Berenson, *Italian Pictures of the Renaissance:*

*Venetian School*, 1957, p. 190; R. Pallucchini, *Tiziano*, I, 1969, pp. 180, 324.

17. Arslan, "Titian's Magdalen," *The Burlington Magazine*, XCIV, Nov. 1952, p. 325; Valcanover, *Tutta la pittura di Tiziano*, II, 1960, p. 72 (note, however, that he has failed to recognize the fact that the Getty and Gutekunst paintings were identical).
18. B. Nicolson, in *The Burlington Magazine*, CV, Jan. 1963, p. 32.
19. Wethey, *Titian*, p. 149.

### PAOLO CALIARI (called VERONESE)

A native of Verona, where he was born in 1528. He was a pupil of Antonio Badile in 1541 but was already independently active by 1546. His earliest works were done outside Venice, but around 1553/55 he moved into the city itself and until his death in 1588 he was, with Tintoretto, one of the two most famous artists of the generation. He produced a great number of paintings, many of them large, though relatively few are dated or datable. He maintained an active studio, and his sons carried on his tradition.

#### 37. BUST PORTRAIT OF A YOUNG MAN

Oil on canvas, 51.5 x 40 cm. (20¼ x 15¾ inches).

*Provenance:* Agnew (dealer), London, 1927<sup>1</sup>; R. W. Redford collection,<sup>2</sup> Québec, from 1927 until ca. 1950?; Agnew (dealer), London, 1954; purchased by the Museum in 1954 (acc. no. A54.P-9).

The paint on the face is very thin and much retouched, especially around the eyes. The background and clothing are well preserved.

First published by Von Hadeln,<sup>3</sup> who considered it a study for the large full-length *Portrait of a Young Man with a Greyhound*, formerly in the Havemeyer collection and now in The Metropolitan Museum in New York.<sup>4</sup> This view has invariably been accepted.<sup>5</sup>

The Metropolitan painting was purchased by the Havemeyers from the Martinengo collection in Brescia. According to the Martinengos, it was a portrait of a member of the Colleoni family to whom they were related by marriage. No further proof of this identification has ever been found.

Fiocco pointed out the resemblance of the Metropolitan portrait to a fresco in the former Villa Chiericati (now Villa Mugna) at Longa near

Vicenza,<sup>6</sup> which depicts a young hunter or page, full-length in similar costume and also with a greyhound.<sup>7</sup> Another older hunter with a pose much like that in the Metropolitan portrait is at Maser (former Villa Barbaro).<sup>8</sup> Since the Maser frescoes can be dated 1560/61, Fiocco proposed a similar date for the one at Longa and implies the same for the Metropolitan portrait. But the Chiericati portrait has not generally been accepted as Veronese's and may be much later in date, perhaps as late as the 1590's.<sup>9</sup> Therefore, it becomes very difficult to use either as a basis for dating the Metropolitan or the Getty portrait. In pose and style the former is closest to that at Maser, and it may have had a similar function (though it evidently could not have served as a "doorway" done in *trompe-l'oeil* as the one at Maser does).

The fabric worn by the young man in the Getty/Metropolitan portrait is identical to that worn by St. Catherine (?) in a painting of the *Holy Family* in the Uffizi (another version is in Baltimore), the date of which is equally uncertain.

*Notes:*

1. According to photo in Witt Library.
2. Since at least 1956 (*Guidebook* of the J. Paul Getty Museum, 2nd ed., prepared by W. R. Valentiner and P. Wescher, p. 24, note 6), it was claimed to have been in the Von Hadeln collection. Venice. (Repeated in J. Paul Getty, *The Joys of Collecting*, 1965, p. 107.) I know of no substantiation for this assertion, and I believe it was a mistake; Von Hadeln was the first person to publish the painting, but he does not mention in his article that he ever owned it.
3. Von Hadeln, "Some Portraits by Paolo Veronese," *Art in America*, XV, 1927, p. 251-252.
4. No. 29.100.105, oil on canvas, 173.5 x 102 cm. (68 $\frac{3}{8}$  x 40 $\frac{1}{8}$  inches). See Wehle, *A Catalogue of Italian, Spanish and Byzantine Paintings*, 1940, p. 206.
5. Very recently, however, Pallucchini has been quoted as attributing the painting to Benedetto Caliari. See S. Béguin and R. Martini, *Tout l'oeuvre peint de Veronese*, 1970, no. 111b.
6. G. Fiocco, *Paolo Veronese*, 1934, p. 55.
7. Fiocco, *idem*, pl. 99a; Crosato, *Gli Affreschi nelle ville venete del Cinquecento*, 1962, pl. 126.
8. Fiocco, *idem*, pl. 85; Crosato, *idem*, pl. 20.
9. See Crosato, *idem*, p. 128.

**PAOLO CALIARI (called VERONESE)**

For biography, see preceding number.

**38. SELF-PORTRAIT (?)**

Oil on canvas, 193 x 134.5 cm. (76 x 53 inches).

*Provenance:* Moscardo family, Verona, until 1802<sup>1</sup>; sold to Lord Prior, England<sup>1</sup>; Cesare Bernasconi<sup>2</sup>; Mrs. Douglas Graham Collection, Wonsastow Court, Monmouth, until 1939; sold to C. Marshall Spink (dealer), London, who owned it jointly with Hoogendijk (dealer); Hermann Goering collection, Berlin (?), until ca. 1945; returned to Marshall Spink ca. 1945 and retained until 1953 (sold Sotheby's, Dec. 16, 1953, no. 145); to Wengraf (dealer), London, from 1953 until 1956; to Wildenstein (dealer), London, until 1964; purchased by Mr. Getty from Wildenstein's, 1964, and given to the Museum, 1971 (acc. no. A71.P-17).

On the whole the painting is well preserved, though there are thin areas and minor losses in various locations.

The identification of the sitter as Veronese himself comes from an engraving by Gaetano Zancon published in 1802 which carries a legend to this effect.<sup>3</sup> The painting was at the time in the Moscardo collection in Verona, and most probably there was a tradition associated with it. However, given the length of time between its execution and the engraving, there is no assurance that the tradition was correct. If the sitter is actually Veronese, then it is highly unlikely that it was painted originally for the Moscardo family, which means it had probably changed hands at least once prior to 1802. This tends to weaken the authority of the traditional identification, but not to the point where it can be discarded.

There is no firm support on which to base any judgment of Veronese's own features. Ridolfi in 1648 (*i.e.* sixty years after the artist's death) included an engraving depicting a bust of Veronese, shown already as rather elderly,<sup>4</sup> which corresponds to a painting in the Uffizi self-portrait collection that has also been traditionally taken to represent the artist.<sup>5</sup> The painting, however, is generally no longer accepted as by Veronese's own hand. A drawing in the Louvre which is identified by an inscription as a self-portrait is quite certainly not by Veronese but seems at least to be related in some way to a figure in one of Veronese's paintings.<sup>6</sup> It was perhaps only copied after it. In addition, Ridolfi mentions a self-portrait by Veronese in which he was shown wearing armor, but it no longer exists.<sup>7</sup> There is also an old tradition going back to Zanetti (1771) which identifies one of the musicians in Veronese's *Marriage of Cana* in the

Louvre as a self-portrait.<sup>8</sup> However, this, like all of the preceding examples, cannot be taken as substantiation. It must be admitted, nonetheless, that all of these portraits do have a general resemblance and in all, the sitters' features are characterized by a high and rather broad forehead as well as a full beard and mustache. The Getty portrait agrees remarkably well with this tradition, though the subject is shown as younger than those in the other works; and if it does indeed depict Veronese, he would presumably be about forty years of age, which would mean it was painted *ca.* 1570. All of this remains unproven speculation.

There is, furthermore, a notable lack of internal evidence to support the identification. There is no indication that we are looking at an artist, and there are no signs of his profession. His clothing is of a relatively formal nature, he stands next to the base of some pillars, between which one sees the legs of a female statue. In the background appears a building, perhaps a church.<sup>9</sup> On just this basis, one might suggest he was an architect or sculptor. But again, none of this prevents him from being the artist himself.

The attribution of the painting to Veronese seems to have been lost between 1802 and more modern times. When sold in 1953 it was attributed to Moroni, but the correct name was re-established soon afterwards and has been generally accepted.

*Notes:*

1. According to the legend on the engraving made by Gaetano Zancon in 1802. The legend reads as follows: *Celeberrimi pictoris Pauli Caliari Veronensis effigiem a se ipso depictam, et jamdin in aedibus c.c. Moscardi Veronae asservatam, nunc vero a Dno Prijor nobili Anglicano emptam quingentis nummis aureis mense Aprilis an 1802 Xaverius a Rosa ex archetypo sibi expinxit, et Patriae servavit et Arti.* This engraving was published in *Raccolta di 60 stampe delle più celebri pitture di Verona fatta da Gaetano Zancon*, and used as frontispiece by Pietro Caliari, *Paolo Veronese, sua vita e sue opere*, 1888.
2. This name appears in documents supplied by Wildenstein accompanying the painting; it is placed between the names of Moscardo and Prior which is clearly wrong. Perhaps he was a later owner, but I know of no proof.
3. See note 1.
4. In *Le Merviglie dell'arte*, with the title to his life of Veronese.
5. Omitted from most books on Veronese, but illustrated by Orliac, *Veronese*, 1940, p. 34.

6. See P. Fehl, "Questions of Identity in Veronese's *Christ and the Centurion*," *Art Bulletin*, XXXIX, 1957, pp. 301-302. Refuted by E. Tietze-Conrat, "Paolo Veronese 'armato,'" *Arte Veneta*, XIII-XIV, 1959/60, p. 98.
7. The picture identified by Tietze-Conrat (*idem*, pp. 98-99) as the one mentioned by Ridolfi is so unlikely it does not warrant discussion.
8. Zanetti, *Della pittura Veneziana*, 1771, p. 172.
9. Identified by Held in J. Paul Getty, *The Joys of Collecting*, 1965, p. 104, as San Marco in Venice, which it quite obviously resembles. The only contradiction is the incongruous landscape setting.

## JACOPO TINTORETTO

Born in Venice 1518/19. He is said to have been the pupil of Titian, but he also displays the strong influence of Bonifacio Veronese, as well as of Andrea Schiavone. An extremely prolific painter, he had an active workshop and many followers and produced works for numerous Venetian churches and buildings. He is only once recorded as having left Venice (in 1580 when he was in Mantua) and he died there in 1594. His son Domenico was his closest and most able imitator.

### 39. ALLEGORY OF PRUDENCE

Oil on canvas, 143 x 105 cm. (56 $\frac{3}{8}$  x 41 $\frac{3}{8}$  inches). Strips of newer canvas have been added to the right and bottom edges. Without these, the size is 138.5 x 100 cm. (54 $\frac{1}{2}$  x 39 $\frac{1}{2}$  inches).

*Provenance:* Private collection, England (?), 1953 (sold at Christie's, July 10, 1953, no. 114); to Scobel; Bellini (dealer), Florence, 1954<sup>1</sup>; purchased from Bellini, 1954 (acc. no. A54.P-6).

As mentioned above, there are strips of modern canvas on the right side and bottom edge, but the original dimensions must have been at least as large as they are now. There is also extensive damage along the left side, which is much repainted and which was probably also cut. The remainder is in good condition in spite of minor restorations, most of which are concentrated in the sky.

It has been previously referred to as an *Allegory of Vanity*. There is, however, adequate proof that a woman holding a mirror symbolizes Prudence (*Prudentia*).<sup>2</sup>

This painting had recently been related to a

series of virtues represented by pictures now in the Fogg, the Birmingham (Ala.) Museum, and various other museums.<sup>3</sup> However, as pointed out by Zeri, it does not fit these works exactly in style, and it seems highly unlikely that the Getty *Prudence* was a part of that set.<sup>4</sup> Zeri considers these latter paintings the work of Domenico Tintoretto (though clearly on a level with the work of his father), and this writer agrees. Moreover, the proportions of these other paintings are always nearly square, whereas the Getty allegory is decidedly oblong.

It can, however, be assumed that the *Prudence* belonged to a different series since the virtues were seldom done as single figures; also the character of the composition and the rather summary handling imply that she was not to be seen in isolation. One other painting is known that most probably came from the same set: a *Justitia* in a Paris sale in 1956.<sup>5</sup> Holding a sword and scales, she is also seen from below, in profile to the right before a tree, as in the Getty painting. The size is the same. Its author is close to Tintoretto but probably an assistant.

Such a series of virtues would most likely have been intended for installation in the ceiling or upper sections of the walls of a room, but its original location is not known.

The attribution has recently been questioned by P. de Vecchi.<sup>6</sup>

#### Notes:

1. In a letter of March 1, 1954, Giuseppe Bellini stated that the painting was purchased from Count Paolo Robilant, Villa Robilant, Rapallo, in February 1953. This is evidently an error.
2. Ripa, *Iconologia*, 1593, describes her with a mirror and a serpent. She is commonly depicted with the serpent around her arm; cf. the painting in the Casa Vasari at Arezzo (attributed to Vasari) and the *cassone* with the virtues by Domenico di Michelino in the Kress collection at Birmingham (Ala.), which are inscribed. Prudence often is found in the Veneto, but lacking the serpent. See Crosato, *Gli Affreschi nelle ville venete del Cinquecento*, 1962, pls. 39, 113, 131.
3. See *Handbook of the Paintings*, 1965, p. 12, and J. Paul Getty, *The Joys of Collecting*, 1965, p. 103. The series includes the following paintings: *Fidelity*, in the Fogg Museum; *Vigilance*, in the Birmingham (Ala.) Museum; *Generosity*, formerly in the Louis Rothschild collection, Vienna; *Superbia*, formerly at Colnaghi's, London; an unidentified virtue in the Kisters collection, Kreuzlingen, Switzerland; another was in the Floren-

tine art market, 1969; and Suida (*Samuel H. Kress Collection*, Birmingham, 1959, p. 84) mentions a *Liberty*, also in the Louis Rothschild collection, and another (*Peace and Unity*) in England. Zeri has verbally (1967) suggested that they belong with a figure of Venice in the Dublin National Gallery, with which they agree perfectly in style. It is the same width, but slightly higher than the others.

4. Unpublished correspondence, 1966-1967.
5. Galerie Charpentier, June 1, 1956, no. 140, from Princess J.; dimensions 139.7 x 106.7 cm. (55 x 42 inches), and with an expertise to Tintoretto by A. L. Mayer. See Wescher in *Arte Veneta*, XI, 1957, p. 207, note 3.
6. See S. Béguin and P. de Vecchi, *Tout l'oeuvre peint par Tintoret*, 1971, no. G-15.

## JACOPO TINTORETTO

For biography see preceding number.

### 40. TOILETTE OF VENUS

Oil on canvas, 115.5 x 103 cm. (45½ x 40⅝ inches).

*Provenance*: Duke of Sutherland, London (?), 1838<sup>8</sup>; William Graham collection, Yellis Park, Somerset<sup>2</sup>; Lady Horner (daughter of Wm. Graham) collection, Yellis Park<sup>3</sup>; private collection Brünn (Brno), Moravia (Czechoslovakia), 1925<sup>4</sup>; Durlacher Bros. (dealer), New York, 1926<sup>5</sup> and until 1929<sup>6</sup>; A. F. Drey (dealer), Munich, ca. 1930<sup>7</sup>; private collection, Southern Germany, 1930<sup>8</sup> and until 1931 (sale H. Helbing, Munich, Mar. 27/28, 1931, no. 192); R. von Kühlmann collection, Berlin; Julius Böhler (dealer), Munich, 1942<sup>9</sup>; Bellini (dealer), Florence, until 1954; purchased from Bellini in 1954 (acc. no. A54.P-7).

The painted surface of the figure of Venus is much thinner than that of the maid; undoubtedly this condition is due to relining and various cleanings. In 1838 it was stated that the "lower part of her person is veiled, but the tissue is so transparent, that it would seem as if the artist painted it only for the purpose of showing his skill in making that visible which should be concealed."<sup>10</sup> Only the slightest traces of this veil are now visible. A reproduction of the painting in 1925 shows that at that time the picture was wider on the right, the figure and face were much over-painted, and the cushion had a decorative strip on it.<sup>11</sup> It was still overpainted in 1931.<sup>12</sup> The present surface of the figure is almost completely bereft of *impasto* and the upper layers of paint in this area

are gone. The remainder is better preserved though much flattened.

The subject is usually referred to as the *Toilette of Venus* and was so in the earliest mention of it (1838), but it has occasionally been called a Venetian lady at her bath.<sup>13</sup> Venus is shown looking in a mirror; a maid is holding a large pair of shears and is evidently cutting her toenails. On the window sill are a comb and a vial of oil.

The attribution to Tintoretto has never been questioned.<sup>14</sup> Most critical comment has been devoted to pointing out its similarity to various compositions by Titian, notably the figure of Venus in Titian's *Venus and Adonis* (London, Madrid, New York and Washington), which was first done at least as early as 1553. Titian also produced a *Venus Holding a Mirror* known in various versions done probably in the same decade but the composition is different. No doubt Tintoretto has taken his inspiration from these sources. Similar compositions also exist by Veronese and they are roughly contemporary with Tintoretto's version of the subject.<sup>15</sup>

Von Hadeln dated the Getty painting between 1575 and 1580;<sup>16</sup> Bercken dates it *ca.* 1572/80.<sup>17</sup> It is difficult to accurately date Tintoretto's works, but there is good reason for considering it relatively late.

The painting of *Venus and Vulcan* by Tintoretto in Munich shows a similar window with a glass vase on the sill, but it has been variously dated in the 1540's and 1580's and points in between.

#### Notes:

1. Exhibited at the British Institution in 1838 (no. 13). The catalogue includes no description or measurements, but a review in the *Observer* for August 12, 1838, describes it as follows: "A back view is given of the figure, which is represented sitting: the lower part of her person is veiled . . ." It may be argued that this is not conclusive, but no other versions of the subject by Tintoretto are known and the identification seems probable. The painting was not in the Sutherland sales of February 8, 1908, or July 11, 1913.
2. Tradition puts it in this collection, but there is no proof. The collection was sold at Christie's on April 8, 1886, but this painting was not in that sale. However, since it supposedly went to his daughter by inheritance this is not surprising. See note 3.
3. Traditionally said to have been in this collection. However, it is not to be found in the sale of Lady Horner's collection at Christie's on July 11, 1919.

4. Exhibited in Brünn (Brno) in *Alte Meister im Mährischen Privatbesitz*, 1925, no. 115. Reviewed and illustrated in *Belvedere*, I, 1925 p. 44.
5. Advertisement in *Art News* January 8, 1927, pp. 1-2.
6. According to Von Hadeln in *The Burlington Magazine*, LIV, March 1929, p. 116.
7. According to a photo in the Witt Library.
8. See Valentiner, *Das unbekannte Meisterwerk*, I, 1930, no. 27.
9. See E. von der Bercken, *Jacopo Tintoretto*, 1942, p. 117.
10. *Observer*, August 12, 1838.
11. *Belvedere*, I, 1925, p. 44.
12. Reproduction in the sale catalogue of 1931.
13. In the sale at Helbing's, Munich, 1931.
14. Very recently, however, Pierluigi de' Vecchi has called it not autograph. See S. Béguin and P. de Vecchi, *Tout l'oeuvre peint par Tintoret*, 1971, no. E-10.
15. For discussions of the motive and its versions, see S. Poglayen-Neuwall, "Titian's Pictures of the Toilet of Venus and Their Copies," *Art Bulletin*, XVI, December 1934, p. 378; Von Hadeln, "Veronese's Venus at her Toilet," *The Burlington Magazine*, LIV March 1929, p. 116; G. F. Hartlaub, *Zauber des Spiegels*, 1951, pp. 80, 108.
16. Von Hadeln, "Veronese's Venus . . .," p. 116.
17. Bercken, *Tintoretto*, p. 117.

## School of JACOPO TINTORETTO

For biography see preceding number.

### 41. PORTRAIT OF DOGE GIROLAMO PRIULI

Oil on canvas, 85.7 x 66 cm. (33¾ x 26 inches).

*Provenance*: N. Rothman<sup>1</sup> collection; Agnew (dealer), London, 1954; purchased by the Museum in 1954 (acc. no. A54.P-8).

Condition is good.

Tintoretto is known to have been paid on December 23, 1560, for a portrait of Girolamo Priuli.<sup>2</sup> That portrait is in all probability the same one that was formerly in the Procuratia de Ultra and is presently in the Accademia in Venice.<sup>3</sup> It is apparently not exclusively by Tintoretto's own hand and is now generally thought to have considerable shop participation.

The Getty portrait was published by Wescher and Berenson as by Tintoretto,<sup>4</sup> but it would also seem to be largely a product of the workshop.

It does not follow the Venice portrait exactly and differs in most details. Priuli appears to be slightly older, and since he was doge between 1559 and 1567, the painting can probably be dated 1561/67.

Another portrait of Girolamo Priuli of similar quality is in the Detroit Institute of Art,<sup>5</sup> and it seems even further removed from Tintoretto's own work. Wescher published a photograph of this portrait showing an incomplete inscription that has since been either removed or covered over.<sup>6</sup> Because one line ended with the Roman numerals LIX, he concluded that it had been dated 1559; but in view of the fact that this inscription may easily not have been contemporary and could not be read in its entirety, it would be hazardous to assume this date for the portrait.

There are still other portraits of Priuli from the circle of Tintoretto but generally of mediocre quality.<sup>7</sup>

*Notes:*

1. Given as Rethmann in J. Paul Getty, *The Joys of Collecting*, 1965, p. 102. The Museum's files contain no documents relating to the provenance of this painting.
2. Document published in Lorenzi, *Monumenti per servire alla storia del Palazzo Ducale in Venezia*, 1868, p. 307.
3. See S. Moschini Marconi, *Gallerie dell'Accademia di Venezia, Opere d'arte del secolo XVI*, 1962, no. 421, p. 245. Its dimensions are 101.5 x 84 cm. (40 x 33 inches).
4. Wescher, "I Ritratti del Doge Girolamo Priuli di Jacopo Tintoretto," *Arte Veneta*, XI, 1957, pp. 205-207; Berenson, *Italian Pictures of the Renaissance: Venetian School*, I, 1957, p. 178.
5. No. 30.300, 99.5 x 81 cm. (39¼ x 32 inches).
6. Wescher, "I Ritratti . . .," p. 207. He found this photograph in Valentiner's files and it is clearly only a detail. The inscription was no doubt complete and may still be, but his request for an x-ray from the Detroit Institute was not fulfilled. Present photographs of the painting show virtually no trace of the inscription, and the Detroit catalogues do not mention it. In the photograph, one can read the end of three lines: "TVS/LIX/IILM<sup>s</sup>;" from which, it must be mentioned, it is very difficult to derive the name of Girolamo Priuli.
7. Vienna (no. 257); private collection, Novara; Parke-Bernet sale, Mar. 23, 1950, no. 57 (inscr. HIERONIMVS PRIOLVS DVX); and Venice, Palazzo Ducale (called Lorenzo Priuli), lunette.

## ROMAN SCHOOL, Sixteenth Century

### 42. THE RESURRECTION

Oil on panel, 40 x 27 cm. (15¾ x 10⅝ inches).

*Provenance:* George Schulz collection, Prague and Los Angeles, prior to 1968 and until 1971; Frederick Anthon collection, Los Angeles, 1971; donated by F. Anthon to the Museum, 1971 (acc. no. A71.P-49).

In poor condition. There are a number of small losses due to flaking, especially along the joints. Moreover, the paint is thin from severe overcleaning.

The author of this small panel remains unidentified. He was presumably active during the third quarter of the sixteenth century and probably in Rome, though he could also have been working in Florence or some other Central Italian city.

### FRANCESCO BASSANO (da PONTE) the YOUNGER

Born in 1549, the eldest son and best pupil of Jacopo Bassano, whom he for the most part imitated. He was a native of Bassano and was active there with his father probably during the 1560's, but his first dated works are from 1574 and 1577, both done in collaboration with his father. By 1581 he had settled in Venice where he executed many works, among them ceiling and wall decorations. A painting in Maderno is signed and documented as having been done in 1583, and about this same time (prior to 1584) he became involved in the redecoration of the Doge's Palace in Venice. In 1591 he contracted (in Venice) to paint a canvas for the Abbazia di Montecassino, but this was eventually finished (and signed) by Leandro Bassano, a younger brother. Francesco himself attempted suicide by jumping from a window; he died eight months later in Venice in 1592.

### 43. HERCULES PULLING CERBERUS FROM THE UNDERWORLD

Oil on copper, 94 x 86.5 cm. (37 x 34 inches), arched and shaped.

*Provenance:* Alfred S. Karlsen collection, Beverly Hills, until 1969; purchased by the Museum from Alfred S. Karlsen in 1969 (acc. no. A69.P-1).

There are scattered paint losses (now restored) over the entire surface, and a section at the bottom, which includes Hercules' hands and the skin he holds, is severely damaged.

The subject of this painting had been previously identified as the *Death of Laocoön and his Sons*, but the presence of Cerberus, the three-headed dog who guarded the underworld, contradicts that theme, and it is clearly Hercules in the foreground who is dragging him away. The group at left (thought to be the sons of Laocoön) contains a woman, and they are being tormented by various devils and monsters. On the river Styx, to the right, there is a boat-load of devils with a doomed woman fleeing before them. In the background are flaming buildings.

The theme is not common, but neither is it unknown.<sup>1</sup> At least one depiction, by Schiavone,<sup>2</sup> predates the present painting and there may be others.

It is very possible that this work was originally one of a series dedicated to the *Labors of Hercules*, but no other episode from such a series from the shop of the Bassano is known.<sup>3</sup> The shape of the Getty painting, and the fact that it is done on copper, leads to the assumption that it probably served at one time as wall or ceiling decoration, perhaps as an overdoor. However, the shape may be eighteenth-century rather than sixteenth-century, and there is some reason to think the piece has been cut into its present shape subsequent to its creation.<sup>4</sup> The composition seems to correspond well to its present format, but one cannot be certain what has been lost, if anything.

The painting is previously unpublished. It is said to have been attributed to Leandro Bassano, but the style corresponds more to Francesco. It could also conceivably be a product of their collaboration.

*Notes:*

1. For a partial list see A. Pigler, *Barockthemen*, II, 1956, pp. 107-108. To this list may be added the sketch by Rubens in the Prado (no. 2043).
2. See *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses* (Vienna), XXXIII, 1916, illus. p. 372.
3. A composition with Hercules and Omphale, (on canvas) in Vienna (no. 280) could not belong to such a series, but the deeds of Hercules, including the scene with Cerberus, are shown in the background.
4. The paint continues up to the edge all around, and the copper is very roughly cut.

## FLORENTINE SCHOOL, ca. 1600

### 44. PORTRAIT OF A LADY

Oil on canvas, 56.5 x 44.5 cm. (22¼ x 17½ inches).

*Provenance:* Collection of C. Henfrey, Villa Clara, Como, who is said to have bought it in Florence in 1860<sup>1</sup>; A. Tooth (dealer), London, 1928<sup>2</sup>; private collection (sold Sotheby's, June 21, 1961, no. 16); purchased by Mr. Getty at this sale and given to the Museum, 1971 (acc. no. A71.P-13).

In good condition.

In the sale of 1961 with a qualified attribution to Sustermans. It is clearly not by this artist, but it does seem to be by a Florentine artist from the preceding generation with a style that might be said to anticipate that of Sustermans, who arrived in Italy in 1619. Although the face has a certain solidity and linearity not unlike late mannerists such as Alessandro Allori, the fashion and the rather flat handling of the costume point to a minor artist active around the turn of the century.

*Notes:*

1. According to a note on the back of the painting.
2. According to a photograph in the Witt Library.

## GIOVANNI LANFRANCO

Born at Terenzo near Parma in 1582. He was a pupil of Agostino Carracci at Parma until the latter's death in 1602, at which time he went to Rome to work with Annibale Carracci. About 1605 he participated in the decoration of the Palazzo Farnese. Between 1609 and 1612 he was again in Parma and Piacenza where he worked for various churches, but after returning to Rome he began to establish himself with important commissions at S. Agostino (ca. 1616/17), Chiesa Nuova (1620-1621), S. Giovanni dei Fiorentini (1622-1623), S. Paolo fuori le Mura (1621/24-1625), Villa Borghese (1624-1625), and S. Andrea della Valle (1625-1628). In 1633 he went to Naples where he produced a number of important fresco cycles. Returning to Rome in 1646, he died there the following year. He was one of the principal figures of the high baroque period.

### 45. MOSES AND THE MESSENGERS FROM CANAAN

Oil on canvas, 218 x 246.3 cm. (85¾ x 97 inches).

*Provenance:* Painted for S. Paolo fuori le Mura in Rome, 1622/25, where it was on the left wall of the Cappella del

Sacramento. Removed 1660/68 because of moisture and placed in the sacristy,<sup>1</sup> later in the refectory.<sup>2</sup> Around the mid-eighteenth century (and before 1763) transferred with the others of the series to the Convent of S. Callisto in Trastevere.<sup>3</sup> The complete series was sold in the early nineteenth century (probably between 1803 and 1806<sup>4</sup>) to Cardinal Fesch, who lived in Rome until his death in 1839; auctioned there in 1843 at the Palazzo Ricci<sup>5</sup>; bought by Alessandro Aducci (dealer), Rome, who still had them in 1855<sup>6</sup>; Viscount Massereene and Ferrard, Isle of Mull, Scotland, before 1939<sup>7</sup> and until 1968 (sold Christie's, Mar. 29, 1968, no. 71); to Julius Weitzner (dealer), and the Hallsborough Gallery, London, from 1968 until 1969; bought by the Museum from the Hallsborough Gallery, 1969 (acc. no. A69.P-4).

There are various minor paint losses scattered over the surface; all of these have been restored.

The subject is from Numbers 13:21-25. Moses sent spies into Canaan to determine whether the land bore fruit. After forty days, two of the men returned with pomegranates, figs, and a cluster of grapes carried on a bar, all of which they showed to Moses and Aaron and the assembled Israelites.

This work belongs to a series of eight paintings and three frescoes executed by Lanfranco for the Cappella del Sacramento in S. Paolo fuori le Mura. The circumstances and history of the paintings were first established by Voss in 1924.<sup>8</sup> At that time only four of the original group (two at Dublin, one at Marseille, and one at Poitiers) were known. A fifth came to light in 1957<sup>9</sup> (now Nunes collection, Rome), the sixth *ca.* 1964<sup>10</sup> (now in the Rijksmuseum, Amsterdam), and the seventh in 1968 (the present painting). The eighth and last painting appeared in a London sale at the end of 1971, and only two of the frescoes are still in the chapel.

The eight canvasses are as follows: the *Last Supper* and *Multiplication of Loaves and Fishes*, Dublin;<sup>11</sup> *Elias and the Raven*, Marseille;<sup>12</sup> *Elias asks the Widow of Sarepta for Food*, Poitiers;<sup>13</sup> *The Fall of Quails*, Nunes collection, Rome;<sup>14</sup> *Elias and the Angel*, Amsterdam;<sup>15</sup> *Moses and the Messengers from Canaan*, J. Paul Getty Museum; and *Elias Fed by the Widow of Sarepta*, London art market.

The fresco lunettes depict the *Gathering of Manna* and *Moses and the Brazen Serpent*. The third showing *Caritas* has been destroyed.<sup>16</sup>

It is not known precisely when Lanfranco began work on the paintings for the chapel, but one

source, Mancini, states in 1621 that Lanfranco had already begun to work there.<sup>17</sup> This coincides with the arrival of the abbot Paolo Scotti, who took office in the same year and who probably gave him the commission. Scotti was a member of a family for which Lanfranco had worked previously and with which he had close connections. Baglione states that the chapel was completed by 1625,<sup>18</sup> so the canvasses were done between these years. La Penta puts it between 1622 and 1623.<sup>19</sup> Schleier puts the principal part of the work between 1624 and 1625.<sup>20</sup>

Bellori, in his life of Lanfranco, describes the series in some detail, including a description of the present painting,<sup>21</sup> as does Passeri.<sup>22</sup> Although there are omissions and errors, it is possible to reconstruct the appearance of the chapel with some exactitude.<sup>23</sup> Of the three paintings on the left wall of the chapel, *Moses and the Messengers from Canaan* was the closest to the entrance. To its right were the *Last Supper* (Dublin) and *Elias Fed by the Widow of Sarepta*. The iconography of the chapel and its decoration has been discussed at length by Schleier, and the subsequent history of the chapel, after the removal of the paintings, is also given by the same author.<sup>24</sup>

Proof that the identification of these paintings with those known from the sources is correct can be gained from a series of five copies in the sacristy of S. Domenico in Siena, which includes a replica of the Getty painting.<sup>25</sup> Further, there are two copies in the Hermitage, one of which is after the Getty painting.<sup>26</sup> A third series of embellished copies exists in the church of SS. Annunziata a Tor de'Specchi, also including the Getty composition.<sup>27</sup> Lastly, an engraving after the Getty painting exists, inscribed with Lanfranco's name.<sup>28</sup>

In addition to the above, there is a contemporary copy of the painting in the Rathaus at Harderwijk, Netherlands.<sup>29</sup>

Two drawings for the figure of Moses are in the Museo di Capodimonte in Naples.<sup>30</sup> Another drawing of the entire composition is in the Louvre, but it appears to be a later copy rather than by Lanfranco's own hand.<sup>31</sup>

#### Notes:

1. The canvasses are mentioned as still being in place in a manuscript by G. B. Mola, *Opere di diversi Architetti, Pittori, Scultori . . . Fatti in Roma . . . Tanto le finite come le cominciate sin al presente giorno 1660*

- (MS. Vat. Urb. Lat. 1707, fol. 150). This reference is given in Schleier, "Lanfrancos Malereien der Sakramentskapelle in S. Paolo fuori le mura in Rom: das wiedergefundene Bild des 'Wachtelfalls' (I)," *Arte Antica e Moderna*, 29, 1965, p. 80, note 57. In a guide of 1668, *Roma Antica e Moderna* (ed. by Federico Franzini), p. 21, they are stated to have been placed in the sacristy.
2. According to Pietro Rossini, *Il Mercurio Errante*, 1693, p. 144.
  3. According to Filippo Titi, *Descrizione delle pitture, sculture e architetture . . . in Roma*, 1763, pp. 457-458.
  4. Cardinal Fesch lived in Rome from 1803 to 1806; he returned again in 1814 after a stay in France, and the auction catalogue of 1845 says he had brought the series with him. This seems unlikely, but in any case it means he had already acquired them. See Schleier, "Lanfrancos Malereien . . .," pp. 80-81, note 77.
  5. *Catalogue des tableaux de la Galerie de Feu S. E. le Cardinal Fesch . . .*, Rome, 1843, p. 40, nos. 186-420.
  6. See Schleier, "Lanfrancos 'Elias und der Engel' und der Bilderzyklus der Sakramentskapelle von San Paolo fuori le mura in Rom," *Bulletin van het Rijksmuseum*, XVIII, no. 1, 1970, pp. 5-6. Aducci owned at least six of the eight Lanfranco canvasses when he was selling two of them to the Dublin National Gallery in 1855. The Getty painting was one of the four he was not able to sell.
  7. See William Hickey in the *Daily Express* (London), April 22, 1969, and Schleier, "Lanfrancos 'Elias und der Engel' . . .," p. 6. Evidently the painting cannot be traced in the collections of the Viscounts Massereene and Ferrard prior to about 1939; but it is worth noting the odd coincidence that this family is originally Irish and that Aducci (see note 6), a Roman dealer, had already sold two others of the series in Dublin. It seems very likely that the Getty painting was sold soon after 1855 and probably in Ireland, if not to the Viscount Massereene and Ferrard.
  8. H. Voss, *Die Malerei des Barock in Rom*, 1924, pp. 527-528.
  9. Published by Schleier in "Lanfrancos Malereien . . .," pp. 62-81.
  10. Published by Schleier, *idem*, pp. 363-364.
  11. Nos. 67 and 72; 228.5 x 426.7 cm. (90 x 168 inches).
  12. Dimensions: 235 x 217 cm. (92½ x 85½ inches). Illustrated first by Salerno in *Commentari*, 1958, pl. 23, fig. 8.
  13. Dimensions: 235 x 213.3 cm. (92½ x 84 inches). First published in illustration by Salerno in *Bulletin des Amis des Musées de Poitiers*, 1954, fig. 10.
  14. Dimensions: 240 x 223.5 cm. (94½ x 88 inches). See note 9.
  15. Inv. A4129, Cat. no. 1421-M-1. 212 x 230 cm. (83½ x 90½ inches). See note 10. Published again by the same author and more extensively in "Lanfrancos 'Elias und der Engel' . . .," pp. 3-33.
  16. The two existing lunettes have been transferred to canvas.
  17. Giulio Mancini, *Considerazioni sulla pittura* (ed. by Marucchi and Salerno), I, 1956, p. 247.
  18. Baglione, *Le Nove Chiese di Roma*, 1639, pp. 64-65.
  19. B. L. La Penta, "Giovanni Lanfranco: La Decorazione della Capella del Sacramento a San Paolo," *Bollettino d'Arte*, 48, 1963, p. 55.
  20. Schleier, "Lanfrancos Malereien . . .," pp. 69-70; and p. 361. Again in "Lanfrancos 'Elias und der Engel' . . .," pp. 4-5.
  21. G. P. Bellori, *Le Vite de' Pittori, Scultori et Architetti*, 1672, pp. 373ff.
  22. G. B. Passeri, *Vite dei Pittori, Scultori et Architetti, dall' Anno 1641 sino all' Anno 1693* (ed. by Hess), 1934, pp. 146ff.
  23. See Schleier, "Lanfrancos 'Elias und der Engel' . . .," pp. 14-15, for the most recent and thorough plan of the chapel.
  24. *Idem*, pp. 8-10; Schleier, "Lanfrancos Malereien . . .," pp. 71-75.
  25. Illustrated by Schleier, *idem*, fig. 74a.
  26. Reproduced by La Penta, "Giovanni Lanfranco: . . .," p. 62, fig. 12.
  27. Illustrated by Schleier, "Lanfrancos 'Elias und der Engel' . . .," p. 8, fig. 3b.
  28. Reproduced by Schleier, *idem*, p. 19, fig. 10.
  29. Oil on canvas, 211 x 236 cm. (83 x 93 inches). Discussed and illustrated by Schleier, *idem*, pp. 16-17, fig. 9.
  30. No. 257 recto and verso, black and white chalk on yellow gray paper, 29.3 x 25.6 cm. (11½ x 10 inches). Reproduced by Schleier in *Arte Antica e Moderna*, 31/32, 1965, figs. 149b and d.
  31. No. 6310 recto, 24.7 x 29.2 cm. (9¾ x 11½ inches). Illustrated by La Penta, "Giovanni Lanfranco: . . .," p. 61, fig. 10. See also Schleier, *idem*, pp. 354-355, notes 118 and 128.

## ORAZIO GENTILESCHI

Born in Pisa in 1563, the son of a goldsmith. He was a student of his half-brother, Aurelio Lomi. About 1576/78 he went to Rome where he settled and lived with his uncle. In the late 1580's he was active as a painter in the Vatican, and during the next decade he had other commissions in Rome. He eventually came into contact with the young Caravaggio who strongly influenced his style, and they are known to have been associated *ca.* 1600/03. From 1611 to 1612 he collaborated with Agostino Tassi in Rome. After this time he traveled to the Marches (but is also recorded in Rome) until

1621 when he went to Genoa for about a year, and then to Turin. By about 1623 he had gone to England where he worked for Charles I; he died there in 1639.

#### 46. REST ON THE FLIGHT INTO EGYPT

Oil on canvas, 140 x 169 cm. (55 $\frac{1}{8}$  x 66 $\frac{1}{2}$  inches).

*Provenance:* For possible early provenance, see text below; collection of Richard Grenville, 2nd Duke of Buckingham and Chandos, Stowe, until 1848<sup>1</sup> (sold at Stowe sale, Sept. 13, 1848, no. 152); to P. Norton, 1848; Montagu Parker, Whiteway, Devonshire, 1848<sup>2</sup>; Sir Harold Farquhar, until 1950 (sold Sotheby's, Dec. 13, 1950, no. 5); to Speelman (dealer), London, 1950; Agnew (dealer), London, 1951<sup>3</sup>; purchased by Mr. Getty from Agnew, 1951, and given to the Museum, 1971 (acc. no. A71.P-12).

Somewhat flattened, probably from relining, but otherwise in good condition.

There is early mention of at least two paintings of this subject by Gentileschi. Sandrart, who was employed with Gentileschi at the court of Charles I, writes that he saw one while he was in London (1627/28), without saying for whom it was painted.<sup>4</sup> Since at the same time he discusses a *Magdalen* by Gentileschi that was done for the king, there is a good chance that the *Rest on the Flight* was done for him also. A painting which may fit the description can be found in Charles I's inventory of 1639 where, however, it is described as a copy (*i.e.* a replica).<sup>5</sup> This painting is often presumed to be the one which in 1661 was inventoried in the collection of Cardinal Mazarin and which later went to the Louvre via Louis XIV.<sup>6</sup> This provenance is unfortunately very uncertain and very probably incorrect. It can be shown that what was probably the painting belonging to Charles I is to be found in later inventories of the English royal collection, notably in those of James II (1688) and Queen Anne (through 1714), after which time it is untraced.<sup>7</sup>

It is also known that George Villiers, 1st Duke of Buckingham, had a version of the subject in his collection; since Van der Doort calls the royal version a copy, perhaps Buckingham's preceded it. Payments by Buckingham to Gentileschi for a *Magdalen* and a *Magdalen with Joseph* are recorded in 1629.<sup>8</sup> The latter is certainly an error and must have been a *Holy Family* instead. Both pictures, which were identical in size, are recorded as later having been sold abroad.<sup>9</sup> The *Magdalen* was bought from Buckingham by Archduke

Leopold Wilhelm in 1648 and is now in Vienna. Its companion piece, which may have been a pendant, is probably the *Rest on the Flight* also now in Vienna, though its provenance is less certain since it is not recorded there until 1718.<sup>10</sup> In any case, the Vienna version is the only one now known which could correspond to the recorded dimensions of the Buckingham painting.<sup>11</sup>

Four versions of the composition now exist:

1) Vienna, Kunsthistorisches Museum, mentioned above, which probably was done for the Duke of Buckingham;<sup>12</sup> 2) Paris, Louvre, mentioned above;<sup>13</sup> 3) Getty Museum, Malibu; and 4) Birmingham (Eng.), Art Gallery.<sup>14</sup> There may be others.<sup>15</sup> All of these versions differ in size, proportion, and in many details, especially the background.<sup>16</sup> Since the only documented versions were done in England, it has been generally assumed that the composition, as well as all of the extant versions, originated there. This may be true, but it should be pointed out that the Birmingham version comes from Italy where it is recorded in the early nineteenth century, and the Louvre version is first recorded in France in 1661 (if we assume it is not the one owned by Charles I mentioned above). Furthermore, it seems very probable that the composition of the *Penitent Magdalen* (of which the best version, now in Vienna, comes from the Duke of Buckingham) originated in Italy, since other versions are recorded there prior to Gentileschi's arrival in England. It cannot, therefore, be assumed that all four versions of the *Rest on the Flight* were done there either. Indeed the style of the Birmingham version differs considerably from the other three and is considered the earliest of the group. It may well have been done in Italy (*i.e.* prior to 1623).<sup>17</sup>

The Getty version is the smallest painting of the group and is closest to the Louvre version in type, since neither has a background including more than a wall. Though details of the figures agree closely in all four paintings, the Getty version is the least elaborate and compresses the parts to a greater degree in order to accommodate the more nearly square composition.

It is tempting to link the Getty picture with the version belonging to the Royal collections and lost after 1714. Possibly further research will establish such a provenance, but for the moment it cannot be traced prior to 1848.

Notes:

1. In the priced and annotated catalogue of the Stowe sale is the following notation: "This very beautiful picture was formerly at Avington, and was one of those given by George Villiers, Duke of Buckingham, to the Countess of Shrewsbury. It is now added to the collection of Montagu Parker, Esq., of Whiteway, Devonshire." This note does not appear in the actual sale catalogue and is probably erroneous. As will be seen below, Buckingham is known to have had a version of the picture, but it was sold abroad and is in all probability the version now in Vienna. Perhaps the compilers of the Stowe commemorative catalogue were led to connect it with Buckingham's picture because of Stowe's relation to the Dukes of Buckingham and Chandos. There was, however, no hereditary connection with the earlier Dukes, as the compilers undoubtedly realized. Nor does this completely explain the note's reference to the Countess of Shrewsbury. One cannot, therefore, dismiss the note entirely as a fabrication; and it is possible that the picture did belong to the Countess of Shrewsbury before coming to Stowe.
2. According to the priced and annotated Stowe catalogue; see note 1.
3. Exhibited at Agnew's in the *Autumn Exhibition of Fine Pictures by Old Masters*, 1951, no. 26.
4. Joachim von Sandrart, *Der Teutschen Academie*, 1675 (ed. Peltzer, 1925), p. 166.
5. *Abraham van der Doort's Catalogue of the Collection of Charles I.*, (ed. Oliver Millar), Thirty-seventh volume of the Walpole Society, 1960, p. 176, no. 31. Van der Doort's annotation states that it had been "given to the queen."
6. Cosnac, *Les Richesses du Palais Mazarin*, 1885, p. 309, no. 1036, where it is described as "Notre-Dame tenant le petit Jésus et un Saint Joseph près d'elle." A painting by Gentileschi, bearing a similar description but including John the Baptist, is indicated in an earlier (1653) inventory of Mazarin's collection. It may be the same one, but erroneously described. See Sterling, "Gentileschi in France," *The Burlington Magazine*, C, April 1958, p. 118, note 33.
7. See Bathoe's edition of the inventory of James II's pictures of 1688 at Whitehall, published in 1758, no. 64, described as "A large piece, Virgin Mary, and our Saviour and Joseph sleeping," no artist given. In the 1697 inventory of the pictures of William III at Kensington it is given as "Gentelisco, A Madonna with Joseph Sleeping." In later inventories of Queen Anne's collection it is found at Somerset House until ca. 1714. These references come from the *Birmingham Catalogue of Paintings*, 1960, p. 60, and have not been checked against the inventories themselves, but it seems very probable that they were supplied by Mr. Oliver Millar. It is possible that further research will clarify the picture's later provenance.
8. See Sainsbury, *Original Unpublished Papers illustrative of the life of Sir Peter Paul Rubens*, 1859, pp. 315ff.
9. See Bathoe's catalogue of the collection of the Duke of Buckingham compiled ca. 1649 and published in 1758, p. 14, nos. 1-2. The latter is described as "The Virgin Mary, our Saviour, and St. Joseph sleeping." This inventory consisted of 214 pieces sent to Antwerp to be sold. An earlier inventory from 1635 of Buckingham's, though listing the Magdalen and three other pieces by Gentileschi, does not include the *Rest on the Flight*. However, the item in the King's Bedchamber at York House described as "A great piece of our Lady, Christ, and Joseph," no artist given, is probably the painting in question. See Davies, "An Inventory of the Duke of Buckingham's Pictures, etc., at York House in 1635," *The Burlington Magazine*, X, 1906/07, p. 380.
10. First recorded in the Prague inventory of 1718, no. 188 (reprinted in *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, X, 1889). There are other cases of paintings from Buckingham's collection that appear only much later in Prague. See, for instance, the *Hercules and Omphale* by Francesco Bassano which is certainly the same piece as that mentioned in Buckingham's inventory but whose provenance is ignored in the earlier Viennese inventories.
11. The Buckingham painting was described as being 167.5 x 244 cm. (66 x 96 inches). The Vienna painting is now 138.5 x 216 cm. (54½ x 85 inches). Very probably the frame was included because the decrease in both measurements is about the same. The proportions of the other three versions are not reconcilable with the former, unless one assumes radical cutting.
12. No. 180, on canvas, 138.5 x 216 cm. (54½ x 85 inches), signed: HORATIVS GENTILESCHVS fecit.
13. No. 1346, on canvas, 157.5 x 225 cm. (62 x 88½ inches), not signed.
14. No. P.5-47, on canvas, 175.2 x 218.5 cm. (69 x 86 inches), not signed. See the extensive catalogue entry in the *Birmingham Catalogue of Paintings*, 1960, pp. 59-60.
15. A version was in the Schaub sale, April 26, 1758, no. 47, bought by Saunders. The 1965 Vienna catalogue mentions a copy in Sibiu and a partial copy in the Milan art market. This may be the same as the one sold in the Vallerini sale, Pisa, Oct. 4, 1959, no. 63. Another was at Parke-Bernet, Mar. 13, 1957, no. 15.
16. See Voss, "Orazio Gentileschi; four versions of his 'Rest on the Flight into Egypt'," *The Connoisseur*, CXLIV, Dec. 1959, pp. 163-165, where he illustrates all four versions side by side and speculates on their relative dates as determined by their quality and proportions, etc. He places them in the following order: Birmingham, Getty, Vienna, Louvre. However, he does not mention the historical criteria for dating them, as slight as they are.

17. This same conclusion is reached in the catalogue of *Italian Art and Britain*, Winter Exhibition, Royal Academy, 1960, pp. 143-145.

## PIETRO PAOLINI

Born at Lucca in 1603. As a young man he went to Rome where he studied with Caroselli, but he soon returned to Lucca where he remained active until his death in 1681 or 1682.

### 47. LUTE PLAYERS (St. Cecilia?)

Oil on canvas, 100.5 x 133.5 cm. (39½ x 52½ inches); signed (on the middle lute): PPL (in monogram).<sup>1</sup>

*Provenance:* Count Czernin, Vienna, before 1866<sup>2</sup> and until ca. 1958<sup>3</sup>; Wildenstein & Co., Paris and New York, before 1960<sup>4</sup> and until 1970; bought from Wildenstein by the Museum, 1970 (acc. no. A70.P-32).

In good condition.

While in the Czernin collection this canvas was traditionally attributed to the French painter Valentin, who also did paintings of musicians shown half-length about a table. Longhi (in 1958) was the first to reject this attribution, suggesting instead Adam de Coster.<sup>5</sup> In 1960 Nicolson correctly pointed out that it should be placed close to Caroselli.<sup>6</sup> Soon afterward, the artist was identified as Paolini and the monogram was finally recognized by A. Ottani.<sup>7</sup> Until that time, the style of Paolini was generally unfamiliar to most scholars; it is now clear that the Getty painting, in both composition and subject, is very typical of his work.

The subject remains, however, somewhat mysterious: the presence of an angel contradicts the genre-like appearance of the picture and leads to the conclusion that St. Cecilia is represented. But it is most unusual to see Cecilia together with other young ladies. Musicians are quite common in Paolini's *oeuvre*, and the angel may have been added as an afterthought, perhaps at the request of a pious patron.

Ottani rightly considers the Getty painting a product of his early period, done prior to 1632 before Paolini left Rome for Venice and while he was still under the strong influence of Angelo Caroselli and perhaps such Caravaggesque painters as Orazio Gentileschi. Moir has even suggested a possible collaboration with Caroselli.<sup>8</sup>

## Notes:

1. Presumably for Pietro Paolini Lucchese.
2. See G. F. Waagen, *Die vornehmsten Kunstdenkmäler in Wien*, I, 1866, p. 303, no. 52; and K. Wilczek, *Katalog der Graf Czernin'schen Gemäldegalerie in Wien*, 1936, no. 53. In both cases the painting was given to Valentin.
3. Still recorded as in the Czernin collection by R. Longhi in *La Revue des arts*, 1958, p. 63; however, it may well have left before this date.
4. Exhibited in *Figures at a Table* at the Ringling Museum, Sarasota, 1960, no. 26, lent by Wildenstein.
5. Longhi, "A propos de Valentin," *La Revue des arts*, 1958, p. 63.
6. B. Nicolson in *The Burlington Magazine*, CII, 1960, p. 226, in a review of the *Figures at a Table* exhibition at Sarasota in which Creighton Gilbert had attributed the painting to an unknown Emilian artist (no. 26).
7. A. Ottani, "Per un caravaggesco toscano: Pietro Paolini," *Arte Antica e Moderna*, 21, 1963, pp. 23-24, and p. 34, note 11. See also Ottani, "Integrazioni al catalogo del Paolini," *Arte Antica e Moderna*, 30, 1965, pp. 181-182.
8. See Moir, *The Italian Followers of Caravaggio*, I, 1967, pp. 55-56, 132, 221-222.

## ANDREA VACCARO

Born in 1604 at Naples. Said by De Dominicis to have been a student of Gerolamo Imparato (d. 1621), but he was also close to Massimo Stanzione, as his style confirms. De Dominicis states that he studied paintings by Reni and made copies after Caravaggio, of whom he was one of the principal followers. Working exclusively in Naples and the surrounding neighborhood, he executed many commissions for churches. He is documented as having worked at Sta. Maria della Sapienza, at S. Martino from 1642 to 1644, for the Principe di Cardito in 1649, at Sta. Maria del Pianto from 1662 to 1663, at SS. Giovanni e Luca in 1666, and at Sta. Maria Egiziaca in 1669. Between 1657 and 1665 he held various offices in the Confraternità di SS. Anna e Luca, which had an art school. He died in 1670.

### 48. JUDITH WITH THE HEAD OF HOLOFERNES

Oil on canvas, 122 x 99 cm. (48 x 39 inches).

*Provenance:* Senator Oliver Wolcott collection, Conn., until ca. 1950; Victor Spark (dealer), New York, in 1950<sup>1</sup> and until 1969; purchased by the Museum from Victor Spark, 1969 (acc. no. A69.P-17).

Condition is good.

The original attribution to Vaccaro seems to have come from an expertise written by Longhi in 1950; prior to that time the painting was given to Ribera.<sup>2</sup> It was first published in 1961 by Creighton Gilbert, following Longhi's attribution, in the Neapolitan exhibition at the Ringling Museum in Sarasota.<sup>3</sup>

The name of Vaccaro has not as yet been questioned, but neither is it entirely secure. The Getty painting appears to be closest in style to the works of Vaccaro, but it might be by another similar artist.<sup>4</sup> Faldi (verbally, 1970) has suggested the name of Carlo Sellito.

It should be noted that the head of the old woman shows a strong resemblance to the style of Stomer.<sup>5</sup>

Another version of the painting exists in the Castle Hradec near Troppau in Czechoslovakia.<sup>6</sup> From photographs it appears to be of good quality, though damaged, and is very probably also by Vaccaro.

*Notes:*

1. This date is given on the expertise by Longhi addressed to Mr. Spark.
2. According to Victor Spark.
3. *Baroque Painters of Naples*, March 4 - April 4, 1961, p. 19, no. 15.
4. See Maria Commodo Izzo, *Andrea Vaccaro, pittore 1604-1670*, 1951, who illustrates a large number of his paintings, many of which are signed.
5. See Ortolani (in *La Mostra della Pittura Napoletana dei Secoli XVII-XVIII-XIX*, 1938, p. 48), who notes a relationship to Stomer in Vaccaro's works.
6. Photo in the files of the Biblioteca Hertziana, Rome. I am grateful to Erich Schleier for drawing my attention to this painting.

## MATTIA PRETI

Born in 1613 in Taverna, Calabria. De Dominici reports that he had gone to Rome via Naples by about 1630; and though he evidently was active even further north during this decade, he was definitely established in Rome by 1640. Datable works in Rome exist from 1642 on, though between 1643 and 1644 he traveled to Spain and, according to De Dominici, also France. He was working in S. Andrea della Valle in Rome in 1650/51 and in Modena between 1653 and 1656. De Dominici also records a trip to Antwerp, but

there is no proof for this. In 1656 he once more moved south to Naples where he stayed until 1660, producing many of his more mature works. He finally settled in Malta in 1660, though he is supposed to have returned to Naples from 1664 to 1670 to do some frescoes and may have been working at Mantua in 1670. However, his principal activity during his late period was at Malta, and he died there in 1699. His style is apparently based upon that of Guercino and probably Sacchi, but his later works show the influence of Neapolitan artists.

## 49. CLORINDA RESCUING SOFRONIA AND OLINDO

Oil on canvas, 178.5 x 232 cm. (70¼ x 91¼ inches).

*Provenance:* Bernt and Magnus Grønvd collection, Oslo; R. Moltzau collection, Oslo, 1936; Wathne collection, Oslo; Wildenstein (dealer), New York, until 1969; purchased by the Museum from Wildenstein's, 1969 (acc. no. A69.P-12).

There is extensive restoration scattered over all the painted surface concealing numerous small losses.

The subject comes from the second canto of Tasso's *Gerusalemme Liberata*, verses 32-45. The painting was formerly attributed to Luca Giordano<sup>1</sup> but recognized sometime after 1936 as a work of Preti. It has not, however, been previously published as such.

De Dominici mentions two paintings of this subject by Preti:<sup>2</sup> one, which he says was a pendant to a painting of *The Raising of Lazarus*, was in the house of the Marchese Francesco Brignola in Genoa; the other, painted (according to De Dominici) much earlier, was done for Cardinal Pallotta in Bologna as a pendant to a painting of Damon and Phintias (Pythias) by Guercino done in 1632. On this point De Dominici quotes Malvasia, who says the painting belonged at the time to Count Grassi, who had inherited it from Pope Alexander VII.<sup>3</sup> The Genoese version is now in the Palazzo Rosso in Genoa, where it is still accompanied by its companion piece.<sup>4</sup> The other version from Bologna is not traced (nor is the Guercino which was supposedly its pendant), but it might conceivably be identified as either the painting of this subject formerly in the Francesco Jerace collection in Naples<sup>5</sup> or the Getty painting. De Dominici implies that the Pallotta painting

was early, presumably in the 1630's, when Preti was supposedly working under Guercino. However, De Dominici's description of Preti's activity in Bologna has been much doubted by many writers who question that he can have worked under Guercino. There is no documentation for it but, on the other hand, his style does not necessarily contradict such a theory. In any case, neither the Jerace nor the Getty painting can be construed to have been done in the 1630's; both are strongly Neapolitan in character, and the Getty painting was almost certainly done there or perhaps after his move to Malta in 1660. Compositionally there are strong parallels to his frescoes for S. Pietro a Maiella in Naples done in the late 1650's.<sup>6</sup>

It should be noted that a close resemblance exists between the head of Clorinda in the Getty painting and the head of a soldier on the left in a picture of *Belisarius Receiving Alms*<sup>7</sup> (Chrysler collection, New York) which is also generally dated in the early 1660's.

*Notes:*

1. A. Mendez Casal, "La pintura antigua española en Escandinavia," *Revista Española de Arte*, V, 1936, p. 4; and "Gammel Spansk malerkunst i Norge," *Kunst og Kultur*, XXII, 1936, p. 182. The painting is noted by Ferrari and Scavizzi, *Luca Giordano*, II, 1966, p. 369, but no comment is given.
2. Bernardo De' Dominici, *Vite de' Pittori, Scultori, ed Architetti Napoletani*, III, 1742, pp. 327-369.
3. C. C. Malvasia, *Felsina Pittrice*, 1678 (ed. by Zanotti), 1841, p. 262.
4. Illustrated in Pevsner and Grautoff, *Barockmalerei in den romanischen Ländern*, 1928, p. 195. Its dimensions are 248 x 245 cm. (97¾ x 96½ inches).
5. Illustrated in De Rinaldis, *Neapolitan Painting of the Seicento*, 1929, no. 54. Dimensions are not known to me.
6. See Claudia Refice Taschetta, *Mattia Preti*, 1959, pls. 48-56; and especially a bozzetto in the Manning collection, New York, included in *Art in Italy* (exhibition at Detroit), 1965, no. 150.
7. Included in *Art in Italy*, no. 152.

**FRANCESCO MONTELATICI  
(called CECCO BRAVO)**

His baptism is documented in Florence in November of 1607. Baldinucci says his earliest activity dates from 1625 and that he was a student of Biliverti. He is thought to have made trips to

Parma and especially to Venice in the 1630's, but there is no proof of this. He did some frescoes in the Palazzo Pitti in the late 1630's and was patronized later by Prince Leopoldo de' Medici. About 1660 he went to work for Leopoldo's sister, the Archduchess Anna de' Medici in Innsbruck, where he died in 1661. None of his easel paintings are documented and dating them is extremely difficult. His style is very unusual but resembles the work of Francesco Furini and Sebastiano Mazzoni, to both of whom his paintings have often been ascribed in the past.

**50. ALLEGORY OF AUTUMN**

Oil on canvas, 80 x 147.3 cm. (31½ x 58 inches).

*Provenance:* Smith and Houchins (dealers), Los Angeles, until 1959; Constantine Cherkas, Santa Monica, from 1959 until 1969; purchased by the Museum from Constantine Cherkas, 1969 (acc. no. A69.P-19).

Somewhat skinned, especially on the principal figure. The lower part of her knee and parts of her clothing have been partially reconstructed.

Previously called a work of Francesco Furini, it was reattributed to Mazzoni by Fredericksen in 1969 but finally recognized as by Cecco Bravo by Federico Zeri in the same year. This has been confirmed by various scholars (all verbally) and is almost certainly correct.

The subject is one of the four seasons, undoubtedly Autumn, and comes from a series that originally included all four. According to Mr. Cherkas, the previous owner, it was accompanied by another of the set at the time of purchase (1959). That painting has not been located but must have depicted either Winter or Spring. The *Allegory of Summer* is the following number.

Neither of the Getty paintings can be precisely dated, but they are typical of the works of Cecco Bravo and are more characteristic of his later paintings (such as those done at Innsbruck), which are increasingly fantastic in nature.

**FRANCESCO MONTELATICI  
(called CECCO BRAVO)**

For biography, see previous number.

**51. ALLEGORY OF SUMMER**

Oil on canvas, 80 x 147.3 cm. (31½ x 58 inches).

*Provenance:* Mission Inn, Riverside, California (where it

was probably brought prior to 1930) until 1970; purchased by the Museum from the Mission Inn, 1970 (acc. no. A70.P-40).

Three holes in the background have been repaired and there is some inpainting in various other locations.

This painting was recognized by the author in 1970 as a companion to the preceding painting; the dimensions are the same, and the frames are evidently the original ones. It is not known to whom the painting was previously attributed.

For a discussion, see preceding number.

### CARLO FRANCESCO NUVOLONE

Born in Cremona in 1608, the son of Panfilo Nuvolone, who was also a painter. Beginning in the 1630's, he was active in various Lombard cities, working at the Sacro Monte in Orta and later at the Ducal Palace in Milan and the Certosa at Pavia. He was very prolific; numerous Milanese churches contain his works. According to one author he died in Milan in 1661, but this is not certain. His style derives from that of his father, but he shows close connections with various Lombard artists, such as Francesco del Cairo, and also reflects the influence of Van Dyck.

#### 52. SILVIO, DORINDA AND LINCO (?)

Oil on canvas, 172.5 x 174 cm. (68 x 68½ inches).

*Provenance:* Private collection, Pasadena, California, until ca. 1961 (sold Curtis auctions, Pasadena, 1961); to Constantine Cherkas, Santa Monica, from 1961 until 1969; purchased by the Museum from Constantine Cherkas, 1969 (acc. no. A69.P-18).

There are various small repairs, the most prominent of which is on the torso of Dorinda. None of the others are especially disfiguring.

According to Mr. Cherkas, it was identified by Longhi and others as a work of Carlo Francesco Nuvolone while it was still in his possession in the 1960's. The attribution was aided by the appearance of a sketch for the painting that was auctioned in Milan in 1962.<sup>1</sup> The painting is very typical of the work of Carlo Francesco Nuvolone; there is little doubt that he is in fact the artist.

The subject of the painting is not so easily

determined, however. The sketch in Milan was titled *Erminia and the Shepherds*, and from it the Getty painting was given the title of the *Death of Erminia*. No such episode occurs in Tasso and the woman depicted does not wear armor as Erminia usually does. A more likely identification is *The Wounded Dorinda with Silvio*, in which Dorinda is commonly shown being held by her old servant Linco while Silvio, who has mistakenly wounded her, holds the arrow out in his hand.<sup>2</sup> In the Getty picture, Dorinda is clearly wounded, though there is no sign of an arrow; the object held by Silvio is a staff and not an arrow; nor can it be a bow.<sup>3</sup> It is possible, therefore, that some other subject is represented. It should also be noted that two groups of soldiers can be seen in the background.

#### Notes:

1. Finarte, Milan, May 15/16, 1962, no. 58. Oil on canvas, 50 x 71 cm. (19¾ x 28 inches). The format is horizontal with an extended landscape on the right and there are variations in the poses of the figures. The Getty painting does not appear to have been cut, however, and probably never included the additional landscape.
2. The subject is from Guarini's *Il Pastor Fido*, IV. For a list of representations of this rather rare subject, see Pigler, *Barockthemen*, II, 1956, pp. 451-452.
3. It can be more clearly identified in the Milan sketch.

### CARLO DOLCI

Born in Florence in 1616. He studied under Vignali and was active from 1631 onwards. Working for the Grand Ducal Court in Florence, he did mostly religious paintings and portraits. He left only once, to go to Innsbruck in 1670, and died in Florence in 1686.

#### 53. ST. MATTHEW WRITING HIS GOSPEL

Oil on canvas, 136.5 x 113 cm. (53¾ x 44½ inches), octagonal.

*Provenance:* Leon Medina collection, New York and Puerto Rico, until 1964 (sold M. Newman, Los Angeles, Feb. 27, 1964, no. 314); to Henry Drake, Los Angeles, 1964-1969; purchased by the Museum from Henry Drake, 1969 (acc. no. A69.P-29).

In excellent condition.

Sold in 1964 as "School of Carlo Dolci." The quality, however, reveals that it is by Dolci him-

self, and critical opinion has been united in this since the picture's acquisition by the Museum.

While in the Medina collection, the Getty painting was still accompanied by a painting of St. John the Evangelist which had the same dimensions and carried the same nineteenth-century frame.<sup>1</sup> Most probably they constitute one half of a series depicting the four evangelists. Other octagonal paintings of the evangelists by Dolci are known: a St. Mark is at Wied (W. Germany) and supposedly comes from the collection of William II<sup>2</sup> and two other depictions of John exist in the Palazzo Pitti in Florence<sup>3</sup> and in Berlin.<sup>4</sup> It has not yet been ascertained whether the Mark might have belonged to the Getty Medina series; it is, of course, possible that there was a second series of four evangelists.

The chronology of Dolci's work is still too uncertain to enable one to suggest a date for the Getty St. Matthew. The depiction of John in the Pitti is dated 1671, and this might possibly indicate an approximate date for the other evangelists of similar format.

*Notes:*

1. Newman sale, Los Angeles, Feb. 27, 1964, no. 315. It is now in the L. Weitzer collection in San Marino, California.
2. I owe this reference to a photograph in the Witt Library in London. Unfortunately, I do not know the collection, nor even precisely what city is meant.
3. No. 217, canvas, 95 x 79 cm. (37 $\frac{3}{8}$  x 31 $\frac{1}{8}$  inches), signed and dated 1671; and no. 397, canvas, 94 x 78 cm. (37 x 30 $\frac{3}{4}$  inches). One is evidently a replica of the other.
4. No. 423, canvas, 113 x 92 cm. (44 $\frac{1}{2}$  x 36 $\frac{1}{4}$  inches).

## GIOVANNI BATTISTA GAULLI (called BACICCIO)

Born in Genoa in 1639. He was a pupil of L. Borzone. In 1659 he went to Rome where he was closely associated with Bernini. Except for brief trips to North Italy, he remained active in Rome until his death in 1709.

### 54. ST. FRANCESCA ROMANA GIVING ALMS

Oil on canvas, 210.2 x 137.2 cm. (82 $\frac{3}{4}$  x 54 inches).

*Provenance:* Private collection, Geneva; Julius Weitzner (dealer), London; Herner-Wengraf (dealers), London, until 1970; bought by the Museum from Herner-Wengraf, 1970 (acc. no. A70.P-30).

At the time of purchase this painting was in excellent condition, but a short time later it suffered severe water damage while in transit and is at present in an uncertain state, its surface still obscured by rice paper. The canvas has shrunk causing extensive "tenting" of the paint and slight flaking has resulted in some losses. It is possible that further losses will take place once the attempt is made to substitute a new canvas.

The painting was unpublished prior to its appearance on the London art market *ca.* 1970.<sup>1</sup> It is quite typical of Gaulli's work, and the attribution has been accepted without reservation. No date has yet been suggested for its execution, but in style it would appear closest to such paintings as his altarpiece in S. Francesco a Ripa in Rome (dated by Enggass as *ca.* 1675<sup>2</sup>) and the *Death of St. Francis Xavier* of 1676 in Sant' Andrea al Quirinale.

*Notes:*

1. Included in *Acquisitions: 1970, Fine Paintings of Five Centuries*, Herner-Wengraf (Old Masters Galleries), 1970, no. 7.
2. R. Enggass, *The Paintings of Baciccio, Giovanni Battista Gaulli, 1639-1709*, 1964, p. 142.

## Workshop of GUIDO RENI

Born in 1575 in Bologna, where he worked under D. Calvaert and then the Carracci. He later worked in both Rome and Bologna. He died in 1642.

### 55. CIMON AND PERO

Oil on canvas, 79 x 62.2 cm. (31 $\frac{1}{8}$  x 24 $\frac{1}{2}$  inches).

*Provenance:* Ralph Cebrian collection, San Francisco, until 1969; given to the Triton Museum of Art, Santa Clara, 1969 and until 1971; given by the Triton Museum to the Getty Museum, 1971 (acc. no. A71.P-22).

The story, sometimes referred to as "Caritas Romana," comes from Valerius Maximus. Cimon, who had been sentenced to starvation, is being fed from the breast of his daughter Pero.

The figures of this canvas are relatively well preserved, showing only a few losses. But they have been cut out of their original canvas, applied to a new support and then surrounded with a new background: these alterations are of modern date.

The style appears related to that of Guido Reni, and it may be a product of his workshop. No other version of the composition has yet been found.

## LUCA GIORDANO

Born in 1634 in Naples and trained by his father, Antonio, he was strongly influenced by Ribera and Pietro da Cortona. About 1650 he went to Rome, but later he seems to have worked in Venice. *Ca.* 1680/82 he was employed in Florence. He went to Spain in 1692 where he worked for Charles II, returning in 1702 to Naples where he died in 1705.

### 56. UNKNOWN ALLEGORICAL SUBJECT

Oil on canvas, 180.3 x 180.3 cm. (71 x 71 inches).

*Provenance:* Private collection, France, until 1969; to Giovanni Salocchi (dealer), Florence, 1969; bought from Salocchi by the Museum, 1969 (acc. no. A69.P-28).

In good condition.

A crowned female allegorical figure is seated on a throne receiving from a putto another crown and a scepter. A second putto is presenting her with a sack of valuables probably signifying wealth. By her side is a lion.

At the time of purchase, this painting was referred to as an *Allegory of Venice*, a title given it by Zeri<sup>1</sup> and based upon the presence of the lion, presumably the lion of St. Mark. This identification, though still plausible, is rendered considerably less likely by Waterhouse's discovery of two paintings at Carter's Grove (Virginia),<sup>2</sup> one of which is a copy of the Getty painting and the other a copy of the *Allegory of Sacred and Profane Love* by Giordano which is in Sarasota.<sup>3</sup> The existence of the copies as a pair would indicate that the originals might also have been a pair; indeed they are the same size and similarly composed. As a result, one would expect the subject of the Getty painting to parallel that of the Sarasota painting, thus it may depict some allegory related to temporal and religious wealth or power. The lion in this case might represent a monarchy, but the exact nature of the allegory is yet to be discovered.

The Sarasota painting is dated by Ferrari and

Scavizzi as between the late 1660's and the early 1670's; a similar date is probably appropriate for the Getty canvas.<sup>4</sup>

#### Notes:

1. Verbally, 1969.
2. Each 178 x 162.5 cm. (70 x 64 inches) and signed "Charles Le Brun 1654" [sic]. Probably bought by the last owner, the Macrae family, in the twentieth century. Carter's Grove is near Williamsburg. I am indebted to E. K. Waterhouse who kindly provided all of the information relative to these paintings in a letter, Dec. 1970.
3. No. 159, 173 x 178 cm. (68 x 70 inches). It comes from a Spanish collection of the nineteenth century.
4. Ferrari and Scavizzi, *Luca Giordano*, I, 1966, p. 73; this is contradicted in II, p. 85, where it is dated "tra la fine del sesto e gli inizi del settimo decennio del secolo," *i.e.* late 1650's—early 1660's. This is probably an oversight.

## LUCA GIORDANO

For biography, see preceding number.

### 57. THE JOURNEY OF REBECCA

Oil on canvas, 124.5 x 178.5 cm. (49 x 70¼ inches).

*Provenance:* Private collection, England; Wildenstein & Co., New York, until 1970; bought from Wildenstein by the Museum, 1970 (acc. no. A70.P-31).

In good condition.

The subject has previously been referred to simply as the *Migration of the Israelites*. The prominence of the one woman on horseback, however, probably indicates that the more specific title is correct. Other versions of the composition have always carried the traditional title of *Rebecca's Journey*.

Any discussion of this painting and its attribution must also include mention of the other versions, some of which are still unpublished and the relationship among which is still not understood. The earliest depiction of the subject by Giordano was apparently the canvas done in 1687 for the church of SS. Anunziata in Naples as one of a series of Old Testament scenes.<sup>1</sup> These were destroyed in 1757 and there is no recorded description of them. The second is one of a pair of coppers now in the Prado, the other of which depicts the *Dance of Miriam*.<sup>2</sup> These are generally

assumed to have been done in the early 1690's in Spain. At about the same time, Giordano was doing a series of frescoes in the church of S. Lorenzo at the Escorial which also includes this subject, though very differently composed.<sup>3</sup> The last known version of the subject is the composition seen in the Getty canvas, done probably in the last years of the artist's life, *i.e.* 1702-1705.<sup>4</sup> This composition follows that of the Prado copper in a general way and is essentially a variation on it. It was previously known from a version in Bari which was considered a work of Giordano's studio.<sup>5</sup> The Getty version is apparently superior to it and is probably the original, but there may also be still other versions.<sup>6</sup>

This question is further complicated by the suggestion by Zeri that the Getty painting is an early work by Solimena done in the late style of Giordano.<sup>7</sup> This attribution is not entirely unjustified, but the bulk of the evidence and critical opinion would still seem to indicate Giordano as the probable author, and his name is retained here until the matter can be investigated further.

*Notes:*

1. Recorded by De Dominici in his *Vita del Cavaliere Luca Giordano Pittore Napoletano* in Bellori's *Vite*, 1728, pp. 332ff. For discussion and bibliography, see O. Ferrari and G. Scavizzi, *Luca Giordano*, II, 1966, pp. 281-282.
2. Nos. 157 and 159, 59 x 84 cm. (23¼ x 33 inches). They are recorded in the Alcázar in Madrid in 1700. See Ferrari and Scavizzi, *Giordano*, p. 188.
3. See Ferrari and Scavizzi, *idem*, pp. 180-184, and fig. 358.
4. Suggested by M. D'Elia in *Mostra dell'Arte in Puglia dal Tardoantico al Rococo*, 1964, p. 163; also Ferrari and Scavizzi, *Giordano*, p. 232. They are referring to the version at Bari (see above).
5. Canvas, 154 x 115 cm. (60⅞ x 45¼ inches). On loan from the Museo di Capodimonte in Naples. Mentioned in the *Mostra dell'Arte in Puglia . . .*, 1964, p. 163; see also Ferrari and Scavizzi, *Giordano*, p. 232, fig. 528.
6. A copy was in the Italic Brass collection, Venice, mentioned by Ferrari and Scavizzi, *Giordano*, pp. 188, 232. A painting in Albi (cat. 1963, no. 24, as Castiglione, illustrated in *L'illustration*, Aug. 13, 1938, p. 498) appears to be a good version of the Prado painting. And yet another is mentioned by Ferrari and Scavizzi (*Giordano*, p. 188) as being in the Haro collection in Madrid, probably also related to the Prado version.
7. Verbally, 1970.

**DOMENICO PIOLA**

Born in Genoa in 1628. He worked under V. Castello and later Castiglione, whose style he emulated, and was active most of his life in Genoa where he died in 1703.

**58. MADONNA AND CHILD ADORED BY ST. FRANCIS**

Oil on canvas, 290.8 x 172 cm. (114½ x 67 inches).

*Provenance:* Probably church of St. Domenico, Genoa, until ca. 1798 (see below); R. D. Score collection, Beverly Hills, prior to 1968 and until 1970 (sold Parke-Bernet, Oct. 22, 1970, no. 70); bought by the Museum at this sale, 1970 (acc. no. A70.P-43).

In fairly good condition except for minor losses in various places. The right side of the canvas has been seriously damaged, and a strip about 10 cm (4 inches) wide consists mostly of repaint. The foot of St. Francis and the putto on the extreme right are included in this section. The cause of the damage is not clear.

Zeri was the first to identify the author of this large canvas as Domenico Piola.<sup>1</sup> Nothing is known of earlier attributions. He has also noted that it fits the description of a painting by Piola formerly in the church of S. Domenico in Genoa and mentioned by Soprani-Ratti and other writers.<sup>2</sup> The description is brief, but there is little reason to doubt that it is the same painting. The church of S. Domenico, which was the largest in Genoa, was abandoned in 1798 and completely torn down in the nineteenth century.<sup>3</sup> The paintings in it were dispersed and are mostly untraced. Piola's painting of *St. Francis before the Virgin* was above the third altar on the right.<sup>4</sup> The dates of these commissions have not yet been determined.

*Notes:*

1. The attribution is contained in a written expertise of 1968 by Marcel Röthlisberger. However, the information is supposed to have been supplied to him by Dr. Zeri.
2. R. Soprani and C. G. Ratti, *Vite de' pittori, scultori ed architetti genovesi*, II, 1768, p. 37: *La chiesa di S. Domenico possiede due tavole dipinte dal Piola; e sono, quella di S. Tommaso d'Acquino davanti al Crocifisso, e quella di S. Francesco d'Assisi davanti alla Vergine; ambe ricche d'Angioletti, e di putti in legiadriissime movenze.*
3. See *Descrizione della città di Genova da un anonimo del 1818*, ed. 1969, pp. 286-289.
4. *Idem*, p. 288.

## JOHANN CARL LOTH

Born in 1632 in Munich, the son of Johann Ulrich Loth (or Lott), a Bavarian court painter who had previously worked in Italy. An early work from 1653 is recorded in Munich, but this may be erroneous. It is, however, certain that he went to Rome in the mid-1650's, and shortly after 1656 he was in Venice where he settled. He first worked with Pietro Liberi there but soon became connected with G. B. Langetti, whose style crucially influenced his own. He achieved considerable success in Venice and also did paintings for patrons in Florence, Munich, Denmark, and Austria. In 1692 he traveled to Munich and Vienna but returned to Venice where he remained active until his death in 1698. He was one of the three or four most highly regarded Venetian painters of his generation.

### 59. SUSANNAH AND THE ELDERS

Oil on canvas, 101.5 x 142.2 cm. (40 x 56 inches).

*Provenance:* Alfred S. Karlsen collection Beverly Hills, until 1969; purchased by the Museum from Mr. Karlsen, 1969 (acc. no. A69.P-2).

There is some oxidation of the painted surface and some areas have become dark, as is common with Loth's paintings. Otherwise, the condition is good, with only a few minor restorations evident.

This painting is previously unpublished. It was attributed to Loth before it became part of the Karlsen collection, and though it is not known by whom the identification was first made, there is no reason to question it. Other pictures generally assumed to be by Loth have nearly identical figures, and in every way this canvas is typical of his style.

Other versions of the subject by Loth are known,<sup>1</sup> though none are signed or documented and none have any specific parallels to the Getty picture.

It is not possible to be conclusive about dates because Loth's style evolved very little during his lifetime. There are parallels to works done relatively early in his career (1660's), but this picture may well be later.

#### Notes:

1. See Ewald, *Johann Carl Loth*, 1965, nos. E-113, 114 and 116.

## LUIGI GARZI

Born in Pistoia in 1638; as a young man he moved to Rome where he studied under Andrea Sacchi. He worked in Rome and Naples until his death in 1721.

### 60. HERCULES AND OMPHALE

Oil on canvas, 97.8 x 134.6 cm. (38½ x 53 inches).

*Provenance:* Colnaghi (dealer), London, prior to 1963<sup>1</sup> and until 1970; bought by the Museum from Colnaghi's, 1970 (acc. no. A70.P-35).

In good condition.

This canvas earlier carried an attribution to Lodovico Gimignani.<sup>2</sup> Anthony Clark was the first to give it to Garzi and this appears to be correct, although critical opinion has not been unanimous.<sup>3</sup> The Getty picture has many details in common with pictures such as the *Finding of Moses* in the Gallerie Nazionale d'Arte Antica in Rome.

#### Notes:

1. See advertisement in *The Burlington Magazine*, CV, no. 776, Sept. 1963, p. xxvi.
2. See the 1963 advertisement, note 1.
3. Clark (verbally) said he had been responsible for the attribution, though others had suggested it, too. Italo Faldi (verbally, 1970) attributed the painting to Niccolò Berrettoni.

## PAOLO DE MATTEIS

Born in Cilento near Naples in 1662. He was a student of Luca Giordano in Naples but later went to Rome where he was already active by 1682. Shortly afterwards, he returned to Naples and again worked with Giordano. According to De Dominicis, he went to Paris in 1702, where he was patronized by the Duc d'Estrées until 1705 when he went back to Naples. There he had numerous commissions, from both Italians and foreigners, and was known for his speed and virtuosity much as was Giordano, whose style his work followed very closely. Late in his career he worked for Pope Benedict XIII in Rome. He died in Naples in 1728.

### 61. AN ALLEGORY OF DIVINE KNOWLEDGE AND THE FINE ARTS

Oil on canvas, 356 x 254.5 cm. (140⅓ x 100¼ inches), signed lower right: Paulus de Mattei F. 168<sup>r</sup>.

*Provenance:* Church of SS. Girolamo e Francesco Saverio,

Genoa, for which it was painted in the 1680's and where it remained until after 1818<sup>2</sup>; English art market; Di Castro (dealer), Rome, until 1969; purchased by the Museum from Di Castro, 1969 (acc. no. A69.P-20).

The general condition is good but there are various repairs scattered over the entire canvas.

In 1769 and again in 1780, Ratti mentions a picture of this subject by Paolo de Matteis in the library of the Jesuit Church of SS. Girolamo e Francesco Saverio in Genoa.<sup>3</sup> It was one of three done for the church, and he refers to it as a ceiling representing the Liberal Arts. In the later book he expands the description to: *La Divina Sapienza con le nobili Arti, che le fan corona*, adding the note that it was done in just five days while the artist was passing through.

In his earlier publication Ratti had stated that the artist, painting rapidly, executed this painting upon his return from France. This trip is also mentioned by De Dominici, who specifically states that Philip V invited Paolo to visit France in 1702; he went there with the Duc d'Estrées and remained just three years.<sup>4</sup> There is nothing said about a stop in Genoa, though he would probably have passed through it. The painting, however, is dated in the 1680's (see note 1). Several possible explanations for this discrepancy exist. Perhaps De Dominici was mistaken about the dates of the trip, as he was often mistaken about such details (though in this case he is very specific) or Ratti may have been mistaken about connecting the commission with his French journey. Less likely is the possibility that the Getty painting is not the same one as that described in Genoa. To resolve this, more research will be necessary to determine precisely when the trip occurred. For the moment, however, Paolo's biography is almost completely dependent upon the unreliable De Dominici.<sup>5</sup>

Schleier has recently identified a drawing at Darmstadt as being a sketch for the painting.<sup>6</sup> In general it agrees with the painting but varies in many details and seems to be a preliminary version.

#### Notes:

1. The date is very difficult to read and the last digit appears to be gone, but the first three are certain. It is possible that with an eventual cleaning the entire date will become legible.

2. It is described as still being there in the anonymous *Descrizione della Città di Genova* of 1818 (ed. Poleggi, 1969), p. 85. The wording follows Ratti's edition of 1780 exactly (see note 3).
3. Carlo Giuseppe Ratti, *Delle Vite de' Pittori, Scultori, ed Architetti Genovesi* (continuation of Soprani's *Vite de' Pittori . . .*), 1769, p. 334; *Istruzione di quanto può vedersi di più bello in scultura ed architettura ecc.*, 1780, p. 201. This building is now the university. It is not as yet known when the painting might have left the premises.
4. Bernardo de' Dominici, *Vite de' Pittori, Scultori, ed Architetti Napoletani*, III, 1742, p. 523.
5. For the most recent discussion of the artist and his works, see Oreste Ferrari in *Storia di Napoli*, VI, pt. 2, 1970, pp. 1312-1314. He also discusses briefly the Getty painting.
6. Darmstadt inv. no. AE 1923, pen and wash. I am very grateful to Dr. Schleier for pointing out this drawing to me.

### Attributed to ANTONIO MOLINARI

Born in Venice in 1665. He was active already in the mid-1680's, primarily in Venice, and died between 1728 and 1734.

#### 62. CHRIST CLEANSING THE TEMPLE

Oil on canvas, 104 x 141 cm. (41 x 55½ inches).

*Provenance:* Marcello Guidi (dealer), Florence, until 1969; bought from Guidi by the Museum in 1969 (acc. no. A69.P-27).

In good condition.

Previously unpublished and unattributed at the time of its acquisition. The name of Molinari seems quite possible but is by no means certain.

### FLORENTINE SCHOOL, early eighteenth century

#### 63. VENUS AT THE FORGE OF VULCAN

Oil on canvas, 101.5 x 149 cm. (40 x 58¾ inches).

*Provenance:* Central Picture Galleries, New York, until 1969; purchased by the Museum from Central Picture Galleries, 1969 (acc. no. A69.P-24).

Condition is good. There are no significant restorations.

The author of this painting, which is previously

unpublished, is probably from the Florentine school and shows connections with artists such as Camillo Sagrestani and (to a lesser extent) Pier Dandini, but the exact attribution has still not been found.

E. Fahy (verbally, 1969) suggested Donato Creti or Francesco Monti, both Bolognese artists, but neither is very likely.

#### MARCO RICCI and SEBASTIANO RICCI

Sebastiano Ricci was born at Belluno in 1659. He studied in Bologna as well as Venice and later traveled extensively, including a stay in England between 1712 and 1716; but his principal activity was in Venice where he died in 1734. Marco Ricci, his nephew, was born in 1676, also in Belluno. In 1708 he went to England where he later met his uncle, with whom he returned to Venice in 1716. He seems to have remained there until his death in 1730.

#### 64. LANDSCAPE WITH CLASSICAL RUINS AND FIGURES

Oil on canvas, 123 x 161 cm. (48½ x 63½ inches).

*Provenance:* Gilberto Algranti (dealer), Milan, until 1970; purchased by the Museum from Old Masters Gallery, Chiasso, 1970 (acc. no. A70.P-33).

In good condition though thin in places. There are occasional small retouches.

Evidently unpublished prior to its appearance on the art market in 1969.

Although unsigned, the present painting is completely typical of Marco Ricci's mature style; and the figures, as is often the case in such pieces, are by his uncle, Sebastiano. The artist seems to have done such classical scenes during the last decade of his life, though only one is firmly datable: the allegorical composition with the tomb of the Duke of Devonshire (Barber Institute of Fine Arts, University of Birmingham) which was completed in 1725. Many of the motives of the Getty painting appear in other works generally attributed to this period.<sup>1</sup>

#### Notes:

1. See, for instance, one in Vicenza and a pair at Windsor Castle. One of the latter (no. 411) is especially close to the Getty painting in character and was

once in the collection of Joseph Smith, who declared it was the last one ever done by Marco Ricci. The date 1729 has recently been discovered on it, substantiating this claim. (See Levey, *The Later Italian Pictures in the Collection of Her Majesty the Queen*, 1964, p. 97.)

#### PLACIDO COSTANZI

Born in Naples *ca.* 1690; he soon moved to Rome where he worked under B. Luti. He remained active there until his death in 1759.

#### 65. MODELLO FOR THE DECORATION OF THE VAULTING OF AN APSE

Oil on canvas, 65.4 x 81.3 cm. (25¾ x 32 inches).

*Provenance:* Earl of Jersey collection<sup>1</sup>; Thomas B. Walker collection, Minneapolis, prior to 1907<sup>2</sup>; Walker Art Center, Minneapolis, until 1970 (sold Parke-Bernet, New York, Oct. 22, 1970, no. 51); bought by the Museum at this sale, 1970 (acc. no. A70.P-42).

In good condition.

In the center is the *Immaculate Conception*; on the left, the Prophet Isaiah;<sup>3</sup> and on the right, St. John Evangelist.

While in the Walker collection, this sketch carried an attribution to Giovanni Battista Cipriani. It is clearly the modello for the frescoes by Costanzi for the tribune of S. Maria in Campo Marzio in Rome, a connection first noted and discussed in relation to Costanzi's *oeuvre* by Anthony Clark in 1968.<sup>4</sup> No documentation exists for dating the frescoes but Clark has proposed a date of *ca.* 1730.

#### Notes:

1. According to the Walker catalogue of 1907, see note 2.
2. Included in *Catalogue of the Art Collection of Thomas B. Walker*, 1907, no. 24, as by G. B. Cipriani.
3. In the sale catalogue of 1970 the left figure was referred to as St. Luke, but Isaiah is clearly intended. He is holding a scroll inscribed with the words ECCE VIRGO, which comes from Isaiah, 7:4 (ECCE VIRGO CONCIPIET ET PARIET FILIUM ET VOCABITUR) and he points to the Virgin to whom the prophecy supposedly refers.
4. A. M. Clark, "An Introduction to Placido Costanzi," *Paragone-Arte*, 219, May 1968, p. 44.

## POMPEO BATONI

Born at Lucca in 1708. As a young man in 1727 he went to Rome and settled. His earliest work there involved selling to English tourists drawings made after antique statues and the works of artists such as Raphael and the Carracci. He was associated early with Francesco Imperiali who, among others, influenced his work. By 1732 he had been given his first important commission; others followed a few years later. He was already recognized as Rome's leading painter by 1740, and his activity continued unbroken there for nearly sixty years. His later works were increasingly portraits, mostly of wealthy English visitors, but commissions came from many other countries. He died in Rome in 1787.

### 66. CHRIST IN GLORY WITH FOUR SAINTS

Oil on canvas, 34 x 63 cm. (13 $\frac{3}{8}$  x 24 $\frac{7}{8}$  inches).

*Provenance:* Private collection, New York; Julius Weitzner (dealer), New York, until 1949; John Maxon collection, Chicago, from 1949 until 1952; returned to Weitzner, 1952; Bohumir Kryl collection, Chicago, until 1953; given to St. Joseph's College, Rensselaer, Indiana, 1953; purchased by the Museum from St. Joseph's College in 1969 (acc. no. A69.P-3).

Except for a few very small losses, the condition is excellent.

The four saints at the bottom of the composition are SS. Celso, Marcionilla, Giuliano and Basilisca.

The painting was attributed to Maratti until ca. 1952, and then (until 1968) to Domenichino. B. Fredericksen recognized it as a sketch for the main altarpiece done by Batoni for the church of SS. Celso e Giuliano in Rome.<sup>1</sup> The final painting, which follows this sketch very closely, is still in the church for which it was painted, though it was severely damaged by fire in 1914 when much of the left side was lost. It was commissioned by Alessandro Furietti, *Visitatore Apostolico*; receipts for various payments to Batoni exist from March 1, 1736, until February 14, 1738.<sup>2</sup> It follows then that this sketch was done in 1736.

The earlier attribution to Domenichino reflects the often-mentioned fact that the style of the painting harks back to that of earlier artists, espe-

cially Bolognese, of the seventeenth century, and before that to Raphael. It is a youthful work, done when the artist was just twenty-eight, and one of his earliest important commissions.

Two drawings for the angels are in the Uffizi.<sup>3</sup>

#### Notes:

1. See *Mostra di Pompeo Batoni*, Lucca, 1967, p. 99, no. 2, for a discussion and bibliography related to the final altarpiece. Anthony Clark independently recognized the author of the Getty sketch from a photograph.
2. Preserved in the Archivio Capitolare.
3. Gabinetto Disegni e Stampe degli Uffizi, 5795 S and 5796 S; illustrated in *Mostra di Pompeo Batoni*, nos. 62-63.

## FRANCESCO TREVISANI

Born in Capo d'Istria in 1656, he studied in Venice but moved to Rome ca. 1678, where he was active until his death in 1746.

### 67. THE PENITENT MAGDALEN

Oil on canvas, 94 x 69.8 cm. (37 x 27 $\frac{1}{2}$  inches).

*Provenance:* Dr. R. Stanford, Stanton, Calif.; donated to the Museum by Dr. Stanford, 1970 (acc. no. A70.P-55).

At some time in the past, this canvas had been very much overpainted in an attempt to conceal extensive flaking. It has since been cleaned and properly inpainted. The losses are considerable but are located for the most part in the background.

The traditional attribution was to Guido Reni. On the basis of numerous similar compositions by the artist, in 1970 this author identified it as a work of Trevisani; this has since been substantiated by Anthony Clark.<sup>1</sup> Clark has also pointed out that the skull in the Getty canvas is identical to one in a version of the composition (done in Rome in 1739, according to a note on the reverse) now in the Clerk collection at Penicuik House.<sup>2</sup> A similar date may be possible for the Getty version.

#### Notes:

1. Written communication, 1971.
2. See Griseri, "Francesco Trevisani in Arcadia," *Paragone-Arte*, 153, 1962, p. 34, illus. fig. 41.

## CANALETTO (Giovanni Antonio Canal)

Born in Venice in 1697. He first did stage sets but later switched to city views. About 1719/20 he traveled to Rome, but in 1746 he went to England where he lived on and off until 1756. Thereafter he remained in Venice until his death in 1768. His style was very much imitated during his lifetime and later.

### 68. VIEW OF THE ARCH OF CONSTANTINE WITH THE COLOSSEUM IN THE BACKGROUND

Oil on canvas, 82 x 122 cm. (32¼ x 48 inches); signed (on stone at left): Ant<sup>o</sup> Canaletto fe<sup>t</sup>

*Provenance:* Miss Whatman collection, Kent, in whose family's collection it is supposed to have been since 1820 and where it remained until after 1937<sup>1</sup>; Henry G. Martin collection, London, until 1970 (sold Christie's, Nov. 27, 1970, no. 51); bought by the Museum at this sale, 1970 (acc. no. A70.P-52).

In excellent condition.

The arch is seen from the south with the Colosseum partially framed in the center. In actuality, the Colosseum stands further to the right; the artist has exercised some license by showing it juxtaposed behind the arch in this manner.

The Getty painting is one of a series of views of Roman monuments, some of which are dated 1742 and 1743, dates which many writers apply to the entire group.<sup>2</sup> Some have even speculated that Canaletto made a trip to Rome at this time, but the proof for this is rather meager.<sup>3</sup> He more probably relied upon drawings made there on an earlier trip in 1719/20.<sup>4</sup>

General Reference: W. G. Constable, *Canaletto*, 1962, no. 383.

#### Notes:

1. See *Old Masters from Houses in Kent*, exhibition Canterbury, 1937, no. 54, lent by Whatman.
2. See Constable, *Canaletto*, I, pp. 122-123.
3. Discussed by Constable, *idem*, I, pp. 29-32; Voss (in *Repertorium für Kunstwissenschaft*, XLVII, 1926, pp. 21-22) was the first to suggest it, followed by Pallucchini and Watson.
4. Although the trip to Rome in 1719/20 is documented and he is known to have made paintings there, no works this early in his career have ever been identified.

## Follower of FRANCESCO SOLIMENA

Born in 1657 in Norcera, he moved to Naples in 1674 where he studied under Giordano. He was enormously influential and productive and had numerous students and followers in Naples and its neighborhood. He died in 1747.

### 69. ABRAHAM FEEDING THE THREE ANGELS

Oil on canvas, 73 x 97.8 cm. (28¾ x 38½ inches).

*Provenance:* Newhouse Galleries, New York, until 1971; donated to the Museum by Newhouse Galleries, 1971 (acc. no. A71.P-47).

Condition is good.

The subject comes from Genesis xviii: 8.

The author of this painting and its pendant (the following number) is obviously someone working in the manner of Solimena and was perhaps a lesser member of his studio. No other versions of the composition are as yet known.

## Follower of FRANCESCO SOLIMENA

For biography, see preceding number.

### 70. REBECCA AND ABRAHAM'S SERVANT AT THE WELL

Oil on canvas, 73 x 97.8 cm. (28¾ x 38½ inches).

*Provenance:* Same as preceding number (acc. no. A71.P-48).

Condition is good.

For a discussion, see preceding number.

## ANTONIO PUGA

Very few facts about his life are known and only one signed painting exists (in Bowes Museum, Barnard Castle, England), dated 1636, representing the repentant St. Jerome. Puga was born in Orense in 1602 but was active in Madrid. Documents mention his activity from 1635 onward, which included work for Philip IV. He is referred to as a pupil of Eugenio Caxés and Velázquez, whom he supposedly imitated closely. He died in Madrid in 1648. In the past, numerous genre paintings have been attributed to him; however, various documents, especially the lists of his possessions at the

time of his death, indicate he was not a genre painter, but rather a painter of religious subjects, portraits, and still lifes.

#### 71. THE PENITENT MAGDALEN

Oil on canvas, 90 x 132 cm. (35½ x 52 inches). Inscribed (on the book): Libre De Santi

*Provenance:* Aldo Briganti collection, Florence; Di Castro (dealer), Rome, until 1969; purchased by the Museum from Di Castro, 1969 (acc. no. A69.P-21).

In good condition.

Before relining, the back of this canvas had the word PUGA written on it.<sup>1</sup> On the basis of this, the painting, until now unpublished, has been given to Antonio Puga. The style corresponds reasonably well to what might be expected of a follower of Velázquez and also to Puga's signed painting in Barnard Castle.<sup>2</sup>

A painting of the Magdalen is mentioned in two different documents listing Puga's possessions after his death but is not otherwise described sufficiently to enable it to be identified with the Getty painting.<sup>3</sup>

It should be noted that this is one of the few female nudes from sixteenth-century Spanish art in existence. Velázquez's *Rokeby Venus* (London) and Cano's *Christ in Limbo* (Los Angeles) are sometimes cited as the only paintings which represent them;<sup>4</sup> this list must now be amended to include a third, and there may be others.

#### Notes:

1. This inscription was photographed before relining (which took place before its purchase), and a print is in the Museum files.
2. See Maria Luisa Caturla, *Un Pintor Gallego en la Corte de Felipe IV, Antonio Puga*, 1952, pp. 9-20, for a discussion of the artist, his style, etc.
3. See Caturla, *Pintor Gallego*, pp. 34 and 46.
4. See *El Greco to Goya* (exhibition), John Herron Museum of Art, Indianapolis, 1963, no. 7.

## Flemish

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### MICHAEL SITTOU

He was born ca. 1469 in Tallinn (Reval), Estonia, the son of a painter of Dutch origin. By 1484 he was a student in Bruges, probably under Memlinc, whose style his works reflect. He was active as court

painter for Queen Isabella in Spain, where he is documented as having collaborated with Juan de Flandes, by 1492 (or earlier). Records show him still in Spain in 1501, and it is known that he was also patronized by Archduke Philip of Austria-Burgundy. He probably left Spain sometime after the death of Isabella in 1504, and he returned to Tallinn in 1506. In 1514 he was in Copenhagen where he painted the portrait of King Christian II of Denmark (dated 1515). He was again in Spain (Valladolid) by late 1515, working for the Duchess Margaret. The following year he was in the employ of her nephew, Charles V, recently made king, and later that year was at Malines with Margaret of Austria. He returned to Tallinn in 1517 and died there in 1525. Though he was an international figure, his style was essentially Flemish.

#### 72. PORTRAIT OF A MAN WITH A PINK

Oil on panel, 25 x 18 cm. (9¾ x 7 inches).

*Provenance:* Wildenstein (dealer), London, prior to 1963 and until 1969; purchased by the Museum from Wildenstein's, 1969 (acc. no. A69.P-9).

At some time in the past, this painting has been severely overcleaned with a solvent, and large parts of the surface were reduced down to the wood support. The only portions that are relatively well preserved are the main part of the face and the pink the man holds. The cap, clothing, ledge and background are mostly new.

It was exhibited in 1963 as a work of Jan Cornelis Vermeyen on the basis of an expertise (dated 1954) by Max Friedländer.<sup>1</sup> At the time of purchase it was recognized by Fredericksen as a work of Sittow, an attribution since supported by Gerson (verbally). Subsequently, the panel was found to be in very poor condition, but enough remains to justify the attribution; the facial features, especially the nose and mouth, are characteristic of Sittow's portraits, and the position of the hands also occurs in some of them.<sup>2</sup>

Because of the picture's condition, and also because of Sittow's already confused chronology, it is impossible to date the Getty painting with any precision. Superficially it would appear to resemble the Copenhagen portrait of Christian II, dated 1515, more than any other of Sittow's works. However, the costume may indicate an earlier

date. The origin of the costume has not been fixed but appears to be Flemish. More research on this point is needed.

*Notes:*

1. Exhibited at Wildenstein's (London) in *Portraits: 15th to 19th Centuries*, 1963, no. 11, as Vermeyen.
2. Cf. the *Portrait of Christian II* in Copenhagen, the *Portrait of a Man* in the Mauritshuis, The Hague, and the *Portrait of Henry VII* in the National Portrait Gallery in London. The latter is by no means firmly attributed to Sittow, however. It should be noted that a number of Memlinc's portraits include hands resting on a ledge such as shown here.

## BERNAERT VAN ORLEY

Said to have been born in Brussels ca. 1488. From 1515 on he worked for Margaret of Austria; later he was also court painter for Mary of Hungary in Brussels. He is supposed to have visited Italy twice, but this is not certain; in any case, he was strongly influenced by Italian artists such as Raphael. Besides court portraits, he did many altar-pieces and also designed tapestries. He died in Brussels in 1541.

### 73. HOLY FAMILY

Oil on panel, 45.5 x 33.5 cm. (18 x 13¼ inches).

*Provenance:* Ralph Bernal collection, London, until 1855 (sold Christie's, Mar. 5, 1855, no. 960, as Mabuse); to Morant; Samuel Rogers collection, London, 1856 (sold Christie's, April 28, 1856); Sir John Ramsden collection, Bulstrode, Gerrards Cross, Buckinghamshire, before 1868,<sup>1</sup> and through inheritance in Ramsden collection until 1930 (sold Christie's, July 11, 1930, no. 49, as van Orley); to A. Martinet, Paris; American private collection until 1971; purchased through Newhouse Galleries, New York, 1971 (acc. no. A71.P-45).

In excellent condition.

The earliest mention of this picture in the mid-nineteenth century gives Mabuse as its author, but by 1868 and until 1930 it was attributed to Bernaert van Orley. In 1962 Winkler ascribed it to the young Gossaert, dating it between 1503 and 1508 and connecting it with a few other paintings and drawings that had been given to him on stylistic grounds.<sup>2</sup> It has otherwise received very little critical comment. However, Winkler seems to have been ignorant of the earlier attribution to van Orley, which there is some reason to think is the

better one. Although some of the motives, such as the exaggerated and highly mannered architecture, are common to both artists, the facial types do not find parallels in Gossaert's work as they do in van Orley's and they coincide well with the style of the latter's paintings done in the 1510's.<sup>3</sup>

Also overlooked by Winkler is the fact that the composition of the Getty painting follows exactly that of a painting in the Brussels Museum generally attributed to Bellegambe.<sup>4</sup> It is not certain which work is to be dated earlier, but the Brussels painting is less mannered in character and also much larger. The two paintings do not appear to be by the same hand.

*Notes:*

1. Exhibited in the *National Exhibition of Works of Art* at Leeds, 1868, no. 537, as by van Orley, lent by John Ramsden.
2. F. Winkler, "Aus der ersten Schaffenszeit des Jan Gossaert," *Pantheon*, May/June, 1962, p. 147.
3. The resemblance to van Orley was noted by this compiler before learning of the earlier tradition.
4. No. 843, panel, 92 x 67 cm. (36¼ x 26⅜ inches). Exhibited in Valenciennes in 1918, no. 191, as Ysenbrandt. M. J. Friedländer, *Die altniederländische Malerei*, XII, 1935, p. 179, no. 133, as Bellegambe.

## JAN GOSSAERT (called MABUSE)

His signature indicates that he, or his family, was from Maubeuge (in Hainaut), and he is presumed to be the painter Jan van Henegouwe (Hainaut) who was admitted to the guild in Antwerp in 1503. He was still there in 1507. In 1508/09 he traveled to Rome with Philip of Burgundy; after that he lived at Middleburg. Beginning in 1516 various commissions are documented: in Brussels (1516), Utrecht (1522); and in 1526 he was contracted to do a memorial for Isabella, Queen of Denmark, to be erected in Ghent. In 1532 he was still alive, but in June of 1533 he is described as recently deceased. He evidently lived most of his life at Middleburg and can be considered the equivalent of a court painter. His earlier style is based upon that of David, to some extent that of van der Goes, and upon Dürer's engravings. After his Roman trip, the influence of classical statuary on his work became very strong. He was a very polished artist and many of his works are signed and/or dated.

#### 74. MADONNA AND CHILD

Oil on panel, 57.7 x 44.7 cm. (22¾ x 17⅞ inches).

*Provenance:* Private collection, Paris; Pardo Gallery, Paris; Wildenstein's, London, prior to 1959<sup>1</sup> and until 1969; purchased from Wildenstein's by the Museum in 1969 (acc. no. A69.P-10).

In good condition. There appears to be some strengthening in the shadows of the flesh areas.

Very little critical attention has so far been given this painting because of its fairly recent discovery. It was first exhibited in 1959 as by Gossaert,<sup>1</sup> an attribution supported by an expertise by Friedländer. In 1962 it was again exhibited as a Gossaert,<sup>2</sup> but it was not mentioned in the Gossaert exhibition in Rotterdam/Bruges in 1965.

To this writer, the attribution would appear to be above question.<sup>3</sup> It is probably a very late work, no earlier than the 1520's and perhaps among his last.

##### Notes:

1. Exhibited in *Paintings by Rembrandt, Boucher . . . and others*, 1959, no. 21, at Wildenstein's, London.
2. Exhibited in *Religious Themes in Paintings from the 14th Century Onwards*, 1962, no. 30, at Wildenstein's, London. It was noted in a review of the exhibition in *The Burlington Magazine*, April 1962, p. 175.
3. However, Gudlauggson (in a note on the photo in the files of the Rijksbureau voor Kunsthistorische Documentatie in The Hague) has expressed some doubts and advanced a tentative attribution to Jan Vermeyen; it retains both names (with a ?) in that institution. I know of no similar compositions either by or attributable to Vermeyen.

#### Attributed to DIRCK JACOBSZ.

Born ca. 1497, most probably in Amsterdam. He was the son of the painter Jacob Cornelisz. van Amsterdam and was certainly his student at a time when Jan Scorel was also a member of the shop. He evidently became an independent master shortly before the death of his father (1533), and his first dated painting is from 1529. His style shows the influence of both Jacob Cornelisz. and Scorel, but he seems to have restricted himself largely to portraits. He died in Amsterdam in 1567.

#### 75. PORTRAIT OF A YOUNG MAN

Oil on panel, 26 x 22.2 cm. (10¼ x 8¾ inches).

*Provenance:* H. Koetser (dealer), London, 1930<sup>1</sup>; Asscher and Welcker (dealers), London ca. 1930<sup>2</sup>; Howard Young

(dealer), New York, ca. 1930 and until 1954; gift of Mr. Howard Young to the Museum, 1954 (acc. no. A54.P-5).

In good condition.

Attributed to Jan Scorel when donated to the Museum, and retained as his in subsequent handbooks until 1965, at which time it was changed to Flemish school, ca. 1530. A certain resemblance to Scorel is apparent, but the painting does not seem to be by his hand.

The style and technique of the Getty panel both strongly resemble signed works by Dirck Jacobsz., specifically his earliest pieces done while he was still with his father. (Scorel had left the shop at least ten to fifteen years earlier.) The closest parallels are the left wing of his Stuttgart triptych,<sup>3</sup> dated 1530, and his group portrait in Amsterdam, dated 1529. A group portrait in Leningrad, dated 1532, would seem to be already somewhat more advanced. Also, the costume corresponds to that worn by his other sitters at this period, so a date of ca. 1530 still seems justified.

##### Notes:

1. According to a photograph in the Witt Library, London.
2. According to Howard Young.
3. Inv. no. GVL 61. The center panel with the Madonna and Child is signed and dated 1526 by Jacob Cornelisz. The wings are signed and dated 1530 by his son. The style of the central panel, however, also betrays the participation of Dirck Jacobsz.; and in spite of the signature, it is closer to him than to his father.

#### ADRIAEN YSENBRANDT (or ISENBRANDT)

Very little is known about this artist. In 1510 he became a citizen and master in the Bruges guild but is described as having come from another city where he also is presumed to have been trained. From 1516 on he held various offices in the guild in Bruges, where he died in 1551. His titles show he was considered an important artist, and he is said (by early seventeenth-century sources) to have been a student of Gerard David. But no paintings are signed or documented by his hand, and none are certainly dated. Attributions to Ysenbrandt rest upon the fact that they were probably done about the same time that he is known to have lived and that they show the obvious influences of David.

A large number of paintings can be attributed to his hand, and works by Ambrosius Benson and Aelbrecht Cornelis show similar styles which probably derive from Ysenbrandt.

#### 76. MASS OF ST. GREGORY

Oil on panel, 28 x 36.2 cm. (11 x 14¼ inches).

*Provenance:* Henry Labouchere (Lord Taunton), Stoke, who acquired it between 1854 and 1857<sup>1</sup>; it presumably passed on his death (1869) to Lady Taunton; E. Bolton (dealer), New York, 1927<sup>2</sup>; Bottenwieser (dealer), Berlin, 1931<sup>3</sup>; Viscount Rothermere, London, 1932<sup>4</sup> and until 1941 (sold Christie's, Dec. 19, 1941, no. 81); to Wall, 1941; Wildenstein (dealer), New York and London, prior to 1954<sup>5</sup> and until 1969; purchased by the Museum from Wildenstein's, 1969, (acc. no. A69.P-11).

In good condition.

In Waagen's time (1857) it was called a work of Mabuse, though Waagen noted that it was "decidedly unlike Mabuse, but by some excellent painter of the Netherlandish school, soon after the beginning of the 16th century, unknown to me."<sup>6</sup> By the early 1930's it had been connected with the name of Ysenbrandt, and Friedländer classified it as his in 1934.<sup>7</sup> He described the figures (exclusive of the clothing) and the architecture as very typical of Ysenbrandt's style but noted that the drapery was more like that in the triptych by Aelbrecht Cornelis, who is known to have been a colleague of Ysenbrandt's and whose style is very similar.<sup>8</sup> Since the drapery in Aelbrecht Cornelis' triptych is not supposed to have been by his own hand, this does not imply anything certain. In any case the Getty painting can be considered typical of the style connected with Ysenbrandt's name, and it is not impossible that some of his paintings are collaborative works.

At least two other versions of the *Mass of St. Gregory* exist in the style of Ysenbrandt. One is in the Cathedral at Santo Domingo de la Calzada (province of Logrono) and is the center of a triptych.<sup>9</sup> The other is in the Prado,<sup>10</sup> and though it is roughly twice the size of the Getty painting, it is very similar in conception. None of these versions can be dated, but since the other two were in all probability done for Spanish patrons, it is possible that the same is true of the Getty painting.<sup>11</sup> It is also possible that it might have been part of a triptych or polyptych.

#### Notes:

1. Described in 1857 by Waagen, *Galleries and Cabinets of Art in Great Britain*, IV, p. 104. It is not included in his earlier (1854) discussion of the collection and he states that it was a new acquisition.
2. According to notes on the photographs in the Rijksbureau voor Kunsthistorische Documentatie in The Hague and in the Witt Library.
3. According to Friedländer, *Die altniederländische Malerei*, XI, p. 138, no. 202.
4. Included in the 1932 catalogue of the Rothermere collection by P. G. Konody, pl. 44.
5. Lent by Wildenstein's to the exhibit *Flanders—Espagne—Portugal du XVe au XVIIe siècle*, Bordeaux, 1954, no. 35.
6. Waagen, *Galleries and Cabinets*, p. 104.
7. Friedländer, *Altniederländische Malerei*, p. 138, no. 202.
8. For a discussion of Aelbrecht Cornelis, see *idem*, pp. 93-96.
9. Not in Friedländer and evidently unpublished. Foto Mas no. C-66519.
10. Prado no. 943, 72 x 56 cm. (28¼ x 22 inches).
11. One detail of the Prado version might eventually lend itself to dating: it contains a donor (holding Gregory's papal tiara) who has the same features as those in the *Portrait of a Man with a Pink* in Berlin, often attributed to Van Eyck. The same man also appears in an *Adoration of the Magi* attributed to the Master of the Aachen Altar, formerly in the Freiherr von Landsberg collection. This man has never been identified, though he seems to have been very prominent.

#### Attributed to MAERTEN VAN HEEMSKERCK

Born in 1498 at Heemskerck, he was a student of Jan van Scorel at Haarlem from 1527 to 1529. Between 1532 and 1536 he visited Italy where he made numerous drawings after the antique and also after Michelangelo, who strongly influenced his style. He then returned to Haarlem where he remained active until his death in 1574.

#### 77. THE RAPE OF GANYMEDE

Oil on panel, 99 x 71 cm. (39 x 28 inches).

*Provenance:* Private collection, until 1971 (sold Christie's, June 11, 1971, no. 87); bought by the Museum at this sale (acc. no. A71.P-35).

The condition is generally satisfactory, but the paint has suffered overcleaning in a few places, notably on the dog whose fur is mostly gone, and

on Ganymede's right elbow. There has been some flaking on the lower right edge, and there are small amounts of inpainting scattered throughout the sky.

The subject, from classical mythology, shows Jupiter in the form of an eagle carrying Ganymede away to serve as his cup-bearer. The composition derives from Michelangelo's famous drawing done for his friend Tommaso Cavalieri in 1532/33 and now lost.<sup>1</sup> This composition, though never executed by Michelangelo as a painting, was already quite famous at an early date and was copied by at least two engravers, one Italian and one Flemish;<sup>2</sup> and besides the Getty painting, there is at least one other painted copy.<sup>3</sup> The relationship of the copies to each other has not yet been determined; it is likely that some of the copies were made from another copy or copies. It must be remembered that Michelangelo's original drawing was probably not on public view or directly known by many of the copyists.

This matter is complicated by the fact that the original drawing no longer exists. Until recently it was considered to be one at Windsor, but that has since been recognized as a copy, possibly made by Giulio Clovio.<sup>4</sup> The Windsor drawing shows only the principal figures of Ganymede and the eagle; and because the copies, among them the Getty painting, often include a landscape and a dog, it has been said that they have embellished the original composition. However, the Windsor drawing, besides being a copy, almost certainly is only a partial one; and it seems highly likely that the original also contained the dog and landscape.<sup>5</sup>

The author of the Getty painting was obviously a Fleming working in the tradition of Scorel and Heemskerck. Both men, and especially the latter, were highly influenced by Italian models; and Heemskerck is known to have copied other compositions by Michelangelo.<sup>6</sup> It must be admitted that the figure of Ganymede in the painting is not truly reminiscent of Heemskerck's style, but this may be only due to the fact that he is copying another artist. Otherwise, the landscape and smaller figures accord fairly well with Heemskerck's acknowledged early works. It should also be noted that Heemskerck was in Italy between 1532 and 1536, that is, at precisely the time that Michelangelo's model had been made.

Nonetheless, the exact source for the Getty painting is unclear and awaits further research. It may

have been the original drawing, or perhaps a replica from Michelangelo's circle; but it would seem very improbable that it might have been done after an engraving, because engravings would have reversed the composition.

#### Notes:

1. For a brief but informative discussion of the theme and its relationship to Michelangelo, see Panofsky, *Studies in Iconology*, 1939, pp. 212-218.
2. One by Nicola Beatricetto (Passavant, VI, no. 111) is discussed and illustrated in *Fortuna di Michelangelo nell'incisione*, exhibition Benevento, 1964, p. 65, no. 34. The other is by Cornelis Bosch (Bos) (Hollstein no. 66).
3. In the Kunsthistorisches Museum, Vienna (no. 95); it resembles the Getty painting but has a different landscape and appears to be Italian, perhaps Emilian.
4. Windsor no. 13036. See Popham and Wilde, *The Italian Drawings of the XV and XVI centuries . . . at Windsor Castle*, 1949, p. 265, no. 457.
5. This has already been suggested by Berenson, *The Drawings of the Florentine Painters*, II, 1938, p. 218.
6. Van Mander (in *Het Schilderboek*, 1604, p. 245) says as much and mentions, incidentally, also the drawings belonging to Cavalieri (p. 171).

## JOACHIM BEUCKELAER

Born in Antwerp ca. 1530. He was a member of the guild in 1560, and his works are dated between the years 1561 and 1573. He is supposed to have died ca. 1573 in Antwerp.

### 78. THE MIRACULOUS DRAUGHT OF FISHES

Oil on panel, 110.5 x 211 cm. (43½ x 83 inches); signed (on the runner of the sled): JB (in monogram) 1563 Julia 6. *Provenance*: 3rd Lord Macdonald, 1821<sup>1</sup>; by inheritance to Sir Ian Macdonald of Sleat, 1971; bought through Herner-Wengraf, 1971<sup>2</sup> (acc. no. A71.P-59).

In good condition. There is some horizontal separation at the joints.

The biblical episode is shown in the background in three different stages: on the left are the apostles pulling the fish into the boat, in the center St. Peter is walking on water, and to the right of this Christ and the apostles are sitting around a fire. The principal part of the composition, however, is given over to the large group of peasants who are hauling in baskets of fish and preparing to drag them to

town by horse. Taken altogether, the picture is a blending of genre and biblical scenes with emphasis on the obvious parallels between the two.

The painting was first published in 1951 and has been generally recognized since as one of Beuckelaer's largest and most important works.<sup>3</sup> Religious subjects are comparatively rare in his *oeuvre*; only four or five are known.

*Notes:*

1. According to the Agnew catalogue (*Old Masters—Recent Acquisitions*, 1971, no. 33). This information most probably came from the family records.
2. The painting was given to Agnew's on consignment in 1971 and appeared in their exhibition catalogue of that year (see note 1) but was later withdrawn and given to Herner-Wengraf.
3. It was included in *Masterpieces from Yorkshire Houses*, exhibition at York, 1951, no. 3. Waterhouse (in *The Burlington Magazine*, XCIII, 1951, p. 262) discussed it briefly in a review of the exhibition, and it was later exhibited once more in the Royal Academy (*Flemish Art, 1300-1700*, 1953/54, no. 357).

#### Attributed to ADRIAEN THOMASZ. KEY

The date and place of his birth are unknown, but since he was an apprentice in 1558 and became a member of the Antwerp guild in 1568, he was probably born in the mid-1540's. A nephew of William Key, he was probably also his student, as his works show his uncle's influence. He was almost exclusively a portrait painter, active at Antwerp, where he is recorded until 1589. He must have died a short time later.

#### 79. PORTRAIT OF ABRAHAM ORTELIUS

Oil on panel, 43 x 35 cm. (17 x 13¾ inches). Inscribed (on the right): CONTEMNO ET ORNO.

*Provenance:* I. Riesner collection, Brussels, 1927 (sold Fievez, Brussels, Nov. 19, 1927, no. 65); Ant. W. M. Mensing collection, Amsterdam, until 1938 (sale Nov. 15, 1938, no. 68); purchased from the Mensing sale by Mr. Getty, 1938; donated to the Museum in 1954 (acc. no. A54.P-2).

In good condition.

Traditionally attributed to Anthonis Mor (Antonio Moro) until 1965 when the attribution was changed to read "Antwerp Painter, ca. 1575-80 (possibly by Adriaen Thomasz. Key, . . .)"<sup>1</sup>

This portrait evidently served as the model for

the engraving by Philipp Galle which was used as the frontispiece of Ortelius' *Theatrum orbis terrarum* of 1579. Numerous portraits of Ortelius are mentioned in his correspondence with various members of his circle, though most of them probably refer to the Galle etching. (At least two such references predate 1579, but the artist is never identified.)<sup>2</sup> Galle's engraving is an oval in reverse and lacks both the motto and the globe with Ortelius' hand resting on it but otherwise corresponds exactly. Since it first appeared in the 1579 edition of Ortelius' book, this leads to the assumption that the painting was done before this date, probably within a few years of it.

The attribution of the Getty painting to Mor was evidently made on stylistic grounds alone. In a letter to Ortelius dated February 21, 1574, Hubert Goltzius discusses his own portrait by Mor and asks Ortelius' opinion of Philipp Galle, who was to engrave it. But Mor was dead by 1577, and there has been general agreement in recent years that the Getty portrait is not by his hand.

However, this portrait can be related to some of Adriaen Thomasz. Key's paintings. Although Key is not known to have been a member of Ortelius' circle, and at the probable date of the Getty portrait he would still have been a young man in his early thirties, the style of the painting corresponds reasonably well to his known works from this early period (such as the group portraits of the De Smidt family in Antwerp, signed and dated 1575). This attribution is at least more likely than that to Mor.

There are still other possibilities. The works of Frans Pourbus the Elder show some similarities; or the portrait might be by some other artist acquainted with Ortelius whose name is not so obvious, such as Georg Hoefnagel, who is known to have traveled with Ortelius around 1578 (though his works in portraiture are not known).

A painting in the Vienna Museum, which must date into the early seventeenth century, depicting *A Collection of Pictures and Curiosities*, by Frans Francken II,<sup>3</sup> contains in one corner a portrait very much like the Getty painting; it is possibly even the same work. Unfortunately, the name of the collector is not known.

Rubens made a portrait of Ortelius for Balthasar Moretus, apparently based upon the Getty painting, which still exists in the Plantin-Moretus Museum. It includes the globe and hand but omits

the motto. Rooses dates this copy as *ca.* 1633.<sup>4</sup>

A rather poor and slightly reduced copy of the Getty painting is in the Schönborn collection, Pommersfelden.<sup>5</sup>

The tomb of Ortelius in the church of the Abbey of Saint-Michel in Antwerp originally had his portrait with a motto that read: CONTEMNO ET ORNO / MENTE MANU. It is not known if this reflects a later version of the motto (the tomb would date from 1598) or whether the one on the Getty portrait is somehow incomplete.<sup>6</sup>

To summarize, though other painted portraits probably existed, aside from the Pommersfelden copy the Getty painting is the only one of Ortelius done during his lifetime that is now known. It seems safe to claim that it may well have served as the model for both the engraving by Galle and the copy by Rubens. There is no firm evidence for identifying its artist, though his style resembles that of Adriaen Key.

*Notes:*

1. *Handbook of the Paintings in the P. Paul Getty Museum*, 1965, p. 11.
2. See Hessels, *Epistolae Ortelianae*, 1887, letters of April 2, 1575, and August 19, 1578. Other references to portraits occur on pp. 89, 147, 173, 177, 195, 214, 326, 347. A portrait of Ortelius is also mentioned in Denucé as belonging to Nicolaas Rockox in Antwerp in 1640; it accompanied one of Lipsius.
3. No. 1048 (old catalogue no. 783). Cf. S. Speth-Holterhoff, *Les Peintres Flamands de Cabinets d'Amateurs au XVIIe siècle*, 1957, pp. 83-84, pl. 23. Another painting by Francken exists showing Ortelius in his home with his collection of art works. Unfortunately, I have only seen a photograph of it and do not know the painting's location.
4. Rooses, *L'Oeuvre de P.-P. Rubens*, 1886-1892, no. 1014.
5. Panel, 43 x 23 cm. (17 x 9 inches). Catalogue of 1857, no. 593.
6. Described in the *Biographie National*, XVI, 1901, col. 324. The tomb monument can no longer be traced at either the Antwerp Museum or the Academy.

## JAN BREUGHEL THE ELDER

Born in Brussels in 1568, the son of Pieter Bruegel. In the 1590's he traveled in Italy, returning to Antwerp in 1597; he also traveled in Germany. Breughel specialized in still-life and landscape painting and collaborated with numerous Flemish artists, including Rubens. He died in Antwerp in 1625.

## 80. LANDSCAPE WITH ALLEGORIES OF THE FOUR ELEMENTS

Oil on panel, 52.5 x 81.5 cm. (20¾ x 32 inches).

*Provenance:* Comtesse du Cayla, Chateau de Saint-Ouen, early nineteenth century<sup>1</sup>; by inheritance to her daughter, 1857, who married Prince Edmond de Beauvau Craon<sup>2</sup>; by descent to the Prince de Beauvau Craon, until 1971 (sold Sotheby's, March 24, 1971, no. 98); bought by the Museum from this sale, 1971 (acc. no. A71.P-28).

In good condition. There are a few minor restorations.

In a landscape are seated four women symbolizing water, air, earth and fire. The animals and still-life objects placed about them correspond to these elements.

The four elements were treated many times as a subject by Breughel and his colleagues: in individual allegories in sets of four, as well as altogether in one composition as in the Getty painting. Among other versions, a similar one, but differently composed, is in the collection of Baron Coppée, Brussels.<sup>3</sup>

The figures in both the Getty and Coppée paintings are by Frans Francken II (1581-1642), who often collaborated with Jan Breughel.

The following number was acquired as a pendant to the present painting.

*Notes:*

1. According to the 1971 sale catalogue, the Chateau de Saint-Ouen was built and furnished between 1821-1823 for the Comtesse by Louis XVIII. There is no proof, however, of when this painting arrived there.
2. According to the 1971 sale catalogue.
3. Illustrated in M. Eemans, *Breughel de Velours*, 1964, plate 53. A set of two paintings by Jan Breughel and Francken showing the four elements is in the Bavarian collection at Landshut.

## JAN BREUGHEL THE ELDER

For biography, see preceding number.

### 81. THE ELEMENT OF EARTH

Oil on panel, 52.5 x 81.5 cm. (20¾ x 32 inches).

*Provenance:* Same as preceding number (acc. no. A71.P-29).

Generally in good condition, with the exception of minor losses along a horizontal split where the panel has been joined, and a diagonal slash which has been restored.

An allegorical figure, possibly the Goddess Ceres, is seen in a forested landscape with a satyr, putti, and another figure, surrounded by fruit.

This painting is a good replica of a composition often painted by Jan Breughel. One of the best versions is that in the Doria collection in Rome, which is one of a set of four panels depicting the elements.<sup>1</sup> The Doria version, though a bit more elaborate and detailed, follows the Getty painting very closely with only slight variations.

The Getty painting was acquired as a pendant to the preceding number, an *Allegory of the Four Elements*. It is difficult to explain why an allegory of earth should accompany one of all of the elements since "earth" is thus present in both works. It is also noteworthy that the figures in this painting are evidently by Hendrik van Balen (1575-1632), one of Breughel's most constant collaborators, whereas in the other they are by Frans Francken II. This is another indication that they may not originally have been done as pendants, although they do come from the same collection and are exactly the same size.

*Notes:*

1. See G. Torselli, *La Galleria Doria*, 1969, pp. 22-23. They are in the private apartments, not in the gallery. Another version is at Dresden, again part of a set of four.

## FRANS FRANCKEN II

Born in Antwerp in 1581, he was a member of a family that produced many artists, and he collaborated with still more. He was active all his life in his native city and died there in 1642.

### 82. THE IDOLATRY OF SOLOMON

Oil on panel, 77.2 x 109.2 cm. (30 $\frac{3}{8}$  x 43 inches); signed (on the base of the idol's pedestal): f. franck in cf A/1622.

*Provenance:* London art market, 1946<sup>1</sup>; William J. Evans collection, Los Angeles, prior to 1967 when offered for sale (Christie's, Feb. 24, 1967, no. 2) but bought back in and kept until 1970; to Edward R. Baker, Costa Mesa, 1970 until 1971; bought by the Museum from Baker, 1971 (acc. no. A71.P-42).

In excellent condition.

The subject comes from I Kings xi: 8; Solomon is shown with his many wives worshipping an idol. In the background is the temple.

The painting is typical of the younger Francken's somewhat repetitious but colorful style. A very similar painting of the same subject is in the Lanz collection, Rennaz, Switzerland.<sup>2</sup>

*Notes:*

1. According to a note on the photograph in the Rijksbureau voor Kunsthistorische Documentatie in The Hague.
2. On copper, 43 x 57 cm. (17 x 22 $\frac{1}{2}$  inches).

## PETER PAUL RUBENS

Born at Siegen in Westphalia in 1577. After his father's death in 1587, his family moved to Antwerp where he eventually was apprenticed to Tobias Verhaecht and Adam van Noort; later he became a student of Otto van Veen, who was to be his principal influence. His earliest works date from the late 1590's. In 1600 he went to Italy and worked for some time at the Mantuan court; in 1603 he went to Spain, but from 1604 until 1608 he was active in Mantua and Rome. Shortly after his return to Antwerp in 1608, he was employed by the Hapsburg court as court painter and soon established himself as the leading Flemish artist of his time. Between 1622 and 1625 he made three trips to Paris for Marie de' Medici, and in 1628/29 he was again in Spain. From 1629 until 1630 he was in England, primarily active as a diplomat; but after 1630 he was again working in Antwerp and remained in Flanders until his death in 1640. He was the most productive and influential artist of the period and employed numerous assistants.

### 83. DIANA AND HER NYMPHS ON THE HUNT

Oil on canvas, 284 x 180.3 cm. (111 $\frac{7}{8}$  x 71 inches).

*Provenance:* Marquis de Léganès, Madrid, 1655<sup>1</sup>; traditionally said to have passed through inheritance to the 8th Duc d'Altamira<sup>2</sup>; supposedly in the collection of the Duc de Salamanca<sup>3</sup>; Roblot family collection, Paris, supposedly ca. 1870 until 1951<sup>4</sup>; Jean Neger, Paris and Geneva, until 1961; purchased by Mr. Getty from Jean Neger, 1961, and given to the Museum in 1971 (acc. no. A71.P-14).

Generally in good condition; there are a few minor restorations, and a prominent vertical seam passes through Diana's right shoulder.

The composition is known in at least three large

versions, but there is virtually no information about its origins. The Getty version, whose location in 1655 is documented in Spain, can be traced further back than the other two. The owner at that time, Don Diego Messia Felipe de Guzman, 1st Marquis de Léganès, had a collection which, at his death, claimed a total of thirty-one pictures by Rubens' hand; but the circumstances of their acquisition are not known.<sup>5</sup> Léganès was an envoy for Philip IV in Flanders between September 1627 and January 1628; Rubens, who considered him a great connoisseur, was in contact with him and did his portrait, perhaps during this period.<sup>6</sup> He must also have seen him in Spain. It is not certain, therefore, where Léganès bought the individual works, and one cannot assume even that he was always responsible for their commission. Of the other versions, one in Cleveland is first documented in the sale of a private collection in Amsterdam in 1796;<sup>7</sup> another in Kassel is first recorded there in 1749, probably having been bought shortly before in Flanders.<sup>8</sup>

The three versions do not agree with each other in every detail. The Cleveland painting omits the sandals on the feet of both Diana and the nymph to the left. The tiger skin around Diana's waist is more prominent, and there are innumerable lesser variations. The Kassel painting agrees with the Getty version in these details, but there are other copies or versions of both the Getty and the Cleveland pictures.<sup>9</sup>

Of the three large canvasses mentioned above, the Kassel version is generally considered to be the poorest in quality and most probably a replica by a member or members of Rubens' workshop.<sup>10</sup> The Cleveland and Getty versions are very nearly equal in quality, and though neither is very likely to be entirely by the master's hand, both betray his active participation in the larger part. The Getty canvas is, however, almost certainly the earlier of the two. It has very many prominent *pentimenti*, notably on the nymphs on the right and is generally much looser and more vigorous, without the refinements of the Cleveland painting.<sup>11</sup>

The nymph on the right may have the features of Rubens' first wife, Isabella Brant, to whom he was married in 1609 and who died in 1626. Known portraits of her show a strong resemblance.

Held has dated the present work about 1615;<sup>12</sup>

Van Puyvelde places it about 1616/18.<sup>13</sup> The Cleveland version is usually given approximately the same date.<sup>14</sup>

*Notes:*

1. The inventory of the Léganès collection dated 1655 exists in manuscript form and belonged earlier to the Duke of Valencia. The portions of the inventory dealing with the paintings by Rubens are reprinted by Rooses, "La Galerie du Marquis de Léganès," *Rubens-Bulletijn*, V, 1900, pp. 168-171. Item 214 is described as "Una pintura de Diana, de mano de Rubens, con 3 ninphas y la una la tiene asida un satiro de los braços, y una bieja (sic) y 3 perros, y la diosa con un benablo en la mano; de 2 baras de ancho y 3 de alto." The number 214 is still to be found on the painted surface in the lower right corner. For the entire inventory see also José Lopez Navio, "La gran colección de pinturas del Marques de Léganès." There is an offprint of this article in the Frick Library in New York, and the source is given as "H. H. Escolapios (Revista), pp. 261-330," but the year is not given and I am unable to identify the journal.
2. The Léganès collection (according to Lopez Navio, *idem*) is supposed to have passed intact to the 8th Duc d'Altamira, who began dispersing part of it in 1820. I have not been able to locate the *Diana* in any of the various Altamira sales that occurred in London and Paris between 1827 and 1833.
3. The Salamanca collection contained a number of pictures that came from the Léganès collection via the Altamira collection. However, the *Diana* is not to be found in either of the Salamanca sales that took place in 1867 and 1875.
4. There is as yet no substantiation for this provenance.
5. For Léganès, see Rooses, "Galerie . . . Léganès," pp. 164-168, and especially *Rubens Diplomatie* (exhibition Elewijt), 1962, p. 124. Pacheco, in *Arte de la Pintura*, 1649 (ed. F. J. Sanchez Canton, 1956), p. 153, states that Léganès commissioned an *Immaculate Conception* from Rubens.
6. A drawing signed by Rubens in the Albertina (inv. No. 8258) is inscribed: Marquis de la genesse. (The features correspond to a print by Van Dyck which is also inscribed with his name.) A painting probably done from the drawing was at one time in the collection of Mrs. Gutekunst; see *The Burlington Magazine*, March 1927, p. 142.
7. Complete provenance given by Henry Francis in *The Bulletin of the Cleveland Museum of Art*, 47, 1960, p. 27, note 2. The owner in 1796 was the widow of a Wouter Valckenier. In a later sale (Bryan collection, London, May 17, 1798, no. 42) the painting is said to have been originally done by Rubens for a member of the same family. So far as I know, however, there is no substantiation for this.
8. See the catalogues of the Kassel Gemäldegalerie. It was bought by Count Cobenzl who is identified as

Johann Karl Philipp Graf Cobenzl who had been the envoy to Brussels.

9. A small and rather poor but perhaps contemporary copy of the Getty version was in 1969 in the collection of Secondo Pozzi, Novara, Italy (photos in Museum files). An expertise by Yvonne Thiery exists calling it a sketch for the larger painting. A contemporary copy in the style of Van Balen, done as an inset for a cabinet, is in the collection of Lady Exeter, Burghley House. It is accompanied by a scene of *Mercury and Herse* of which no painting by Rubens is known, but it is presumably also a copy of a larger canvas. And lastly, a copy of the Cleveland picture was in the B. Lersche sale, Aachen, October 26, 1911, no. 131.
10. Now catalogued as such in the most recent Kassel catalogues. It was once considered the original, and Glück (*Rubens, van Dyck und ihr Kreis*, 1933, p. 192) even preferred it to the Cleveland painting; but he has been virtually alone in this opinion.
11. For a somewhat emotional discussion of the relative qualities of the three versions, see J. Neger, *Enquiry into the Authenticity of a Painting . . .*, privately printed, 1962. See also Gerson in *Kunst-Chronik*, March 1966, pp. 61-62.
12. Held, in Getty, *The Joys of Collecting*, 1965, p. 108.
13. In *Le Siècle de Rubens*, 1965, p. 193.
14. Burchard dated the Cleveland version between 1612 and 1615. The Museum now dates it 1615-1620. For a discussion see Francis, *Bulletin . . . Cleveland Museum*, pp. 23-25.

## PETER PAUL RUBENS

For biography, see preceding number.

### 84. FOUR STUDIES OF A NEGRO'S HEAD

Oil on panel, 25.4 x 64.8 cm. (10 x 25½ inches).

*Provenance:* Collection of the Earl of Derby, Knowsley, Prescott, Lancashire, prior to 1815<sup>1</sup>; remained in the collection of the Earl of Derby until 1971 (sold June 25, 1971, no. 12); purchased at this sale by French & Co., acting on behalf of the Museum, 1971 (acc. no. A71.P-39).

Throughout the nineteenth century this small panel of studies was attributed to Rubens.<sup>2</sup> In more recent times it has been called the work of Van Dyck,<sup>3</sup> and one scholar has even suggested Jordaens.<sup>4</sup> Although the last of these seems highly unlikely, the first two have each had wide support by numerous scholars and opinion remains severely divided.

The attribution of the Getty painting is closely connected to that of a larger panel (now trans-

ferred to canvas) in the Brussels Museum which depicts four studies of the same head but arranged in a circle and in differing scales.<sup>5</sup> The Brussels painting has been equally disputed and has likewise been often given to either artist.<sup>6</sup> The dimensions of the two paintings are different, and though it is conceivable that they are by different hands, there is nonetheless good reason to suppose they are not. Of primary importance is the fact that the four heads are seen from precisely the same viewpoint and have the same back-lighting. Both pictures are of the highest quality and are rendered with equal vigor. The only significant difference, excepting their scale, is their degree of finish; the Brussels heads are somewhat more elaborated and show a few more details of dress. A more rapid and sketchy technique produced the Getty heads.

The logical result of this interpretation is that the Getty panel is the earlier of the two pictures, done probably from the model and more hurriedly. The Brussels picture is a larger repetition by the same hand, done perhaps for studio use in yet larger compositions.

It has been often pointed out that the model who sat for these sketches appears in larger works by Rubens, Van Dyck and even Jordaens; and though many of these instances are far from certain, at least one or two seem to be correct.<sup>7</sup> They do not help much in establishing the author of the sketches, but they do indicate that they must have been done *ca.* 1617/20.

Two engravings of the early nineteenth century identify the sitter as a certain Johannes Farrugia, and one calls him an Ethiopian.<sup>8</sup> The basis for this is still unclear and it may well be incorrect.

This compiler identifies the artist of both paintings, as well as of a third study of the same Negro in the Hyde collection, Glens Falls,<sup>9</sup> as Rubens.

Several other sketches of Negro heads attributed in the past to either Rubens or Van Dyck are now generally recognized as copies or the work of imitators.<sup>10</sup>

#### Notes:

1. This date is often given without clearly stating its source. In the Agnew exhibition catalogue of 1968 (*Van Dyck*, p. 17, no. 10) it is stated to have been exhibited in that year at the British Gallery, which is otherwise not identified. The Christie's sale

catalogue of 1971 states merely that the painting was in the collection of the Earl of Derby in 1815. In any case, it was certainly in the collection by 1818 when it was lent to the British Institution exhibition (no. 106).

2. As Rubens: the British Institution exhibit of 1818, no. 106; J. Smith, *Catalogue Raisonné . . .*, II, 1830, no. 919; British Institution, 1844, no. 63; G. Scharf, *Pictures at Knowsley Hall*, 1875, p. 294, no. 469; M. Rooses, *L'Oeuvre de P. P. Rubens*, IV, 1890, p. 88.
3. As Van Dyck: Cust, *Anthony van Dyck* 1900, p. 15; *Flemish Art 1300-1700*, Royal Academy, 1953/54, no. 326; King's Lynn, *Pictures by Sir Anthony van Dyck*, 1963, no. 4; Agnew's, *Van Dyck*, 1968, no. 10.
4. M. Jaffé, "Reflections on the Jordaens Exhibition," *Bulletin of the National Gallery of Canada*, 13, 1969, pp. 9-10.
5. No. 3176, 51 x 66 cm. (20 x 26 inches). See Puyvelde in *Le Siècle de Rubens*, exhibition Brussels, 1965, no. 218.
6. The bibliography connected with this piece is extensive. The painting is first recorded in the catalogue of the Schönborn collection at Pommersfelden in 1719, as Van Dyck. It was later given to Rubens (while still at Pommersfelden) in 1857, which was subsequently accepted by Rooses, Rosenberg and others. L. Burchard (in G. Glück, *Rubens, Van Dyck und ihr Kreis*, 1933, p. 390) provided the principal opposition. For a discussion see *Le Siècle de Rubens*, no. 218.
7. The *Adoration of the Kings* in the church of St. Johann, Mechelen (Malines), done by Rubens 1617/19, contains a head very close to the second of the four heads on the Getty panel. A satyr in the *Drunken Silenus* in London, usually given to Rubens, seems to be modelled on the same head. A *Bacchanale* at Berlin (no. 776B, destroyed in 1945) attributed variously to both Rubens and Van Dyck contains a Negro very close in character; the Negro in the *Allegory of Abundance* at Munich by Jordaens also seems related.
8. See C. G. Voorhelm Schneevogt, *Catalogue des Estampes gravées d'après P. P. Rubens*, 1873, nos. 247-248. The first is an anonymous engraving dated 1830 which is inscribed: *Aetiops Johannes Farrugia*. The second is by Giuseppe Longhi (1766-1831), and the inscription indicates that it is after Rubens. The sitter (?) is given as Johannes Farrugia. This whole question is complicated by the supposed existence of a certain Giovanni Farrugia, identified as an engraver born in 1810 and called a student of Longhi (listed in Thieme-Becker). This last information, which is repeated by Benezit, may be the result of an error.
9. See Goris and Held, *Rubens in America*, 1947, p. 30, no. 30. On panel, 45.5 x 35.5 cm. (18 x 14 inches). The Hyde sketch seems invariably to have been given to Rubens, and I am not aware of any dissent.
10. A head at Frankfurt (1924 cat. no. 889) is by an imitator; a copy was at Cologne (no. 607). A painting

of two heads was in the *Masterpieces of Art*, New York World's Fair exhibition, 1940, no. 75, but is of poor quality and shows a different Negro.

## PETER PAUL RUBENS

For biography, see preceding number.

### 85. DEATH OF QUEEN DIDO

Oil on canvas, 183 x 123 cm. (72 x 48½ inches).

*Provenance*: Possibly still in Rubens' estate at the time of his death in 1640<sup>1</sup>; Fifth Viscount Middleton collection, England, before 1851<sup>2</sup> and until 1852 (sale Christie's, Mar. 20, 1852); to Henry Farrer, London, 1852 and until 1866 (sale Christie's, June 15/16, 1866); H. R. Beeton collection, Reading? (Berks.), ca. 1934 and until ca. 1947<sup>3</sup>; anonymous dealer, Reading; E. Wells, Thatcham, 1949<sup>3</sup> (sale Sotheby's, Feb. 16, 1949, no. 123); to Agnew's (dealer), London, 1949 and until 1955; purchased from Agnew's, 1955 (acc. no. A55.P-1).

Generally in good condition except around the edges (see below).

According to the inventory of 1640 drawn up after his death, Rubens' estate contained a painting of the *Death of Queen Dido*. Two versions of the subject are now known, and it has not been determined which (if either) was referred to in the inventory. The other version is presently in the Louvre and came from the collection of Charles de Beistequi.<sup>4</sup>

The two paintings resemble each other in most details but have some slight differences: the Louvre version includes a light piece of drapery about Dido's waist that is omitted in the Getty painting; the height is the same, but the Getty version has a later strip added at the top and has lost some canvas at the bottom;<sup>5</sup> the Louvre painting is approximately 7.5 cm. (3 inches) narrower in spite of the fact that it has a later strip added on either side.

A series of unexplained coincidences involving these alterations in the proportions of the two paintings may lend a clue toward determining which was done first, though any conclusion must remain extremely tentative. The Getty painting has a section about 13.8 cm. (5½ inches) wide on the right side of the composition that was evidently painted somewhat later than the remainder of the picture, though presumably while it was still in Rubens' atelier. It is not on a separate or addi-

tional piece of canvas, and the joint is irregular and crossed at various places by underpainting. It appears to have been originally left undone and was carried out after the larger part had been completed. This section contains the pillar and corbel of the right side of the bed which are lacking in the Louvre painting. In the lower half it shows a very hastily painted fold of drapery that hangs to the floor and the extension of the piece of wood upon which Dido rests her foot, but otherwise it contains very little paint. The colors in this area do not match perfectly those in the adjoining section.

As it happens, the line that delimits the addition on the Getty painting coincides well with the right edge of the Louvre painting *without* its later addition. It must also be noted that the Louvre addition does not follow the composition of that of the Getty picture and is evidently much later.

It is far from clear what this might signify, but it is conceivable that the artist of the Getty painting had prepared a canvas of a certain size (possibly to fulfill a commission) and was working from a sketch, or perhaps some other model such as the Louvre painting, that was lacking the section of the composition on the right. If one can assume that a member of Rubens' atelier would have been responsible for the preparation and preliminary work on the composition (as opposed to Rubens himself), this might explain why the additional area was left undone. When the painting was subsequently finished, presumably by Rubens and artists working under his direction, this area had to be invented. This reasoning is extremely tenuous and not to be taken as more than a possibility, but no other reasonable explanation is forthcoming.

The left edge of the Getty painting corresponds similarly to the original edge of the Louvre painting (*i.e.* before the addition).

The implication is that the Louvre painting precedes the Getty version, and the technique of the two pictures would tend to bear this out. The former shows a somewhat more energetic handling, especially in the figure, and the latter lacks any sign of *pentimenti*, excepting in the added area on the right discussed above. However, neither version is significantly superior to the other, and neither would appear to be entirely by Rubens' own hand. Whereas some details of the head and

figure of Dido in the Louvre painting are a bit stronger, the bed and the effigy of Aeneas are weaker. In general, both contain similar amounts of studio participation.

Burchard attributed the Getty painting to Rubens himself, though admitting that he was not familiar with the Beistequi version.<sup>6</sup> M. Jaffé has expressed the opinion that the Getty painting is a school replica of the Louvre version.<sup>7</sup>

The date of both versions has usually been placed at the end of Rubens' career, partly because one of them was evidently in his possession at his death and partly because of style. Burchard dated the Getty painting 1635-1638.<sup>8</sup> If it was indeed the later of the two versions, it was probably also the one listed in the inventory (unless it was intended as a replacement for the Louvre version), in which case a date between 1635 and 1640 seems wiser.

#### Notes:

1. A list of the artist's effects in 1640 includes a painting by Rubens of the *Death of Queen Dido*, item no. 175.
2. In sale of Viscount Midleton collections, Christie's, July 31, 1851, no. 8, evidently bought back.
3. See *Illustrated London News*, June 18, 1949, p. 855, for an account of the picture's movements prior to the sale of 1949.
4. No. RS. 1942.33, dimensions 182.9 x 115 cm. (72 x 45¼ inches). Earlier from the collection of Enea Lanfranconi in Pressburg (Bratislava). Illustrated in Oldenbourg, *P. P. Rubens (Klassiker der Kunst, V)*, fourth ed., p. 408. See also Rooses in *Rubens-Bulletijn*, IV, 1896, p. 275.
5. The strip of about three inches at the top of the Getty painting is a later addition, but evidently not modern. It may date from the seventeenth century.
6. *A Loan Exhibition of Rubens . . .*, Wildenstein & Co., New York, (ed. L. Burchard), 1951, p. 27, no. 33.
7. Verbally, 1961.
8. See note 6.

## PETER PAUL RUBENS

For biography, see preceding number.

### 86. ANDROMEDA

Oil on canvas, 197 x 131 cm. (77½ x 51½ inches).

*Provenance:* Lord Gretton, England, until 1952 (sold Christie's, June 27, 1952, no. 111<sup>1</sup>); to Fenouil, 1952; French & Co. (dealer), New York, ca. 1954 and until 1957; purchased from French & Co., 1957 (acc. no. A57.P-1).

Generally good condition except for minor bits of restoration and the pelvic area, which is completely repainted. There are also added strips around three sides (see below).

At least four versions of good quality of this composition are known: in the Berlin Museum,<sup>2</sup> in the Prado Museum in Madrid,<sup>3</sup> formerly in the Dollfus collection in Paris,<sup>4</sup> and the present version. Of these, the Berlin version has invariably been recognized as the best, and its history is fairly well known. It is evidently the same *Andromeda* mentioned as still in Rubens' studio at the time of his death<sup>5</sup> and which was inherited by his son Albert.<sup>6</sup> (It passed through the collection of the Duc de Richelieu and the Duke of Marlborough before being purchased for Berlin.) The painting is mentioned in a letter written by Rubens' nephew, Philipp, as having been one of the last of his uncle's works.<sup>7</sup>

There is also other evidence that this composition was one of the last by Rubens. Shortly before his death in 1640 he was commissioned by Philip IV of Spain to do four paintings for the Alcázar in Madrid. From various letters this commission can probably be placed in 1638, but at Rubens' death the pictures were not complete.<sup>8</sup> They are described in 1641 as being an *Andromeda*, a *Hercules*, a *Rape of the Sabines*, and one other (which was probably the *Reconciliation of the Romans and the Sabines*<sup>9</sup>). It is also recorded that they were taken to Madrid in that year only after they had been finished by artists in Rubens' circle; both the *Andromeda* and the *Hercules* were completed by Jordaens.<sup>10</sup> Inventories of the Alcázar show that they were installed in the Salon de los Espejos where they are listed in 1686 and 1700. The two Sabine pictures are still recorded in the Alcázar (though not in the same rooms) in 1747, 1772 and 1794; but the other two had evidently been separated from them and have not been traced with any certainty.<sup>11</sup>

Most of the documents referring to both the Berlin and Alcázar paintings call them depictions of *Andromeda* and not *Perseus and Andromeda*.<sup>12</sup> That is to say, one can probably assume that the compositions in question contained the single figure of Andromeda because no other figures are mentioned. The Berlin painting lends support to this supposition.

However, Rooses, and subsequently the Prado

Museum, identify the *Andromeda* done for Philip as Prado no. 1663,<sup>13</sup> which has two prominent figures; but this identification, which has been followed by various writers, is very probably erroneous. As Evers has already pointed out, Prado 1663 almost certainly does not represent Perseus and Andromeda, but rather Roger and Angelica.<sup>14</sup> In any case, no matter how these figures are identified, it is unlikely that Prado 1663 would ever have been referred to simply as "Andromeda."

It is, therefore, uncertain whether the painting begun by Rubens for Philip IV (and completed by Jordaens) still exists. Burchard attempted to identify it with the Getty picture.<sup>15</sup> However, the presence of another version in the Prado (no. 1715) makes this hypothesis very uncertain, and as Evers has already suggested, the latter is very possibly the picture done for Philip.<sup>16</sup> It was in the Alcázar in 1734,<sup>17</sup> *i.e.* about the time when (between 1700 and 1747) the original set of four pictures was broken up. It is notable that Prado 1715 is not of especially high quality and has been catalogued there as an anonymous copy of the Berlin picture. It is, nonetheless, a product of Rubens' workshop; and the hand of Jordaens may easily be present (as it is not in Prado 1663), so this need not prevent the identification.

As a result, the Getty version and the other version of good quality, formerly in the Dollfus collection in Paris, remain undocumented though both are superior to Prado 1715. Since it is known that the two documented versions date from *ca.* 1638, it is probable that both the Getty and Dollfus versions date from the same time or possibly a bit later. It is interesting to note that the Getty version also has evidence of Jordaens' assistance, especially in the putto at the top.<sup>18</sup> It may, therefore, be contemporary with the Prado picture and have undergone a similar treatment.

The Getty version is the largest of the series and the composition is more expansive than that of the Berlin painting. Indeed, strips of canvas have been added at both sides and the top of the former, the seams corresponding to the sides of the latter, which is on wood. However, these additions (excepting the upper one, which is modern) are contemporary with the main body of the canvas, though painted much more thinly; and the figure of Perseus on his winged horse, who

enters from the middle of the left side, has been painted out in the Getty version, perhaps (but not necessarily) because of the additions. (He can still be seen with the naked eye.) In any case, the overpaint appears to be the work of the person or persons who enlarged the canvas, and for these reasons it seems very likely that the Getty painting was executed *after* the smaller Berlin version. The Dollfus version has both the lateral extensions *and* the figure of Perseus and was probably also done after the Berlin picture.

*Notes:*

1. As "Van Dyck;" size given as 198 x 129.5 cm. (78 x 51 inches).
2. No. 776C, on wood panel; 189 x 94 cm. (74½ x 37 inches).
3. No. 1715, on canvas; 193 x 104 cm. (76 x 41 inches).
4. Sold in Paris, May 20/21, 1912, no. 11, as Van Dyck. Present whereabouts unknown.
5. In the list of the artist's estate printed in 1640, no. 85.
6. See Rooses, "Staet ende inventaris van den Sterffhuysse van Mynheer Albertus Rubens ende vrouwe Clara Del Monte," *Rubens-Bulletijn*, V, 1897, p. 28.
7. See the letter from Philipp Rubens to Roger de Piles (undated?), but evidently written between March and June of 1676, reprinted in *Rubens-Bulletijn*, II, 1885, p. 167.
8. The four paintings can be traced back to a letter from the Cardinal Infant Don Ferdinand to Philip IV, dated June 30, 1638, in which he mentions the "newly ordered paintings." In another letter (of September 25, 1639) he refers to the "four paintings" that Rubens is doing at his request. Their state at the time of Rubens' death is given in a letter of June 10, 1640.
9. See P. Genard, "La succession de P. P. Rubens," *Bulletin des Archives d'Anvers*, II, 1865, pp. 80-81; the relevant passage is reprinted in Rooses, *L'oeuvre de Rubens*, III, 1890, p. 149, note 2.
10. See note 9 above, and Genard, *idem*, p. 136 (reprinted in Rooses, *idem*, p. 149, note 1).
11. For the relevant inventories, see Cruzada Villamil, *Rubens*, 1874.
12. The principal exceptions are the Alcázar inventories of 1686 and 1700.
13. Rooses, *L'oeuvre*, pp. 148-149. See, for instance, the 1952 edition of the Prado Museum catalogue, pp. 551-552.
14. Evers, *Rubens und sein Werk*, 1944, p. 273.
15. In an extended expertise in which the various documents mentioned above were brought together in 1954 and enlarged upon in 1955. It is now in the Museum files.

16. Evers, *Rubens*, p. 273.
17. According to their catalogue.
18. This author noticed the collaboration of Jordaens in the Getty painting before becoming aware of the history of the *Andromeda* done for Philip IV.

## ANTHONY VAN DYCK

Born in 1599 in Antwerp, he was a student of Rubens there but was famous even before leaving his shop. In 1620 he was already in England in the employ of James I, but after one year he left for Italy. In November of 1621 he arrived in Genoa, and in the following February he went on to Rome. For the next three to four years he traveled about Italy (going also to Marseille), but he returned to Genoa again in 1625. In the fall of 1627 he left for Antwerp and spent another five years there, but eventually he went once again to the English court under Charles I where he flourished as the principal "English" painter until his death in 1641.

### 87. PORTRAIT OF A MEMBER OF THE PALLAVICINI FAMILY

Oil on canvas, 216 x 141 cm. (85½ x 55½ inches); signed (on right near the back of the chair: Ant<sup>us</sup> Van Dyck fecit.<sup>1</sup>)

*Provenance:* Owned by Sir Henry Hawley, Brighton, in 1879 when lent to the Royal Academy exhibition of that year<sup>2</sup>; M. Colnaghi (dealer), London, 1887; sold to Arthur Pemberton Heywood-Lonsdale in 1887 (lent to Royal Academy exhibition, 1894, no. 125); passed to H. H. Heywood-Lonsdale, Shavington, Shropshire, and then to Lt. Col. A. Heywood-Lonsdale; purchased (through Agnew, dealer) from Lt. Col. A. Heywood-Lonsdale by the Museum in 1968 (acc. no. A68.P-2).

The flesh areas are somewhat restored, but otherwise the condition is generally good.

The sitter has traditionally been identified as Andrea Spinola. In 1959, however, when the painting was loaned to the Walker Gallery in Liverpool, Michael Compton pointed out that the arms on the curtain in the background are those of the Pallavicini family (specifically the Genoese branch) and not the Spinola.<sup>3</sup> Although this fact was subsequently doubted,<sup>4</sup> it is nonetheless correct and not liable to any other interpretation. It is more difficult to say precisely which member of the Pallavicini family is shown. Bellori

mentions a portrait of Agostino Pallavicini (1577-1649), done presumably during Van Dyck's second stay in Genoa (1625-1627), in which he was shown in the costume of the Genoese ambassador to the Pope.<sup>5</sup> It remains to be demonstrated that the present painting can be identified with that portrait, or perhaps with some other work done for the family. The sitter is clearly not the same person represented in the half-length portrait in the Galleria Pallavicini in Rome who is traditionally identified as Nicolò Pallavicini.<sup>6</sup> Further research may well clarify this question.

The letter held in the sitter's hand cannot now be read (nor can any single word be made out), although it was probably at one time legible.

It is presumed that the picture was done while Van Dyck was in Italy, most likely during his second visit to Genoa between 1625 and 1627, since the first visit (in 1621-1622) was of only three months duration.

A good copy is in the Palazzo Bianco in Genoa.<sup>7</sup>

*Notes:*

1. The small "s" of the first name is hardly visible, but this reading is certainly correct. It has been previously given in at least two other forms.
2. The size of the picture lent to the Royal Academy show of 1879 was 216 x 137 cm. (85 x 54 inches), and it was called a portrait of Andrea Spinola. A sticker on the reverse of the painting proves they are the same. Previous literature (Walker Art Gallery, *The Heywood-Lonsdale Loan*, 1959, pp. 6-7; Agnew's, *Van Dyck; a loan exhibition*, 1968, p. 25) had traced it from the Spinola collection to Andrew Wilson, who bought such a portrait from them in 1841, then to Sir Joseph Hawley and eventually to Sir Henry Hawley. However, the sources for this (Ratti, *Istruzione*, second edition, 1780, p. 40; A. Cunningham, *The Life of Sir David Wilkie*, II, 1843, pp. 420, 430, 439, 449, 474, 481, 494-495) refer merely to a Spinola portrait, or even a *half-length* portrait of a Doge; and none of them unequivocally describe the present picture.
3. Walker Art Gallery, *Heywood-Lonsdale*, p. 6.
4. Agnew's *Van Dyck*, p. 25.
5. Bellori, *Le Vite de' Pittori . . .*, 1672, p. 256.
6. See Zeri, *La Galleria Pallavicini in Roma*, 1959, no. 169.
7. Canvas, 220 x 147.3 cm. (86 $\frac{5}{8}$  x 58 inches); it was part of a gift to the city of Genoa in 1913 made by Carlotta Ageno (De Simoni), much of which is supposed to have come from the Piola family. I am grateful to Caterina Marcenaro for this information.

## JOSSE VAN CRAESBEECK

Born in Neerwinter supposedly in 1605, but the date has more recently been placed in 1608 because of an inscription on the reverse of a self-portrait which states that in 1647 he was thirty-nine years old. In 1631 he became a citizen of Antwerp, and in 1633/34 he was qualified as a painter there. He is known to have been a close friend and colleague of Adriaen Brouwer (d.1638), and his paintings show the latter's very strong influence. By 1651 he had moved to Brussels where he continued his activity at least until 1653, and he died there sometime prior to 1662. He was primarily a painter of genre scenes.

### 88. CARD PLAYERS

Oil on panel, 30 x 38 cm. (11 $\frac{3}{4}$  x 15 inches); signed (lower right): IVC (in monogram).<sup>1</sup>

*Provenance:* Princess Woronzoff, St. Petersburg and Florence, until 1900 (sold Florence, April 23, 1900, no. 493); Adolphe Schloss collection, Paris, before 1916<sup>2</sup> and until 1951 (sold Galerie Charpentier, Paris, Dec. 3, 1951, no. 12); bought by Rosenberg & Stiebel for Mr. Getty, 1951, and given to the Museum, 1970 (acc. no. A70.P-18).

In good condition.

Until at least the turn of the century this panel was still attributed to Palamedes, but the style is obviously that of Craesbeeck and the monogram is sufficient substantiation.

There are many details in the picture that derive from Brouwer, such as the drawing of a male head hung on the wall, and the man in the corner making water. It is not possible, however, to date the piece accurately because of the lack of paintings whose dates are certain.<sup>3</sup>

*Notes:*

1. It is not JvCb as stated by F.-C. Legrand (*Les Peintres Flamands de genre au XVIIe siècle*, 1963, pp. 131-132) or I.C.B. as given by Sterling in the catalogue of the exhibition *Rubens et son temps* at Paris (Orangerie) in 1936, no. 19.
2. Mentioned by Manteuffel in *Jahrbuch der preussischen Kunstsammlungen*, XXXVII, 1916, p. 321, note 1. Although he does not give the title, it must be the same picture.
3. Sterling, in *Rubens et son temps*, no. 19, says it comes from a period where Craesbeeck abandons the monochrome style of Brouwer in favor of a more Flemish use of color, and he dates it *ca.* 1645. See also

Legrand (*Peintres Flamands*, pp. 131-132, and p. 261, note 260) who, however, does not propose a date.

## ADRIAEN VAN UTRECHT

Born in Antwerp in 1599. By 1614 he had become an apprentice to Harmen de Neyt. He traveled extensively in France, Italy and Germany but returned to Antwerp in 1624. Entering the guild there in 1625, he centered his activity in that city for the rest of his career. He was a specialist in animal painting, usually barnyard scenes and still lifes, many of which contain animals; and he often worked in collaboration with other Flemish artists (such as Willeboirts and Quellin) by adding the still-life portions to their work. Most of his paintings are both signed and dated. He died in 1652.

### 89. STILL LIFE WITH GAME, VEGETABLES, FRUIT AND A COCKATOO

Oil on canvas, 163 x 249 cm. (64½ x 98 inches); signed (on the table, center): Adriaen van uytrecht. f. 1650

*Provenance*: Charles Sedelmeyer (dealer), Paris, 1899<sup>1</sup>; Rodolphe Kann collection, Paris, 1907<sup>2</sup>; Bernheim Jeune (?) (dealer), Paris<sup>3</sup>; Julius Böhler (dealer), Munich, until 1969; purchased by the Museum from Julius Böhler, 1969 (acc. no. A69.P-13).

In good condition.

This is one of Adriaen van Utrecht's largest and most important still lifes, done just two years before his death. It is completely typical, though somewhat more elaborate than the average. The same elements occur in other works by this artist.

*Notes*:

1. Exhibited in *Illustrated Catalogue of the fifth series of 100 Paintings by Old Masters*, Sedelmeyer Gallery, 1899, no. 58.
2. *Catalogue de la Collection Rodolphe Kann*, 1907, no. 30.
3. An old sticker on the reverse of the painting has the name of Bernheim Jeune.

## FLEMISH SEVENTEENTH CENTURY (?)

### 90. THE CRUCIFIXION

Oil on panel, 56 x 42 cm. (22 x 16½ inches).

*Provenance*: Josephine V. Bush collection, Pasadena, until 1970; donated by Mrs. Bush to the Museum, 1970 (acc. no. A70.P-56).

Generally in good condition, but it has suffered numerous scratches and abrasions.

Previously attributed to Marten de Vos.

This is evidently a late replica of a sixteenth-century composition by a minor artist. It appears as if a deliberate attempt has been made to imitate the earlier style, and as a result it is difficult to determine precisely when it was done, but it does not seem to be modern. Other replicas of the composition exist.<sup>1</sup>

*Notes*:

1. One replica of very similar quality is in the Birmingham (Ala.) Museum, no. 70.79, attributed to the Antwerp School, 122 x 110.5 cm. (48 x 43½ inches).

## FLEMISH SEVENTEENTH CENTURY

### 91. ULYSSES AT THE PALACE OF CIRCE

Oil on canvas, 88.5 x 121.5 cm. (34¾ x 47¾ inches).

*Provenance*: Mrs. Thomas Brant collection, Los Angeles, until 1971; donated by Mrs. Brant to the Museum, 1971 (acc. no. A71.P-20).

In good condition.

The subject is taken from the *Odyssey*, Book X. The companions of Ulysses have been changed into various animals who are running about the gardens.

The painting is unpublished but previously attributed to Jan van Kessel the Elder. The artist would seem to be Flemish and active about mid-seventeenth century. Jan van Kessel was a painter of animals (probably the basis of the old attribution) and could conceivably have done those in the Getty painting, but the landscape is unlikely to be his. Until the matter can be further researched, the attribution must be left open.

## Dutch

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### GERRIT HONTHORST

Born at Utrecht in 1590. He studied under Abraham Bloemaert and then went to Rome, perhaps as early as 1610. His first works, dating from 1616 onwards, show the strong influence of

Caravaggio, whose style he emulated. In spite of considerable success in Rome, he returned to Utrecht in 1620. In 1628 he visited England, but most of his later life was spent in The Hague where he did primarily court portraits. He died in Utrecht in 1656.

## 92. MUSICAL GROUP ON A BALCONY

Oil on wood, 309 x 114 cm. (121 $\frac{1}{8}$  x 44 $\frac{7}{8}$  inches); signed (on the rail beneath the book of music held by the woman): G Honthorst fe. 1622

*Provenance:* House of Prof. Baron de Geer van Jutfass, Nieuwegracht 6, Utrecht, nineteenth century<sup>1</sup>; private collection, until 1924 (sale Muller's, Amsterdam, Nov. 25, 1924, no. 909); private collection, until 1949 (sale Goudstikker, Amsterdam, Oct. 9, 1949, no. 43); P. de Boer (dealer), Amsterdam, 1951<sup>2</sup>; Arcade Gallery, London; F. Stonor collection, London, 1959<sup>3</sup>; Thomas Stonor collection, London, until 1970 (sold Christie's, April 10, 1970, no. 88); bought by the Museum at this sale, 1970 (acc. no. A70.P-34).

In good condition except for separating between parts of the panel.

In the mid-nineteenth century these panels were said to have been found cut in half and in use as partitions in a small room.<sup>4</sup> Originally they must have been all or part of an illusionistic ceiling, the original location of which has not yet been determined. It has been suggested that it might have first been in the artist's own home situated on the north side of the Domkerkhof in Utrecht.<sup>5</sup>

The present painting is of extraordinary importance for the history of northern painting because it seems to be the first illusionistic ceiling done in the Netherlands; it vividly represents one of the facets of Italian art that the Utrecht artists like Honthorst brought home with them.<sup>6</sup> It may have been inspired by such works as the frescoes by Orazio Gentileschi and Agostino Tassi done for the Palazzo Pallavicini-Rospigliosi in Rome about 1611/12. Honthorst had returned to Utrecht from Italy in 1620 and painted the Getty ceiling just two years later, the same year he entered the Utrecht guild.

It is possible that the ceiling was larger at one time—that the ballustrade went all the way around—and was perhaps twice as long as seen now, containing more figures.

The head of the man at the top is a recent addition.<sup>7</sup>

## Notes:

1. This information comes from an old note on a photograph in the Kunsthistorisch Instituut at Utrecht University written by Prof. Willem Vogelsang sometime prior to 1903 and quoted by Judson, *Gerrit van Honthorst*, 1959, pp. 106 and 249.
2. Exhibited in the *Mostra del Caravaggio e dei Caravaggeschi* at Milan, 1951, no. 120, lent by DeBoer; and again in the *Tentoonstelling Caravaggio en de Nederlanden*, Utrecht and Antwerp, 1952, no. 45.
3. See Judson, *Honthorst*, p. 249.
4. According to Vogelsang; see note 1.
5. Suggested in a report (by E. Houtzager?) of the Utrecht Museum in the Getty Museum files. I am not aware that this has ever been published.
6. There has been much written on this point; see especially Judson, *Honthorst*, pp. 106-108, who also refers to other writers.
7. The head is lacking in the illustration in Judson, *idem*, fig. 24, and seems to have been added since; he is presumably Mr. Stonor.

## CHRISTOFFEL VAN DEN BERGHE

Evidently a native of Middelburg where he is documented from 1619 until 1622. Signed and dated paintings exist from 1617 until 1624 and he seems to have been active until at least the 1640's.

## 93. STILL LIFE WITH DEAD BIRDS

Oil on canvas, 72.4 x 100.3 cm. (28 $\frac{1}{2}$  x 39 $\frac{1}{2}$  inches); signed (on the table, center): Cv (in monogram) berghe 1624.

*Provenance:* H.D.H. Wills, Sanford St. Martin, Oxfordshire, until 1971 (sold Christie's, June 11, 1971, no. 84); bought by the Museum at this sale, 1971 (acc. no. A71.P-34).

In good condition.

Only one other dated painting by this artist is known: a flower piece of 1617,<sup>1</sup> seven years earlier than the Getty painting. The form of the signature is the same in both. A few later paintings carry the monogram CVB but are not dated. The style of these works reveals that van den Berghe began in the tradition of Ambrosius Bosschaert the Elder, who dominated still-life painting in Middelburg during the early part of the century.

Game pieces are a relatively late phase of still-life painting in the north and date generally from the 1640's onward. The present painting is one of the very earliest in this genre.

*Notes:*

1. In the John G. Johnson collection, Philadelphia, no. 648.

## HENDRICK TERBRUGGHEN

Born probably in 1588 in Utrecht, though neither date nor city is certain. As a young man he went to Rome where he lived until 1614, returning to Utrecht in 1615. He remained there until his death in 1629.

### 94. EPISODE FROM THE STORY OF GRANIDA AND DAIFILO

Oil on canvas, 121 x 157 cm. (47 $\frac{5}{8}$  x 61 $\frac{3}{4}$  inches).

*Provenance:* Possibly collection of Herman Becker, Amsterdam, 1678<sup>1</sup>; possibly Herman Schuurman collection, until 1739<sup>2</sup> (sold Rotterdam, April 2, 1739, no. 26); to J. van der Hout; Jean Neger collection, Paris, prior to 1952<sup>3</sup>; offered for sale at Sotheby's, June 26, 1957, no. 61, bought in; purchased by the Museum from Mme. Neger, 1972 (acc. no. A72.P-1).

The condition is good, but very possibly the canvas is cut down on the left (see below).

When first exhibited in 1952 this painting was attributed to Paulus Bor.<sup>4</sup> Critical reaction to this was united in disagreement about the name of Bor but has not agreed on an alternative. Bloch questioned the attribution;<sup>5</sup> J. G. van Gelder and H. Gerson felt the author was Honthorst;<sup>6</sup> Nicolson claimed the work was closer to the late work of Terbrugghen but was hesitant to give it to him.<sup>7</sup> Longhi subsequently ascribed it to Terbrugghen,<sup>8</sup> and when it was offered for sale in 1957 it was catalogued as such. However, Nicolson in his monograph of 1958 has still declined to confirm the name of Terbrugghen<sup>9</sup> in spite of his admiration for the painting, its similarity to other works by this artist, and the fact that he found all of the alternative attributions unacceptable. Nicolson tentatively advanced the name of Caesar van Everdingen as a possibility, though he admitted that in no other work did he come so close to Terbrugghen as here.

To this author, the attribution to Terbrugghen seems not only obvious but completely acceptable, though the composition is not entirely typical. The descriptions of 1678 and 1739 (see notes 1 and

2) fit the painting very well and specify in both cases the artist as Terbrugghen.

P. Bowron has pointed out that the subject of the Getty painting is almost certainly an episode from the story of Granida and Daifilo,<sup>10</sup> and though some of the details are unusual, probably intended was the episode in which the shepherd Daifilo and the shepherdess Dorilea are accidentally met in the woods by the princess Granida who asks the way. This same scene was painted by Baburen<sup>11</sup> and in a similar manner: the figures are surrounded by sheep and goats and Dorilea wears a garland of flowers on her head. The figure of Granida would, therefore, have been cut from the left side. The only difficulty with this is the fact that Dorilea is very prominent and is shown sleeping. But in a later version of the subject by Van Noort<sup>12</sup> she is also shown in repose (though clothed); therefore, it seems likely that she is the girl in the Getty painting. The other possibility is a later scene from the story in which Daifilo and Granida have fled into the woods where they are interrupted by soldiers. This episode is seen in a painting of 1625 by Honthorst;<sup>13</sup> but there is no precedent for showing Granida asleep, and Daifilo does not appear disturbed at seeing the approaching soldiers (which would have been seen on the left side). Moreover, Granida is commonly shown dressed as a princess, and there is no sign of that in the Getty painting. In either case, the painting would be a fragment<sup>14</sup> and probably has been since before 1678, if it is the same one inventoried in that year (see provenance and note 1).

The story was especially popular in Utrecht, and most of the early representations of it are by artists from that city.

Both Nicolson and Longhi have mentioned that the style is that of Terbrugghen's late works, and since the same subject was done by Honthorst in 1625, one might conclude that the Getty painting must date *ca.* 1625-1629.

*Notes:*

1. Described as "een slapende herderin en herder van Terbrugge." The inventory of the collection is published by Bredius in *Oud-Holland*, 1910, p. 200.
2. Described as "een Herder, eenige Herderinnen, en Schapen enz. door Hendrik Terbruggen;" dimensions: 152.5 x 207 cm. (5 feet x 6 feet 9 $\frac{1}{2}$  inches).
3. Lent to the exhibition *Tentoonstelling Caravaggio en*

*de Nederlanden*, Utrecht and Antwerp, 1952, no. 21, by Neger.

4. *Idem*.
5. V. Bloch in *Paragone-Arte*, 33, Sept. 1952, p. 19; he mentions attributions to P. de Grebber and suggests Lievens.
6. Supplement I to the *Tentoonstelling Caravaggio en de Nederlanden*, p. 15, quotes their opinion.
7. Nicolson in *The Burlington Magazine*, 1952, p. 252.
8. Expertise by Longhi in the Museum files, dated Dec. 19, 1956.
9. B. Nicolson, *Hendrick Terbrugghen*, 1958, pp. 125-126, no. E 109.
10. Verbally, March 1972. For a discussion of the theme and its appearance in Dutch painting, see Gudlauggson, "Representations of Granida in Dutch Seventeenth-century Painting," *The Burlington Magazine*, XC, 1948, pp. 226-230; 348-351; and XCI, 1949, pp. 39-43.
11. Brussels no. 1047; see Slatkes, *Dirck van Baburen*, 1969, pp. 129-132.
12. Illustrated in Gudlauggson, "Representations of Granida . . .," p. 38. He also mentions a description of yet another version by Willem van Mieris in which Dorilea is shown "resting" (p. 40, note 7).
13. Utrecht, 1952 cat. no. 151.
14. This was noticed before the subject was even tentatively identified.

## JAN LIEVENSZ

Born in Leyden in 1607. He studied in Amsterdam under Lastman but is recorded between 1624 and 1632 in Leyden where he was closely associated with Rembrandt. By 1635 he had moved to Antwerp where he lived until 1644, moving then to Amsterdam. Between 1654 and 1658 he was living in The Hague and seems to have moved about quite often until his death in Amsterdam in 1674.

### 95. ELI INSTRUCTING SAMUEL

Oil on canvas, 106 x 96.5 cm. (41  $\frac{3}{4}$  x 38 inches); signed (on armrest): IL

*Provenance*: A. Sydervelt collection, Amsterdam, until 1766 (sold April 23, 1766, no. 58, as Flinck); Earl of Craven collection, Combe Abbey, prior to 1833<sup>1</sup>; put up for sale by Cornelia, Countess of Craven (Christie's, April 13, 1923, no. 11), bought in; offered once more, 1968 (at Sotheby's, Nov. 27, 1968, no. 88); to Schickman Gallery, New York; bought from Schickman by the Getty Museum, 1971 (acc. no. A71.P-53).

In good condition.

The subject comes from the first book of Samuel, chapters 1-3. The young Samuel was given

to the Priest Eli of Shiloh by his parents to be educated. The subject is not a common one and it is possible that some other is meant here. But the traditional identification of *Jacob Cats Instructing the Prince of Orange* is much less likely.

When first recorded in 1766 this painting was considered a work of Govaert Flinck. In subsequent exhibitions it was attributed to Rembrandt, but by 1923 was recognized as a work of Lievensz.<sup>2</sup> Schneider has dated the painting *ca.* 1628;<sup>3</sup> this was later confirmed by J. G. van Gelder, who dated it 1628/29.<sup>4</sup> A number of other paintings exist from the same period, a time when Lievensz. was working in Leyden and evidently in close collaboration with Rembrandt.

At least five copies of the Getty painting are known, attesting to its popularity;<sup>5</sup> another version of the subject, probably by Dou and showing many similarities, accompanied it while it was in the Craven collection and may well have been done at the same time and also in Leyden.<sup>6</sup>

#### Notes:

1. Exhibited in Birmingham in 1833, no. 134, lent by the Earl of Craven.
2. Exhibited in Birmingham, 1833, no. 134, as Rembrandt; London, British Institution, 1853, no. 49, as Flinck; Manchester, 1857, no. 922, as Rembrandt.
3. H. Schneider, *Jan Lievens*, 1932, p. 32, and p. 125, no. 135.
4. J. G. van Gelder in *The Burlington Magazine*, XCV, 1953, p. 37.
5. Listed by Schneider, *Lievens*, p. 125; see also *Rembrandt after Three Hundred Years*, exhibition Chicago, 1969, no. 78.
6. See *Rembrandt after Three Hundred Years*, no. 37.

## ABRAHAM BLOEMAERT

Born in 1564 in Gorinchem, he was the son of the sculptor, architect and engineer Cornelius Bloemaert. When he was still very young, his family moved to Utrecht, where he is said to have been the student of Joos de Beer and Gerrit Splintersz. In 1580 he went to Paris where he worked with Jean Bassot and Hieronymus Francken, but by 1583 he had returned to Utrecht. In 1591 he became a citizen of Amsterdam and his first datable paintings are from these years, but in 1593 he was already again in Utrecht. He is recorded

as a master in the Utrecht guild in 1611 and an officer in 1618. The remainder of his long life was spent in Utrecht (he died in 1651) where he was an extremely influential artist under whom a large number of important painters studied. His earliest works are "mannerist," close to artists such as Wtewael, but after the turn of the century they become increasingly less so. Most of his works are mythological or biblical, but often with genre settings.

#### 96. THE EXPULSION OF HAGAR AND ISHMAEL

Oil on canvas, 146.5 x 180 cm. (57¾ x 71 inches). Signed (lower left): A. Blomert fe. 1628 (the third digit is unclear but is the only possible numeral).

*Provenance:* Probably Marquess of Lansdowne collection,<sup>1</sup> London, 1806 (sold London, Feb. 25, 1806, no. 89); Sir William Neville Abdy, London, 1911 (sold Christie's, May 5, 1911, no. 53); to Parsons; private collection until 1968 (sold Christie's, Nov. 19, 1968, no. 9); to Leger Galleries, London, 1968 until 1969<sup>2</sup>; purchased by the Museum from Leger Galleries, 1969 (acc. no. A69.P-16).

Condition is good.

The painting is characteristic of Bloemaert's later style, which often shows his interest in peasant buildings. It is essentially a barnyard scene, with buildings taken from a Dutch setting, into which the background figures of Abraham, Hagar and Ishmael have been almost incidentally placed.

It is unpublished except in sales catalogues.

A very similar painting also by Bloemaert, but evidently neither signed nor dated, appeared in a recent London sale.<sup>3</sup> It is a bit smaller in size, but depicts the same subject in the same type of setting with the dog seen in precisely the same position.

#### Notes:

1. Described as "Abraham Dismissing Hagar, with Cattle, Figures, and Buildings—a clear and very harmonious performance."
2. Published in *Exhibition of Old Master Paintings*, Leger Galleries, April 16 - May 31, 1969, no. 29.
3. Christie's, June 9, 1972, no. 17.

#### BARTHOLOMEUS BREENBERGH

A native of Deventer, he is stated in 1633 to have been thirty-three years old; but in 1653 he gives

his age as fifty-five, so he must have been born between 1598 and 1600. He was evidently active in Amsterdam in 1619, but in that same year he went to Rome where he lived for seven years with Paul Bril. By 1633 he had returned to Amsterdam, and he remained active there for over twenty years. He had died by 1657. His style is based on that of the Roman followers of Elsheimer, principally Bril and Cornelis Poelenburgh. He was primarily a landscape and ruins painter, but his works usually incorporated religious or mythological subject matter.

#### 97. MOSES AND AARON CHANGING THE RIVERS OF EGYPT TO BLOOD

Oil on panel, 58 x 83 cm. (22⅞ x 32¾ inches); signed (lower left): B Breenbergh f. A°. 1631<sup>1</sup>

*Provenance:* F. Kruseman collection, until 1919 (sold at Muller's, Amsterdam, Feb. 11, 1919, no. 13); to Jacobson, 1919; Ant. W. M. Mensing collection, Amsterdam, until 1938 (sold Amsterdam, Nov. 15, 1938, no. 13); purchased by Mr. Getty at the Mensing sale, 1938, and given to the Museum, 1970 (acc. no. A70.P-14).

In good condition.

The subject comes from Exodus 7:20 and is one of the miracles performed by Moses and Aaron before the pharaoh and his entourage. The water just in front of Aaron has turned red.

As is usual with Breenbergh, the background of the painting consists of Roman ruins, which in this case are anachronistic. Röthlisberger relates them to those in a drawing in the British Museum,<sup>2</sup> which are similar but clearly not of the same building.

In spite of the Italian nature of the landscape, one cannot be certain that it was painted in Italy. Breenbergh is generally thought to have returned to Amsterdam by 1630, and so it was most probably done there.

The group of broken fragments of a pillar and entablature in the center occur again in a painting of *The Return of Tobias* in the Lucentini collection in Turin.<sup>3</sup> The Lucentini picture is not signed and has passed under the name of Willem Van Nieu-landt (1584-1635), whose work, however, it little resembles. It might be an early work by Breenbergh, or perhaps by some other artist in the circle.

Gerson, who evidently was not aware of the signature, at one time attributed the painting to

Van Nieulandt.<sup>4</sup> It has more recently been discussed by Feinblatt in relation to other works by Breenbergh.<sup>5</sup>

*Notes:*

1. What appears to be the letter C. is written below the signature, but its significance is unknown to me.
2. M. Röthlisberger, *Bartholomäus Breenbergh, Handzeichnungen*, 1969, p. 34.
3. Kindly brought to my attention by the owner. It is, so far as I know, unpublished. It was purchased at an auction in Milan, meaning it probably was painted in Italy.
4. His opinion appears on the photograph in the files of the Rijksbureau voor Kunsthistorische Documentatie in The Hague.
5. E. Feinblatt, "Note on paintings by Bartholomeus Breenbergh," *Art Quarterly*, XII, 1949, p. 268.

### NICOLAES ELIASZ. (called PICKENYOY)

A native of Amsterdam where he was born between 1590 and 1591. Very little about his training and background is known, but he is sometimes said to have been the student of Cornelius van der Voort, who was active in Amsterdam from 1592 on. Eliazsz. was an extremely popular portrait painter among the middle class, especially in the 1620's and 1630's, but he rarely signed his paintings. His style varied only slightly. He died sometime between 1654 and 1656.

#### 98. PORTRAIT OF A YOUNG WOMAN

Oil on panel, 118.7 x 90.2 cm. (46¾ x 35½ inches); inscribed (at the top): AEtatis Sua 21 An<sup>o</sup> 1632

*Provenance:* Dowdeswell (dealer), London, 1904<sup>1</sup>; E. M. Denny collection, London, 1906 (sale Christie's, March 31, 1906, no. 56); to Gooden & Fox (dealers), London, 1906; Louis Raphael collection, London, 1927 (sale Christie's, May 20, 1927, no. 17); to Ant. W. M. Mensing collection, Amsterdam, 1927-1938 (sale Nov. 15, 1938, no. 82); purchased at Mensing sale by Mr. Getty; donated to the Museum in 1954 (acc. no. A54.P-3).

In good condition.

The identity of the sitter is not known. At one time this portrait was pendant to that of her husband, which was also dated 1632 and which is now in a private collection in England.<sup>2</sup>

The attribution dates at least to the time of the

picture's first publication in 1904 when it came on the London market and has not been questioned. It compares well with numerous other works generally thought to be by Eliazsz. See, for instance, a very similar pair in the Hamburg Kunsthalle, also dated 1632.

*Notes:*

1. Published in *The Burlington Magazine*, June, 1904, p. 319, illustrated on p. 317, as belonging to Dowdeswell.
2. The portrait of her husband accompanied the Getty painting until 1927 (sale of the Raphael collection) when it went to Knoedler's. In 1964 it was in a private collection in England. It is illustrated in *The Burlington Magazine*, June 1904.

### PIETER CLAESZ.

Born in Westphalia in 1596 or 1597. In 1617 he is recorded as a resident in Haarlem, and apparently he lived there until his death in 1661. He was a still-life painter whose works date between 1621 and 1660.

#### 99. VANITAS STILL LIFE

Oil on panel, 54 x 71.5 cm. (21¼ x 28⅛ inches); signed (on lower book cover): PC (in monogram) 1634

*Provenance:* Private collection, Nuremberg, 1954<sup>1</sup>; Terry-Engell (dealer), London, prior to 1968 and until 1970<sup>2</sup>; bought by the Museum from Terry-Engell, 1970 (acc. no. A70.P-37).

In excellent condition.

This small still life contains a number of objects referring to the vanity of worldly things and the brevity of life. The most obvious are the skull and a few bones; the cups of precious metal and the shells refer to wealth, the glass to drinking, and the books and pens to excessive pride through learning. This type of strict moralistic picture is very common in Holland, especially during the late 1620's and 1630's, and is to be seen in relation to Calvinist teachings.<sup>3</sup>

The one unusual motive in the Getty still life is the reflection of the artist's studio on the convex surface of the shiny cup. In it one can see the figure of the artist himself standing before his easel, painting. Presumably the picture he is shown painting is the present one, but it must be admitted

that it appears to be a very large panel, whereas this painting is exceedingly small.

It should be mentioned that Rembrandt, with whom Claesz. may have been acquainted, did a painting of the interior of his studio in the late 1620's that very much resembles the reflection of Claesz.'s studio.<sup>4</sup>

*Notes:*

1. According to a note on the photograph in the Rijksbureau voor Kunsthistorische Documentatie in The Hague.
2. Included in Terry-Engell's catalogue of 1970 (no. 6). It was also exhibited by Knoedler's in Paris in 1969, so it seems probable that Knoedler's and Terry-Engell owned it jointly.
3. For a discussion of the motives, see I. Bergström, *Dutch Still-life Painting in the Seventeenth Century*, 1956, pp. 154-161; and also the exhibition at Leyden, *Ijdelheid der ijdelheden*, 1970, in which the Getty painting was shown as no. 6.
4. Boston Museum, no. 38.1838, Bredius no. 419. Another still life, probably by Claesz., in the museum at Nuremberg also has the artist's studio reflected in a cup. See A. P. de Mirimonde in *Jaarboek van het Koninklijk Museum voor Schone Kunsten, Antwerpen*, 1970, p. 260, fig. 14.

### SALOMON DE BRAY

Born in Amsterdam in 1597. It isn't certain with whom he studied; his first known work is a signed drawing from 1616. From 1615 on he is often documented in Haarlem and seems to have lived there for the rest of his life. He published a book of poems in 1627 and in the same year was paid for some architectural drawings. Two years later he did drawings for the Rathaus in Haarlem, and he often refers to himself in documents as painter and architect. He is recorded as an officer of the Haarlem guild between 1633 and 1640, but in the mid-1640's he was active in both Haarlem and Nijmegen. His greatest period of activity occurs in the late 1640's, including participation in the decoration of the Huis-ten-Bosch in The Hague in 1649/51. Throughout the 1650's he was still active in Haarlem where he died in 1664. He seems to have begun in the manner of Pieter Lastman and the Amsterdam school, but his mature works show the influence of the Utrecht painters. His son, Jan, was also a painter and continued in his tradition.

### 100. DAVID WITH HIS SWORD

Oil on canvas, 62 x 51 cm. (24½ x 20 inches).

*Provenance:* English art market; Di Castro (dealer), Rome, until 1969; purchased by the Museum from Di Castro, 1969 (acc. no. A69.P-22).

In good condition.

This painting is previously unpublished. It is a companion to the following painting depicting Samson which is signed and dated 1636 and must, therefore, be datable at the same time. (See below.)

### SALOMON DE BRAY

For biography see preceding number.

### 101. SAMSON

Oil on canvas, 62 x 51 cm. (24½ x 20 inches); signed (on the jawbone): SDBray 1636 (SD are in monogram).

*Provenance:* English art market; Di Castro (dealer), Rome, until 1969; purchased by the Museum from Di Castro, 1969 (acc. no. A69.P-23).

In good condition.

A companion to the preceding painting which depicts David; it is previously unpublished.

Both works are typical of Salomon de Bray for this period, as is also the signature. It is possible that other Old Testament figures once existed as further parts of the same series.

This author knows of no scriptural basis for the liquid seen squirting from the tooth of the jawbone, but there may have been a legend to this effect.

### Attributed to the MONOGRAMMIST IS

An unidentified Dutch artist who signed his works IS, he seems to have been strongly influenced by Rembrandt and was perhaps active in Amsterdam or Leyden. His dated works fall between 1645 and 1658. It is possible that he is identifiable with Jacob van Spreeuwen (1611-after 1658), who worked in Leyden.

### 102. BUST OF A MAN IN A FUR HAT

Oil on canvas, 48 x 38 cm. (19 x 15 inches); inscribed (upper right): 1638

*Provenance:* Private collection, until 1912 (sold Muller, Amsterdam, Dec. 4/5, 1912, no. 247); Ant. W. M. Mensing collection, Amsterdam, until 1938 (sold Amsterdam,

Nov. 15, 1938, no. 83); bought at the Mensing sale by Mr. Getty and given to the Museum, 1970 (acc. no. A70.P-13).

In good condition.

Attributed until 1965 to Hendrik Gerritsz. Pot (1585-1657), a Haarlem painter working under the influence of Hals. In spite of a superficial resemblance to Pot's works, the present painting does not seem to be in his style and demonstrates the influence of Rembrandt much more than that of Hals.<sup>1</sup> It resembles somewhat the works of artists such as Willem de Poorter.

Renckens has expressed the opinion that the Getty painting is a self-portrait by the artist known as the Monogrammist IS.<sup>2</sup> His paintings show a similar relationship to those of Rembrandt with a comparable tendency to leave the background undefined and open,<sup>3</sup> but the attribution is far from certain and is retained here with considerable skepticism. If the painting is by the Monogrammist IS, it would be his earliest dated work.

The costume is most probably merely ornamental. The fur turban seems to be Eastern, perhaps Polish or Russian. It was common practice to dress models in such costumes merely to vary the texture of the surface and add some interest.

*Notes:*

1. This opinion was first advanced by the present writer in *A Handbook of the Paintings in the J. Paul Getty Museum*, 1965, p. 16.
2. Renckens' opinion can be found in the files of the Rijksbureau voor Kunsthistorische Documentatie in The Hague. I had the opportunity to discuss the matter briefly with him in 1965 when he expressed the intention of publishing an article on the Monogrammist IS, but to my knowledge it has never appeared.
3. Cf. Bernt, *Die niederländischen Maler des 17. Jahrhunderts*, IV, 1962, nos. 194-196. There is also a group of three dated pictures in Stockholm.

## JOHANNES LINGELBACH

Born in Frankfort am Main. He is said to have been baptized in 1622, but since in a document of 1653 he is stated to have been twenty-nine years old, he may have been born in 1624. As a young man he is supposed to have gone to Amsterdam, but in 1642 he left for Rome (via France) where he arrived in 1644. He was active

as a painter there until 1650 when he returned to Amsterdam, this time through Germany. The remainder of his career was spent there until his death in 1674. The paintings he did in Italy are much influenced by other Dutch artists active in Rome, such as Peter van Laer; later works also tend to be Italianate. His subjects are usually genre scenes, always exterior, with some landscape or even cityscape; also he occasionally added the figures in the paintings of other artists. He seems to have been influenced by J. B. Weenix at some point, as well as by Wouwermans.

### 103. BATTLE SCENE

Oil on panel, 59.7 x 83.8 cm. (23½ x 33 inches); signed (lower right): J: lingelbach

*Provenance:* Childs Gallery, Boston, until ca. 1964<sup>1</sup>; Oscar Salzer (dealer), Los Angeles, ca. 1964 and until 1969; purchased by the Museum from Oscar Salzer, 1969 (acc. no. A69.P-5).

In good condition except for some parts of the sky which are thin and now inpainted. There is also a horizontal crack through the middle of the picture.

In spite of the signature, which tests indicate is genuine, the attribution is still a puzzling one. No other battle scenes by Lingelbach are known or recorded and in general this is not a composition typical of the artist. More important, the costumes and style point to a relatively early date, from the 1630's or the 1640's, and presumably before Lingelbach's trip to Italy where his style became very Italianate. In this case, since the artist was certainly not older than twenty when he left for Rome in 1642, it would have to have been one of his earliest products.<sup>2</sup> It does not seem likely that it can have been done after his Roman trip, and the form of the signature makes it equally improbable that there was another artist, perhaps a relative, with the same name.<sup>3</sup>

It is worthy of note that the battle scenes which most resemble the present painting are by Haarlem artists, such as Wouwermans, Martsen and Pieter Post.<sup>4</sup>

*Notes:*

1. According to Oscar Salzer.
2. It is always possible, of course, that our knowledge of Lingelbach's trip to France and Rome is inaccurate

(the source is Houbraken) and that it might be placed a year or two later. He was certainly in Rome by 1647.

3. This was suggested by H. Gerson, who also dated it (verbally) in the 1620's, which seems too early.
4. Compare, for instance, the battle scenes by Wouwer-mans (dated 1646) in London and (undated) in the Los Angeles County Museum, as well as paintings such as those by Martsen in Braunschweig. Note that the motive of the fallen soldier groping toward his hat occurs in the Martsen, in the Lingelbach and in a painting by Palamedes Palamedesz. in Vienna (dated 1638).

## GOVAERT FLINCK

Born in Kleve in 1616, he studied under Rembrandt in Amsterdam during the years 1632-1635 and continued to work there until his death in 1660.

### 104. PORTRAIT OF A MAN

Oil on panel, 91.5 x 73.5 cm. (36 x 29 inches); signed (lower right): G. Flinck 1641

*Provenance:* Private collection, until 1906 (sold Christie's, May 31, 1906, no. 19); Leon Birtschansky (dealer), Paris, 1936<sup>1</sup>; S. Nystad (dealer), The Hague, 1969<sup>2</sup>; private collection, until 1971 (sold Christie's, June 11, 1971, no. 109); bought at this sale by the Museum, 1971 (acc. no. A71.P-36).

In good condition. The paint on the fingers of the right hand is somewhat thin and retouched.

This is typical of the work done by Flinck while he was still under the influence of Rembrandt, whose pupil he had been between 1632 and 1635.

*General Reference:* J. W. von Moltke, *Govaert Flinck*, 1965, no. 308.

*Notes:*

1. According to Moltke, *idem*.
2. See *Rembrandt and His Pupils*, exhibition Montreal and Toronto, 1969, no. 62, p. 90.

## NICHOLAS BERCHEM

Born in Haarlem in 1620, and by 1642 active there as a painter. He traveled to Italy ca. 1642-1645, returning to Haarlem and then moving to Amsterdam in 1677 where he died in 1683.

### 105. LANDSCAPE WITH A NYMPH AND SATYR

Oil on canvas, 68.6 x 58.4 cm. (27 x 23 inches); signed (at right edge, below center): Berchem 1642

*Provenance:* Vassal de St. Hubert collection, until 1774

(sold Paris, Jan. 17, 1774, no. 35); Comte Dubarry collection, 1774 (sold Nov. 21, 1774, no. 42); Cochin collection, Paris, 1783<sup>1</sup>; George Strakosch collection, until 1965 (sold Sotheby's, Dec. 8, 1965, no. 8); Brod Gallery, London; H.D.H. Wills collection, Sandford St. Martin, Oxfordshire, until 1971 (sold Christie's, June 11, 1971, no. 83); bought by the Museum from this sale, 1971 (acc. no. A71.P-33).

In good condition. There are a few thin places and also a vertical split that has been repaired.

This is one of the fairly rare mythological subjects by Berchem, who ordinarily specialized in genre scenes.

*General References:* J. Smith, *Catalogue Raisonné . . .*, V, 1834, no. 76; Hofstede de Groot, *Catalogue . . . of Dutch Painters*, IX, 1926, no. 48.

*Notes:*

1. According to Smith, *idem*.

## Attributed to JACOB ADRIAENSZ. BACKER

Born in 1608 at Harlingen, he was a student of Lambert Jacobsz in Leeuwarden but later moved to Amsterdam. His earliest dated painting is from 1633, and his work seems to indicate that he was much influenced by Rembrandt during the 1630's. He seems to have remained active in Amsterdam throughout his life, doing increasingly more portraits. He died in 1651. His paintings show much in common with other early students of Rembrandt such as Bol and Flinck.

### 106. HALF-LENGTH PORTRAIT OF A WOMAN

Oil on canvas, 95 x 75 cm. (37½ x 29½ inches).

*Provenance:* Private collection, Austria, until 1929 (sold Lepke, Berlin, April 30, 1929, no. 69); Jules Porgès collection, Paris<sup>1</sup>; private collection, New York, until 1955 (sold Parke-Bernet, Jan. 12, 1955, no. 28); Marco J. Heidner collection until 1967 (sold Christie's, May 19, 1967, no. 70, but withdrawn; resold June 16, 1967, no. 53); to Agnew, bidding on behalf of Mr. Getty, 1967, and given to the Museum, 1971 (acc. no. A71.P-18).

Condition is good.

The sitter is shown behind a parapet over which is hung an oriental carpet. She leans on the parapet with her right arm, from which strands of pearls are hanging. Behind her is some drapery.

Another portrait of a young lady, utilizing the same pose and the same clothing as in the present

picture, appeared at a sale in Cologne in 1930. It repeated virtually every detail of the Getty painting, excepting the features of the sitter, and like the Getty canvas, it was traditionally attributed to Ferdinand Bol.<sup>2</sup>

In spite of obvious similarities to the works of Bol, neither painting seems to be his work.<sup>3</sup> Bol did utilize poses such as is seen here, but so did Flinck and other artists. The technique seems closer to Backer than to either Bol or Flinck, and Backer's name is proposed here, albeit with some hesitation, on stylistic grounds. In any case, the date is probably in the 1640's.

*Notes:*

1. According to the Parke-Bernet sale catalogue of 1955.
2. Diehl sale, Lempertz, Cologne, No. 18, 1930, no. 76. Dimensions: 76 x 63 cm. (30 x 24¾ inches).
3. A. Blankert, who is preparing a monograph on Bol, rejected (verbally, 1970) the attribution to Bol and suggested Johann Spilberg, a German student of Flinck.

## WILLEM KALF

Born in 1619 in Rotterdam, but he had evidently left that city by 1639. He is known to have been in Paris from at least 1642 until 1646, after which time he returned to Holland. In 1651 he was living at Hoorn, and after that time he is documented as having lived in Amsterdam where he died in 1693. He was almost exclusively a still-life painter, though he is known to have also done a few landscapes, none of which now exist.

### 107. STILL LIFE WITH EWER, VESSELS AND POMEGRANATE

Oil on canvas, 103.5 x 81.2 cm. (40¾ x 32 inches); signed (on table at the right): KALF

*Provenance:* Georg Krakau collection, Berlin, 1918 (sale Lepke, Dec. 12, 1918, no. 44); Goudstikker (dealer), Amsterdam, prior to 1921 and sold after 1922<sup>1</sup>; Ant. W. M. Mensing collection, Amsterdam, prior to 1926<sup>2</sup> and until 1938 (sale Nov. 15, 1938, no. 51); purchased by Mr. Getty from the Mensing sale, 1938; donated to the Museum in 1954 (acc. no. A54.P-1).

In good condition.

Relatively typical of Kalf's earlier paintings in which the technique is somewhat dryer and less prone to contrast than in his later works. Bergström characterizes the compositions of this phase as less concentrated.<sup>3</sup> There tend to be more

objects, shown in a warmer and more diffused light. He dates this painting towards the end of Kalf's stay in France (*i.e. ca.* 1646), which seems very likely.<sup>4</sup>

*Notes:*

1. Exhibited at Madrid and Copenhagen in these years by Goudstikker.
2. Exhibited at The Hague (*Nederlandsche Stillevens uit 5 eeuwen*) in 1926, lent by Mensing.
3. Bergström. *Dutch Still-life Painting in the Seventeenth Century*, 1956, pp. 268ff.
4. Bergström, *idem*, p. 278.

## NICOLAES MAES

Born at Dordrecht in 1634. He studied with Rembrandt in Amsterdam where he remained active until his death in 1693.

### 108. ADORATION OF THE SHEPHERDS

Oil on canvas, 120.6 x 96 cm. (47½ x 37¾ inches).

*Provenance:* Lord Northwick collection, Thirlestaine House, Cheltenham, until 1859 (sold July 26, 1859, no. 1866); to P. Moreau, Paris, 1859; Paul Delaroff collection, St. Petersburg, until 1920 (sold Christie's, July 5, 1920); to Charles E. Borut, 1920; H. Schickman Gallery, New York, until 1970; bought by the Museum from the Schickman Gallery, 1970 (acc. no. A70.P-38).

In excellent condition.

The composition is based on the Dürer engraving of the Nativity of 1504 (Bartsch 2). The figures have been changed and the four shepherds added.

The painting is not signed and since the composition derives from Dürer, it cannot be said to be completely typical of Maes' work; but the style and technique are completely his, and there can be no doubt that the attribution is correct.

*General Reference:* C. Hofstede de Groot, *Catalogue . . . of Dutch Painters*, VI, 1916, no. 5a.

## HENDRICK MOMMERS

Born *ca.* 1623 in Haarlem. From about 1647 he was active as a painter there, but in 1665 he moved to Amsterdam. He also traveled to Italy and seems to have been a follower of Nicolaes Berchem. He died in Amsterdam in 1693.

### 109. VIEW OF PARIS FROM THE PONT NEUF

Oil on canvas, 92 x 141 cm. (36¼ x 55½ inches).

*Provenance:* Duchess of Marlborough<sup>1</sup>; private collection, until 1971 (sold Sotheby's March 24, 1971, no. 76); bought by the Museum at this sale, 1971 (acc. no. A71.P-27).

Condition appears to be satisfactory, but the painting is at present in need of cleaning.

Mommers seems to have done at least two other views of Paris from the same vantage point. One monogrammed version is at Barnard Castle and the other is in the Musée Carnavalet in Paris.<sup>2</sup> Both are very similar in character to the Getty painting and must have been done about the same time, perhaps when Mommers was in Paris. He is known to have gone to Italy, probably before 1647,<sup>3</sup> and it is very possible that he could have stayed in France either on the way south or on his return. Unfortunately, one can only speculate on this point and the possible date of the visit. Further research may eventually clarify it.

For another view of Paris from this vantage point, see the painting attributed to Raguenet.

#### Notes:

1. According to an old label on the back of the painting.
2. I am not aware that either is published. The attribution of the Carnavalet painting is due to S. Gudlaugsson and was found on a photograph in the Witt Library in London.
3. For the date of this trip, see Hofstede de Groot, *Catalogue . . . of Dutch Painters*, IX, 1929, pp. 289ff.; and Gerson in Thieme-Becker, *Künstler-Lexikon*, XXV, 1931, p. 51.

### PAULUS POTTER

Born at Enkhuizen in 1625, the son of the painter Pieter Simonsz. Potter; the family had moved to Amsterdam by 1631. Paulus' first works date from 1642; he entered the Delft guild in 1646, but by 1649 he had moved once more, this time to The Hague where he joined the guild; he was still there in July of 1650. By 1652 he had settled in Amsterdam, where he died in 1654. He painted landscapes with animals, usually of very small scale. Most of his paintings are both signed and dated.

### 110. A RIDER SALUTED BY A GIRL IN A WINDOW ("The Cavalier's Race")

Oil on canvas, 29 x 46.5 cm. (11⅜ x 18¼ inches); signed (left lower center, on the wall): Paulus Potter 1650.

*Provenance:* Earl of Kilmorey, 1882<sup>1</sup>; Charles T. Yerkes collection, Chicago and New York, before 1898<sup>2</sup>; Charles Sedelmeyer (dealer), Paris, 1898<sup>3</sup>; Simeon Del Monte collection, Brussels, prior to 1928<sup>4</sup>, and later England and the Netherlands until 1959 (sold June 24, 1959, no. 48); to Estorick for Mr. Getty, 1959, who gave it to the Museum, 1971 (acc. no. A71.P-7).

In good condition.

Generally accepted as Potter's, and though not one of his major efforts, it is relatively characteristic. The cows on the right are practically his signature.

*General Reference:* C. Hofstede de Groot, *Catalogue . . . of Dutch Painters*, IV, 1912, p. 677, no. 150.

#### Notes:

1. Exhibited at the Royal Academy Winter Exhibition, 1882, no. 104, lent by the Earl of Kilmorey.
2. According to the Sedelmeyer catalogue of 1898 (see note 3).
3. Published in *Illustrated Catalogue of 300 Paintings by Old Masters . . .*, 1896, no. 106.
4. Included in G. Glück, *La Collection Del Monte*, 1928, p. 20.

### HERMAN NAUWINCX and WILLEM SCHELLINKS

Nauwincx (also spelled Naiwincx) is an artist about whom few facts are recorded. In a document in which he referred to himself as a merchant, he declared himself to be twenty-six years old in May of 1650. He was living in Amsterdam and in 1651 was recorded as a witness at his sister's wedding there. A family with this name lived in Schoonhoven, so it is possible he originally came from that city. Another source says a painter by this name lived in Hamburg, where he presumably would have gone after 1651. Signed and dated works exist from 1651 and 1654. The figures in his paintings are often by other artists.

Schellinks was born in Amsterdam in 1627. He traveled in France in 1646 (with L. Doomer) and was again traveling to various countries between 1661 and 1665. Otherwise, he was active in Amsterdam where he died in 1678. He was primarily a painter of landscapes, usually topographical and including figures.

### 111. MOUNTAIN LANDSCAPE WITH RIVER AND PEASANT WAGON

Oil on panel, 70.5 x 60.5 cm. (27¾ x 23¾ inches); signed (lower right): HN and (on the barrel in the wagon) WS.

*Provenance:* Childs Gallery, Boston, until ca. 1962<sup>1</sup>; Oscar Salzer (dealer), Los Angeles, ca. 1962 and until 1969; bought by the Museum from Oscar Salzer, 1969 (acc. no. A69.P-6).

In good condition. There is some restoration in the sky.

There are at present five paintings besides the present one which are signed by Nauwincx. Four are landscapes<sup>2</sup> and though most are relatively flat countryside scenes with trees, their style accords well with the Getty painting. His engravings, however, tend to include more mountainous scenes and offer a closer parallel to the present painting. Another painting in Copenhagen is not signed but is generally attributed to him;<sup>3</sup> it is very similar in handling and character, though somewhat larger.

As is common with Nauwincx's landscapes, the figures are evidently by a different hand. Schellinks is known to have used the monogram that is found on the wagon in the Getty painting and the figures accord well with those in his known paintings.

Since both artists were active in Amsterdam, the picture can be assumed to have been painted there. Nauwincx is recorded in that city only until 1651. Although this may mean it was painted before this time, it is also possible that his activity continued there (though unrecorded) after 1651.

Bernt states that it is the later works of Nauwincx that are Italianate and mountainous,<sup>4</sup> but I know of no proof for such a conjecture. If true, this might help date the Getty painting.

*Notes:*

1. According to Oscar Salzer.
2. Bredius Museum, The Hague; Christie's sale, July 28, 1938, no. 163; formerly Gold (dealer), Berlin, ca. 1932; and Dresden, which I have not seen, but which is described as being a mountain landscape. The only other signed painting is the *Baptism of the Moor* in the Louvre. A number of further paintings have been attributed on stylistic grounds.
3. Copenhagen no. 493, *Landscape with Figures*; the figures are supposedly by Eeckhout.
4. Bernt, *Die Niederländischen Maler des 17. Jahrhunderts*, IV, 1962, nos. 205-206.

### Follower of FRANS HALS

Born probably in Antwerp ca. 1580, he settled in Haarlem with his family by 1591 and was active there all his life, doing primarily portraits but also

a few genre subjects. He died in 1666. Several of his many children became painters: Frans II (1618-1669), Harmen Fransz. (1611-1669), Jan (ca. 1620-1650), Nicolas (1628-1686) and Reynier (1627-1671). He also had at least one brother (Dirck, 1591-1656) who was a painter, and he influenced numerous other artists in Haarlem, such as Judith Leyster (ca. 1600-1660).

### 112. GIRL SELLING FISH

Oil on canvas, 101 x 75.8 cm. (39<sup>3</sup>/<sub>4</sub> x 29<sup>7</sup>/<sub>8</sub> inches).

*Provenance:* Private collection, until 1923 (sold Muller, Amsterdam, July 10, 1923, no. 131); Ant. W. M. Mensing collection, Amsterdam, until 1938 (sold Amsterdam, Nov. 15, 1938, no. 112); to Mr. Getty, 1938, who gave it to the Museum, 1970 (acc. no. A70.P-15).

In good condition.

Traditionally ascribed to Emanuel de Witte.<sup>1</sup> This attribution has been generally rejected, most recently by Manke.<sup>2</sup> Wescher evidently suggested the name of Harmen Hals sometime in the 1950's,<sup>3</sup> reflecting a belief shared by this compiler that the artist was certainly from Haarlem and obviously working under the influence of Frans Hals. The name of Harmen Hals may or may not be the correct one, but further research is needed before any specific author can be named.

*Notes:*

1. Besides the sales mentioned in the provenance, it was also given to De Witte by Trautscholdt in Thieme-Becker, *Künstler-Lexikon*, XXXVI, 1947, p. 124, no. 28.
2. Ilse Manke, *Emanuel de Witte*, 1963, p. 140, no. 304. She also mentions that the painting had been attributed at times to Ochtervelt and Job Berckheyde, but does not say where or by whom. Neither attribution is tenable.
3. This opinion is in the Museum files but apparently never found its way into print.

### BARTHOLOMEUS VAN DER HELST

Born in Haarlem in 1613, he is recorded in Amsterdam from at least 1636 onward and must have received his training there. His first known dated painting was done in 1637, and by the mid-1640's on he was the most successful portrait painter in Amsterdam. Evidently he also employed some assistants. His activity, which seems to have

included little other than portraits, was exclusively in Amsterdam, where he died in 1670. He was prolific and technically very skillful.

### 113. PORTRAIT OF A YOUNG MAN IN UNIFORM

Oil on canvas, 73.5 x 59 cm. (29 x 23¼ inches).

*Provenance:* Comte de Ferrari collection<sup>1</sup>; private collection (sold Mensing, Amsterdam, Nov. 30-Dec. 3, 1926, no. 456); Ant. W. M. Mensing collection, Amsterdam (sold Amsterdam, Nov. 15, 1938, no. 46); purchased by Mr. Getty at the Mensing sale, 1938, and given to the Museum, 1970 (acc. no. A70.P-12).

In good condition.

This painting has always been exhibited and referred to as a work of Van der Helst, but the attribution is not above question. It was not included in Van Gelder's book on the artist,<sup>2</sup> and it seems to have escaped critical notice altogether. Julius Held questioned the name of Van der Helst and suggested that of Abraham van den Tempel<sup>3</sup> which is, however, less likely.

In fact, the painting may very well be by Van der Helst, but given the large number of portrait painters who worked in a similar style, it is not possible to be more definite for the moment. Van der Helst used many poses similar to that of the present sitter, and he occasionally used raised ornament such as is seen on the uniform here. Also, his technique of modelling in grays is the same as that used in this picture, so if it is not by Van der Helst, it is at least by someone not far removed.

#### Notes:

1. A handwritten label on the back of the canvas says: "No. 15 du Cabinet de M. le Comte de Ferrari," and the name of the artist is given as "Van Dick." In addition, there are export stamps from Prague (twentieth century) and an older label from Giroux and Co. in Paris. Finally, the Museum records contain a note that the painting was once in the Fikke van den Berg collection, but I have not yet learned the basis for this.
2. J. J. de Gelder, *Bartholomeus van der Helst*, 1921.
3. Held, verbal opinion, early 1960's.

### JAN STEEN

In November of 1646 he was enrolled as a student at Leyden University where his age was recorded as twenty, so he was born in either 1625 or 1626.

He is said to have been a student of Jan van Goyen, whose daughter he married in 1649; another source says he was a pupil of Nicolaus Knüpfer and Adriaen van Ostade, as well. In 1648 he became a member of the guild in Leyden, but by the next year he was living in The Hague where he stayed until 1654. For the two years after that he seems to have been in Delft, and from 1656 to 1660 he was living in Warmond, near Leyden. By 1661 he had settled in Haarlem where he was a guild member; he is recorded there until 1670 when he again moved to Leyden. He served in various offices in the Leyden guild and was active there until his death in 1679. He painted primarily genre scenes, generally with humorous motives, though he also did a few religious, historical and legendary subjects.

### 114. THE SATYR AND THE PEASANT FAMILY

Oil on canvas, 51 x 46 cm. (20 x 18½ inches); signed (on the fireplace mantel): JStein (J S in monogram).

*Provenance:* Van Helsleuter collection, Paris until 1802 (sold Paris, Jan. 21, 1802, no. 163); to Laneuville,<sup>1</sup> 1802; De Sérerville collection, Paris, until 1812 (sold Paris, Jan. 22, 1812); Duc d'Alberg collection, until 1817 (sold Christie's, London, June 13, 1817, no. 58, as F Steen, not described); Chevalier Féréol Bonnemaïson collection, Paris, until 1827 (sold Paris, April 17, 1827, no. 75); Count F de Robiano collection, Brussels, until 1837 (sold Brussels, May 1, 1837, no. 621)<sup>2</sup>; William Williams Hope collection, Rushton Hall, Northamptonshire, 1849 (sold June 14-16, 1849); to Smith<sup>3</sup>; George Blamire collection, London, 1863 (sold Christie's, Nov. 7-9, 1863); Colonel W. A. Hankey, Beaulieu, Hastings, 1885<sup>4</sup>; Charles Sedelmeyer (dealer), Paris, 1899<sup>5</sup>; Philipson collection, Brussels, 1935<sup>6</sup>; stolen from Belgium, between 1939 and 1945; possibly Fattorini collection, Bradford, 1944<sup>7</sup>; Slatter Gallery, London, 1947<sup>8</sup>; Bernard Eckstein collection, London, 1948 (sold Sotheby's, Dec. 8, 1948, no. 25); to Spink (dealer), London, 1948; Martin Ascher collection, London<sup>9</sup>; Julius Böhler (dealer), Munich, 1969; purchased by the Museum from Julius Böhler, 1969 (acc. no. A69.P-15).

In good condition. There are a few minor restorations.

The subject comes originally from Aesop's Fables (LXXIV) and is repeated in different form by various writers, such as Avianus. The satyr, noting that the peasant blows both on his hand to warm it and on his soup to cool it, takes his leave because of his distrust of someone who blows both hot and cold with the same breath. The subject is sometimes referred to as "Blowing hot and cold."

This painting is somewhat more carefully painted than many of Steen's works and must be considered one of his best. Since so few of his paintings are dated, it is extremely difficult to establish any certain chronology for them; neither the form of the signature nor the style of the painting can definitely aid in this.

Other versions by Steen of this subject, which occurs throughout the century in both Dutch and Flemish art, are recorded by Smith and Hofstede de Groot.<sup>10</sup>

*General References:* Smith, *Catalogue Raisonné*, IV, 1833, no. 71; Hofstede de Groot, *Catalogue . . . of Dutch Painters*, I, 1908, no. 79.

*Notes:*

1. It is not in the J. L. La Neuville sale of 1811.
2. Hofstede de Groot, *Catalogue*, no. 79, notes that the painting is described as damaged and questions whether it is the same.
3. Presumably not John Smith, who owned another version of the subject (Smith, *Catalogue Raisonné*, no. 72).
4. Exhibited at the Royal Academy in 1885, no. 124, lent by Hankey.
5. Illustrated in *Catalogue of the Fifth Series of 100 Paintings of Old Masters*, Sedelmeyer Gallery, Paris, 1899, no. 50.
6. Exhibited in Brussels, *Cinq Siècles d'Art*, 1935, no. 777, lent by Philipson.
7. Supposed to have been exhibited in Liverpool, September 1944, no. 18. I have not so far traced the exhibition catalogue, and I am told by the Walker Art Gallery that no exhibition of this sort was held in Liverpool at that time.
8. Included in their catalogue of May-June 1947, no. 22.
9. According to photo in the Witt Library.
10. Philips collection, Eindhoven (Smith no. 72, and Hofstede de Groot no. 80), illustrated in *Monatshefte für Kunstwissenschaft*, 1908, p. 956; Blank sale, Parke-Bernet, Nov. 16, 1949, no. 33 (later at Sotheby's, Mar. 27, 1963, no. 127); Bredius Museum, The Hague; Hofstede de Groot also lists four versions mentioned in various nineteenth-century catalogues.

## JACOBUS VREL

Nothing about his life is known, though it is assumed that he was active in The Netherlands. A number of paintings are signed with his initials or some variation of the full name, but only one

is supposed to be dated (in Vienna, dated 1654). Valentiner (*Bulletin of the J. Paul Getty Museum*, no. 2, 1959, pp. 23-26) has proposed that Vrel is to be identified with Jacques de Ville (1589-1665), who is known to have painted still lifes and who also published a book in 1628 on architecture. This theory has not received sufficient critical attention and perhaps as a result has not yet been accepted. Vrel did street scenes and a few interiors in the Delft tradition.

## 115. STREET SCENE

Oil on panel, 41 x 34.2 cm. (16¼ x 13½ inches).

*Provenance:* In Holland prior to 1866; bought by W. Thoré-Burger, Paris, before 1866<sup>1</sup> and kept until 1892 (sold Paris, Dec. 5, 1892, no. 33); Adolphe Schloss collection, Paris, before 1935<sup>2</sup> and until 1951 (sold Galerie Charpentier, Paris, Dec. 3, 1951, no. 60); to Rosenberg and Stiebel (dealers) representing Mr. Getty, 1951, and given to the Museum by Mr. Getty in 1970 (acc. no. A70.P-21).

In good condition.

While in the collection of Thoré-Burger (until 1892), this painting had been attributed to Vermeer. It carried at the time the signature VMEER,<sup>3</sup> which had probably been made from Vrel's signature, as has been done on other occasions.<sup>4</sup> This has since been removed, and though traces of a signature (presumably the remains of Vrel's) were supposed to have been visible in 1951,<sup>5</sup> nothing can be seen now.

The attribution to Vrel was first made by Cornelius Hofstede de Groot in 1893<sup>6</sup> and has been generally accepted.<sup>7</sup>

*Notes:*

1. Exhibited at the Palais des Champ-Elysées, *Tableaux Anciens empruntés aux Galeries particulières*, Paris, May 1866, no. 112 (as Vermeer), lent by M. W. Bürger.
2. See C. Brière-Misme, "Un 'intimiste' hollandais: Jacob Vrel;" *Revue de l'art ancien et moderne*, 365, November 1935, p. 109.
3. *Idem*, note 2. See also A. Blum, *Vermeer et Thoré-Bürger*, 1946, p. 185, no. 54.
4. For instance, on the very similar painting at Hamburg.
5. See the catalogue of the Schloss sale, Dec. 3, 1951, no. 60.
6. Hofstede de Groot in *Repertorium für Kunstwissenschaft*, 16, 1893, p. 119, no. 33.
7. See, for instance, Brière-Misme, "Un 'intimiste' hollandais;" p. 109.

## SALOMON VAN RUYSDAEL

Born at Naarden ca. 1600/03. He became a member of the guild in Haarlem in 1623; his earliest dated painting is from 1626. His teacher is not known, but he was much influenced by Esaias van de Velde, Pieter de Molijn and Jan van Goyen. Though he was principally a landscape painter, he also did seascapes and a very few still lifes. He died in Haarlem in 1670.

### 116. VIEW OF RHENEN

Oil on canvas, 70.5 x 110.5 cm. (27¾ x 43½ inches); signed (lower left): S v Ruysdael 1660 (first three letters in monogram).

*Provenance:* Thomas Schwencke collection, The Hague, 1767 (sale The Hague, Oct. 6, 1767, no. 42); H. Verschuuring collection, The Hague, 1770 (sale Sept. 17, 1770, no. 156); A. Levy collection, London, May 3, 1884, no. 31); to Agnew (dealer), London, 1884; F. C. Stoop collection, Byfleet, 1912 (sale Christie's, July 12, 1912, no. 86); to F. Muller (dealer), Amsterdam, 1912; Ant. W. M. Mensing collection, Amsterdam, 1912-1938 (sale Nov. 15, 1938, no. 94); purchased by Mr. Getty at Mensing sale; donated to the Museum in 1954 (acc. no. A54.P-4).

In good condition, excepting in the sky which is thin in places and occasionally repainted.

The date has been variously read or reported as 1640, 1652 and 1659. It is almost certainly 1660.

Three other views of Rhenen by Ruysdael exist: 1) London National Gallery, signed and dated 1648;<sup>1</sup> 2) E. Bührle collection, Zürich, signed and dated 1651;<sup>2</sup> 3) Barnes Foundation, Merion (Pa.), signed with monogram, not dated, but considered by Stechow to be from the 1660's.<sup>3</sup> Of these, the closest to the Getty version is that in the Bührle collection which is painted from almost precisely the same vantage point. The composition and technique are all very similar, though they are dated nine years apart.

The city has always been identified as Rhenen, primarily on the basis of what is presumed to be the tower of the Cunerakerk in the center, but it should be noted that slight variations occur in Ruysdael's rendering of the building; they differ even a bit more from van Goyen's or van der Croos' views of it.<sup>4</sup>

*General Reference:* Stechow, *Salomon van Ruysdael*, 1938, no. 205.

### Notes:

1. No. 6348, not in Stechow.
2. Not in Stechow.
3. Stechow no. 309. See also Stechow in *Art Quarterly*, Summer 1939, pp. 260-263.
4. Compare, for instance, van Goyen's paintings in The Metropolitan Museum and in the Corcoran Gallery in Washington, illustrated in Stechow, *Dutch Landscape Painting*, 1966, pls. 71-72. The tower has slightly different proportions, and in the Metropolitan view it appears to be rounded on top, unlike the others. Also the number of windows in the lower sections varies. A painting by van der Croos in Mr. Getty's private collection which contains a view of the same church (or what is supposed to be the same church) does not agree with it in most details.

## REMBRANDT HARMENSZ. VAN RIJN

Born at Leyden in 1606. He is said to have been a pupil of Jacob Isaacsz. van Swanenburgh at Leyden about 1621/23, and then of Pieter Lastman at Amsterdam, who evidently had a strong influence on his style. Though his first dated work is of 1625, by 1626 he was already an established master. He may have done some work with Jacob Pynas, and he is known to have collaborated with Jan Lievensz. as a young man. By 1628 Rembrandt already had students and during his life accumulated a large number of them. He lived in Amsterdam from 1632 until his death in 1669, and though he enjoyed considerable popularity during his middle years, his reputation declined in later life.

### 117. ST. BARTHOLOMEW

Oil on canvas, 86.5 x 75.5 cm. (34¼ x 29¾ inches); signed (lower right): Rembrandt f 1661

*Provenance:* John Blackwood collection, London, 1757,<sup>1</sup> but not included in the Blackwood sales of 1760 and 1778<sup>2</sup>; perhaps in Prince Trivulzio collection, 1764 (sold Amsterdam, Aug. 29, 1764, no. 109<sup>3</sup>); perhaps in anonymous private collection, Amsterdam, 1772 (sold Amsterdam, Nov. 30, 1772, no. 137<sup>4</sup>); probably Richard Payne Knight, Downton Castle, early nineteenth century<sup>5</sup>; through inheritance to Andrew Rouse Boughton Knight, Downton Castle, before 1882<sup>6</sup>; through inheritance to Major W. M. P. Kincaid Lennox, Downton Castle, until 1962 (sold Sotheby's, June 27, 1962, no. 10); purchased by Mr. Getty at the Kincaid Lennox sale, 1962, and given to the Museum, 1971 (acc. no. A71.P-15).

In good condition.

Valentiner was the first to link in a series various works depicting the apostles done by Rembrandt in

1661.<sup>7</sup> No commission is known for such a series, and because of discrepancies in the sizes it seems unlikely that they were ever meant to formally hang together. Moreover, the series is not complete, so it appears that Rembrandt probably had some personal interest in such studies.

The pictures that can be connected with the Getty painting because they carry the same date are the following: *St. Matthew*, Louvre; *St. James*, private collection, New York; *St. Simon*, Zürich; *St. Paul* (self-portrait), Amsterdam; *Anonymous Saint*, Cleveland. To this can probably be added the *Anonymous Evangelist* in Boston, where the last digit of the date is missing, and possibly the *Anonymous Evangelist* in Rotterdam, which is undated but similar in style. All of these pictures are different in size.

The features of the various saints are clearly not idealized, nor do they follow any known prototypes. The presence of Rembrandt himself as St. Paul suggests that he probably utilized friends or neighbors as models.

Similar half-length apostles exist from different years.<sup>8</sup>

*General References:* Hofstede de Groot, *Catalogue . . . of Dutch Painters*, VI, 1916, no. 168; Bredius, *The Paintings of Rembrandt*, no. 615.

*Notes:*

1. A mezzotint by R. Houston exists with this date, indicating that the painting was in the Blackwood collection. See J. Charrington, *Catalogue of the Mezzotints after Rembrandt*, 1923, nos. 82 and 130.
2. The first Blackwood sale occurred in London on Mar. 19/20, 1760. Two more took place in 1778, on February 20/21 and June 23.
3. Described as *Een oud Man met een Baard, zynde een Borststuk, hebbende een Mes in de hand, zeer kragtig op Doek geschildert, hoog 38 duim, breed 25 duim*.
4. Described as *Een oud Man met een Baard, houdende een Mes in de hand, zynde een Borststuk; kragtig op Doek, hoog 38, breed 25 duim*.
5. Smith, *Catalogue Raisonné*, VII, 1836, no. 359, says erroneously that it belonged in 1817 to M. La Perrier (*i.e.* Lapeyriere). Hofstede de Groot, *Catalogue*, no. 168, followed this and placed it in the Radstock and Lake sales of 1836, 1845 and 1848. However, all of these references are erroneous and have to do with another painting, Hofstede de Groot no. 297.
6. Exhibited in 1882 at the Royal Academy (no. 234), lent by A. R. Boughton Knight. It was subsequently lent to various other exhibitions.

7. Valentiner, "Die vier Evangelisten Rembrandts," *Kunstchronik und Kunstmarkt*, XXXII, Dec. 17, 1920, pp. 219-222.

8. For a discussion of the series see S. Lee in *Bulletin of the Cleveland Museum of Art*, LIV, 1967, pp. 295-301; and Benesch in *Art Quarterly*, XIX, 1956, pp. 335-354. Various other authors mention such a series; Bauch, *Rembrandt - Gemälde*, 1966, pp. 12-13, also gives tentative reconstructions.

## CORNELIS VAN POELENBURGH

Said to have been born in Utrecht in 1586, he was a student of Abraham Bloemaert; but by 1617 he had gone to Rome where he enjoyed considerable favor and was an important member of the large circle of Dutch artists there. By 1627 he had returned to Utrecht where he evidently remained until his death in 1667, with the exception of a brief trip in 1637/38 to England at the request of Charles I. He was a landscape painter in the Italian manner, his style based upon that of Elsheimer and his circle. His pictures usually include mythological figures, though he also did religious subjects. He had many followers and imitators who continued the tradition until the next century.

### 118. LANDSCAPE WITH BATHING NUDES

Oil on copper, 33 x 44 cm. (13 x 17<sup>3</sup>/<sub>8</sub> inches); signed (on the left side): CP

*Provenance:* Private collection until 1938 (sold Christie's, July 25, 1938, no. 99); bought by Mr. Getty and given to the Museum in 1970 (acc. no. A70.P-10).

In good condition. There are a few small losses.

Purchased in 1938 as one of a pair.<sup>1</sup> At the time of its acquisition it was not known to be signed; the monogram was found in 1966.

This small copper is typical of the works of Poelenburgh, who painted a large number of such pieces. The bathers are often intended to represent the nymphs of Diana but in this instance seem to refer to no specific scene or personages.

Although it is still difficult to date Poelenburgh's paintings, the present work is certainly a mature example, done fairly late in his career.

A contemporary copy belongs to the Chicago Art Institute and appears to be the work of a follower.<sup>2</sup>

**Notes:**

1. The other item in the lot is A70.P-9 of this collection, catalogued under the name of Dirck van der Lisse. It is of different size, on a different support, and was not intended originally to be a pendant.
2. No. 70.1040, on copper; 34.7 x 42.9 cm. (13 $\frac{5}{8}$  x 16 $\frac{7}{8}$  inches).

**DIRCK VAN DER LISSE**

Born probably in Breda; his birthdate is unknown. He was a student of Cornelis van Poelenburgh in Utrecht, but from 1639 onwards he was active in The Hague, where he was influential in the painters' guild and was even mayor. He died there in 1669. His style was imitative of that of Poelenburgh; he seems even to have copied some of his paintings. Until recently, his works have usually passed under Poelenburgh's name.

**119. LANDSCAPE WITH DIANA AND ACTAEON**

Oil on panel, 56 x 85 cm. (22 x 32 $\frac{1}{2}$  inches).

*Provenance:* Private collection until 1938 (sold Christie's, July 25, 1938, no. 99); bought by Mr. Getty and given to the Museum in 1970 (acc. no. A70.P-9).

In good condition.

The subject has been previously referred to as *Diana and Callisto*; but none of the figures can be certainly identified as Callisto, and the figure of Actaeon (with antlers) can plainly be made out in the ruins of the background. The agitation among the bathers in the middle ground is evidently caused by their having noticed Actaeon, rather than their having discovered Callisto.

The painting was purchased and exhibited until recently as a work of Poelenburgh. Gerson was the first to note that it was more in the style of Van der Lisse than of Poelenburgh,<sup>1</sup> and this has received general support.<sup>2</sup>

The composition is known in a signed version by Poelenburgh in Copenhagen dated 1659.<sup>3</sup> There is also a signed replica by Van der Lisse in Stockholm<sup>4</sup> and at least one other unsigned version in Dresden.<sup>5</sup> The Copenhagen painting is probably the earliest of these, the versions by Van der Lisse presumably having been done subsequently in the decade before his death in 1669.

When purchased in 1938, the present painting was one of a pair, but the other painting is unrelated to this one.<sup>6</sup>

**Notes:**

1. Verbally in 1964.
2. Elizabeth Houtzager (1965) and Pierre Rosenberg (1968) both repeated the attribution to Van der Lisse. It has also been mentioned in the catalogue of the exhibition *Nederlandse 17e eeuwse Italianiserende Landschapschilders*, Utrecht, 1965, p. 109.
3. 1951 catalogue, no. 549, oil on wood, 59 x 83 cm. (23 $\frac{1}{4}$  x 32 $\frac{3}{4}$  inches), illustrated in Stechow, *Dutch Landscape Painting of the Seventeenth Century*, 1966, fig. 291.
4. No. 1185, on loan to Rosenberg Castle. I have not seen this painting, but it is discussed in *Nederlandse 17e eeuwse . . .*, p. 109.
5. 1956 catalogue, no. 1340A, oil on panel, 60.5 x 91 cm. (23 $\frac{3}{4}$  x 35 $\frac{3}{4}$  inches).
6. No. A70.P-10 of this collection, catalogued under Poelenburgh. It is of a different size and on a different support.

**JACOB DUCK**

Supposed to have been born about 1600 in Utrecht. He was a student of Joost Droochsloot (1586-1666), entered the Utrecht guild in 1621, and became a master in 1626. He was active in Utrecht until at least 1646, but between 1656 and 1660, the year of his death, he was working in The Hague. He painted mostly genre subjects but also did a few allegorical pieces, and was noted especially for his very polished technique and fondness for rendering different textures and a variety of objects. He sometimes repeated his own compositions.

**120. INTERIOR WITH SOLDIERS AND WOMEN**

Oil on panel, 42 x 61 cm. (16 $\frac{1}{2}$  x 24 inches); signed (on bottom of overturned barrel): JACbvck (first four letters in monogram).

*Provenance:* Duc de Choiseul-Praslin, until 1793 (sold Paris, Feb. 18, 1793, no. 114); Count Greffulhe collection; Adolphe Schloss collection, Paris, before 1914<sup>1</sup> and until 1951 (sold Galerie Charpentier, Paris, Dec. 5, 1951, no. 18); to Rosenberg and Stiebel who bought it for Mr. Getty; given by Mr. Getty to the Museum in 1970 (acc. no. A70.P-19).

In good condition.

The same interior, though somewhat reduced in size, is found in a painting of a *Woman Ironing* in the Utrecht Museum.<sup>2</sup> Various objects, such as the rack on the back wall, can be found in both paintings, but usually there has been some re-

arranging. So it is possible that the artist was not copying his own work but working directly from an interior known to him.

The subject is very typical of Duck who did many paintings with soldiers.

No attempt has been made to date it.

*Notes:*

1. Mentioned in the Schloss collection already in Thieme-Becker, *Künstler-Lexikon*, X, 1914, p. 40.
2. 1952 catalogue, no. 88; 42.5 x 33.5 cm. (16¾ x 13¼ inches). It is also signed.

## CORNELIS DE MAN

Born in 1621 at Delft. In 1642 he became a member of the Delft guild but shortly afterwards is supposed to have gone to Paris, where he spent a year, and then to Lyon and various Italian cities; by 1654 he had returned to Delft. In 1700 he moved to The Hague, but he was in Delft again at the time of his death in 1706. He was a painter of interiors and genre scenes in the tradition of de Hooch and other Delft painters.

### 121. FAMILY GROUP AT A DINNER TABLE

Oil on canvas, 57.5 x 72 cm. (22⅝ x 28⅜ inches).

*Provenance:* Adolphe Schloss collection, Paris, prior to 1906<sup>1</sup> and until 1951 (sold Galerie Charpentier, Paris, Dec. 3, 1951, no. 36); to Rosenberg and Stiebel (dealers) who bought it for Mr. Getty, 1951; given to the Museum in 1970 (acc. no. A70.P-20).

In good condition.

The painting is apparently a family portrait, done in such a way as to make it seem that their meal had just ended.

Prior to its publication in 1935, this painting had been attributed to Quiringh van Brekelenkam (active 1648—died 1668), an artist working in Leyden.<sup>2</sup> Cl. Brière-Misme was the first person to suggest the now more generally accepted name of De Man,<sup>3</sup> although this attribution also is not completely above question. The painting fits into his *oeuvre*, albeit not as comfortably as one might want; there are at the same time some parallels with the style of Brekelenkam. If De Man painted the Getty canvas, as seems probable, it would presumably be a fairly early work. Brière-Misme dates it 1658/60.

Stechow has noted a resemblance between the large painting of a seashore hanging above the cabinet in the Getty painting and a painting by Simon de Vlieger in The Hague.<sup>4</sup> There is a general similarity, but not enough to justify considering them the same painting.

*Notes:*

1. Exhibited in Leyden in the “*Tricentenaire*” de Rembrandt, 1906, no. 5 (as Brekelenkam), lent by Adolphe Schloss.
2. In the 1906 Leyden exhibition (see note 1) and also by Bredius (*De Leidsche Tentoonstelling in 1906*, 1907, no. 15) and Alfassa in *Revue de l’art ancien et moderne*, 1906, p. 200).
3. Brière-Misme, “Un émule de Vermeer et Pieter de Hooch, Cornélis de Man,” *Oud-Holland*, 1935, p. 23.
4. Stechow, *Dutch Landscape Painting of the Seventeenth Century*, 1966, p. 189, note 17. Mauritshuis no. 558.

## ABRAHAM BEGEIJN (or BEGA)

Born at Leyden; the year is given alternately as 1637 and 1638. He became a member of the Leyden guild in 1655 and remained a member until 1667 or 1668. In 1672 he is documented as living in Amsterdam, but shortly afterward he is known to have gone to England. By 1681 he was back in The Netherlands, living in The Hague, and he is recorded there until 1685. In 1688 he was made court painter to the Elector of Brandenburg in Berlin, where he remained until his death in 1697. His style was based primarily on that of Nicholas Berchem; he was a landscapist in the Italian manner, but he also did plants and insects in the style of Schrieck.

### 122. ITALIAN LANDSCAPE WITH SHEPHERDS AND ANIMALS

Oil on canvas, 92 x 77 cm. (36¼ x 30⅞ inches).

*Provenance:* Rothschild collection (?),<sup>1</sup> London; Pawsey and Payne (dealers), London, until 1947; to Frank Partridge & Sons (dealers), London, 1947, until 1950; purchased by Mr. Getty from Partridge, 1950, and given to the Museum in 1970 (acc. no. A70.P-17).

In good condition.

Attributed to Berchem until 1964 when Gerson suggested the name of Abraham Begeijn instead.<sup>2</sup> Comparison to other works by Begeijn shows that this attribution is certainly correct.<sup>3</sup>

Another painting, known from a sale in Cologne in 1896<sup>4</sup> and likewise unsigned, contains the same two women shown in the Getty painting and has them placed in a similar landscape. It was also attributed to Berchem but is just as probably a work of Begeijn. Although both works have much in common with Berchem, the handling of the figures and the inclusion of the large leafy plants before the goat are characteristic of Begeijn.<sup>5</sup>

There are as yet very few dated pictures by Begeijn but a painting by that artist signed and dated 1665 which is in the Mainz Gemäldegalerie comes fairly close to the Getty painting, thus it seems reasonable to place the latter also in the 1660's.

*Notes:*

1. This name was supplied on invoices from Partridge's. In the Museum files this later became Victor Rothschild, the basis for which I do not know. Another and more credible invoice from Partridge simply said Pawsey and Payne, and it is possible that the entire Rothschild provenance was fictitious.
2. Verbally while visiting the Museum.
3. See the article by Schaar in *Oud-Holland*, 69, 1954, pp. 241-245. Two paintings in Mainz and Budapest are closest in style. There is another similar piece in Leningrad.
4. Heberle sale, Cologne, Dec. 18/19, 1896, no. 8. Dimensions were 77 x 77 cm. (30¼ x 30¼ inches).
5. See, for instance, the signed painting of goats and leafy plants by Begeijn in the Sotheby's sale of July 21, 1971, no. 24.

## GERARD HOET

Born in Zaltbommel (on the Rhine south of Utrecht) in 1648, the son of a glass painter, Moses Hoet, who was also his teacher. Later he was a pupil of Warner van Rijsen. In 1672 he went to The Hague, where he worked until 1674. From there he went to Paris and Brussels, returning finally to Utrecht in 1696 to found an art academy. Records list him as a member of the guild in The Hague in 1715, and he evidently remained active in that city until his death in 1733. His style is neo-classic in nature and representative of academic tradition. His subjects are varied though generally historical or mythological, and they are usually signed but not dated.

## 123. THE BANQUET OF CLEOPATRA

Oil on canvas, 57 x 69 cm. (22½ x 27¼ inches).

*Provenance:* Anonymous dealer, Munich<sup>1</sup>; Julius Böhler (dealer), Munich, until 1969; purchased by the Museum from Julius Böhler, 1969 (acc. no. A69.P-14).

In good condition.

Cleopatra is seated under a *baldacchino*, removing her pearl earring which she is about to place in the glass of wine held in her hand. Antonius is seated at the other end of the table; various servants and musicians stand about.

The painting is not signed, but the style is quite typical of Hoet. Two other versions of the subject, both of which are signed, are at Schleissheim<sup>2</sup> and in the Galleria Nazionale in Rome.<sup>3</sup>

Hoet records two paintings of the subject in his lists of Dutch pictures sold at auction, but it cannot as yet be determined with which, if any, of the three existing versions they might be identified.<sup>4</sup>

The painting of this subject at Schleissheim has a pendant depicting *The Banquet of Aeneas and Dido*.<sup>5</sup> It is possible, therefore, that the Getty painting had a similar pendant, and a likely candidate is a *Death of Cleopatra* that appeared in a Berlin auction in 1903.<sup>6</sup> It has the same dimensions as the Getty canvas and a very similar composition.

*Notes:*

1. According to Böhler, letter, 1971.
2. Schleissheim catalogue, 1914, p. 117, no. 3826, on panel; 45 x 61 cm. (17¾ x 24 inches).
3. 56 x 60 cm. (22 x 23⅝ inches), signed.
4. See G. Hoet, *Catalogus of Naamlyst van Schilderyen met derzelver Pryzen*, I, 1752, p. 161 (*Een dito van denzelven* [Gerard Hoet] *Verbeeldende de Maelyd van Marcus Anthonius en Cleopatra, niet minder in dengt en schoonheyt, mede vol werk, zynde een weerga*) was in the sale of the Cornelis van Dyck collection, The Hague, May 10, 1713, no. 25; and p. 283 (*De Maelydt van Kleopatra en Markus Antonius, door Gerard Hoet, een zeer deftige Schildery, h. 1 v. 10 d. br. 2 v. 2 d.*) was in the sale of the Jacques Mijers collection, Rotterdam, Sept. 9, 1722, no. 185.
5. Catalogue, 1914, p. 118, no. 3827, on panel (?), 45 x 61 cm. (17¾ x 24 inches).
6. Auction, Feb. 24, 1903, no. 56; 57 x 68 cm. (22½ x 26¾ inches); signed. I have not learned the name of the auction house.

# French

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## JACQUES BLANCHARD

Born in Paris in 1600. He was first a student of his uncle, Nicolas Ballery, and then of another little-known artist, Horace LeBlanc, in Lyons. In 1624 he traveled to Rome and later went to Venice (1626-1628) and Turin (1628). He returned to Lyons and from there went to Paris where he joined the guild in 1630. After this time he produced for his Parisian patrons a number of paintings which included decorative suites, portraits and religious works. The king employed him in 1636 to do some work on the Louvre, but two years later he died, still a relatively young man. His early style is very much based upon that of his Italian contemporaries, especially Venetian artists. His later works have much in common with Vouet and La Hyre.

### 124. MADONNA AND CHILD

Oil on canvas, 99 x 79 cm. (39 x 31 inches).

*Provenance:* Stanhope Orris collection, Princeton, until ca. 1938/39; A. Gilhousen collection, Sierra Madre, California, ca. 1938/39 and until 1968; purchased from Mr. Gilhousen by the Museum in 1968 (acc. no. A68.P-1).

At the time of purchase, the Virgin's gray mantel was overpainted with a green glaze. This has now been removed, but there are traces of a light blue glaze in places, and it seems probable that the present coloring is no longer the same as the original one. Some *pentimenti* in the landscape have become very noticeable and are now partially inpainted in order to subdue them.

While in the Gilhousen collection, this painting was attributed (verbally) by Collins Baker and Valentiner to Orazio Gentileschi. It was recognized as French in 1968 by this author, who also gave it the attribution to Blanchard. This identification has yet to receive adequate critical attention.

The composition of the two figures has much in common with two engravings and a related drawing that are known to be connected with Blanchard. One attributed to Antoine Garnier is inscribed *Blanchart pinxit*.<sup>1</sup> Another, reversed, by Gilles Rousselet is inscribed *Blanchart pinxit*. The drawing (Louvre Inv. 23.766) is often referred

to as a preparatory sketch for the first of the two engravings, but it is also sometimes called an original by Blanchard.<sup>2</sup> All of these are presumed to reflect a now lost original by Blanchard, and because various details of the pose resemble those of the Getty painting (the Child and the clothing are nearly identical), it is reasonable to attribute the latter also to this artist. However, it is not the lost painting from which the engravings are taken.

Sterling places the lost composition about 1630/31 and a similar date may be appropriate for the Getty painting.

#### Notes:

1. Illustrated in C. Sterling, "Les peintres Jean et Jacques Blanchard," *Art de France*, I, 1961, p. 87. The reader is referred to this article for a thorough discussion of the pieces mentioned here and their relation to Blanchard.
2. Illustrated in J. Vallery-Radot, *Le Dessin Français au XVIIe siècle*, 1953, pl. 61. See Sterling, "Les peintres . . .," p. 87.

## NICOLAS POUSSIN

Born in Normandy in 1594 (?). In 1624 he moved to Rome where he developed his Italianate style. He remained there until about 1641/42 when he was again in Paris, but he returned to Rome in 1643 and died there in 1665.

### 125. ST. JOHN BAPTIZING THE PEOPLE

Oil on canvas, 95.5 x 121 cm. (37 5/6 x 47 5/6 inches).

*Provenance:* Painted for Cassiano dal Pozzo<sup>1</sup> (d. 1657), Rome; passed by inheritance to Cosimo Antonio dal Pozzo, his nephew, who ca. 1725 gave it to the Marchese del Buffalo as a pledge for a debt; recovered by Pozzo in 1730<sup>2</sup>; by inheritance ca. 1739 to his daughter Maria Laura, who married a member of the Boccapaduli family<sup>3</sup>; sold by the Boccapaduli to the Duke of Rutland, Belvoir Castle, in 1785,<sup>4</sup> where it remained until 1958; Bührle collection, Zürich, 1958 to ca. 1968; Marlborough Gallery, London, ca. 1968-1971; purchased by the Museum from the Marlborough Gallery, 1971 (acc. no. A71.P-58).

This painting has been altered at various times, both by the artist and at some later date (perhaps by Reynolds when the painting was sold to England). The tree on the right was once extended the height of the canvas and also had some branches. Much of the sky and the hills has suffered from these changes and is now much restored, but the lower and principal half of the

painting is marvelously preserved and retains its brilliant coloring.

This is one of a number of works commissioned by Poussin's great patron, Cassiano dal Pozzo. It has usually been discussed in relation to a series of the seven sacraments, also done for dal Pozzo in the late 1630's, and was almost certainly done about the same time.<sup>5</sup> It may have been done as a preliminary experiment for this series, although the corresponding picture in the series depicts John baptizing Christ rather than a multitude.

Another painting of John baptizing the people is in the Louvre and was very likely done a bit earlier, probably for a French patron.

*Notes:*

1. See Bellori, *Le Vite de' pittori, scultori et architetti moderni*, 1672, p. 419; and A. Félebién, *Entretiens sur les vies et sur les ouvrages des plus excellents peintres anciens et modernes*, IV, 1685, p. 261.
2. A. de Montaiglon and J. Guiffrey, *Correspondance des Directeurs de l'Académie de France à Rome avec les Surintendants des Batiments 1666-1793*, VIII, 1887-1912, pp. 47, 51.
3. See Blunt, *The Paintings of Nicholas Poussin; a critical catalogue*, 1966, pp. 50, 73.
4. See Sir Joshua Reynolds, *Letters* (ed. F. W. Hilles), 1929, p. 161. Reynolds was involved in the sale.
5. For a discussion of the date and complete bibliography, see Otto Grautoff, *Nicolas Poussin: sein Werk und sein Leben*, I, 1914, p. 172; II, no. 97; *L'ideale classico del Seicento in Italia e la Pittura di Paessagio*, exhibition Bologna, 1962, no. 62, pp. 179-180; Dennis Mahon, "Poussiniana," *Gazette des Beaux-Arts*, II, 1962, pp. 104, 107ff.; Blunt, *Paintings of Nicolas Poussin*, p. 51, no. 70.

## SIMON VOUET

Born in Paris in 1590. He is supposed to have traveled widely as a young man, settling finally in Rome in 1613. There he worked in the Italian manner, influenced by Caravaggio and others. In 1627 he returned to Paris where he was employed by Louis XIII. He died there in 1649.

### 126. VENUS AND ADONIS

Oil on canvas, 130 x 94.5 cm. (51¼ x 37¼ inches).

*Provenance:* A. Seligmann (dealer), Paris, 1939; Baron de Gendébien collection, Brussels; to F. Mont (dealer), New York, until 1971; bought by the Museum in 1971 (acc. no. A71.P-19).

Apparently in good condition.

Although this composition was known through an engraving by Michael Dorigny done in 1643, the painting remained unnoticed and unpublished until very recently.<sup>2</sup> Its style corresponds to works done by Vouet after his return to France in 1627 and most specifically to those datable to about 1640. A painting at Grenoble depicting the *Rest on the Flight into Egypt*,<sup>3</sup> known to have been done in 1640, has a very similar composition and nearly the identical putti at the top. An *Abduction of Europa* in a private collection in Paris also has such putti placed before trees done in the same manner; it was engraved by Dorigny just a year before the Getty painting.<sup>4</sup> To these might be added a painting of *Dancing Nymphs and Satyrs* in the Paris art market which has the same motives.<sup>5</sup>

The Getty painting has astonishingly vivid colors and, like many of Vouet's works, comes remarkably close to a rococo spirit long before the rococo period.

*Notes:*

1. According to a photograph in the Witt Library, London.
2. Crelly, *The Painting of Simon Vouet*, 1962, p. 253, no. 231.  
The engraving is inscribed:  
*Haerentem Veneri dum te miraris, Adoni:  
Nescis quam prope sit dente timendus Aper.  
S. Vouët pinx. Cu privileg. Regis. M. Dorigny Scul.  
1643*
3. *Idem*, no. 38, fig. 72.
4. *Idem*, no. 122, fig. 173.
5. Unpublished. In 1972 it was at Pardo's.

## LAURENT DE LA HYRE

Born in Paris in 1606. He seems to have been much influenced by Poussin and various Venetian painters, though he was never in Italy. He worked in Paris doing religious and mythological subjects and died there in 1656.

### 127. DIANA AND HER NYMPHS IN A LANDSCAPE

Oil on canvas, 101 x 134.5 cm. (39¾ x 53 inches); signed (on the architectural molding, right center): L. de la Hyre in(v). F 1644

*Provenance:* Henry Payson collection; Wildenstein & Co., New York, prior to 1961<sup>1</sup> and until 1971; purchased from Wildenstein by the Museum, 1971 (acc. no. A71.P-41).

Condition is generally good, but there is a large repair in the trees on the left, and there are smaller bits of restoration in other places.

Nothing is known yet about this painting's provenance.<sup>2</sup> It was done during the middle phase of the artist's activity when he was working in a more neo-classic vein, dependent upon Poussin and Claude, but in a very personal manner. The landscape, for instance, shows great originality.

*Notes:*

1. Exhibited at the Cummer Gallery of Art, Jacksonville, in *Masterpieces of French Paintings*, 1961, p. 20; Finch College, *French Landscape Painters from Four Centuries*, 1965/66, no. 3.
2. The painting is untraced prior to the mid-twentieth century but may be identical with such works titled *Baigneuses dans un paysage* by La Hyre in the Prince de Conti sale, April 8, 1777, or the Trouard sale, Feb. 22, 1779.

## FRENCH SEVENTEENTH CENTURY

### 128. THE GOOD SAMARITAN

Oil on canvas, 72.4 x 97.2 cm. (28½ x 38¼ inches).

*Provenance:* Newhouse Galleries, New York, until 1971; donated to the Museum by the Newhouse Galleries, 1971 (acc. no. A71.P-46).

In good condition.

Previously unpublished. The landscape points to a French artist working under the influence of Dughet or Bourdon, but the figures are quite unlike anything produced by either artist. No satisfactory attribution has yet been suggested.<sup>1</sup>

*Notes:*

1. According to the donor, Charles Sterling attributed it to Bertholet Flémalle. Michel Laclotte has suggested Gregorio de' Ferrari. The latter is an intriguing suggestion because the figures do show a striking similarity to de' Ferrari; but the landscape is completely different, as is also the drapery, and the resemblance seems to be accidental.

## HYACINTHE RIGAUD

Born in Perpignan in 1659. In 1674 he went to Montpellier, where he studied under the little-known artists Paul Pezet and Antoine Ranc. Later

he moved to Lyons where he became a student of Henri Verdier. He arrived in Paris in 1681 and began a series of portraits of the bourgeoisie and fellow artists in a style close to that of François de Troy. A few years later he was awarded the Prix de Rome but refused to go to Italy. He was commissioned in 1688 to paint the portrait of Monsieur, the king's brother, and the next year, that of the Duc de Chartres. Following the success of these two important paintings, Rigaud dropped his Parisian clientele and became almost exclusively a court painter. His sitters in the 1690's and the beginning of the eighteenth century included most members of the royal family, diplomats, visiting princes and the great generals. He became director of the Académie Royale in 1733 and died in 1743.

### 129. PORTRAIT OF LOUIS XIV

Oil on canvas, 289.5 x 159 cm. (114 x 62⅝ inches).

*Provenance:* Sold with the collection of H.R.H. Princess Beatrix de Bourbon-Massimo, Schloss Frohsdorf, Austria (at Sotheby's, July 20, 1938, no. 136); it was supposed to have been at Frohsdorf from 1851 onward when the Comte de Chambord (Henry V) moved there, having been in exile since 1830, and at least part of his collection was supposed to have been taken from the Tuileries in Paris (see below); purchased by Mr. Getty at the Schloss Frohsdorf sale, 1938, and donated to the Museum, 1970 (acc. no. A70.P-1).

The perimeter of the painting is restored, indicating that the canvas has been cut down. There are some small losses at the bottom.

This painting is one of the numerous versions, both full- and half-length, of a famous composition painted by Rigaud in 1701. The first of these was intended originally to be sent as a gift to Louis XIV's grandson, the King of Spain (Philip V, formerly the Duke of Anjou). The painting was very much admired, so the king had a replica made by Rigaud to send to Spain while he kept the original.<sup>1</sup> The first of these is now in the Louvre,<sup>2</sup> however the second did not after all go to Spain, but remained at Versailles.<sup>3</sup> The account books of Rigaud record numerous other replicas made subsequently, often but not always done with the help of assistants.<sup>4</sup>

It is also known that a version of the portrait was in the *Grands Appartements* of the Tuileries

where it remained until the Franco-Prussian war in 1871.<sup>5</sup> It was inscribed “Rigaud pour M. le duc d’Antin” and was evidently the picture inventoried by Bailly in 1710.<sup>6</sup> It is possible, therefore, that this is the Getty painting, which, because of its provenance from Frohsdorf, has been said to come from the Tuileries whence it would supposedly have been removed by Charles X (or someone else) and later presented to the Duc de Chambord (the exiled Henry V). There is no inscription now visible on the Getty canvas, but this is not surprising since it is quite clearly cut on all four sides.<sup>7</sup> But the fact that the picture in the Tuileries remained there until 1871 contradicts the story that it was removed in 1830 when Charles X and the young Duc de Chambord went into exile. It is possible, of course, that the latter acquired it some time after 1871, but there is as yet no proof of this and the exact circumstances of its origins will have to await the results of further research.

At Chantilly there is a small version of the composition which may have served as a *modello* for all of the larger paintings.<sup>8</sup>

*Notes:*

1. See Maumené and d’Harcourt, *Iconographie des Rois de France, Seconde Partie*, 1931 (*Archives de l’art Français*, n.s., XVI), pp. 91-97. There are numerous documents detailing the early history of this painting.
2. Cat. Brière no. 781; 276 x 196 cm. (108¾ x 77¼ inches); signed and dated: Peint par Hyacinthe Rigaud —1701.
3. Cat. Soulié, no. 2041 (Salon de Diane); 265 x 185 cm. (104¼ x 72⅞ inches); unsigned.
4. For a partial list of the replicas, see Maumené and d’Harcourt, *Iconographie*, p. 97.
5. This information has been kindly passed on to us by Sylvie Béguin of the Louvre in a letter of October 12, 1971. I do not know her sources, which she describes as “nos inventaires.”
6. F. Engerand, *Inventaire des tableaux du Roi* (compiled in 1700 and 1710 by Nicolas Bailly), 1899, p. 561.
7. This is borne out by the condition of the edges, all of which are irregular and show evidence of cutting. (The canvas has since been relined, probably at about the time of the 1938 sale.) The Louvre version includes more of the composition; the overall difference in the width is about 35.5 cm. (14 inches). However, the Getty picture is evidently about 12.5 cm. (5 inches) higher than the Louvre version.
8. See A. Chatelet, *Chantilly, Musée Condé: Peintures de l’école française*, 1970, no. 137.

**FRANCOIS BOUCHER**

Born in Paris in 1703. He studied under François Le Moine but went to Italy in 1727, returning to Paris in 1731. He was the most successful and prolific French artist of the time. He died in 1770.

**130. PASTORAL SCENE (La Fontaine d’amour)**

Oil on canvas, 294.5 x 337.7 cm. (116 x 133 inches); signed (on the log, lower center): F Boucher 1748

*Provenance:* Private collection, Paris, 1850’s<sup>1</sup>; Sir Culling Eardley, London, until 1860 (sold Christie’s, June 30, 1860, nos. 24-25); to Ward; Charles Wertheimer, Paris, 1908<sup>2</sup>; Lord Tweedmouth, Brook House, London; Lord Michelham, Arlington St., London, until 1926 (sold London, Nov. 24, 1926, no. 287); to Jeff Cohen; Anna Thomson Dodge, Detroit, until 1971 (sold Christie’s, June 25, 1971, no. 4); bought at the sale by French & Co., representing the Museum, 1971 (acc. no. A71.P-37).

Condition is generally good excepting numerous small retouchings in the sky and a large number of vertical lines (scratches?), many of which run the full height of the painting. Although their cause is not yet understood, they evidently are not the result of folding the canvas.

This large canvas and its companion (see the following number) are dated 1748, but nothing certain is known about their origin. They are traditionally said to have been done for Madame Pompadour or Louis XV,<sup>3</sup> but there is no proof of this. Both compositions were later woven as part of the series of six tapestries called “Les beaux pastorales” or “Les nobles pastorales,” done at Beauvais beginning in 1755.<sup>4</sup> Some details have been changed, but the paintings have obviously served as the models for the tapestries, which are in reverse of the paintings.<sup>5</sup>

It has not, however, been previously noted that both of the tapestries extend the compositions further to one side than do the paintings. This would seem perhaps of no great significance since the paintings appear to be self-contained and do not give the feeling of having been cut. But on the left side of *La Pipée aux Oiseaux* there is a young man holding a rope, a detail that is explained only by the tapestry in which one sees that the rope belongs to a net. It is therefore highly possible that the painting and its pendant have been cut on the left and that there were originally half again as large as they are now.

The building in the background is often said to be the mill at Charenton-le-Pont on the Marne and occurs in other paintings by Boucher.

*Notes:*

1. In the Eardley sale of 1860 it is stated that the two paintings are "recently received from Paris." It is possible that they are to be identified with the two large Pastorales sold with the collection of the Duc de Stacpoole in Paris on March 1-3, 1852. I have not seen this catalogue.
2. See H. Macfall, *Boucher*, 1908, pp. 90-91.
3. The earliest mention of such a royal provenance is in the Eardley sale catalogue of 1860 which states they were done for Louis XV.
4. According to Jules Badin, *La Manufacture de Tapisseries de Beauvais*, 1909, p. 62. *La Fontaine d'amour* is illustrated in H. Göbel, *Die Wandteppiche . . .*, pt. 2, vol. 2, 1928, pl. 238. *La Pipée aux oiseaux* is illustrated in Badin, *idem*, pl. opp. p. 72.
5. The paintings are briefly discussed by Nolhac, *François Boucher, Premier Peintre du Roy*, 1925, pp. 63-65.

## FRANCOIS BOUCHER

For biography, see preceding number.

### 131. GROUP OF MEN AND WOMEN WITH BIRD CAGES (*La Pipée aux oiseaux*)

Oil on canvas, 294.5 x 337.7 cm. (116 x 133 inches); signed (lower right): F. Boucher 1748

*Provenance:* Same as preceding number (acc. no. A71.P-38).

Condition is good, but a large rectangular section, which includes most of the trees, has been found to be a later insert. This section covers an area from the top of the canvas to just above the head of the young man on the left and from the left of his hat to just left of the large vase on the pedestal. The reason for this insert is not yet understood. It is possible, but unlikely, that the piece was cut out for a window, or perhaps there was damage that had to be repaired. In any case, the replaced section appears to be old, perhaps within fifty years of the original; but it is not quite so skillful in execution as the remainder and cannot be attributed to Boucher's own hand.

The subject would appear to have a moralizing theme. The young men and women are playing with birds and small cages. In the background is the Temple of Vesta.

Two drawings exist for the woman seated in the center with the cage: one was in the George Blumenthal collection and the other in the Stefan Higgons collection.<sup>1</sup>

For further discussion, see the preceding number.

*Notes:*

1. See Ananoff, *L'oeuvre dessinée de François Boucher*, I, 1966, nos. 182-183.

## FRANCOIS BOUCHER

For biography, see preceding number.

### 132. TWO SHEPHERDESSES

Oil on canvas, 125.5 x 89 cm. (49½ x 35 inches), shaped.

*Provenance:* Supposed to have come from the Hôtel de Mme. de Pompadour, Rue Saint Louis, Versailles, from where they are said to have been acquired by the dealer De Motte, Paris, and then sold to a private collection in Paris<sup>1</sup>; Newhouse Galleries, New York, until 1971; purchased from Newhouse by the Museum in 1971 (acc. no. A71.P-23).

In very good condition.

This fitted canvas and its companion (the following number) are done in rose grisaille (*carmaieu rose*) technique and were undoubtedly parts of an ensemble done for an interior decoration. The provenance given above has not yet been substantiated; but the high quality of the two pieces would suggest a commission of an important nature, and research should eventually determine if they came from the Hôtel at Versailles or some other place.

The composition of the two shepherdesses is not known in other versions, but that of *Le Billet-Doux*, its companion, was often repeated and seems to have been very popular. A smaller but more elaborate version in color and dated 1750 which is in the Washington National Gallery is probably the prototype for the series.<sup>2</sup> A poorer school repetition dated 1754 is in the London National Gallery,<sup>3</sup> and there are at least four others.<sup>4</sup> So a date in the early 1750's may also be appropriate for the Getty paintings.

*Notes:*

1. According to Newhouse Galleries.
2. No. 1555, from the Timken collection, 1959. Canvas, 81 x 74 cm. (32 x 29⅛ inches).
3. No. 4080, 95 x 127 cm. (37½ x 50 inches).

4. Notably one of a series in the Robinson collection (dated 1757). Davies in *French School* (National Gallery Catalogues), 1957, p. 18, lists three more.

## FRANCOIS BOUCHER

For biography, see preceding number.

### 133. THE LETTER (*Le Billet-Doux*)

Oil on canvas, 125.5 x 89 cm. (49½ x 35 inches), shaped.

*Provenance:* Same as for preceding number (A71.P-24).

For discussion, see preceding number.

## LOUIS MOREAU THE ELDER

Born in Paris in 1740. He was a student of Pierre Demachy (1723-1807), an artist who painted views of Paris and whose style Moreau followed very closely. He first exhibited in 1761 and was represented in various Salons in later years; his principal patron was the Comte d'Artois. Moreau seems hardly to have left Paris; his subjects are almost always taken from that city. His style resembles that of Hubert Robert, his most famous contemporary. He died in Paris in 1806.

### 134. VIEW OF PLACE LOUIS XV

Oil on canvas, 50 x 75 cm. (19⅞ x 29½ inches).

*Provenance:* Pardo Gallery, Paris, until 1957<sup>1</sup>; purchased from the Pardo Gallery, 1957 (acc. no. A57.P-3).

In good condition.

Purchased as a work of Moreau the Elder and published in 1957 by Wescher, who noted that the scene must date after the year 1770 (when the Garde-Meuble de la Couronne and its companion Hôtel on either side of the Rue Royale were completed) and before 1792 (when the statue of Louis XV was pulled down).<sup>2</sup> This span can be narrowed to 1770-1787 since the Pont de la Concorde was begun in that year.

The attribution to Moreau is not certain but appears to be the most probable yet suggested. Pierre Rosenberg has questioned it (verbally, 1968) and proposed instead Raguenet. This latter seems highly improbable, however. The style resembles, besides Moreau, also Demachy and A. J. Noel.

## Notes:

1. At the time of purchase, it was claimed to have once been in the Rodolphe Kann collection, which was repeated by Wescher (*Bulletin of the J. Paul Getty Museum*, I, no. 1, 1957, p. 29, note 1) and also in J. Paul Getty, *The Joys of Collecting*, 1965, pp. 126-127. However, there is no proof of this assertion, and the picture does not appear in the Rodolphe Kann catalogue of 1907. Moreover, in another letter from the previous owner, the painting (supposedly signed, which it is not) is said to have come from the Edouard Kahn (*i.e.* Kann) collection, showing that there was already confusion on this point. In fact, nothing is certain about its provenance before 1957.
2. P. Wescher, "The Place Louis XV by Louis Moreau the Elder," *Bulletin of the J. Paul Getty Museum*, I, no. 1, 1957, pp. 26-29.

## JEAN BAPTISTE RAGUENET

Very little is known about this eighteenth-century artist who did primarily views of Paris. A number of his works are in the Musée Carnavalet.

### 135. VIEW OF PARIS WITH THE ILE DE LA CITÉ

Oil on canvas, 44.5 x 82 cm. (17½ x 32¼ inches); signed (on boat, bottom center): Raguenet 1763

*Provenance:* Henry Fox, Lord Holland; given to Horace Walpole, Strawberry Hill, 1784<sup>1</sup>; by inheritance to the Earl of Waldegrave, Strawberry Hill, until 1842 (sold May 6, 1842, no. 22); to John Smith, London, 1842<sup>2</sup>; Brigadier H. M. G. Bond collection, until 1971 (sold Sotheby's, March 24, 1971, no. 16); bought by Jenkins for the Museum at this sale, 1971 (acc. no. A71.P-25).

Apparently in good condition, but it is uncleaned and has not undergone an examination.

In the foreground is the Seine, in the center distance the Ile de la Cité with the towers of the Conciergerie on its left side; to the right, on the south bank, is the Institut de France.

This is a companion piece to the following painting with a view from the Pont Neuf.

It has not been possible to subject the painting to a careful comparison with Raguenet's other works, few of which are published; but since there are not many dates that one can connect with his career, the Getty paintings, which are dated 1763, assume additional importance. It is also interesting to note that they were recorded in England within twenty years of their having been completed and that they were probably done for an English patron, Lord Holland.

*Notes:*

1. They are probably the paintings listed in *A Description of the Villa of Mr. Horace Walpole . . . at Strawberry-Hill near Twickenham, Middlesex . . .*, 1784, p. 20: "Two views of Paris, by Raguenet; given by Henry Fox lord Holland."
2. On the reverse is a nineteenth-century label signed by C. G. Wally (?) which says it was bought at the Strawberry Hill sale May, 1842.

## JEAN BAPTISTE RAGUENET

For biography, see preceding number.

### 136. VIEW OF PARIS FROM THE PONT NEUF

Oil on canvas, 44.5 x 82 cm. (17½ x 32¼ inches); signed (lower right): Raguenet 1763

*Provenance:* Same as preceding number (acc. no. A71.P-26).

Condition same as preceding number.

The statue of Henry IV is in the center, the Palais du Louvre beyond on the right bank, and the dome of the Hôtel des Invalides in the left distance.

A pendant to the preceding number. For an earlier view from the same vantage point, see the painting by H. Mommers.

For a discussion, see the preceding number.

## FRENCH SCHOOL, ca. 1800

### 137. HOLY FAMILY

Oil on canvas, 96.5 x 66 cm. (38 x 26 inches).

*Provenance:* Mr. George Poole, New York, until 1966; to French & Co., New York, until 1971; bought by the Museum from French & Co., 1971 (acc. no. A71.P-32).

In excellent condition.

Previously attributed to the school of Jacques-Louis David. The actual author of the canvas is as yet undetermined but, if French, he was presumably active during the Napoleonic period in a strongly neo-classic vein. He may also, however, have been an Italian.

A recent attribution to the artist Jean-Pierre Franque (1774-1860) has been made by George Levitine.<sup>1</sup>

*Notes:*

1. Verbally, 1972.

# English

## THOMAS BEACH

Born in Abbey Milton, Dorset, in 1738. He was a student of Reynolds in London ca. 1760/62 but settled eventually in Bath where he was active from 1769 until the turn of the century. He exhibited in London in the mid-1770's and from 1785 until 1797 at the Royal Academy; most of his work was portraiture done for private patrons in western England. Works by him are known through 1800; he died in Dorchester in 1806. His style is based primarily on that of Reynolds, and he is considered his best follower.

### 138. PORTRAIT OF ELIZABETH, LADY CRAVEN

Oil on canvas, 237 x 145.5 cm. (93¼ x 57¼ inches).

*Provenance:* Painted 1767/1776 (see below) for William, 6th Baron Craven, at Combe Abbey (near Coventry); passed through inheritance to Cornelia, Countess of Craven, and sold 1968 by order of the trustee of the estate (Sotheby's, Nov. 27, 1968, no. 3); bought by the Museum at the Craven sale, 1968 (acc. no. A68.P-5).

In good condition.

Elizabeth, daughter of the 4th Earl of Berkeley, was born in 1750 and married William, 6th Baron Craven in 1767. They separated in 1780, and after Lord Craven's death in 1791 she married Christian Frederick, Margrave of Anspach. She died in 1828.

This portrait of Lady Craven and its pendant representing the 6th Baron Craven<sup>1</sup> (also by Beach) had remained at Combe Abbey, the home of Baron Craven, since the time of their commission. The exact date of the commission is not known but may be placed between the time of their marriage (1767) and the occasion of the exhibition of the portrait at the Society of Artists in London in 1776.<sup>2</sup>

The attribution to Beach is traditional but dates from 1776.

*Notes:*

1. Sold at the same auction, Sotheby's, Nov. 27, 1968, no. 4.
2. See E. S. Beach, *Thomas Beach*, 1934, pp. 13, 57 and 78. It was exhibited as no. 4, "A Lady with a Harp," full length.

## THOMAS GAINSBOROUGH

Born in 1727 at Sudbury, Suffolk. He went to London in 1740 to study and remained there until 1748; his earliest known painting dates from this same year. He returned then to Sudbury and two years later settled at Ipswich, though he evidently often traveled about, doing portraits of the local gentry. He also did a few landscapes. In 1759 he moved to Bath where he remained until 1774. By this time he was well known as a portrait painter and in 1769 exhibited in the first show of the London Royal Academy, of which he was one of the founding members. In 1774 he moved to London where he received royal commissions and extensive recognition; he died there in 1788.

### 139. PORTRAIT OF JAMES CHRISTIE

Oil on canvas, 126 x 102 cm. (49 $\frac{5}{8}$  x 40 $\frac{1}{8}$  inches).

*Provenance:* James Christie collection, London, 1778 and until 1803; by inheritance in the Christie family to James Archibald Christie, his great-grandson, who sold it in 1927 (sale Christie's, May 20, 1927, no. 29); jointly to Agnew (dealer) and Knoedler (dealer), London, 1927 and until 1931<sup>1</sup>; Colnaghi (dealer), London, 1936<sup>2</sup> and until 1938; purchased by Mr. Getty from Colnaghi, 1938, and given to the Museum, 1970 (acc. no. A70.P-16).

In good condition.

James Christie, who was born at Perth in 1730 and died in London in 1803, was the founder of the auction house of Christie, Manson & Woods. He was a good friend of the artist, and a number of anecdotes concerning the two men and their circle have been preserved.<sup>3</sup> The portrait was done in 1778 and exhibited at the Royal Academy in the same year.<sup>4</sup> Thereafter it hung in the sale rooms of the firm until it was removed in 1846.<sup>5</sup> Later it was shown in various exhibitions but was normally kept in the private residence until its sale in 1927.

The sitter is shown at just over half-length, leaning on a painting of a landscape clearly intended to be one by Gainsborough.

*General Reference:* Waterhouse, *Gainsborough*, 1958, no. 147.

#### Notes:

1. Lent to the Gainsborough exhibition of 1931 at the Cincinnati Art Museum (no. 2) by Knoedler and Agnew.
2. Lent to the *Tentoonstelling Oude Kunst uit het bezit van den Internationalen Handel*, Rijksmuseum, Amsterdam, 1936, no. 51, by Colnaghi.

3. For an extensive discussion of Christie, see Denys Sutton, "The King of Epithets: a study of James Christie," *Apollo*, November 1966, p. 364ff.
4. No. 117.
5. W. Roberts, *Memorials of Christie's*, I, 1897, p. 11.

## THOMAS GAINSBOROUGH

For biography see preceding number.

### 140. PORTRAIT OF ANNE, COUNTESS OF CHESTERFIELD

Oil on canvas, 219.7 x 156 cm. (86 $\frac{1}{2}$  x 61 $\frac{1}{2}$  inches).

*Provenance:* Countess of Chesterfield, 1778 and until 1798; by inheritance to the Countess of Carnarvon (Lady Evelyn Stanhope, daughter of the 6th Earl of Chesterfield), 1871; Earl of Carnarvon, Highclere Castle, Newbury, until 1925 (sold Christie's, May 22, 1925, no. 108); to Sir John Leigh, 1925, and until 1959 (sold Sotheby's, Nov. 18, 1959, no. 38); to Agnew (dealer), from whom Mr. Getty purchased it, 1959; donated to the Museum, 1971 (acc. no. A71.P-8).

In good condition. The varnish is somewhat discolored.

The subject is Anne Thistlewayte, daughter of the Reverend Robert Thistlewayte of Norman Court and Southwick Park, Hampshire. She married Philip Stanhope, 5th Earl of Chesterfield, in 1777 and died in 1798.

This portrait was exhibited at the Royal Academy in 1778<sup>1</sup> and was presumably painted in that same year, or perhaps the year before. Its companion piece, a portrait of Philip, 5th Earl of Chesterfield, was done at the same time and accompanied the Getty painting until their separation in 1959.<sup>2</sup> The commission was no doubt connected with the sitters' marriage in 1777.

Two busts also exist which were done from the same sitting as the Getty portrait. One was in the Borthwick-Norton collection, Southwick Park, and belonged to the family (Thistlewayte) of the Countess.<sup>3</sup> The other was in the Shirley collection in Loch Fea, Ireland.<sup>4</sup> It still has its pendant, the Earl's portrait.

The Getty portrait is a remarkably loose and free example of Gainsborough's full-length portraiture.

*General Reference:* Waterhouse, *Gainsborough*, 1958, no. 141.

*Notes:*

1. No. 113.
2. Waterhouse no. 139, Leigh sale, 1959, no. 39.
3. Waterhouse no. 142, 76 x 63.5 cm. (30 x 25 inches).
4. Waterhouse no. 143, 76 x 63.5 cm. (30 x 25 inches).

## THOMAS GAINSBOROUGH

For biography, see preceding number.

### 141. PORTRAIT OF WILLIAM ANNE HOLLIS, 4TH EARL OF ESSEX, PRESENTING A CUP TO THOMAS CLUTTERBUCK OF WATFORD

Oil on canvas, 148.5 x 174 cm. (58½ x 68½ inches).

*Provenance:* Painted for Thomas Clutterbuck, ca. 1784/85; by family descent until 1971<sup>1</sup>; to Agnew's (dealer), London, 1971; bought by the Getty Museum from Agnew's, 1972 (acc. no. A72.P-2).

In excellent condition.

There are various letters still extant that record details of the commission responsible for this painting. In a letter of 1772, the Earl of Essex wrote to Thomas Clutterbuck telling him of his intention to give him a cup as a token of his esteem and gratitude.<sup>2</sup> So far as is known, the gift was made at that time, for the cup is still in the family's possession. But it was evidently not until twelve years later that Essex decided to make some record of the gift by having Gainsborough paint the scene. In March of 1784 Gainsborough wrote to Essex and said that he would not be able to begin the picture for Mr. Clutterbuck before May.<sup>3</sup> It is not known precisely when the picture was completed, but it must have been done soon after.

Thomas Clutterbuck was from a prominent Hertfordshire family and was Sheriff of the County of Hertford in 1781.

*Notes:*

1. According to Agnew's. In fact, the picture is recorded in a sale at Christie's on May 29, 1880, no. 46, as having been bought by "Sedgwick;" this may well indicate that the portrait was not in the family's possession for the entire period.
2. Original letter in museum files, acquired with the painting.
3. Original letter in museum files, acquired with the painting.

## GEORGE ROMNEY

Born at Dalton-in-Furness, Lancashire, in 1734, the son of a cabinet maker. He studied briefly (1755-1757) under Christopher Steele, an itinerant portrait painter, after which time he settled in Kendal. In 1763 he moved to London, where he began to acquire considerable notoriety. Ten years later (1773-1775) he went on a visit to Italy where he studied the Italian masters, and on his return he set up shop again in London as one of the three most productive and influential portrait painters (with Gainsborough and Reynolds) of his time. Though he did attempt a few narrative scenes, the large bulk of his work consists of portraits done in London. In 1798 he returned to Kendal where he died in 1802.

### 142. PORTRAIT OF ANNE, DUCHESS OF CUMBERLAND

Oil on canvas, 136 x 115 cm. (53½ x 45¼ inches).

*Provenance:* Painted in 1788/89 (see below). It probably passed to the sitter's second cousin, Miss Sarah Lawley,<sup>1</sup> from whom it was acquired by her brother, Lord Wenlock (or perhaps her nephew the 2nd Lord Wenlock)<sup>1</sup> in whose possession it is recorded at Escrick Park in 1867<sup>2</sup> and where it probably remained until shortly before 1911<sup>3</sup>; Sulley & Co., London, until 1911<sup>3</sup>; M. Knoedler & Co., London, August-October, 1911<sup>4</sup>; Elbert H. Gary collection, New York, 1911 and until 1928 (sold at American Art Assoc., New York, April 20, 1928, no. 36); to Henry Walters collection, Baltimore, 1928 and until 1941 (sold at sale of Mrs. Henry Walters collection, Parke-Bernet, New York, April 30, 1941, no. 986); purchased by Mr. Getty at the Walters sale, 1941, and given to the Museum in 1967 (acc. no. A67.P-3).

The surface appears to have suffered from overcleaning, and the glazes, especially in the flesh areas, are evidently lacking.

Romney's diaries record sittings for a portrait of the Duchess of Cumberland in the years 1788/89; the painting is further described as being at Pall Mall, and as a "half-length" painting such as the Getty portrait.<sup>5</sup> Its identification with the Getty painting is traditional and perhaps not above question, but the provenance, paralleling as it does the portrait of the same sitter by Gainsborough,<sup>6</sup> makes it highly probable. There is no reason to seriously doubt it. However, her resemblance to Gainsborough's portraits is not so close that it can be used as proof.<sup>7</sup>

The sitter, born Anne Luttrell, married

Christopher Horton of Catton Hall, Derbyshire, in 1765. Mr. Horton died in 1769, and in 1771 Mrs. Horton married Henry Frederick, 4th Duke of Cumberland, the brother of George III. She died in 1803.

The attribution to Romney is generally accepted.

*Notes:*

1. This is surmised in the same manner that Gainsborough's portrait of the Duchess (now Huntington collection, San Marino) is presumed to have passed from her to Lord Wenlock. See C. H. Collins Baker, *Catalogue of British Paintings in the Henry E. Huntington Library and Art Gallery*, 1936, pp. 45-46. It is based upon two letters from the 4th Lord Wenlock in 1930 to the Huntington Gallery giving these details.
2. In John Murray, *Handbook for Travellers in Yorkshire*, 1867, pp. 72-73.
3. The Gainsborough portrait of the Duchess at Escrick Park is known to have been sold in 1909, so the Romney may have gone about the same time. Sulley & Co. had it by 1911 (see note 4).
4. Information supplied by Mr. Frank Simpson of Knoedler's. Sulley & Co. gave the provenance as being from the collection of Lord Wenlock.
5. See H. Ward & Roberts, *Romney*, II, 1904, p. 37, with a list of the sittings in Romney's records and the relevant details.
6. See note 1.
7. Portraits of Anne, Duchess of Cumberland, by Gainsborough are in Dublin, Buckingham Palace, Windsor Castle, as well as in the Huntington collection, San Marino.

## Modern

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### JEAN BAPTISTE CAMILLE COROT

Born in Paris in 1796 and educated at Rouen. He first devoted himself to painting in 1822, studying under academic masters. He traveled three times to Italy, staying as much as three years at a time, and many of his earliest pictures are Italian landscapes. Exhibiting often in the French Salon, he came to be one of the most influential artists of the time. He died in 1875. He did religious and classical subjects, but the larger part of his *oeuvre* consists of landscapes, which in his later years are usually of an idyllic nature.

### 143. EVENING LANDSCAPE WITH THREE FIGURES

Oil on canvas, 26.5 x 39.5 cm. (10½ x 15½ inches); signed (lower left); COROT

*Provenance:* Galerie Georges Petit, Paris, 1925<sup>1</sup>; private collection, until 1959 (sold Galerie Charpentier, Paris, Mar. 20, 1959, supp. no. A); to Estorick for Mr. Getty, 1959, and given to the Museum, 1971 (acc. no. A71.P-5).

In good condition.

In Corot's mature style and characteristic of the numerous small landscapes produced by him in endless variation. Dated 1870/72 by Schoeller and Dieterle.<sup>2</sup>

*Notes:*

1. According to Schoeller and Dieterle, *Corot, deuxième Supplément à "l'oeuvre de Corot" par Robaut e Moreau Nelaton*, 1956, no. 51.
2. *Idem.*

### ADOLPHE WILLIAM BOUGUEREAU

Born at La Rochelle in 1825. He studied from 1843 to 1850 at the École des Beaux-Arts. The Grand Prix de Rome was awarded to him in 1850, and he stayed in Rome until 1855. He exhibited regularly at the Paris Salon, becoming one of the most prominent artists of his time and very popular with the public. He also came to epitomize academic painting and as a result has been ignored in recent decades. He died in 1905.

### 144. YOUNG GIRL DEFENDING HERSELF AGAINST EROS

Oil on canvas, 79.5 x 55 cm. (31¼ x 21⅝ inches); signed (left center, on the block): W. BOVGVEREAV

*Provenance:* Henry Walters collection, Baltimore, until 1941 (sold Parke-Bernet, May 1, 1941, no. 1211); to Duveen from whom it was bought by Mr. Getty, 1941, and given to the Museum, 1970 (acc. no. A70.P-3).

In good condition. A small hole among the leaves has been repaired.

This painting was exhibited by the artist in the Salon of 1880 and engraved by Leenhoff.<sup>1</sup> It is a good example of the academic style of Bouguereau, and employs a characteristic mixture of realism, mythology, and romanticism.

*General Reference:* Ch. Vendryes, *Catalogue Illustré des Oeuvres de W. Bouguereau*, 1885, p. 61.

*Notes:*

1. Reproduced in Vendryes, *idem.*

## PAUL GAUGUIN

Born in Paris in 1848. When he was three his family went to Peru, but in 1855 they returned to Orleans. As a youth he was a sailor, but he had begun to paint by 1871 and exhibited in the Salon in 1876. He then became a friend of Pissarro and joined the impressionists. In 1883 he gave up all other employment but painting and soon grew poor. As a result, he moved to Copenhagen (his wife's birthplace) the following year. He left his wife in 1885 and returned to France, living in Brittany where he stayed at various times in his life. After abandoning the impressionist style, he collaborated briefly with Van Gogh and developed a manner based more upon symbols. In 1891 he moved to Tahiti where, except for a return to France between 1893 and 1895, he remained until his death in 1903.

### 145. LANDSCAPE NEAR ROUEN

Oil on canvas, 57 x 87 cm. (22½ x 34¼ inches); signed (lower right): à mon ami William Lund—Paul Gauguin Rouen 84

*Provenance:* William Lund collection, Copenhagen, to whom it was dedicated in 1884; Fr. Sander collection before 1941<sup>1</sup> and after 1948<sup>2</sup>; private collection until 1959 (sold Sotheby's, May 6, 1959, no. 129); to Estorick for Mr. Getty, 1959, and given to the Museum, 1971 (acc. no. A71.P-6).

In good condition.

In January of 1884 Gauguin moved with his family to Rouen. In June his family went to Denmark, his wife's native country, where in December they were joined by Gauguin himself. The artist had recently quit working in order to devote himself to painting, and he had run out of money. William Lund, a lawyer, was a relative of Gauguin's wife, and the inscription indicates that Gauguin gave or sold this picture to him. The painting must have been done in Rouen, but he may well have taken it with him to Copenhagen to present to Lund.<sup>3</sup>

This is one of Gauguin's earliest works, still very "impressionistic" in spirit and indebted to Pissarro. It precedes by two years his final break with this tradition.

*General References:* G. Wildenstein, *Gauguin*, I, 1964, p. 46, no. 118.

### Notes:

1. Lent by Fr. Sander to the exhibition, *Mit Bedste Kunstwaerk*, Copenhagen, 1941, no. 56.
2. Lent to the exhibition *Paul Gauguin* at the Ny Carlsberg Glyptotek, Copenhagen, 1948, no. 24.
3. See *La Peinture Française, Collections Americaines*, Bordeaux, 1966, no. 62. Gauguin also did Lund's portrait in pastel in 1882 (Wildenstein, *Gauguin*, no. 69, Spreiregan collection).

## JOHN WILLIAM GODWARD

English school, born in 1861. He exhibited at the Royal Academy from 1887 onwards and was a leading exponent of the "marble school" of painting that did neo-classic genre subjects in the tradition of Alma-Tadema. He also did oriental scenes. He died in 1922.

### 146. AN AUBURN BEAUTY

Oil on canvas, 34.3 x 30 cm. (13½ x 11¾ inches); signed (upper right): J. W. GODWARD. 95.

*Provenance:* Williams & Son (dealers), London, until 1938; bought by Mr. Getty, 1938, and given to the Museum, 1970 (acc. no. A70.P-8).

In good condition.

Profile bust of a young girl with long reddish hair. One of a group of pictures by Godward purchased by Mr. Getty from various sources in 1938.

## CLAUDE MONET

Born in Paris in 1840. His family lived from 1845 until 1859 in Le Havre where the young artist first met Boudin. Afterwards he moved back to Paris where his activity in artistic circles was interrupted by two years in the army; but on his return in 1862 he met Renoir, Sisley and Bazille with whom he formed an association. By 1866 he had begun to exhibit, influenced by Courbet and Manet, but he traveled often and remained for extended periods in various coastal towns, sometimes working with Renoir. He went to London in 1870, returning to Paris the next year, and by the late 1870's he had developed his familiar "impressionism." In 1883 he settled finally in Giverny but continued to travel throughout Europe and, as before, to the southern and western

coasts. In his later life he often did series of works depicting the same subject in diverse atmospheric conditions. He was an important influence on the entire impressionist movement; he died in Giverny in 1926.

#### 147. THE CLIFFS OF POURVILLE IN THE MORNING

Oil on canvas, 64 x 99 cm. (25¼ x 39 inches); signed (lower left): Claude Monet '97

*Provenance:* Bernheim-Jeune (dealer), Paris, until Jan. 17, 1899; to Durand-Ruel (dealer), Paris, 1899, until after 1914<sup>1</sup>; Monfort collection<sup>2</sup>; Galerie Charpentier (M. Rheims), Paris, 1956 (sale Mar. 12, 1956, no. 68); purchased at the Galerie Charpentier sale, 1956 (acc. no. A56.P-4).

In good condition.

Monet visited Pourville at various times and painted the cliffs there from a number of different vantage points. His last known views at this site are dated 1897, and from his correspondence it is known that he worked there in the spring of that year, from January until March. In June of the following year he exhibited a group of views of cliffs, among them several from Pourville; the present painting was in that exhibition.<sup>3</sup> Two works in the catalogue (nos. 19 and 20) carry the title *Les Falaises de Pourville, le matin*, which corresponds to that of the Getty painting, but it is uncertain which it was.

Another of the same type in the Montreal Museum carries the same date, and it must be the companion from the 1898 exhibition. It has precisely the same dimensions as the Getty version.<sup>4</sup>

Other renderings of the subject were meant to show the same view at different times of the day, or with agitated sea or other atmospheric changes. The majority of these date from 1882, but some are from 1896 and a few are from 1897.<sup>5</sup>

#### Notes:

1. Exhibited in Weimar (*Monet, Manet, Renoir et Cézanne*), Mar. 1904, no. 13; and in Paris (*Monet*) at Durand-Ruel in Mar. 1914, no. 32.
2. According to documents received from the Galerie Charpentier at the time of the picture's purchase. No details such as the date or location of the Monfort collection were supplied.
3. *Exposition Claude Monet*, Galeries Georges Petit, Paris, June 1898.

4. No. 126; 65.7 x 101.5 cm. (25⅞ x 39 9/16 inches); signed: Claude Monet '97; reproduced in *Masterpieces from Montreal*, 1965, no. 64.

5. Others dated 1897 include one in a Sotheby's sale catalogue, Jul. 4, 1962, no. 66; and another in the Tokyo National Museum. Two dated 1896 are in The Metropolitan Museum, and another was in the Christie's sale for July 9, 1965. I am much indebted to Daniel Wildenstein for his help in locating other versions, as well as on various other questions in connection with this painting.

#### PIERRE AUGUSTE RENOIR

Born in 1841 in Limoges, but his family moved to Paris soon after. As a boy he worked as a painter of porcelain but by 1857 had begun doing oils. He entered the *École des Beaux-Arts* in 1862 and soon became associated with Monet, Sisley and Bazille. Eventually he was much influenced by Courbet and Manet. His work was exhibited in the Salon of 1868, and after a short time in the army in 1870, he embarked on a period of great production. From 1874 to 1876 he exhibited his works with other painters of the impressionist movement and, after a few years of traveling about (primarily in Italy), did so again in 1882. After this time he moved around frequently, visiting London and the Netherlands in 1895. Beginning in 1897, the town of Essoyes was his habitual summer residence. He died in Cagnes-sur-Mer in 1919.

#### 148. THE VILLAGE OF ESSOYES

Oil on canvas, 25 x 31.8 cm. (9⅞ x 12½ inches); signed (lower right): Renoir

*Provenance:* Pagesy collection, France<sup>1</sup>; Galerie Charpentier (Maurice Rheims), Paris, 1956 (sold Mar. 12, 1956, no. 76); purchased by the Museum at the Charpentier sale in 1956 (acc. no. A56.P-3).

In good condition.

Traditionally identified as representing the town of Essoyes in the Aube on the Ource river where Renoir often spent his summers.

The first known evidence of the painting is in Vollard's book of 1918,<sup>2</sup> but no information is given about its owner or origins. Since Renoir is known to have begun frequenting Essoyes in 1897, the picture dates from between this year and the date of Vollard's book, probably closer to the former than

to the latter. In fact, it corresponds well to works done in the first years of the century.

*Notes:*

1. According to documents supplied by the Galerie Charpentier at the time of the painting's purchase in 1956.
2. A. Vollard, *Tableaux, Pastels, et Dessins de Pierre-Auguste Renoir*, II, 1918, pl. p. 110. Neither title nor location is indicated.

## HILAIRE GERMAIN EDGAR DEGAS

Born in 1834 in Paris, the son of a banker. In 1854 he entered the studio of Louis Lamothe who worked in the tradition of Ingres, and his early style shows Ingres' influence. Between 1854 and 1859 he traveled extensively in Italy, and after his return to Paris he met Manet in 1862. By 1865 he had decisively changed his style and was painting everyday subjects in a manner that aligned him to some extent with the impressionists of Manet's circle. From 1870 until 1871 he was in the army (during the Franco-Prussian War), after which time he went briefly to New Orleans. He returned in 1873 and flourished in Paris for some time, but his eyesight gradually failed; in 1893 he ceased to exhibit and by 1908 had virtually quit working. He died in 1917.

### 149. THREE DANCERS IN PINK

Oil on canvas, 98 x 53 cm. (38 $\frac{5}{8}$  x 20 $\frac{7}{8}$  inches).

*Provenance:* In the atelier of Degas at the time of his death in 1917 (sold in the first Degas sale, Paris, Galeries Georges Petit, May 6-18, 1918, no. 60); Alex Reid & Lefevre (dealers), London, 1927<sup>1</sup>; Durand-Ruel (dealer), Paris, 1929<sup>2</sup>; Danthon collection, Paris <sup>3</sup>; Ed. Riché collection, Neuilly sur Seine<sup>3</sup>; Cholet collection<sup>4</sup>; Galerie Charpentier (M. Rheims), Paris, 1956 (sale Mar. 12, 1956, no. 40); purchased at the Galerie Charpentier sale, 1956 (acc. no. A56.P-2).

In good condition.

The three dancers in pink are placed against a deep green background. A fourth dancer is seen in silhouette on the right.

Dated by Lemoisne as *ca.* 1886<sup>5</sup> and by Browse as *ca.* 1885/87,<sup>6</sup> a time when Degas painted a large number of such ballet dancers in both oil and pastels. Since the picture was still in the artist's possession at the time of his death, it is possible that it was not finished (as many of his late works were not).

*Notes:*

1. See J. B. Manson, *The Life and Work of E. Degas*, 1927, pl. 67.
2. Advertisement in *International Studio*, November 1929, p. 86.
3. Lemoisne (*Degas et son oeuvre*, III, 1946, no. 885) puts it in this collection *before* it belonged to Reid & Lefevre (1927). Objects from the Danthon and Riché collections were auctioned in 1933 and 1934, though our painting was not among them.
4. According to M. Rheims, 1957.
5. Lemoisne, *Degas*, no. 885.
6. L. Browse, *Degas Dancers*, 1949, p. 396.

## EDGAR DEGAS

For biography see preceding entry.

### 150. LANDSCAPE STUDY OF A SEASHORE

Oil on canvas, 49 x 59.8 cm. (19 $\frac{1}{4}$  x 23 $\frac{1}{2}$  inches).

*Provenance:* Collection of Mlle J. Fèvre, Nice, who was the niece of the artist and the owner of a large number of his works, until 1934<sup>1</sup> (sold Paris, June 12, 1934, no. 110); private collection, until 1959 (sold Galerie Charpentier, Paris, Mar. 18, 1959, no. 38); bought by Mr. Getty, 1959, and given to the Museum, 1971 (acc. no. A71.P-1).

In good condition.

The painting is not signed and may not have been finished. Nor is it a typical work since landscapes are relatively rare in Degas' *oeuvre*, and most of them are not as compositionally ambitious as this one.

It may be a very late work;<sup>2</sup> much of the color has been applied with his finger.

*Notes:*

1. Mlle. J. Fèvre, from whose collection the painting is known to have come, had a large collection of works by her uncle, many of which were acquired from the sale of the Degas atelier. The Getty painting was also supposed to have come from that source, and it has a red oval atelier stamp on the reverse; but it does not appear in the catalogue of those sales, and it is not known where Mlle. Fèvre acquired it. Nonetheless, it seems probable that she had it directly from the artist or his estate.
2. It is not included in Lemoisne, *Degas et son oeuvre*, 1946.

## PIERRE BONNARD

Born at Fontenay-aux-Roses, near Paris, 1867. Though he studied law at first, he decided on painting as a career in 1889, subsequently becoming

ing acquainted with Gauguin and developing a close relationship with Vuillard. His first one-man show was at Bernheim-Jeune in 1896, and he exhibited in Paris steadily throughout his life. He also lived occasionally in the south of France and died in Le Cannet in 1947. His style was related to that of the "impressionists" and owed much to Vuillard.

#### 151. NUDE STANDING BEFORE A SCREEN

Oil on canvas, 140 x 80 cm. (55½ x 31½ inches); signed (upper right): Bonnard

*Provenance:* Bought from the artist by Bernheim-Jeune (dealer), Paris, in 1906<sup>1</sup>; Galerie Druet, Paris, 1924<sup>2</sup>; collection "Art Moderne," Lucerne<sup>3</sup>; private collection, Paris, 1953<sup>4</sup>; E. J. Power collection, London, until 1960 (sold Sotheby's, July 6, 1960, no. 130); to Estorick, who bought it for Mr. Getty, 1960; given to the Museum, 1971 (acc. no. A71.P-10).

In good condition.

In an exhibition of Bonnard's works at the Royal Academy in 1966,<sup>5</sup> the painting was dated ca. 1909. However, it had already been exhibited in 1906, and this was also evidently its date of execution.<sup>6</sup>

#### Notes:

1. See Dauberville, *Bonnard*, II, 1968, p. 60, no. 423; it was exhibited at Bernheim-Jeune, *Bonnard*, November 1906, no. 2 (this catalogue consists merely of a checklist).
2. Exhibited at the Galerie Druet, 1924, no. 33 (*Nu*, 1906). This reference is cited by Dauberville, *idem*.
3. According to Dauberville, *idem*.
4. According to Dauberville, *idem*.
5. Royal Academy of Arts, *Pierre Bonnard*, Winter Exhibition, 1966, p. 45, no. 90.
6. See Dauberville, *idem*.

### PIERRE BONNARD

For biography, see preceding number.

#### 152. LANDSCAPE WITH BATHERS (*Le Plaisir*)

Oil on canvas, 251.5 x 464.7 cm. (8 ft. 3 in. x 15 ft. 3 in.); signed (lower right): Bonnard

*Provenance:* Misia Sert (née Godebska), Paris, 1906, until sold at an unknown date; Jos Hessel (dealer), Paris; to Marcel Kapferer, Paris; Bernheim-Jeune<sup>1</sup> (dealer), Paris; Donnadiou collection,<sup>2</sup> Nice; Jean Neger collection, Paris, before 1958<sup>3</sup> and until 1969; bought by the Museum from Jean Neger, 1969 (acc. no. A69.P-33).

In good condition. There are some losses around the edges.

This is one of a set of four paintings done in 1906 by Bonnard for the dining room of Misia Godebska (wife of his close friend Thadé Natanson), Quai Voltaire, in Paris.<sup>4</sup> Two smaller canvasses from the group are in a Paris private collection; the third, whose dimensions match those of the Getty painting, was in the collection of Walter P. Chrysler until 1970.<sup>5</sup>

The nature of the subjects depicted in the series has not yet been fully explained. They appear to be idyllic scenes with possibly some mythological content.<sup>6</sup> The same composition but in smaller format was painted again by the artist at a later date.<sup>7</sup>

#### Notes:

1. According to Dauberville, *Bonnard*, II, 1965, p. 66, no. 434.
2. According to Dauberville, *idem*. Other sources spell the name Donadeil.
3. Exhibited at Stockholm, *Fem sekler Fransk Konst, 1400-1900*, 1958, no. 165, lent by Jean Neger.
4. See Misia Sert, *Misia*, 1952, p. 155; and T. Natanson, *Le Bonnard que je propose*, 1951, p. 236.
5. Dauberville no. 435, 251.5 x 464.7 cm. (8 ft. 3 in. x 15 ft. 3 in.). It was put up for auction by Mr. Chrysler at Christie's, April 14, 1970, no. 43, but was bought back in.
6. The series has been discussed at length by L. Cousturier in *L'art décoratif*, Dec. 1912, pp. 361-376. See also R. Bacou, "Décors d'appartements au temps des Nabis," *Art de France*, IV, 1964, p. 196; and J. Rewald, *A Bonnard Masterpiece, "Pleasure"*, 1957.
7. F. Depas collection, 57 x 95 cm. (22½ x 37¾ inches), Dauberville no. 602. Since the theme and composition of the two paintings are so obviously the same, one might assume that the Depas painting is a preliminary sketch for the Getty painting. I do not know why Dauberville dates the smaller one ca. 1910.

### PABLO PICASSO

Born in 1881 at Malaga. He studied in Spain, principally Barcelona and Madrid, but moved to Paris in 1904 where he became acquainted with various French artists. He has since lived in many smaller French towns, and his work has passed through numerous different styles. He has extensively influenced twentieth-century French and American painting and has come to symbolize the anti-academic spirit of the period.

### 153. THREE WOMEN BATHING

Oil on canvas, 33 x 40.5 cm. (13 x 16 inches); signed (lower right): 24 Picasso

*Provenance:* Francis Cooke collection, until 1960 (sold Sotheby's, July 6, 1960, no. 155); to Estorick, who bought it for Mr. Getty, 1960, who in turn gave it to the Museum in 1971 (acc. no. A71.P-11).

In good condition.

In 1924 Picasso was staying at Juan-les-Pins, where the picture was done.<sup>1</sup> The subject has classical overtones and was used at various times by the artist.

*General Reference:* C. Zervos, *Pablo Picasso*, V, 1952, p. 129, no. 273.

#### Notes:

1. On the reverse of the painting, however, is a Zwemmer Gallery label which reads, "Pablo Picasso, Dinard, 1924"

### MAURICE UTRILLO

Born at Paris in 1883. He was the son of Suzanne Valadon, the painter and model for Degas, Renoir and others. An alcoholic from an early age, by 1903 he had taken up painting as a therapeutic exercise. He began exhibiting in 1909 and had his first one-man show in 1912. His earliest works are "impressionist" in the manner of Pissarro; later he did little else but views of Paris, of which he produced many hundreds. He died in 1955.

### 154. LA MAISON DE CUVIER

Oil on canvas, 64 x 50 cm. (25¼ x 19¾ inches); inscribed (above door): Maurice. Utrillo. V.

*Provenance:* Private collection until 1959 (sold Galerie Charpentier, Paris, Mar. 20, 1959, no. 225); to Mr. Getty, 1959, who gave it to the Museum, 1971 (acc. no. A71.P-3).

In good condition.

The "Maison de Cuvier" is on the Rue Cuvier near the Jardin des Plantes. Pétridès dates it ca. 1920.<sup>1</sup>

#### Notes:

1. P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, II, 1962, p. 304, no. 870.

### GUSTAVE LOISEAU

Born in Paris in 1865. He was a student of Gauguin and Emile Bernard at Pont-Aven in 1890/91. From 1893 he exhibited in Paris, but he

was active in various parts of France and seems to have traveled widely, often doing scenes with rivers. He is generally considered one of the post-impressionists. He died in 1935.

### 155. THE BANKS OF THE LOING

Oil on canvas, 54 x 73 cm. (21¼ x 28¾ inches); signed (lower left): G Loiseau

*Provenance:* Durand-Ruel (dealer), Paris, until 1957; purchased from Durand-Ruel in 1957 (acc. no. A57.P-4).

In good condition.

There are other paintings by Loiseau that were done at various points along the Loing, a river in north-central France that joins the Seine at Moret near Fontainebleau. Neither the exact date nor the exact location of the present scene is known, but it is presumably a relatively early work, strongly reminiscent of Gauguin.<sup>1</sup>

#### Notes:

1. Possible confirmation of this is provided by an old label on the back which gives the date as 1895.

### GUSTAVE LOISEAU

For biography see preceding number.

### 156. VIEW OF DIEPPE

Oil on canvas, 59.5 x 73 cm. (23½ x 28¾ inches); signed (lower right): G Loiseau 1929

*Provenance:* Durand-Ruel (dealer), Paris, until 1957; purchased from Durand-Ruel in 1957 (acc. no. A57.P-5).

In good condition.

Dieppe was one of the locations favored by Loiseau, who did numerous paintings there. This is one of his latest works, and the style is much looser than previously, resembling the work of Monet.

### MAURICE DE VLAMINCK

Born in 1879 in Paris. He was a friend of Derain and Matisse and was part of the Fauve movement in the years between 1904 and 1908. He painted various subjects, primarily landscapes, which were increasingly expressionist in style. He died in 1958.

### 157. A PATH THROUGH A FOREST

Oil on canvas, 58.5 x 71 cm. (23 x 28 inches); signed (lower left): Vlaminck

*Provenance:* Bernheim-Jeune<sup>1</sup> (dealer), Paris; private collection until 1959 (sold Galerie Charpentier, Paris, Mar. 20, 1959, no. 231); to Mr. Getty, 1959, and given to the Museum, 1971 (acc. no. A71.P-4).

In good condition.

In a book published in 1954, the painting is stated to have been done in 1924, though no reason is given.<sup>2</sup>

*Notes:*

1. In Genevoix, *Vlaminck*, 1954, pp. 72-73, this painting is reproduced but no owner given. The photo credit is to Bernheim-Jeune, so one might assume that it had once belonged to that firm.
2. Genevoix, *idem*.

### GERALD L. BROCKHURST

Born in 1890 in Birmingham, England. He first studied in Birmingham, but from 1907 he was at the school of the Royal Academy in London. He became a member of the Royal Society of Portrait Painters in 1923 and about this time gained his reputation as a very successful painter of portraits. In 1928 he became an associate, and in 1937 a member, of the Royal Academy. Although principally known for his portraiture, he also did other subjects.

#### 158. PORTRAIT OF J. PAUL GETTY

Oil on canvas, 73.5 x 61 cm. (29 x 24 inches); signed (lower right): G L Brockhurst / 1938

*Provenance:* Purchased by Mr. Getty from the artist in 1938; donated to the Museum in 1967 (acc. no. A67.P-2).

In good condition.

Mr. Getty sat for Brockhurst in July of 1938 in London at the age of forty-six.<sup>1</sup>

*Notes:*

1. Mr. Getty mentions the episode in an anecdote in *Collector's Choice*, 1955, p. 99.

## Drawings

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### PIERRE AUGUSTE RENOIR

For biography see painting section.

#### 159. PORTRAIT OF A YOUNG WOMAN SEATED

Charcoal, 62 x 46.5 cm. (24½ x 18¼ inches); signed (lower right): Renoir

*Provenance:* Private collection until 1959 (sold Galerie Charpentier, Paris, March 20, 1959, no. 175); bought by Mr. Getty, 1959, and given to the Museum, 1971, (acc. no. A71.H-1).

In good condition.

Nothing is known about the identity of the sitter or the drawing's origins.

### HENRI DE TOULOUSE-LAUTREC

Born in 1864 of an aristocratic family in Albi, but he was taken to Paris in 1872 where his education was begun. In 1878/79 he broke both legs, which caused them to remain short and stumpy the rest of his life. He had some academic training but was most influenced by artists such as Degas and Gauguin. He was also an acquaintance of Van Gogh. His subjects included scenes from the circus, the theatre, and cabarets; and after 1892 he often did brothel scenes. In addition to painting, he also worked extensively in lithography. In later years, though his health failed, he traveled more, but he continued to work until his death in 1901 at the age of thirty-seven.

#### 160. YOUNG GIRL IN BED GREETED BY HER MOTHER (Au petit lever)

Pencil, 40 x 52 cm. (15¾ x 20½ inches).

*Provenance:* Emmanuel Tapié de Céleyran<sup>1</sup>; Agnew (dealer), London, until 1959; bought by Mr. Getty from Agnew, 1959, and given to the Museum in 1971 (acc. no. A71.H-2).

In good condition.

This is a study for a lithograph belonging to an album titled "Elles" which he did in 1896. The models, who were used for a number of different compositions, were Madame Baron and her daughter Popo. Madame Baron was the manager of a brothel on the Rue des Moulins where the artist did the drawings for the "Elles" series.

*Notes:*

1. According to the catalogue of the exhibition *Toulouse-Lautrec*, held in the Orangerie in 1951, no. 108. Emmanuel Tapié de Céleyran was related to Gabriel Tapié de Céleyran, the artist's cousin and close companion.

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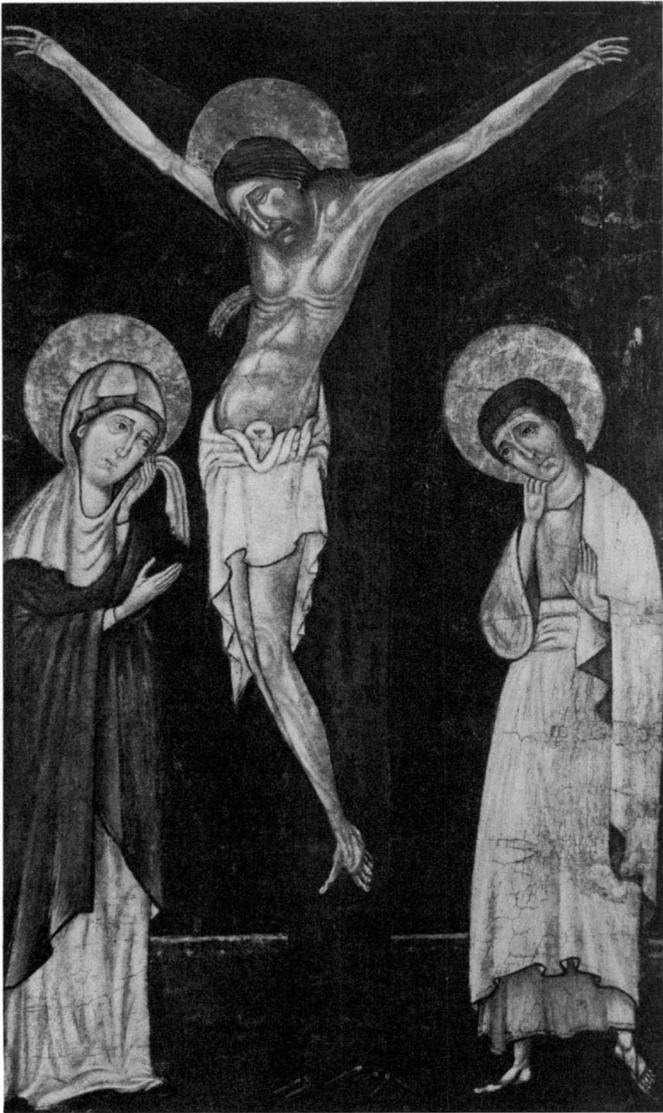
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3. ARRIVAL OF ST. URSULA IN BASEL, Bernardo Daddi



6. MADONNA AND CHILD, Paolo di Giovanni Fei



5. ST. CATHERINE AND AN ANONYMOUS BISHOP SAINT,  
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4. MADONNA AND CHILD WITH TWO ANGELS, Niccolò Tegliacci



9. ANNUNCIATION, Master of St. Verdiana



7. SS. LAWRENCE AND STEPHEN, Mariotto di Nardo



8. SS. JOHN BAPTIST AND JOHN THE EVANGELIST, Mariotto di Nardo



10. POLYPTYCH WITH CORONATION OF THE VIRGIN AND SAINTS, Cenni di Francesco



10. DETAIL WITH CORONATION OF THE VIRGIN, Cenni di Francesco



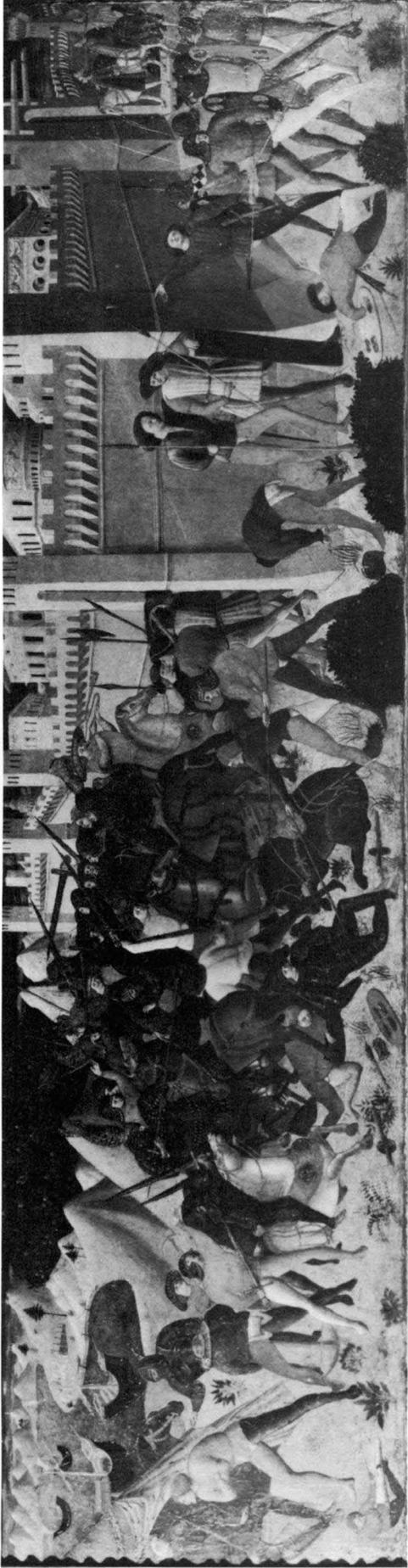
10. Detail with ST. BENEDICT BLESSING THE STONE, Cenni di Francesco



11. MADONNA OF HUMILITY,  
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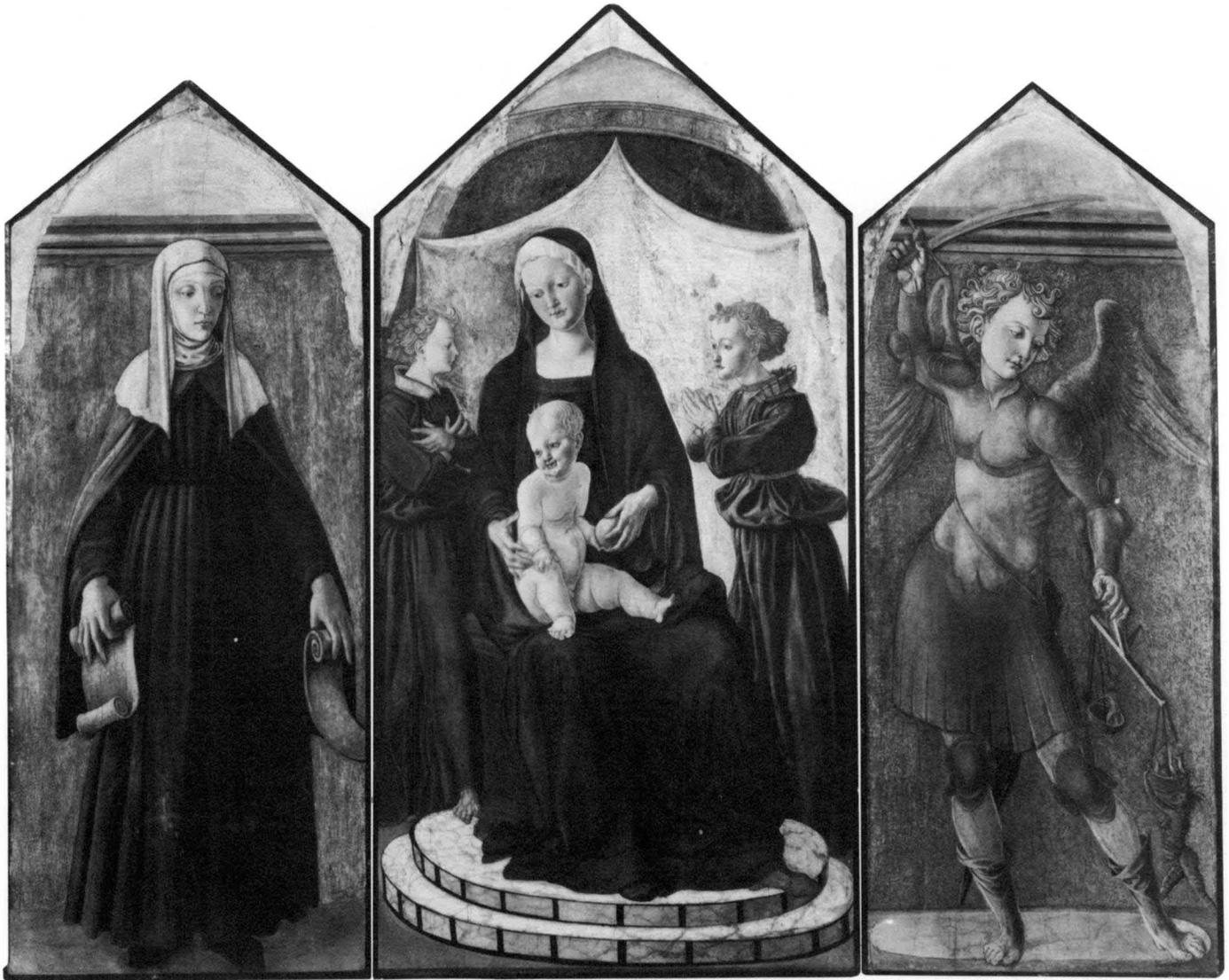
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12. SIEGE OF TROY, Florentine School, 15th century



13. BATTLE BETWEEN ROMANS AND GAULS, Florentine School, 15th century



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15. MADONNA AND CHILD, Paolo Uccello



17. TRIUMPH OF CHASTITY, Francesco di Giorgio

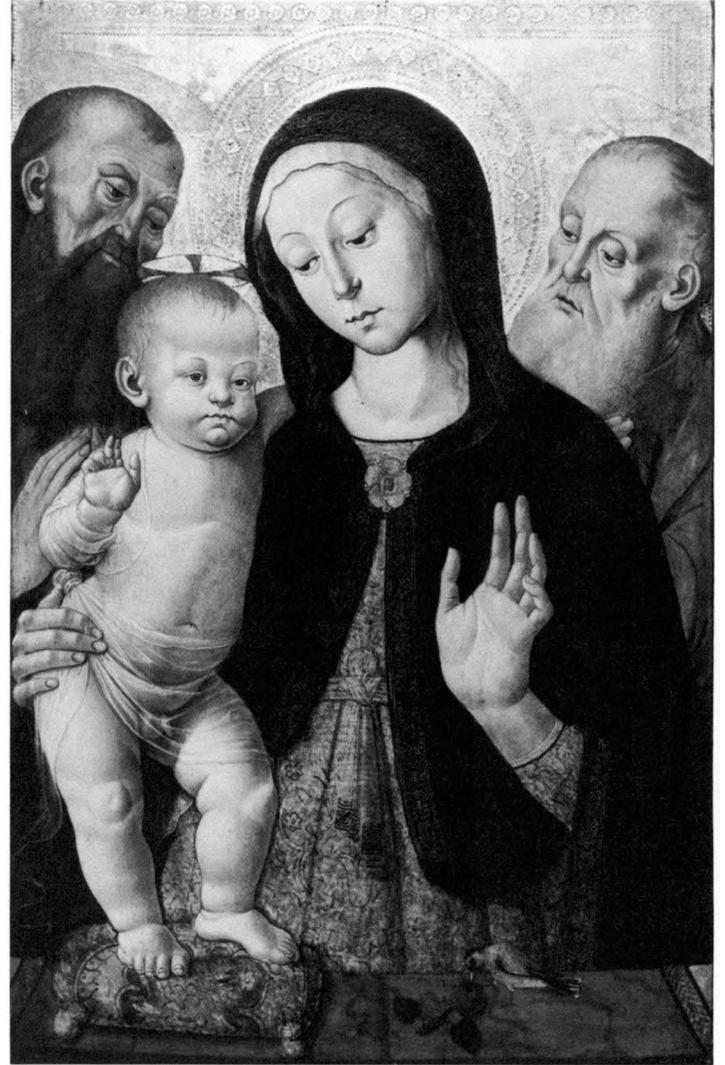


18. THE STORY OF PARIS, Francesco di Giorgio





19. NATIVITY, Benvenuto di Giovanni



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21. THE STORY OF JOSEPH, Biagio di Antonio



22. MADONNA AND CHILD, Emilian School, 15th century



23. MADONNA AND CHILD, Studio of Lorenzo di Credi



24. POLYPTYCH WITH ST. JAMES MAJOR, MADONNA AND CHILD AND VARIOUS SAINTS, Bartolomeo Vivarini



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36. THE PENITENT MAGDALEN, Titian



35. MADONNA AND CHILD WITH STS. PROSDOCIMUS AND JAMES, Pietro Marescalchi



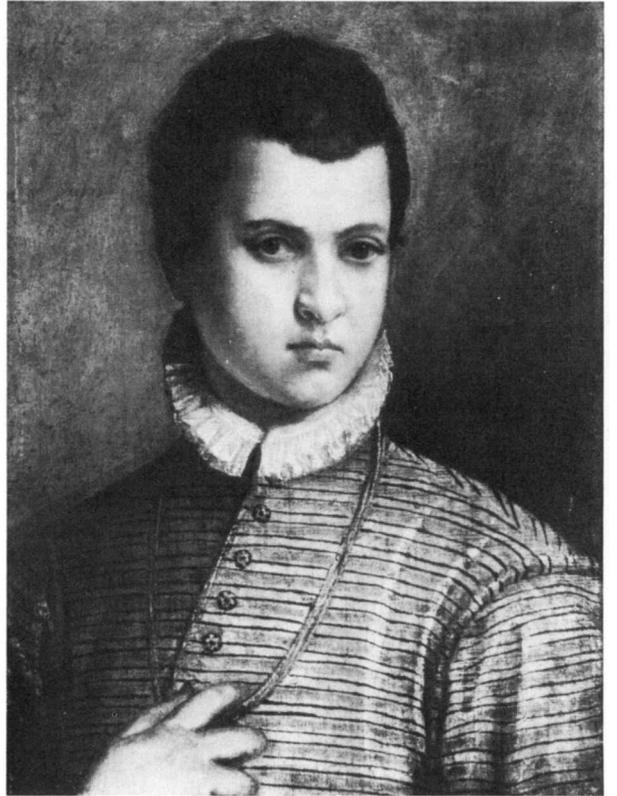
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49. CLORINDA RESCUING SOFRONIA AND OLINDO, Mattia Preti



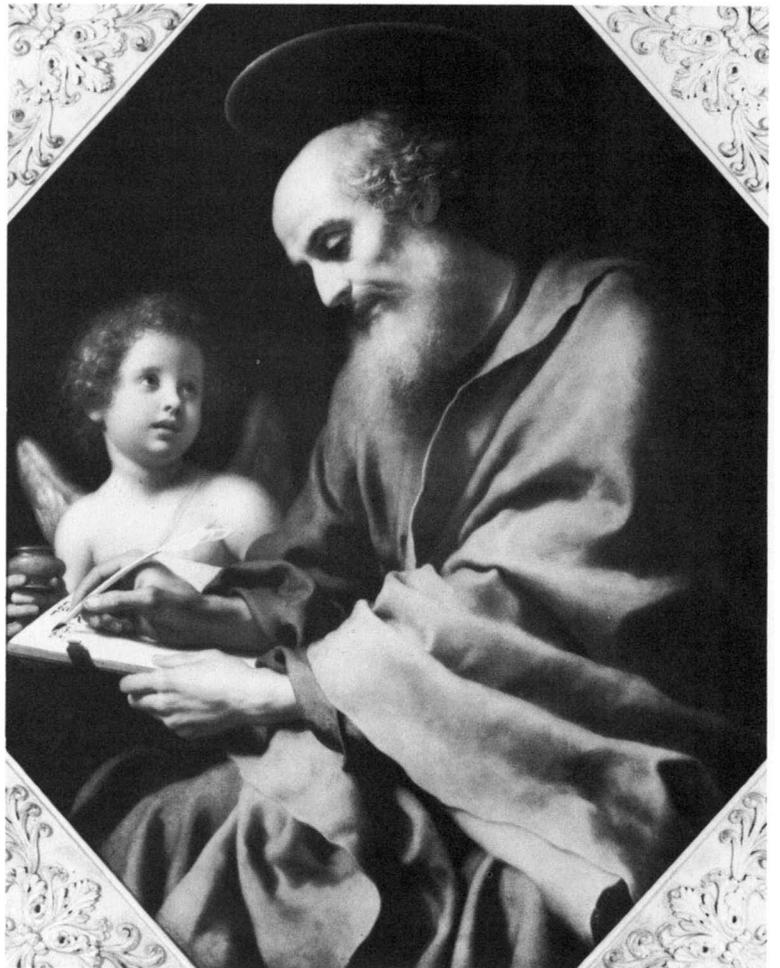
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**85. DEATH OF QUEEN DIDO, Peter Paul Rubens**



**86. ANDROMEDA, Peter Paul Rubens**



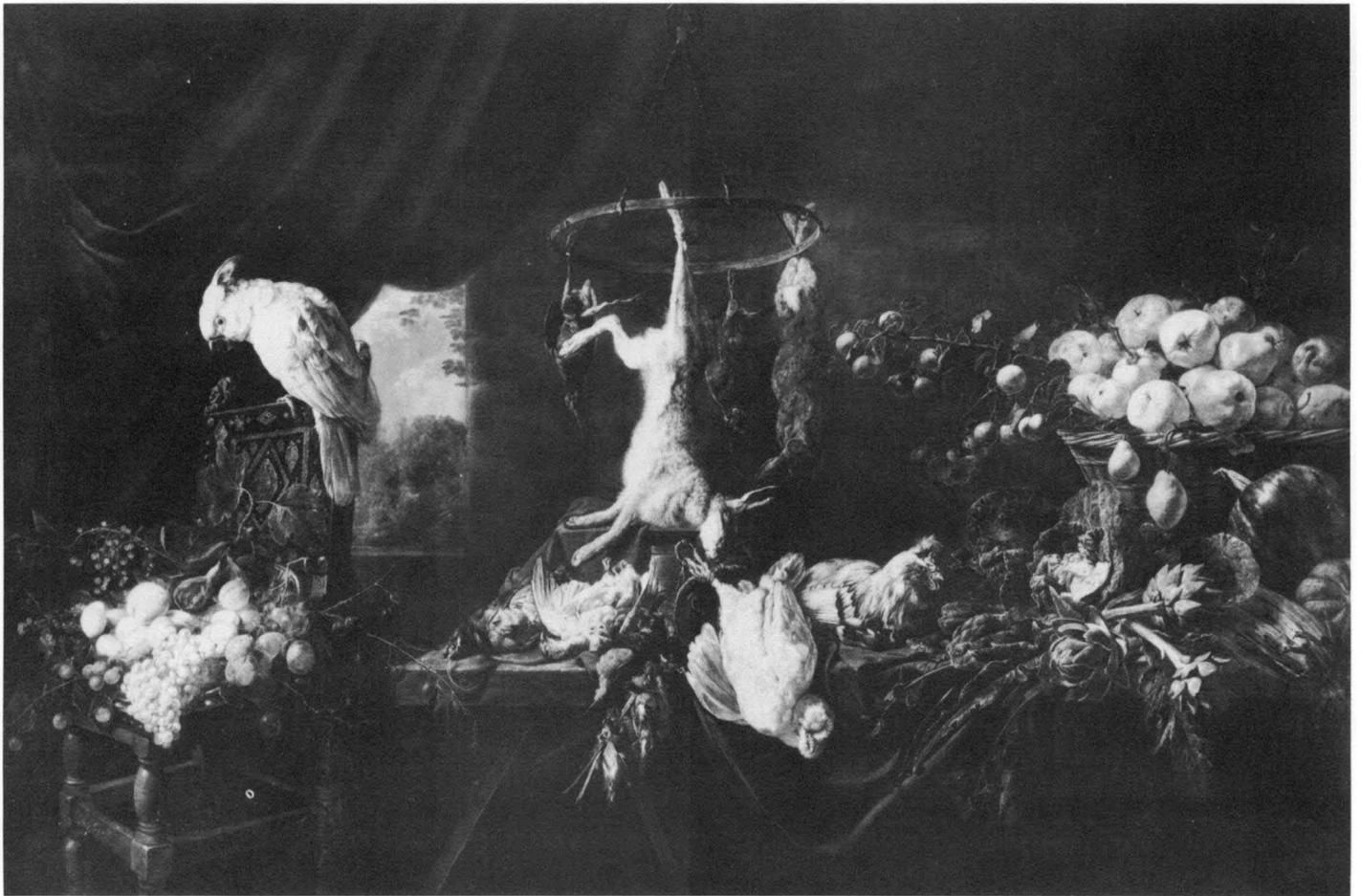
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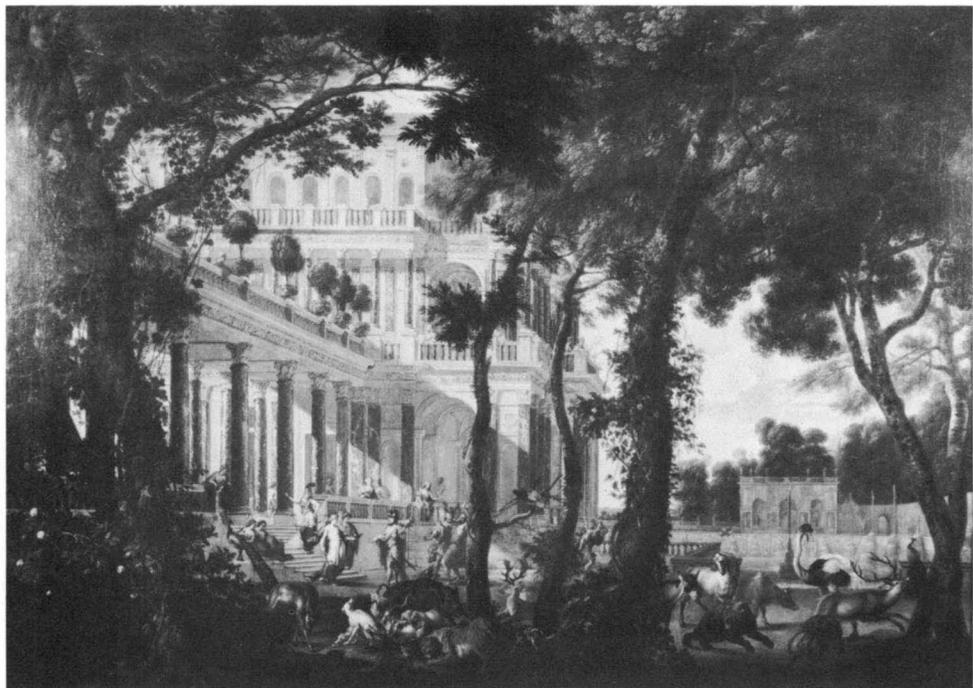
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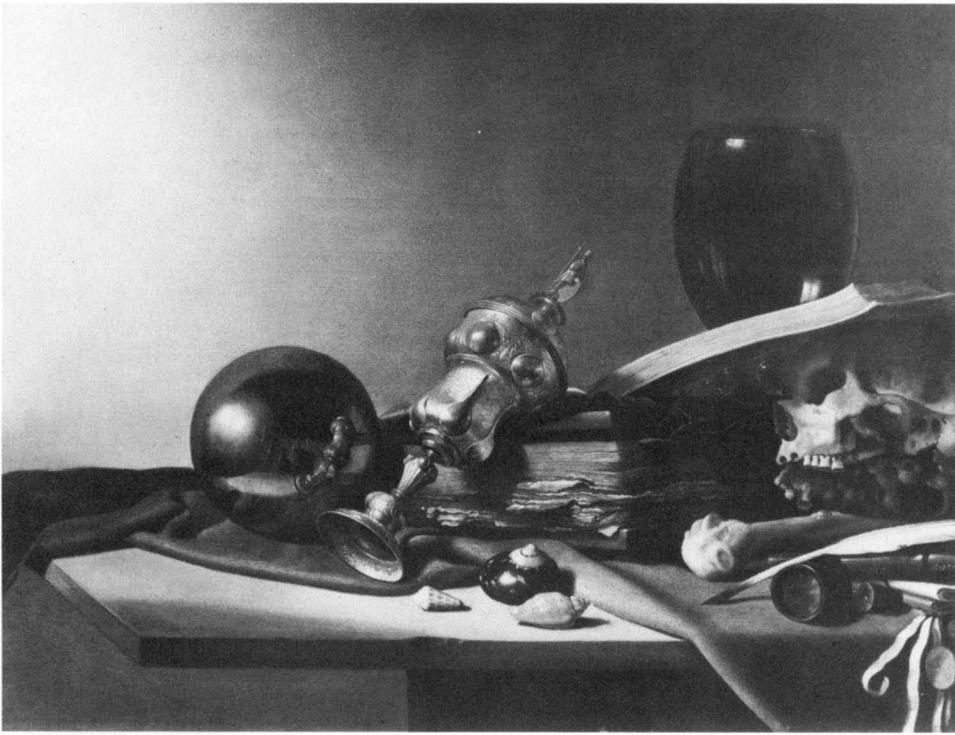
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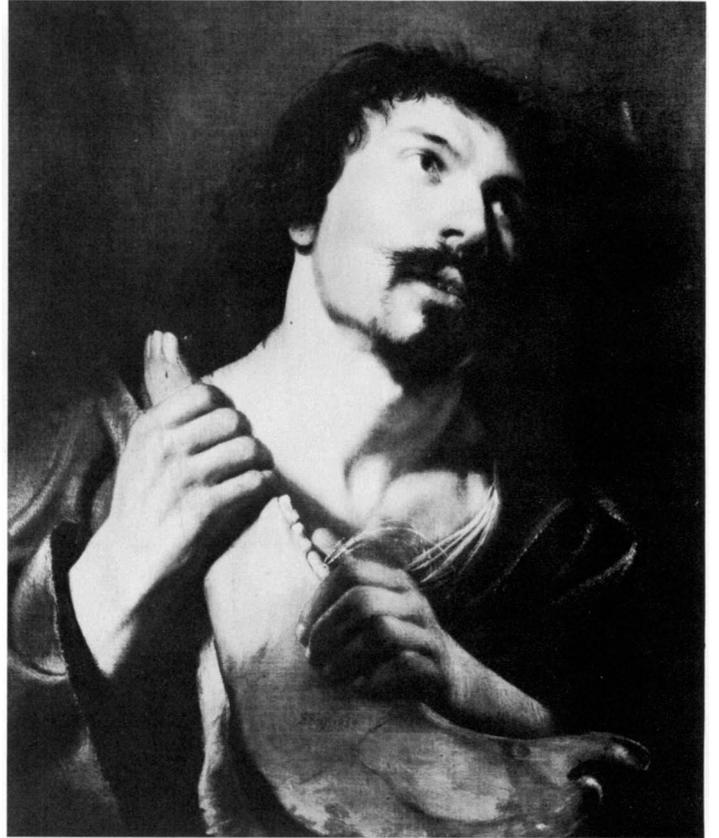
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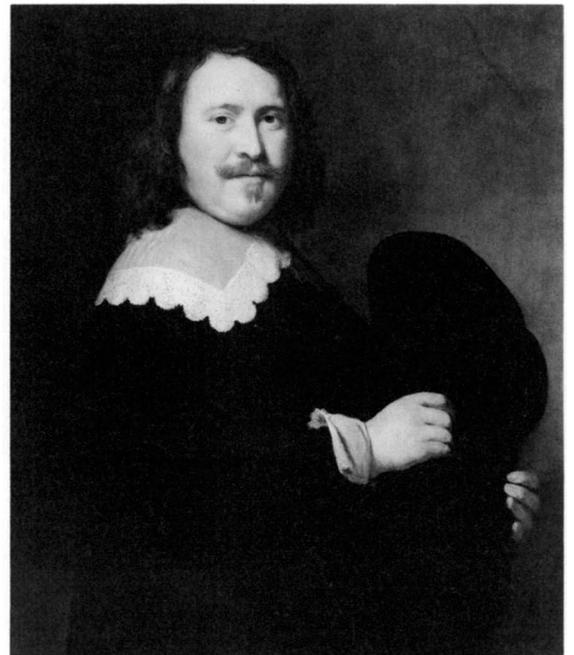
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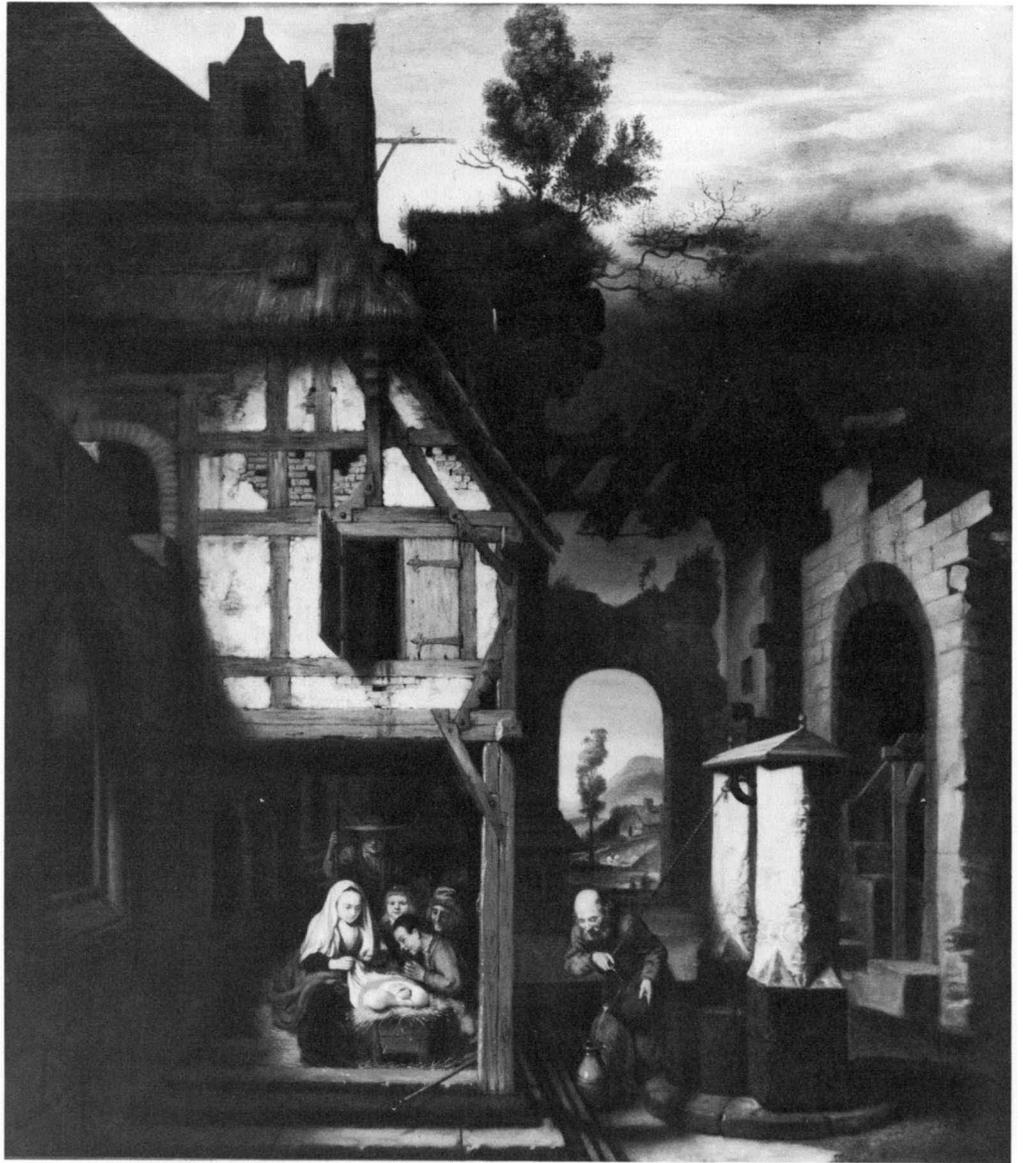




**105. LANDSCAPE WITH A NYMPH AND SATYR, Nicholas Berchem**

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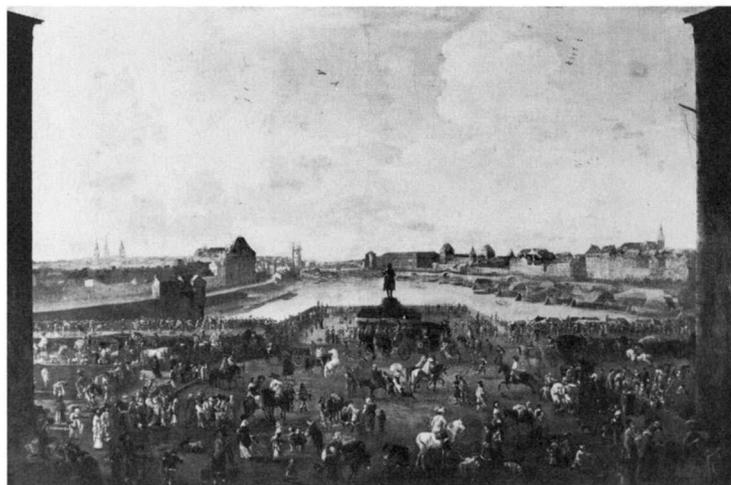
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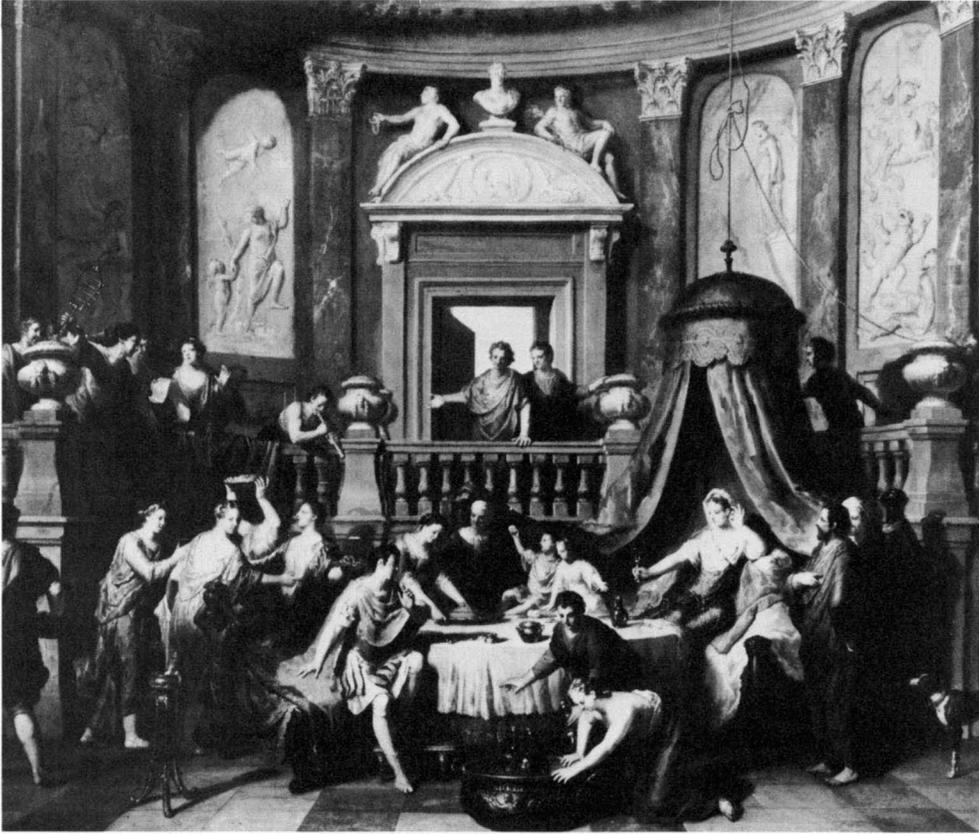
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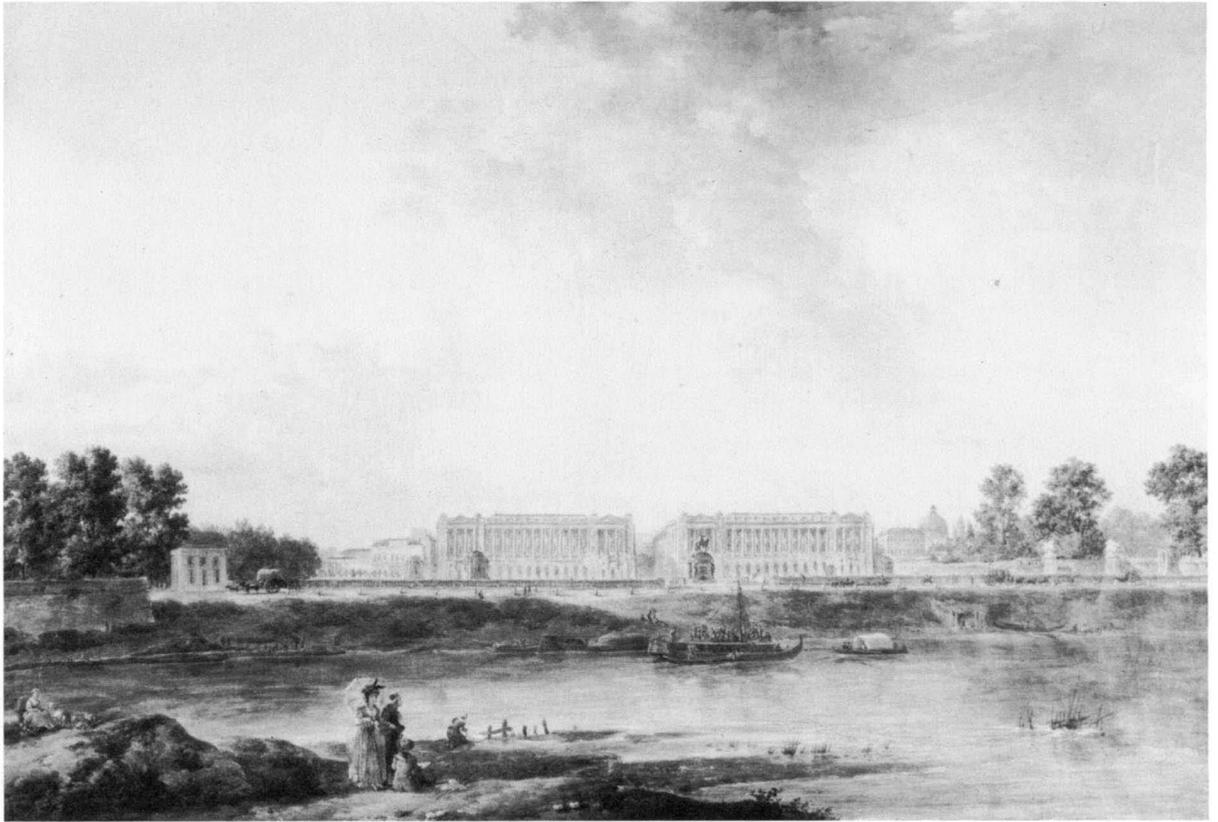
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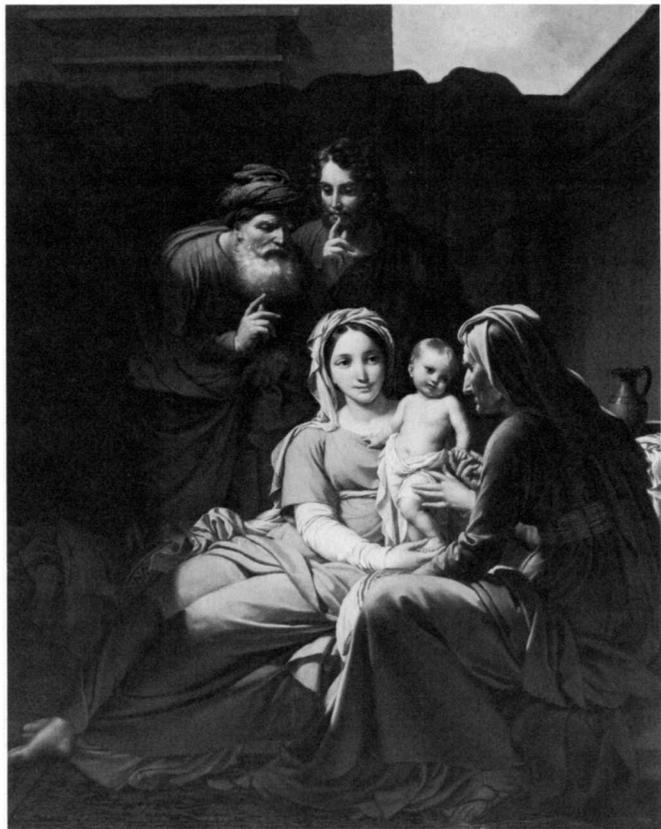
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130. PASTORAL SCENE (La Fontaine d'amour), François Boucher



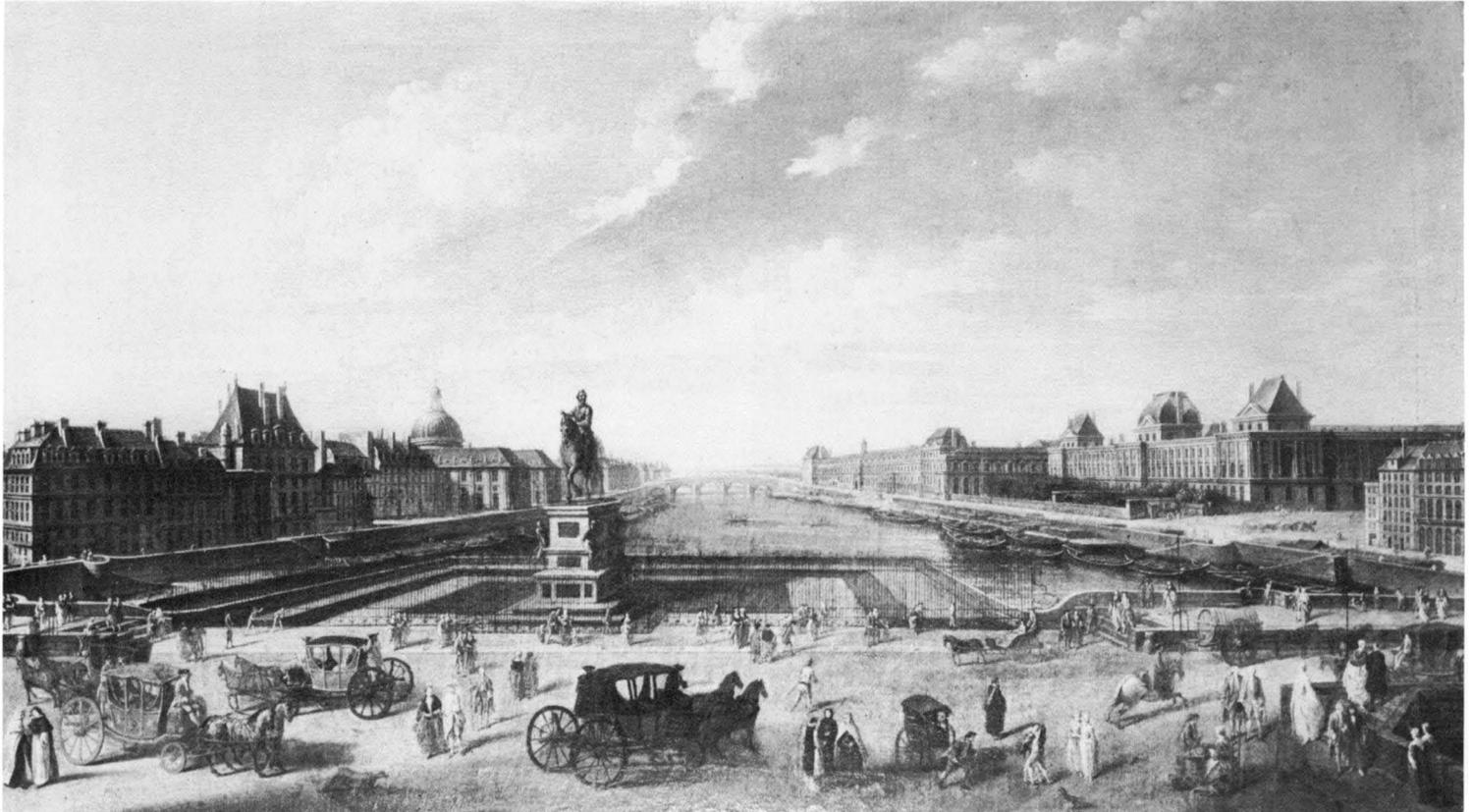
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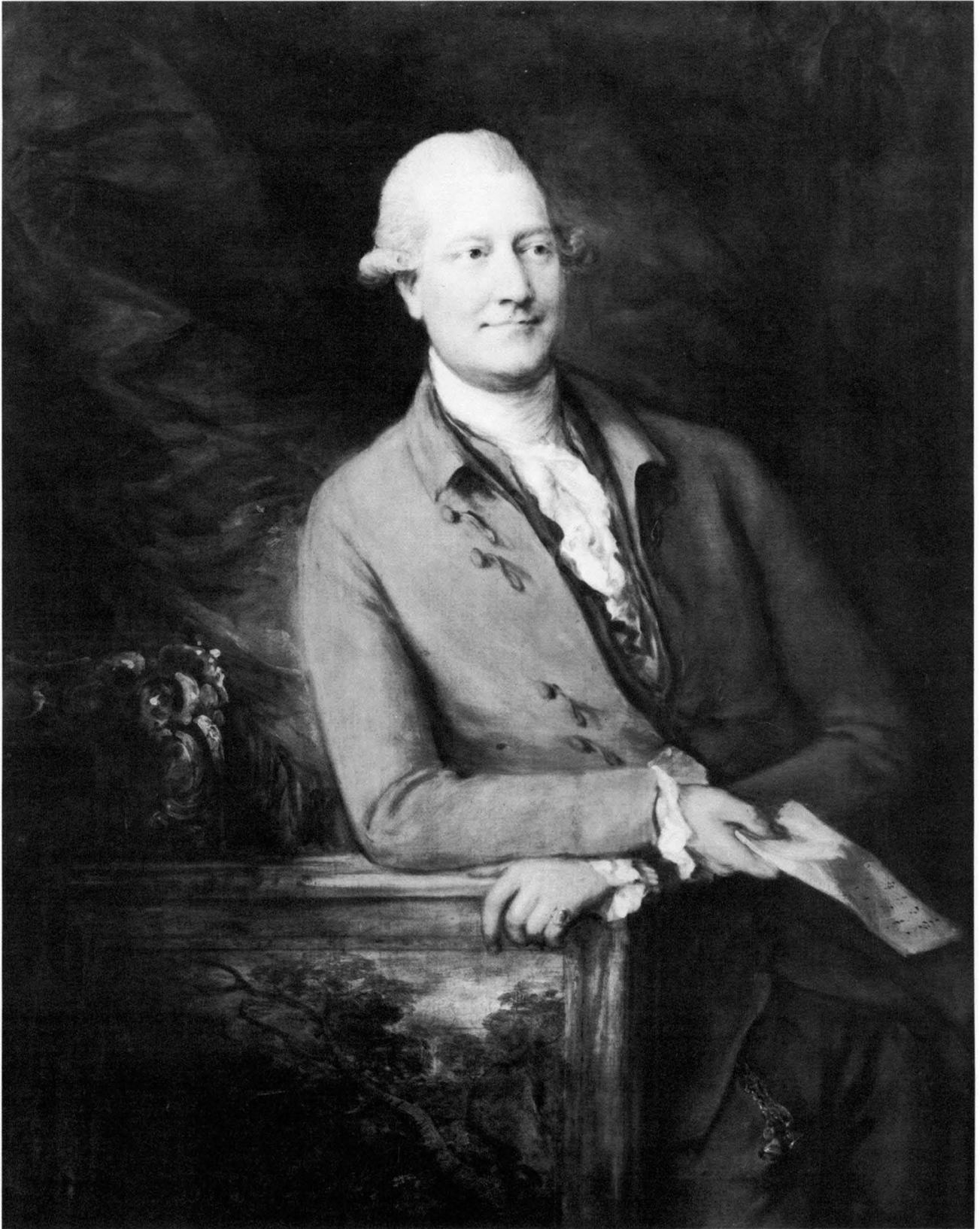
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142. PORTRAIT OF ANNE, DUCHESS OF CUMBERLAND,  
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138. PORTRAIT OF ELIZABETH, LADY CRAVEN, Thomas Beach



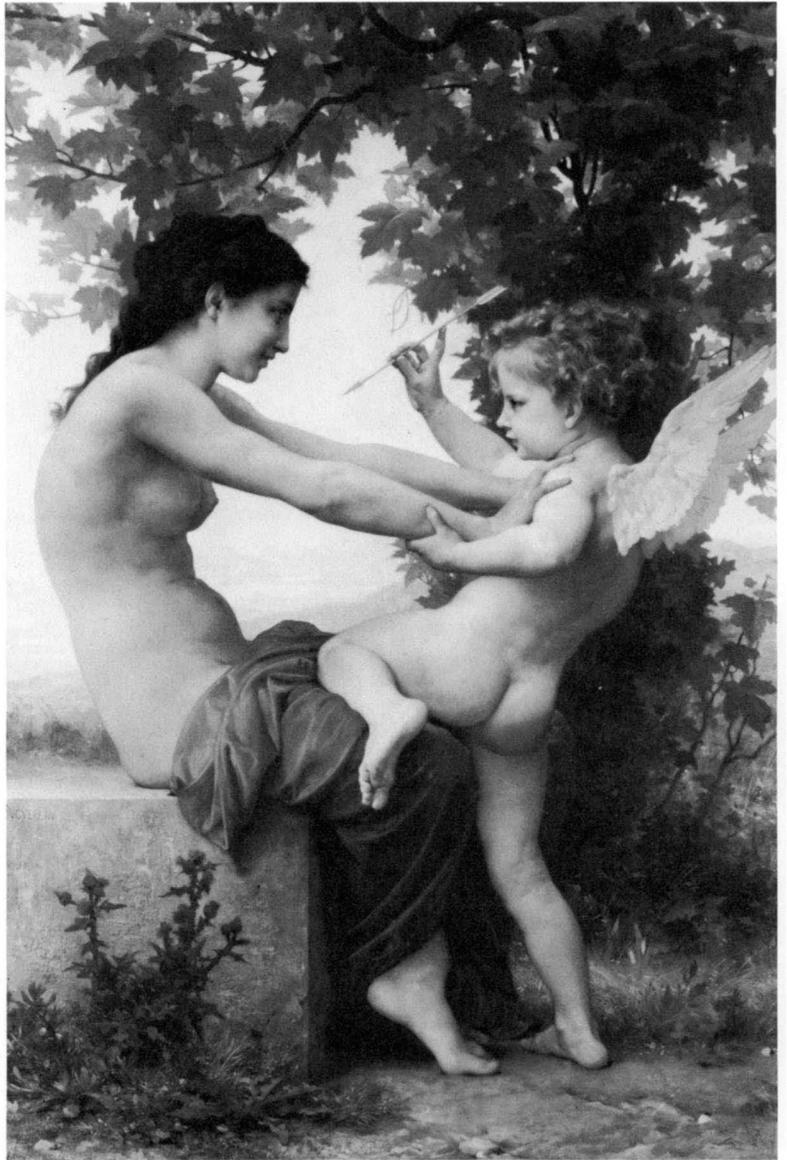
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140. PORTRAIT OF ANNE, COUNTESS OF CHESTERFIELD, Thomas Gainsborough



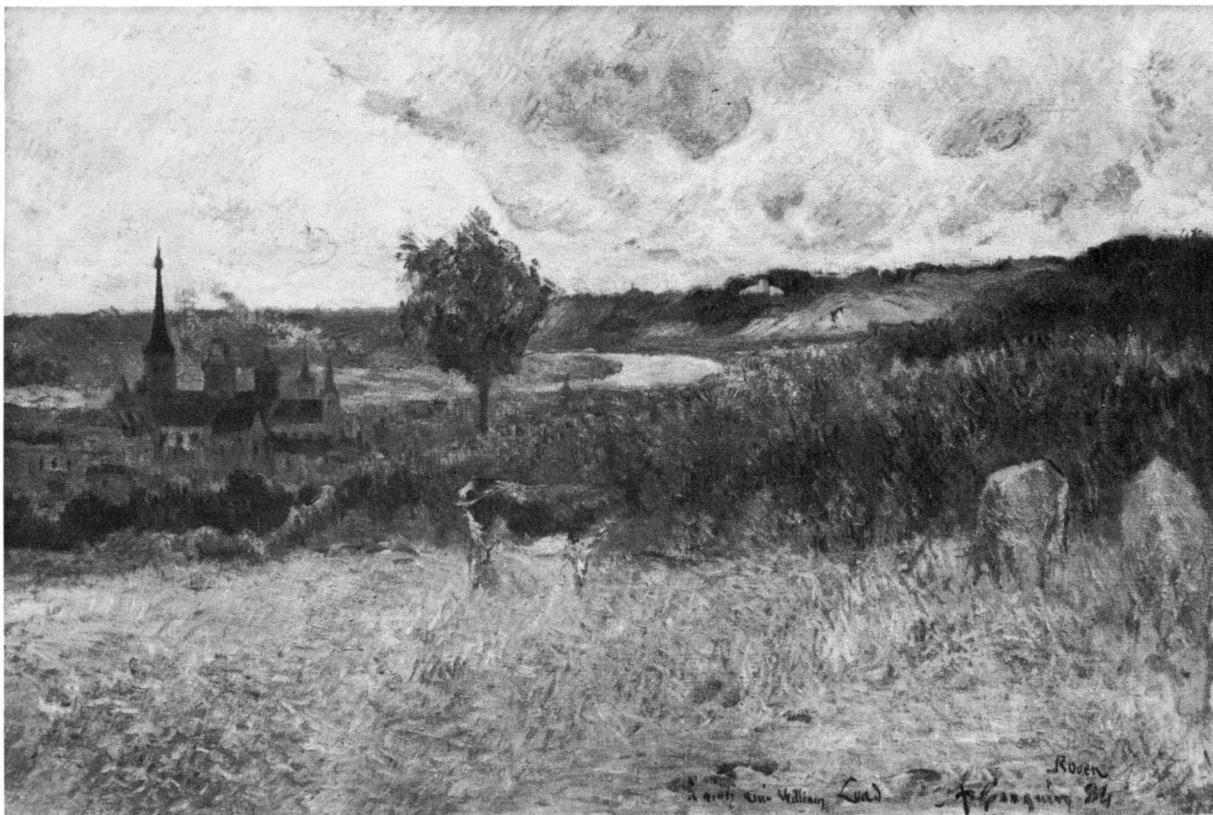
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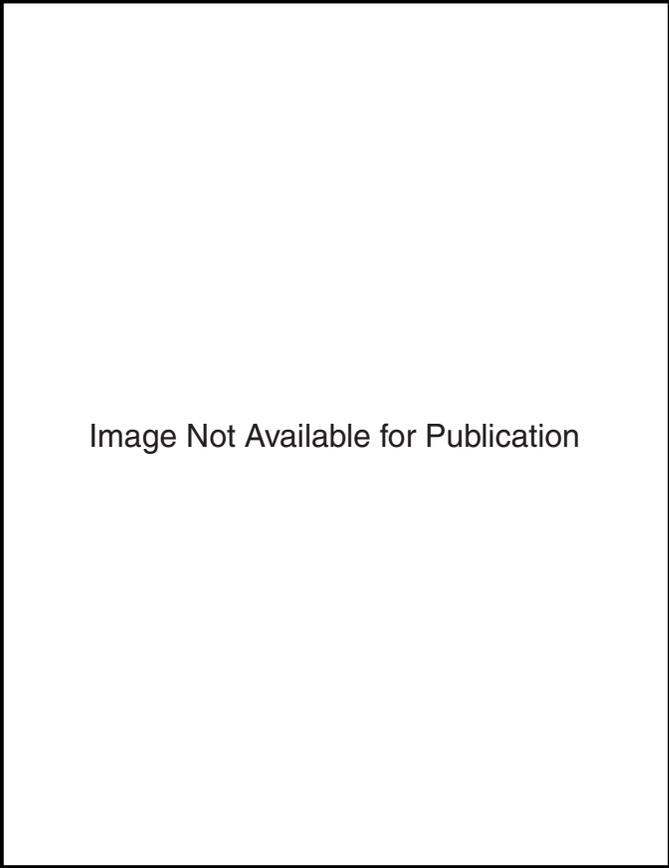


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**154. LA MAISON DE CUVIER, Maurice Utrillo**

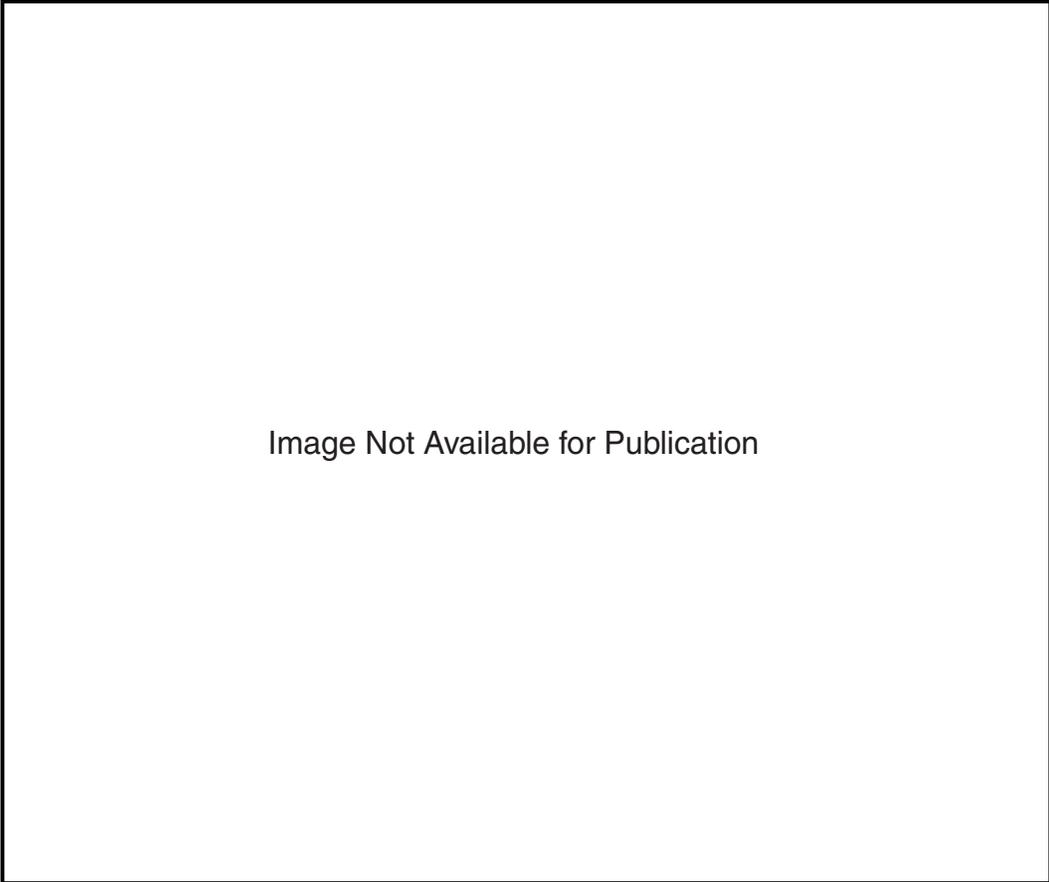
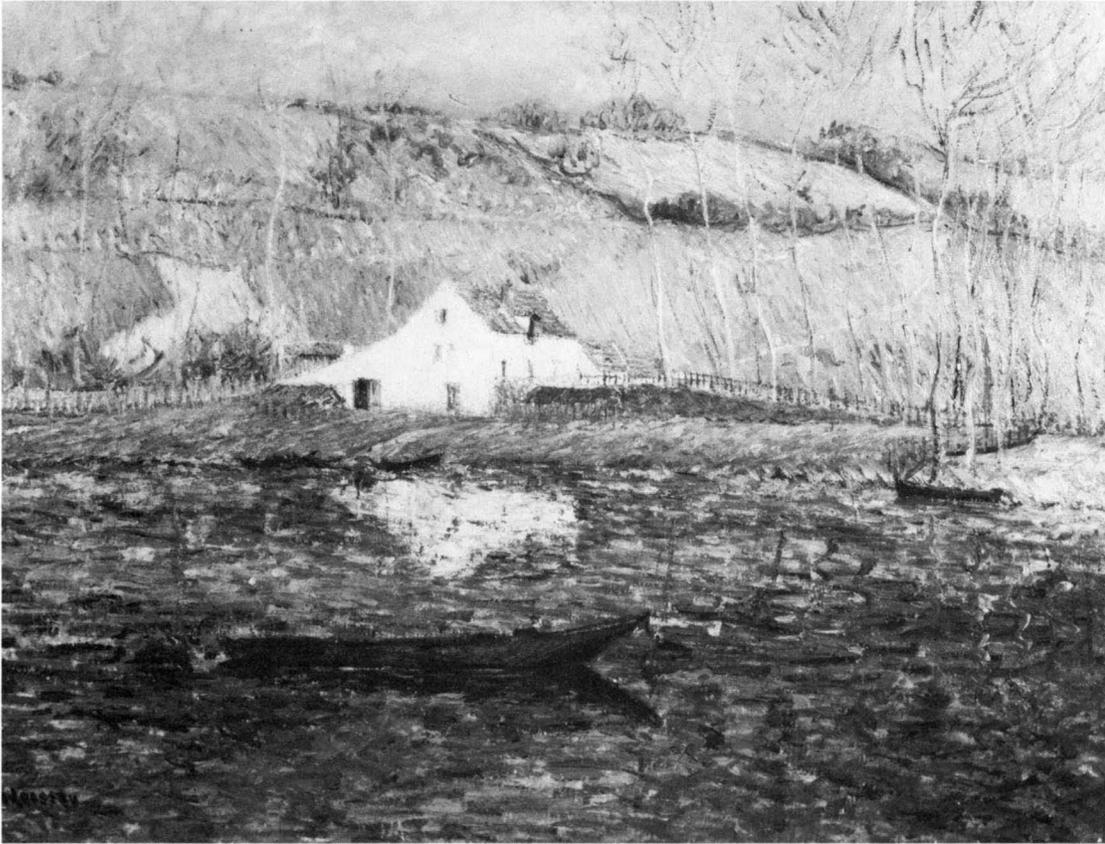
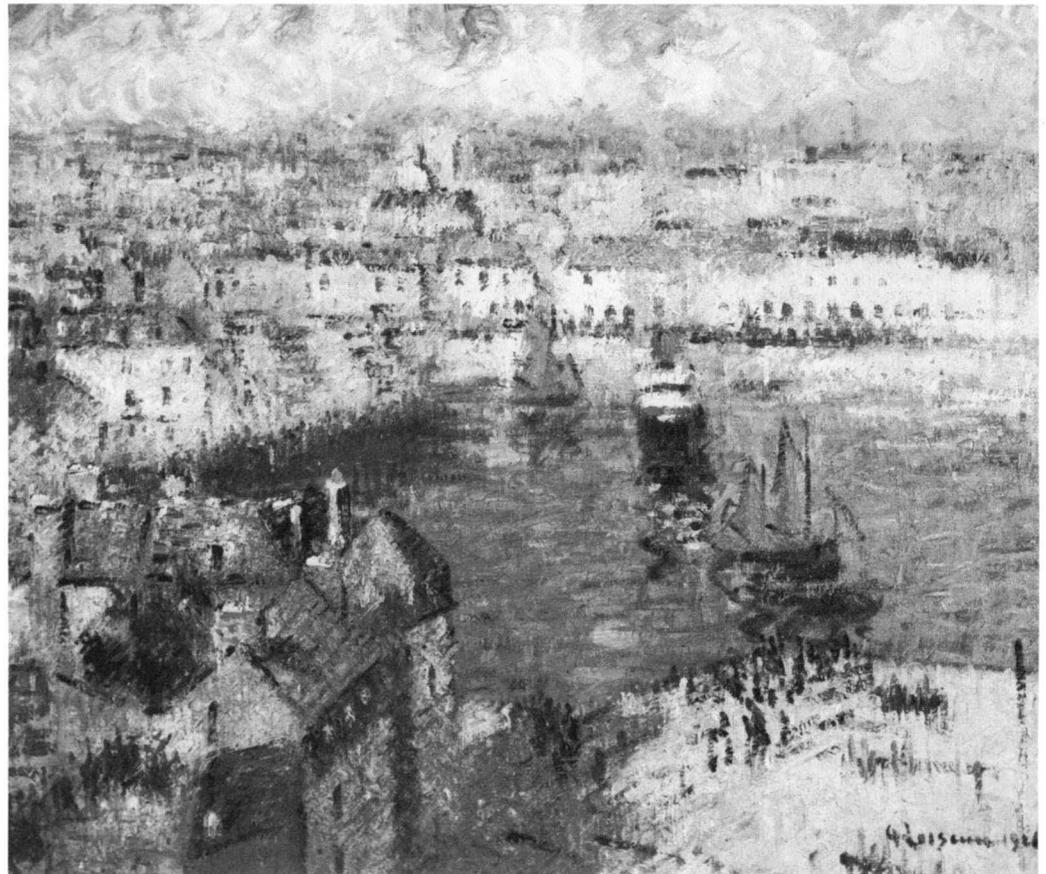


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**157. A PATH THROUGH A FOREST, Maurice de Vlaminck**



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**159. PORTRAIT OF A YOUNG WOMAN SEATED,  
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