

The Bader Collection

European Paintings

David de Witt

Agnes Etherington Art Centre, Queen's University, Kingston, Canada

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Jacket: Willem Kalf, *Still Life with Wanli Sugar Bowl* (cat. 27), detail.

Page 2: Maestro Jacomo, *A Shepherd Holding a Light* (cat. 33), detail.

Page 6: Anonymous Italian Artist, *Heads of Two Boys* (cat. 64), detail.

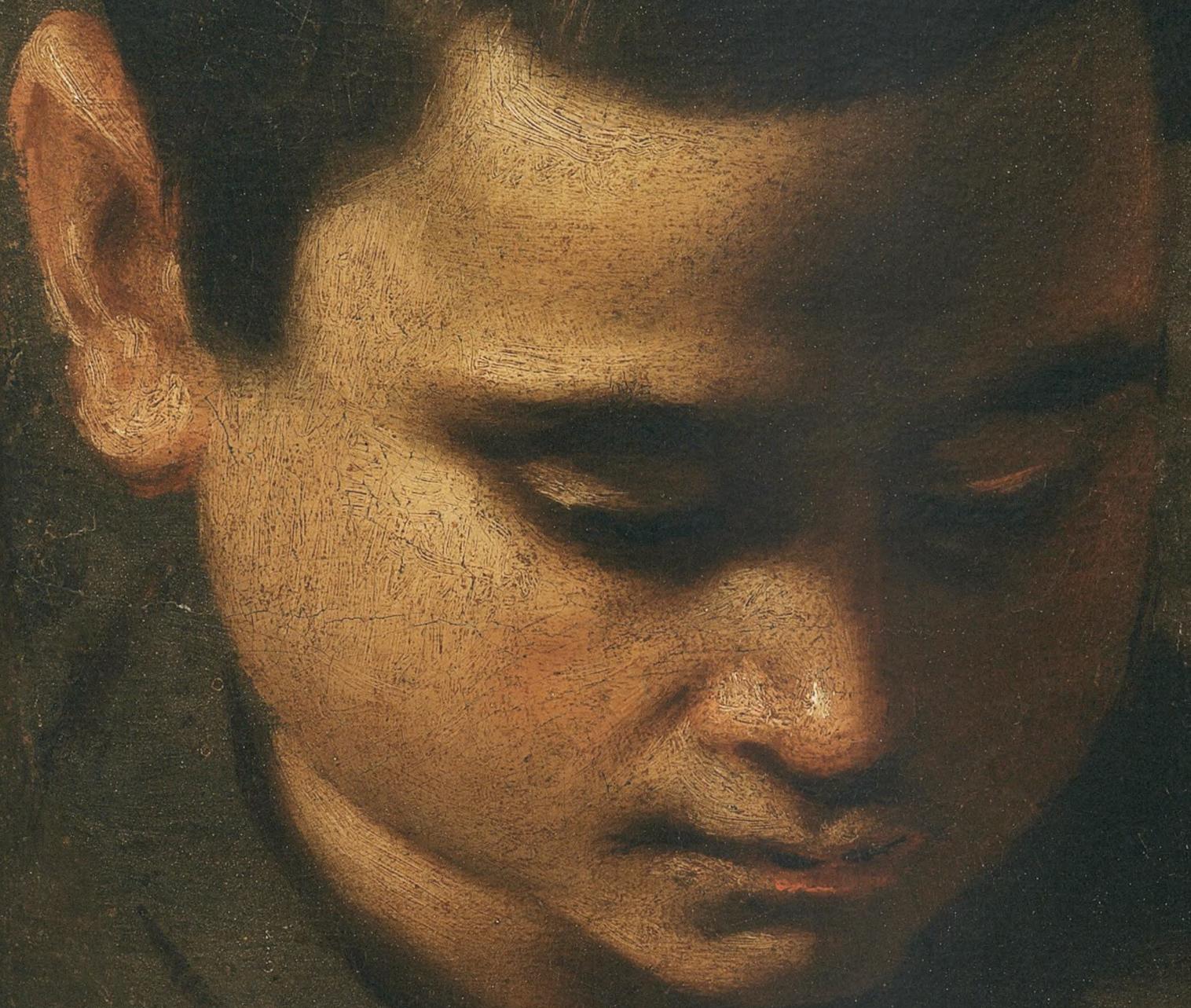
Page 13: Abraham Susenier, *Vanitas Still Life with a Portrait of Rembrandt, a Sculpture, a Skull, Feathers, an Overturned Roemer and a Portfolio of Drawings* (cat. 47), detail.

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ACKNOWLEDGEMENTS

THIS VOLUME COMPLETES the project of researching and publishing the Bader Collection. As a companion to *The Bader Collection: Dutch and Flemish Paintings*, of 2008, it presents works from other European schools and subsequent acquisitions in Dutch and Flemish art.

The extensive campaign of research on this diverse group of works benefitted from the assistance and advice of many here at Queen's University, as well as elsewhere in North America and in Europe. Numerous scholars generously responded to my enquiries, and I thank them for their valuable insights and sharing of resources: André Bancel, Elizabeth Barker, Duncan Bull, Robin Cormack, Jan Costens, Sabine Craft Giepmans, Lloyd DeWitt, Stephanie Dickey, Ben Elwes, Francesco Gonzales, Franziska Gottwald, the late Ross Kilpatrick, Annelies van Loon, David Mandrella, David McTavish, Fred Meijer, Otto Naumann, Gianni Papi, Simonetta Prosperi Valenti Rodinò, Giuseppe Scavizzi, Sebastian Schütze, Richard Spear, Ron Spronk, Alan Staley, Stergios Stasinopoulos, the late J. Douglas Stewart, Jacopo Stoppa, Ann Sutherland Harris, Devin Therien and Maria Vassilaki. I also extend a special word of thanks to Riccardo Lattuada for his robust help with art and artists in Rome. I also enjoyed the professional assistance of the staff of the Rijksbureau voor Kunsthistorische Documentatie in The Hague, the National Gallery Library in Ottawa, the Fondazione Giorgio Cini in Venice, the Biblioteca Hertziana in Rome and the Nederlands Interuniversitair Kunsthistorisch Instituut in Florence. I especially wish to thank Gert-Jan van der Sman at the Instituut for sharing his impressions of a number of anonymous Florentine works. Many more scholars have generously shared their knowledge and judgement both with the Baders and with my predecessor at the Art Centre, David McTavish. Their names appear in the catalogue entries and notes throughout this book.

This project would not have come to fruition without the unswerving commitment of the Agnes Etherington Art Centre. From the director's chair came the guidance first of Janet Brooke and later of Jan Allen. Jennifer Nicoll provided support in documentation and photography, together with Nigel Barnett and Scott Wallis, while Barry Fagan kept a watchful eye on finances. Less directly involved but nonetheless engaged were colleagues Alicia Boutilier and Patricia Sullivan to whom I express my appreciation. On a more personal note, this book would not have been completed without the support of my life partner, Franziska Gottwald. Besides authoring several entries, she constantly found ways of conciliating the demands of the project with the life of a young family, and for this I am deeply grateful.

As a campus art museum with a pedagogical mandate, the Art Centre draws on the help and participation of students in the practicum and internship programs, as well as of its volunteers. My thanks go to Jesika Arseneau, Agnes Drobnicki, Caylen Heckel, Casey Lee, Siena Naumann, Erin Travers, Christina Tripi, Michelle Tripodi, Tierney Sloan and Claire Wenngrenn for their enthusiastic contributions to the research and writing of catalogue entries. In addition, a tip of the hat goes to Nenagh

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Finally, two further contributors to this catalogue remain to be mentioned: Alfred and Isabel Bader. Because of Alfred's tireless pursuit of important works of art, and he and Isabel's unwavering philanthropy over the years, Queen's University and the Agnes Etherington Art Centre have become a hub for the study and enjoyment of European painting. The present publication forms an important part of this endeavour, and Alfred and Isabel contributed to it in many ways as well, aside from the funding that made it possible. They searched their memories and their files, and called upon friends and contacts for vital pieces of information, as well as making many other practical arrangements. It is my hope that this volume, and the first, will serve as a vehicle for transmitting their love of art to the world and to future generations of students, scholars and enthusiasts.

David de Witt
Bader Curator of European Art

A Vision Inspired by Europe

ART'S REWARDS OFTEN combine insight with enjoyment. Alfred Bader knows these two aspects well, to judge from his more than sixty years of art collecting and philanthropy. Queen's University, his first alma mater, and its campus art museum, the Agnes Etherington Art Centre, have been the main beneficiary of these deeds. The aim of the initial gift, a *Salvator Mundi* by the Bergamasque painter Girolamo da Santacroce (cat. 44), was to give students the benefit of direct study of art. In 1967 the University's newly founded Art History program warmly welcomed this painting from the Italian Renaissance, which occupied a core position in its curriculum.

Alfred Bader had initially acquired this early 16th-century canvas for its special personal significance: it once belonged to his mother and had been passed down to her from her grandfather, Count Nicholas Dessewffy. Yet, the painting fit uneasily with Alfred Bader the collector, who inclined more toward themes drawn from the Old Testament which resonated with his Jewish faith. To be sure, the soft and smooth modelling of the figure did not feed his appetite for painterly handing and dramatic effect. Moreover, Bader had started to focus on Rembrandt and his friends, pupils and followers, and to limit his collecting to 17th-century Dutch and Flemish painting. Although works by important Italian masters adorned the walls of the Bader residence on Shepard Avenue in Milwaukee, those by artists such as Jan Lievens, an early friend of Rembrandt, and Aert de Gelder, one of the master's last pupils, came to dominate the pictorial arrangements there. And so it was that the Baders began to donate works by European masters, mainly Italian, French and German, at a steady pace to Queen's University. Today, fifty-five such works are part of the Bader Collection in Kingston. Along with the many paintings of the Dutch and Flemish schools, they reveal the riches of Old Master European art to the university's students and faculty.

The quest to create opportunities at Queen's University stems from Bader's life as a student there in the 1940s. A calamitous route had brought him to Kingston from his native Vienna. Only months after his birth in 1924, his father, an art and antiques dealer, died. Alfred's aunt assumed care of him from his mother, who had been disowned by her parents, Count and Countess Serényi, for marrying a Jew. Meanwhile, the economic and political conditions in Austria grew continually worse. After the notorious *Kristallnacht* of 9 November 1938, the young teenager boarded the first *Kindertransport* to England. On his sixteenth birthday, however, he was rounded up as an enemy alien under new wartime policies and transported with a large group of Jewish internees to a prisoner-of-war camp on Île aux Noix in southern Quebec. Over time, their status was relaxed, and Alfred was eventually permitted to leave the camp and enrol at university.

Although it was already November, the registrar of Queen's University, Jean Royce, welcomed him. Alfred made good on his optimistic expectation, completing degrees in engineering chemistry and history with a record that paved the way to Harvard University and a Ph.D. in chemistry. The warm reception and broad participation that he

enjoyed at Queen's formed a sharp contrast with the stark memories of his childhood in Vienna under the Nazis and kindled a lifelong desire to help other students thrive there too.

Credit for sparking the young Alfred Bader's remarkable lifelong passion for art, however, goes to Harvard. While Queen's only offered classes to art majors through an artist-in-residence program, Harvard gave all its students the opportunity to attend open lectures in art and art history. The young chemistry student took full advantage of the occasion and sat in on lectures on Rembrandt and other Dutch artists by the renowned art historian Jakob Rosenberg. And the experience was transformative. Alfred had barely settled into his first job in Milwaukee when he purchased his first painting, on instalments, in 1951.

From then on, Alfred Bader built the Aldrich Chemical Company specializing in fine organic chemicals, started a family in his adoptive city and embarked on collecting a range of Dutch and Flemish paintings that included genre paintings, still lifes, landscapes and history paintings. Rosenberg's lectures evidently guided his priorities, and by the end of the 1950s he had acquired a work by Jacob van Ruisdael and one attributed to Rembrandt, artists on whom Rosenberg had published monographs of lasting importance. More significantly, however, this brush with academic art history motivated the young chemist to consult regularly with scholars in that field as part of the process of art collecting. Many of these treasures presented tantalizing research problems, much as those he encountered in his work in organic chemistry. Over the ensuing six decades correspondence with over seventy art historians would enter his collection files. Like many American collectors, he was keenly aware of the humiliation of eager but uninformed clients of earlier generations at the hands of unscrupulous dealers. And still today he often recalls quips such as "Corot made three thousand paintings in his lifetime, nine thousand of which are found in America."

Over the years, regular travel in the course of business afforded Alfred Bader unusually rich access to Europe's chief auction houses, including the famous Dorotheum in his native Vienna. There, in 1954, he acquired his first Italian painting, a copy of Lorenzo Lotto's famous *Triple Portrait of a Jeweller* (cat. 65), also in Vienna, in the Kunsthistorisches Museum. Although there was some speculation at the time about it being a second autograph version of that painting, it is now taken as one of only two known early copies showing critical details that were trimmed from the original's lower edge. Most notably, it shows all of the jeweller's ring box, confirming the sitter's profession, and through this, the suggestion that the sitter is the artist's colourful and controversial friend Bartolomeo Carpan.

A second Italian work entered the collection nearly a decade later, in 1963. By that time Alfred Bader had developed a pattern of scholarly research correspondence, as well as greater knowledge and sophistication. The Tel Aviv dealer Arnold Rosner owned two paintings by Dosso Dossi, the court painter of the D'Este family in Ferrara (cat. 16). Unfortunately, Rosner would only part with one of them. Bader chose the more ambiguous of

the two. Soon afterward, the Chicago-based art historian Ulrich Middeldorf engaged in correspondence with the chemist collector and published an article on the question of the two paintings' remarkable subject matter, a challenging puzzle reflecting the sophisticated intellectual climate of the D'Este court and one on which many scholars have made further contributions over the years. The hypothesis presented in this catalogue is based on new research conducted at Queen's University and relates the painting's technique and subject matter to a larger series of works. Once thought to be a depiction of St. Mark, the painting now emerges as a likely depiction of King David, a subject more closely aligned with the collector's interest in Old Testament themes.

In his 1995 autobiography, Bader acknowledges his debt to a number of art historians who played a significant role in his life as a collector. Among them, Middeldorf is one of only a few with a background in Italian painting. Bader describes how he visited Florence once a year, arriving on an overnight train early in the morning and drinking one cappuccino after another at a local café while waiting for the scholar to emerge from his home. When they met, Middeldorf advised him to buy on the basis of pictorial quality rather than name and to pay attention to good drawing rather than set his stakes on a signature: "A good painting doesn't need one, and a bad painting isn't improved by one." Bader concedes, however, that he ran afoul of the scholar's insistence on good drawing by appreciating the works of Aert de Gelder. His general inclination toward painterly handling continued to manifest itself clearly in his acquisition of works by late 17th- and 18th-century Venetian painters such as Giovanni Antonio Pellegrini (cat. 39), Antonio Carneo (cat. 10), Agostino Masucci (cat. 35) and Niccolò Bertucci (cat. 4). The influence of Anthony Clarke, an Italian Rococo specialist and curator who maintained regular contact with Bader over the years, deserves special mention in this respect. But Middeldorf's dictum about names and signatures nevertheless stuck. The Rococo group includes no work by the celebrated Giovanni Battista Tiepolo, and the striking Venetian *Sacrifice of Manoah* (cat. 68), purchased in 1976, carries neither name nor signature.

Alfred Bader's collecting taste also embraces drama and emotion and harbours a soft spot for earthy realism. In Dutch art he found these qualities in the work of Rembrandt and his followers, and in southern European art he found them in the paintings of Michelangelo Merisi da Caravaggio and his followers. For such works the collector was blessed with another scholarly friendship, that of the English art historian Benedict Nicolson, famous not only for his study of the great Dutch Caravaggist Hendrick ter Brugghen but also for his weighty compendium on the entire Caravaggist movement in Europe. In his 1995 autobiography Bader credits Nicolson for his insights on an important painting by Abraham Bloemaert; but Nicolson also attuned his American friend to the virtues of Caravaggists active in Italy and set the stage for the acquisition of a *St. Matthias* (cat. 17) and *A Shepherd Holding a Light* (cat. 33). Thanks to recent scholarly developments, these once-anonymous works can be assigned to two

French followers of Caravaggio active in Rome: Jean Ducamps and the still obscure Maestro Jacomo.

The impact of Caravaggio's aesthetic persisted longest in the thriving port city of Naples thanks to the legacy of Jusepe de Ribera. In 1975 Alfred Bader acquired an oblong depiction of *Jacob's Dream* from a Copenhagen dealer (cat. 22). Executed in a muted palette, with remarkably assured loose handling and stark chiaroscuro effect, it bore an attribution to Paolo de Matteis, the late representative of Neapolitan Baroque. However, its spare composition, conspicuous format and Old Testament theme recently prompted Riccardo Lattuada and Giuseppe Scavizzi, two prominent scholars of this celebrated school of Italian painting, to suggest that it fit better among the works of De Matteis's famous teacher Luca Giordano. Giordano's painterly virtuosity resonates strongly with the aesthetic vision of the Bader Collection, which surprisingly features only this one work by him. Giordano is certainly well represented in Canadian museum collections, evidence of the impact of Scavizzi's long tenure on the faculty at the University of Toronto.

Also standing out among Alfred Bader's friends connected to the world of art is Harry Moore, an opera singer and a passionate art collector and dealer who regularly welcomed the Baders into his Chicago home. In 1964 Moore acquired a share of Cigoli's *Vision of St. Francis* (cat. 11) from his Milwaukee friend, later selling it back to him for donation to Queen's. A stern Counter-Reformation image, it has served as a remarkable example of the type for art history students in Kingston. Moore purchased most of his paintings at the Central Picture Galleries in New York, including an uncompromising rendering of the blind Belisarius (cat. 30), which he would also pass on to his friend. One of Bader's earliest donations to the Art Centre, from 1971, this painting was catalogued as by an anonymous artist for more than forty years. Bader regularly brought up the question of its authorship to experts, but he was nonetheless surprised when two Milanese scholars were able to confirm that it was by the hand of Andrea Lanzani, a remarkable but little-known Baroque talent from their city. As this work demonstrates, one consequence of Middeldorf's approach of collecting quality, not names, has been to discover and disseminate the achievements of lesser-known artists.

The representation of European painting from outside the Low Countries in the Bader Collection at Queen's also owes much to the Department of Art's emphasis on teaching and research. David McTavish, who joined the department in the 1970s as a specialist in Italian Mannerism and later worked directly with the Baders in his capacity as Director of the Agnes Etherington Art Centre, played an important role in advising the Baders about acquisitions in Italian art. With his encouragement, *The Adoration of the Shepherds*, a small painting by El Greco, made its way into the collection (cat. 24). Although McTavish left the Art Centre in 2001 to concentrate on academic work, he continued his research on this important panel. His recent findings, based in part on a collaborative technical analysis with department

colleague Ron Spronk, reveal breathtaking developments in our understanding of the panel and its connection to El Greco's celebrated Modena Triptych.

New scholarly discoveries in art have always carried special appeal to Alfred Bader, a research chemist by training whose firm worked closely with prominent scholars for decades. In this spirit, in 1984 he seized upon an astonishing 1538 depiction of an *Ecce Homo* (cat. 40) which was identified as "attributed to Georg Pencz," the important pupil and successor of Albrecht Dürer in Nuremberg, but with little supporting evidence. For years this work baffled scholars, and the extensive inscriptions on each side of the figure and the presence of similar inscriptions on a pair of portraits by an anonymous artist of the same period were the only clues to a possible attribution. It thus came as a surprise that the panel had recently been accepted as by Pencz by Kurt Löcher, the doyen of studies in German Renaissance art, propelling it to a much higher significance for teaching and scholarship and giving new insight into its unique and startling iconography. Technical research on the wood panel support, carried out at the Canadian Conservation Institute in Ottawa, lent further support to this conclusion.

Besides serving as research problems, original works of art in the academic setting also offer students a valuable opportunity to build their visual knowledge based on direct experience of the physical object rather than on the unifying train of reproductions presented in lectures and books and on computer screens. Alfred Bader's awareness of the teaching use of art stems not only from his years at Harvard, with one of the country's most important university art museums, but also from his long-time friendship with Wolfgang Stechow, who taught at Oberlin College for many years and helped build its art museum's remarkable collection. Bader's knowledge of Europe and North America attuned him to the advantage enjoyed by Europeans with ready access to such objects and shaped his determination to make a difference in North American academia. By the mid-1970s he had resolved to donate his private collection to Queen's University, with the vision of seeing a significant teaching collection established there.

In 1988 he and Isabel Bader publicly declared this goal in *Telling Images*, a catalogue to an exhibition that showcased a major donation of seventeen paintings from their collection. They followed suit with regular donations of core works, including two paintings by Rembrandt and five by Jan Lievens, his talented friend from Leiden. With the Bader's financial support, the Department of Art established a Ph.D. program in Art History, two Chairs in Baroque Art, travelling fellowships for graduate students, and more recently, a post-doctoral fellowship program. In 2000 the Agnes Etherington Art Centre reopened its doors after major renovation and expansion of its original building, thanks in part to their generous support and that of their sons, David and Daniel. Most recently, the Art Centre welcomed sixty-eight paintings from their collection after they downsized from their Shepard Avenue house to an apartment. Works that remain with the Baders will come to Queen's University as a bequest.

A bright future of exhibitions, loans and teaching awaits the Bader Collection at the Agnes Etherington Art Centre. And to be sure, as a large group of works that range from “puzzle” paintings to well-known masterpieces, the collection’s museum destiny calls for a baseline of research for each work. In 2001 the Bader Curatorship in European Art was established with this aim in mind. One chief result of this initiative was the publication of *The Bader Collection: Dutch and Flemish Paintings* in 2008. Covering two hundred works by Dutch, Flemish and related German artists, the catalogue delivers substantive analyses of each work, including a number of new attributions. The most recent outcome of this initiative is the present companion catalogue, *The Bader Collection: European Paintings*. Consisting of seventy works by a more varied group of artists, mostly Italian but also French, German, English and Spanish, it explores that part of the collection in the same spirit of investigation: tackling several works which had hitherto received little, if any, scholarly attention; making new attributions; providing information on sources and context of production; and in some cases, including assessments by current scholars in the field. With newly gained footholds, these works will now take on an active role in the collection as a resource for students, scholars and the public at large.

This “other” part of the collection demonstrates Alfred Bader’s knowledge of and continuing fascination with European artists from various places and epochs, beyond Rembrandt and 17th-century Holland and Flanders. Although Bader started with a broad collecting scope, he subsequently developed a focus on Rembrandt and the Netherlands. Perhaps it is only coincidence that he took this new course around the same time of his first gift to Queen’s. The Agnes Etherington Art Centre became at once an important repository for acquisitions that allowed him to continue his general pursuit of art from across the spectrum of painting in early modern Europe and a future home for his extraordinarily focused group of Dutch and Flemish paintings.

The core area of Dutch and Flemish art has developed further since the publication of the 2008 catalogue, with thirteen new acquisitions, presented here. Taken together, these two catalogues reveal to the world a remarkable life in pictures. Long immersed in the richness of Europe’s artistic legacy, Alfred Bader understands this art as something deeply felt, intensely studied and passionately enjoyed. By means of a remarkable succession of gifts to Queen’s University, from him and his family, this private experience, already shared widely, is steadily being transformed into a public reality.

CATALOGUE





1.

Étienne Allegrain (Paris 1645 – Paris 1736)

Landscape with a Lake

Around 1700

Oil on canvas, 56.5 × 78 cm

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1977, acc. no. 20-090

PROVENANCE

Sale, Vienna (Dorotheum), 30 May 1967, lot 82 (as by J. F. Millet); purchased by Alfred Bader; Milwaukee, collection of Dr. and Mrs. Alfred Bader

LITERATURE

Lossel-Guillien 1988, p. 71; Saur, vol. 2, p. 457; Dictionary of Art, p. 665

EXHIBITION CATALOGUES

Kalamazoo 1967, p. 12 (ill., as *Arcadian Landscape* by Jean-François Millet); Providence 1968, unpaginated, no. 38 (ill., as *Arcadian Landscape* by Jean-François Millet); Toledo, Chicago and Ottawa 1975–1976, p. 19, no. 1, pl. 10 (as *Paysage au lac*); Kingston 1988–1991, pp. 138–141, no. 34, p. 139 (colour ill., as *Landscape with a Lake*); Oberlin and Houston 2005, pp. 52–53, no. 1, pl. 1

THIS IDEALIZING LANDSCAPE is reminiscent of earlier paintings by Nicolas Poussin (1594–1665) and Claude Lorrain (1604–1682). The foreground is shaded by tall trees on the right and a classical ruin on the left, both of which frame a rocky background and a bucolic mid-ground with lush grasses, bushes and plants scattered intermittently across the rolling hills. As David McTavish observed, the overall organization of the painting draws on the approach Poussin developed in the 1640s (fig. 1a).¹ Four figures dressed in classical garb are shown in the foreground, while behind them a glassy lake winds through the composition, with a low, wide boat lying ashore. Classically inspired buildings and ruins punctuate the background.

Previously attributed to the landscape painter Jean-François Millet (1666–1723),² this painting was reattributed to his contemporary Étienne Allegrain by Pierre Rosenberg, who compared it to *Paysage au troupeau*³ and *Paysage à la rivière* (fig. 1b),⁴ a pair of paintings Allegrain executed for the Ménagerie at Versailles.



Fig. 1a. Nicolas Poussin, *Landscape with Orpheus and Eurydice*, around 1650, oil on canvas, 124 × 200 cm. Paris, Musée du Louvre.



Fig. 1b. Étienne Allegrain, *Paysage à la rivière*, 1700, oil on canvas, 67 × 115 cm. Alençon, Musée des Beaux-Arts et de la Dentelle d'Alençon.

Further support came from Anne Lossel-Guillien, who noted the correspondence between the temple-like structure in the background and the classical building that appears in a comparable position in the artist's only signed and dated work, a 1697 drawing entitled *Paysage avec un temple antique*.⁵ The presence of a similar structure, enhanced with a caryatid, in the foreground left of both works reinforces this association.

As it appears that Allegrain never left France, the buildings are likely based upon the works of other artists who had travelled to Italy, perhaps Poussin and Henri Mauperché (around 1602–1686).⁶ The scene is completed by distant mountains softened by scattered clouds under the brilliant blue sky. Diagonals lead the viewer's gaze through the scene, aided by the placement of figures, trees and ruins. The smooth finish and enamel-like opacity of this painting relate closely to other works produced by him, including those at Versailles, mentioned above.

The presence of these ancient structures, in conjunction with the dress of the figures and the composition of the scene, demonstrates the influence of Poussin's landscapes. However, whereas Poussin often used his landscapes as a setting for a narrative scene, Allegrain emphasized the landscape itself. This was consistent with a wider shift in focus that occurred during the turn of the century in France and is documented in Roger de Piles's 1708 publication *Cours de peinture par principes*,⁷ which championed Poussin's depiction of landscapes and contributed to the increased status of this genre in the 18th century. Specifically, the "heroic" landscape was praised by De Piles as permitting an artist to express the genius of his imagination by creating a perfected version of nature.⁸ Allegrain's portrayal of a classicized and idealized scene of nature clearly locates the present painting within this artistic tradition.

Étienne Allegrain was born into a family with an evident artistic disposition.⁹ His brother Jean-Baptiste (1644–before 1714) became a sculptor, and his son Gabriel (1679–1748) became a landscape painter, following the example of his father. Information about Allegrain's artistic education remains vague; however, the frequent appearance of his name alongside that of Mauperché has

led to speculation that this artist was his teacher.¹⁰ Allegrain entered the Académie royale de peinture et de sculpture in 1676 and became a full member in 1677 with his *Paysage avec Vénus et Adonis*.¹¹ He went on to become court painter to both Louis XIV and Louis XV.

Erin Travers

1. Inv. 7307. See exhib. cat. Kingston 1988–1991, p. 140.
2. Letter of 11 January 1971 to Dr. Alfred Bader, Agnes Etherington Art Centre object file; see also Toledo, Chicago and Ottawa 1975–1976, p. 19.
3. 1700, oil on canvas, 67 × 114.5 cm, Paris, Musée du Louvre, inv. 2318; see collection cat. Paris 1974, pp. 12–13 (pl. 3).
4. Inv. MR 1132. My thanks to Cindy Levenspuhl for her assistance with this information.
5. Pen and grey ink and grey wash with watercolour, 25 × 37.5 cm, private collection; see Lossel-Guillien 1988, pp. 70–71, fig. 1 (ill.).
6. Ibid., pp. 74–75.
7. De Piles 1708, pp. 200–205.
8. Ibid., p. 202.
9. On the artist's birth, see Jal 1872, p. 23.
10. Lossel-Guillien 1988, p. 71; Dictionary of Art 1996, p. 664.
11. This painting was formerly held at the Louvre but has unfortunately been missing since 1952; see exhib. cat. Tours and Toulouse 2000, p. 236.

2.

Attributed to Jacques-André-Joseph Aved, called Le Batave
(Douai, France 1702 – Paris 1766)²

Portrait of a Gentleman in a Fancy Waistcoat

Around 1765

Oil on canvas, mounted onto modern hardboard with canvas backing,
70.6 × 57 cm

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader,
1981, acc. no. 24-031

WITH A CALM POSTURE, alert eyes and a slight smile on his lips, the sitter for this three-quarter-length portrait appears in near profile to the left and looks out to the viewer. Sporting a bag wig, which gained fashion in France by the 1760s, he wears a plain reddish-brown coat with large unadorned buttonholes, and a plain collar shirt with lace frills at the front and the cuffs. His right hand draws attention to the most spectacular element of his costume—a gold brocade vest with pink, yellow and white floral motifs. A light dusting of powder from his wig on the back of his coat accentuates his neck.

Unfortunately, this portrait offers no clue to the sitter's identity. The costume is mirrored in a portrait of lesser nobility by Étienne Aubry (1745–1781) representing Jacques-Étienne de Villiers, one of Louis XV's ministers, which allows for speculation that the sitter here likewise served at court.¹ The elements of his dress do not supply evidence for close dating, however, as they appear in French male portraits spanning from the 1750s to the 1790s.



Fig. 2a. Jacques-André-Joseph Aved, *Portrait of a Boy*, 1760, oil on canvas, 55.5 × 46 cm. Location unknown.

A label affixed to the back of the frame bearing the name of the American painter Joseph Blackburn (around 1730–around 1778) is one of several inaccuracies introduced by a previous owner.² Many elements of style and the costume point to the world centre of portraiture of the time: Paris. The more general influence of the portraiture of Jean-Baptiste Greuze (1725–1805) surfaces in the emotional tone struck here. The gentle air of the sitter's expression, the intimate attentiveness of his gaze and the soft light falling on his features accord with the sentimentality of Greuze's work, such as his *Portrait of Jean Antoine Hubert, Vassal de Saint-Hubert* (1741–1782).³ Yet the patient and methodic description of texture, achieved here and there with visible brushstrokes, contrasts with Greuze's more daring painterliness, which is also seen in the work of his followers Aubry and Joseph Dureux (1735–1802). The cool palette, with reds and pinks set against blues, likewise diverges noticeably from that of these artists.

The colour, handling and overall sense of calm point instead to an artist more independent of Greuze, one with a more direct contact with the Netherlandish tradition in which this countryman was very conversant. These traits appear, for example, in two 1760 portraits of young males by Jacques-André-Joseph Aved (fig. 2a),⁴ who received the nickname "Le Batave" (referring to the Batavians, the ancient tribe living in this region) because he had been brought up in Amsterdam and returned there regularly. In all three works, the relatively large scale of the figure fills the frame, bringing the sitter closer to the viewer. The sense of engagement is heightened by a noticeable emphasis on the eyes,



Fig. 2b. Jacques-André-Joseph Aved, *Portrait of M. Roques*, 1745, oil on canvas, 98.5 × 80 cm. Location unknown.



which appear slightly exaggerated in size. The eyes in these portraits are also articulated with great care in the description of the translucent surface, the reflections inside the cornea and the catchlight on the moist surface, elements that enliven the sitter's calm repose with a warm vivacity. A similar use is made of reflections on the lower lip, evidently another hallmark of the artist. Many of Aved's portraits also feature a slight downward tilt of the sitter's head, as seen in the Kingston portrait, in contrast to the period tendency, trading intimacy for bearing. This particular combination of traits resurfaces in several other works from earlier in his career, such as *Portrait of Marc de Villiers* (father of the sitter for Étienne Aubry, mentioned above) of 1747, in the Getty Museum,⁵ and *Portrait of M. Roques* of 1745, last on the market in 2000 (fig. 2b),⁶ providing sufficient grounds to put forward the attribution of the Kingston painting to this artist.

Born in Douai, the son of Jean-Baptiste Havet, a doctor of Armenian origins, Aved lost his parents at an early age and moved to the care of a brother-in-law in Amsterdam.⁷ There, he studied the works of the printmaker Bernard Picart (1673–1733) and likely those of the draughtsman François Boitard (around 1667–around 1719) before settling permanently in Paris in 1721. From then on, he studied under the portraitist Alexis-Simon Belle (1674–1734), came into contact with Carle van Loo (1705–1765) and François Boucher (1703–1770), and formed a lasting friendship with Jean-Baptiste-Siméon Chardin (1699–1779), whom he is said to have pushed from still-life painting toward genre themes.⁸ He entered the Académie in 1731, becoming a member in 1734, a *conseiller* in 1744 and a *pensionnaire* in 1764. Although not highly productive, he attracted the most illustrious clientele and prospered sufficiently to acquire an important collection of art.⁹ In 1744 he was called to the court of Louis XV to paint his portrait¹⁰ and achieved fame with his full-length portrait of the Turkish ambassador of the time, which still hangs at Versailles.¹¹ A regular at Parisian salons, he even held his own on the rue de Lille,¹² and his friends included Voltaire.¹³ The biography published with the sale of his estate noted that "it was not a cold and sterile image, but the man himself, that he represented,"¹⁴ an observation that meshes well with the portrait discussed here.¹⁵

1. *Portrait de Jacques-Étienne de Villiers, premier conseiller des finances (1740–1752)*, 1771, oil on canvas, 79 × 54 cm, sale, Paris (Pierre Bergé), 18 May 2009, lot 40 (colour ill.). It was among a group of portraits Aubry exhibited in the Salon of 1771.
2. Another is the addition of canvas backing to the hard secondary support. This drastic measure was taken to compensate for losses and weakening of the primary canvas support.
3. Around 1670, oil on canvas, 48.9 × 31.3 cm, signed, sale, New York (Sotheby's), 5 June 2002, lot 90 (colour ill.).
4. Signed, sale, Paris (Mercier, Vellier, Thullier), 22 April 1998, lot 312; and *Portrait of a Boy*, sale, Paris (Christie's), 21 June 2011, lot 72 (colour ill.); its signature and date were reported in an earlier sale appearance, Amsterdam (Christie's), 24 March 1999, lot 125 (colour ill.).
5. Inv. 79.PA.70; see David Jaffé, *A Summary Catalogue of Paintings in the J. Paul Getty Museum* (Los Angeles: Getty Publications, 2005), p. 4 (ill.); see also Wildenstein 1922, vol. 2, p. 139, no. 107.
6. Sale, New York (Christie's), 23 May 2000, lot 79 (colour ill.); see Wildenstein 1922, vol. 2, p. 110, no. 85 (ill.).
7. The present biography is based substantially on the one appearing in the catalogue of the sale of Aved's collection, Pierre Remy, *Catalogue Raisonné de Tableaux, de différens bons maîtres des trois écoles, De Figures, Bustes & autres Ouvrages de Bronze & de Marbre, de Porcelaines, & autres Effets qui composent le Cabinet de feu M. Aved, Peintre du Roi & de son Académie* (Didot), 24 November 1766, pp. iii–x; for further biographical considerations, see also Mariette 1853–1854, vol. 1, p. 41; Wildenstein 1922, vol. 1, *passim*; and Michelle Lespes in *Oxford Art Online*, <http://www.oxfordartonline.com/subscriber/article/grove/art/Tco5273> (accessed 6 February 2013).
8. Mariette 1853–1854, vol. 1, p. 357.
9. See the catalogue of his collection, cited in note 7 above, reproduced in Wildenstein 1922, vol. 1, pp. 141–161, and the inventory of his collection, pp. 202–221.
10. This portrait was apparently started but never completed. See the eulogy in the catalogue of Aved's collection sale, cited in note 7 above and in Wildenstein 1922, vol. 2, p. 79, no. 56.
11. *Portrait de Said Pacha, Beglierbey de Roumeli, Ambassadeur Extraordinaire du Grand Seigneur*, 1742, oil on canvas, 232 × 161 cm, Versailles, Musée de Versailles, inv. MV 3716; see Wildenstein 1922, vol. 2, pp. 120–121, no. 92 (ill.).
12. Elizabeth Barbier, *Le VII^e arrondissement dans l'art et l'histoire* (Paris: Bonneton, 1992), p. 77.
13. Michelle Lespes, "Jacques-André-Joseph Aved, portraitiste des Lumières," *L'Estampe/L'objet de l'art* 443 (2009), pp. 70–79.
14. See Pierre Remy, cited in note 7 above, p. vii.
15. In an email to the author of 20 December 2013, Pierre Rosenberg indicated his support of the attribution to Aved.

3.

Attributed to Antonio Bellucci
(Soligo, Treviso, Italy 1654 – Soligo, Treviso, Italy 1726)

Cimon and Pero (Caritas Romana)

Around 1680
Oil on canvas, 60.6 × 75 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1990, acc. no. 33-014

PROVENANCE
Milwaukee, collection of Alfred and Isabel Bader

EXHIBITION CATALOGUES
West Lafayette 1987, unpaginated, no. 7 (ill.)

ANTONIO BELLUCCI was born in the town of Soligo, Treviso,¹ in 1654, and his initial training reportedly took place while in military service in Sebenico, Dalmatia, under the gentleman dilettante Domenico Difinico (?–?).² By the mid-1670s the young artist had made his way to Venice, and his earliest known works show the stamp of prominent tenebrist painters, in particular Antonio Zanchi (1631–1722). He began receiving regular commissions there, and in 1684 he entered the Fraglia dei Pittori. His fame and stature quickly rose, and starting in 1692 he was summoned to various courts to the north, including Düsseldorf, where he became court painter to Johann Wilhelm of the Palatinate, as well as Pommersfelden, Vienna and London.

This modest easel painting entered the Art Centre's collection with an undocumented attribution to Bellucci. Although the work does not appear in the scholarly literature, including Fabrizio Magani's 1995 monograph on the artist, it nonetheless finds a place among Bellucci's earliest known works, in particular his well-known *Mars and Venus*, last in the collection of the conser-

vator Franco Steffanoni in Bergamo and dated by Magani to around 1680 (fig. 3a).³ The face of Pero displays most of the exaggerated feminine traits that Bellucci used for Venus and would go on to deploy in female figures throughout his career: the sweeping curved line of the nose and brow, rosebud lips and, most distinctively, large upper eyelids, accentuated with smooth highlights and a strong straight edge. These elements are even more evident in an untraced depiction of *Fulvia's Revenge* last on the market in Munich (fig. 3b).⁴ The stark contrasts and bold presentation of large-scale figures in both paintings align with the work of Zanchi and fellow tenebrist Pietro Liberi (1605–1687) to which Bellucci attended during this early period in Venice. Here, Bellucci may have taken as his model a depiction of the same theme by Zanchi, last in Milan,⁵ its composition likewise dominated by the heads of both figures. One strikingly unresolved aspect of the present painting is the forcefully described fabric, with crisp edges and hatched brushstrokes over the surface. Bellucci appears to have been experimenting with technique for dramatic effect, and the stiff effect also appears in the mantle of Mars in the Steffanoni painting mentioned above. Although textures soon softened in his work, angular edges remained a part of his style.

Although Bellucci's early works include many scenes of the wiles of women, the theme of this painting casts a woman's action as an *exemplum in bono*. The ancient legend of the young mother, Pero, saving the life of her father, Cimon (or Myco), condemned to starve in prison, by secretly nursing him, surfaces in various texts from antiquity but was codified and most broadly disseminated by Valerius Maximus.⁶ Represented on ancient vases and in a fresco in Pompeii, this theme enjoyed popularity among Baroque artists, likely on account of its bracing combination of sensuality and stern moral example. Highly influential were the depiction by



Fig. 3a. Antonio Bellucci, *Mars and Venus*, around 1680, oil on canvas, 115 × 133 cm. Bergamo, Steffanoni Collection.



Fig. 3b. Antonio Bellucci, *Fulvia's Revenge*, around 1680, oil on canvas, 86 × 119 cm. Location unknown.





Fig. 3c. Giovanni Antonio Pellegrini, *Cimon and Pero (Caritas Romana)*, around 1710, oil on canvas, 86 × 71 cm. Location unknown.

Peter Paul Rubens (1577–1640) of 1612, now in St. Petersburg,⁷ and the engraving after it by Cornelis van Caukercken (1626–1680) of around 1650–1660.⁸ There were numerous later depictions by Venetian artists that would have served as more direct examples for Bellucci, however, including the abovementioned painting by Zanchi. His surprisingly rough characterization of the aged Cimon may have even influenced a later depiction of the theme by Giovanni Antonio Pellegrini (1675–1741) (fig. 3c),⁹ with whom Bellucci later collaborated on decorative commissions in Düsseldorf. In 1668 he revisited the theme with a lavish composition, now in Bremen, in which Pero turns her head to look out for the jailers, emphasizing the risk of her action.¹⁰ In this early work, Bellucci still follows convention by having Pero looking down at her father, underscoring the moral message of devotion and love that motivated her brave deed in the first place.

1. See Roberto Schiratti, "I Pittori Bellucci sono Veneziani," *Archivio Veneto* 14, part 1, 1877, pp. 379–381; and confirmed in Franco Zava Boccazzì, "Spigolature Seicentesche," *Arte Veneta* 32 (1978), pp. 333–340; see Magani 1995, pp. 3–4. Despite these publications and the documentary evidence they present, most authors continue to cite the nearby city of Pieve di Soligo as Bellucci's place of birth and death; see Saur, vol. 8, p. 521, s.v. "Bellucci, Antonio."
2. Orlandi 1753, p. 66.
3. See Magani 1995, pp. 13, 75, no. 4 (colour ill.).
4. Sale, Munich (Weinmüller), 18 September 1974, lot 1022 (ill., as attributed to Bellucci); see Magani 1995, p. 74 no. 3 (ill., as by Bellucci).
5. Around 1670, oil on canvas, 94 × 99 cm, sale, Milan (Finarte), 15 June 1988, lot 659 (ill.).
6. Valerius Maximus V, external 1. The story was also recounted by Pliny the Elder, Sextus Pompeius Festus, Caius Julius Hyginus and Gaius Julius Solinus. See Waldemar Deonna, "La légende de Pero et de Micon et l'allaitement symbolique," *Latona* 13 (1954), pp. 140–150.
7. Oil on canvas, 140.5 × 180.3 cm, State Hermitage Museum, inv. 470; see McGrath 1997, vol. 1, fig. 69, vol. 2, pp. 97–103, no. 18.
8. Engraving, in two states, 35.6 × 42.5 cm; see McGrath 1997, vol. 1, fig. 70, vol. 2, pp. 97–89, no. 18, copy 7.
9. Sale, Milan (Finarte), 8 November 2009, lot 44; see exhib. cat. Padua 1998–1999, pp. 144–145, no. 19 (colour ill., as around 1708–1713).
10. 1688, oil on canvas, 118 × 102 cm, Kunsthalle, inv. 1236-1980/2; see Magani 1995, p. 83, no. 13 (ill.).



4.

Niccolò Bertucci, called L'Anconitano
(Ancona around 1710 – Bologna 1777)

The Triumph of Mordecai

Around 1755–1760

Tempera on paper, mounted onto canvas, 40 × 56.5 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1987, acc. no. 30-078

PROVENANCE

London, collection of Dr. Alfred Scharf; his sale, London (Christie's), 16 February 1945, lot 154 (as by Giuseppe Bazzani, *The Triumph of Haman*, unsold); London, collection of Dr. Efim Schapiro; his sale, London (Christie's), 23 May 1986, lot 79 (as by Nicola Bertuzzi, *The Triumph of Mordecai*); purchased by Alfred Bader

EXHIBITION CATALOGUES

West Lafayette 1987, unpaginated, no. 14 (ill.); Kingston 1988–1991, pp. 142–145, no. 35 (ill.)

A NATIVE OF THE ADRIATIC port city of Ancona, Niccolò Bertucci is first documented in 1733 in Bologna as a pupil of Donato Creti (1671–1749) at the Accademia Clementina.¹ He soon proceeded to the tutelage of Vittoria Maria Bigari (1692–1776), winning the *premio primo* of the Concorso Clementino for figure drawing in 1735 and for painting in 1737. He gained membership of the Accademia in 1752 and was named *principe* in 1774. Bertucci developed a light and fluid touch that suggests close study of Venetian Rococo painting, in particular that of Giuseppe Nogari (1699–1763).² He regularly collaborated with landscape painters by adding figures in tempera to fresco scenes, but also carried out many decorative commissions in oil and tempera independently.

In 1760 Bertucci completed a cycle of four Old Testament scenes in tempera on canvas for the Villa Bagnarola in Budrio, Bologna. The cycle, in pairs depicting triumph and downfall, featured *Belshazzar's Feast*, *The Queen of Sheba before Solomon*, *Esther before Ahasuerus* and *The Triumph of Mordecai*.³ The very loose



Fig. 4a. Niccolò Bertucci, *The Triumph of Mordecai*, 1760, tempera on canvas, dimensions unknown. Milan, Palazzo di Visconti Modrone, Salon.



Fig. 4b. Niccolò Bertucci, *The Triumph of Mordecai*, around 1755–1760, oil on canvas, 40 × 52 cm. Location unknown.



Fig. 4c. Francesco Monti, *The Triumph of Mordecai*, 1735, oil on canvas, 203.5 × 151.5 cm. Genoa, Palazzo Reale.

and rough handling as well as original paper support suggest that the Kingston work functioned as a compositional sketch, or *bozzetto*, for *The Triumph of Mordecai* (fig. 4a). Bertucci worked up the composition in a more refined presentation sketch, or *modello*, that recently resurfaced at auction in Paris (fig. 4b).⁴

The theme is taken from Chapter 6 of the Book of Esther. A member of the Benjaminites tribe in Persian exile, Esther becomes the consort of King Ahasuerus (often identified with Xerxes), while remaining in contact with her cousin and former guardian Mordecai, who is usually taken to be much older. As a faithful Jew, Mordecai provokes the ambitious courtier Haman by defying a royal decree that dictated that all should bow to him. In reaction, Haman lays plans for the extermination of the Jews. However, one day, King Ahasuerus decides to honour Mordecai for uncovering a planned coup. He consults with Haman, asking, “What shall be done for the man whom the king delights to honor?” (Esther 6:6). The vain Haman, thinking Ahasuerus is speaking of him, prescribes a procession through the streets of the city on the king’s horse, arrayed in the king’s robes and decked with his crown. But Ahasuerus immediately commands Haman to carry out this favour to the hated Mordecai, to his deep humiliation. It is an episode that presages Haman’s eventual downfall at the hands of Esther. The scene of Mordecai’s triumph was only seldom treated by artists but presented a foreshadowing of the triumphal entry of Jesus into Jerusalem.

A fresco by Paolo Veronese (1528–1588), although already two hundred years old by then, may have provided an impulse for Bertucci’s conception, with its emphasis on monumental architecture. However, David McTavish has pointed out a much closer precedent in a 1735 depiction by Francesco Monti (1685–1768), who was working in Bologna in the service of Carlo Amadeo,

King of Sardinia (fig. 4c).⁵ Bertucci adapted many elements of Monti’s composition, including the sculpture on a pedestal, the arcade, the bustling crowd and the flowing robes suggesting oriental garb. In the Paris sale painting, he refines Mordecai’s costume, augmenting it with a crown and a striking red shawl, and dresses Haman in a doublet, thus underscoring his temporary rank below his enemy. Mordecai’s exaltation is literally linked to the Roman custom of triumph through the introduction of a triumphal arch behind the main group. The presence of the arch suggests that Bertucci was also aware of the famous etching of this Biblical theme by Rembrandt (1606–1669), whose tumbling crowd may have provided inspiration to Monti as well.⁶ The final painting (fig. 4a) reflects these changes but adopts a sparser, more monumental composition, now vertical in format, with fewer figures which are placed inside the arch. Both Haman and Mordecai give way to a more reflective mood with their downcast eyes. The cumulative changes suggest a considerable process of study on the part of the artist and perhaps also his patron.

1. Niccolò Bertucci was called Nicola Bertuzzi in Bologna. For the earliest comprehensive biography of the artist, see Ferretti 1883, pp. 59–64; on his initial tutelage under Creti, see F. Lui in Saur, vol. 10, p. 162.
2. Many of Bertucci’s paintings previously circulated under the names of Venetian artists, notably Nogari, until Ugo Ruggeri reassigned them to Bertucci. Ruggeri went so far as to dub this artist a “false Venetian”; see Ruggeri 1982, *passim*.
3. Milan, Palazzo Visconti di Modrone; see Roli 1977, p. 124; and Zucchini 1955, pl. IX. David McTavish has noted that these works were also attributed to the Venetian artist Sebastiano Ricci (1659–1734) when they appeared at auctions of the Geri Collection in the 1930s. See exhib. cat. Kingston 1988–1991, p. 144, note 4.
4. Sale, Paris (Artcurial Briest-Poulain-F. Tajan), 10 April 2013, lot 123 (colour ill.).
5. Inv. 495 (1950); see exhib. cat. Bologna 1979, p. 72, no. 136 (ill.). On the connection to Bertucci’s work, see exhib. cat. Kingston 1988–1991, p. 144. Roli also commented on Monti’s influence on the series, but only more generally; see Roli 1977, p. 124.
6. *The Triumph of Mordecai*, around 1641, etching and drypoint, single state, 17.4 × 21.5 cm; see Hollstein, vol. 18, p. 20, no. 40; vol. 19, p. 26 (ill.).



5.

Attributed to Felice Fortunato Biggi, called Felice de' Fiori
(Parma around 1650 – Verona? after 1700)

Still Life of Flowers

Late 17th century

Oil on canvas, 35.5 × 101.9 cm (laid down onto a larger canvas, 36.2 × 102.8 cm)

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1976, acc. no. 19-026

PROVENANCE

Milwaukee, with Lenz Gallery; purchased by Alfred Bader in 1968

JUST TO THE RIGHT OF CENTRE in this wide, squat composition stands an ormolu vase on a long stone ledge, flowers bursting out of its top in a great variety, including roses, tulips, narcissi and lilies of the valley. To the left of centre, a blue-and-white chinoiserie porcelain plate lies tilted up against the vase, the ovaline indentations around its rim echoing the motifs around the bulbous body of the vase. More flowers, including several carnations and tulips, spill over its edge to the left, while a few narcissi fan out from a glass vase behind it. To the far right, two clay urns, one lying on its side and the other standing, frame the edge of the composition. To the left of the urns stands a fine Venetian ribbed glass decanter. A few more flowers, chiefly roses and tulips, fall over the ledge to the right, obscured in shadow. The artist has used piercing light to accentuate two clusters of flowers, at the centre and to the lower left, forming a sloping diagonal axis. More than likely, he painted this work as one of a pair of decorative overdoors.



In the 1970s, Charles C. Cunningham attributed this canvas to the prominent 17th-century Spanish still-life specialist Juan de Arellano (1614–1676).¹ While the dramatized presentation of floral arrangements through light effects places this work within the same Caravaggesque tradition as Arellano, the Spanish artist already represented a toning down of such effects by the 1640s. The painting is closer in tone to the work of the previous, pioneering generation of floral still-life specialists in Italy who formed Arellano's primary influences, in particular the Roman painter Mario Nuzzi (1603–1673), known as Mario de' Fiori (Mario of the Flowers).² Nuzzi, who must have received tutelage from the Caravaggio follower Tommaso Salini (around 1575–1625), his maternal uncle, pioneered the floral still-life genre in Italy in the 1620s, recasting Flemish models, such as the work of Jan Brueghel the Elder (1568–1625), in which a wide variety of flowers appear in precise detail in opulent compositions, with dramatic Caravaggesque effects of light and a naturalistic rendering of

textures. Nuzzi achieved great prominence, even joining the *Virtuosi al Pantheon* in 1642, and his works found their way into Spanish collections, to which Arellano was given access. However, Arellano preferred reed baskets as vessels, whereas Nuzzi almost invariably favoured gilded bronze vases, often very elaborate, with history scenes sculpted into their sides, drawing on the highest category of art and forming a display of learning.

By contrast, the vase in this composition is much simpler than those seen in Nuzzi's work. Moreover, Nuzzi generally achieved greater solidity and accuracy of form, especially in the tracing of ovals and the matching of symmetrical sides. The Kingston painting must have been executed by one of his followers in Rome. It displays an independent experimental bent with the exploitation of empty spaces and strong compositional lines for effect, as well as the use of an unusually extended horizontal format, which also finds no parallel among Nuzzi's known works. However, these aspects do align with several known paintings belonging to a



Fig. 5a. Attributed to Felice Fortunato Biggi, *A Pair of Floral Still Lifes*, 17th century, oil on canvas, 84 × 110 cm (each). Location unknown.



Fig. 5b. Felice Fortunato Biggi, *Flowers*, 17th century, oil on canvas, 94 × 63 cm. Siena, Pinacoteca Nazionale di Siena.

group attributed to Felice Fortunato Biggi, whose nickname “Felice de’ Fiori” echoes Nuzzi’s. They include *Floral Still Life with Steps*, last in a sale in Stockholm,³ and *A Bouquet of Flowers in a Vase*, last in a sale in Vienna.⁴ Besides the diagonal sweep and the isolation of motifs, these paintings also share with the present work a conspicuous emphasis on the edges of the supporting surface, caught by the focused light from above. A close overall similarity also characterizes a pair of fruit and flower paintings, last in a sale in Brescia (fig. 5a),⁵ which shares the oblong horizontal format of the Kingston painting and shows how it likely functioned as a pendant to a similar composition. All three works can be connected to a signed flower piece in the museum in Siena, on the basis of the handling, with its loose hatching and visible brushstrokes accentuating texture and reflections (fig. 5b).⁶ It shows the same stark presentation of motifs against a thinly painted and dark background. However, it does not show what seems to be the most telling trace of Biggi’s selective fastidiousness—the inattentively traced oval foreshortening of various vessel edges.

Biggi remains little known. Several sources report his birth in Parma and his flight to Verona around 1680 to escape prosecution for murder.⁷ There, he enjoyed success, as suggested by his nickname, and is reported to have had several students.⁸ He appears to have continued to work into the 18th century.⁹

1. Note by Alfred Bader on the back of a photograph of this painting, Agnes Etherington Art Centre object file.
2. These biographical considerations draw from Laura Bartino’s recent overview of the data, in Bartino 2012, pp. 486–487.
3. Around 1680–1700, oil on canvas, 83.8 × 109.2 cm, sale, Stockholm (Stockholms Auktionsverk), 1 June 2006, lot 2467 (colour ill.).
4. Around 1680–1700, oil on canvas, 66 × 48 cm, sale, Vienna (Dorotheum), 9 June 1999, lot 124 (colour ill.).
5. Sale, Brescia (Capitolium Art), 19 December 2012, lot 149 (both paintings, ill.).
6. Inv. 207; see collection cat. Siena 1978, p. 38c (colour ill.).
7. Pellegrino Antonio Orlandi, however, places his birth mistakenly in Rome. See Orlandi 1753, p. 163.
8. Dal Pozzo reports Domenico Levo and Giovanni Battista Bernardi as his pupils; see Dal Pozzo 1718, p. 200, and Supplement, p. 19.
9. *Flowers in and around a Basket with a Winged Putto Making a Garland*, around 1680–1700, oil on canvas, 96.5 × 160.3 cm, signed, sale, Milan (Porro), 25 February 2004, lot 8; and *Floral Still Life with Steps*, around 1700, oil on canvas, 96.5 × 160.3 cm, signed, sale, Vienna (Dorotheum), 14 March 1957 (lot number unknown). The first two digits of the date, no longer visible, were read as “17” when the painting appeared in the Vienna sale.



6.

Gerrit Claesz. Bleker (Haarlem 1592/93 – Haarlem 1656)

A River Landscape with a Shepherd Driving His Flock over a Bridge, a Fortified Town Behind

1639

Oil on canvas, 42.9 x 66.1 cm

Signed and dated lower right: *GBleker f. 1639*

Milwaukee, collection of Alfred and Isabel Bader

PROVENANCE

Sale, London (Christie, Manson & Woods), 18 July 1980, lot 165 (ill.); sale, London (Christie's), 10 July 2009, lot 23 (colour ill.); purchased by Alfred Bader

DURING THE FIRST QUARTER of the 17th century, two genres of painting emerged in the Dutch city of Haarlem: still lifes and landscapes. These genres became a specialisation of many of the city's artists, including Gerrit Claesz. Bleker.¹ Although Bleker's training is not documented, his landscape paintings certainly reflect the influence of Esaias and Jan van de Velde the Elder (1587–1620 and 1593–1641 respectively), Pieter de Molijn (1595–1661) and Jan van Goyen (1596–1656). Bleker not only painted landscapes but also portraits and history

paintings, the latter of which show connections to the work of Pieter Lastman (1583–1633) and artists in his circle who were active in early 17th century Amsterdam, especially Claes Cornelisz. Moeyaert (1591–1655).

Bleker earned a reputation as a landscape artist and is mentioned as a painter in an archival document of 1622.² In 1628 the Haarlem writer Samuel Ampzing referred to him (as Gerrit Blieker) in his poetic history of Haarlem, *Beschrijvinge van Haerlem*.³ Twenty years later Theodorus Schrevelius, another Haarlem-born poet, included Bleker's name in his descriptive history of the city, *Harlemias*, praising him as "a good landscape painter."⁴ And in 1718, Arnold Houbraken (1660–1719) mentioned him along with other Haarlem artists in his famous compendium on Netherlandish painters, *De Groote Schouburgh der Nederlandtsche Konstschilders en Schilderessen*, based on Schrevelius's list of local artists.⁵ Bleker is known to have had three students from Amsterdam in 1640,⁶ and, according to Marion Goosens, the master himself lived in that city in 1645. He was nominated for the position of dean of the Haarlem Guild of St. Luke in 1643 but was ultimately not appointed.⁷

Bleker's landscapes belong to the tonal phase of landscape painting that started in Haarlem in the late 1620s. Using a limited



Fig. 6a. Gerrit Claesz. Bleker, *Herd on the Move*, undated, etching, state 1 of 1, 15.5 × 23.6 cm. London, British Museum.



Fig. 6b. Esaias van de Velde the Elder, *Landscape with a Round Tower*, no. 5 of 7 in the series "The Small Landscapes," around 1614, etching, in two states, 5.8 × 9.7 cm. Amsterdam, Rijksmuseum.

scale of muted colours and softened outlines, painters like Van Goyen created an atmospheric effect in their depictions of Dutch landscape views. The compositions usually incorporate a receding diagonal line across the picture space and human figures at a small scale.⁸ These characteristics apply to the present painting, which shows a river landscape with a low horizon that emphasizes the vast expanse of a cloudy sky. Bleker shaped his composition along a strong diagonal: on the left side of the picture, the ruin of a large tower (probably belonging to a church) leads the viewer's eye downward to a river and across toward another smaller tower on the right. The stone bridge connecting the banks follows this compositional scheme, being higher to the left and lower to the right. Behind the bridge, on the left bank, a group of fort-like buildings slopes down toward the horizon.

As in the paintings by Esaias van de Velde and his pupil Van Goyen, the landscape here is filled with an atmospheric light that evokes an almost fragile impression of nature and is populated with only a few small figures that nearly melt into their surroundings. In the foreground, a shepherd, accompanied by a woman on a donkey, drives his flock over the bridge; as a group, the figures resemble the iconography of *The Flight into Egypt*, only without the Infant Jesus.⁹ At the foot of the small tower, a woman appears to be washing laundry, and on the left bank, two other women draw water from the river—one bends down to scoop some water with a large bowl, while the other carries a water-filled vessel on her head as she goes up stairs that lead to the large tower.

Bleker's architectural landscape was not captured from life (*naer het leven*) or rendered from a topographical motif but built up from elements taken from other works of art, including his own. In addition to paintings, Bleker produced drawings and prints, some of which show herds and herders, for instance his undated engraving *The Cattle Drinking*¹⁰ as well as his etching *Herd on the Move* (fig. 6a)¹¹ showing a woman riding a donkey side-saddle in a cow herd. Picturesque landscapes with ruins and

staffage by other artists may also have served as models for his composition, namely Jan van de Velde the Elder's *Landscape with Figures on a Road*, a drawing now in the museum of Fine Arts, Boston,¹² or Esaias van de Velde's *Landscape with a Round Tower* (fig. 6b),¹³ an etching that illustrates the ruins of an old tower on the left bank of a river and a shepherd with his herd on the right bank.

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1. According to Marion Elisabeth Goosens, Bleker was born around 1593 and buried 8 February 1656. See Goosens 2001, p. 414. Records show that he was forty-six years old on 3 May 1639; therefore, his year of birth must have been 1592 or 1593. See Irene van Thiel-Stromann, in collection cat. Haarlem 2006, pp. 109–110. See also Saur, vol. 11, pp. 487–488.
2. Goosens 2001, p. 414.
3. "Hoe zou ik Blieker ook ... hier versaaiken ..." in Ampzing 1628, p. 372.
4. "... en andere meer landschapschilders meer als ghemeen / ... Gerard Bleyker, ... en meer andere," Schrevelius 1648, pp. 389–390.
5. "En onder de Landschapschilders roemt onze Schryver ... Ger. Bleyker ..." Houbraekens, vol. 2, p. 131.
6. They are Pieter Adelaer (active around 1650), Paulus van der Goes (?–?) and David Decker (1624–1653). See Miedema 1980, vol. 2, p. 497.
7. Saur, vol. 11, p. 487; and Peter Sutton in exhib. cat. Amsterdam, Boston and Philadelphia 1987–1988, p. 268.
8. See Stechow 1968, pp. 23–24.
9. During the 16th century the theme of the Flight to Egypt became a part of staffage in Dutch landscape painting. It sometimes is not clear if a landscape is shown simply with a figure group or as the setting for the Biblical scene (Matthew 2:13–23). See, for example, Aelbert Cuyp (1620–1691), *The Flight to Egypt*, around 1650, oil on panel, 45.7 × 58.1 cm, New York, Metropolitan Museum of Art, 1973.155.2.
10. Gerrit Claesz. Bleker, *The Cattle Drinking*, etching, single state, 14.2 × 21.3 cm; see Hollstein, vol. 2, p. 51, no. 7 (ill.).
11. Hollstein, vol. 2, p. 52, no. 8 (ill.).
12. Jan van de Velde the Elder, *Landscape with Figures on a Road*, early 17th century, pen and brown ink and brush and brown wash on paper, squared for transfer in graphite, 14.6 × 18.7 cm, Boston, Museum of Fine Arts, inv. 1988.432.
13. Hollstein, vol. 33, p. 270, no. 32 (ill.).



7.

Sébastien Bourdon (Montpellier 1616 – Paris 1671)

Moses Striking Water from the Rock

Around 1636/37

Oil on canvas, 87.8 x 110.8 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1985, acc. no. 28-203

PROVENANCE¹

Sale, New York (Christie's), 18 January 1983, lot 68 (ill., as by Bourdon); New York, with Christophe Janet; purchased by Alfred Bader in 1985

LITERATURE

Thuillier 2000, p. 464, no. 22 (rejected works, with illustration)

EXHIBITION CATALOGUES

Kingston 1988–1991, pp. 66–69 (ill. and cover ill.)

BORN INTO THE CALVINIST majority of Montpellier,² Sébastien Bourdon was likely sent to Paris in 1623 to escape the rigours of the suppression of the rebellion against the king that broke out in his native city the previous year. His father, Marin Bourdon (?–?), a painter and a maker of stained glass, placed him in an apprenticeship in the capital with an artist identified only as "Barthélémy" by Georges Guillet de Saint-Georges, whose lecture to the Académie royale de peinture et de sculpture in 1692 comprises the earliest and richest source on the French painter's life. Charles Ponsonailhe suggested that his teacher was a painter by the name of Josias Barthélémy (around 1610–after 1631), although no work by him is known.³ Around the age of fourteen, Bourdon began to travel around France, and in 1636 he is documented as employed in the Châteaux Royaux to earn money for a



Fig. 7a. Nicolas Poussin, *Moses Striking Water from the Rock*, around 1633/35, oil on canvas, 97 x 133 cm. Edinburgh, National Gallery of Scotland, on loan from the 7th Duke of Sutherland.



Fig. 7b. Sébastien Bourdon, *Jacob Burying the Idols of Laban*, around 1637, oil on canvas, 95 x 129 cm. St. Petersburg, State Hermitage Museum.

trip to Italy.⁴ That same year he was registered in Rome, where he found employment with dealers. Already the next year he came under ecclesiastic suspicion of Protestant heresy, but he appears to have taken flight only later that year, when threatened directly with denunciation by a fellow artist, likely one Florent Du Rieu (active around 1658).⁵ Recorded in Paris early in 1638, he gained stature as a history painter and portraitist and even attracted royal patronage. In 1648 he became one of the twelve *anciens*, or founders, of the Académie. Bourdon continued to work in the capital, becoming one of the most prominent painters there, staying in Stockholm and his home town only for brief periods, until his death due to illness in 1671.

This painting depicts the story of the Israelites' journey through the wilderness of Sin, led by Moses and Aaron. As recounted in Exodus 17:1–7 and also in Numbers 20:1–13, Moses turns to God for help in the face of the Israelites' complaint of thirst after arriving at Rephidim. According to the account in Exodus, God instructs Moses to strike the Rock of Horeb, from which water would flow to quench the thirst of the people. The Book of Numbers instead specifies that Moses is told to speak to the Rock, but strikes it twice instead, and God punishes him for his disrespect by forbidding him to enter the Promised Land. Interpretations of the significance of this event in the New Testament tend to focus on positive associations, such as the blood of communion that flowed from Christ's side during the Crucifixion, as underscored by the Apostle Paul,⁶ or the Second Act of Mercy, giving the thirsty to drink.⁷

Bourdon appears to have drawn inspiration from a work painted in Rome by his fellow countryman Nicolas Poussin (1594–1665) around 1633/35, now in the National Gallery of Scotland (fig. 7a).⁸ Bourdon's organization of a train of figures leading from the foreground right across the composition into the distance at the left clearly derives from the Poussin, as does the compact and monumental presentation of Moses and Aaron.

Here, they stand to the right of centre, and the imposing bearded Moses appears to present a reworking of Poussin's Aaron. Bourdon's Aaron turns away, as does Poussin's Moses. Instead of a looming outcropping of rock, Bourdon introduced a gently sloping mound, but the punctuation of the horizontal picture plane with isolated tree trunks again echoes Poussin's work sufficiently to indicate it as Bourdon's primary source.

Bourdon's composition remains an independent conception, however. Instead of repeating Poussin's virtuoso variety of poses, the artist conspicuously presents variations on the motif of the crouching figure, most obviously emphasized in the woman appearing in front of the two leaders, in the woman opposite her to the left of the stream and the man behind her, as well as in the man leaning in at the far right. The artist also chooses to represent the moment after Moses's action, with the water streaming forth while he continues to scowl. In this way, Bourdon appears to draw out the story's original message of the moral demand of temperance of a ruler, one that Moses demonstrably had failed, with serious consequences for him and for the Israelites. Perhaps Bourdon intended a political message for fellow Calvinists about the expectation, not always met, of restraint and tolerance on the part of the French Crown.

In his handling of forms and figures, Bourdon digresses markedly from Poussin, particularly in the soft and atmospheric handling of fabric, foliage and hair, in the muted colour range, with steely blues set against ochres and darker earth tones, and in contours and brush effects that conjure a shimmering vibrato element. But most importantly, Bourdon added livestock to the right and a dog by the stream to the left of centre. Together, these elements reflect his close study of the work of the Genoese painter and printmaker Giovanni Benedetto Castiglione (1609–1664) during his period in Rome, as mentioned by his contemporary André Félibien.⁹ Although Jacques Thuillier expressed doubt about this work's attribution to Bourdon,¹⁰ these elements link



Fig. 7c. Giovanni Benedetto Castiglione, *The Journey of Jacob*, 1633, oil on canvas, 98.3 × 134.6 cm. Location unknown.



Fig. 7d. Leandro Bassano, *Moses Striking Water from the Rock*, around 1580–1600, oil on canvas, 93 × 111 cm. Paris, Musée du Louvre.

it very closely to other paintings he accepts as by him from this period, as confirmed by David Mandrella.¹¹ They include his *Jacob and Rachel at the Well*¹² and *Jacob Burying the Idols of Laban* (fig. 7b).¹³

Castiglione, who had arrived in the Eternal City in 1632, established himself with paintings of historical themes set in rural landscapes complete with animals, as seen in his *Journey of Jacob* of 1633 (fig. 7c),¹⁴ which often echoed the earlier work of the Venetian master Jacopo Bassano (around 1510–1592) and his atelier. The likelihood that Bourdon in turn looked to the work of the Bassano workshop is suggested by a few notable connections between the present work and one of the same theme by Leandro Bassano (1557–1622) in the Louvre (fig. 7d).¹⁵ These include the figure catching water from the stream in a cup, the female figure with a bared shoulder, and the repetition in his composition of the motif of a crouching figure with a curved back. The agile absorption of elements from the work of various masters shows the young painter's eager appetite for the study of current art during his brief early stay in Rome.

1. On account of its much larger dimensions, this painting cannot be linked to the one reported in the collection of Meynell Ingram at Temple Newsam, Leeds; see Gustav Waagen, *Art Treasures of Great Britain*, vol. 3 (London: John Murray, 1854), p. 332, letter XXIX; and Ponsonailhe 1883, p. 298. A catalogue of the collection made in 1808, kept at the Warwick County Record Office, gives its dimensions as "1 f. 8 l. high by 2 feet wide"; David P. Connell kindly supplied the information in a letter of 20 September 1990.
2. This biography is largely based on the chronology in Thuillier 2000, pp. 104–131, which supersedes the account of Ponsonailhe 1883, pp. 5–41.
3. Ponsonailhe 1883, p. 13.
4. Bousquet 1980, p. 29, correcting Guillet de Saint-Georges's assertion that he arrived in Rome at the age of eighteen, which would have been in 1634; see Guillet de Saint-Georges 1854, p. 88.
5. As proposed in Thuillier 2000, p. 109. Not otherwise known, Du Rieu identifies himself as an artist active in Namur and elsewhere in a book he published in 1658.
6. I Corinthians 10:4: "For they drank of that spiritual Rock that followed them, and that Rock was Christ."
7. Matthew 25:35: "I was thirsty, and you gave Me drink."
8. Inv. NCL 066.46; see Wright 1985, pp. 180–189, no. 88 (colour ill., as around 1635).
9. Félibien, vol. 3, p. 192.
10. Thuillier 2000, p. 464. His knowledge of the work was limited to a poor black-and-white illustration in a sale catalogue. Eric Schleier then suggested Giovanni Battista Pace (active around 1650–1664) in letters to the author of 13 January 2002 and 24 September 2012.
11. E-mail correspondence from David Mandrella to the author, 8 November 2011, with reference to a recently resurfaced pair of works, not questioned as by Bourdon, exhibiting closely comparable colours and handling of fabric, faces and expressions, namely *The Judgement of Paris* and *Artemisia Drinking the Ashes of Her Husband*, around 1637, oil on canvas, 31 × 31 cm (round), sale, Paris (Tajan), 14 December 2011, lot 38 (for €709,767).
12. Around 1637, oil on canvas, 61.5 × 51.5 cm, Paris, private collection; see Thuillier 2000, p. 166, no. 19 (colour ill.).
13. Inv. 7481; see Thuillier 2000, p. 167, no. 21 (colour ill.).
14. Sale, New York (Christie's), 26 January 2011, lot 50 (colour ill.). The sale catalogue points to this painting's earliest known provenance in Rome, in 1689, in the collection of Cardinal Decio Azzolini; see Mary Newcomb, "A Little-known Early Painting by Castiglione," in *Per Giovanni Romano. Scritti di amici*, Giovanni Agosti and others, eds. (Savigliano: L'artistica editrice, 2009), pp. 134–135.
15. Inv. 429.



8.

Giacinto Brandi (Poli, Lazio, Italy 1621 – Rome 1691)

The Weeping Heraclitus

Around 1690

Oil on canvas, 119.4 × 91.5 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1991, acc. no. 34-020.18

PROVENANCE

London, with Agnew's; sale, New York (Christie's), 12 June 1981, lot 207 (as *Heraclitus*); sale, New York (Christie's), 16 October 1987, lot 42 (as *A Saint Reading*); Chicago, collection of Harry Moore; purchased by Alfred Bader in 1988; Milwaukee, collection of Alfred and Isabel Bader

GIACINTO BRANDI was born to a family of ornament makers in the town of Poli, near Rome, in 1621.¹ At the age of nine he entered the workshop of Alessandro Algardi (1598–1654) in Rome, and at the age of twelve he proceeded to study in that city under the Bolognese master Giovanni Giacomo Sementi (1583–around 1640), with whom he remained for three years, according to Filippo Baldinucci.² Although befriended by the genre painter Michelangelo Cerquozzi (1602–1660), Brandi maintained his aspiration toward history painting, and in 1638 he moved to Naples,³ where he entered the studio of Giovanni Lanfranco (1582–1647).⁴ He married there in 1640, and by 1646 he was in

Rome again, receiving the earliest of numerous commissions for decorative frescos in the Palazzo Pamphilj.⁵ Lanfranco relocated there as well, and they continued their association for another two years. In 1647 Brandi was accepted into the congregation of the Virtuosi al Pantheon, and in 1651 he was admitted into the Accademia di San Luca, where he was eventually appointed *principe* in 1668 and 1684–1685.⁶ A knighthood, with title of *cavaliere*, was bestowed on him in 1653.⁷ André Félibien remarked on his wide knowledge of other artists and their work, in addition to his studious learning.⁸ Brandi, however, was most strongly influenced by Lanfranco and the Neapolitan Mattia Preti (1613–1699).⁹ In his own day, he was appreciated for his willingness to adapt to patrons' wishes.¹⁰ He is also well known for refusing to concede his daughter's hand in marriage to Johann Philip Roos (1657–1706)—only an animal painter—but was forced to do so by a papal order when Roos offered to convert to the Catholic faith.¹¹

Brandi's intellectual aspirations surface in this depiction of one of the most prominent of the Presocratic philosophers, Heraclitus (around 535–475 BCE). Born to a noble family in Ephesus, Ionia, Heraclitus developed a complex system of thought founded on the notion that the world is based on constant change and can only be understood through the *logos*, or speech and reason. The difficult and fragmentary nature of his utterances supported an interpretation of him as dismissive of human endeavour and his popular characterization as the "Weeping Philosopher."¹² The Roman orator Cicero was the first to pair him with the much later Hellenistic philosopher Democritus, dubbed the "Laughing Philosopher" for his propagation of the pursuit of happiness through moderation. The pairing surfaces in Italian manuscripts of the mid-15th century and in the "gymnasium" of the humanist philosopher Marsilio Ficino (1433–1499).¹³ Although Heraclitus receives a prominent place in the foreground of the *School of Athens*, the famous fresco by Raphael (1483–1520), he was not commonly depicted in Roman or Florentine painting but was favoured instead by the Neapolitan painters of the Baroque era, led by Jusepe de Ribera (1591–1652) around 1630.¹⁴ A depiction of around 1650/55 by Luca Giordano (1634–1705),¹⁵ who succeeded his teacher Ribera as the dominant painter in Naples, formed the likely impetus for Brandi's choice in this painting, although it is tempting to draw a connection between Brandi's subject here and his own reputation for aloofness.

By placing a book next to the philosopher and fixing his gaze on its open pages, Brandi emphasizes Heraclitus's learning. Most other representations supply an orb or globe as his attribute, to allude to the philosopher's view of the world in general, and one is included here as well, painted in blue but hidden partly by the book and not readily recognizable. So much so that in the most recent auction appearance of this painting, its previous identification as Heraclitus was discarded in favour of the generic title *A Saint Reading*.¹⁶ Together with the clasped hands and weeping expression, accompanied by a tear even, the globe secures the figure's identification.



Fig. 8a. Giacinto Brandi, *Mary Magdalene*, around 1685, oil on canvas, 98 × 73.5 cm. Rome, Galleria Pallavicini.

Brandi's early study of Preti remains evident here in the strong light effect, distantly descended from Caravaggio (1571–1610). From his teacher Lanfranco he inherited an appreciation for the potential of billowing fabric folds to generate flowing lines and pulsing rhythms, here exploited to full effect in the philosopher's graceful robe, rendered with Brandi's typical penchant for angles and lines. The cool, steely colours and the smooth idealization depart from the naturalism that persisted in his work into the 1670s. With these developments, and the overall focus on a high emotional pitch, this work compares to Brandi's *Mary Magdalene* in the Galleria Pallavicini in Rome, datable to around 1685, thus placing the Kingston work likewise in the artist's late period (fig. 8a).¹⁷

1. Pampalone 1973, p. 132.
2. Baldinucci 1681–1728, vol. 5, p. 613 (as Diacinto Brandi), however giving the year of birth as 1631.
3. Pampalone 1973, p. 134.
4. Pampalone 1996, p. 615.
5. See Pampalone 1973, pp. 134–135.
6. Ibid., p. 136.
7. Pampalone 1996, p. 615.
8. Félibien praised him for his assiduous study of art and his learning. Félibien 1707, p. 12.
9. Pampalone 1973, p. 127.
10. Pampalone 1996, p. 616.
11. Descamps, vol. 3, p. 322.
12. See Betegh 2005, p. 176.
13. Blankert 1967, p. 36.
14. Oil on canvas, 118.5 × 93.4 cm, Valencia, Museo de Bellas Artes de Valencia, inv. 9/91; see Spinoso 2003, p. 276, no. A77 (ill.).
15. Oil on canvas, 132 × 95 cm, Brescia, Pinacoteca Civica Tosio Martinengo, inv. 272; see Ferrari and Scavizzi 2000, vol. 1, p. 254, no. A22; vol. 2 (ill. fig. 85).
16. See Provenance at the head of this entry.
17. Inv. 75. It relates to the period during which Brandi was at work in the church of Gesù e Maria; see Pampalone 1973, p. 154.

9.

Govert Dircksz. Camphuysen

(Dokkum, The Netherlands 1624 – Amsterdam 1672)

A Jay and a Lapwing on a White Willow Tree

Around 1665–1672

Oil on panel, 66.4 × 50.6 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 2014, acc. no. 57-cc01.29

PROVENANCE

Sale, London (Christie's South Kensington), 7 December 2005, lot 36 (colour ill., as by Circle of Melchior D'Hondecoeter); purchased by Alfred Bader; Milwaukee, collection of Alfred and Isabel Bader

A FLEMISH JAY PERCHES on a gnarly branch and turns its head up while opening its beak slightly. It appears to be calling to another bird swooping in from above, wings outspread, about to fly past to the left. The visitor, with a prominent white patch on its head and striking alternating black and white plumage, appears to be a Northern Lapwing, despite the inconsistent spot pattern on its wings. Both birds are common to the northern Netherlands, and the rough bark and the slender alternating leaves of the tree mark it as a white willow, likewise at home in wet and marshy regions of northern Europe.

The depiction of a variety of birds in artificial combination and interaction was one of the many inventions of Jan Brueghel the Elder (1568–1625), the talented son of the great Flemish artistic pioneer Pieter Bruegel the Elder (around 1525–1569). His various depictions of *A Concert of Birds* spawned a following in Flemish art, particularly among artists specializing in animals and game, such as Frans Snyders (1579–1657) and Jan Fyt (1611–1661), who introduced Baroque drama and movement into their compositions, along with a more imposing monumentality through the representation of larger and fewer figures. The present painting

derives from this tradition but recasts it in an entirely different mould, suggesting that the artist was coming from a different speciality. The two birds fill the frame of this easel-sized composition, and the impact of their presentation is heightened by their stark placement against the soft white clouds of the sky. The striking leaf pattern and coarse bark contribute to an effect that is rich and vibrant, though somewhat awkward, even naive in parts.

Although sold as coming from the circle of Melchior d'Hondecoeter (1636–1695), the late 17th-century specialist in game pieces, *A Jay and a Lapwing on an White Willow Tree* shows none of that artist's elegant refinement, not to mention his sporting emphasis on varieties such as the pheasant. Fred Meijer pointed instead to the painter of rural life Govert Dircksz. Camphuysen as the likely author.¹ Although this artist is primarily known for his peasant scenes, and especially for his distinctive depictions of gallant exchanges in barn interiors, in recent years Meijer has assembled a number of works of rural fowl around his name as well. Although primarily at home with small-figured scenes, the artist adopts a more imposing scale and effect in several of his works, particularly in his remarkable *Chicken in Its Nest* in Tallinn (fig. 9a),² in which the log and the clay brazier take on a substantial presence, similar to the tree in the Kingston panel. Both works show a similarly laborious taxonomic description of the animal. Indeed, the somewhat heavy-handed, strict profile view of the hen finds its parallel in the flat effect achieved in the Kingston panel, in which details, such as plumage accents, prevail over the challenges of foreshortening or even proportion. Both works exude an uncompromising and bold simplicity. The Baroque effect is achieved here with robust forms and strong contrasts as opposed to the sweeping lines or emotional suggestion of Snyders's and Fyt's bird scenes. The sole decorative embellishment for the hen in the Tallinn panel consists of the rhythmically undulating strands of straw flowing out from the nest, which provide a conspicuous and telling parallel to the leaves



Fig. 9a. Govert Dircksz. Camphuysen, *Chicken in Its Nest*, around 1665–1672, oil on panel, 48.1 × 64.5 cm. Tallinn, Art Museum of Estonia.



Fig. 9b. Govert Dircksz. Camphuysen, *Poultry*, around 1665–1672, oil on canvas, 104.1 × 132 cm. York, England, York Art Gallery.



fanning out on both sides of the jay in the Kingston panel. Lastly, the handling of the brush links these works to Camphuysen's unadorned style, with its halting and methodical application and its selective but forceful buildup of texture using impasto paint, as seen in the fowl's head and the straw in the Tallinn painting, and in the jay's wing and tree bark here. The conspicuous use of pure white in highlights and areas of white, without any further colour modulation, accords with the relatively unschooled provincial approach of the Camphuysen family in general. The same straightforward and effective approach to composition and colour appears in the artist's *Poultry* in York (fig. 9b),³ which is closely related to both of these paintings. Although the three works are quite different from each other in composition, they stand together as a group at a wide remove from other comparable works of the age, for example those of D'Hondecoeter, and speak of a strikingly independent and inventive artistic personality.

Arnold Houbraken had already described Govert Camphuysen's work in the compendium of biographies of artists of the Dutch Golden Age, although under a different name. Writing decades later and in haste, he attributed the barn interiors typical of Govert to his father, Dirck Rafaelsz. Camphuysen (1587–1627), by whom no work is actually known. Dirck's fame far overshadowed that of his son but was based primarily on the collection of spiritual verses he penned, the *Stichtelycke Rymen*, which ran into dozens of editions and took its place among the bestsellers of the century.⁴ Many of these editions from 1632 onward included his translation of his friend Jan Evertsz. Geesteranus's famous 1622 poem "Idolelenchus," a jeremiad against the moral foibles of painting.⁵ Although very pious, both men took the losing side of the liberal Remonstrants in the main religious conflict of the age and suffered Counter-Reformation repression, chiefly loss of livelihood, which seems to have felled them both prematurely. But less known is that they were Socinians (anti-Trinitarians), beyond the pale for toleration even in the United Provinces, which may explain the vigour of their persecution.

Govert was born into a turbulent situation brought on by his father's controversial publications and theological position. After various peregrinations, the family sought refuge in the Frisian centre of Dokkum (ironically itself famous as the site of pagan action against the Church) early in 1624 and settled there, most probably on account of Govert's birth,⁶ until the father's death three years later, upon which they headed to Amsterdam. Govert was thus not influenced by his father directly, although his choice of subject matter—barn interiors, as specified by Houbraken, and scenes of rural and peasant life—did skirt the sanctions spelled out in "Idolelenchus." He likely trained under his brother Rafael Dircksz. Camphuysen (1619–1691), and established himself in Amsterdam, acquiring citizenship (*poorterschap*) there in 1650,⁷ and specializing in peasant genre, but also painting portraits and hunting scenes. He then moved to Stockholm with his family in 1652, likely to evade debts,⁸ entering the service of the Dowager Queen Maria Eleonora (1599–1655) in Nyköping the following year.⁹ After her death, he briefly returned to the capital, before

being engaged for three years by Count Magnus Gabriel de la Gardie in Jacobsdal. By 1665 the family had returned to Amsterdam.¹⁰ Although the artist rarely dated his works,¹¹ thus leaving little evidence of chronology or stylistic development, it is likely during this later period, and for this more sophisticated public, that he conceived of the present panel and the other two avian scenes linked to it.

1. Oral communication at the sale, 7 December 2005.
2. Inv. EKM j 51690; see Art Museum of Estonia website, <http://digikogu.ekm.ee/ekm/search/oid-8259/?searchtype=complex&searchtext=camphuysen&offset=1> (accessed 24 January 2013).
3. Inv. YORAG : 817; see collection cat. York 1961, p. 51.
4. Dirck Rafaelsz. Camphuysen, *Stichtelycke Rymen, om te lezen off te singen* (Amsterdam and Rotterdam: Nicolaes van Ravesteyn and Johannes Neranus, 1639); on an edition of 1632, see Friedrich Samuel Bock in *Historia Antirimitariorum, maxima Socinianismi et Socinianorum*, vol. 1 (Königsberg: Gottfried Lebrecht Hartung, 1774), pp. 366–367. My thanks to Philip Knijff for this reference.
5. In Camphuysen 1639, pp. 480–517. The full title of Geesteranus's poem is "Tegen 't Geestighdom der Schilder-Konst / Straf-Rymen. / Oft anders / Idolelenchus."
6. At his marriage in 1647 Govert gave his age as twenty-three but his birthplace as Gorinchem, almost certainly inaccurately, although this city had long been the traditional seat of his family. See Moes and Bredius 1903, p. 204.
7. Ibid., p. 207.
8. Ibid.
9. Ibid., p. 208.
10. Ibid., p. 209. The only possible self-portrait seemingly dating to this period, judging on the basis of the sitter's age, is Govert Dircksz. Camphuysen, *Self-portrait (?)*, 1665–1672, oil on canvas, 117 × 104 cm, signed on the book: *G. Camphuijsen uit Amsterdam*, Amsterdam, Rijksmuseum, inv. SK-A-1303; see collection cat. Amsterdam 1976, p. 163.
11. Only two works are known to be reported with a date: *Barn Interior with Four Cows and a Milkmaid Scrubbing a Pot*, 1645, oil on panel, 48 × 63.8 cm, sale, London (Sotheby's), 14 April 2011, lot 105 (ill.); and *Amorous Peasants in a Barn Interior*, 1650, oil on panel, 66 × 55.5 cm, Brussels, Royal Museum of Fine Arts Belgium, inv. 2656; on the latter, see collection cat. Brussels 1984, p. 17 (ill.). A third painting can be dated on internal evidence, reflecting alterations to the church tower of Wijk bij Duurstede approved by city council in 1668: Govert Dircksz. Camphuysen, *Pastoral Scene with Milkmaid and Cows, and Wijk bij Duurstede in the Background*, after 1668, oil on panel, 71.5 × 106 cm, sale, Amsterdam (Frederik Muller), 19 June 1913, lot 12; see Fred Gaasbeek, *De Molen Rijn en Lek te Wijk bij Duurstede: wereldberoemd dankzij een misvatting* (Hilversum: Verloren, 2010), p. 17.



10.

Attributed to Antonio Carneo

(Concordia Sagittaria, Veneto, Italy 1637 – Portogruaro, Veneto, Italy 1692)

Samson and Delilah

Around 1675

Oil on canvas, 116 × 95.4 cm

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader,
1976, acc. no. 19-079

PROVENANCE

Sale, London (Christie's), 30 July 1971, lot 274 (as by Loth,¹ for 420 gns.);
purchased by Alfred Bader

COPIES

Oil on canvas, 120.5 × 93.5 cm, sale, London (Sotheby's Olympia), 31 October
2006, lot 171 (colour ill., as in the Style of Antonio Carneo)

THE OLD TESTAMENT HERO Samson arose as a military champion of the Israelites during the period of the Judges, defending them against their neighbours, the Philistines, with physical prowess that seemed invincible. He enjoyed divine protection that depended on his adherence to the Nazarene order, including the stricture that his hair remain unshorn. Judges 16:16–19 relates his downfall at the hands of Delilah, his Philistine concubine who extracts the secret of his power through constant prevailing and conspires with her countrymen in his capture. After receiving the signal that she cut his hair, the Philistines descend upon Samson lying in wait, bind him, put out his eyes and lead him off to prison.

The scene of Delilah signalling to the Philistines while cutting Samson's hair had been long established in medieval art and literature as an example of the power of women,² and emerged in the print tradition in the late 15th and early 16th century, sometimes as a part of series that included *Judith and Holofernes* and *Aristotle and Phyllis* as seen in the work of Northern artists such as Lucas van Leyden (around 1494–1533) and Hans Burgkmair (active 1500–1544). In painting, Peter Paul Rubens (1577–1640) pioneered the interpretation of the theme with his panel of 1609–1610, on his return from Italy,³ also drawing on the Venetian tradition of depictions of courtesans to show Delilah as a powerful and sensual figure,⁴ contrasting with the cowardly soldiers awaiting their cue from her.



Fig. 10a. Luca Giordano, *Samson and Delilah*, around 1650/53, oil on canvas, 126.2 × 152.4 cm. Location unknown.

The present painting still shows the impact of Rubens's painting, but filtered through various 17th-century Italian interpretations which were likely based on a print by Jacob Matham (1571–1631).⁵ Samson lies drunk and asleep with his head in the lap of Delilah, who holds up the scissors to cut his hair while looking over to the helmeted Philistine soldiers at the doorway to the right. Delilah's pose, upright and twisted, draws from a painting by the Neapolitan artist Luca Giordano (1634–1705) of the early 1650s (fig. 10a).⁶ Samson's position, head angled toward the viewer and arm bent, may in turn derive from a painting by Matthias Stom (around 1600–after 1649) now in Rome⁷ or be the artist's creative variation of Rubens's and Giordano's models. Delilah's distinctive gesture of holding the fine scissors between her fingers may come from a print by the French artist Claude Mellan (1598–1688)⁸ and evokes a contrast of feminine refinement with the brute force presented by Samson's bared and muscular shoulder. The drapery over his torso reflects Giordano's model more precisely. The distinctive motif of the helmeted soldiers crowding the doorway draws directly from the print after Rubens, however.

These elements are recast in the present painting in a tight composition in which the figures nearly push against the frame. This distinctive approach suggests the authorship of Antonio Carneo, as echoed in the tentative attribution of a copy recently on the market.⁹ Carneo remains a little-known figure. Born in the



Fig. 10b. Antonio Carneo, *St. Jerome*, 1672, oil on canvas, 80 × 65 cm. Udine, private collection.

city of Concordia Sagittaria, he trained in nearby Udine under Giovanno Giuseppe Cossatini (1625–1699) before proceeding to Venice in 1658. Upon return to his native region, he established himself in Cordovado and then settled in Udine in 1667, where he met with success. Our knowledge of his activity is considerably enriched by the discovery of documentation of his work for the local patron Leonardo Caiselli.¹⁰ His early paintings show a muted palette of earth tones combined with lively open impasto brushwork, revealing his study of Luca Giordano and the Venetian *tenebrosi*.

The handling and colour of this *Samson and Delilah* align with Carneo's early Giordanesque works, such as his *St. Jerome* of 1672 (fig. 10b). A more specific, and telling, link is the artist's tendency to crowd his compositions and to arrange figures and features in close proximity to the edges, as seen in the present work, in particular with the arms. Another decisive trait is however revealed in the handling of Samson's face—the emphatic fold of the muscle between the corner of the mouth and nose (*levator labii*), accompanied by an exaggerated line of the nostril, produces a snarling effect common to Carneo's masculine types, as seen in his *St. Jerome*. His slightly later *Adoration of the Shepherds* (fig. 10c)¹¹ shows this trait in the shepherd, and additionally features a comparable female type that appears regularly in his work, with similarly smooth traits, abstraction of the area of the mouth and slightly tubular lips. Carneo looked to the work of

Rubens in developing smoother handling of flesh there, which contributed to his amplification of gender difference in his work in general and to underscore rhetorically the theme of feminine wiles in the Kingston painting. The broad strokes in the fabric and hair form other links to Carneo's work, as does the ropey effect of repeated round folds. Cumulatively, these various points of stylistic comparison provide enough support for an attribution to Carneo in the absence of documentary evidence or a work that matches it indisputably. The painting likely dates to around 1675, and certainly before Carneo's new realization of space, as evident in his *San Tommaso da Villanova*, a major altarpiece that Carneo executed around 1677 for the church of Santa Lucia in Udine.¹²

1. Following auction house convention in this period, the indication of authorship using only the last name of an artist communicated a high level of doubt about the attribution. My thanks to Sandra Romito of Christie's for this information.
2. See Susan L. Smith, *The Power of Women: A Topos in Medieval Art and Literature* (Philadelphia: University of Pennsylvania Press, 1995), pp. 45–56, 145 and 149.
3. *Samson and Delilah*, oil on panel, 185 × 205 cm, London, National Gallery, inv. NG6461; see D'Hulst and Vandeven 1989, pp. 107–113, no. 31 (fig. 7); and Lisa Rosenthal, *Gender, Power and Allegory in the Art of Rubens* (Cambridge, Massachusetts: Cambridge University Press, 2005), pp. 125–126.
4. An interpretation echoed around the same time in the print of 1611 by Jacopo Palma II Giovane (around 1548–1628), engraving, 14.7 × 20.4 cm; see Zerner 1979, p. 149, no. 26, p. 294 (ill.).
5. Jacob Matham, after Peter Paul Rubens, 1611, engraving, single state, 37.7 × 43.8 cm; see Voorhelm Schneivoogt 1873, p. 6, no. 41.
6. Sale, London (Sotheby's), 3 July 1997, lot 70 (colour ill.); see Ferrari and Scavizzi 2003, p. 27, no. A62, as around 1650/53, a juvenile work showing the influence of Jusepe de Ribera (1591–1652).
7. 1630s, oil on canvas, 99 × 125 cm, Galleria Nazionale d'Arte Antica di Palazzo Barberini, inv. 2464; see collection cat. Rome 2008, p. 416 (ill.).
8. Around 1634–1636, engraving, 17 × 11.5 cm; see Montaignon 1856, p. 81, no. 6.
9. See Copies at the head of this entry.
10. As published in Geiger 1940, pp. 59–65; and more recently in Goi 1995.
11. See exhib. cat. Portogruaro 1995, pp. 106–107, no. 13.
12. Oil on canvas, 300 × 196 cm, now in the church of San Martino, Besnate, Italy. See ibid., pp. 47, 108–109, no. 14 (ill.).



Fig. 10c. Antonio Carneo, *The Adoration of the Shepherds*, around 1675, oil on canvas, 91 × 115 cm. Udine, private collection.



11.

Ludovico Cardi, known as Cigoli

(Castelvecchio di Cigoli a San Miniato, Italy 1559 – Rome 1613), and Workshop

The Vision of St. Francis

Around 1599

Oil on canvas, 154.2 × 118.7 cm

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1976, acc. no. 19-078

PROVENANCE

Sale, London (Christie's), 1 May 1964, lot 58; purchased by Alfred Bader; Milwaukee, collection of Dr. and Mrs. Alfred Bader

LITERATURE

"Museum Acquisitions," *RACAR* 4 (1977), p. 121

KNEELING BEFORE a rock bearing a skull and a devotional volume, St. Francis clasps his hands and looks up in wonder at an apparition of Christ on the Cross. This painting depicts a lesser-known episode late in the life of the saint. The 14th-century text known as the *Fioretti di San Francesco* (*Little Flowers of St. Francis*) tells how St. Francis had withdrawn to a hut on Mount Verna in August 1224, leaving the friars of the order at the hermitage and oratory Count Orlando of Chiusi had built for them nearby. One evening in September, Brother Leo, who attended to him, found him in the moonlit woods praying to a ball of fire that had tumbled down from the sky. It was an apparition of the Lord.¹ Here, the apparition is more explicitly defined as Christ on the Cross, cast in silhouette by the surrounding glow. Francis, in his long rough-woven robe, looks up in great earnestness, his face gaunt, his eyes wide and his lips parted to speak. Trees rise behind him, and a vista to the right opens up to distant mountains and the monastery buildings. Francis's hand clearly shows the stigmata he received just after the apparition. The combined reference to the miraculous events yielded an image that served toward a more general contemplation of the life of the saint.

The Kingston painting is connected to numerous versions of a composition that were produced by the Florentine painter Ludovico Cardi, known as Cigoli, and his workshop from late 16th century onward.² The finest example, and the best candidate as Cigoli's original composition, is the canvas in the Mazzelli Collection in Florence, which bears a signature and a date of 1599.³ That work could be seen simply to represent the saint in prayer, as the crucifix appears without any light or glow around it. A number of other versions follow a modification to this composition that provides more space around the figure for a stronger impression of depth. The present painting follows this model but also incorporates the light around the crucifix, changing the subject matter to address the vision on Mount Verna. It is closely aligned with the version in the Galleria Nazionale in Rome, sharing with it small adaptations, such as having a book strap curl up, but not underneath the book.⁴

Born in 1559 at the family estate near the Tuscan town of Cigoli a San Miniato, Ludovico Cardi first received an education in Empoli before undertaking training as a painter in Florence around 1572/73 in the studio of Alessandro Allori (1535–1607), the pupil

of Bronzino (1503–1573).⁵ In 1578 he completed the examination of the Accademia e Compagnia delle Arti del Disegno, gaining admission the following year.⁶ After a period of illness, he sought to establish himself in the city, producing his first independent works by 1680, frequenting the *bottega* of his architect friend Bernardo Buontalenti (around 1531–1608) and obtaining Florentine citizenship in 1588.⁷ According to Giovanni Baglione, he also undertook a journey to Arezza in 1587 to study the work of Federico Barocci (1528–1612) and Correggio (around 1489–1534), whose influence can be seen in his early paintings.⁸ However, it is the work of fellow Florentine Santi di Tito (1536–1602) that likely set the learned young artist on the path of artistic reform for which he is best known. Cigoli's pursuit of clarity and naturalism formed a parallel to the developments in the Carracci workshop in Bologna, and his choice of subject matter clearly set these aims firmly within the framework of the Counter-Reformation.⁹ His keen intellect also led him to study the work of artists in Venice and Rome, practice architecture and publish a treatise on perspective.¹⁰ His many pupils included Filippo Baldinucci, famous for his biographies of artists, including that of Cigoli, as well as Cristofano Allori (1577–1621), the son of his teacher Alessandro.

The present painting must be situated in the context of Cigoli's workshop. Compared to autograph works, its handling is broad and cursory throughout. This is most immediately legible in the rendering of the mound of earth in the lower left foreground, with its leaden loops, but also in the efficient and summary description of the rough-woven robe, and in the smooth execution of the head. Notably, it most closely relates to the Museo Nazionale version, also showing many of the same symptoms of studio execution, although it remains more cursory. Miles Chappell has suggested that the Kingston painting may be connected to Allori,¹¹ and it is notable that this pupil returned to this composition in his independent practice, recasting the figure and head on the basis of studies from the model.¹² In all likelihood, Allori's engagement with this theme started with his work on studio versions. However, in the absence of more specific evidence of his participation, the present painting can only be ascribed more generally to the master and his workshop.

1. Ugolino di Monte Santa Maria, "Of the Sacred and Holy Stigmata of St. Francis, and Certain Considerations Thereupon (Third Consideration)," an appendix to *The Little Flowers of St. Francis of Assisi*, trans. Henry Edward Manning (London: Burns and Lambert, 1864), pp. 151–152.

2. Joan Lee Nissman counted approximately twenty-five known versions, in exhib. cat. New York 1969, p. 24.

3. Oil on canvas, 145 × 120 cm; Matteoli 1980, p. 355, with no. 61. A; Faranda 1986, p. 141, no. 38 (ill.).

4. Around 1600, oil on canvas, 155 × 120 cm, Palazzo Barberini, inv. 0825; Matteoli 1980, p. 355, with no. 61.A; Faranda 1986, p. 147, no. 49 (ill.).

5. On the year and place of his birth and on his training, see Baldinucci 1681–1728, vol. 4, part 2, pp. 15, 17, 18. See also Faranda 1986, p. 31.

6. Matteoli 1973.

7. Matteoli 1980, p. 423.

8. Baglione 1642, pp. 153–154.

9. Faranda 1986, pp. 46–57.

10. For a thorough discussion of the treatise, see Cameroti 2010.

11. Letter to Alfred Bader of 8 November 1971, Agnes Etherington Art Centre object file.

12. See Chappell 1971, *passim*. Chappell also suggested that many of the versions counted by Nissman (see note 2 above) could be by Cristofano Allori; *ibid.*, p. 452.

12.

Jan Coelenbier (Courtrai around 1610 – Haarlem 1680)

River Scene

Around 1640

Oil on canvas, 45.7 × 61 cm

Falsely monogrammed and dated on the boat: *VG 1640*

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1976, acc. no. 19-077

PROVENANCE

Milwaukee, collection of Dr. and Mrs. Alfred Bader

JAN COELENBIER WAS BORN in the Flemish town of Courtrai around 1610¹ but emigrated to Haarlem some time in his youth. We know that he entered the city's Guild of St. Luke in 1632, and records still show him as a member in 1661.² Coelenbier married in Haarlem in 1638,³ and his death is registered there in 1680.⁴ Although his artistic training is not documented, it has been speculated that he studied in Haarlem with Pieter de Molijn (1595–1661). However, his earliest paintings are reminiscent of the work of Jan van Goyen (1596–1656), who was active in Leiden in the years 1618–1632, and the great Haarlem landscapist Salomon van Ruysdael (around 1602–1670).⁵ Coelenbier focused almost exclusively on small-scale river landscapes, with muted tones and executed in a thin, semi-transparent technique. Besides a painter, he was a high-profile art dealer, famous for his role as one of the main creditors of Johannes Vermeer (1632–1675). After this great master's death, Coelenbier claimed twenty-six paintings out of his estate, including *The Art of Painting*, now in Vienna, as a set-off against the debt Vermeer owed him.⁶

Here, Coelenbier depicts a river bank receding into the distance from left to right. An outcropping fills the foreground right. On it stands a fisherman, accompanied by his family, equipped with baskets and a net. At the edge of the outcropping, several geese are shown in the water. A little dog appears to make its way from the fisherman's family to the geese. On the opposite bank, two men paddle away from a pier in a boat laden with a woman passenger and goods. The systematic strokes of semi-transparent colour over a light ground evoke the handling of Van Goyen, while the sloping diagonals and the emphasis on the puffy forms of clouds appear to draw from the work of Ruysdael. Within Coelenbier's own œuvre, a close comparison in the handling of figures and textures can be made with a signed and dated oval of 1640, last in Vienna, pointing to a date around this period for the present work (fig. 12a).⁷ The absence of a prominent building sets this composition apart from most of the artist's other river scenes, suggesting it may have been produced even earlier, reflecting even greater dependence on Van Goyen and Ruysdael. Its original format was oval, a penchant of Coelenbier.

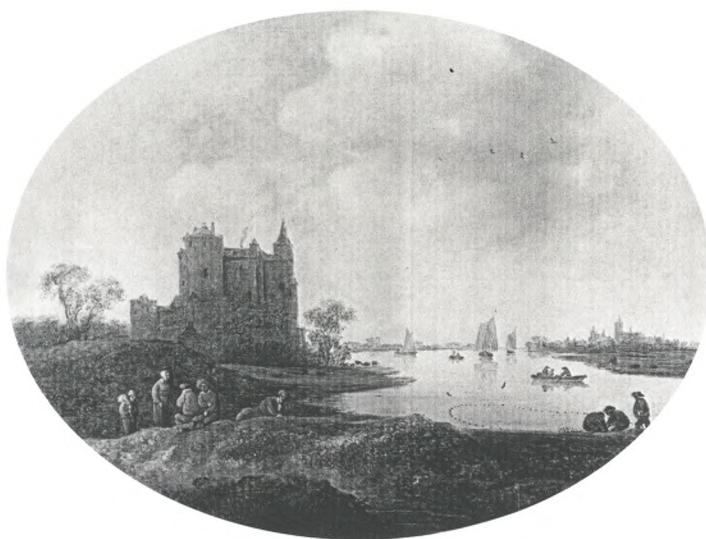


Fig. 12a. Jan Coelenbier, *River Scene with Castle and Fishermen*, 1640, oil on panel, 39 × 53 cm. Vienna, collection of Dr. F.

1. Van der Willigen 1870, p. 346; and Briels 1997, p. 311.

2. Van der Willigen 1870, p. 346; and Miedema 1980, pp. 420, 587, 638, 1036, 1041.

3. Van der Willigen 1870, p. 346; and Briels 1997, p. 311.

4. Adriaan van der Willigen, "Enkele aanvullende biografische gegevens over Haarlemse schilders," *Oud Holland* 103 (1989), p. 50.

5. Saur, vol. 20, p. 119.

6. Montias 1989, pp. 219, 228, 338 (doc. no. 362), 349 (doc. no. 377).

7. Signed and dated: *Coelenbier 1640*; see Beck 1991, pp. 56–57, no. 87 (ill.).





13.

Attributed to Jan Anthonie Coxie

(Mechelen, Wallonia [now Belgium] around 1650 – Milan 1720)

Portrait of Martinus Ludovicus Michel (1656–1702)

Around 1692

Oil on canvas, 90.5 × 72 cm

Inscribed middle left, under a coat-of-arms: *MARTINUS LUDOVICUS MICHEL*

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1979, acc. no. 22-059

PROVENANCE

Copenhagen, with Gunnar Mikkelsen; purchased by Alfred Bader in 1978

THIS OVAL PORTRAIT shows a man in three-quarter pose facing the viewer. He holds a cushion in his right gloved hand and supports it from below with his left. Above the carefully inscribed name of Martinus Ludovicus Michel appears a coat-of-arms (undocumented) divided into a red field with three silver fleurs-de-lys and a golden field with a green tree, and crowned by ornamental elaborations. Although the sitter was otherwise unknown, he can be connected with some confidence with a prominent Mechelen physician, partly on the grounds of the stylistic link of this portrait to a member of the artistic dynasty of the Coxies, firmly entrenched in that city.

Born in the Walloon town of Châtelet on 13 February 1656, Martin Ludovicus Michel went to the University of Leuven to study medicine.¹ There, he married Catharina Coppens in 1682 and obtained his *licenciaat* in 1684. He then became city doctor of Mechelen. It is not known when Catharina died, but Michel married Joanna Maria Snyers in Lier in 1695 and the couple had four children, three of whom survived childhood. Their son Jean François (1697–1773) went on to become a prominent jurist. Martinus Lodovicus died in his adoptive city on 28 October 1702.

It appears that for his portrait Michel turned to the Mechelen painter Jan Anthonie Coxie. In the 1690s Coxie painted a number of large group portraits of patrician families in Mechelen. One of these, the fully signed *Portrait of the Family of Simon and Anne van Haecht*, recently surfaced on the market and provides a strong reference point for stylistic comparison (fig. 13a).² The rendering of the faces shows sufficient similarities, with smooth modelling and crisp lines and edges, but also with a strong chiaroscuro effect of light from the left, emphasized with highlights in the nose laid in with smooth strokes. But it is the lively, almost nervous rendering of fabric that most betrays a distinctive individual approach linking these works. In both, long sweeping folds rendered in fluid strokes for shadows and highlights convey the consistency of the loose, silky fabric, while generating a dynamic energy that continues in the Flemish Baroque vein of Anthony van Dyck (1599–1641). Michel's gloved hand reveals the artist's brush at its most agile. The smooth, solid and iridescent modelling of his cravat is clearly paralleled in the collar of Simon van Haecht and in other garments of his family members. The artist incorporated some action into the pose of his sitter (who otherwise exudes the calm expected of his profession), again showing a strong parallel to the movement engaging the sitters in the Van Haecht family portrait. Both works can be dated only generally to the first half of the 1690s, with the more conservative costume in the Kingston portrait reflecting greater reserve and a lower social position.

Jan Anthonie Coxie was the son of the Baroque landscapist Jan Coxie (1629–1670), who lived and worked in Mechelen.³ Father and son were part of a dynasty of Mechelen painters descended from the prominent 16th-century history painter Michiel Coxie (1499–1592), who is significant for pioneering large figure compositions in Flemish art, providing an important precedent for Peter Paul Rubens (1577–1640). Jan Anthonie first



Fig. 13a. Jan Anthonie Coxie, *Portrait of the Family of Simon and Anne van Haecht*, around 1694, oil on canvas, 214.2 × 269.8 cm. Location unknown.

trained under his father, and then completed his study under his uncle, the portraitist Charles Emmanuel Biset (1633–1693), whose lively approach to fabric he appears to have adopted.⁴ He carried out portrait and altarpiece commissions in Mechelen in the 1690s, before proceeding to Amsterdam in 1699, where he is recorded as the teacher of Wybrand de Geest the Younger (1667–1717),⁵ who even dedicated a book to him.⁶ He is also cited as the painter of the verso panels of the famous but now lost Braamkamp Triptych by Gerard Dou (1613–1675).⁷ Coxie obtained his citizenship (*poorterschap*) in 1703, but by 1705 he had entered the service of Friedrich I of Prussia, painting decorative allegorical cycles and other works in palaces in Berlin. On Friedrich's death in 1713 he left for Mainz, and then Milan, where he spent his remaining years.⁸

Condition Notes

Although much of the paint surface appears intact, the areas of the sitter's hair at the back have suffered losses due to aggressive overcleaning.

1. See the sitter's biography in *Wekelyks Nieuws uit Loven, mede Beschrijving diër Stad* 19 (Leuven: J. Jacobs, 1782), pp. 127–128. The author likely based his account on a family genealogy, H.M.F. de Vivario, *Généalogie de la famille de Michel* (Mechelen, 1786). See also Georges van Doorslaer, *Aperçu historique sur la médecine et les médecins à Malines avant le XIX^e siècle* (Malines: Godenne, 1900).
2. Signed lower right: *AJ De Coxie*, sale, Amsterdam (Sotheby's), 15 November 2005, lot 49 (colour ill.).
3. On the artist's biography, see Neefs 1876, pp. 188, 191, 355, 479; Codefridus Johannes Hoogewerff in Thieme-Becker, vol. 8, p. 22; and Saur, vol. 22, p. 88.
4. See, for example, the glove and shirt in his *Portrait of a Man*, around 1670, 17.8 × 15 cm, sale, New York (Christie's), 12 January 1994, lot 131 (ill.).
5. Houbraken, vol. 1, p. 184.
6. De Geest 1702, fols. 3–5. See also Van Eynden and Van der Willigen 1816–1840, vol. 1, p. 285.
7. Houbraken, vol. 2, p. 5, as by Coxie. See also Horn 2000, vol. 1, p. 649.
8. On this part of his career, see Meijer 1988.



14.

Attributed to Francesco Cozza

(Stilo, Calabria, Italy 1605 – Rome 1682)

and Jan Linsen

(Hoorn, The Netherlands 1602/03 – Hoorn, The Netherlands 1635)

Hagar and the Angel

Around 1625–1650

Oil on canvas, 105.4 × 132.7 cm

Milwaukee, collection of Alfred and Isabel Bader

PROVENANCE

Acquired in Italy around 1660 by Robert Spencer, 2nd Earl of Sunderland (1641–1702); his collection, Althorp, Northamptonshire; thence by descent; London, with Johnny Van Haeften; purchased by Alfred Bader in 1986

LITERATURE

Alfred Bader, in *Aldrichimica Acta* 21 (1988), p. 57 (colour ill. on cover); Bader 1995, p. 218 (pl. 12); Sellin 2006, pp. 97 (ill.)

EXHIBITION CATALOGUES

London 1950–1951, p. 122, no. 302 (as by Domenico Fetti); Milwaukee 1989, pp. 120–121, no. 55 (ill., as by Anonymous)

COLLECTION CATALOGUES

Garlick 1974–1976, p. 29, no. 216 (pl. 24, as ascribed to Domenico Fetti), p. 95 (1746 list), no. 42, p. 113 (1750 list); Bader 2008, pp. 206–207, no. 123 (ill.)

LEANING AGAINST A FOUNTAIN fed by a spring arising in a hillside cave, a despondent Hagar looks up at the angel approaching her from the right. This vibrant canvas depicts Hagar's first banishment, as told in the Book of Genesis (16:1–16). Sarah, doubting the divine promise of a son, presents her Egyptian servant Hagar to her husband, the patriarch Abraham, so that she may bear him an heir. Once Hagar is pregnant, however, she develops contempt for Sarah, who reacts in rage and treats her so harshly that she flees the household. The angel finds her in the wilderness, near a spring on the way to Shur, and persuades her to return and submit to her mistress, but at the same time prophesizes a life of conflict for the son in her womb. As a result of the encounter, Hagar names the spring "Beer-lahai-roi (God sees me)." In this picture, the fountain fed by the spring figures prominently at the left edge of the composition, set against the backdrop of a craggy outcrop. The right side opens onto a view of fields, lush trees and a distant sea. The laughing face incorporated into the fountain's basin may be a reference to the vanity of Hagar, now brought low.¹ The scene is framed at the left edge by a dark, vertical, creeper-covered rock face that acts as a repoussoir. Alfred Bader has pointed out that Hagar's headdress, a Gypsy *bern*, possibly alludes to her Egyptian origins, since it was once thought that Gypsies came from Egypt.²

The earliest known owner of this painting, Robert Spencer, 2nd Earl of Sunderland, regarded it as a work by Domenico Fetti (around 1589–1623), but this attribution lost credence over time and the work was eventually sold out of the Spencer Collection as by an anonymous artist. More recently, it was recognized that the figures and the landscape are by two separate hands. The landscape, with its brilliant effects of light and painterly handling, betrays the hand of the Dutch painter Jan Linsen,³ who was born in the West Frisian town of Hoorn. Documentary evidence places Linsen in Rome in 1625 and gives his age at that time as twenty-two, which establishes his date of birth as 1602 or 1603.⁴ In Rome, he was one of the founders of the Schildersbent, the society of Dutch and Flemish artists working there, and acquired the Bentname of *Hermaphrodit*.⁵ Arnold Houbraken asserts that Linsen's journey to Rome was interrupted by Barbary pirates, who took him captive, but that he managed to escape and pursue his trip.⁶ Once he had returned to his native town and settled there, misfortune struck again, when during a card game his opponent (who was losing) threatened him with a knife. He blithely ignored the danger, even offering taunts, and the ensuing attack led to his death, at the age of only thirty-two.⁷

Linsen specialized in genre and history paintings with Italianate landscape settings. While his smooth idealizing figure style is clearly linked to the Utrecht history painter Cornelis van Poelenburch (probably 1594–1667), who also worked in Rome, the dramatic flair of his landscapes also betrays native Italian influences, such as the work of Salvator Rosa (1615–1673). The setting here compares closely to that of Linsen's own 1626 depiction of *Procris and Cephalus*, in Frankfurt (fig. 14a),⁸ although the composition is reversed, with the hillside opening onto a vista



Fig. 14a. Jan Linsen, *Procris and Cephalus*, 1626, oil on canvas, 40.3 × 52.7 cm. Frankfurt, Städelisches Kunstinstitut.

at the left. Also sharing with the Frankfurt canvas such stylistic details as the handling of foliage and the choppy hatching used to indicate grass and earth, the present work is likewise datable to the years of the artist's Italian sojourn. Furthermore, this painting is recorded as having been purchased in Italy by the Earl of Sunderland around 1660.⁹

The figures were fit into this setting by a hitherto unidentified artist, with Hagar leaning on the well and the angel standing in the open space to the right; however, they are not visually integrated. The fall of light on their features and the shadows they cast onto the ground differ from the light on the landscape, so they appear to float in the space. The manner in which they are painted is in turn distinct from that of the background, with sharp lines and careful hatching contrasting against the smoother and more fluid execution of the landscape. Also, the palette of brighter hues, with sharp blues, greens, oranges and reds, does not align with the more muted slate of greens and ochres in the landscape. A further colouristic difference lies in the steely, cool cast of the figures resulting from lighter tones mixed with white.

There is little to connect the figures to the work of one of Linsen's Dutch or Flemish colleagues working in Italy or back home.¹⁰ There is no Northern source for the dramatic effect achieved in the drapery through a lively pattern of light contrasts and strikingly swirling edges and folds. Curiously, this artificial decorative effect is articulated with patient hatching, often to a high level of detail. Also, the smooth and rounded features of the faces are finished with sharp detail and crisp edges, especially notable in the eyes and lips of the expressively despondent Hagar, an aesthetic high point which forms the painting's focus.

The mix of description, drama and idealization point to an Italian painter of the High Baroque, and specifically to the work of Francesco Cozza, a Calabrian painter whose career started in Rome around the time that Linsen completed the landscape portion of the Bader painting.¹¹ However, the works from his



Fig. 14b. Francesco Cozza, *Pieta*, around 1660, oil on canvas, 43.3 × 33 cm. Rome, Galleria Corsini.



Fig. 14c. Francesco Cozza, *Madonna del Riscatto*, 1650, oil on canvas, 295 × 187 cm. Rome, Pontificio Collegio Nepomuceno, refectory.

œuvre that offer relevant comparisons are a number of later, smaller compositions, which likely functioned as *bozzetti* (presentation sketches) for larger commissions, such as the *Pieta*, now in the Galleria Corsini in Rome, of around 1660 (fig. 14b).¹² For these informal works, Cozza used a hatched technique with a slight texture (instead of the smooth surface expected of finished works), maintaining a crisp sense of form though sharply defined edges and lines, especially in the faces and figures. A similar approach to face and figure appears in his slightly earlier grisaille of *Angels Lamenting the Dead Christ with the Instruments of the Passion*, which is signed and dated 1657.¹³ In both works, the vibrant rhythmic pattern of angular drapery folds forms a close parallel to the present work, as do the highlighted edges. For the pose of the angel, striding with head tilted, Cozza adapted a similar figure in his most celebrated painting, the *Madonna del Riscatto* of 1650, in Rome (fig. 14c).¹⁴ The pose of Hagar, by contrast, appears to be derived from a much earlier painting of the same theme by Giovanni Lanfranco (1582–1647), of around 1616 (fig. 14d).¹⁵

It appears that Cozza added the figures of Hagar and the angel long after Linsen painted the landscape. Unlike most instances of paintings in two hands, the artists here were not collaborating, and this helps to explain why the figures are not as effectively integrated into the landscape as one might expect:

they were produced in a different period and context of artistic style. Several years later, in 1667, Cozza painted the story of Hagar again, this time her second banishment and rescue, with her little son Ishmael, turning to a new model in the landscape compositions of Gaspard Dughet (1615–1675). It became a successful composition for him, and he produced a total of three versions, with a fluid painterly touch that bears no relation to the methodical execution of the previous decade, echoed here.¹⁶ With small, dynamic figures and fluid execution, they show little connection to the present work and bring a note of caution to the attribution of its figures to Cozza's hand. In the absence of a close pictorial match to any other work by him and of any documentary reference to such a work, his authorship of this painting must remain a tentative proposal.

Cozza is best known as a disciple of Domenichino (1581–1641), the controversial adherent of Bolognese classicism working in Rome. He likely first trained in Domenichino's workshop in the 1620s, before this master left for Naples in 1631.¹⁷ Cozza stayed behind in Rome and proceeded to Naples only in 1634,¹⁸ renewing contact with his teacher there in 1635, before returning to Rome in 1640.¹⁹ His works often retain some of the simplicity, clarity and stability advocated by his teacher, an approach known as *purismo*, with indirect reference to the works of Raphael (1483–1520). At the same time, however, Cozza



Fig. 14d. Giovanni Lanfranco, *Hagar and the Angel*, around 1616, oil on canvas, 138 × 159 cm. Paris, Musée du Louvre.

absorbed an eclectic mix of elements from the proponents of the High Baroque in Rome, starting around 1631 with the early works of Lanfranco, including his *Hagar and the Angel* noted above. He travelled throughout Italy and executed work in various Roman churches, and even became a regent of the Virtuosi al Pantheon.²⁰

1. See Alfred Bader, in *Aldrichimica Acta* 21 (1988), p. 57.
2. H. T. Crofton, "The Former Costume of the Gypsies," *Journal of the Gypsy Lore Society*, 2nd series, 2 (1908–1909), pp. 207–231. On the term *bern*, see p. 227.
3. A letter of 16 January 1987 from Marcel Roethlisberger to Alfred Bader relates that Jan Nieuwstraaten at the RKD was reminded of Linsen; Bader Collection work files.
4. See Renckens 1947, p. 113, at 26 May 1625.
5. Hoogewerff 1952, pp. 51–52, 139.
6. Houbraken, vol. 3, p. 31.
7. Ibid., and supported with archival documentation in Renckens 1959, pp. 112–113.
8. Inv. 1606. This painting is falsely signed and dated: *C. Poelenburg 1641*; see Renckens 1947, p. 1 (ill.).
9. See Provenance and Garlick under Collection Catalogues at the head of this entry.
10. As proposed in a letter of 24 September 2009 from Erich Schleier to the author; Bader Collection work files.
11. The same attribution was proposed independently, with some reservations, by George Gordon in a letter of 9 February 2009 to Alfred Bader; Bader Collection work files.
12. Inv. 480; see Trezzani 1981, pp. 44–45, no. 12 (pl. 16, as around 1660); and exhib. cat. Rome 2007–2008, pp. 78–79, no. I, 18 (colour ill.).
13. Oil on canvas, 49.5 × 35.5 cm, sale, London (Sotheby's), 10 July 1987, lot 95 (ill.); see Trezzani 1981, pp. 45–46, no. 13 (pl. 17, as signed and dated 1657); exhib. cat. Rome 2007–2008, pp. 66–67, no. I, 15 (colour ill.).
14. See Trezzani 1981, pp. 49–50, no. 20 (ill. pl. 25); exhib. cat. Rome 2007–2008, pp. 48–52, no. I, 8 (colour ill.).
15. Inv. 329; on loan to the Musée du Château, Versailles, inv. MV 7713; see Bernini 1982, p. 48 (ill. fig. 46, as around 1616); and exhib. cat. Parma, Naples and Rome 2001–2002, pp. 34 (ill.), 36.
16. The three versions are as follows: 1664, oil on canvas, 127.5 × 180 cm, Copenhagen, Statens Museum for Kunst, inv. 137; 1665, oil on canvas, 72 × 96.5 cm, Amsterdam, Rijksmuseum, inv. SK-A-4035; and around 1665, oil on canvas, 114.7 × 139.4 cm, London, collection of Sir Brinsley Ford. See Trezzani 1981 pp. 51–53, nos. 23–25 (pls. 28–30b); and exhib. cat. Rome 2007–2008, pp. 94–97, nos. I, 26 and I, 27 (colour ills.), p. 180, no. II, 33 (ill.).
17. See the concise biography in Trezzani 1981, p. 9.
18. Ibid.
19. Ibid., p. 17.
20. For Cozza's participation in the congregation, see Pampalone 2008, p. 61, Appendix C.



15.

Jean Baptiste Henri Deshays, called Le Romain
(Rouen 1729 – Paris 1765)

A Young Man Reading a Book

Around 1758

Oil on canvas, inscribed in a painted oval, 60.6 x 49.8 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader,
1982, acc. no. 25-005

PROVENANCE

Sale, London (Christie's), 18 December 1980, lot 127 (under Various Properties,
as by [Domenico] Feti (sic), *A Youth, Half Length, Reading a Book*, oval [sic],
23 x 19 in); purchased by Alfred Bader

A YOUNG MAN APPEARS in half length, bending over a book he holds in his proper left hand. His right hand rests on its top edge while his index finger marks another page. His engaged pose and focused gaze suggest deep reflection, even critical study. His flowing dark mane falls loosely, as impressive as it is unpretentious, and his prominent cheekbones, strong nose and square jaw further project youthful vigour. His adornments are likewise simple and straightforward: a basic yellow jacket over a loose undershirt emerging at the neck, and a plain ribbon tying his hair to his left. As an informal everyday scene of a youthful reader, this painting takes up subject matter popularized in

Dutch art of the 17th century. Set in the context of French art of the second half of the 18th century, however, it takes on a sterner moral tone.

Lacking any earlier recognition or reception, this painting surfaced at an auction in 1980 with a comically incorrect attribution to the early 17th-century Venetian master of painterly vibrato Domenico Fetti (around 1589–1624). Shortly after entering the Bader Collection it was placed closer to the mark, in the age of the French Rococo, with the suggestion of Noël Hallé (1711–1781) as the artist. However, Hallé's predilection for small-figured scenes, high colour and light tonality provides a poor match for the present canvas, and his œuvre sports no comparable depiction of a single figure and certainly nothing with such a bold presentation. His involvement here is clearly untenable, as Nicole Willk-Brocart has confirmed, reopening the question of authorship.¹

Two artistic currents, neither connected to Hallé, converge in this painting. The ripe and voluptuous description of the hand, with sharp pink and whitish strokes articulating the bulges and fleshy folds, points to the direct influence of François Boucher (1703–1770), the French Rococo master both renowned and notorious for his carefree and erotic scenes emphasizing the female figure. In a separate vein, however, the powerful sense of plasticity generated by the strong light effect, accentuated here and there with angled illumination that grazes forms set against darker surfaces, as well as the build-up of thick and opaque colour with touches of impasto and open painterly brushwork are strongly evocative of the Italian Baroque. Moreover, the pointed differentiation of various surfaces and textures, and especially the powerful emphasis on visual illusion, with the book, and even the figure, projecting out of the oval frame, and the foreshortening of the figure, perhaps aimed at a *di sotto in su* perspective are not generally ensconced in French Rococo taste.

This stylistic fusion is in fact the hallmark of an artist particularly close to Boucher: Jean Baptiste Henri Deshays.² Born to the northeast of Paris in Rouen,³ Deshays initially trained under his father, a painter of modest achievement, and was then sent on to the local master Jean II Restout (1692–1768).⁴ Around 1749/50 he proceeded to Boucher's studio in Paris.⁵ Under this master's direction he entered the Académie royale de peinture et de sculpture and won the Grand Prix in his second year,⁶ moving to the tutelage of Carle van Loo (1705–1765). In 1754 he departed for the Académie in Rome, where he stayed for three years. Although the Académie's *pensionnaires* favoured the Bolognese school, promoting study and copying after Annibale Carracci (1560–1609) and especially Domenichino (1581–1641), Deshays clearly also spent time absorbing the models of the High Baroque in Rome, especially the illusionism, dynamic force and light effects of Pietro da Cortona (1596/97–1669) and his school.⁷ Shortly after his return to Paris in 1758, he married Boucher's daughter Jeanne-Elizabeth Victoire⁸ and maintained close ties with his father-in-law for the rest of his life,⁹ which was cut short by medical complications following a fall in 1765. Deshays achieved great renown with many large and important commis-



Fig. 15a. Jean Baptiste Henri Deshays, *A Young Woman Asleep*, or *La Fidélité Surveillante*, around 1757, oil on canvas, 101.5 × 76 cm. Bremen, Kunsthalle.

sions, starting with a cycle of paintings of St. Anthony for the namesake church in Rouen arranged while he was still in Rome.¹⁰ Famously, Diderot baptized him France's greatest painter in his *Salon* of 1761,¹¹ although his status has generally been assessed more modestly by others.

Not his great altarpieces but his smaller genre scenes provide the most informative comparisons for *A Young Man Reading a Book*. One of Deshays's Roman works, *A Young Woman Asleep*, now in Bremen (fig. 15a),¹² shows strong links to it in its creamy impasto, its grazing light, its pinkish highlights and the distinctive shadow along the ridge of the nose. The striking colour combination of ochre, pinkish red, salmon white and blue is tellingly echoed. Equally telling is the belaboured articulation of the light reflected into the shadow side of the face, a typically Baroque preoccupation that points to the study of Northern artists as well. One further signature touch calls for attention: whitish striations of thick, opaque paint articulate the surface texture of the young woman's hair, much as they do here at the shoulder to the left and below the neck. Although many of the abovementioned traits continue to surface across the range of Deshays's production through the 1760s, including grand tableaux such as his *Assumption of the Virgin* of 1758 in Criquetot-l'Esneval¹³ and his *Marriage of the Virgin* of 1763 in Douai,¹⁴ they are displayed most conspicuously in genre scenes such as these.

The unusual subject matter, with no precedent in 18th century French art, suggests a specific and perhaps even personal



Fig. 15b. Jean Baptiste Henri Deshays, *A Young Woman Holding a Book (The Artist's Wife, Jeanne-Élisabeth Boucher [1735–around 1772?])*, around 1760, oil on canvas, 60.6 × 49.9 cm. Location unknown.

context for Deshays's painting. The young man's face does not immediately suggest a general type, but his flat cheekbones and wide, dimpled chin suggest he may be a portrait sitter assuming a genre pose. As such, the work may relate to *A Young Woman Holding a Book*, recently recognized by Alistair Laing as by Deshays's hand (fig. 15b).¹⁵ Indeed, it is very likely that the sitter is the artist's wife, Jeanne-Élisabeth Boucher (1735–around 1772), and the reason why the painting remained with her family.¹⁶ While the presentation differs somewhat, especially in the smaller scale of the figure, it should be noted that the dimensions compare so closely as to suggest that the two works nonetheless form a pair and that the young man was a member of the Deshays/Boucher family network. The works may also have been part of a larger decorative ensemble that included an *Allegory of the Art of Drawing*, recently on the market, with a similar height (fig. 15c).¹⁷ There, the smoothly painted leaves of paper gathered in the young woman's portfolio provide a striking visual and functional parallel to the pages of the young man's book, and especially to the fluidly attenuated diagonal line cutting across the foreground. This approach resurfaces in a drawing of a draughtsman,¹⁸ likely also tied to these works. The prompt for Deshays to paint his two bookworms very likely came from a painting he would have known well, as it had just been completed in the studio of his father-in-law: Boucher's full-length portrait of the Marquise de Pompadour, perhaps the most famous reader in Western art.¹⁹



Fig. 15c. Jean Baptiste Henri Deshays, *Allegory of the Art of Drawing*, around 1763, oil on canvas, 61 × 111 cm. Location unknown.

1. This was pointed out to me by Erin Travers, Practicum student in the Department of Art History at Queens University. E-mail correspondence with the author, 1 April 2010. For Willk's analysis of Halle's work, with contributions by Yves Bottineau and Pierre Rosenberg, see Nicole Willk-Brocart, *Une dynastie, les Halle : Daniel (1614–1675), Claude-Cuy (1652–1736), Noel (1711–1781)* (Paris: Arthena, 1995).
2. The addition of "de Colleville" to the artist's last name appears to be the product of family legend of noble roots, according to the meticulous dissection of André Bancel; see Bancel 2008, pp. 20–21.
3. The prime source on the artist's life is a biography in the form of a letter, published in various places, by the Secretary of the Academy Charles Nicolas Cochin, who correctly locates the artist's birthplace as Rouen. See Cochin 1765, p. 141.
4. Ibid., p. 242; see also Bancel 2008, pp. 21–22.
5. Cochin 1765, p. 243; on the date, see Bancel 2008, p. 22.
6. Cochin 1765, pp. 244–245; and Anatole de Montaiglon, ed., *Procès verbaux de l'Académie royale de peinture et de sculpture (1648–1793)*, vol. 6 (Paris: J. Baur, 1885), p. 283, meeting of 28 August 1751; see Bancel 2008, p. 22.
7. See Bancel 2008, p. 72, although without any reference to the possibility of the artist's independent interest in the work of Pietro da Cortona and his followers in Rome.
8. Cochin 1765, p. 247. On the same day, Boucher married his other daughter, Marie-Émilie, to the miniaturist Pierre-Antoine Baudouin. Bancel 2008, p. 25, note 102.
9. As stated in Bancel 2008, p. 72.
10. Ibid., p. 25.
11. See Jean Seznec and Jean Adhémar, eds., *Diderot Salons*, vol. 1. (Oxford: Clarendon Press, 1975), p. 120: "Ce peintre est, à mon sens, le premier peintre de la nation."
12. Inv. 823-1960/24. See Bancel 2008, p. 28 (colour ill.), pp. 100–102, no. P26 (ill.).
13. Oil on canvas, over 400 × 215 cm, Église Notre-Dame-de-l'Assomption; see ibid., p. 39 (colour ill.), p. 110, no. P39.
14. Oil on canvas, 621 × 359 cm, Collégiale Saint-Pierre; see ibid., pp. 18, 35 (colour ill.), pp. 159–160, no. P122 (ill.).
15. Sale, New York (Christie's), 27 January 2010, lot 292; see ibid., p. 44 (colour ill.), pp. 165–166, no. P139 (ill.). This painting is first documented as in the sale of the estate of Deshays's brother-in-law Pierre-Antoine Baudouin, Paris (P. Rémy), 15 February 1770, lot 27.
16. The sitter was not identified in the sale. Bancel convincingly suggests that Baudouin's heir sought to avoid offending her, as she was still alive at the time. See Bancel 2008, p. 166.
17. Sale, New York (Sotheby's), 19 May 1995, lot 183 (colour ill.); see ibid., p. 74 (colour ill.), p. 167, no. P141 (ill.). The elliptical horseshoe arch appears to be a recent modification, and the same holds true with a slightly larger painting with the same shape, likely its pendant, *Personification of Music*, around 1760, oil on canvas, 81 × 116.8 cm, Washington, Corcoran Gallery of Art, William A. Clark Collection, inv. 26.11; see ibid., p. 168, no. P142 (ill.).
18. *Draped Male Figure, Writing or Drawing on a Table*, around 1760, black and white chalk, 36.9 × 45.5 cm, Paris, Musée du Louvre, Département des Arts graphiques, inv. 26210, recto (not in Bancel).
19. *Portrait of the Marquise de Pompadour*, 1756, oil on canvas, 157 × 201 cm, Munich, Alte Pinakothek, on loan from the HypoVereinsbank, inv. HUW 18.



16.
Giovanni di Niccolò de Lutero, called Dosso Dossi
(Mirandola, Italy around 1486 – Ferrara 1542)

King David
Around 1520/22
Oil on canvas, 140.8 x 121 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1984.
acc. no. 27-017

PROVENANCE

Bournemouth, England, collection of A. L. Nicolson; sale, London (Christie's), 17 May 1935, lot 71; Tel Aviv, collection of Arnold Rosner; purchased by Alfred Bader in 1963; Milwaukee, collection of Dr. and Mrs. Alfred Bader

LITERATURE

Mezzetti 1965, pp. 25–26, 72, 97; Middeldorf 1965; Berenson 1968, vol. 1, p. 112; Gibbons 1968, pp. 138–139, 188–189; exhib. cat. London 1984, p. 89; Ballarin 1993, p. 411; Ballarin 1994–1995, pp. 44–45, 79–80, 324; Romani 1996, p. 99; Bentini and Agostini 2003, p. 181; Ballarin 2007, vol. 6, p. 165; Kilpatrick 2008

EXHIBITION CATALOGUES

Kingston 1988–1991, pp. 10–13, no. 3 (colour ill.); Ferrara, New York and Los Angeles, 1998–1999, pp. 138, 139, 142–144, no. 22d (colour ill., as *Learned Man with a Scroll and Two Books*, around 1523)

THE CONNECTION BETWEEN the court of Ercole I d'Este at Ferrara and the artist who became known as Dosso Dossi began with the artist's father, Niccolò de Lutero, who served as bursar to the duke.¹ Giorgio Vasari identifies Dosso's teacher as Lorenzo Costa (around 1460–1535), court painter at Mantua, but his earliest known works already betray extensive knowledge of Venetian art, in particular Giorgione (1477–1510), who may have served as his teacher as well.² Dosso's first commission is recorded in 1513 for Francesco II Gonzaga, Marquis of Mantua and brother-in-law to Duke Alfonso d'Este; by this time, he was established at Alfonso's court in Ferrara, and likely accompanied the duke to Rome later that year.³ There, he established contact with Raphael (1483–1520), in whose studio his younger brother Battista (around

1490–1548) worked in 1520.⁴ Dosso regularly visited Venice and had contact with Titian (around 1488–1576), but his own address in Ferrara was in turn heralded by artists, including Titian and Michelangelo (1475–1564), as one of the most cultivated courts of Europe. Many prominent painters accepted commissions from Alfonso for paintings to decorate his famous Camerino. As court artist, Dosso executed a wide range of projects, including theatre sets and wall decorations, but was free to accept outside commissions as well. On Alfonso's death in 1534, he continued in the service of his son Ercole II d'Este.

When the d'Este family line ran out in 1597, the estate fell to the papacy and was dispersed. The present painting was likely removed from a study or a room in one of their palaces during that time, along with at least four other paintings that formed part of a series. Ulrich Middeldorf, aware of only two of the paintings, suggested that the group consisted of a series of Evangelists, with the present canvas depicting St. Mark and the other, now in the Museum in Ferrara, depicting St. John (fig. 16a).⁵ However, the emergence of three clearly related paintings forced a reconsideration, as two of them present profane themes. One, now in the Chrysler Museum of Art, shows a man holding up a tablet with numbers inscribed on it (fig. 16b),⁶ and the other, last in a 1993 sale, depicts a man holding a tablet but this time with arcs drawn on it.⁷ The third canvas shows a man tracing an arc above him with a compass.⁸ In 1984 Federico Zeri proposed that the paintings were part of a series on the Seven Liberal Arts, with the present



Fig. 16a. Dosso Dossi, *St. John on Patmos*, around 1520/22, oil on canvas, 154 × 121 cm. Ferrara, Casa di Risparmio di Ferrara, on loan to the Pinacoteca Nazionale di Ferrara.



Fig. 16b. Dosso Dossi, *Euclid*, around 1520/22, oil on canvas, 144.8 × 118.8 cm. Norfolk, Virginia, Chrysler Museum of Art.

work representing Rhetoric.⁹ In 1988 David McTavish developed this notion further,¹⁰ following Felton Gibbons's suggestion that the lion might not be original to the painting¹¹ and proposing that the series may have been completed by a multi-figured *Allegory of Music* in Florence.¹² Peter Humfrey lent support to this interpretation, but curiously maintained a different title for the series, *Learned Men of Classical Antiquity*, introduced by Gibbons.¹³

Research undertaken at the Agnes Etherington Art Centre focused on the question of whether or not the lion was a later addition. Gus Shurvell analyzed several points in this area and the rest of the painting with X-ray florescence but found no difference in pigment use.¹⁴ Marilyn Laver confirmed this result in her analysis of paint samples from this area and the rest of the painting.¹⁵ A careful and detailed stylistic assessment by the author led to the same conclusion, namely that the handling of the lion is consistent with the surrounding area and the rest of the painting. Particularly telling are the decisive and lively fine strokes for the fur, which are fully in line with the description of the tiny blades of grass piercing through the cracked stone floor.

The lion must therefore be interpreted as integral to the painting and to Dosso's conception, and as the main figure's attribute. With no wings, it is likely not St. Mark's lion, and without a cardinal's hat, the male figure is likely not St. Jerome. Notably, the lion does not appear prominently but crouches in the shadow. His timid presentation makes him a good candidate for the lion associated with King David, who slew it in his youth.¹⁶ The regal status of the composer of the Psalms would then explain the conspicuous gold trim of the robe, a luxurious display exceeding that of the other figures in this series. David's heavenward gaze typifies the divine inspiration with which he wrote, as well as the passion ascribed to this man of arms. This gaze is echoed in the painting of a young man with a book, now in Ferrara. That figure too must have been drawn from sacred history, to judge from the halo that emerged after a cleaning. No evidence has surfaced to suggest that this feature might be an addition, making it clear that Dosso's series combined sacred and secular scholars at study. The view through the window to a rocky coast was interpreted by Middeldorf as referring to St. John's stay on the island of Patmos, where he received his Revelation.¹⁷ The figure is depicted as an idealized youth, bolstering its identification as the Beloved Disciple and Evangelist, and stands out against the more heroic figures elsewhere in the series, including the present painting.

In his 1984 article on the series, Carlo del Bravo connected the Kingston painting to the flourishing humanist culture at the Ferrarese court, and specifically to the thought of Mario Equicola (around 1470–1535).¹⁸ Although Equicola undoubtedly had a role in decisions about the subject matter of paintings at the court, his brand of Neoplatonism seems at odds with the specific identities of the series' figures. Indeed, the references to mathematics come across as concrete and earthly. In a recent unpublished paper, classicist Ross Kilpatrick astutely points out that the presence of numbers appearing on the tablet held up by the man in the Chrysler painting identify him as Euclid, while the arcs on

the tablet held by the man in the painting last in a 1993 sale very likely mark him as the Egyptian Ptolemy.¹⁹ The figures' sideway glance (as opposed to heavenward gaze) underscore their achievements in the earthly realm. More speculative is the interpretation of the painting of a man tracing an arc above him with a compass as a personification of the Cosmos. At the very least, current evidence supports the Gibbons/Humfrey title for the series.

Raphael's *School of Athens* in the Stanza della Segnatura presents the most readily available model for the mix of secular and sacred personalities in a series of learned men, and Dosso likely studied it on a visit to Rome in 1513 or later. And Michelangelo's famous *ignudi* placed between the prophets and sibyls on the Sistine ceiling have often been noted as a reference point for the conspicuously difficult poses, states of undress and heroic muscular types of Dosso's figures.²⁰ Although various scholars have proposed later dates for the series,²¹ Humfrey's date of around 1520/22 would reflect Dosso's singular enthusiasm for these recently completed wonders. The remarkable synthesis of Roman virtuosity with Venetian colour and painterliness attests to Dosso's great artistic literacy and appetite, spurred on no doubt by the heated intellectual climate of Alfonso's court at Ferrara.

1. See David McTavish, in exhib. cat. Kingston 1988–1991, p. 10; and Peter Humfrey, in exhib. cat. Ferrara, New York and Los Angeles 1998–1999, pp. 3–16.
2. Vasari 1966–1987, vol. 3, p. 417.
3. Humfrey 1998–1999, p. 4.
4. Venturi 1901–1928, vol. 9, part 3, pp. 924–925, 979.
5. Middeldorf 1965, *passim*.
6. Inv. 71.641; see exhib. cat. Ferrara, New York and Los Angeles 1998–1999, pp. 138–144, no. 22c (ill.).
7. Around 1520/22, oil on canvas, 140 × 151.5 cm, sale, London (Christie's), 9 July 1993, lot 66 (colour ill.); see *ibid.*, pp. 138–144 (ill. fig. 74).
8. *Learned Man with a Compass and Globe (Personification of the Cosmos?)*, around 1520/22, oil on canvas, 139.5 × 175.2 cm, Monaco, collection of the late Barbara Piazecka Johnson; see *ibid.*, pp. 138–144, no. 22a (colour ill.).
9. In exhib. cat. London 1984, pp. 89–90.
10. Exhib. cat. Kingston 1988–1991, pp. 12–13.
11. Gibbons 1968, p. 189.
12. Around 1522, oil on canvas, 162 × 170 cm, Museo della Fondazione Horne, inv. 80; see exhib. cat. Ferrara, New York and Los Angeles 1998–1999, pp. 154–158, no. 25 (colour ill.).
13. See *ibid.*, pp. 142–144.
14. Reports of 18 and 30 September 2008 and 9 October 2008, Agnes Etherington Art Centre object file.
15. Report of 13 May 2009 (of results reported verbally), Agnes Etherington Art Centre object file.
16. First proposed by Ross Kilpatrick, in Kilpatrick 2008.
17. Middeldorf 1965, p. 172.
18. Del Bravo 1994.
19. Kilpatrick 2008, pp. 3–8.
20. Middeldorf's insistence on the importance of the sculpture *Elijah* by Lorenzetti (1490–1541) for the Chigi Chapel in Santa Maria del Popolo in Rome has not received support by subsequent scholars, however. See Middeldorf 1965, p. 171.
21. For a summary, see exhib. cat. Ferrara, New York and Los Angeles 1998–1999, p. 143.



17.

Jean Ducamps, called Giovanni del Campo
(Cambrai around 1600 – Madrid? after 1638)

St. Matthias

Around 1630
Oil on canvas, 114 × 86.2 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1986, acc. no. 29-137

PROVENANCE

Sale, New York (Sotheby Parke Bernet), 4 July 1984, lot 23 (ill., as by Follower of Nicolas Regnier, *St. Mathias*, for £1320); purchased by Alfred Bader; Milwaukee, collection of Alfred and Isabel Bader

LITERATURE

Gianni Papi, "Ancora sugli anonimi caravaggeschi," *Arte cristiana* 801 (2000), pp. 441 (fig. 4), 446, note 5 (as by Master of the Incredulity of St. Thomas, possibly identifiable as Jean Ducamps?, *St. Matthias*); Gianni Papi, "Tournier e le sue relazione con l'ambiente artistico romano," in *Nicolas Tournier et la peinture Caravagesque en Italie, en France et en Espagne*, Pascal-François Bertrand, ed. (Toulouse: CNRS, Université de Toulouse-Le Mirail, 2003), p. 111, note 29; Gianni Papi, "Maestro dell'Incredulità di san Tommaso," in *Caravaggio e l'Europa: Il genio degli anonimi: Maestri caravaggeschi a Roma e a Napoli*, exhib. cat. (Milan: Palazzo Reale, 2005–2006), p. 93, no. H15 (ill.); Gianni Papi, in exhib. cat. Ariccia 2006, p. 270; Gianni Papi, *Ribera a Roma* (Soncino: Edizione dei Soncino, 2007), pp. 26, 142, 196 (fig. 31); Gianni Papi, "Un nuovo San Paolo di Valentin e alcune 'anonime' aggiunte," in Calvesi and Zuccari 2009, p. 381

A MAN WITH A FINE, prominent nose and a thin moustache and beard turns his head to look behind him as he gathers his mantle and appears to set off in the opposite direction. In his left hand he holds not a staff but an axe, whose large rounded blade can be distinguished in the dark upper right-hand corner of the painting. It must be his attribute and the instrument of his martyrdom, identifying him as St. Matthias, the "thirteenth disciple" who was chosen by lot to replace Judas, as told in Acts 1:15–26. The *Catholic Encyclopedia* relates various competing stories of Matthias's death, including an account of how he was stoned and then beheaded in Jerusalem. Not a common subject in paintings, Matthias does appear regularly in printed series of saints and

martyrs, sometimes with a sword,¹ but most often with an axe.² Here, the grim tool receives its echo in the sharp facial features of the saint. Eyelids, nose and lips are boldly accentuated through the dramatic contrast of sharp light against inky shadows, which points toward this painting's origins among the followers of the revolutionary Italian painter of the Baroque era, Michelangelo Merisi da Caravaggio (1571–1610).

Given to an anonymous follower of the French Caravagist Nicolas Regnier (around 1588–1667) by the auction house when it first resurfaced in 1984, it was assigned by Benedict Nicolson in 1990 to a group around the *Judgement of Solomon* in the Galleria Borghese in Rome.³ In studying these paintings, Gianni Papi, the Italian scholar of Caravaggio's followers, distinguished the work of several hands, and in 1997 cleaved off a new group around the *Incredulity of St. Thomas* in the Palazzo Valentini in Rome.⁴ In a slightly later publication, he added the Art Centre's painting to their number.⁵

Papi emphasized that this newly identified artist participated in the flourishing of Caravaggism at its very centre, in Rome in the early 1620s. The namesake painting takes several elements, such as the figure of Christ and a general analytical realism, over from the work of Cecco da Caravaggio,⁶ a favorite in Caravaggio's inner circle whom Papi successfully identified as Francesco Boneri (active 1610–1620), about whose independent career nonetheless still little is known, except that he was active in the Eternal City in the 1610s and 1620s.⁷ The dynamism and the attentive handling of flesh and drapery announces knowledge of the prominent Giovanni Lanfranco (1582–1647)⁸ and of his follower Orazio Riminaldi (1592–1630). Papi also identified distinctive elements: long, tapered fingers; dark, hollow eye sockets; the flat, smooth treatment of hair; and the juxtaposition of brushstrokes. These elements mark the present painting as well. The closest match of style is to the Franco-Flemish artist Gérard Douffet (1594–1660),⁹ yet elements such as the painterly touch, and especially the abstract tubular volumes of drapery, often with the underside accentuated with reflections, announced a separate personality. Papi assigned many other works to this group, including an impressive *Liberation of St. Peter* in Florence (fig. 17a).¹⁰

It was in the same context that Papi identified a likely candidate for his anonymous artist.¹¹ Looking at the known oeuvre, he drew a link to Joachim von Sandrart's brief biography of the Franco-Flemish painter Jean Ducamps which specifically mentions that the artist specialized in half-length depictions of saints and apostles, and praises an important *Liberation of St. Peter*.¹² Papi's subsequent publications have only underscored this pattern, identifying further representations of martyred saints and apostles by the same hand, mainly in bust-length format. However, there are also two in three-quarter-length format that quite likely formed part of a series with the present work (fig. 17b).¹³ Papi also demonstrated that a *Death Comes to the Banquet Table* in New Orleans, showing an entirely different style, is not by Ducamps but instead by Giovanni Martinelli (around 1600/04–1659).¹⁴



Fig. 17a. Jean Ducamps, *The Liberation of St. Peter*, around 1630, oil on canvas, 170 × 238 cm. Florence, Fondazione De Vito.

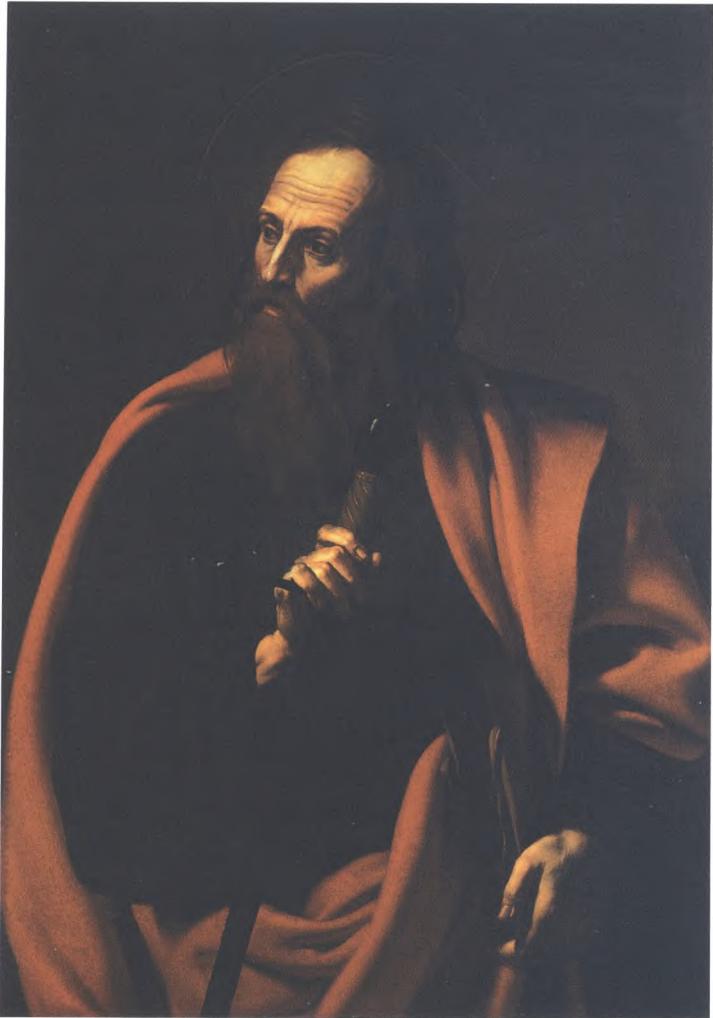


Fig. 17b. Jean Ducamps, *St. Paul*, around 1630, oil on canvas, 125.5 × 86.5 cm. Milan, Koelliker Collection.

The remarkably broad artistic literacy in these works finds its clarification in Ducamps's central role as leader of the Bent, the guild-like organization of Flemish and Dutch painters in Rome. Indeed, his nickname there, "De Braef" (the virtuous one), stemmed from his tireless legal advocacy for those artists who ran afoul of the law, not uncommon in this group known for rowdy behaviour.¹⁵ Curiously, the prime sower of mischief, Pieter van Laer (1599–1642), godfather of the Bamboccianti, the splinter group founded in 1627,¹⁶ was a resident in Ducamps's house. Van Laer, who likely studied with Ducamps, may also have influenced this acquisitive artist as well. The stark earthiness of Ducamps's figures may be partly explained by this connection. However, the fine, painterly control of a severe atmosphere points to another known link of Ducamps, the fellow Walloon painter Valentin de Boulogne (1591–1632).¹⁷ As a recent exhibition catalogue points out, in the absence of any contradictory evidence, Ducamps's identity appears to have been sufficiently established, even without any signed or otherwise documented works.¹⁸

Sandart gives Ducamps's place of birth as Cambrai, without specifying a year, and has him studying first with Abraham Janssens (1567–1632), before proceeding to Rome in 1622.¹⁹ He

remarks on the painter's many high-level contacts but laments his tireless generosity in defending troubled fellow artists, which came at the expense of his art and eventually drove him to poverty. Sandart claims that Ducamps accompanied the Marquis of Castel Rodrigo (1590–1651) from Rome to Madrid, but the marquis left Rome for Vienna in 1642, only to return in to Rome in 1648.²⁰ Ducamps, for his part, appears to have departed from Rome in 1638.²¹ While he probably ended up in Madrid, there is no further documentation of his location other than Sandart's reference, and none at all of his death.

1. For example, Hendrik Goltzius (1558–1617), *St. Matthias*, from the series "Christ, St. Paul and the Apostles," around 1589, engraving, 52.2 × 10.4 cm; see Leesberg 2012, part 1, p. 90, no. 47; p. 95 (ill.).
2. Other examples include Jacques Bellange (1575–1616/17), *St. Matthias*, 1612/16, etching, 30 × 17.1 cm; see Robert-Dumesnil, vol. 2, p. 92, no. 27; and Antonio Tempesta (1555–1630), *St. Matthias*, from the series "Christ and the Apostles," 1590/91, engraving, 19.3 × 13.8 cm; see Leuschner 2004, part 1, p. 191, no. 3501.293; part 2, p. 121 (ill.).
3. Jean Ducamps, around 1630, oil on canvas, 158 × 200 cm; see Nicolson and Vertova 1990, vol. 1, p. 148, vol. 2, fig. 633. For the origin of this identity, see Roberto Longhi, *Studi di storia dell'arte* (Florence: Sansoni, 1943), vol. 1, p. 58. This painting has most recently been attributed to Angelo Caroselli (1585–1652); see Alessandro Zuccari, "Angelo Caroselli e il Giudizio di Salomone della Gallerie Borghese," in Calvesi and Zuccari 2009, pp. 345–364.
4. See Papi 1997.
5. See Papi 2000 under Literature at the head of this entry.
6. Papi 1997, p. 121.
7. See Gianni Papi, *Cocco da Caravaggio* (Soncino: Edizione dei Soncino, 2001).
8. Papi 1997, pp. 121, 123, 125.
9. Ibid., pp. 124–125.
10. See ibid., p. 123; see also exhib. cat. London 2010, pp. 132–138 (ill.).
11. Papi 1997, p. 126.
12. Sandart 1675–1679, vol. 2, p. 313; see also Sandart/Peltzer 1925, p. 186.
13. For the *St. Paul* (with a sword) in the Koelliker Collection, inv. LK1270, see Gianni Papi, in exhib. cat. Ariccia 2006, pp. 270–271, no. 80 (ill.); and Papi 2007, pp. 26, 194 (fig. 29). Also belonging to this putative series is another *St. Paul* (with a book), around 1630, oil on canvas, 122 × 87.5 cm; sale, London (Christie's), 10 July 1992, lot 242 (ill., as by Master of the Judgement of Solomon); see Papi 2007, pp. 26, 195 (fig. 30).
14. Around 1635, oil on canvas, 120.6 × 174 cm, New Orleans Museum of Art, inv. 56.57; see exhib. cat. Cleveland 1971–1972, pp. 88–89, no. 24 (ill., as attributed to Jean Ducamps); and Papi 1997, p. 126 (as by Martinelli).
15. As mentioned by Sandart, in note 12 above, and confirmed in Hoogewerff 1952, pp. 52, 71–72.
16. Hoogewerff 1952, pp. 52–53.
17. Papi 1997, pp. 121, 123.
18. Edward Clark and Clovis Whitfield, *Caravaggio's Friends & Foes*, exhib. cat. (London: Whitfield Fine Art, 2010), pp. 132–143.
19. Hoogewerff 1952, p. 71.
20. John Michael Montias was the first to counter Sandart's claim, but with the assertion that the Marquis never left Rome: "A Bramer Document about Jean Ducamps, Alias Giovanni del Campo," in *Essays in Northern European Art Presented to Egbert Haverkamp-Begemann on His Sixtieth Birthday* (Doornspijk: Davaco, 1983), p. 178.
21. Hoogewerff 1952, pp. 52, 72, 76. In 1638, Ducamps attended a meeting of the Accademia di San Luca, but in the same year, the house on the Via Margutta where Ducamps had been living was listed as occupied by others.

18.

William Etty (York 1787 – York 1849)

Study of a Male Nude

Around 1816–1820

Oil on canvas, 52.9 × 42.7 cm

A small piece of paper (sale catalogue entry clipping) is affixed to the recto, upper left: 72 Etty R.A. A Male Figure Seated / A very fine study

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1970, acc. no. 13-030

PROVENANCE

Milwaukee, with John Lerch; purchased by Dr. and Mrs. Alfred Bader in 1970



A NUDE YOUNG MAN seated on a block strikes an Academy pose, holding his left leg with both hands, foot resting on a second block. His torso, in profile, faces right and slightly toward us, but he turns his head away. The figure models against a backdrop of warm red drapery.

A large number of Academy studies by William Etty's hand survive, from all phases in his career.¹ Etty's unwavering application to the study of the nude was noted by his contemporaries.² Not only did he regularly attend the life model sessions at the Royal Academy of Arts, but on the return leg of a journey to France and Italy in 1816, he also attended the Académie royale de peinture et de sculpture in Paris and entered the studio of Jean-Baptiste Regnault (1754–1829), where he worked from the life model.³ His close observation of the consistency of flesh shows him to have been little affected by the idealization of his French counterparts. Etty declared his preference to paint the “unsophisticated human form divine.”⁴ Later, in 1824, Eugène Delacroix (1798–1863) paid him the honour of a visit in London, although the two artists would not remain in contact.

The figure's arrangement along vertical and horizontal axes, imbuing it with a sense of stability, strongly suggests that this study was painted during Etty's successful early years, between 1816 and 1820. It relates to his early portraits, as well as to his

subject painting *Pandora Crowned by the Seasons*,⁵ developed between 1820 and 1824.⁶ The diligent build-up of light tones in short strokes of impasto over more smoothly applied dark middle tones reflects the methodical application of painterly technique to which Etty carefully adhered.⁷ Contrasting with the more fluid and translucent effects he would later adopt, it lends further support to the dating of this study to the years of Etty's early success. Two studies of seated male nudes recently sold out of the Forbes Collection show a similar compositional and technical approach.⁸

Curiously, and highly unusually, a small piece of paper is affixed to the surface of the painting at the upper left, bearing text that must have served as an entry on the work and almost certainly cut out of an early auction catalogue. Unfortunately it has not yet been possible to identify this catalogue.

1. See cat. 19 in the present catalogue for biographical notes on the artist.

2. Farr 1958, p. 32.

3. Ibid., p. 24.

4. Etty 1849, p. 39.

5. Oil on canvas, 86.3 × 112.1 cm, Leeds, City Art Gallery; see Farr 1958, p. 150, no. 76 (pl. 16).

6. Etty had sent a highly finished study of this theme to the Royal Academy in 1820 and developed it further in a pen sketch. See ibid., pp. 45–46.

7. For a discussion of Etty's technique during this period, see ibid., p. 33.

8. William Etty, *Male Nude, Seated, Leaning on a Staff*, oil on board, 59 × 48.9 cm, and *Male Nude from Behind, Seated*, oil on canvas, 61 × 45.7 cm; Forbes Collection sale, London (Christie's), 19 February 2003, lots 184 and 183 (ills.).



19.

William Etty (York 1787 – York 1849)

Study for the Three Graces

1834–1835

Oil on canvas, 50.8 × 40.8 cm

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1969, acc. no. 12-062

PROVENANCE

Milwaukee, with John Lerch; purchased by Alfred Bader in 1969

BORN INTO MODEST CIRCUMSTANCES, William Etty was apprenticed as a printer before moving to London in 1805 with the support of a wealthy uncle.¹ There he attended the Royal Academy of Arts, becoming a member in 1807 and receiving instruction from Sir Thomas Lawrence (1769–1830) later that year.² The artist recounted at the end of his life how sharp reproof at an early stage spurred him on to more intense study of art.³ Etty remains best known for his many life studies, which he continued to produce well after his student years. The lectures of John Opie (1861–1807) at the Academy sharpened his focus on history painting. Etty developed slowly, but starting in 1811 he became a regular contributor to the Academy's exhibitions and gained a wide following not only for his life studies but also for his history paintings and his portraits. He travelled to Italy several times, including on a Grand Tour from 1822 to 1824. His frequent and sensual rendering of nude figures, although always presented in a strict professional and theoretical context, nonetheless provoked relentless criticism, especially his *Toilet of Venus* of 1835,⁴ now in the Museo de Arte de Ponce, Puerto Rico (fig. 19a).⁵

Etty produced the present *modello* for that painting, studying the group of figures to the right. The group represents the three Graces, Euphrosyne, Aglaia and Thalia, daughters of Zeus and Euryoneme, in their customary presentation as a triad of ideal female nudes in elegant and varied *contrapposto* positions. Turning to the



Fig. 19a. William Etty, *The Toilet of Venus (Venus and Her Satellites)*, 1835, oil on panel, 77.5 × 108 cm. Ponce, Puerto Rico, Museo de Arte de Ponce, Fundación Luis A. Ferré.



Fig. 19b. William Etty, *The Three Graces*, oil on millboard, 57.2 × 47.6 cm. New York, Metropolitan Museum of Art.

left, they offer a display of the figure in the round in three views, setting the stage for the perfect form of the goddess herself. The Graces lend light assistance to Venus's preparations: one of them holds a wreath up high while the leftmost figure reaches over to help with her hair. The real work is being done, however, by a more modest group of three unidentified female figures in vigorous poses. A further and more striking contrast is established by the armour of Mars propped up opposite the Graces to the far left.

The finished painting was sold for the extraordinary sum of nearly 300 guineas to a clergyman, the Reverend Edward Pryce Owen,⁶ and remained one of the works of which the artist was most proud. The Kingston *modello* is one of several that testify to the artist's care in preparation.⁷ It is joined by a more finished version, now in the Metropolitan Museum of Art (fig. 19b).⁸ That version shows the three figures in an undetermined setting, but with more drapery and a view of the hands. The higher state of finish is evident both in the drapery and in the figures, particularly in the finely-adjusted contours of the bodies and the worked-out details of the faces. The fact that the poses themselves are not adjusted shows how the artist focused primarily on the presentation of sensual flesh, on its modelling and on its surface description, qualities for which he rightly won great fame and parallel notoriety.

1. Alexander Gilchrist composed his detailed biography of the artist based on papers supplied to him from the estate. See Gilchrist 1855.

2. Farr 1958, pp. 8–15.

3. Etty 1849, p. 37.

4. Robinson 2007, p. 259, citing criticism of the painting in *The Times*. See also Sarah Burnage, in exhib. cat. York 2011, p. 134.

5. Inv. 65.0570. Julius Held, *Paintings of the European and American Schools* (Ponce: Museo del Arte de Ponce, 1965), pp. 60–61; also Farr 1958, p. 156, no. 1001 (pl. 56).

6. Etty 1849, p. 40; and Gilchrist 1855, vol. 2, pp. 31–32.

7. Two other versions, possibly studio copies or full compositional studies, are linked to this work: oil on panel, 78.7 × 110.5 cm, York, York Museums Trust; see Farr 1958, p. 156, no. 1001 (as possibly a studio copy); and oil on panel, 80.6 × 111 cm, sale, London (Christie's), 9 December 2009, lot 332 (ill., as autograph).

8. Inv. 05.31; see Baetjer 2009, pp. 254–255, no. 122 (colour ill.); and Farr 1958, p. 154, no. 87 (pl. 73).



20.

Barent Fabritius

(Midden-Beemster, near Hoorn, The Netherlands 1624 – Amsterdam 1673)

Tobit and Anna with the Kid

1667

Oil on canvas, 43.5 × 56.5 cm

Signed and indistinctly dated on the right, under the fence: *Fabritius 1667*

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 2012,
acc. no. 55-013.05

PROVENANCE

The Hague, collection of Gerard van Oostrum; his sale, The Hague, 23 September 1765 (Lugt 1478), lot 18; Amsterdam, collection of J. C. Werther; his sale, Amsterdam, 25 April 1792 (Lugt 4905), lot 212; The Hague, Galerie Internationale, in 1961; sale, Paris (Marc-Arthur Kohn), 3 August 2006, lot 8; Amsterdam, with Salomon Lilian; sale, New York (Sotheby's), 28 January 2010, lot 274; purchased by Alfred Bader

LITERATURE

Pont 1958, p. 148; Sumowski 1983–1994, vol. 6, p. 3706, no. 2274, p. 3862 (colour ill.)

BARENT FABRITIUS WAS BORN in Midden-Beemster in northern Holland in 1624. The son of the schoolteacher, sexton and amateur painter Pieter Jan Carelsz. (1598–1653),¹ Barent joined his older brother, Carel Fabritius (1622–1654), in working as a carpenter in his hometown before moving to Amsterdam.² Both can be counted among the followers of Rembrandt (1606–1669), although it is not clear whether Barent was a regular student in Rembrandt's studio, as Carel certainly was. Daniël Pont goes further to argue that Rembrandt's influence on Barent could have occurred through his brother Carel,³ whose style influenced the work of his younger brother and continued to do so even after his untimely death.⁴ Barent appears to have spent the years between 1643 and 1652 in Amsterdam, opening up the possibility of his training with Rembrandt.⁵ Judging by his works, Werner Sumowski and Peter Sutton believe that Barent was a pupil of Rembrandt.⁶ Volker Manuth acknowledges this possibility, but cautions that Barent's works do not indicate more than some form of contact, perhaps even irregular, with the studio between 1645 and 1650.⁷

Although his brother was famous for both his works and his tragic death in the explosion of the Delft gunpowder magazine in 1654, Barent Fabritius was not mentioned by commentators such as Samuel van Hoogstraten and Arnold Houbraken, and by the 18th century he fell into obscurity, his works sometimes being assigned to Carel.⁸ In the 19th and 20th centuries, as studies on Rembrandt expanded, scholars began to reassess the master's oeuvre and reattribute some of his paintings to pupils and followers, including Barent Fabritius, paying renewed attention to their lives and independent achievement as well.⁹ Around sixty surviving paintings have been given to Barent, on the basis of signatures or style. History paintings account for much of his

oeuvre, but he also produced single figures, *tronies*, genre scenes and portraits.¹⁰

Besides attending to Rembrandt, Barent followed the work of his brother Carel, who had begun to move away from his teacher's model already in the second half of the 1640s, showing greater calm and less emphasis on volumes and material textures.¹¹ Most significantly, Carel abandoned the Rembrandtesque approach of placing lighted figures against a dark background and started to feature a light background to set off figures cast in middle and dark tones. Barent also looked back to the work of older artists. His figures, often stocky or elongated, resemble those of Pieter Lastman (1583–1633), and a Mannerist streak in his works seems to rise from study of prints after Maarten van Heemskerck (1498–1574), as Pont suggests.¹²

In this painting, Barent depicts the scene early in the Book of Tobit where Anna rebukes the blind Tobit for accusing her of stealing a kid that she had received from her employer in reward for her diligent labour. Tobit immediately repents, and in his regret, prays to God that he might die. This episode from the apocryphal Book of Tobit was prominently taken up by Rembrandt in an early depiction of 1626 that follows his teacher Lastman in style, but models its composition on a print by Jan van de Velde (1593–1641) after the Haarlem artist Willem Buytewech (1591/92–1624) (fig. 20a),¹³ whose specialization in genre scenes shows through in the slightly comic aspect of the domestic exchange. Rembrandt's depiction of the theme was interestingly followed closely in a 1652 painting by Gerbrand van den Eeckhout (1621–1674) in the Bader Collection.¹⁴ It resurfaces a little later in a painting in Innsbruck formerly attributed to Carel, and now given generally to Barent Fabritius, with recognition of his brother's influence (fig. 20b).¹⁵ The placement



Fig. 20a. Jan van de Velde, after Willem Buytewech, *Tobit Accusing Anna*, around 1619–1620, etching and engraving, state 2 of 2, 19.4 × 11.3 cm. Kingston, Agnes Etherington Art Centre.



Fig. 20b. Carel Fabritius and Barent Fabritius, *Tobit and Anna with the Kid*, 1654, oil on canvas, 64 × 70 cm. Innsbruck, Tiroler Landesmuseum Ferdinandeum.

of the smaller figures against a well-lit wall that dominates the composition clearly relates to Carel's *The Sentry*, now in Schwerin, and prompted Sumowski to date the Innsbruck painting to the same year, 1654.¹⁶ In the present painting of the same theme, Barent revisited this composition, but with significant changes and adaptations, including the reversed placement of the two figures. Instead of the intimate, if insistent, exchange of a couple seated beside each other, Barent has Anna looming over a seated Tobit in heated rebuke, her tirade underscored visually with the gesture of her hand reaching forward, her middle and index fingers circling up to touch her thumb—a compelling elaboration of the motif of the pointing finger in Van de Velde's print after Buitewech, which Barent must have consulted. The Kingston canvas shows greater theatricality in the actions and reactions of the figures: Anna plants her fist against her hip and leans forward to scold Tobit, who raises his left hand and turns his face away from his wife.¹⁷ In the Innsbruck painting of around thirteen years earlier, Tobit and Anna's interaction evokes the inner emotion that one would expect to find in paintings by Rembrandt and his followers. Indeed, its breathtakingly sophisticated composition, with a strong sense of rest and contained energy, as well as its assured handling of the brush strongly suggest that it must have been started by Carel and completed by Barent after his brother's untimely death.¹⁸ Such an interaction helps to explain the clear and devoted homage to Carel's work and style in the present canvas, unusual for Barent's later work. In a small and touching detail, however, Barent also reveals his study of Rembrandt's early depiction of 1626: like Rembrandt, he includes a dog wearing a bell so that the blind Tobias can hear him.¹⁹

Strong traces of a signature and what appears to be a date of 1667 can be read on the right, under the fence. Sumowski brings further support to such a dating with a comparison to Barent Fabritius's *Adoration of the Shepherds* in the National Gallery, London, signed and dated to the same year.²⁰ Both works exhibit a comparable flat modelling of drapery, with an emphasis on long and angular folds, and a tendency toward the schematization of facial features.

1. See Brown 1981, p. 146, document no.1.
2. Carel and Barent registered with the Reformed Church in Midden-Beemster on 19 May 1641 as "Timmerman aenst herrenhuys (carpenter at the Gentlemen's Residence)" still using the patronymic. See *ibid.*, p. 146, document no. 2. Only later did Carel adopt the last name of Fabritius in reference to his profession as a carpenter, and Barent followed suit. On his father Pieter Jan Carelsz.'s activity as a painter, see a reference to a document of 1620 in Brown 1981, p. 14.
3. See exhib. cat. Berlin, Amsterdam and London 1991–1992, p. 376; Pont 1958, p. 96.
4. Both Pont and Sumowski mention Carel's impact on Barent's use of colour, and Sumowski observes that the works that Barent produced around 1652 particularly testify to the influence of his brother. See Sumowski 1964, pp. 193 and 196, and Pont 1958, pp. 96–97.
5. See exhib. cat. Berlin, Amsterdam and London 1991–1992, p. 376.
6. See Sumowski 1983–1994, vol. 2, p. 910, and exhib. cat. Melbourne and Canberra 1997–1998, p. 284.
7. See exhib. cat. Berlin, Amsterdam and London 1991–1992, p. 376.
8. Pont 1958, p. 10.
9. Falck 1924/25, *passim*. Falck argues that Rembrandtesque works created in the Delft manner are attributed to Barent Fabritius. See also Pont 1958, p. 12.
10. Sumowski 1983–1994, vol. 2, p. 910.
11. *Ibid.*, p. 979.
12. Pont 1958, pp. 97–98.
13. Acc no. 50-005; for both states, see Hollstein, vol. 4, p. 77, no. 17 (ill.).
14. See collection cat. Bader 2008, pp. 117–118, no. 67 (ill.).
15. Oil on canvas, 68 × 58 cm, Schwerin, Staatliches Museum Schwerin, inv. G 2477; see Sumowski 1983–1994, vol. 2, p. 686, no. 607, p. 994 (colour ill.).
16. Inv. Gem 600; see Sumowski 1983–1994, vol. 2, p. 917, no. 555, p. 935 (ill.).
17. Pont 1958, p. 98.
18. This hypothesis has not yet been proffered in the discussion of the attribution, although Sumowski concedes that this painting excels above Barent's other work of the period by a wide margin. Sumowski's observation that the monumental classicizing structure in the background relates to similar buildings included in other early works by Barent can easily be explained as a late addition. Indeed, the structure's fine linear qualities are disjunctive with the atmospheric textures of the wall behind the old couple, more typical of Carel's work. Falck already observed that the drawing, brushwork and tonal refinement look back to the work of Carel, while the figure types are more consistent with Barent's paintings. See Falck 1924/25, pp. 83–84.
19. See Sumowski in Literature at the head of this entry.
20. See Sumowski in Literature at the head of this entry. Oil on canvas, 66 × 61 cm, inv. 1338; see Sumowski, 1983–1994, vol. 2, p. 920, no. 573, p. 951 (colour ill.).



21.

Ciro Ferri (Rome 1633 – Rome 1689)

Joseph Turning Away from Potiphar's Wife

Around 1675

Oil on canvas, 75.6 x 104.1 cm

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1973, acc. no. 16-031

PROVENANCE

New York, with Central Picture Galleries; Chicago, collection of Harry Moore; purchased by Alfred Bader in 1971

CIRO FERRI'S ARTISTIC IDENTITY has always been closely intertwined with that of his famous teacher Pietro da Cortona (1596–1669), one of the most prominent painters of the High Baroque in Rome. Born in 1633 to an established Roman family,¹ Ferri entered Da Cortona's workshop in 1647 and remained there for around ten years. He is generally recognized as his most talented pupil and the one who imitated his style most closely. In 1656 he joined the team of established artists assembled under Da Cortona to complete fresco decorations of the papal Palazzo del Quirinale, and the following year he was admitted into the Accademia di San Luca. Ferri had also been assisting his master on decorative commissions in St. Peter's since 1652. Starting in 1659, he largely carried out his master's commission for decorations in the Palazzo Pitti in Florence. After Da Cortona's death in 1669, he returned to Rome to complete his unfinished projects.

The present painting, which lacks signature and date, was acquired in 1971 as an anonymous Italian work, with a tentative



Fig. 21a. Raphael and Giulio Romano, *Joseph and the Wife of Potiphar*, 1518–1519, fresco. Vatican, Leonine Loggia, ceiling.

attribution to the Rococo painter Filippo Falciatore (active 1734–1768).² Anthony Clarke recognized it as an earlier work, correctly suggesting Ferri as the author,³ an attribution that was later supported by Ellis Waterhouse.⁴ Since then, two other versions have surfaced, one in Angers⁵ and the other in Schloß Slavkov-Austerlitz (formerly Schloß Kaunitz) now in the Czech Republic,⁶ both independently carrying attributions to Ferri.

Here, Ferri depicts the dramatic encounter between Joseph and Potiphar's wife, recounted in Genesis 39:7–18. Brought as a slave into the house of the high Egyptian official Potiphar, Joseph demonstrates his abilities and is appointed to manage the household. One day, he finds himself alone with his master's wife, who attempts to seduce him. When he spurns her advances, she becomes enraged and seizes his mantle, tearing off a piece as he flees and then using it as evidence to accuse him of attempted rape, which results in his imprisonment. The theme was popular among artists and patrons, not in the least for the opportunity to depict a sensual female figure, typically nude, in the morally justified context of presenting Joseph as a exemplar of chastity, a male counterpart of sorts to Susanna, the beautiful wife of Joachim unjustly accused of committing adultery (in the apocryphal chapter of the Old Testament Book of Daniel).

Although the theme had been treated frequently by artists in various regions of Italy, Ferri referred primarily to the fresco by Giulio Romano (1499–1546) after designs by Raphael (1483–1520) for the ceiling of the Leonine Loggia in the Vatican (fig. 21a), to which he undoubtedly had access through work with Pietro da Cortona on various papal commissions.⁷ He echoes Romano's lunging figure of Potiphar's wife seated on the bed, but instead of having her clutch to Joseph with both arms, he has her seize him with her right arm as she curls up and holds the end of the cloth around her waist with her left. Ferri's Joseph is an even closer repetition of Romano's, with his arms stretched out as he strides away from Potiphar's wife, gazing back at her with an anguished expression that evokes his recognition of the gravity

of the predicament he faces. The composition forms a notable contrast with the more sensual scene conjured by Giovanni Lanfranco (1582–1647), his master's teacher, for a 1615 fresco in the Palazzo Mattei that Ferri would surely have known, its pose for the female figure adapted from that of *Danae* by Correggio (1489–1534).⁸ Ferri set the scene in a classical architectural interior, but the winged sphinx supporting the table forms the sole reference to Egypt, an element he adopted from a 1610 painting by his fellow Florentine Cigoli (1559–1613).⁹

The handing of flesh and the prominent role of sweeping and rhythmic patterns of drapery folds link this work to Ferri's mature style, still bearing the stamp of his master. A date of around 1675 is plausible, as Simonetta Prosperi Valenti Rodinò suggests, although Ferri's work does not show a distinctive trajectory of stylistic development.¹⁰

1. See De Angelis 2005, p. 110, correcting Pascoli 1730–1736, vol. 1, p. 171, and Filippo Baldinucci's biography of the artist (*Biografia di Ciro Ferri*, Florence, Biblioteca Nazionale Centrale di Firenze, MS Cod. Pal. 565), which was first published as part of a later edition of his *Notizie*, vol. 5, F. Ranalli, ed. (Florence: Batelli, 1847), p. 400.
2. The composition of Falciatore's well-known depiction of the theme in Sacramento is similar, reflecting direct borrowing from Ferri; his handling and colour differ markedly, however: around 1740, oil on copper, 26 × 38.2 cm, Crocker Art Museum, inv. 1872.648.
3. Letter to Alfred Bader, 30 December 1971, Agnes Etherington Art Centre object file.
4. Note in Agnes Etherington Art Centre object file.
5. Oil on canvas, 82 × 106 cm, Musée des beaux-arts, inv. 340; see Arnauld Brejon de Lavergnée, Nathalie Volla and Odile Menegaux, *Répertoire des peintures italiennes du dix-septième siècle des musées de France* (Paris: Réunion des musées nationaux, 1988), p. 142 (as by Ciro Ferri). I am grateful to the late Douglas Stewart for this reference.
6. Oil on canvas, dimensions unknown, Schloß Slavkov-Austerlitz, Czech Republic, inv. unknown. My thanks to Jörg Metz and Pierre du Prey for this reference.
7. See Dacos 2008, p. 167 (ill. pl. 125).
8. See exhib. cat. Parma, Naples and Rome 2001–2002, p. 122, no. 13 (ill.).
9. Ludovico Cardi, known as Cigoli, *Joseph and Potiphar's Wife*, oil on canvas, 220 × 152 cm, Rome, Galleria Borghese, inv. 14; Matteoli 1980, pp. 124–126, no. 6; Faranda 1986, pp. 167–168, no. 81 (ill.).
10. E-mail correspondence with the author, 22 September 2008, Agnes Etherington Art Centre object file.



22.

Luca Giordano (Naples 1634 – Naples 1705)

Jacob's Dream

Around 1694–1700

Oil on canvas, 74.9 × 152.4 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1988, acc. no. 31-003

PROVENANCE

Copenhagen, with Gunnar Mikkelsen; purchased by Alfred Bader in 1975

EXHIBITION CATALOGUES

Aaron Huth, in Milwaukee 1984, pp. 9 (ill., as by Paolo de Matteis), 12; Anne Gunshor, in West Lafayette 1987, pp. 4–5, no. 4 (ill.); Kingston 1988–1991, pp. 130–133, no. 32 (as attributed to Paolo de Matteis)

JACOB, YOUNGER SON of the Biblical patriarch Isaac, lies asleep in the open wilderness as his famous dream materializes in the sky to the left of him. There, wiry, evanescent angels appear on a staircase that pierces through clouds and reaches up to heaven. He is shown as a youthful traveller in simple, loose clothing that leaves his legs bare, with his walking staff near him on the ground. As recounted in Genesis 28, Jacob had been sent by his father to find a wife among his kinsfolk in Padanaram. Stopping for the night, he took stones for a pillow and dreamt of angels ascending and descending a ladder, accompanied by the divine message that he would return to this land and father a great nation. This scene marked the confirmation of the covenant between God and the Israelites. It already appears in Early Christian art, as seen in the Catacombs of Rome, and even in

the frescoes at Dura-Europos in Syria. In the Italian Renaissance, the scene was most commonly part of decorative cycles from the Old Testament. Raphael (1483–1520) incorporated it in the Vatican in the ceiling frescoes of the Stanza di Eliodoro in the papal apartments, and later in those of the Loggie.¹ He introduced a stairway to heaven in place of the ladder, presumably a concession to the decorum of the space. Giordano applied Raphael's innovation, likely reflecting a grand location for the original commission. The painting's wide and squat format indicates that it was conceived as an overdoor and was thus likely part of a larger decorative scheme.

With its vigorous handling of forms and muted palette, the work circulated under the name of the Neapolitan Caravaggesque Jusepe de Ribera (1591–1652) before it was acquired in the 1970s. Only afterward was it placed in a later context, around the turn of the 18th century, and attributed by Richard Spear and Oreste Ferrari to the lesser-known Paolo de Matteis (1662–1728),² also active in Naples, on account of the idealization of the figure. But recently, Riccardo Lattuada,³ at work on a monographic study of De Matteis's oeuvre, rejected this attribution, observing that the strikingly sure rendering of form more closely suited the work of his master, Luca Giordano. This assessment was subsequently supported by Giuseppe Scavizzi,⁴ the leading authority on Giordano and co-author with Ferrari of the 1966 monograph that has since appeared in several revised editions and continues to stand as the authoritative source on his work.

Interestingly, the main comparisons made by scholars discussing the possible authorship of De Matteis were to paintings by Giordano. Already in 1988, David McTavish pointed to Giordano's



Fig. 22a. Luca Giordano, *Diana and Endymion*, around 1702–1704, oil on canvas, 190 × 127 cm. Location unknown.

Dream of Constantine of around 1664 as comparable in pose and use of brown underlayers to the Kingston work.⁵ There are indeed many such figures, often sleeping or even dreaming, in this artist's oeuvre. Of even closer relevance for the Kingston canvas is the figure of Endymion in a painting that emerged on the art market in 1999 from Giordano's later years (fig. 22a).⁶ Not only is the figure there conspicuously accentuated by a protruding knee and a slight tilt of the head, but its execution is also comparably loose, with fluidly dragged impasto. Furthermore, the flickering effect of edge lighting is employed liberally in the Kingston painting as well. The most telling stylistic link, however, remains the angular contour of the figures and draperies: instead of smooth curves, a choppier rhythm is achieved with a succession of short straight edges. This rhythmic arrangement appears even more distinctly in the beautiful *St. Rosalia* in the Prado, dated to 1697, the middle of Giordano's Spanish sojourn (fig. 22b).⁷ These comparisons make it clear that this painting finds its place among the works of Giordano's Spanish period, after 1692.

Luca Giordano ranks as one of the most important painters of the late Baroque in Italy, emerging out of the remarkable flourishing of painting in Naples in the wake of Caravaggio's brief but productive exile there. He was born in 1634⁸ the son of Antonio



Fig. 22b. Luca Giordano, *St. Rosalia*, 1697, oil on canvas, 81 × 64. Madrid, Museo del Prado.

Giordano (1597–1681), a painter of modest talent according to Luca's early biographer, Bernardo de Dominicis.⁹ Although De Dominicis and, before him, Antonio Palomino mention his early study of the works of De Ribera,¹⁰ then active in Naples, his early works testify to unsystematic training and attention to a variety of models. One account has his father leading him through Naples's churches and also sending him to Rome.¹¹ The young artist was attracting commissions by 1653 and quickly absorbed the neo-Venetian Baroque of Pietro da Cortona (1596–1669).¹² It was, however, as a De Ribera follower, consonant with the local fashion for the *tenebrosi*, that he was invited to Venice in 1664 and received major commissions, which he later completed in Naples.¹³ Agents before long began acquiring his works for collectors in Florence, where he was called in 1682, the occasion that prompted Filippo Baldinucci to request his autobiographical *Relazione* from him.¹⁴ Giordano's achievements in the city caused a great stir, in turn prompting his first major commission later that year for a decorative cycle in the Palazzo Medici-Riccardi, cementing his reputation. Giordano astonished contemporaries with his speed of execution, which earned him the moniker "Luca Fa Presto" (Luca works fast), and his ability to organize a large workshop with many assistants in the mould of Peter Paul Rubens (1577–



Fig. 22c. Luca Giordano, *Hagar in the Desert*, around 1694–1696, oil on canvas, 65 × 153 cm. London, Apsley House (Wellington Museum).

1640) and Gian Lorenzo Bernini (1598–1680), which further increased his productivity. By the 1680s Bernini came to influence the Neapolitan painter in various ways, but perhaps most significantly in the complete engagement of interior spaces with unified decorative schemes.¹⁵ The vast projects Giordano completed in his native city aligned him with the needs of the Spanish king Charles II for the decoration of the Escorial and other royal buildings, and in 1692, through Cristobal Ontagnón, the king's viceroy in Naples, he was summoned to Madrid.

Just as he had done for the Church, Giordano applied his decorative acumen to the glorification of the Spanish monarchy. For the palaces at Madrid, Badajoz and Gerona, he composed a series of scenes from the Old Testament, especially of the lives of Kings David and Solomon, who were already viewed as Biblical forerunners for Charles V and Philip II.¹⁶ The line of Biblical Kings passed back through the Patriarchs, and they too appear in various scenes, for example in a series on the story of Abraham for the monastery of San Juan al Retiro, executed around 1694–1696,¹⁷ to which the *Hagar in the Desert* in Apsley House once belonged (fig. 22c).¹⁸ The present depiction of Jacob likely reflects this period of Giordano's activity.

The long, horizontal format of these paintings indicate that they were conceived as overdoor decoration or companion pieces above and below the main scenes. Their free and sketch-like technique, likewise very similar to the Kingston painting, further suggests that they were not the central focus of the decorative scheme to which they belonged. According to De Dominicci, Giordano once asserted that he painted with three brushes—one of gold, one of silver and one of copper—subject to the price of the commission.¹⁹ While he may have been alluding in part to the use of assistants, he must also have been referring to the level of finish, of which a wide range is perceptible among his fully autograph works. On account of its decisive handling of form and light, *Jacob's Dream* is a fine example from his “copper” brush.

1. Raphael's fresco in the Stanza di Eliodoro dates to 1514; the fresco in the Loggie was completed largely by his assistants after his design sometime in the years 1516–1519; see Oberhuber 1999, p. 251, no. 98, and p. 252, no. 178.
2. Letter from Oreste Ferrari to Richard Spear, 24 April 1982, with an appended note by the latter, and a letter from Richard Spear to David McTavish, 13 August 1988, Agnes Etherington Art Centre object file.
3. E-mail correspondence with the author, 17 November 2012, Agnes Etherington Art Centre object file.
4. E-mail correspondence with the author, 29 December 2012, Agnes Etherington Art Centre object file.
5. Oil on canvas, 155 × 206 cm, Venice, private collection; see Ferrari and Scavizzi 2000, vol. 1, p. 300, no. A297, vol. 2, p. 626 (fig. 401). For McTavish's discussion, see exhib. cat. Kingston 1988–1991, p. 132.
6. Sale, London (Sotheby's), 16 December 1999, lot 65; see Ferrari and Scavizzi 2003, p. 101, no. A6329 (ill.).
7. Inv. P179; see Ferrari and Scavizzi 2000, vol. 1, p. 344 no. A596, and vol. 2, p. 781 (fig. 750).
8. See the artist's autobiographical account of 1681 in Giordano 1681, p. 166. De Dominicci mistakenly gives Giordano's year of birth as 1632; see De Dominicci 1729, p. 2. On the documentary record of his birth in 1634, see Prota-Giurleo 1955. For the most recent biography, see the contributions by Oreste Ferrari and Giuseppe Scavizzi, in exhib. cat. Naples, Vienna and Los Angeles 2001–2002, pp. 21–42.
9. For his ungenerous assessment of Antonio, see De Dominicci 1743, p. 394 (not expressed in the biography of 1729; see De Dominicci 1729, p. 2).
10. De Dominicci 1743, p. 395; Palomino 1724, p. 465.
11. Francesco Saverio Baldinucci's biography, completed in 1721, remained unpublished until 1961; see Ferrari 1961, p. 90.
12. For Giordano's early borrowings from works by Da Cortona, see Oreste Ferrari, in exhib. cat. Naples, Vienna and Los Angeles 2001–2002, p. 24.
13. Ibid.
14. Ibid.
15. Giuseppe Scavizzi, in *ibid.*, p. 31.
16. Ibid., p. 34.
17. In 1966 Ferrari and Scavizzi identified four canvases as part of the series for the monastery. Three are now in the Museo del Prado in Madrid: *Abraham Receives the Promise from the Angels*, oil on canvas, 66 × 180 cm, inv. 151; *Abraham Worshipping the Three Angels*, oil on canvas, 65 × 168 cm, inv. 152; and *Lot and His Daughters*, oil on canvas, 58 × 154 cm, inv. 153. The fourth, *The Sacrifice of Isaac*, oil on canvas, 64 × 148 cm, is now in the church of the royal palace of La Granja de San Ildefonso; see Ferrari and Scavizzi 1966, vol. 1, p. 147, vol. 2, p. 197, and vol. 3, figs. 388–390 (Madrid works only).
18. Inv. 1638–1948; the painting and its pendant, a *Samson and Delilah*, remain together; see Ferrari and Scavizzi 2000, vol. 1, p. 354 nos. A677a, A677b, vol. 2, p. 836 (figs. 880, 881).
19. De Dominicci 1729, p. 82.

23.

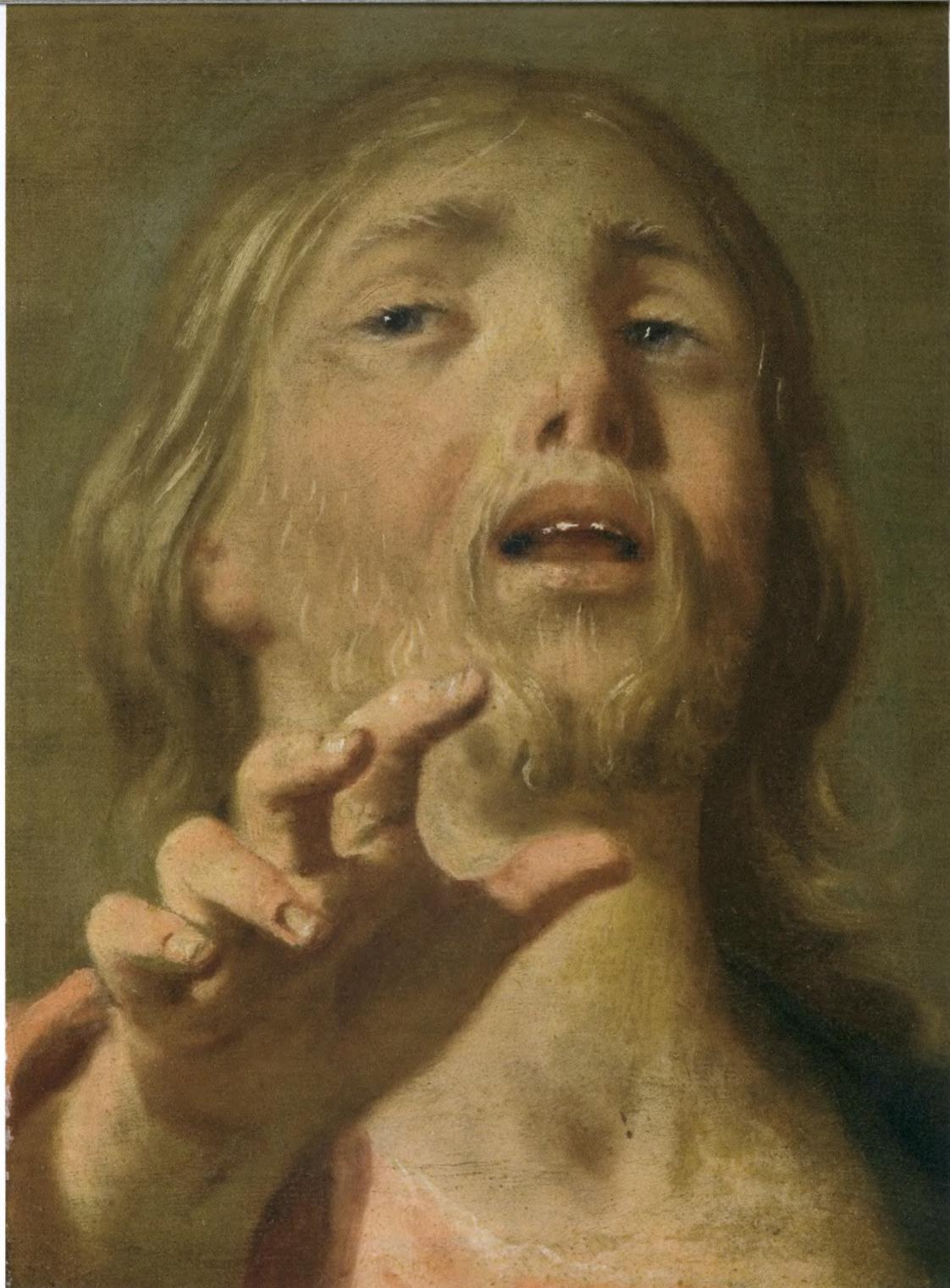
Attributed to Nicola Grassi
(Formeaso di Zuglio, Udine, Italy 1682 – Venice 1748)

Jesus

Around 1730
Oil on canvas, 27.2 x 21.3 cm

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1980, acc. no. 23-033

PROVENANCE
Milwaukee, collection of Dr. and Mrs. Alfred Bader



THIS SMALL CANVAS shows just the head and neck of a man and his proper right hand reaching out into the foreground. He makes a rhetorical gesture and opens his mouth to speak. This figure had previously been identified as John the Baptist, presumably delivering a sermon of repentance. However, the red garment and blue cloak all but rule out this identification, as John is almost always depicted in a rough and simple garment in natural earth tones of yellow or brown, following the Gospels' specification of a hair shirt. The smooth features and flowing hair also counter the rougher appearance often given to the Baptist to reflect the outdoor itinerary of his mission. His expression is usually stern, consistent with his message of repentance from sin,

and contrasts with the gentle facial expression here. Instead, this painting very likely represents Jesus, with the colours of his clothing following the traditional references—red for the Passion and blue for Heaven, or Divine dominion. The view from below, or *di sotto in su*, indicates that it was meant to be placed high up on a wall, likely as part of a larger decorative ensemble. Although the tight framing suggests that the work is a fragment, the brushwork trails off at the edges; this must therefore be the painting's original format.

The scant documentation on this work does not include any attempt at an attribution. The pastel tones of green and yellow, and the fluid painterly touches point to origins in 18th-century



Fig. 23a. Nicola Grassi, *Salvator Mundi*, around 1730, oil on canvas, 75 x 55 cm. Milan, Fondazione Caripolo.



Fig. 23b. Nicola Grassi, *St. Paul*, around 1730, oil on canvas, 74 x 55 cm. Milan, Fondazione Caripolo.



Fig. 23c. Hendrick Goltzius, *St. Bartholomew*, 1589, engraving, 15 x 10.5 cm, number 6 of 14 from the series "Christ, the Apostles and St. Paul with the Creed." London, British Museum.

Venice. However, the technique is based on the smooth build-up of modelling from dark to light and still has roots in the 17th century, in contrast to the flamboyant direct application of Rococo masters such as Giovanni Battista Tiepolo (1696–1770). This work compares in several respects to those of the slightly older Venetian painter Nicola Grassi. The distinctive facial type—long nose, large almond eyes set apart, small fleshy lips—relates to Grassi's *Salvator Mundi* (fig. 23a) and *St. Paul* (fig. 23b), once part of a series on Jesus, Mary and the Apostles and now in the Fondazione Caripolo in Milan.¹ These figures also show a dynamic pose on a diagonal axis, again a Baroque device that contrasts with the staccato rhythms of Rococo art. The effect of liveliness in these works is heightened by the unusual open-mouthed expression, also incorporated in the Bader painting but accentuated further by the appearance of the teeth, which are emphasized by loose daubs of white suggesting reflections. As Riccardo Lattuada has noted, Grassi's invention of unconventional poses reflects a pursuit of variety prompted by Tiepolo's contemporary works.² For several of these poses, Grassi looked to the 1589 print series “Christ, the Apostles and St. Paul with the Creed” by Hendrick Goltzius (1558–1617). The turned head with the curiously foreshortened nose in the Kingston work is particularly reminiscent of the Haarlem Mannerist's *St. Bartholomew* from that series (fig. 23c).³ A more singular link to Grassi's style appears in the description of hair, with fluid milky strokes of white picking out individual strands, and short curly strokes in the beard. Most tellingly, Grassi even picked out eyelashes in this way, also in the Kingston painting, with a slightly distracting effect. It is worth noting that the figure of Jesus in the Milan series has long blond hair, parted in the middle, and a red shirt and blue mantle, as here.

Born in 1682 in the town of Formeaso di Zuglio,⁴ Nicola Grassi likely accompanied his family to Venice in 1691 where he studied portraiture under Niccolò Cassana (1659–1713).⁵ In this specialty, he developed enough of a reputation to compete with Rosalba Carriera (1675–1757), according to Luigi Lanzi.⁶ Around 1710 he took up history painting based on the painterly style of Sebastiano Ricci (1659–1734) and Giovanni Antonio Pellegrini (1675–1741). In search of patronage, he travelled to his native region in 1713 but was back in Venice by 1717. Although he initially adopted the emotional chiaroscuro effects of Giovanni Battista Piazzetta (1682–1754), by the mid-1720s he oriented himself toward the elegant forms and softer palette of Giovanni Battista Pittoni (1687–1767), also incorporating his sharp curved edges. In the years 1730–1732 he returned again to his native region and undertook a large series on Jesus, Mary and the Apostles in the Duomo of Tolmezzo for the prominent local merchant Jacopo Linussi.⁷ These works show stylizations of facial features, a smooth application and detailed handling of hair that are similar to those works in Milan, as well as the present work, which can likewise be dated to around the same period.

¹. Inv. MD 030 and MD 033. On the series, see Lattuada 2002.

2. Ibid.

3. Ibid. On the print, see Leesberg 2012, vol. 1, p. 86, no. 40 (ill.).

4. Exhib. cat. Udine 1961, p. 3.

5. See the brief biography in Zanetti 1771, p. 450.

6. See Lanzi 1824-1825, vol. 2, pp. 309-310.

7. For several works from this series, consisting

cm, see exhib. cat. Udine 1961, pp. 25-31, nos. 39-55 (ill.). On the date of this commission, see Bergamini 2008, p. 468.



24.

Domenikos Theotokopoulos, known as El Greco
(Candia [now Heraklion], Crete 1541 – Toledo, Spain 1614)

The Adoration of the Shepherds

Around 1567 (with later retouchings by the artist)
Oil and tempera on panel, 23.5 × 18.5 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1991,
acc. no. 34-011

PROVENANCE

Sale, New York (Christie's), 31 May 1991, lot 58 (as attributed to El Greco);
where purchased by the Agnes Etherington Art Centre with funds supplied by
Alfred and Isabel Bader

LITERATURE

W. B. Jordan, in exhib. cat. Phoenix, Kansas City and The Hague 1999, p. 199, note
3; Vassilaki and Cormack 2005a, pp. 57 (ill. fig. 3), 69 (in Greek with English
summary); Vassilaki and Cormack 2005b, pp. 231–232 (ill. fig. 3); Cormack and
Vassilaki 2005, p. 41 (fig. 9) (as *The Adoration of the Magi* (sic), dated to around
1567); Lopera 2007, vol. 2, part 1: *Catálogo de obras originales: Creta. Italia.
Retablos y grandes encargos en España*, p. 43, no. 10, p. 257 (colour ill.);
David McTavish, in exhib. cat. Ottawa 2009, p. 404, with no. 92 (ill.)

EXHIBITION CATALOGUES

New York 2009–2010, p. 33 (essay by Nicos Hadjinicolaou), pp. 114–115,
no. 44 (entry by Panayotis K. Ioannou)

DOMENIKOS THEOTOKOPOULOS, known as El Greco, was born in 1541 in Heraklion, Crete, then a Venetian possession with the Italian name of Candia. Legal records refer to him as a master painter (*sgourafos*) there in 1563 and 1566, and two signed icons testify to his thorough training in the post-Byzantine tradition, but also his awareness of 16th-century Italian prints.¹ He is recorded as still being in Candia in December 1566, and he is documented only once as being in Venice—on 18 August 1568. Nonetheless, it is generally assumed that he probably arrived in Venice in 1567 and stayed there until 1570. On 16 November 1570 the manuscript painter Giulio Clovio (1498–1578) wrote to his patron Cardinal Alessandro Farnese recommending a young native of Candia and follower of Titian (around 1488–1576) who had recently arrived in Rome.² El Greco lived in the Palazzo Farnese until 1572, and by 18 September of that year he was sufficiently established to have been accepted into the Accademia di San Luca. A subsequent sojourn in Venice, although undocumented, is taken for granted by many scholars. By 1576 El Greco had moved to Toledo, Spain, which became his permanent residence.

This early panel by him shows the newly born Christ Child, naked on a raised circular bed with shining white drapery, adored at the left by Joseph and Mary, and at the right by the three shepherds and two women. The scene is set under the dilapidated roof of the stable in Bethlehem, with a mountainous landscape in the background. A brilliant burst of light in the crowning arch illuminates three small angels brandishing a bannerole. The scene is depicted at night.

Fig. 24a. The Modena Triptych, around 1566–1567, tempera on panel, 24 × 18 cm (arched top). Modena, Galleria Estense.



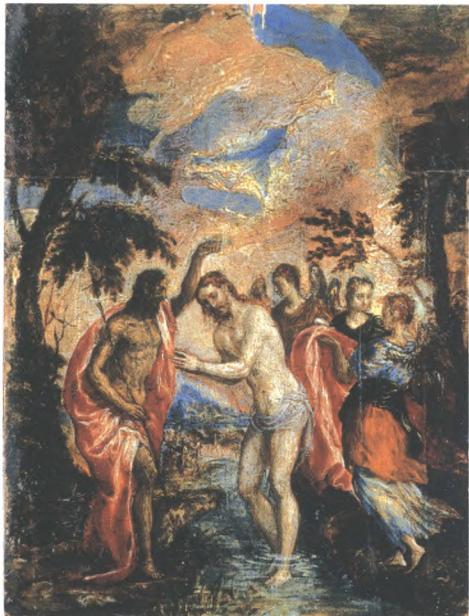


Fig. 24b. El Greco, *The Baptism of Jesus*, 1567, oil and tempera on panel, 23.5 × 18.1 cm. Heraklion, Municipality of Heraklion, on display at the Historical Museum of Crete.



Fig. 24c. Giovanni Britto, after Titian, *The Adoration of the Shepherds*, around 1535–1540, woodcut, 39.6 × 50.3 cm. London, British Museum.



Fig. 24d. Parmigianino, *The Adoration of the Shepherds*, around 1527, etching and engraving, 12.1 × 7.9 cm. London, British Museum.

Many of the same features are found in several other paintings almost certainly by El Greco. The left inside wing of the Modena Triptych, the small tabernacle signed *CHEIR DOMENI/ KOU* (by the hand of Domenikos) is no doubt El Greco's earliest surviving treatment of the subject (fig. 24a).³ That triptych functioned as a *trait d'union* between his post-Byzantine roots in Crete and his quickly evolving mature style in Italy. In its construction, the Modena Triptych conforms to a type of small portable altarpiece once produced in Venice and elsewhere in Italy but which had fallen out of fashion by the second half of the 16th century. In Crete, however, these small altarpieces continued to be made. Altogether, the Modena Triptych includes six separate scenes painted in tempera on wood panels; all but one are rectangular in shape with a distinctive indented arched top. When open, the triptych shows (from left to right) *The Adoration of the Shepherds*, *An Allegory of the Coronation of the Christian Knight* and *The Baptism of Jesus*, and on the reverse *The Annunciation*, *A View of Mount Sinai* and *God the Father with Adam and Eve*. The Kingston panel is closely related to *The Adoration of the Shepherds* in several aspects.

In 2004 the Kingston panel was joined by a newly discovered *Baptism of Jesus* of a similar format and size (fig. 24b).⁴ That work was purchased by the Municipality of Heraklion and closely studied by Maria Vassilaki and Robin Cormack, who discussed its links to the Kingston *Adoration* in jointly written publications.⁵ Prompted by this scholarly attention, José Alvarez Lopera gave the Kingston panel full autograph status in his 2007 catalogue raisonné of El Greco's early paintings. The two works were exhibited side by side in a 2009–2010 exhibition, and the striking similarity of handling and colour left no doubt that they were

executed at about the same time, as part of the same project.

Since El Greco had been trained as an icon painter in Crete, he assumed a tradition in which visual images were routinely copied, with only minor changes. He continued to execute variants of the composition of the *Adoration of the Shepherds* (sometimes with studio assistance), much beyond the habit of most of his Western contemporaries. In 1951 Ellis Waterhouse was the first to publish one of these variants, the fairly large canvas at Boughton House.⁶ The next year, Rodolfo Pallucchini published a small panel once in Paris, dating it to El Greco's "second Venetian period," that is to say, from the mid-1570s.⁷ In 1954 Martin Soria followed suit, introducing another panel, again previously in Paris, which he dated to El Greco's "second Venetian period 1572–1576."⁸ In 1986 Pallucchini published another small variant, on copper, now in the San Diego Museum of Art, dating it to around 1574–1575.⁹ The Kingston panel, which resurfaced in 1991, is the most recent addition to this group. It is among the smallest of the variants, and it alone has an arched top, similar to the panels of the Modena Triptych. It is possible that the panel was never finished, as certain areas, such as Joseph's garment, lack an opaque paint layer, revealing underdrawing and the panel itself.

The subject of the shepherds worshipping the newborn Christ Child based on the Gospel of Luke (2:8–16) was popular in Renaissance art. In Byzantine art, however, the shepherds themselves do not figure prominently. There, the Nativity was traditionally shown in a cave, with Mary reclining on the ground and, near her, the Christ Child tightly bound in swaddling cloths, lying in a rectangular stone manger.¹⁰ In this context, it is highly significant that El Greco composed the Modena *Adoration* almost

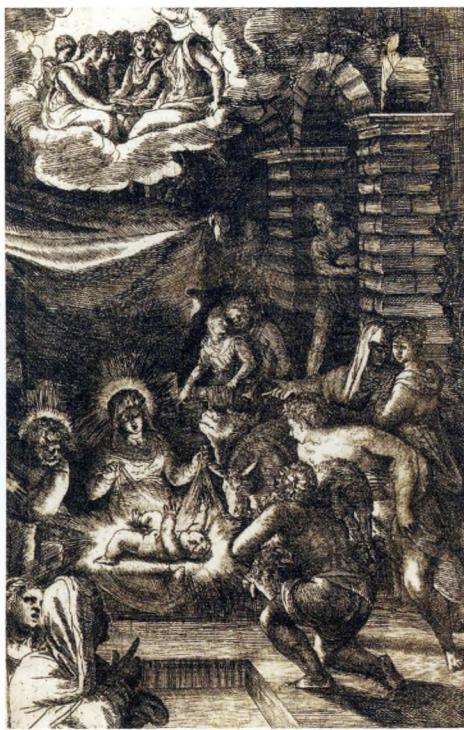


Fig. 24e. Giulio Bonasone, *The Adoration of the Shepherds*, around 1561–1565, etching, 42,7 × 27 cm. London, British Museum.



Fig. 24f. Infrared reflectogram of El Greco's *Adoration of the Shepherds*. Kingston, Agnes Etherington Art Centre.

entirely with borrowings from 16th-century Italian prints of this subject.¹¹ For his overall composition, he relied heavily on the woodcut from around 1535–1540 by Giovanni Britto (around 1500–after 1550), after Titian's emphatically rustic *Adoration of the Shepherds* (fig. 24c),¹² primarily for the architecture, with its rectilinear stable and angular hole in the thatched roof and its engaged column and rusticated pier at the right, but also for the principal figures. Titian articulated the sudden drama of the humble shepherds as they first catch sight of the newborn Saviour and then as they fall reverently to their knees. Since Britto's woodcut is in reverse to Titian's painting, the shepherds approach from the right, and the shepherd in the foreground courteously removes his broad-brimmed hat with his left hand, a gesture both homely and eloquent.

El Greco generally repeated the arrangement of figures in Britto's woodcut, as well as virtually replicating the meditative Virgin Mary. In the place of Titian's benevolent Joseph, he substituted a heavily cloaked, active figure in profile, theatrically stretching out his left arm. This new Joseph, relocated immediately behind Mary to the left, and dislodging the woodcut's boy with a candle, is a precise quotation from a small etching by Parmigianino (1503–1540) of *The Adoration of the Shepherds* from around 1527 (fig. 24d).¹³ To the right of Mary, El Greco brought the kneeling shepherds closer to the manger and rearranged them. These are details inspired by an ambitious etching of the theme by Giulio Bonasone (around 1510–after 1576) from around 1561–1565 (fig. 24e).¹⁴ El Greco relied on Bonasone's print not only for his depiction of the shepherds—most noticeably the youthful bare-chested shepherd—but even more fully of the two

conversing women at the right and the heavenly choir in the sky. Whether it was his goal or not, El Greco had thus created a composition that effectively blends Venetian naturalism with Central Italian Mannerism.

Although El Greco's compositional sources were uniformly Italian, his Modena *Adoration* does not look anything like 16th-century Italian painting. Especially alien are the fiery sky and the abrupt changes of hue and tone among the figures.¹⁵ The Modena Triptych was perhaps executed in Crete, before the artist had accrued much first-hand experience of Italian painting.¹⁶ Italian prints were in plentiful supply there, however, and El Greco was likely looking ahead to attracting Italian clientele, in anticipation of his move to Venice in the late 1560s.¹⁷

Although the Kingston panel shares many compositional features with the Modena *Adoration* and retains some aspects of the setting of Titian's *Adoration* as well as some of the figures from the etchings by Parmigianino and Bonasone, it also features differences in specific details. Most conspicuously, El Greco has replaced the triptych's horizontal band of seated choristers in the sky (based directly on Bonasone's print) with three frolicking baby angels and dramatic clouds.¹⁸ At the middle level, Joseph's right hand is now clearly shown, whereas it is entirely covered by his cloak in the Modena *Adoration* and also in its source, Parmigianino's etching. Similarly, the woman at the extreme right now turns her head toward her companion instead of looking out at the viewer. Although still kneeling, Mary is now the one who looks outward, reverently clasping her hands. She is clad in conventional red and blue in place of only red, as is the case in the triptych. The arrangement of the shepherds has also been

rethought: the eldest and youngest have been switched, the middle shepherd, quoted from Bonasone's etching, is now shown with his chest partly covered up and holding the lamb horizontally rather than upside down, and the ox and ass have been placed directly behind the Christ Child's manger.

El Greco undertook several other changes while in the very process of painting the Kingston panel. Considerable underdrawing is visible to the naked eye, but infrared reflectography has revealed additional underdrawing hidden by opaque paint (fig. 24f).¹⁹ Some of this newly discovered underdrawing is distinctly different from the visible paint layer. For instance, the artist first drew the hat held by the foreground shepherd with a flat brim (as it appears in the Modena *Adoration*), and then painted over it with the brim turned up. He thus moved from reproducing the Modena design to copying more closely the Britto woodcut after Titian. Much more substantially, the underdrawing at the top of the panel shows that he again followed the design of the Modena *Adoration* closely by including the entire row of choristers derived originally from Bonasone's engraving. Then, at some time during the execution of the panel, he must have found these figures wanting and replaced them with the three ecstatic angels in the midst of radiant clouds.

What the underdrawing signifies is that El Greco first designed the Kingston *Adoration* on the basis of the Modena *Adoration*—perhaps even using a tracing (because the dimensions are almost identical)—and then, as he continued to work on the panel, and no doubt as he gained greater knowledge of Italian art (Venetian art in particular), he began to modify his design. In the case of the angels on high, he obliterated the earlier design entirely. As such, this new information ties the Kingston panel even more closely to the Modena Triptych and, in so doing, reinforces the attribution of both paintings to El Greco. It also indicates a chronological sequence, one that happily reinforces what the naked eye has already suggested—that the Modena Triptych must have been painted first, and that the Kingston panel followed at some later time. As well, it is probable that the Kingston panel acted as the chief transitional work to the other variants.

In addition, the Kingston panel, together with the other variants, contains at least three major traits that are distinct departures from the Modena *Adoration*. Technically, all the variants exploit the use of oil paint (or at least the partial use of it);²⁰ stylistically, they all present a tonal unity; and iconographically, they follow the Gospel passage that the shepherds were “keeping watch over their flock by night” and unequivocally depict the Adoration as a nocturnal scene. Together, these features again suggest that the variants were executed at a later date than the Modena Triptych, and most likely in Italy, not Crete. If the Modena Triptych is indeed to be dated before El Greco's departure from Crete (before 1567/68), then it is plausible to interpret the innovations of the variants as reflecting his fuller exposure to Western art, first experienced during his years in Venice. The date for the earliest of the variants would then fall most reasonably to the years of El Greco's Venetian sojourn. With regard to the Kingston *Adoration*,

such a date would apply to the beginning of its execution, but not necessarily to its completion, as we shall see.

The Modena Triptych is furthermore painted in tempera, the traditional medium for icons from the 8th century onward.²¹ A mixed technique of oil and tempera has been identified in a number of El Greco's panel paintings, including *The Entombment of Christ* (Alexandros Soutzos Museum, Athens), *A View of Mount Sinai* (Historical Museum of Crete, Heraklion) and *The Adoration of the Name of Jesus* (National Gallery, London). Stylistic and other factors imply that the mixed-technique panels were executed over a number of years, perhaps as much as a decade. The Kingston *Adoration* can be considered with these works because it too was executed in oil and tempera. Indeed, the resplendent clouds, with their densely fused textures, find a close analogy in the dramatic sky of *Mount Sinai*, just as the calligraphic highlights on the sleeve of the shepherd beside the ox find comparable passages in the veil of the woman behind the swooning Virgin in *The Entombment of Christ*. One of the striking features of the Kingston painting is the variety of paint handling—from solid matte areas to nervous, flickering highlights.

Stylistically, all the variants on the Modena *Adoration* possess a new tonal coherence, from the deepest shadow to the highest light. And the major sources of light are now clearly defined as supernatural: the naked Christ Child and the heavens above. Although he may not have achieved total consistency, it is clear that El Greco was now consciously seeking to relate the light sources to the surrounding three-dimensional solids in a rational way. The radiance of the Child thus illuminates the underside of Mary's proper right hand and sleeve, the portion of her gown and cloak nearest the Child and, on the other side of the manger, the left edge of the kneeling shepherd's arm and the top of his knee. El Greco's endeavours to create a tonal unity, together with his introduction of dramatic supernatural lighting, must have evolved alongside his decision to depict the *Adoration* at night. Although the Britto and Bonasone prints show the subject as a night scene, El Greco ignored this aspect when he painted the Modena *Adoration*. The night scene not only complies with the scriptural passage in St. Luke but also conforms to a fashion gaining currency in 16th-century Venice.

Venetian artists had been showing the Adoration as a night scene for several decades, with awareness of the account of the Nativity in St. Bridget of Sweden's *Revelationes* of around 1360–1370. Titian's *Adoration* for the Duke of Urbino of 1532–1533, a private commission for a secular setting, was shown at night.²² Giovanni Gerolamo Savoldo (around 1480–after 1548) painted several impressive nocturnal Nativities, generally dated to around 1535–1540.²³ Although these Nativity scenes do not feature the shepherds, Savoldo's interpretation of the Christ Child, whose spiritual light radiates in all directions, and a devout Mary, with reverently clasped hands, is one that would be taken up by El Greco.

Titian's contemporary paintings present the most suggestive affinities, however. Much of his recent work was painted in a darker tonality, notably his *Martyrdom of St. Lawrence*, a large altarpiece

installed in 1559 in the church of the Crociferi (now Gesuiti), Venice. A second version was requested in 1564 by King Philip II of Spain for the high altar of the new church of the monastery of the Escorial and dispatched from Venice on 3 December 1567.²⁴ The emotional intensity was greatly accentuated in that version with frantic gestures and excited eyes, brilliant flashes of green, red and blue, and the flickering and restless effect of passages of light and fire. If El Greco had indeed settled in Venice by late 1567 and had had access to Titian's studio (as Giulio Clovio's 1570 letter certainly implies), he would surely have known the painting.²⁵ El Greco's own painting certainly stands as sufficient testimony to his deep and abiding interest in what has been called "arguably the supreme masterpiece of Titian's last years and the most exciting night scene of his entire career."²⁶

A distinctive feature of Titian's second *St. Lawrence* is the way the myriad smudges and flicks of pigment animate the surface and at times give it a vibrancy almost, but not quite, independent of the objects represented. El Greco's fledgling paintings of the Adoration in oil and in the mixed technique of oil and tempera (on various supports) reveal a related palette of red, blue, ochre and green engulfed in brownish-black shadow, and an analogous, but also different, handling of paint. Just as animated and eventually just as personal, El Greco's technique of painting had thus begun to involve some of the characteristics that would distinguish his mature manner, including the widespread representation of flickering light reverberating off various surfaces.

In addition to visual sources, El Greco attended to written texts beyond the Bible. The *Golden Legend*'s text for 25 December makes a point of saying that the miraculous birth of Christ was revealed "to every class of creatures, from the stones, which are at the bottom of the scale of creation, to the angels, who are at the summit." This hierarchy of revelation is precisely recreated along the Kingston painting's vertical axis.

We have already seen that the Kingston *Adoration* must follow the Modena Triptych in date (that is, between 1567/68 and 1570), and that it was likely painted in Venice. At this point, it is worth returning to the Heraklion *Baptism*, which is of almost the same format and size as the Kingston panel and may well have constituted a part of a hypothetical triptych by El Greco—just as the Kingston panel. Indeed, a recent X-ray of our panel suggests that it once had hinges along its right-hand margin, and therefore that it was part of some sort of polyptych. Moreover, an initial cleaning of the Heraklion *Baptism* revealed the date *MDLXVII*, or 1567. However, scientific analysis identified the last *I* as a smudge done in different materials. Andrew Casper has since suggested that it is almost certainly a forged addition.²⁷ But even without such striking evidence, a dating to around 1567 would, as we have seen, nonetheless fit with the time when El Greco was in Venice and would also mesh with the stylistic evidence not just of the Heraklion *Baptism* but also of the Kingston *Adoration*.

That date would be appropriate for the commencement of the execution of the Kingston panel, but perhaps not for its completion. For it appears that the panel may well have been worked

on again some years later. As Robert Simon first observed with regard to the painting on copper now in San Diego, the right border of that painting unmistakably shows both the fortifications on the hillside and the famous Alcantara bridge in Toledo.²⁸ On close scrutiny, the Kingston panel reveals the same configuration in the same location, and as the site looks even today. Thus, although El Greco must have started the panel in Venice around 1567, he likely brought it with him to Spain and later retouched it.

David McTavish

1. Panagiotakis documents that Domenikos was in contact with the Venetian patrician Luca Miani in November 1566; see Panagiotakis 1995, pp. 133–140.
2. Ronchini 1865, p. 270.
3. Inv. 429.41. See Pallucchini 1937, *passim*.
4. See Cormack and Vassilaki 2005, *passim*.
5. See Cormack and Vassilaki 2005 under Literature at the head of this entry.
6. Oil on canvas, 114 × 104.5 cm, collection of the Duke of Buccleuch and Queensberry; see exhib. cat. Edinburgh 1951, no. 16, (ill. pl. v).
7. Oil on panel, 24.5 × 16.5 cm, location unknown (formerly Paris, collection of Carlo Broglio); see Pallucchini 1952, pp. 53–56.
8. Oil on panel, 32 × 21 cm, location unknown (formerly Paris, collection of Charles Brunner); see Soria 1954, p. 220, no. 53 (ill. fig. 228).
9. Oil on copper, 24.1 × 19.7 cm, inv. 1990.104 (formerly New York, with Piero Corsini Inc., New York); Pallucchini 1986, p. 166.
10. For icons, see Gaetano Passarelli, *Icone delle dodici grandi feste bizantine* (Milan: Jaca Book, 1998), pp. 85–108.
11. Pallucchini 1937, p. 7.
12. WetHEY 1969–1975, vol. 1, pp. 117–118, no. 79; exhib. cat. Washington, Dallas and Detroit 1976–1977, pp. 196–201, nos. 43–44.
13. Bartsch, vol. 16, p. 7, no. 3; and exhib. cat. Boston 1989, pp. 9–10, no. 4.
14. Bartsch, vol. 15, p. 119, no. 39; and exhib. cat. Boston 1989, pp. 67–69, no. 31.
15. "Noisy" is how Pallucchini characterized the colour: "Il diapason dei contrasti cromatici, offerto dall'Adorazione dei pastori, è altissimo, si potrebbe dire fragoroso"; Pallucchini 1937, p. 7; and exhib. cat. Venice 1981, p. 250.
16. Bettini, who astutely observed that the Modena Triptych "riflette infatti una pittura veneziana ancora veduta marginalmente," appears to have been the first to suggest that El Greco painted it in Crete and then took it to Venice; see Bettini, 1978, p. 246. For the fullest examination to date, see Vassilaki and Cormack 2005b, pp. 232–237.
17. Pallucchini first dated the triptych to around 1567 in Pallucchini 1937, p. 10, and then to slightly later, but before 1570, in exhib. cat. Venice 1981, pp. 249–251.
18. Lopera has made many of the same observations; see Lopera 2007, p. 43.
19. Produced by Ron Spronk using the Osiris infrared camera at the Agnes Etherington Art Centre.
20. Inasmuch as it can be ascertained from the available information.
21. Cormack 1997, p. 72.
22. Its night effect was frequently emphasized in later inventories, after the painting had entered the Medici collection in Florence: "dipintovi di mano di Tiziano finto di notte, la Natività di Nostro Signore . . ." (inventory of 1692), in exhib. cat. Florence 1978–1979, p. 98.
23. Exhib. cat. Brescia and Frankfurt 1990, pp. 142–45, nos. I.17, I.18 (entries by Renata Stradiotti and Elena Lucchesi Ragni, respectively).
24. WetHEY 1969–1975, vol. 1, pp. 140–141, no. 115 (ill.); vol. 3, Addenda, p. 263.
25. And if he were in fact Titian's pupil, perhaps he would have even had a hand in its execution.
26. Hope 1980, p. 147. WetHEY singles out the Escorial *St. Lawrence* as an influential night scene for El Greco, but he does not comment further; WetHEY 1962, vol. 1, pp. 26–27.
27. See Casper 2012; see also Hadjinicolaou 2007, pp. 243–270.
28. See note 9 above; on Simon's observation, see exhib. cat. New York 1988, p. 71. This feature in both paintings is just as it appears in El Greco's famous *View of Toledo*, around 1600, oil on canvas, 121.3 × 108.6 cm, New York, Metropolitan Museum of Art, inv. 29.100.6.



25.

Samuel van Hoogstraten
(Dordrecht 1627 – Dordrecht 1678)

Portrait of a Young Painter

Around 1649
Oil on panel, 20 × 14.1 cm (arched top)

Milwaukee, collection of Alfred and Isabel Bader

PROVENANCE

Sale, London (Sotheby's), 6 December 1989, lot 164 (ill., as by Samuel van Hoogstraten, *Head of a Boy*, for £5,280); Vienna (Dorotheum), 4 November 1992, lot 165 (as by Samuel van Hoogstraten, *Self-portrait*, around 1644, for \$22,425); Vienna, Prof. Neumayer collection; his sale, Vienna (Dorotheum), 7 October 1998, lot 34 (ill., unsold); purchased from the owner by Otto Naumann Fine Arts, New York in 2010; purchased by Alfred Bader in 2010

LITERATURE

Sumowski 1983–1994, vol. 6, p. 3715, no. 2299, p. 3895 (ill., as by Samuel van Hoogstraten); Brusati 1995 p. 367, no. A1 (as attributed to Samuel van Hoogstraten)



Fig. 25a. Samuel van Hoogstraten, *A Boy with a Pearl-trimmed Hat and a Medallion, at a Half-open Door*, around 1649, oil on canvas, 42 × 36 cm. St. Petersburg, State Hermitage Museum.

A YOUNG PAINTER looks out to the viewer, holding a loaded palette stuffed with brushes in his proper left hand. He wears a dark blue smock over a pleated shirt that protrudes at the neck. His long undulating hair features a simple part down the middle. To judge by his fine chin and prominent upper lip, and even his relatively large eyes, he is not even close to adulthood. A generous estimate would put his age at fourteen. The modest format of the panel supplies a parallel with the subject's stature as an artist still in training. Although emotionless, his features and his firm stare, with his proper left eye drifting off slightly, convey an earnest sense of purpose.

When this panel first resurfaced on the market in 1989 it was already given to the Dordrecht-based artist Samuel van Hoogstraten. This attribution was confirmed in 1994 by Werner Sumowski, who proposed a date of around 1649, comparing it to a painting in St. Petersburg showing a boy of about the same age, in fancy dress with a pearl-trimmed hat and a gold medallion, leaning out of a half-open Dutch door (fig. 25a),¹ and to a drawing of that composition in Berlin.² For the dating, Sumowski connected all three works to a second drawing, a simple self-portrait in Munich in which the artist wears a similar hat and wherein a poem and the date 1649 are inscribed in a large cartouche (fig. 25b).³ The simple fact of the sitter's youth however distinguishes the Bader panel from the group of early self-portraits for which Van Hoogstraten is well-known.⁴ Therefore, the artist cannot be the

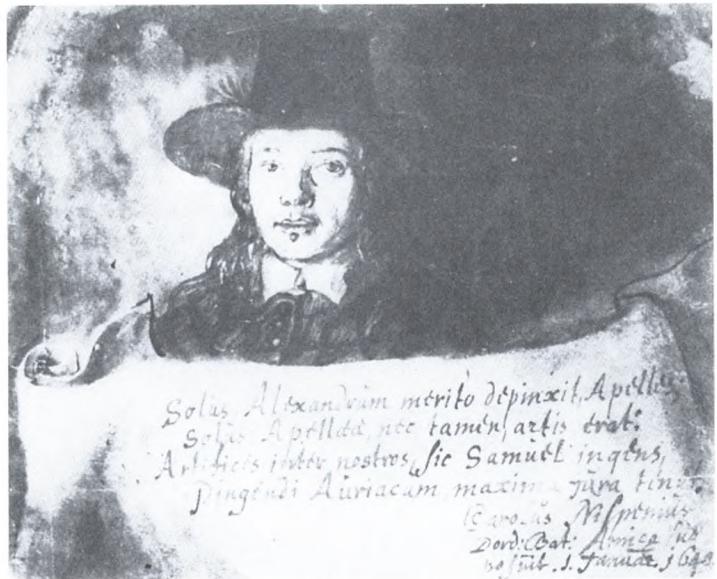


Fig. 25b. Samuel van Hoogstraten, *Self-portrait*, 1649, pen and brown ink with brown wash and red chalk, 14.3 × 17.2 cm, inscribed with poem by Carel van Nispen and dated. Munich, Staatliche Graphische Sammlung.

sitter; nor can his younger brothers be considered candidates. The panel nonetheless relates to these works very closely, not only as a portrait of a youthful male, but also as a depiction of a young painter, armed with the tools of his trade.

On first glance, the simple, straightforward presentation and the loose, imprecise description suggest the possibility of a juvenile work, especially in comparison to the complexity and emotional bravado of Van Hoogstraten's famous *Self-portrait with a Vanitas Still Life* of 1644 in Rotterdam.⁵ That work dates to the end of a period of training in Amsterdam with Rembrandt that started in 1642 or 1643. However, at the same time, it still shows elements of his earlier training under his father, Dirck van Hoogstraten, including smoothly abstracted forms, high finish and smooth surface modelling, as well as strong light contrasts. It is evident from a number of works that can be placed in the years 1645–1650 that Van Hoogstraten continued to learn from Rembrandt and further develop in the handling of textures, the integration of light and colour, the clarity of composition and the unified suggestion of space, or what he later termed *houding*. The fruits of this development are seen in the present painting and in its counterpart in St. Petersburg.

A second self-portrait in St. Petersburg supplies further context.⁶ It is likewise dated to the end of the 1640s and shows the artist in the act of drawing the tower of the Westerkerk in Amsterdam. Ben Broos demonstrates that Van Hoogstraten used an earlier self-portrait drawing, recently resurfaced and now in Paris, as a study, incorporating his teacher Rembrandt's corrections,⁷ and elaborated the drawing, adding a shutter that swings down from above and is held in place by a twisted cord or chain. The *trompe l'œil* effect of the foreshortened shutter in the Paris drawing conspicuously parallels that of the palette in the Bader painting, jutting out into the foreground in a small but virtuosic display of foreshortening and spatial illusion.

Samuel van Hoogstraten was born in Dordrecht in 1627 to the painter and silversmith Dirck van Hoogstraten and Maeyken de Koning. The family moved to The Hague shortly thereafter⁸ but returned to Dordrecht in 1640, only to have Dirck succumb to illness at the end of that year. In 1642, after completing a print commission in his native city, Samuel settled in Amsterdam to continue his study of painting under Rembrandt, who himself had completed his group militia portrait *The Night Watch* that year.⁹ By 1648 the young artist had returned to Dordrecht and established a studio there, attracting pupils.¹⁰ In 1651 he undertook a journey southward, aiming for Italy. Stopping underway in Vienna he gained an audience with Kaiser Ferdinand III on 6 August and received from him a gold medallion in honour of the remarkable *trompe l'œil* achievement of one of his paintings, which he conceded to the emperor.¹¹ In 1652 he travelled through Italy, staying in Rome with the German painter Otto Marseus van Schriek (1619–1678) and joining the Bentvueghels, who gave him the innocuous nickname "De Batavier," or "The Batavian."¹² In 1654 he returned to spend time at the Viennese court,¹³ where he suffered the death of his brother Jan.¹⁴ He increasingly empha-

sized effects of spatial illusion in his paintings and gained mastery of a comprehensive range of subject matter, while also steadily developing as a man of letters, participating in the literary and publishing activities of his brothers, especially François.¹⁵ His fame rests on his treatise, published right before his death, the *Inleyding tot de Hooge Schoole der Schilderkonst* (Introduction to the High School of the Art of Painting),¹⁶ which relates to the instruction he received in the studio of Rembrandt and applied practically in paintings such as the present one.

1. Inv. 2812; see Sumowski 1983–1994, vol. 2, p. 1298, no. 856, p. 1339 (ill.).
2. *Self-portrait with a Hat in the Dutch Door of a House*, around 1645/50, pen and brown ink with brown wash and red chalk, 23.7 × 18 cm, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. 11974; see Sumowski 1979–1992, vol. 5, p. 2790, no. 1261 (ill.).
3. Inv. 1910-6; see ibid., vol. 5, pp. 2472–2473, no. 1110 (ill.).
4. The identification of this painting as a self-portrait of around 1644 was proposed by Willem van de Watering for the 1992 sale catalogue entry.
5. Oil on panel, 58.4 × 73.9 cm, signed and dated, Museum Boijmans Van Beuningen, inv. 1386; see Sumowski 1983–1994, vol. 2, p. 1296, no. 849, p. 1332 (colour ill.).
6. *Self-portrait Drawing at a Door*, around 1649, oil on canvas, 113 × 82.5 cm, State Hermitage Museum, inv. 788; see ibid., vol. 5, p. 3102, no. 2095, p. 3230 (ill.).
7. *Self-portrait Drawing at a Window*, around 1643 with additions around 1650, pen and brush with brown ink over red and black chalk, 17 × 13.5 cm, Fondation Custodia, inv. 2012-T. 4; see Broos 2012, *passim*.
8. Roscam Abbing 1993, p. 31, document no. 1.
9. Ibid., pp. 34–35, document no. 10.
10. Ibid., p. 36, document nos. 13, 14.
11. Houbraken, vol. 2, pp. 157–158.
12. Ibid., p. 159.
13. Roscam Abbing 1993, pp. 46–47, document nos. 34–35.
14. Houbraken, vol. 2, pp. 168–169.
15. See Peter Thissen, *Werk, netwerk en letterwerk van de familie Van Hoogstraten in de zeventiende eeuw* (Amsterdam: APA-Holland University Press, 1994).
16. Hoogstraten 1678; on his presentation of ideas from Rembrandt, see Ernst van de Watering, "Rembrandt's Self-portraits: Problems of Authenticity and Function," in Rembrandt Corpus, vol. 4, pp. 303–308.



26.

Isack de Jouderville

(Leiden around 1612 – Amsterdam around 1645/48)

Bust of a Young Man in a Beret and a Silk Scarf

Around 1631

Oil on panel, 41.9 × 36.5 cm (38 cm wide with added strips)

Kingston, Agnes Etherington Art Centre, purchase, Bader Acquisition Fund, 2013, acc. no. 56-002

PROVENANCE

Sale, Genoa (Boetto), 11 June 2012, lot 391 (ill., as *Self-portrait*, Flemish, 17th century); purchased by Otto Naumann Fine Art, New York

ISACK DE JOUDERVILLE'S tutelage under Rembrandt (1606–1669) is the best documented among the master's pupils thanks to a trove of material generated by his guardians following his parents' death.¹ Born around 1612 to an émigré innkeeper from Metz, De Jouderville served a two-year apprenticeship under Rembrandt starting in late 1629 and then enrolled at Leiden University in 1632. During this period, he also travelled to Amsterdam, perhaps as a studio assistant to the master on his visits there, and began to earn an income.² He married in Leiden in 1636, but by 1641 he was living in the inland city of Deventer. By 1643 he had moved to Amsterdam, and there is no trace of him after 1645. His widow's remarriage is recorded in 1648.



Fig. 26a. Isack de Jouderville, *Bust of a Young Man with a Golden Chain*, around 1630, oil on panel, 48 × 37 cm (oval). Dublin, National Gallery of Ireland.



Fig. 26b. Isack de Jouderville, *Minerva in Her Study*, around 1631, oil on panel, 43.5 × 35.6 cm. Denver, Denver Art Museum.

De Jouderville's work was unknown to scholars until the 1890s, when his signature was discovered during a cleaning of *Bust of a Young Man with a Golden Chain*, now in Dublin (fig. 26a).³ The artist evidently developed a distinctive style early on, while borrowing directly from Rembrandt during his years of apprenticeship under him. The most distinctive features of his work are the harsh effect of sudden contrasts of light and dark, the emphasis on reflections and the rendering of a variety of materials. The aggressively bold poses of his figures suggest a young artist brimming with cockiness. This abrasive effect did not serve him well, however, and he was vastly outstripped by the success of his fellow pupil in Leiden, Gerard Dou (1613–1675).

The present painting, recently discovered by the author in an Italian auction, reflects De Jouderville's close knowledge of Rembrandt's work during the early 1630s, in its strong modelling of light and shadow and in its detailed handling of paint. At the same time, it demonstrates the artist's distinctive and curious emphasis on reflections in the shaded areas and his very smooth modelling of flesh, two elements that combine to generate a glass-like quality to the figure. The young pupil's penchant for pictorial drama extends to the figure's upright pose, with chin slightly pushed forward, and to the costume's bright reflective points, which are typical of his work. The striking reflections in the beret, evoking the sheen of velvet, echo Rembrandt's rendering of fabric in *Old Woman Reading (The Prophetess Hannah?)* of 1631.⁴ De Jouderville also incorporated such reflections in his *Minerva in Her Study*, now in Denver (fig. 26b),⁵ for whose theme and composition he drew from Rembrandt's own painting of the goddess.⁶ There is also a telling lapse in drama, linking the Kingston work to the one in Dublin: the hair is handled more methodically and more dryly, without the accents that enliven other surfaces and materials.

The Dublin painting shows the young artist's tendency to work toward a high level of finish, a feature not present in the Kingston painting. Here, the face and scarf show traces of the brush, and the mantle to the right is left with an unfinished appearance. De Jouderville appears to have followed Rembrandt's experiments with roughness and finish of around 1630, which are most clearly exemplified in three small heads on copper now in The Hague, Stockholm and Salzburg.⁷ Peter Schatborn has suggested that Rembrandt intended these portraits as a demonstration of rough, medium and smooth brushwork, with subject matter to match: a spry young man, the artist himself and an old woman.⁸ De Jouderville clearly turned to the rough brushwork of the copper in The Hague for a painting now in the Bredius Museum⁹ but opted for the medium brushwork of the copper in Stockholm for the Kingston painting.

De Jouderville derived the pose and costume in the present work from Rembrandt's self-portraits. A comparable pointed beret and silk scarf appear in Rembrandt's *Self-portrait* of around 1629, now in Boston (fig. 26c).¹⁰ For the pose, De Jouderville looked to this master's *Self-portrait*, now in Nuremberg (fig. 26d),¹¹ which shows similar drama in the upright posture and a slight twist in the pose. Such works also provided the artist the basis for



Fig. 26c. Rembrandt van Rijn, *Self-portrait*, around 1629, oil on panel, 89.5 × 73.5 cm. Boston, Isabella Stewart Gardner Museum.



Fig. 26d. Rembrandt van Rijn, *Self-portrait*, around 1629, oil on panel, 38 × 30.9 cm. Nuremberg, Germanisches Nationalmuseum.

independent portraits of his master, including one in a recent New York sale¹² and one in Liverpool previously ascribed to Rembrandt himself.¹³

This work follows such models even more closely and may indeed be a self-portrait. However, caution should be exercised in pursuing such a conclusion, given the absence of supporting evidence of the artist's appearance. Moreover, Rembrandt's followers depicted any number of facial types in poses inspired by his self-portraits, which themselves also functioned as *tronies*, a type of imaginative character head with striking expressions and historical or fancy costumes derived from the tradition of oil sketches for history paintings. More certain is that De Jouderville must have completed this painting and others of this type as pedagogical assignments in Rembrandt's studio in 1631, studying not only facial anatomy but also emotional expression, as well as a range of fabrics and costume types, as asserted by Franziska Gottwald in her recent study of the *tronie*.¹⁴ Such preparation was aimed primarily at the development of artists as history painters, not portrait painters, and was based on the use of head studies from the model in the Antwerp studios of Anthony van Dyck (1599–1641) and Peter Paul Rubens (1577–1640).

1. See Bredius 1915–1922, vol. 4 pp. 1950–1956; and the discussion in Van de Wetering 1983, pp. 59–69, especially p. 59.
2. Van de Wetering 1983, pp. 60, 69 notes 16 and 17, where he points out that De Jouderville's guardians paid for fares to Amsterdam but reduced his payments of support, indicating that he had started to earn an income.
3. Inv. 433; see exhib. cat. Berlin, Amsterdam and London 1991–1992, pp. 312–313, no. 59 (colour ill.). De Jouderville's signature, to the middle right, was discovered in 1895 during a cleaning that removed a later false signature of Gerard Dou, to the left, when the painting was with the London dealer Lawrie & Co.; the owner ordered the reinstatement of the false signature, however, which remains to this day. Hofstede de Groot 1899, pp. 228–229, 234.
4. Oil on panel, 59.8 × 47.7 cm, signed, Amsterdam, Rijksmuseum, inv. SK-A-3066; see Rembrandt Corpus, vol. 1, pp. 351–357, no. A37 (ill.).
5. Inv. 1959.114; see Sumowski 1983–1994, vol. 2, p. 1437, no. 947, as datable to 1631; see Ernst van de Wetering, in exhib. cat. Amsterdam and Groningen 1983, p. 66. See also Rembrandt Corpus, vol. 1, pp. 502–507, no. C9 (ill., as by De Jouderville).
6. *Minerva in Her Study*, around 1631, oil on panel, 60.5 × 49 cm, Berlin, Staatliche Museen zu Berlin, Gemäldegalerie Alte Meister, inv. 828 C; see Rembrandt Corpus, vol. 1, pp. 358–364, no. A38 (ill.).
7. Rembrandt van Rijn, *Laughing Soldier*, around 1630, oil on gilded copper, 15.4 × 12.2 cm, The Hague, Royal Picture Gallery Mauritshuis, inv. 598; *Self-portrait*, signed and dated 1630, oil on gilded copper, 15.5 × 12 cm, Stockholm, Nationalmuseum, inv. NM 5324; *Head of an Old Woman (Rembrandt's Mother?)*, around 1630, oil on copper, 15.5 × 12.2 cm, Salzburg, Residenzgalerie, inv. 549.
8. On the painting in The Hague, Stockholm and Salzburg, see Rembrandt Corpus, vol. 4 pp. 165–171 (figs. 128–130); with reference to Peter Schatborn's interpretation of levels of finish, see Schatborn 1986, p. 70.
9. Isack De Jouderville, *Head of a Young Man with a Gorget and a Gold Chain*, around 1630, oil on panel, 52 × 49 cm, The Hague, Bredius Museum, inv. 57–2946; see Sumowski 1983–1994, vol. 2, p. 1436, no. 941, p. 1440 (colour ill.).
10. Inv. P 21N6; see Rembrandt Corpus, vol. 1, pp. 218–224, no. A20 (ill.).
11. Inv. GM 391; see Rembrandt Corpus, vol. 4 pp. 597–598 (ill.).
12. *Tronie of a Young Man, Possibly a Portrait of Rembrandt van Rijn*, around 1630, oil on paper laid down on canvas, 27.9 × 24.2 cm, sale, New York (Sotheby's), 29 January 2010, lot 270; see Sumowski 1983–1994, vol. 5, p. 3141, no. 2104 (ill., as by De Jouderville).
13. *Portrait of Rembrandt van Rijn*, around 1630, oil on panel, 69.7 × 57 cm, Liverpool, Walker Art Gallery, inv. WAG 1011; see Rembrandt Corpus, vol. 4 pp. 179–182, 601 (ill., as probably by De Jouderville).
14. See Gottwald 2011, pp. 127–130.



27.

Willem Kalf (Rotterdam 1619 – Amsterdam 1693)

Still Life with Wanli Sugar Bowl

Around 1678

Oil on canvas, 61.6 × 55.3 cm

Milwaukee, collection of Alfred and Isabel Bader

PROVENANCE

Leipzig, collection of Heinrich Wilhelm Campe (1770–1862), acquired after 1827; by descent to his son-in-law Heinrich Vieweg, Braunschweig (1826–1890); by descent to his daughter Helene Tempel-Vieweg, Schloss Wendhausen, Braunschweig; her sale, Cologne (Lempertz), 1–2 February 1940, lot 53 (ill.); Munich, with Julius Böhler, in 1940; Düsseldorf, collection of Arthur Hauth; his sale, Cologne (Lempertz), 14 March 1963, lot 8 (ill.); Cologne, with L. N. Malmedé, in 1963; Amsterdam, with Gebroeder Douwes, 1968–1995; sale, Lucerne (Fischer), 24–27 November 1970, lot 2376 (ill.); sale, London (Sotheby Parke-Bernet), 6 April 1977, lot 84 (ill., unsold); sale, Vienna (Dorotheum), 17 October 2007, lot 213; purchased by Alfred Bader; Milwaukee, collection of Alfred and Isabel Bader

LITERATURE

Grisebach 1974, pp. 160, 163, 278, no. 139 (ill. pl. 150); exhib. cat. Delft, Cambridge and Fort Worth 1988–1989, pp. 195, 221, notes 42, 47

EXHIBITION CATALOGUES

Amsterdam 1969, no. 19 (ill.); Amsterdam 1970, p. 24, no. 33, p. 96 (ill.)

COPIES

Oil on canvas, 47 × 35 cm; sale, Vienna (Dorotheum), 4 October 2000, lot 480 (as by Imitator of Willem Kalf)



Fig. 27a. Willem Kalf, *Still Life with a Wanli Sugar Bowl and Nautilus Cup*, 1662, oil on canvas, 79.4 × 67.3 cm. Madrid, Museo Thyssen-Bornemisza.

WILLEM KALF was born into an affluent milieu in Rotterdam. His birth was recorded in 1619 to Machtelt Gerrit and Jan Jansz. Kalf,¹ a wealthy textile merchant and member of the city's patriciate who held various posts in its government but was caught up in scandal before his early death in 1625.² Houbraken's assertion that Kalf trained with the Haarlem genre painter and portraitist Hendrick Pot (1580/81–1657) appears untenable;³ he possibly confused Pot with Hendrick Potuyl (active 1639–1649), whose penchant for peasant and barn scenes may be reflected in Kalf's early works. It is far more likely, however, that Kalf studied under Rotterdam's most prominent still-life specialist at the time, Hendrick Sorgh (1609/11–1670).⁴ There is documentary evidence that by 1642 Kalf was in Paris, in the company of other Dutch and Flemish artists.⁵ He returned to Rotterdam late in 1646,⁶ and in 1651 was living in Hoorn, where he married Cornelia Pluvier, a calligrapher whose charm and various talents were reported to the stadholder's secretary Constantijn Huygens.⁷ A notarial document in which he confirmed the authenticity of a painting by Paulus Bril (1553/54–1626) places Kalf in Amsterdam in 1653,⁸ where he would remain until his sudden death in 1693.⁹ Although at the start of his career he executed farm genre scenes and still-life paintings, in 1644 he turned exclusively to the still lifes of luxury objects for which he is best known. He appears to have given up painting around 1680 to concentrate on art dealing. Most of his still-life paintings employ a stark, blackish background out of which the fluidly handled and deeply coloured objects emerge, isolated in strong light to considerable dramatic effect. In the poet Jan Vos's 1654 treatise, whose title translates as "Struggle between Death and Nature, or the Triumph of Painting," Willem Kalf is named as among the most famous Amsterdam painters of the time.¹⁰ He was one of the artists summoned for their opinion in the famous Uylenburgh controversy of 1672, after doubt had been cast on the quality and authenticity of a collection of Italian paintings being offered for sale to the Elector of Brandenburg.¹¹ Kalf's evocative compositions establish his place at the pinnacle of Dutch still-life painting of the 17th century.

In this canvas, Kalf composed a compact cluster of luxurious and exotic vessels together with fruit and drink. The focus of his composition is the Chinese porcelain bowl to the right of centre. This example of late Ming ware known as Wanli features brightly coloured figures protruding from the side in deep relief.¹² Here, they can be identified as the Eight Immortals, or legendary saints, of Taoism.¹³ The lid, propped against the left side of the bowl, features a filial with a guardian lion (Shishi), a symbol of power. Kalf incorporated this remarkable object in several of his paintings of 1662, including a pristine canvas now in the Museo Thyssen-Bornemisza in Madrid (fig. 27a),¹⁴ and reprised it here around sixteen years later. Such bowls were used for presenting the expensive colonial commodity of sugar.¹⁵ The object leaning out of the bowl is unclear: while it appears to be a silver spoon with a looped handle, it may also be a twisted piece of rock sugar candy.



Fig. 27b. Willem Kalf, *Pronk Still Life with Holbein Bowl, Nautilus Cup, Glass Goblet and Fruit Dish*, 1678, oil on canvas, 68 × 56 cm. Copenhagen, Statens Museum for Kunst.

Kalf's composition is fleshed out with a number of more common luxury objects, including a silver platter peeking out below, a Turkish rug bunched up to the right, and a nautilus cup set on a gold or gilded silver stem. A second high note is reached, however, with the spectacular gilded silver cup behind the bowl. Its sumptuous surface is brimming with sculpted details in a Mannerist style, yet the atmospheric, cloudy handling strongly suggests the artist was looking not at an original but perhaps at a print, conceivably one of the various engravings after designs by Polidoro da Caravaggio (around 1497–around 1543).¹⁶ The ebullient display is punctuated with ripe fruit, including a peach in the foreground, its leaves tumbling forward over the table's edge. Three glasses round out the table setting: a wine rummer to the left, a champagne flute between the nautilus cup and gilded silver cup, and a scallop-edge wine glass in the Venetian style in the background right.

Sam Segal pointed to the connection with other paintings of 1662 featuring the Wanli bowl and the nautilus cup, and supported Grisebach's incisive analysis of the later date of this painting.¹⁷ Grisebach observes that Kalf does not pursue the fine detail or smooth gradations of modelling seen, for example, in the Madrid painting. It can be added that Kalf has moved toward a heavier solidity in the composition here, replacing the dramatic tension of a stark presentation of objects against the dark background of his earlier works. Together with a canvas formerly in London,¹⁸

Grisebach connects this work to a painting in Copenhagen bearing a date of 1678 (fig. 27b),¹⁹ on the basis of a softer, broader touch and more atmospheric effect, at times bordering on pointillism.²⁰

Only two years later would Kalf paint his last dated painting, but by this time he had long started to look back to the high point in his artistic output of the 1660s.²¹ He mined some of those works for their striking motifs, such as the Wanli bowl, the gilded silver cup and the nautilus cup. Together with the softer handling they suggest a slightly sentimental attitude, but also a distance from his own famous formulas for motifs and compositions, which allowed him to consider new techniques and handling aimed at pictorial effect rather than form and surface. Although Kalf is regularly baptized the Rembrandt of still-life painters, not the least for his stunningly orchestrated contrasts of light and shade, the painterly development reflected in this painting also puts one in mind of Vermeer (1632–1675) and his later works.

1. Bredius 1925, pp. 208–209.
2. Unger 1892, *passim*. On Jan Kalf's involvement in an embezzlement scandal in the Admiralty, see Lammertse and Szanto 2006–2007, p. 9.
3. Houbraken, vol. 2, p. 218.
4. Fred Meijer, unpublished report, RKD, 10 May 2002. On Sorgh as Kalf's teacher, see Lammertse and Szanto 2006–2007, p. 10.
5. Guillet de Saint-Georges 1854, pp. 354–362 and Appendix II.
6. Grisebach 1974, p. 17.
7. Hoorn resident Jacob van der Burch communicated his admiration for Cornelia Pluvier in a poem and several letters to Huygens; see *ibid.*, Appendix II, pp. 199–206, and Van Gelder 1942, pp. 37–46.
8. Grisebach 1974, p. 20, Appendix I, pp. 191–192, no. 13.
9. Houbraken, vol. 2, pp. 218–219. Houbraken reports that Kalf left his shop in the hands of a colleague, Cornelis Heelemans, to attend evening prayers, and never returned. Upon hearing about Kalf's death several days later, Heelemans succumbed to shock and died that same evening.
10. Vos 1654, p. 141.
11. Grisebach 1974, p. 23, Appendix I, p. 192, no. 17. On the Uylenburgh controversy, see Friso Lammertse and Jaap van der Veen, in exhib. cat. London and Amsterdam 2006, pp. 79–103.
12. For a discussion of this bowl in Kalf's work, see Alexandra Gaba-van Dongen, "Alledaags & Buitengewoon: De gebruiks- en pronkvoorwerpen van Willem Kalf," in exhib. cat. Rotterdam and Aachen 2006–2007, p. 32.
13. *Ibid.*, and Peter G. Rose, in exhib. cat. Albany 2002, p. 86, no. 29.
14. Inv. 203; see exhib. cat. Rotterdam and Aachen 2006–2007, pp. 130–132, no. 31 (ill.). For another brilliant example also dated 1662, see pp. 127–128, no. 30.
15. On Dutch colonial sugar production and the related material culture at home, with reference to the Wanli sugar bowl in Kalf's painting in Madrid, see Berger Hochstrasser 2007, pp. 187–204.
16. Grisebach 1974, p. 162; Cherubino Alberti, after Polidoro da Caravaggio, *Vasa a Polidoro Caravagino ... inventa* (Rome, 1582), no. 6. The vases were part of Polidoro's painted facades for the Palazzo Milesi in Rome, completed shortly before 1527. See exhib. cat. London 2001, p. 146, no. 97 (ill.).
17. See Grisebach 1974, pp. 160, 163, 278.
18. Willem Kalf, *Still Life with Wanli Sugar Bowl, Nautilus Cup and Fruit*, around 1678, oil on canvas, 66 × 50 cm; London, with Thomas Agnew and Sons, in 1964; see *ibid.*, pp. 278–279, no. 140 (ill. pl. 151).
19. Inv. KMS1531; see *ibid.*, pp. 277–278, no. 138 (pl. 146).
20. See Bergström 1956, p. 282.
21. Grisebach 1974, p. 160.



28.

Bernhard Keil, called Monsù Bernardo
(Helsingør, Denmark 1624 – Rome 1687)

An Old Man Holding a Stick

Probably 1654

Oil on panel, 35.9 cm (diam.)

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader,
2013, acc. no. 56-cc3.33

PROVENANCE

Sale, New York (Sotheby's), 5 June 2008, lot 3; purchased by Otto Naumann;
New York, with Otto Naumann Fine Art; from whom purchased by Alfred Bader

BERNHARD KEIL¹ was the son of Casper Kegelhoff (Keilhau in Danish) (?–1657), a German painter who hailed from the area of Meissen and filled the post of Keeper of the Wardrobe to the Danish king Christian IV at Kronborg Castle, Helsingør.² Keil first trained in Copenhagen under the portraitist Morten Steenwinkel (1595–1646)³ before joining relatives in Amsterdam, where he is reported to have studied in the studio of Rembrandt for two years, starting around 1642. Unlike other documented pupils of Rembrandt, Keil left virtually no trace of his master's influence in his work. Yet, there is no reason to doubt the main source on his life, a detailed biography by Filippo Baldinucci (1625–1697), who had first-hand contact with the artist in Italy, on his study with Rembrandt.⁴ Furthermore, Keil supplied Baldinucci with convincing accounts of his subsequent engagement with Rembrandt's associate, the prominent dealer Hendrick Uylenburgh (around 1587–1661), in the years 1642–1648, as well as biographical information on Covert Flinck (1615–1660), who was connected to both Rembrandt and Uylenburgh. Keil's famous error in identifying Rembrandt as a Mennonite, relayed by Baldinucci, is easily explained as a mix-up with Flinck's religious background.

Keil then sought to establish himself in Amsterdam with a studio and pupils, but around 1651 he pulled up his roots and set off to Italy, where he remained for the rest of his life. Scholars have only recently begun to identify paintings from Keil's Dutch years by drawing stylistic links to his known Italian works.⁵ These early works include a number of three-quarter-length single figures representing the Seasons.⁶ Until now, no mention has been made of the likely link with a well-known series of the Months painted in Amsterdam by Joachim von Sandrart (1606–1688).⁷ Sandrart, who shared Germanic roots with Keil,⁸ was in contact with the studio of Uylenburgh,⁹ having also visited that of Rembrandt. Bearded old men appear several times in his series, and the pose of the figure of a young hunter representing November¹⁰ presents the most likely precedent for Keil's *Peasant Carrying a Basket of Grapes*, representing Autumn, in Göteborg.¹¹ The connection is significant as it sheds light on Keil's choice to follow the work of Utrecht artists such as Abraham Bloemaert (1566–1651) and Hendrick Terbrugghen (1588–1629)¹² in forming his style, and on his perplexing rejection of the Rembrandtesque models with which he was in much closer contact in Amsterdam. It could well be that he had his eye on Italy the whole time.¹³ His earliest works in Italy reflect the influence of the *tenebrosi*, the late Venetian followers of Caravaggio (1571–1610), a logical extension of his interest in the Utrecht Caravaggisti.

The present work, painted not long after Keil's arrival in Italy in 1651, reflects this transition from the Amsterdam context. It depicts an old man with rugged features holding his bearded chin in one hand, in a gesture of enquiry, and a walking stick in the other; he turns to the viewer with raised brow and rounded eyes. His hair and beard are unkempt, although his shirt is still in good repair, as is the robe draped over his arm. His grooming and dress are explained in part by the walking stick, which marks

him as a traveller. His physiognomy and pose are reminiscent of the figure in *Peasant Carrying a Basket of Grapes*, cited above.

The vibrant painterly handling and dramatic contrasts of colour and light, however, declare the impact of Keil's encounter with the art and artists of Venice. Most striking are the strengthened effects of surface and form generated by stronger contrasts, heavier impasto and regular rhythmic flowing contours. The artist whose work made the greatest impact on him was Domenico Fetti (around 1589–1624), active in Venice in his final years. Although Keil also looked at works by other prominent artists of the previous generation, such as Bernardo Strozzi (1581–1644), he clearly adapted his style by absorbing Fetti's distinctive penchant for undulating contours accentuated by strong light contrasts.

This painting, unknown to Minna Heimbürguer, who wrote the only monograph on Keil, fits comfortably among a number of small roundels she catalogued with comparable dimensions, around 35 cm in diameter. Heimbürguer identified several possible intended series to which they may have belonged, among them "The Four Elements,"¹⁴ "The Five Senses,"¹⁵ "Night and Day"¹⁶ and "The Four Seasons" (featuring a woman in Venetian costume).¹⁷ As Heimbürguer indicates, series like these had their roots in prints by artists such as Jacques de Gheyn (around 1565–1629).¹⁸ By adopting the roundel, a format that had been popular in Haarlem, and maintaining subject matter and figure types he had developed in Amsterdam, Keil was likely aiming at the local Venetian market for Northern specialties, such as genre themes already established by Pieter van Laer (1599–1642) and the Bamboccianti.

Keil almost certainly painted these small works for his first patron, Giovanni Carlo Savorgnan (1610–1670). Baldinucci reported that Keil produced many paintings for Savorgnan's palazzo on the Canale di Cannaregio,¹⁹ where he resided during his entire stay in Venice, 1652–1654.²⁰ The Kingston roundel, the most refined and poised of all of these compositions, probably dates to the end of this period. Keil resisted new influences during his years in Venice, preferring to remain loyal to his Germanic sources, which also helps to explain his imperviousness to Rembrandt's style, but he would soon absorb new impulses as he made his way to Rome.

1. Due in part to his international peregrinations, Keil boasts a long list of variations of his name; the most commonly used are Bernardo Keilhau, Eberhart Keil and Bernhard Keillh.
2. Baldinucci 1681–1728, vol. 5, pp. 510–511.
3. Ibid., p. 511 (as Martino Stessivinckell); Steenwinkel was the son of the Flemish émigré architect and sculptor Hans Steenwinkel I (around 1545–1601).
4. Ibid.
5. Jonathan Bikker takes Josua Bruyn to task for several unconvincing attributions placed in Keil's Dutch period, but curiously does not acknowledge the convincing progress in this area registered by Minna Heimbüger in her 1988 monograph. See Bikker 2005, pp. 39 and 179, note 22.
6. See Heimbüger 1988, pp. 149–151, nos. 8–11.
7. Heimbüger's analysis of the Amsterdam context for Keil's early paintings is not surefooted, with scattered references to artists such as Elias Vonck and Abraham van Dijck; see *ibid.*, pp. 60–63.
8. The notion that Keil cultivated a Germanic identity is supported by Baldinucci's claim that he sought out German (as opposed to Dutch or Danish) company upon arriving in Venice. See Baldinucci 1681–1728, vol. 5, p. 511.
9. For Sandrart's discussion of Uylenburgh's studio, see Sandrart/Peltzer 1925, p. 194; see also Van der Veen 2006, p. 16c.
10. *November*, 1643, oil on canvas, 149 × 123 cm, Munich, Bayerische Staatsgemäldesammlungen, no. 1574; see Klemm 1986, pp. 118–120, no. 45 (ill.).
11. *A Peasant Carrying a Basket of Grapes Hanging from a Stick Over His Shoulder*, around 1648, oil on canvas, 94 × 73 cm, signed, Göteborg, City of Göteborg Art Collection; see Heimbüger 1988, p. 150, no. 9 (ill.).
12. As noted by Heimbüger in *ibid.*, pp. 45–46.
13. As also suggested by Heimbüger in *ibid.*, p. 64. However, the author's suggestion that Dutch art was already a spent force by then is neither credible nor reassuring.
14. *A Young Man with a Bellows: Allegory of Fire* and *A Boy with Pruning Shears: Allegory of Earth*, both around 1650, oil on panel, 32 cm (diam.), Wille de Gray, Musée Baron Martin; see *ibid.*, p. 177, nos. 53–54 (ill.).
15. A possible series on "The Five Senses" is suggested by two single surviving panels: *An Old Woman Eating Soup (Allegory of Taste?)*, around 1652/53, oil on panel, 35.5 cm (diam.), Paris, storage vault of the Musée du Louvre (1976 customs seizure at Calais); and *An Old Woman Reading a Book (Allegory of Sight?)*, around 1651, 25 cm (diam.), Paris, with Alexandre Moratilla, in 1988. See Heimbüger 1988, p. 166, no. 34 (colour ill.) and p. 159, no. 25 (colour ill.), respectively.
16. Heimbüger identifies as such one pendant pair still kept together: *Boy with a Basket of Flowers: Allegory of Day* and *Girl Asleep: Allegory of Night*, both around 1655, oil on panel, 35 cm (diam.), Italy, private collection. See *ibid.*, pp. 178–179, nos. 55–56 (ill.).
17. *Girl with a Basket of Flowers: Allegory of Spring* and *A Peasant with a Scythe: Allegory of Summer*, both around 1653, oil on panel, 35 cm (diam.), sale, Frankfurt (Hahn), 14 December 1937, lot 24 (illustrated; this lot also included roundels of the same format depicting the other two Seasons, Fall and Winter, not illustrated). See *ibid.*, p. 176, nos. 51, 52 (illus.).
18. Heimbüger 1988, p. 117.
19. Baldinucci 1681–1728, vol. 5, pp. 510–511.
20. Heimbüger 1988, p. 70.



29.

Attributed to Johann König (Nuremberg 1586 – Nuremberg 1642),
after Adam Elsheimer (Frankfurt 1578 – Rome 1610)

Apollo and Coronis

Around 1607

Oil on copper, 17.4 × 22.9 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader,
2014, acc. no. 57-001.31

PROVENANCE

Sale, Munich (Neumeister), 22 September 1993, lot 435 (ill., as by Follower of Adam Elsheimer); sale, London (Sotheby's Colonnade), 19 November 1996, lot 147 (colour ill., as by Follower of Adam Elsheimer, for £2,760); purchased by Alfred Bader

OTHER VERSIONS

Adam Elsheimer, oil on copper, 17.8 × 23 cm, Augsburg, Kunstsammlungen und Museen Augsburg, Deutsche Barockgalerie, on loan from the Stadtsparkasse

Augsburg, inv. L 804 (formerly London, collection of Alec Martin; Obbach, near Schweinfurt, collection of Georg Schäfer)¹

Attributed to Adam Elsheimer, oil on copper, 17.4 × 21.6 cm, Liverpool, Walker Art Gallery, inv. 10329 (formerly Wiltshire, England, Corsham Court, collection of Lord Methuen)²

Oil on copper, 17.8 × 23.1 cm, Hereford, England, Kentchurch Court, collection of Jan Lucas-Scudamore³

Oil on copper, 17 × 23.5 cm, New Haven, Yale University Art Gallery, inv. 1956.17.1 (as by Elsheimer; formerly Berlin, collection of Alphons Jaffé)⁴

Oil on copper, 17.8 × 22.6 cm, New York, collection of Kate Schaeffer⁵

Oil on copper, 17.5 × 22.9 cm, Frankfurt, Frankfurt Historisches Museum⁶

Oil on panel, dimensions unknown, Weimar, Schlossmuseum, in 1936⁷

Oil on copper, 17.8 × 22.8 cm, Neuilly, France, collection of Dr. Dieter Gescher⁸

Oil, support and dimensions unknown, Frankfurt, collection of Dr. Alfred Buck, in 1908⁹

Oil, support and dimensions unknown, Basel, collection of J. W. Zwicky¹⁰

IN HIS *METAMORPHOSES*, Ovid tells of the beautiful Coronis, beloved of Apollo, whose infidelity to him is betrayed by the raven (II:542–632). Enraged, Apollo kills her with an arrow but immediately repents of his rash act and attempts to revive her with his healing arts, to no avail. She is pregnant with their child and, with the funeral pyre already under construction, Apollo removes the infant from her body before surrendering it to the flames. The boy would become Aesculapius, the god of healing. In this small painting on copper, the dying Coronis lies on the ground to the left, and behind her, Apollo, dressed in a richly decorated mantel, bends down to gather herbs in desperation, as a group of figures, including a satyr, gathers around the flames in the background to the right. Sparks fly up from the fire and drift over the lake.

The painting focuses on the deeply melancholic moment in the story when Apollo is suddenly overwhelmed with regret over the rash murder of his love and frantically tries to save her. A print of this composition (in reverse) by the Dutch printmaker Magdalena van de Passe (1600–1638) identifies the original artist as Adam Elsheimer (fig. 29a),¹¹ who left his native Frankfurt for Rome, where he converted to Catholicism and rose to great renown with small historical scenes on copper, winning the admiration of the great Flemish painter Peter Paul Rubens (1577–1640), among others. Elsheimer suffered from bouts of depression and met with an early death, partly due to harsh treatment by his Dutch landlord, the artist Hendrick Goudt (1583–1648), who in turn widely disseminated Elsheimer's compositions in masterful engravings that added considerably to the German artist's fame. The choice of a moment of intense emotion is consistent with many of Elsheimer's other compositions, including *The Mocking of Ceres* in the Art Centre's collection.¹² As with the *Ceres*, there is no known precedent to the Ovidian theme in art, indicating that Elsheimer introduced it into the European pictorial tradition. Several earlier printed scenes from the story, such as those by Antonio Tempesta (1555–1630) and after Hendrick Goltzius (1558–1617), show other moments.¹³

Elsheimer's subject matter was long misidentified as another Ovidian myth, that of *Cephalus and Procris*, still maintained in Heinrich Weizsäcker's monograph of 1936.¹⁴ The error appears to have started with the inscription on the engraving by Van de Passe, in which she dedicates her work to Rubens (fig. 29a). The correct identification was first proposed in 1951 by Ernst Holzinger, who emphasized Elsheimer's scholarly fastidiousness in interpreting his themes and pointed to the arrow as Apollo's murder weapon rather than Cephalus's spear.¹⁵ He also pointed to the woman's round belly as an unmistakable attribute of Coronis, and the action of gathering herbs as a clear indication of Apollo in his moment of spite. The richly decorated cloak (showy costume was a penchant of Elsheimer, the son of a tailor) worn by the male figure further marks the deity, as opposed to the hunter Cephalus. Holzinger goes on to read iconographic evidence in the embroidery of Apollo's cloak, identifying a raven in one of the panels, likely the rightmost, over Apollo's shoulder. Although such a figure is



Fig. 29a. Magdalena van de Passe, *Procris and Cephalus* (sic: *Apollo and Coronis*), around 1623, engraving, 21.2 × 23 cm. London, British Museum.

not very clear, there appears to be a head and beak aiming downward left. Significantly, the bird is white, which was the raven's colour before Apollo changed it to black as punishment for its fateful tattling. But the most prominent motif, in the central panel, is a regal figure, likely Jupiter, pointing out of the round frame to Coronis: his gesture appears to underscore the moral lesson of Apollo's rashness. The thunderbolt, mentioned by Holzinger as the means by which Jupiter eventually kills Aesculapius, is not evident and would not have been particularly pertinent to the moment depicted here.¹⁶ The panel to the left is less clear but nonetheless tantalizing: it appears to show two infants and may be a reference to Aesculapius's infancy.

With Jupiter's pointing figure, Elsheimer may have worked in a subtle reminder (in his original painting) of the need to control the passions, as would have been consistent with neo-Stoic thought then current with learned artists such as Rubens, a devotee of the humanist scholar Justus Lipsius (1547–1606). Rubens almost certainly introduced Elsheimer to his famous learned circle of friends in Rome, which included his brother Philip (1574–1611), himself an illustrious scholar of classical antiquity who had been marked as Lipsius's successor in Leuven.¹⁷ Of humble origins, Elsheimer likely acquired his scholarly bent from his teacher Phillip Uffenbach (1566–1636), here clearly expressed in his selection of a new theme from ancient texts and in his incorporation of details, such as the embroidered scenes that expand the narrative by alluding to further episodes.

Van de Passe's erroneous identification of the theme (the dedication to the learned Rubens becomes unwittingly ironic) makes it likely that the painting she reproduced was not one that travelled with Goudt on his return to the Netherlands, as was the case for the Kingston *Ceres*. Goudt knew Elsheimer personally and would not have erred in communicating the title. It is furthermore significant that no corresponding engraving by Goudt exists, making it even less likely that he would have brought Elsheimer's original to the north, as he tended to vigorously



Fig. 29b. Adam Elsheimer, *Apollo and Coronis*, around 1607, oil on copper, 17.8 × 23 cm. Augsburg, Kunstsammlungen und Museen Augsburg, Deutsche Barockgalerie, on loan from the Stadtsparkasse Augsburg.

exploit his access to Elsheimer and his work. There is, indeed, no other evidence to suggest the existence in that country of an original painting of *Apollo and Coronis* by Elsheimer, imported by Goudt or anyone else, so it is more likely that Van de Passe was looking instead at a copy.

The large number of surviving copies bearing comparable dimensions and featuring a similar copper support strengthens the impression of a flurry of copies produced in Rome in the wake of the original.¹⁸ More are known after this composition than after any other work by Elsheimer. In his 1936 monograph on the artist, Weizsäcker gave equal standing to three known versions of high quality,¹⁹ and in 1977 Keith Andrews settled on the painting then in the collection of Lord Methuen, now in the Walker Art Gallery in Liverpool, as Elsheimer's original. His judgement has been supported by Rüdiger Klessmann in a more recent exhibition catalogue.²⁰ Nonetheless, the Liverpool painting lacks the atmospheric effects, the subtle variations and, especially, the dragged impasto handling of fabric highlights that mark the artist's hand, offering

instead smooth modelling and hard forms. Perhaps a stronger candidate for Elsheimer's hand is the lesser-known painting in Augsburg (fig. 29b),²¹ which boasts a very deft touch, a more typical differentiation between male and female flesh, a much higher level of detail (notably in the embroidery in Apollo's cloak) and, most significantly, a number of pentimenti.

One artist who surfaces in the literature as a copyist of Elsheimer's paintings is the German painter Johann König. Born in Nuremberg in 1586 as the son of the goldsmith Arnold König, he evidently undertook his study in Augsburg²² and likely proceeded from there to Italy after completing his training, perhaps with Hans Rottenhammer (1564–1625).²³ The Augsburg patrician and art dealer Philip Hainhofer mentions König frequently in his correspondence with Duke Philipp II of Pomerania-Stettin, often with respect to commissions for miniatures. Hainhofer relates how König worked in Venice for a year on a copy of a Veronese painting, a work dated 1607. A missive of 9 September 1610 places the artist in Rome, rendering it possible that he met

Elsheimer before that artist's death later that year.²⁴ By 1613 König had expressed a wish to return to Augsburg, where he settled the following year and remained until religious unrest prompted his departure in 1629 for Nuremberg, where he died in 1642.²⁵

Whether or not König met Elsheimer personally, he must have studied the master's works intensely while in Rome. A substantial number of surviving works that can be attributed to him with some certainty follow the master's style closely, but nearly always pacify it with a blonder palette and a more restrained and systematic handling of paint. According to Heinrich Hüsgen, König produced a number of copies after Elsheimer but scrupulously furnished them with his own signature, which dealers later removed and replaced with false Elsheimer signatures.²⁶ Unfortunately, not a single one of these copies after Elsheimer signed by König survives to form a comparison for the present picture. It remains possible that König indeed produced such copies, and that the ones that survive are simply not recognized.²⁷ There has not yet been any systematic scholarly attempt to distinguish König's hand among the many known copies after Elsheimer.

Of greatest relevance for the Kingston painting is that a number of König's Elsheimeresque works can be placed around the time of his presence in Rome. In his signed *St. John the Baptist in the Wilderness*, last at a London sale,²⁸ he conjures a lush, enclosed forest lake landscape familiar from Elsheimer's *Tobias and the Angel* in Frankfurt.²⁹ Especially salient points of comparison are the regular hatches accenting the weed patches in the lake and the similarly regular stippling of foliage, which produces a flat surface pattern and is more decorative in aim than Elsheimer's expressive and descriptive approach. These could in turn be said to reflect the priority of the miniaturist, the other hat that König wore. The same explanation could apply to the bright colour key that likewise relates to a general tendency in König's more independent compositions, seen particularly in a *Martyrdom of St. Sebastian*, recently at auction, which must have followed the artist's Italian period.³⁰ By contrast, in both works, the shadows are laid in with greyish admixtures, speaking not just of stylistic bent but also of studio practice, and perhaps a later date for the *Apollo and Coronis* in Kingston. Yet, this work is not independent and, in the absence of a secure copy by König after Elsheimer, its attribution to him and its dating must remain tentative.

1. Weizsäcker 1936–1952, part 1, vol. 2, pp. 46–47, no. 49A (as *Cephalus and Procris*); Andrews 1977, p. 151, no. 21, version A (as a copy after Elsheimer). See *Kunstreich: Erwerbungen 1990–2000*, exhib. cat. Augsburger Museumschriften 11 (Augsburg: Städtische Kunstsammlungen, 2001), pp. 124–125, no. 50 (ill., as Elsheimer's original painting).
2. Weizsäcker 1936–1952, part 1, vol. 2, p. 47, no. 49B (as *Cephalus and Procris*, with numerous copies); Andrews 1977, p. 151, no. 21 (as the sole original by Elsheimer); Rüdiger Klessmann, in exhib. cat. Frankfurt, Edinburg and London 2006, pp. 156–158, no. 31 (ill., as the sole original by Elsheimer).
3. Andrews 1977, p. 151, no. 21, version B; see also *Works of Art from Midland Houses*, exhib. cat. (Birmingham: Birmingham Museum and Art Gallery, 1953), p. 29, no. 147 (as by Elsheimer, *Cephalus and Procris*).
4. Weizsäcker 1936–1952, part 1, vol. 2, p. 48, no. 49C (as *Cephalus and Procris*, and citing the mark of the Antwerp coppersmith Peter Stas on the verso); Andrews 1977, p. 151, no. 21, version C.
5. Weizsäcker 1936–1952, part 1, vol. 2, p. 47, under 49B, copies (the fifth in his list, "In der Art des Poelenburgh [In the Style of Poelenburgh]"); Andrews 1977, p. 151, no. 21, version D; and exhib. cat. Frankfurt 1966–1967, p. 36, no. 36.
6. Inv. B 59:1. Andrews 1977, p. 151, no. 21, version E; and exhib. cat. Frankfurt 1966–1967, p. 36, no. 37.
7. Weizsäcker 1936–1952, part 1, vol. 2, p. 47, under 49B, copies (the second in his list, "Alte Kopie auf Holz im Schloßmuseum zu Weimar [Old Copy on Panel in the Schloßmuseum in Weimar]"); Eberhard Schenk zu Schweinsberg, "Ein Beitrag zu Adam Elsheimer," *Städels-Jahrbuch* 3/4 (1924), p. 93.
8. Andrews 1977, p. 151, no. 21, version F (as "Probably of a later date than the above, c. 1660–70").
9. Weizsäcker 1936–1952, part 1, vol. 2, p. 47, under 49B, copies (the third in his list, "Deutsch-niederländisch Kopie des 17. Jahrhunderts [German-Netherlandish Copy of the 17th Century]").
10. Ibid., under 49B, copies (the sixth in his list).
11. Hollstein, vol. 15, pp. 211–220, no. 274 (ill.). Even Joachim von Sandart mistook it, likely lead by this inscription; see Sandart/Peltzer 1925, pp. 160–161 (with reference to the gathering of herbs).
12. Acc. no. 51-004.03; see collection cat. Bader 2008, pp. 125–126, no. 72 (colour ill.).
13. Antonio Tempesta, *Apollinis sagitta Coronis transfigitur*, 1606, etching, 10.6 × 11.9 cm (with inscription); see Leuschner 2004, p. 17, no. 653–151 (ill.); Anonymous artist, after Hendrick Goltzius, *Coronis with Her Lover and Apollo Aiming His Arrow* (two prints), pls. 31 and 34 in a series of 51, and *Metamorphoses*, around 1589, engraving, 17.6 × 25.4 cm, published by Claes Jansz. Visscher; see Leesberg 2012, part 3, pp. 244–245, nos. 562, 564, pp. 252–254 (ills.).
14. See note 1 above.
15. Holzinger 1951, pp. 216–218. Elsheimer's copyists knew his theme, as did his follower Pieter Lastman, who was in Rome at the time and adapted Elsheimer's composition for his own interpretation of the theme, which has resurfaced only recently. See Seiffert 2011, pp. 284–285, no. A5 (ill.).
16. There does not seem to be any snake represented here, as asserted by Holzinger, who furthermore proposes that the panel refers to Apollo killing the serpent Python, certainly presenting a weak connection to the scene. See Holzinger 1951, p. 219.
17. See Huemer 1996, pp. 7–8, with specific reference to Elsheimer's *Mocking of Ceres*, now in Kingston.
18. Collection cat. Liverpool 1984, p. 5.
19. For Weizsäcker's judgements, see notes 1–2 above.
20. See note 1 above.
21. Inv. L 804. See exhib. cat. Augsburg 2001 (note 2 above). Malcolm Waddingham, another Elsheimer specialist, also admitted to the strength of the Augsburg painting, while maintaining the general preference for the Liverpool version. See Waddingham 1972, p. 610, note 44.
22. König's name does not appear in the Nuremberg guild records compiled by Johann (Hans) Hauer; see Andreas Tacke, Heidrun Ludwig and Ursula Timann, *"Der Mahler Ordnung und Gebräuch in Nürnberg": Die Nürnberger Maler(zünft)bücher ergänzt durch weitere Quellen, Genealogien und Viten des 16., 17. und 18. Jahrhunderts* (Munich: Deutscher Kunstverlag, 2001); and Andreas Tacke, in collection cat. Nuremberg 1995, p. 141.
23. A now-lost miniature in an *album amicorum* formerly in the Derschau Collection bore the inscription *Augsburg 1605*; see Hans Buchet and Rudolph Oldenbourg, *Das Miniaturenkabinett der Münchner Residenz* (Munich: F. Hanfstaengl, 1921), p. 6.
24. On König's arrival in Rome, see Hainhofer 1894, p. 39, no. 14, dd. 9/19 September 1610. As it would have taken some time for this news to reach Hainhofer, and as this date is a *terminus ante quem*, König likely arrived in Rome some time earlier.
25. Hainhofer reports on König's desire to return to Augsburg in a letter of 4 December 1613; see Hainhofer 1894, p. 252, letter 112.
26. Hüsgen 178c, pp. 25–26.
27. The attribution to Elsheimer of the well-known *Tobias and the Angel with the Fish* (the "large Tobias") in Copenhagen was first proposed in 1920 and was lent support again recently by Rüdiger Klessmann; 1607, oil on copper, 21 × 27 cm, Copenhagen, Statens Museum for Kunst, inv. 207 (Sp. 745); see Rüdiger Klessmann, in exhib. cat. Frankfurt, Edinburg and London 2006, p. 169.
28. Around 1610, oil on copper, 8.5 × 12.3 cm, signed lower right; Sotheby's, 8 December 2008, lot 39 (ill.).
29. Around 1607–1608, oil on copper, 12.4 × 19.2 cm, Historisches Museum, inv. B 789; see Andrews 1977, p. 150, no. 20 (pl. 72).
30. Around 1615, oil on copper, 23.5 × 16.8 cm, signed lower centre: *Joh: König fec:*; sale, London (Christie's), 7 December 2011, lot 150 (ill.).



30.

Andrea Lanzani (Milan 1641 – Milan 1712)

The Blind Belisarius

Around 1695

Oil on canvas, 132 × 170.1 cm

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1971, acc. no. 14-006

PROVENANCE

Munich, with Galerie Heinemann, by 1920 (stock no. 16972, as by Luca Giordano, *Beleasar* [sic]), on commission from 5 January 1920; purchased 7 December 1922 by (Harry) Edmund Schiff; Budapest, Kiscelli Múzeum; sale, Budapest (Ernst Muzeum), 2–9 December 1934, lot 76 (ill., as by Luca Giordano); sale, London (Christie's), 25 October 1963, lot 27 (as by Luca Giordano, *The Blind Belisarius*, oil on canvas, 59 × 70 in. [137.2 × 177.8 cm], to Leger Galleries, for £199.10); New York, Central Picture Galleries; Chicago, Harry Moore, from whom purchased by Alfred Bader in 1970

LITERATURE

Ferrari and Scavizzi 1966, vol. 2, p. 357 (as untraced)¹

EXHIBITION CATALOGUES

Kingston 1988–1991, pp. 134–137, no. 33 (as by Anonymous)

A BLIND MAN PROPS himself up from the ground with a beggar's cup in his hand, as a woman reaches over to give him alms. A soldier coming up behind him raises his hand and grimaces in shock at the scene. A message on a strip of paper affixed above the beggar's forehead reads “ΔΩΣ ΟΒΟΛΟΝ ΤΩ ΒΕΛΙΣΑΡΙΩ (Give an Obolon [silver coin] to Belisarius).” It identifies the man as the great Byzantine general Belisarius (around 500–565), who briefly regained the ancient glory of the Roman Empire, recapturing North Africa, Iberia and Italy for the emperor Justinian I, before being pressed into service against the Persians. His unending streak of successes earned him the suspicion and jealousy, apparently undeserved, of the emperor. When Belisarius was implicated in a plot by several bankers, Justinian had him confined to the palace. But he was later exonerated, his position and considerable riches were restored to him, and he enjoyed peace until his death. The brilliant warrior's life and deeds were meticulously recorded by his legal advisor Procopius in his *History of the Wars* (1–8). Curiously, Procopius subsequently composed a parallel chronicle of scandal, the *Anekdota* (unpublished texts), more popularly known as the *Secret History* (4:13–3), famous for its shocking account of the empress Theodora's earlier life as a courtesan. A less complimentary account of Belisarius's disgrace also appears, complete with harsher punishment. It may have provided a basis for an entirely groundless legend that emerged by the 11th century, when it was recorded by an anonymous writer,² and later in a poem by the better-known Greek writer John Tzetzes (around 1110–1180).³ The legend has Belisarius blinded on Justinian's orders and forced to sit and beg near the Pincian Gate in Rome, before the emperor would grant him pardon. In this state, he is recognized in dismay by several of his former soldiers. Both accounts explicitly mention the written message, here presented on the strip of paper.

The artist of this large easel painting has combined robust forms and powerful feeling with lavish drapery passages and decorative pastel colours for an exhilarating overall effect. The protagonist takes a typical beggar's pose, humbly lying on the ground but propping himself up on one arm. His figure looms in the foreground, filling the space, its robust frame and musculature hinting at the aged warrior's former prowess. No decorum spares the viewer from confronting Belisarius's empty eye sockets, accentuated with blackish tones. His physical demeanour forms a strong contrast with the woman's smooth, rounded features, which the artist adapted quite directly from a print after a painting of the same theme by the Genovese artist Luciano Borzone (1590–1645) which, until recently, was thought to be by Anthony van Dyck (1599–1641).⁴

The painterly handling, light contrasts and bold composition evidently reminded a German dealer of the Neapolitan Baroque style of Luca Giordano (1634–1705) when the painting first resurfaced in 1920, before entering the collection of the flamboyant (Harry) Edmund Schiff.⁵ By the time it was offered to Alfred Bader, doubt was cast on this unlikely attribution and the search for the artist had begun. Ulrich Middeldorf suggested it might be



Fig. 30a. Andrea Lanzani, *Last Communion of St. Ambrose*, 1691, oil on canvas, 400 × 260 cm. Milan, Basilica di Sant'Ambrogio.

Genoese.⁶ Inscriptions on the stretcher, of unknown vintage, put forward the names of the Venetian artists Pietro della Vecchia (1603–1678) and Antonio Balestra (1666–1740). Ellis Waterhouse later suggested Antonio Carneo (1637–1692) from Verona,⁷ and much later David McTavish cautiously put forward the name of the Venetian Nicoló Bambini (1651–around 1736); however, neither name has garnered the necessary support.

The sophisticated eclectic mix of stylistic elements links this work to a less prominent artistic centre of the time, that of Milan. It fits very closely in the learned painter Andrea Lanzani's oeuvre of around 1695. The soft and heavy draperies, with the smooth and lightly rippling surfaces conjured with thick and wet strokes of opaque paint, echo those in Lanzani's large *Last Communion of St. Ambrose* in the Basilica di Sant'Ambrogio, painted in 1691 (fig. 30a).⁸ Also conspicuous is the keen interest in articulating the hooked and angular contours of the heroic and mature male physique, nonetheless wrapped in smooth skin, as here. A particularly telltale feature is the articulation of the hands, with squared-off fingers defined by crisp edges and clearly defined



Fig. 30b. Andrea Lanzani, *The Blessed Umberto*, 1695, oil on canvas, 240 × 120 cm. Pavia, Certosa di Pavia.



Fig. 30c. Andrea Lanzani, *Madonna and Child with Sts. Eligius, Catherine and Dominic*, 1698, oil on canvas, 260 × 130 cm. Milan, Tempio Civico di San Sebastiano.

webbing between the thumb and the base of the index finger—the thenal space—a minor yet effective descriptive touch that could almost function as the artist’s oft-missing signature in his paintings of this period. The stiff effect of drapery, defined by crisp edges and smooth surfaces, compares to that found in the next major altarpiece by Lanzani, *The Martyrdom of St. Christina* in Varallo Pombia, dated 1693.⁹ One additional critical characteristic is Lanzani’s laconic handling of facial anatomy in figures of lesser importance, seen here in the soldier in the mid-ground and in a similar soldier in his *Resurrection of Christ* painted for the Milan Duomo in 1683.¹⁰

The Kingston *Belisarius* likely followed the large depiction of St. Ambrose. Around 1694 Lanzani began to pursue a cleaner and starker aesthetic, directly influenced by the work of the prominent Venetian painter Sebastiano Ricci (1659–1734),

whom Lanzani had encountered when they were both carrying out commissions for a church in nearby Pavia in the years 1691–1694. Ricci then took up residence in Milan to paint a series of allegorical figures for the parish of Miasino, registering with the Accademia di San Luca in 1695. Ricci’s style, characterized by orderly compositions and the presentation of monumental figures, is clearly echoed in Lanzani’s series of saints painted for the refectory of the Certosa di Pavia (fig. 30b).¹¹ The dominance of the foreground plane continues in subsequent works, especially his 1698 altarpiece for San Sebastiano (fig. 30c),¹² in sharp contrast to the accumulation of figures in depth in his altarpieces from earlier in the decade. It is also the single most striking aspect of the present painting, which reflects the lessons learned from Ricci freshly imprinted in Lanzani’s imagination.

Born into a prosperous family in Milan, Andrea Lanzani

attended the Accademia Ambrosiana, and his earliest known commission was for paintings for its library, likely obtained through friendly contacts, in 1666.¹³ Milan was strictly a secondary centre for art at the time, and local style still followed the models left behind by Giulio Cesare Procaccini (1574–1625), as here, which reflected the neo-Venetian aesthetic of Lanzani's first teacher, Luigi Scaramuccia (1616–1680). Lanzani's adoption of the light tonality and motion of the High Baroque style began with his exposure to the work of Ciro Ferri (1634–1689, see cat. 21), a follower of Pietro da Cortona (1596–1669), who visited Milan in 1666. Lanzani's style then underwent an even more profound transformation after his contact with the Jesuit painter Andrea Pozzo (1642–1709). Pozzo, who trained in Venice and was shaped in Genoa by the work of Domenico Piola (1627–1703) and Valerio Castello (1624–1659), worked in Milan from 1662 to 1665 and from 1669 to 1681. Following Pozzo's model, Lanzani adopted stronger contrasts of light, a bright lyrical palette, lavish drapery displays, more striking physiognomies and stronger emotional expressions.

Another artist who is often cited as part of Lanzani's formation is the prominent Roman classicist Carlo Maratti (1625–1713).¹⁴ The Milanese painter indeed settled in Rome in 1675 and frequented Maratti's well-visited studio. He quickly gained the older artist's favour and through him won significant commissions in the Eternal City.¹⁵ However, to his frustration, problems with projects being completed by assistants in Milan forced his early return in 1677.¹⁶ Despite his close contact with Maratti, Lanzani subsequently turned to Maratti's rival, Giacinto Brandi (1621–1691; see cat. 8), and the earlier Roman painter Giovanni Lanfranco (1582–1647) in his emphasis on form and impasto.¹⁷ Maratti's aesthetic is indeed only to be detected in passages and quotations. By the time of his important commission for *San Carlo Brings the Holy Communion to the Victims of the Plague* in 1684,¹⁸ Lanzani had re-established himself fully in Milan, with a convincing synthesis of contemporary Roman classicism with an already eclectic style. When he set to painting his *Belisarius*, in the wake of his commission for the altarpiece of St. Ambrose, he had become the dominant artist in his native city.

The Kingston *Belisarius* was very likely painted for a Milanese patron. Up until this point in his career, nearly all of his commissions had been for depictions of sacred themes for ecclesiastical settings. Indeed, it was around the date of the Kingston painting, 1695, that Lanzani executed his first major secular painting, a decorative cycle for the Palazzo Archinto, destroyed by aerial bombardment in 1943.¹⁹ Remarkably, its subject matter is undocumented. In the same year, at the Accademia Ambrosiana, the source of Lanzani's earliest known commission, the prodigious young Jesuit historian Ludovico Antonio Muratori (1672–1750) received his first appointment as *dottore* from Count Carlo Borromeo (1657–1734). Soon after, he began to publish editions of the library's holdings of Latin and Greek manuscripts pertaining to the history of the Roman Empire, coincidentally entitled *Anecdota*, but with no connection to Procopius's earlier text.²⁰

Muratori's lasting fame rests on a massive complete historical survey of the history of the Roman Empire, the *Rerum Italicarum Scriptores*.²¹ In a revised Italian edition, the *Annali d'Italia*, Muratori specifically questions the apocryphal account of Belisarius's demise, as told by John Tzetzes, with reference to Procopius's more authoritative account.²² Indeed, it is very likely that the story of the blind Belisarius, as depicted here, was widely known to be a later confection, nonetheless embraced for its moral lesson. Rather than speaking against a commission of the present painting on the occasion of Muratori's appointment at the Ambrosiana, its dubious theme may indeed testify to a sophisticated scholarly appreciation of the study of historical texts, including their interpretation, critical assessment and practical use.

1. In a letter to Alfred Bader of 6 January 1970, Art Centre director Ralph Allen reports that he had received verbal confirmation from Giuseppe Scavizzi that the painting was not by Giordano; Agnes Etherington Art Centre object file.
2. See Philip Henry Stanhope, *The Life of Belisarius* (London: John Murray, 1848), pp. 438, 454, 459.
3. John Tzetzes, *Book of Histories* (known as *Chiliades*), iii, no. 88, pp. 339–348; see Gottlieb Kiessling, *Ioannis Tzetzae, Historiarum Variarum. Chiliades* (Leipzig: Vogelius, 1826), p. 94.
4. Luciano Borzone, *The Blind Belisarius Receiving Alms*, around 1620/23, oil on canvas, dimensions unknown, North Derbyshire, Chatsworth House, State Music Room. This painting, formerly attributed to Van Dyck, was widely disseminated through a print by Gérard Jean-Baptiste Scotin II (1698–after 1755) after a drawing by Joseph Coupy (1686–before 1770) of around 1733–1755: engraving, 50.7 × 57.7 cm. On the attribution, see Camillo Manzitti, "Influenze Caravaggeschi a Genova e nuovi ritrovamenti su Luciano Borzone," *Paragone* 12 (1971), pp. 36–37.
5. Schiff (Deutschkreuz, Burgenland, Austria 1885 – London 1954) was residing in Sopron, Hungary, at the time.
6. Letter to Alfred Bader, 13 October 1969, Agnes Etherington Art Centre object file.
7. Reported in a letter from Art Centre curator Frances K. Smith to Aldo Rizzi, 8 November 1975, Agnes Etherington Art Centre object file.
8. See Colombo and Dell'omo 2007, pp. 157–158, no. 35 (ill., with colour ill. pl. 27). My thanks to Francesco Gonzales for this attribution, seconded by Jacopo Stoppa.
9. Oil on canvas, 300 × 180 cm, signed, Chiesa della Madonna di San Pietro; see ibid., pp. 158–159, no. 36 (ill.). See especially the swath floating over the arm of the executioner to the right.
10. Oil on canvas, 254 × 195 cm, Milan, Pinacoteca Ambrosiana, inv. 1627; see ibid., pp. 146–147, no. 20 (ill.).
11. See ibid., p. 57.
12. See ibid., pp. 163–164, no. 42 (ill., with colour ill. pl. 30).
13. On Lanzani's early years and formation as an artist, see ibid., pp. 15–45.
14. One of Lanzani's earliest commentators, Pellegrino Antonio Orlandi, called him an apprentice of Maratti. See Orlandi 1704, p. 76.
15. See Schönborn 1931–1955, vol. 1, pp. 105–106; see also Colombo and Dell'omo 2007, p. 199, no. 10.
16. Colombo and Dell'omo 2007, p. 39.
17. Ibid., p. 41. Orlandi also called Lanzani an "observer" of Lanfranco; see Orlandi 1704, p. 76.
18. Painted for the Santuario dell'Addolorata in Rho; see Colombo and Dell'omo 2007, pp. 45–48, 147–148, no. 21 (ill., with colour ill. pl. 13).
19. Ibid., p. 55.
20. Ludovico Antonio Muratori, *Anecdota, quae ex Ambrosianæ Bibliotheca codicibus* (Milan: Josephus Pandulfus Malatesta, 1697–1713).
21. Ludovico Antonio Muratori, *Rerum Italicarum Scriptores ab Anno Æra Christianæ Quingentesimo ad Millesimumquingentesimum*, vol. 1 (Milan: Societas Palatina in Regia Curia, 1723); on Justinian and Belisarius, see pp. 105–110; on Belisarius's arrest and rehabilitation, see p. 110. The *Rerum Italicarum Scriptores* has the distinction of being the most significant precedent for Edward Gibbons's epoch-making text in English.
22. Ludovico Antonio Muratori, *Annali d'Italia dal Principio dell'Era Volgare sino all'Anno 1500*, vol. 3 (Milan: Giovambattista Pasquali, 1744), pp. 461–462.



31.

Carstian Luyckx (Antwerp 1623 – Antwerp after 1670)

Still Life with a Gilt Cup, Glass Holder, Silver Beaker, Nautilus Shell, Fruit and Oysters Arranged on a Draped Ledge

Around 1650

Oil on copper, 36.9 × 50.8 cm

Signed, lower left, on the table edge: *Carstian Lui [*/] ckx*

Milwaukee, collection of Alfred and Isabel Bader

PROVENANCE

Private collection; sale, New York (Sotheby's), 10 October 1991, lot 197 (as by "Coster"); London, with Johnny van Haeften; New York, with Lawrence Steigard and Otto Naumann, in 1994; New York, with Otto Naumann, in 1999; sale, New York (Sotheby's), 25 January 2007, lot 30; purchased by Alfred Bader

LITERATURE

De Maere and Wabbes, 1994, p. 767.

EXHIBITION CATALOGUES

Albany 2002, no. 32, p. 92, p. 93 (ill.)

CARSTIAN LUYCKX was born in 1623 in Antwerp,¹ and lost his parents, David Luyckx and Margriet Cloot, at an early age.² He began his artistic training in 1640 as an apprentice to an artist listed in guild records as “Flups de Maelier,” evidently referring to Philips de Marlier (1595/1605–1667/1668).³ Three years later he transferred to the tutelage of Frans Francken III (1607–1667).⁴ Luyckx left for Lille in 1644 but became a master in Antwerp the following year. He executed several history paintings early in his career but quickly turned his attention mainly to still life, finding a ready market. In 1646 he identified himself as a painter to the King of Spain in the records of the Orphan Chamber.⁵

In 1645 Luyckx married Geertruid Jansens van Kilsdonck and fought his disapproving guardian for control of his parents’ inheritance.⁶ His wife died in childbirth, and in 1648 he married Maria Matthijssens.⁷ The birth of their son Willem on 16 August 1653 left the last archival reference to Luyckx. However, he must have lived and worked at least seventeen more years to judge by his signature on a collaborative painting with David Teniers II (1610–1690) and Nicolaes van Veerendaal (1640–1691) dated to around 1670 at the earliest.⁸

The present painting, executed well into his career, qualifies as a *pronkstilleven*, featuring a sumptuous display of luxury objects similar to that first seen in the still lifes of Willem Claesz. Heda (1594–1680) and Jacob Foppens van Es (1596–1666), for example. The table is laid with delicacies—hazelnuts, grapes, shrimp, plums, apricots and oysters—arranged on a pewter platter, a Chinese porcelain bowl and the table surface. A prominently displayed gilt *akeleipokal* (grape cup) is decorated with a *Miles Christianus*, or Knight of Christ, a symbol of the protection of faith. Behind the cup is a silver beaker and a *berkemeier* (drinking glass) atop a *bekerschroef* (gilt glass holder) decorated with a scene of Venus and Mars. A nautilus shell, an exotic symbol of luxury, completes the sumptuous arrangement.

Still-life specialist Fred Meijer identified a cluster of similar compositions by Luyckx dating from 1645 to 1655 and places this work around 1650.⁹ It parallels a composition by Luyckx’s very successful contemporary in Antwerp, Jan Davidsz. de Heem (1606–1683). De Heem’s *Still Life with a Gilt Silver Bekerschroef, a Silver Cup on Its Side and a Lobster on a Tin Plate* of 1642 presents most of the key motifs used by Luyckx, as well as their frieze-like placement on a wooden table ledge, partly covered by a dark green cloth with regular ridged folds, close and parallel to the picture plane (fig. 31a).¹⁰ At least six known copies attest to the popularity of De Heem’s composition, which sets the stage for Luyckx’s creative adaptation here. The empty space and play of light across the background are remnants of De Heem’s earlier works produced in Leiden, reflecting the influence of the Haarlem master Pieter Claesz. (1596/97–1660). By the time of Luyckx’s painting, around 1650, De Heem had led the way toward even greater sumptuousness in still-life painting. Luyckx, however, kept to the formulas and aesthetic that he had adopted from De Heem’s older works of the 1640s.

Agnes Drobnicki and David de Witt

1. Van den Branden 1883, p. 1134.
2. Duverger 1984–2004, vol. 5, p. 179.
3. Liggeren, p. 123.
4. Van den Branden 1883, p. 1135.
5. Ibid.
6. Ibid.
7. Ibid., p. 1136.
8. *Before the Kitchen*, around 1670/75, oil on canvas, 83 × 120 cm, signed, Dresden, Staatliche Kunstsammlungen, inv. 1091; see collection cat. Dresden 1992, p. 312 (ill.).
9. As noted in the catalogue entry of the 2007 sale; see under Provenance at the head of this entry.
10. Sale, London (Sotheby’s), 7 July 2004, lot 11 (colour ill.); formerly in the collection of Mrs. Arthur Corwin, Chicago.



Fig. 31a. Jan Davidsz. de Heem, *Still Life with a Gilt Silver Bekerschroef, a Silver Cup on Its Side and a Lobster on a Tin Plate*, 1642, oil on panel, 42.5 × 56.8 cm. Location unknown.

32.

Nicolaes Maes (Dordrecht 1634 – Amsterdam 1693)

Abraham's Sacrifice

Around 1653/54

Oil on canvas, 113 × 91.5 cm

Kingston, Agnes Etherington Art Centre, purchased with the support of Alfred and Isabel Bader, 2014, acc. no. 57-002

PROVENANCE

London, collection of Mrs. Hedderly, by 1940; given by her to Rev. Mervyn Francis in Holt, Dorset, in 1945; sale, London (Christie's), 25 July 1969, lot 313 (as by Barent Fabritius); London, with Julius Weitzner; purchased by Dr. T. L. Osborn for the World Museum, Tulsa, Oklahoma; their sale, New York (Christie's), 12 June 1981, lot 22 (as by Jan Victors), purchased by Alfred Bader; Somerville, Massachusetts, private collection

LITERATURE

Alfred Bader, "About Our Cover," *Aldrichimica Acta* 15 (1982), p. 21; William Robinson, "The Sacrifice of Isaac: An Unpublished Painting by Nicolaes Maes," *Burlington Magazine* 126 (1984), pp. 538–540, 544; Sumowski 1979–1992, vol. 8, pp. 3968, 3970, 3972, 4254, 4530 (ill. fig. 102); Sumowski 1983–1994, vol. 3, p. 2007, no. 1316, p. 2042 (ill.); vol. 6, p. 3627; Deborah Miller, "The Paintings of Jan Victors," Dissertation, University of Delaware, 1985, p. 347; William Robinson, "Nicolaes Maes as a Draughtsman," *Master Drawings* 27 (1989), p. 147; Ben Broos, *Great Dutch Paintings from America*, exhib. cat. (The Hague: Mauritshuis; and San Francisco, The Fine Arts Museum of San Francisco, 1990–1991), pp. 111–112; Christian Tümpel, *Het Oude Testament in de schilderkunst van de Gouden Eeuw*, exhib. cat. (Amsterdam: Joods Historisch Museum; and Jerusalem: Israel Museum, 1991–1992), pp. 31, 74; Walter A. Liedtke, *Dutch Painting in the Metropolitan Museum of Art*, vol. 1. (New York: Metropolitan Museum of Art, 2007), p. 435; William Robinson, "The Early Works of Nicolaes Maes, 1653 to 1661," Dissertation, Harvard University, 1996, pp. 107–108, 113, 120–121, 155–159, 238–239, no. A2.

EXHIBITION CATALOGUES

David McTavish, *Pictures from the Age of Rembrandt* (Kingston: Agnes Etherington Art Centre, 1984), pp. 48–49, 82, no. 21 (ill.); Marjorie Wieseman, in *De zichtbare wereld: Schilderkunst uit de gouden eeuw in Hollands oudste stad* (Dordrecht: Dordrechts Museum, 1992–1993), pp. 25, 228, 231–232, no. 58, p. 233 (ill.); William Robinson, in *Rembrandt: A Genius and His Impact* (Melbourne: National Gallery of Victoria; and Canberra: National Gallery of Australia, 1997–1998), pp. 300–302, no. 64 (ill.).

NICOLAES MAES, born in 1634¹ was a late pupil of Rembrandt van Rijn (1606–1669), entering the master's studio in Amsterdam around 1650.² The son of a silk merchant in Dordrecht,³ he studied first with a local master⁴ and then with Rembrandt, from whom he learned the combination of painterly handling, broad forms and monumental composition that constituted Rembrandt's manner during these years. Maes's earliest dated paintings are from 1653, by which time he was probably back in his native city, where he married the following year.⁵ He embarked on his career with a number of history paintings in the mould of the master but soon abandoned this category in favour of genre themes, executing mostly scenes featuring young women in domestic settings reminiscent of paintings by Samuel van Hoogstraten (1627–1678), who had preceded him in Rembrandt's studio and had already been established in Dordrecht for several years.⁶ By



the end of the 1650s Maes had turned to another genre, portraiture, which he practised for the rest of his career, with great success. Houbraken tells an amusing anecdote about Jacob Jordaens (1593–1678) sympathizing with Maes on his chosen specialty when the younger artist visited his atelier.⁷ It may have been a Flemish journey that led Maes to adopt the flamboyant, robust approach to both composition and figure evident in his portraits. Likely as the result of the high demand for his work among Amsterdam's elite, Maes moved to that city in 1673⁸ and continued working there until his death in 1693.⁹

In this painting, Maes depicts the patriarch Abraham on the point of sacrificing his son Isaac, as related in the Book of Genesis (22:9–11). After his barren and aged wife Sarah delivers a son, Isaac, Abraham receives the divine command to take him to Moriah and offer him as a burnt offering there. It is a test of

faith, and an angel stops Abraham just before he is about to kill his son. The dramatic scene of the near-sacrifice was well established as a pictorial theme by the time Maes turned to it: his master Rembrandt created a large composition of it in the 1630s.¹⁰ Maes, however, revisited the theme afresh, with new approaches to the figures and the moment depicted. Instead of Rembrandt's large and lanky twisting figures, he chose to represent Isaac stretched out on the makeshift altar, head down and diagonally across the centre, and Abraham crouched and twisted to express his inner torment, a priority in line with Rembrandt's later work. The angel has yet to intervene, however, as Abraham is still reaching for his sword. Here, the young artist likely turned to an etching by Ferdinand Bol (1616–1680),¹¹ who also presented the figure of Isaac in a similar way but in the opposite direction. Most noteworthy, Maes shows the angel looking out toward the viewer and gave him individual features, likely those of Van Hoogstraten, whom he likely got to know in Dordrecht before departing for Amsterdam.¹²

Previously given to various Rembrandt pupils such as Barent Fabritius (1624–1673) and Jan Victors (1619–1676) after it resurfaced in a private collection in 1940, this painting was first recognized as a work by Maes in 1981 by the specialist on this artist, William Robinson.¹³ In an article of 1984 Robinson also pointed out the painting's strong relationship to the artist's earliest signed and dated work, the 1653 *Abraham Dismissing Hagar and Ishmael* (an earlier scene from the same story), now in the Metropolitan Museum.¹⁴ The figure and features of Abraham are conspicuously similar, as is the black-and-gold striped fabric in Abraham's costume here and in Ishmael's in the New York painting. Although Robinson initially proposed a later date for the Kingston *Sacrifice*, he has since reaffirmed the close link between these two works and put forward a date range of 1653 to 1654. The clustered figures contribute to the sense of clarity and monumentality, and reflect Rembrandt's development in the early 1650s, influenced in part by Italian examples.

Likewise indicative of an early work is the painstaking process by which Maes arrived at his composition and figural arrangement. Robinson connected the work to no less than five drawn studies already established as by Maes. The artist likely started with a rough pen sketch of Abraham and Isaac,¹⁵ which he developed into a fuller compositional study now in the Louvre.¹⁶ He then adjusted the difficult pose of Abraham to a more stable stance in a separate study,¹⁷ and conceived of a new arrangement for the angel in a sketch on the reverse of the Louvre sheet. Finally, he produced an impressive study, now in the Victoria and Albert Museum, possibly from life, for the prostrate figure of Isaac.¹⁸ In that study Isaac's hands are clasped, whereas in the final painting they are bound together and his body is raised up onto a stack of wood.

Together with the drawings, this canvas provides key insight into Rembrandt's pedagogical method during this period in his career and, by extension, into his own artistic process, in particular his grouping of figures in historical compositions.

Furthermore, the role of Bol's print as a possible model suggests this artist's continuing relevance for and contact with the Rembrandt workshop, which may have played a role in Rembrandt attracting so many students from Dordrecht. For Maes, however, it appears that Van Hoogstraten was even more significant in this regard, to judge by the homage paid to this older Dordrecht artist in the face of the angel.

Be it as it may, the present painting provides rare and remarkable insight into Maes's early years as an independent artist, still in Amsterdam, and following in Rembrandt's footsteps as a history painter.

1. On the year of Maes's birth, see Wilhelm Martin, *De Hollandsche schilderkunst in de zeventiende eeuw*, 2nd ed. (Amsterdam: Meulenhoff, 1942), vol. 2, p. 512, note 325. Houbraken reports it erroneously as 1632; Houbraken, vol. 2, p. 273.
2. Maes would have started his training around 1646, at the age of twelve, and would have proceeded to Rembrandt three or four years later, around 1649–1650.
3. Abraham Bredius, "Bijdragen tot een biografie van Nicolaes Maes," *Oud Holland* 41 (1923–1924), p. 208.
4. Houbraken, vol. 2, p. 273.
5. Jan Veth, "Aanteekeningen omtrent enige Dordrechtsche Schilders," *Oud Holland* 8 (1890), p. 127.
6. The influence of Van Hoogstraten was posited in the early 20th century by Valentiner; see Wilhelm Reinhold Valentiner, *Nicolaes Maes* (Berlin, Stuttgart and Leipzig: Deutsche Verlags-Anstalt, 1924), p. 15.
7. Houbraken, vol. 2, p. 273.
8. Veth 1890 (see note 5 above), p. 134.
9. Bredius 1923–1924 (see note 3 above), p. 208.
10. *Abraham's Sacrifice*, 1635, oil on canvas, 193.5 × 132.8 cm, St. Petersburg, State Hermitage Museum, inv. 727; see Rembrandt Corpus, vol. 3, pp. 101–112, no. A1c8 (ill.).
11. *Abraham's Sacrifice*, around 1645/50, 41.6 × 32.7 cm, in 2 states; see Hollstein, vol. 3, p. 15 no. 1 (ill.). I am grateful to Stephanie Dickey for suggesting this connection. Although Bol's print has traditionally been placed at the beginning of his career and during his time with Rembrandt, it shows the figural and facial stylizations that are typical of his later, independent work. The form of signature indicates a date of 1650 or earlier.
12. As suggested in Sumowski 1983–1994, vol. 3, p. 2007. A similar head, also with blond hair parted in the middle, appears in profile in Maes's *Jesus Blessing the Children*, around 1652, oil on canvas, 218 × 154 cm, London, National Gallery, inv. NG757; see Sumowski 1983–1994, vol. 3, p. 2005, no. 1312, p. 2038 (ill.).
13. Robinson already attributed the work to Maes in a conversation with Alfred Bader in July 1981.
14. Oil on canvas, 87.6 × 69.9 cm, inv. 1971.73; see Sumowski 1983–1994, vol. 3, p. 2006, no. 1315, p. 2041 (ill.).
15. *Study Sheet: Sketches for an Abraham's Sacrifice and a Half-length Bearded Figure*, around 1653, pen and brown ink, 22 × 30.2 cm, Lenox, Massachusetts, collection of Mrs. Alice Steiner; see Sumowski 1979–1992, vol. 8, pp. 3972–3973, no. 1765c (ill.).
16. *Abraham's Sacrifice*, around 1653, 13.5 × 10.9 cm, inv. 4.686; see ibid., p. 3968, no. 1765a (ill.).
17. *Study of Abraham*, around 1653, pen and brown ink, 12.3 × 10.8 cm, Amsterdam, collection of the heirs of I. Q. van Regteren Altena; see ibid., p. 3976, no. 1767 (verso) (ill.).
18. *Study of Isaac*, around 1653, pen and brown ink, brown and grey wash over red and black chalk, 17.7 × 22.9 cm, inv. Dyce 436; see ibid., p. 3970, no. 1765b (ill.).

33.

Maestro Jacomo (French, around 1600 – around 1660)

A Shepherd Holding a Light

Around 1625

Oil on canvas, 64.2 × 50 cm

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1979, acc. no. 22-033

PROVENANCE

Sale, Amsterdam (Sotheby Mak van Waay), 31 October 1977, lot 33 (as by French school, 17th century, Circle of T. H. Bigot); purchased by Alfred Bader

LITERATURE

Nicolson 1979, p. 22 (pl. 63, as by Trophime Bigot [Maestro Jacomo?]); Christopher Wright, *The French Painters of the Seventeenth Century* (Boston: Little, Brown, 1985), p. 140 (as by Trophime Bigot II); Nicolson and Vertova 1990, vol. 1, p. 63; vol. 2, unpaginated (pl. 865); Slatkes 2003, p. 74 (as possibly by Jacob Gerritsz. Cuyp)

EXHIBITION CATALOGUES

Kingston 1988–1991, pp. 70–73, no. 17 (as by the Candlelight Master [Trophime Bigot?])

OTHER VERSIONS

Oil on canvas, 50 × 40.5 cm, Madrid, Museo Cerralbo, inv. 1969/4611 (as by Van Honthorst); see Richard Spear, "Unknown Pictures by the Caravaggisti (with Notes on 'Caravaggio and His Followers')," *Storia dell'arte* 14 (1972), pp. 154–155 (fig. 16).

Oil on canvas, 74 × 61 cm, Rome, Galleria Nazionale d'Arte Antica di Palazzo Barberini, inv. 5120 (F.N. D 120), on loan from the Senato della Repubblica (as by Honthorst); see collection cat. Rome 2008, p. 440 (ill.).

A BEARDED MAN, still enjoying youth, holds up a paper lantern flared with vertical slit folds. Over his left shoulder he carries an *houlette*, a shepherd's tool used to ward off predators, establishing a bucolic identity consistent with his simple garb. The half-length presentation of a starkly-lit figure set against a dark background and the everyday theme decisively place this canvas among the works of the followers of Caravaggio (1571–1610) in Rome in the 1610s and 1620s, when this style enjoyed widespread popularity.

When this painting first resurfaced in 1977 at a sale in Amsterdam, it was cautiously and correctly attributed to an unknown French master of the 17th century. The name of the Arlesian painter Trophime Bigot (1579–1650) was however added, with some hesitation. Benedict Nicolson supported this assessment in his comprehensive survey of the Caravagist movement published only two years later, cataloguing the work under Bigot's name.¹ But David McTavish's subsequent reference to this painting as by an anonymous artist known as the Candlelight Master reflects the scholarly conundrum surrounding two artistic identities, which is only gradually being resolved. Yet it appears that the painting can keep its place in the Candlelight Master's œuvre, in anticipation of further research that may reveal more about his identity.

Prompted by Anthony Blunt's discussion of a print of *Jesus in Joseph's Workshop* naming Bigot as the painter of the original, Nicolson had initially published a seminal article in 1960 that

gathered forty stylistically related works around the Candlelight Master, a nickname he coined.² He posited that this artist was likely from France and first studied the single-figured genre scenes of Gerrit van Honthorst (1592–1656) in Utrecht before settling in Rome in the late 1620s. Nicolson distinguished the Candlelight Master from the little-known Bigot—the "Trufemondi" mentioned by Joachim von Sandrart as a painter of half-length figures in Rome,³ who is documented back in his native city by 1634.⁴ However, in a subsequent article of 1964, and in its improved English version of 1965, Nicolson recanted his two-painter model and grouped all of the works together under Bigot's name.⁵ Key to his argument was a series of three canvases decorating the Passion Chapel in Santa Maria in Aquiro in Rome. However, French scholars steadily accumulated information about the life and work of Bigot in Rome and in Arles that made it difficult to reconcile the two identities.⁶ Nicolson addressed this divide by proposing a Bigot senior, active in Provence, and a junior, active in Rome, who was equivalent to his Candlelight Master.⁷ Although this theory was vigorously championed in a 1978 exhibition in Marseille,⁸ it soon succumbed to a challenge by Jean-Pierre Cuzin,⁹ despite the protest of none other than Anthony Blunt.¹⁰ Cuzin's proposal to parse out the works into two œuvres, one by Bigot and one by the Candlelight Master, was further explored by Leonard Slatkes in 1981 and fully developed by him in a paper of 1995, published in 2003.¹¹ Except that Slatkes used his stylistic analysis of the three paintings in Santa Maria in Aquiro to insist on supporting the attribution of these works to their documented artist, one Maestro Jacomo.¹² The varied spelling of this artist's name in Italian documents points to the transposition of a foreign name, likely the French "Jacques," and Slatkes points out that several artists by this name are recorded as living in the house of Simon Vouet (1590–1649).¹³

Astonishingly, at the same time, Slatkes *en passant* also dismissed the Kingston painting's link to Maestro Jacomo works, placing it instead in the early Caravagist phase of the Dordrecht portraitist Jacob Gerritsz. Cuyp (1594–1652).¹⁴ His comparison to the half-length *Old Man with a Glass and a Candle*, in Stockholm,¹⁵ which he reasonably placed under Cuyp's name, is unconvincing. Cuyp's penchant for smooth rounded surfaces and soft textural touch, perceptible in the man's wrinkled forehead, clothes and fleshy fingers, is entirely at odds with the flattening abstraction and crisp forms evident in the present painting, qualities that long served as the singular hallmark of the former Candlelight Master, now Maestro Jacomo, and that regularly led commentators to establish a link to Georges de La Tour (1593–1652) and assume the painter's French origins.

Equally confounding is Slatkes's additional criterion of figure type. The shepherd here shares at most the Stockholm drinker's sideways tilt of the head, a pose borrowed from the *bravi* figures of Hendrick ter Brugghen (1588–1629) that actually resurfaces with conspicuous regularity in the œuvre now assigned to Maestro Jacomo. Furthermore, the shepherd's almond-eyed visage and scraggly beard virtually reproduce that of Jesus in *The Capture of*





Fig. 33a. Maestro Jacomo, *The Capture of Jesus*, around 1625, oil on canvas, 108.5 × 147 cm. Rome, Galleria Spada.



Fig. 33b. Maestro Jacomo, *Boy Singeing a Bat*, around 1625, oil on canvas, 47 × 39 cm. Rome, Galleria Doria-Pamphilj.



Fig. 33c. Maestro Jacomo, *A Frightened Man*, around 1625, oil on canvas, 79 × 100 cm. Vienna, Kunsthistorisches Museum.

Jesus in the Galleria Spada in Rome (fig. 33a),¹⁶ a longstanding highlight in the Candlelight Master group, which Slatkes readily assigns to Maestro Jacomo, as well as that of the man in *The Wine Cellar*,¹⁷ which he allows to stand. All three figures feature comparable eyes, a pointed upper lip, a straight nose and prominent, smoothly rounded cheekbones. The smooth, straight, squared-off fingers of the hand are a recurring motif throughout this œuvre and consistent with this master's penchant for abstraction. This quality is even more evident in several smaller, single-figured works with similar compact compositions, including *Boy Singeing a Bat* in Rome (fig. 33b),¹⁸ *Young Boy Singing by Candlelight* in San Francisco¹⁹ and *Pipe Smoker* in Auvergne.²⁰ The flat effect, already noted by Nicolson, stands out clearly here. The impact is direct, but the sensibility is secular, by contrast with the meditations of De La Tour. The distinctive paper lantern serves as a leitmotif of the artist's affection for the details of contemporary life, resurfacing in several other works but nowhere as tellingly as in *Frightened Man* in Vienna (fig. 33c),²¹ where it competes as a light source with an ancestor of our modern-day jack-o'-lantern pumpkin.

1. See Literature at the head of this entry.
2. Nicolson 1960.
3. Sandart/Peltzer 1925, p. 259.
4. Boyer 1965, p. 156.
5. Nicolson 1964; Nicolson 1965.
6. Most significantly, Boyer 1965.
7. Nicolson 1972, p. 117.
8. Exhib. cat. Marseille 1978, pp. 3–9, 164–165.
9. Cuzin 1979; and later, Boyer 1988.
10. Anthony Blunt, "Trophime Bigot," *Burlington Magazine* 121 (1972), p. 444.
11. Slatkes 1981, p. 177; Slatkes 2003.
12. Church records indicate that one "M.ro Jacome pittore" was paid for this work in 1634. See the reference to the discovery by Olivier Michel, in exhib. cat. Marseille 1978, p. 3. This agrees sufficiently with the earliest description of these paintings, a note dated 1653 attributing them to "Jacobbe" in Fioravante Martinelli's guidebook, *Roma ornata dall'architettura, pittura e scultura 1660–1663*, accessible primarily in the modern edition *Roma nel Seicento*, Cesare d'Onofrio, ed. (Florence: Vallecchi, 1968), p. 88.
13. Slatkes 2003, p. 72; with reference to documents on Vouet in Rome published in Bousquet 1980, p. 208.
14. Slatkes 2003, p. 74.
15. Around 1625, oil on canvas, 85.5 × 63.5 cm, Nationalmuseum, inv. NM 469 (as by Adam de Coster).
16. Inv. 289; see Nicolson and Vertova 1990, vol. 1, p. 61; vol. 2, pl. 845; Slatkes 2003, pp. 63–64 (fig. 4, as by Master Jacomo).
17. Known in five versions, the principal one being as follows: around 1625, oil on canvas, 33 × 43 cm, United States, private collection (formerly in the Grete Ring Collection in London); see Nicolson and Vertova 1990, vol. 1, p. 63; vol. 3, pl. 851.
18. Inv. 1942/352; see Nicolson and Vertova 1990, vol. 1, p. 62, no. 868; vol. 2, pl. 868; Slatkes 2003, p. 72 (fig. 24, as by Master Jacomo).
19. Oil on canvas, 67.3 × 49.5 cm, Fine Arts Museums of San Francisco, Palace of the Legion of Honor, inv. 1946.2; see Nicolson and Vertova 1990, vol. 1, p. 63, no. 866; vol. 2, pl. 866; Slatkes 2003, p. 72 (fig. 27, as by Master Jacomo).
20. Oil on canvas, 49 × 38 cm, private collection; see Nicolson and Vertova 1990, vol. 1, p. 63, no. 863; vol. 2, pl. 863; another version recently resurfaced on the market in Paris: sale, Paris (Piasa), 26 March 2010, lot 101 (as by Le Maître à la Chandelle).
21. Inv. GG 6435.



34.

Attributed to Francesco Maffei
(Vicenza around 1605 – Padua 1660)

The High Priest Aaron Holding a Censer and a Book

Around 1657–1660

Oil on canvas, 76.2 × 66.2 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader,
1993, acc. no. 36-002

PROVENANCE

New York, collection of Victor David Spark (1898–1991); his sale, New York (Christie's), 9 October 1991, lot 166 (ill., as by Pietro della Vecchia); private collection; sale, New York (Christie's), 14 January 1993, lot 40 (ill.); purchased by Alfred Bader

A BEARDED MAN with a cloth draped over his head turns to the right and gazes upward. He holds a gently sloping book between the long fingers of his proper left hand and a metallic censer suspended by three chains from the fingers of his proper right. This vessel identifies the ecclesiastical character of the figure, whose simple garb, with no parallel in Church usage, sets him in antiquity. The presence of the censer recalls the tradition of depicting the first high priest, Aaron,¹ and such an identification would be consistent with the figure's reverent heavenward gaze. However, other attributes by which Aaron was traditionally identified are missing—the turban (or mitre), the ephod (a rectangular breastplate set with gemstones) or the budding rod—and for this reason the figure was distinguished only as a priest. But this association is unlikely, as there is no iconographic tradition for portrait-like depictions of anonymous priests. It is more likely that the draped cloth was intended to evoke Aaron's head covering, as seen in the print by the German artist Hans Sebald Beham (1500/02–1550) (fig. 34a).² The identity of the figure could have been likewise clarified by being paired with a depiction of Moses as part of a larger decorative scheme for a church.³



Fig. 34a. Hans Sebald Beham,
Moses and Aaron, 1526, engraving,
single state, 7.8 x 11.3 cm.
London, British Museum.

When this painting resurfaced on the market from the collection of the New York dealer Victor David Spark, it was tentatively assigned to the eccentric Venetian painter Pietro della Vecchia (1603–1678). This attribution was recently dismissed by Bernard Aikema, who also questioned the painting's presumed link to Venice.⁴ Della Vecchia did lean toward unusual facial types such as seen here, but he favoured small eyes, in stark contrast to the strikingly large eyes depicted in the present work. This feature finds closer resonance in the work of Francesco Maffei, a similarly eccentric painter whose work Della Vecchia knew and followed. Maffei's *Oedipus and the Shepherd* of around 1657 (fig. 34b)⁵ can be compared with the Kingston painting, especially with regard to the head of the counsellor to the left. The rugged features and stern expression, and the curious beak-like way in which the deep brow flows into the nose are manifest in both works and recur throughout Maffei's œuvre. Another close link is the rendering of the fingers, both in their emphasis and in their elongated but solidly defined shape. Lastly, Oedipus's gently undulating drapery, rendered with linear strokes of light colour, echoes that of the figure in the present painting. Many of these aspects return in Maffei's *Allegory* of the late 1660s (fig. 34c),⁶ whose anxious sincerity resonates here as well. Lastly, the loving description of reflective metallic surfaces in the censer supplies a further link to Maffei's œuvre, particularly to a large vase with a face in *The Israelites in the Desert*.⁷ These comparisons permit a dating of the present work to the artist's final years.



Fig. 34b. Francesco Maffei, *Oedipus and the Shepherd*, around 1657, oil on canvas, 106 × 130 cm. Private collection.



Fig. 34c. Francesco Maffei, *Allegory*, late 1660s, oil on canvas, 90 × 112.5 cm. Siena, Pinacoteca Nazionale di Siena.

Born in Vicenza in 1605,⁸ Maffei is thought to have studied with the Venetian painter Sante Peranda (1566–1638).⁹ More tractable is Carlo Ridolfi's claim that Maffei was to be counted among those who continued the style of the Vicenza painter Alessandro Maganza (around 1577–1617). Maganza's decorative flair, itself derived from Paolo Veronese (1528–1588) and his school, is perceptible in the younger artist's compact and dynamic compositions, subtle colour sense and exploitation of tonal contrasts. Literate in the work of the Venetian artists of the previous generation, and attentive to prints, Maffei appears to have only visited Venice once, in 1638, absorbing the painterly vibrato and tenebrism made fashionable by Johann Liss (around 1595/1600–1631), Domenico Fetti (around 1589–1624) and Bernardo Strozzi (1581–1644). Residing mainly in Vicenza, he completed many commissions there and in the towns and cities of the Veneto. He appears to have moved to Padua in 1657 and remained very productive there until what appears to be an sudden demise in 1660. The present work likely stems from this final period of activity in Padua.

1. For example, Jacob Matham (1571–1631), after Karel van Mander (1548–1606), *Aaron*, around 1602, engraving, single state, 31 × 21.8 cm; see Widerkehr 2007, vol. 1, pp. 17, 20, no. 8 (ill.).
2. See German Hollstein, vol. 3, p. 7, no. 9 (ill.).
3. Compare, for example, the pair of grisailles by Parmigianino (1503–1540) for the church of Santa Maria della Steccata in Parma; see Ekserdjan 2006, p. 65.
4. Email correspondence from Bernard Aikema to Erin Travers of 17 February 2010, Agnes Etherington Art Centre object file.
5. See Rossi 1991, p. 72 (colour pl. 39), p. 153, no. 211 (as around 1657), p. 312 (fig. 245).
6. Inv. 644; see Rossi 1991, p. 80 (colour pl. 48), p. 113, no. 100 (as end of 1660s), p. 330 (fig. 285).
7. Around 1657, oil on canvas, 480 × 480 cm, Padua, basilica di Santa Giustina, chapel of San Massimo, left wall; see Rossi 1991, p. 98, no. 52 (as around 1657), p. 313 (fig. 246).
8. Carlo Ridolfi calls him "Vicentino"; see Ridolfi 1648, vol. 2, p. 280. Although the record of his birth is lost, his age was given as fifty-five at his death in 1660. See Rossi 1991, p. 29.
9. This was likely extrapolated from Ridolfi's report that he completed paintings by Peranda after this master's death. See Rossi 1991, p. 7.



35.

Agostino Masucci (Rome 1692 – Rome 1768)

The Baptism of Jesus

Around 1742

Oil on canvas, 53.8 × 33.4 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1985, acc. no. 28-205

PROVENANCE

New York, with Christophe Janet; purchased by Alfred Bader in 1985

A NATIVE OF ROME, Agostino Masucci first studied with Andrea Procaccini (1671–1734), who directed him to Carlo Maratti (1625–1713), the city's foremost painter at the time.¹ Heavily favoured by Maratti, Masucci began to draw major commissions in 1717.² In a climate of theoretical debate and criticism, he absorbed and tempered the stylistic elements of the High Baroque and the Rococo that gained acceptance in various Italian centres, largely adhering to the classicizing model of his teacher, which official patronage in Rome supported during his formative years, attending to clarity of composition and narrative in his works. By the 1730s he had risen to a foremost position as a history painter and portraitist in Rome, which he then conceded to pupils and protégés such as Pompeo Batoni (1708–1787).

Masucci received wide international patronage in the 1740s, the high point of his career, in particular a commission from John V of Portugal for three finished paintings to serve as mosaic designs for the celebrated chapel of St. John the Baptist in the church of São Roque in Lisbon, which stands as one of the most remarkable decorative ensembles of the age. Masucci started his designs in 1742 and shipped them in 1747.³ This painting appears to have been part of the artist's process of realizing the final conception for the mosaic altarpiece on the end wall of the chapel. Masucci's finished painting for the project resurfaced on the art market in 1981, curiously not identified as such (fig. 35a).⁴

The theme of the baptism of Jesus is described in three of the Gospels (Matthew 3:13–17, Mark 1:9–11 and Luke 3:21–22). John, the son of the priest Zacharias and his wife, Elizabeth, conducted a mission in the area of the Jordan, exhorting his listeners to repent from sinful conduct and baptizing them with water from the river to symbolize their cleansing from these sins. He also prophesied the arrival of a much greater prophet whom he identified as the Christ, or the Messiah. He identified Jesus as this figure on their first meeting and fulfilled Jesus's request to be baptized. Here, Jesus stands with one foot in the river and one knee on the shore, while John turns toward him with a bowl in his right hand, about to pour water over his head. Jesus drapes himself with a loose white sheet, while John wears a rough mantle that evokes the reference in the Gospels to a hair shirt. The broad and loose handling, particularly in the bystanders to the left and right, indicates that this painting served as a compositional sketch, or *bozzetto*, for a finished composition, as does its small size.

Masucci adopted several motifs from a very large and prominent altarpiece with the same theme painted by his teacher Carlo Maratti for St. Peter's in 1697 (fig. 35b).⁵ He nearly duplicated the position and features of the head of the Baptist, whose pose is more static, however, and even



Fig. 35a. Agostino Masucci, *The Baptism of Jesus*, around 1745, oil on canvas, 137 × 75 cm. Location unknown.



Fig. 35b. Carlo Maratti, *The Baptism of Jesus*, 1697, oil on canvas, 550 × 400 cm. Rome, Santa Maria degli Angeli.



Fig. 35c. Carlo Maratti and Giuseppe Chiari, *The Baptism of Jesus*, 1710, oil on canvas, dimensions unknown. Naples, Certosa di San Martino, chapel of St. John the Baptist, altarpiece.

more so is that of Jesus, who, instead of striding toward John, half kneels and turns toward the viewer. These measures accord with the artist's well-known pursuit of classical repose and clarity, which only strengthened in the later decades of his career. For the angel to the right who holds up the trailing part of the under-garment that Jesus clasps at his waist, Masucci again follows Maratti's grand altarpiece, which by then had been moved to Santa Maria degli Angeli and replaced by a mosaic copy.

The final composition, however, returns to a more dynamic conception, far more dependent on Maratti's altarpiece for St. Peter's. Masucci took over its pose of Jesus, with its profile of the head, bending toward John and standing with both feet in the water, as well as the more conventional gesture of holding one hand to his chest while the other keeps his drapery in place. For the positions of John and Jesus, and especially for the figure of John in a three-quarter view and leaning forward, Masucci looked to his teacher's later revisititation of the theme for a Carthusian monastery in Naples (fig. 35c), from which he also took over the figure of the kneeling angel holding the drapery to the left. Masucci likely saw the Naples altarpiece in the studio as it was being completed (he may have even worked on it) and adapted Jesus's striking gesture of clasped hands in the present sketch, which has the arms folded over each other, evoking a more meditative calm.

The most significant difference from these works is the absence of a burst of light evoking the presence of God the Father, and the dove of the Holy Spirit. It appears that Masucci initially selected the slightly earlier moment in the story—of the

baptism itself—perhaps to better draw attention to John the Baptist, to whom the chapel was to be dedicated. Likely in consultation with the patron or other authorities, he then shifted the action to the slightly later moment in the story, when the baptism is ending, and the sky opens and the Holy Spirit descends upon Jesus in the form of a dove, as reported in all of the Gospels. This dramatic moment naturally called for a livelier scene than the one proposed in the Kingston sketch.

While it is possible that this painting was for a different commission, no other finished work of this theme by the artist is known. The similarities in handling, composition and format, as well as in the various figures, particularly John the Baptist, underscore the impression of an initial and independent conception that underwent various changes and adjustments on its way to final realization in the large finished painting. This sketch should thus be placed at the beginning of work on the chapel, around 1742.

1. See Pio 1977, p. 145, on the artist's training. Although various sources give the artist's year of birth as 1690 or 1691, Pio's reference to 1692 is repeated in the inscription on the artist's drawn *Self-portrait* in Stockholm; see Clark 1966, p. 259 (ill. pl. XXXVII).
2. See Edgar Peters Bowron and Joseph J. Rishel, in exhib. cat. Philadelphia 2000, p. 401.
3. On this project, see Sousa Viterbo and R. Vincente d'Almeida, *A Capella de S. João Baptista Erecta na Egreja de S. Roque* (Lisbon: Typ. da Loteria da Santa Casa da Misericordia, 1900).
4. Sale, New York (Christie's), 12 June 1981, lot 10 (as by Agostino Masucci).
5. Originally painted for the Baptismal Chapel, St. Peter's; see Francis. H. Dowley, "Carlo Maratti, Carlo Fontana, and the Baptismal Chapel in Saint Peter's," *Art Bulletin* 47 (1965), pp. 57–81.

Johann Ulrich Mayr (Augsburg 1630 – Augsburg 1704)

Self-portrait as St. George with the Dragon

1653

Oil on canvas, 91.8 × 78.8 cm

Signed lower right: *Mayr/1653*

Milwaukee, collection of Alfred and Isabel Bader

PROVENANCE

London, with Gallery Heim; sale, Amsterdam (Sotheby's), 5 November 2002, lot 238 (colour ill.); purchased by Alfred Bader

LITERATURE

Sumowski 1983–1994, vol. 3, p. 2179, no. 1450, p. 2185 (ill.); collection cat. Bader 2008, p. 218

JOHANN ULRICH MAYR likely undertook his artistic career at the instigation of his mother, the Augsburg painter Susanna Mayr (1600–1674), and with the support of his wealthy merchant father, Christoph Georg Mayr.¹ Around 1645 he travelled to Amsterdam to complete his artistic training in the studio of Rembrandt (1606–1669), and by 1648 he was painting independently. Sandrart reports that Mayr also visited England and spent some time in Antwerp, where he worked for a spell in the studio of Jacob Jordaens (1593–1678).² By 1662 he had returned to Augsburg, where the city's elite and its churches provided him with numerous commissions for portraits and altarpieces. He became co-director of the Augsburg Art Academy in 1684.³

In this signed and dated work, Mayr depicts himself as a young man with long dark hair in a lined, polished cuirass and bright blue velvet shirt holding the shaft of a weapon. Neither Sumowski nor the auction house where the painting sold in 2002 noticed the head of a dragon at the left edge behind the figure. The dragon is the attribute of St. George, the knight who rescued the princess of Silene by slaying the dragon to whom she had been offered in appeasement. Jacobus de Voragine's *Golden Legend* tells that St. George used a spear,⁴ which appears to be the weapon held by the artist, whose sumptuous attire accords with the status of the knight from Cappadocia. Mayr heightens the drama with a strong effect of chiaroscuro.

Instead of following an idealized character type, the face of the saint presents an individual likeness. The almond eyes, dark brows, straight nose, fleshy lips and slightly receding chin align closely with the features of Mayr's well-known *Self-portrait* in Nuremberg, signed and dated 1650 (fig. 36a).⁵ In that painting, the artist faces the viewer more squarely and is lit evenly from the front, projecting relaxed self-assurance. The identification of the sitter as the artist owes to an inscription on the verso that also gives his age as twenty.⁶ The inclusion of a classical head sculpture and a chalk holder not only defines his profession but also identifies him specifically as a learned painter, or *pictor doctus*. This aspiration is spelled out more literally in a self-portrait, now lost and known only through a reproduction print by Johann Konrad Schnell (1646–1704) that identifies the sitter as Mayr and supplies a slightly earlier date of 1648.⁷ Its motif of a scholar



Fig. 36a. Johann Ulrich Mayr, *Self-portrait*, 1650, oil on canvas, 107 × 88.5 cm, signed. Nuremberg, Germanisches Nationalmuseum.

in his study echoes a theme in the work of Ferdinand Bol (1616–1680), an earlier pupil of Rembrandt, which suggests that Mayr had wider contact with artists through his master's studio or that he may have received instruction from Bol as well.⁸

Here, however, Mayr appears to have looked more to his master's work. The pose of the arm across the foreground and the sleeve of rich fabric enlivened with a surface pattern echo Rembrandt's famous *Self-portrait* of 1640, now in the National Gallery in London, which many pupils, including Bol, imitated.⁹ It is from Rembrandt also that Mayr received his prompt to return regularly to depicting himself in various guises. But the choice of St. George remains unexpected and unexplained, as there is no known connection to the artist's name. Rembrandt and his pupils regularly depicted themselves in armour, but not as particular military personas. Mayr perhaps had an earlier German work in mind—*Knight, Death and the Devil*, the famous Meisterstich of 1513 by Albrecht Dürer (1471–1528). The slight downward tilt of the head exudes a humble determination, appropriate to the calling of the Christian knight.

1. Sandrart published biographies of both Susanna Mayr and Johann Ulrich Mayr; see Sandrart 1675–1679, vol. 1, p. 329, and Sandrart/Peltzer 1925, pp. 206–207.

2. Sandrart/Peltzer 1925, p. 207.

3. Paul von Stetten, *Herrn Paul von Stetten des jüngern Erläuterungen der in Kupfer gestochenen Vorstellungen, aus der Geschichte der Reichstadt Augsburg* (Augsburg: Stagte, 1765), p. 171.

4. For a modern translation, see De Voragine, vol. 1, pp. 238–242.

5. Inv. 757; see collection cat. Nuremberg 1995, pp. 172–173, no. 80 (colour ill. pl. 58).

6. Sumowski 1983–1994, vol. 3, p. 2182, no. 1476.

7. Etching, 5 states, 22.6 × 17.0 cm; German Hollstein, vol. 45, pp. 110–113, no. 15 (ill.). The identifying inscription appears in states 2 to 4. See also Sumowski 1983–1994, vol. 3, p. 2179, no. 1451, p. 2186 (ill.); Sumowski suggests that the artist meant to depict himself as the young Alexander the Great, but this image is more closely aligned with contemporary depictions of scholars, identified and anonymous.

8. Ferdinand Bol, *A Scholar at His Desk with Globe and Books*, late 1640s, oil on canvas, 122 × 98 cm, St. Petersburg, State Hermitage Museum, inv. 767; Blankert 1982, pp. 121–122, no. 69 (ill. pl. 75); Sumowski 1983–1994, vol. 1, p. 302, no. 124, p. 363 (ill.).

9. Oil on canvas, 102 × 80 cm, signed, inv. 672; see Rembrandt Corpus, vol. 3, pp. 375–381, no. A139 (ill.).





37.

Jacob van Oost the Elder (Bruges 1603 – Bruges 1671)

*Portrait of Jacob van Oost the Younger (1639–1713)
in a Gorget and a Fur Hat*

Around 1655

Oil on canvas, 57.5 x 48.5 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader,
2013, acc. no. 56-003.33

PROVENANCE

Wentworth, New Hampshire, collection of Francesco Savorgnan di Brazzà, Conte di Braganza (1883–1942); thence by descent; sale, Vienna (Dorotheum),
4 October 2006, lot 172 (colour ill., as by Van Oost, attribution confirmed by Jan
Kosten, RKD); Milwaukee, collection of Alfred and Isabel Bader

WORKING IN THE PROVINCIAL centre of Bruges, which had declined significantly from its heyday as a hub of trade, Jacob van Oost the Elder distinguished himself with a fashionable style based on the dynamic elegance of the Antwerp master Anthony van Dyck (1599–1641) and gradually incorporated the classicizing calm of the second generation of Flemish Baroque painters from the 1650s onward. His manner is most closely related to that of the Brussels-based painter Michiel Sweerts (1618–1664), although he does not exhibit that artist's taste for emotional drama, having opted instead for exquisite restraint. Although his training is undocumented, he probably started learning his profession under his older brother Frans (?–1625),¹ registering as



Fig. 37a. Ferdinand Bol, *Portrait of Oscar van Waeyen*, 1656, oil on canvas, 158 × 120 cm. Rotterdam, Museum Boijmans Van Beuningen.



Fig. 37b. Jacob van Oost the Elder, *Portrait of Jacob van Oost the Younger* (1639–1713), 1650, oil on canvas, 80 × 63 cm. London, National Gallery.

a pupil with the guild in 1619.² After becoming a master in 1621,³ he travelled to Italy, where he stayed for five years.⁴ He is documented as being back in his native city by 1628, and he married there two years later. From then until his death in 1671,⁵ Van Oost dominated the Bruges market for altarpieces and portraits, as well as executing a number of genre scenes. His works are sometimes confused with those of his son, Jacob van Oost the Younger, who at first followed his style closely but went on to incorporate the lighter palette and higher finish of French classicism.

The attribution of this portrait to Jacob van Oost the Elder was already proposed in 1951 by Horst Gerson,⁶ although the work was entirely overlooked by Luc Meulemeester in his 1984 monograph on the artist.⁷ Its smooth, nearly liquid modelling, stilled and centred composition, carefully staged contrasts of light and muted colour range closely align with this artist's works. Within his production, however, the canvas ranks among the most lively and painterly in brushwork, which is clearly meant to correspond with the robust military ambience of the sitter and his costume.

The portrait shows a young man with smooth features and long, auburn hair wearing a gorget and a tall, imposing fur hat. His armour is not part of contemporary military gear but, like his hat, shows the artist freely experimenting with the attributes that evoke identity in history painting. Van Oost here takes up the tradition of the *tronie*, a type of finished character head study established by Rembrandt (1606–1669) and Jan Lievens (1607–1674) in Leiden in the 1620s. The tall Polish-style hat with its wide fur brim manifests the celebratory interest in Polish conquests against the Turks of recent decades. This kind of hat is also seen in the well-known *Portrait of Oscar van Waeyen* by Ferdinand Bol (1616–1680) (fig. 37a)⁸ and more famously in *The Polish Rider* by Rembrandt.⁹

The facial features of the young man portrayed here form a further link to the work of Jacob van Oost the Elder. In various contexts in his work, a visage resurfaces with similarly piercing

dark eyes with smooth, rounded lids and eyebrows, a straight nose, a sharp line of the upper lip over a slightly jutted and fleshy lower lip and, especially, a fine, protruding rounded chin. Two significant examples are in the National Gallery in London: *Two Boys in the Studio*¹⁰ and *Portrait of Jacob van Oost the Younger (1639–1713)* (fig. 37b).¹¹ The latter is signed, with an inscription giving the year as 1650 and the sitter's age as eleven. Meulemeester, later supported by Katlijne van der Stighelen,¹² first rightly pointed out the likelihood that the sitter in the London portrait is the artist's like-named son, born in 1639. He appears here in an older guise, possibly around the age of sixteen, suggesting a date of around 1655 for this work.

1. Meulemeester 1984 p. 131; Le Doulx, fol. 36.
2. Meulemeester 1984 p. 131; Vanden Haute 1913, pp. 99, 204.
3. Descamps, vol. 2, p. 51; Vanden Haute 1913, p. 102; Meulemeester 1984 p. 131.
4. A poem written by Lambertus Vossius in *Alle de werken van Lambertus Vossius, bestaende in seer Aeridge, ende Curieuze dichten* (Bruges, 1679) on the occasion of the artist's marriage alludes to his extensive travels; see Meulemeester 1984, pp. 131–134. For the proposed attribution to the artist of a number of paintings, apparently made during his travels to Italy, see Gianni Pappi, "Un'apertura sul soggiorno italiano di Jacob van Oost il Vecchio," in *Studia di storia dell'arte (Todi)* 1 (1990), pp. 171–201.
5. Meulemeester 1984 p. 142.
6. Gerson's note on the attribution, with a 1951 photograph of this work, is kept at the RKD, The Hague.
7. As it does not appear among his rejected works, it can be assumed that the author did not make use of the documentation at the RKD cited in note 6.
8. Inv. 1701; see Sumowski 1983–1994, vol. 1, p. 307, no. 146, p. 385 (ill.); and Blankert 1982, pp. 59, 66, 142, no. 139 (ill.).
9. 1659, oil on canvas, 116.8 × 134.9 cm, signed, New York, Frick Collection, inv. 1910.1.98. See Zdzisław Zygułski's analysis of elements of Polish military costume, Zdzisław Zygułski, Jr., "Rembrandt's 'Lisowczyk': A Study of Costume and Weapons," *Bulletin du Musée National de Varsovie* 6 (1965), pp. 43–67. For further discussion see Ben Broos, "Rembrandt's Portrait of a Pole and His Horse," *Simiolus* 7 (1974), pp. 193–218. This painting has seen numerous attempts to identify the theme more precisely.
10. Around 1645, oil on canvas, 56 × 58 cm, inv. 3649; see Meulemeester 1984 p. 367, no. B69 (ill.).
11. Inv. NG 1137.
12. See Van der Stighelen's entry on the work, in exhib. cat. Haarlem and Antwerp 2000–2001, p. 202.



38.

Adriaen van Ostade (Haarlem 1610 – Haarlem 1685)

Peasants Drinking and Dancing to Music in a Barn Interior

Around 1632

Oil on panel, 33.7 x 27.3 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 2012, acc. no. 55-014

PROVENANCE

Purchased by Jacques Odet (?), 26 July 1698; Belgium, private collection; sale, Amsterdam (Sotheby's), 6 November 2001, lot 32 (ill.); purchased by Alfred Bader; with Alfred Bader Fine Arts; acquired by Alfred Bader in 2012

LITERATURE

Franits 2004, p. 42 (fig. 32)

FIVE BOORS ENGAGE in merrymaking in the confines of a barn interior. While the group's senior member to the left looks on and a large figure with his back to us dances freely, three seated figures to the right supply the music. The man to the far right plays the hurdy-gurdy, while the man behind him strikes a set of tongs with a knife; the cheerful corpulent figure near the centre joins them in bellowing out a rude tune. In his right hand he raises a pot of liquor, fuelling the festive mood of all five. Rough crates and makeshift stools provide the seating. Beams and wooden structures form the outer wall to the left, and a smooth plaster divider wall laden with straw fills the centre and right. Although this painting bears neither signature nor date, it can without hesitation be placed among the early works of the Haarlem genre specialist Adriaen van Ostade.

Van Ostade embarked on his illustrious career as one of the most prominent and productive painters of peasant scenes of the Dutch Golden Age in the early 1630s. Van Ostade was born in Haarlem in 1610 to the weaver Jan Hendrickx van Eyndhoven and Janneke Hendriksdr.¹ According to Houbraken, he studied the art of painting in the studio of Frans Hals (1582/83–1666),² whereupon he met Adriaen Brouwer (1605/06–1638), who exercised a decisive influence on him. By 1632 he was established as a painter in the city, and by 1634 he had almost certainly become a member of its guild on whose board he served repeatedly from 1647 onward.³ In 1638 he married Machteltje Pietersdr. of Haarlem, who died in 1642,⁴ and in 1657 he converted to the Catholic faith on the occasion of his marriage to his second wife, Anna Ingels of Amsterdam, who lived until 1666.⁵ Van Ostade continued on another nineteen years, reaching the age of seventy-five.⁶ Various documented transactions point to considerable prosperity,⁷ which was likely the result of his great productivity and his ability to adapt effortlessly to pictorial fashion. His mode was adopted by a number of other artists, including his brother Isaac (1621–1649), who likely studied with him.

A large number of scenes of peasants grouped in various mixes of types survive from the first half of the 1630s, although only a few bear signatures, and even fewer dates. Bernhard Schnackenburg was the first to systematically analyze these works in an attempt to trace the artist's early development, drawing on earlier observations by Kurt Bauch and Johan Quirijn van Regteren Altena that some of Rembrandt's paintings of the late 1620s played a formative role in the young artist's development. It was always clear that Van Ostade took Brouwer as his lodestar, adopting his rough types and free handling, as well as his muted tones. But the strong effects of chiaroscuro lighting, the robust figures and the distinct inclusion of looming foreground silhouettes cast in darkness by light from behind them—known as repoussoir figures for their effect of pushing into the foreground—were distinct hallmarks of the early Rembrandt's independent achievement, especially his *Supper at Emmaus* of around 1628 (fig. 38a).⁸ It is likely that Van Ostade knew this painting, as he repeatedly conjures the effect of Jesus's vanishing figure, seen as a shadow, in the figures of dancing peasants in the foreground of his early paintings, as



Fig. 38a. Rembrandt van Rijn, *The Supper at Emmaus*, around 1628, oil on paper laid down on panel, 37.4 × 42.3 cm. Paris, Musée Jacquemart-André.



Fig. 38b. Adriaen van Ostade, *Merry Company of Peasants with a Singer in a Barn*, 1632, oil on panel, 41.3 × 34 cm. Location unknown.

seen here. Most significantly, the repoussoir effect is applied in a peasant scene, last with a London dealer, that is dated 1632 (fig. 38b)⁹ which allows for a similar dating of the present painting.

Fred Meijer, who attended the 2001 sale of the painting, accepted it as by Van Ostade with no reservations.¹⁰ Less clear is Hiltaud Doll's 2002 assessment that the work is "likely by Van Ostade."¹¹

1. He was baptized on 10 December 1610; see Van der Willigen 1870, pp. 234–237.
2. Houbraken, vol. 1, p. 347.
3. See Miedema 1980, vol. 2, pp. 420, 613, 665, 667, 672.
4. Van der Willigen 1870, pp. 237, 238.
5. Ibid., pp. 238.
6. Ibid.
7. The artist provided costly burials for his wives and purchased various debts and sureties; see Schnackenburg 1981, pp. 14–16.
8. Inv. 409; see Rembrandt Corpus, vol. 1, pp. 196–201, no. A16 (ill., as 1629). On Rembrandt's impact on Haarlem artists, and Van Ostade in particular, see Horst Gerson, "Rembrandt en de schilderkunst in Haarlem," in *Miscellanea I. Q. van Regteren Altena* (Amsterdam: Scheltema & Holkema, 1969), p. 140.
9. Signed and dated lower left: *AV ostade 1632*; sale, London (Christie's), 19 April 1996, lot 166 (ill.).
10. Oral communication with the author at the sale.
11. E-mail correspondence with the author, 12 February 2002, Agnes Etherington Art Centre object file. Doll, who has for years maintained an intention to publish a catalogue raisonné of Van Ostade's paintings, reserved judgement until having seen the work itself.

39.

Giovanni Antonio Pellegrini (Venice 1675 – Venice 1741)

Odysseus and Polyphemus

Around 1708

Oil on canvas, 151.5 × 123.5 cm

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1978, acc. no. 21-072

PROVENANCE

Chicago, collection of Harry Moore; purchased by Alfred Bader in 1973; Milwaukee, collection of Alfred Bader

IN HIS *ODYSSEY*, Homer tells how Odysseus makes his escape from the cave of the Cyclops Polyphemus after he is trapped there with his men, of whom the giant kills six for food (IX:177–566).¹ Armed with a club, Odysseus offers Polyphemus the wine of Maron and tells him his name is “Nobody.” After Polyphemus loses consciousness, Odysseus and his men poke out his single eye. The giant cries out for help to his fellow Cyclops, but claiming to be attacked by “Nobody,” none come to his rescue. The next morning, when the giant moves the great rock blocking the exit to let out his sheep, Odysseus and his men slip past him by binding themselves to the bellies of the beasts. The artist of the present canvas chose to depict the moment of greatest suspense

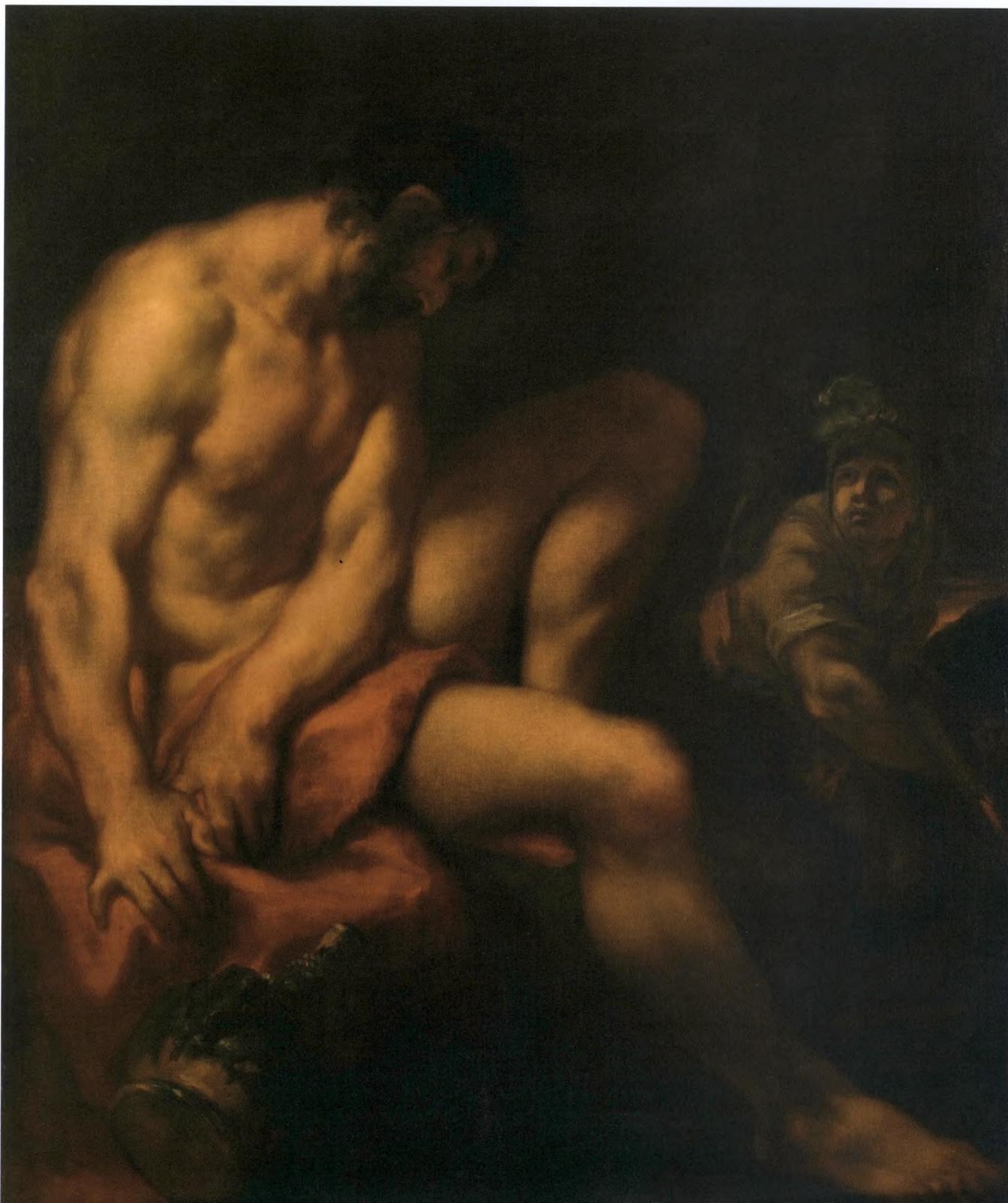




Fig. 39a. Giovanni Antonio Pellegrini, *Venus and Vulcan*, 1718, oil on canvas, 200 × 130 cm. The Hague, Mauritshuis, Golden Room, mantelpiece.

Fig. 39b. Giovanni Antonio Pellegrini, *The Meeting of Alexander and Porus* (detail), around 1708, oil on canvas, 437 × 333 cm. Padua, Cassa di Risparmio di Padova e Rovigo.



and danger: Odysseus, stick in hand, its tip still glowing hot from the fire, creeps up toward the slumped Polyphemus, his eyes squinting as he calculates the right moment to strike.

This work entered the Art Centre's collection with a tentative attribution to the Venetian painter Giovanni Antonio Pellegrini, which is borne out in comparisons to this artist's works. The hulking figure of Polyphemus recalls that of Vulcan in one of the canvasses Pellegrini painted for a decorative ensemble in The Hague in 1718 (fig. 39a)² not only in its lumpy physique, but also in more peculiar aspects such as the exaggerated musculature of the forearms, rendered in less than perfect accuracy. Perhaps more distinctive, however, is the intangibly smooth modelling of flesh, executed without clear contours, in both pictures. Pellegrini developed this novel manner in the years leading up to his first English journey (1708–1713), as evidenced in *Salmace and Hermaphrodite*, dating to just before his departure.³ Another link to his work of this period surfaces in the head of Odysseus, complete with plumed helmet, which is close to that of one of the soldiers behind Alexander in a large decorative painting of around 1708 (fig. 39b).⁴ Odysseus's green tunic also shows the loose and lively impasto strokes that would later come to characterize Pellegrini's aesthetic as a whole. By contrast, the handling of the wine jug in the foreground is masterful in its solidity, not marred by the cleaning losses that affect the figure and background.⁵ In the end, the combination of these traits supplies the most compelling evidence of Pellegrini's authorship of this painting, as it shows him moving from one stylistic emphasis to the other toward the end of his early Venetian period.

Pellegrini was born in Venice in 1675, the son of a glove-maker from Padua. Early writers sometimes mistakenly called him "Padovanese."⁶ His education took place largely between 1690 and 1696 in Vienna, where his enormously supportive teacher, Paolo Pagani (around 1669–1716), brought him along as an assistant. Pellegrini appears to have also closely observed the style of Pagani's own teacher, Pietro Liberi (1614–1687), who was more dominant in Venice than his pupil. Liberi's painterly brushwork and heavy, muscular figures,⁷ inspired mainly by Michelangelo, are two elements clearly in evidence in the present painting.

Pellegrini went on to enjoy astonishing success as a decorative painter of palace and church interiors, with periods in England, Germany, the Low Countries, France, Austria and various centres in Italy, but eventually returned to Venice, where he largely remained for his final years. He had only a few pupils, but as a pioneer of the Rococo style in Italian painting, he paved the way for the more prominent career of Giovanni Battista Tiepolo (1696–1770), earning him a place in the history of European art.

1. The scene here is described starting at line 375.

2. See Knox 1995, p. 257, no. P.398 (pl. 398).

3. Around 1708, oil on canvas, 111.5 × 121 cm, Venice, Corlini Collection; see exhib. cat. Padua 1998–1999, pp. 126–127, no. 10 (colour ill.).

4. See ibid., pp. 120–123, no. 8 (colour ill.).

5. As described in the condition report by Gianfranco Pocobene of 23 February 1987; Agnes Etherington Art Centre object file.

6. On the artist's storied career, see Knox 1995, *passim*.

7. See Knox 1995, p. 5.

40.

Georg Pencz (Westheim, Franconia, Germany 1499/1500 – Breslau [now Wrocław, Poland] 1550)

Ecce Homo

1538

Oil on limewood panel, 73.3 × 52.8 cm

Inscribed upper left, in gold: *DISCIPLINA PACIS NOSTRAE/AJE / SVPER EVM ET LIVORE / EIVS SANATISV / MVS / 1538*

Inscribed upper right, in gold: *PROPTER SCELVS/SJ PO / PVLI MEI PERCVS. / SI EVM. ESAIE / LI*

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1986, acc. no. 29-002

PROVENANCE

Budapest, collection of Ján Scitovský, Cardinal and Prince Primate of Hungary (1785–1866);¹ Budapest and New York, collection of Nicholas Sényi, by 1922; Budapest, Sényi Collection; sale, Budapest (Ernst-Museum), 30 April 1928, lot 460 (ill., as by Georg Pencz, *Dorngekrönter Christus* [Christ Crowned with Thorns], panel, dated 1538 with inscription from Isaiah 53, 74 × 52 cm); Radebeul (near Meissen), Germany, Görtler Collection; Denmark, private collection; sale, London (Sotheby's), 4 July 1984, lot 147 (ill., as attributed to Georg Pencz, *Christ as the Man of Sorrows*); purchased by Alfred Bader; Milwaukee, collection of Alfred and Isabel Bader

LITERATURE

Löcher 2006, pp. 10–11, with no. 22 (fig. 3, as by Georg Pencz, *Ecce Homo*)

EXHIBITION CATALOGUES

Kingston 1988–1991, pp. 7–9, no. 2 (ill., as by Master of the Neudorffer Portraits?, *Christ as the Man of Sorrows*)



Fig. 40a. Johann Caspar Dooms, after Albrecht Dürer, *Ecce Homo*, 1659, mezzotint, 100.5 × 61.7 cm. Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett.

WEARING A RED MANTLE and the crown of thorns, and holding the reed staff given to him by the soldiers who mocked and scourged him, Jesus appears to the viewer as he was presented to the crowd, in keeping with the Gospels (Matthew 27:29, Mark 15:17, Luke 23:11 and John 19:1–5). Pontius Pilate addresses the crowd with the words, “Behold the Man!”—“Ecce Homo” in the Latin Vulgate (John 19:5). This type of image is distinct from that of the “Man of Sorrows,” to which this painting has been linked since it resurfaced on the market in 1984, which incorporates the wounds of the Crucifixion in Jesus’s hands and feet, and those of Longinus’s lance in his side. It is impossible to apply these pictorial types rigidly, however, as artists did not adhere to a strict representation of the text, often combining the crown of thorns with the wounds of the Crucifixion, by which time the crown had been removed, according to the text. The present painting shows none of these wounds, only the pricks of the thorns on the head, from which blood runs down. Nonetheless, the extensive inscriptions in the upper section of the painting, to either side of Jesus’s head, announce a connection to the scriptural passage from which the expression “Man of Sorrows” is drawn. The meticulous lettering in gold leaf gives the Vulgate text of Isaiah 53, verse 5 to the left (*disciplina pacis nostrae super eum et labore eius sanati sumus* [The chastisement of our peace was upon Him / And by His stripes we are healed]) and verse 8 to the right (*propter scelus populi mei percussit eum* [For the transgression of My people He was stricken]). The blending of elements and the departure from a specific historical moment conform to the intended use of such images in contemplation, in the tradition of the *Andachtsbild*, traced back as early as the 13th century in Italian art and rooted in an image said to have been given to Gregory the Great.²

Jesus’s remarkable gesture, in which he offers his breast with his proper left hand, spreading his fingers in a typical position for nursing a child, should be interpreted in this context. As noted by David McTavish, the artist has simply adapted the traditional presentation of the wound from the lance. There is no known precedent for depicting Jesus in this way, however. While this startling combination has prompted speculation about the influence of images in mystical literature of Jesus as Mother, such speculation must yield to the much more accessible and common iconography of *caritas*, charity or love, as represented by a nursing mother. A 1530 print of *Caritas* by Hans Sebald Beham (1500–1550) may have prompted Pencz to incorporate the theme into his work.³ This meaning provides a gloss for the image’s presentation of Jesus’s sacrifice, not just in death but also in suffering, as specified by the two passages from Isaiah. Not only was his sacrifice part of the providential plan for the salvation from sin, it was also motivated by divine love for sinners.

Aside from its striking inventiveness, this image otherwise displays a clear dependency on the work of the great German Renaissance artist Albrecht Dürer (1471–1528), as noted by various scholars.⁴ In 1523 Dürer painted an *Ecce Homo* for Cardinal Albrecht von Brandenburg that was placed in the cathedral of Mainz, and eventually lost, but fortunately recorded in a fully

DISCIPULI A PACIS NOSTRE
SUPER EVM ET LIVORE
EVIS SANATISV
MVS

PROPTER SCELV PO
PVLI MET PERCVS.
SI EVM. ESAIE
LIII.



1535



Fig. 40b. Georg Pencz, *Ecce Homo*, 1544, oil on panel, 47 × 37 cm. Wrocław, Poland, National Museum.



Fig. 40c. Georg Pencz, *Portrait of a Gentleman*, 1534, oil on limewood panel, 106 × 82 cm. Berlin, Staatliche Museen zu Berlin, Gemäldegalerie Alte Meister.

inscribed mezzotint of 1659 by Johann Caspar Dooms (1597–1675) (fig. 40a)⁵ as well as in a painted copy in Schloß Weissenstein, Pommersfelden.⁶ Dürer had conceived the figure and pose the previous year in a drawing, also lost; however, it is clear that the subsequent painting served as the primary source for the present work, to judge from the tilt of the head. The Kingston painting leaves out some critical details, such as the elaborate twisted whip in Jesus's right hand, the reed staff and the turbaned tormentor, but it also adds the red mantle, a traditional symbolic colour for the Passion that deviates from the royal Roman purple cited by John. The wider and smoother facial features suggest the influence of the Italian Renaissance, but the forked beard in turn follows contemporary Nuremberg fashion.

The earliest documentary reference to this painting, a newspaper article of 1922, cites its attribution to the Nuremberg artist Georg Pencz, as does the sale reference of 1928.⁷ Although subsequently discarded, this attribution was revived at the sale of 1984, from which it entered the Bader Collection. Yet, it was not until Kurt Löcher's recent publication⁸ that authorship by Pencz received serious attention and affirmation again. Löcher points out that although the painting is not monogrammed, atypically for Pencz, it forms a clear precedent in the artist's œuvre for a reduced rendering of the composition dated 1544 in the museum

in Wrocław, the city where the artist spent his final years (fig. 40b).⁹ That composition displays features that have been further smoothed and idealized, reflecting Pencz's later development, whereas the present painting shows the combination of Düreresque detail, liveliness and emotion with Italianesque abstraction that characterizes his work in the decade following Dürer's death in 1528. His interpretation of the expressive eyes in Dürer's work produces a curious angular stylization, one that can also be seen in his most notable contribution of this period, the *Portrait of a Gentleman* of 1534 in Berlin (fig. 40c).¹⁰ The inclusion of a strong reflection in the shadow area of the face to the right, giving the face a polished, glassy effect, belongs to a slightly later development in the artist's œuvre, as seen in the Wrocław version of 1544 as well as in the artist's *Portrait of Sigisbald Baldinger* of 1545.¹¹

Pencz, one of several prominent pupils drawn to the studio of Albrecht Dürer in the 1520s, hailed from a family better known as Benz or Peinz,¹² based in the Franconian town of Westheim, where he was almost certainly born in 1499 or 1500.¹³ He appears to have been a stepbrother of, or at least grown up with, the artist brothers Hans Sebald Beham (author of the abovementioned print of 1530) and Barthel Beham (1502–1540), and all three entered Dürer's studio in Nuremberg in 1521, assisting the artist

with the program of decoration for the Rathaus, or City Hall. In 1524, the city was caught up in the throes of the Reformation, introducing toleration for Lutheranism. The three young artists went beyond the pale, however, and entertained direct contact with the radical Anabaptist reformer Jan Müntzer, absorbing his ideas.¹⁴ Betrayed by their older fellow assistant Veit Wirsberger (around 1468–after 1534), they were brought before the magistrates under charges of heresy, declared “godless,” and sentenced to exile from the region. Dürer was dismayed, and the proceedings of the widely publicized trial were followed by Luther himself.¹⁵ After several appeals by various parties, including the artist, Pencz was permitted to retreat to nearby Windsheim, where family members had settled, evidently moving from Westheim.¹⁶ His recantation and the appeal of Imperial Council member Melchior Pfinzing cleared the way for the return of all three artists to Nuremberg later that year; Pencz would even assume the post of City Painter after the death of his master.

This appointment appears to have provided Pencz with the opportunity for travel to Venice (where the city’s merchants enjoyed long-established trading ties),¹⁷ following the footsteps of Dürer, whose visits there in 1494 and 1505 exercised a profound impact on his art.¹⁸ Back in Nuremberg by 1531, Pencz produced prints and paintings that reflected his Italian experience, especially of new developments in painting in Venice. In particular, his inclination toward smoothly abstracted forms appears to have been prompted by study of the work of Jacopo Palma il Vecchio (around 1479–1528).¹⁹ The iconographic inventiveness of Lorenzo Lotto (around 1480–1556) may also have spurred him to incorporate the idea of *caritas*, represented here in the gesture toward the breast.²⁰

Unusually for Pencz, this work is not monogrammed. However, the artist in all likelihood deliberately left out his monogram, knowing that extensive inscriptions were to be added by someone else. The author of these inscriptions was almost certainly the Nuremberg mathematician, writing master and scholar Johann Neudörffer (1497–1563): the lettering is closely comparable to that which appears in the portraits of him and his wife Magdalena, now in Kassel, ascribed to Barthel Beham by Bernhard Schnackenburg, who notes that the inscriptions must be the work of Neudörffer himself, in whose field of specialty this craft lay.²¹ The support of those portraits is limewood, which enjoyed the exclusive preference of Nuremberg painters of this period. Only recently was the support of the present painting correctly identified as the same type of wood by Gregory Young of the Canadian Conservation Institute, further confirming its origins in the context of Renaissance Nuremberg.²²

1. “Titian and Antiques Arrive on Noordam,” *New York Times*, 21 February 1922.
2. See Panofsky 1927, pp. 261–308.
3. Engraving, 5.7 × 4.8 cm; see Pauli 1901, p. 145, no. 139.
4. Letter from Werner Sumowski to Alfred Bader, dated 30 August 1985, Agnes Etherington Art Centre object file. See also David McTavish, in exhib. cat. Kingston 1988–1991, p. 9.
5. Inv. 314-100; this remains the only known impression. See Scherer 1906, p. 66 (ill.). p. 394; and, more recently, exhib. cat. Mainz and Albstadt 2009–2010, pp. 114–117, 188 no. 30 (ill.).
6. Oil on panel, 86 × 58 cm, inv. 248.
7. See Löcher 2006, pp. 10–11.
8. Ibid., 2006.
9. Inv. 193036; see collection cat. Warsaw 1970, vol. 2, p. 80, no. 952 (as monogrammed and dated 1544); and Gmelin 1966, p. 68, no. 8 (fig. 39).
10. Inv. 585; Gmelin 1966, p. 63, no. 32 (ill. 15).
11. Oil on panel, 135.3 × 118.2 cm, New York, with Otto Naumann, Ltd., in 2010; see Tripi 2011.
12. For the most recent review of the artist’s genealogy, see Benz 2010, p. 7.
13. The artist gave his age as twenty-five in 1525; see Zehl et al. 1975, pp. 27–28.
14. Ibid., p. 25.
15. Ibid., p. 63.
16. Timann 1990, p. 97.
17. See Roeck 2000, p. 48.
18. See Luber 2005, *passim*.
19. His erotically tinged rendering of a half-length female figure as Melancholy, derived from one of Palma il Vecchio’s various depictions of courtesans, is perhaps the clearest example of this influence: 1545, oil on limewood panel, 48 × 58 cm, Pommersfelden, Schloß Weissenstein, inv. 410; see Gmelin 1966, p. 86, no. 23, p. 92 (ill.).
20. For a copy after Lotto, see cat. 66 in the present catalogue.
21. Oil on panel, 50.5 × 38.5 cm (each), Kassel, Gemäldegalerie Alte Meister, inv. GK 9 and GK 10; see collection cat. Kassel 1996, vol. 1, pp. 58–59; vol. 2 (ill. plate 239).
22. Gregory Young, *Jesus as the Man of Sorrows: Identification of Wood Support*, Ottawa: Canadian Conservation Institute Report no. CSD XXXX, CCI 123876 (14 May 2012).



41.

François Perrier, called Le Bourguignon
(Saint-Jean-de-Losne, France 1594 – Paris 1650)

Tobias and the Angel with the Fish

Around 1635
Oil on canvas, 60.2 x 73.5 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader,
2014, acc. no. 57-001.31

PROVENANCE

Sale, London (Christie's), 16 December 1983, lot 255 (ill., as by Follower of Andrea Locatelli); purchased by Alfred Bader; Milwaukee, collection of Alfred and Isabel Bader

EXHIBITION CATALOGUES
West Lafayette 1987, unpaginated, no. 9 (ill., as attributed to Sebastiano Ricci)

TOBIAS CLIMBS UP FROM the River Tigris, carrying the fish in his arms. He looks across to the angel, who points to the fire where Tobias's faithful dog already stands waiting. The scene depicts the moment in the apocryphal Book of Tobit (6:4–8) when Azarius, the archangel Raphael in disguise, advises Tobias to roast the fish after removing its heart, liver and gall for use in exorcising demons and healing blindness. The trio travels through a rugged mountain landscape, with a steep and rocky incline to the right. Civilization, however, is not far away, with buildings and a tower perched on the hillside to the left and smooth terrain in the distance opening to coastal waters plied by sailing vessels. Billowing clouds punctuate the sky above in a dynamic rhythm that complements the energetic poses of the figures and the painterly brushwork of the landscape below.

The landscape, architecture and pictorial style indicate an Italian context of production. However, the choice to show the moment of the angel's instructions is highly unusual in 17th-century Italian painting and more closely reflects the northern European tradition for depicting episodes from the Book of Tobit, as seen, for example, in prints after designs by Maarten van Heemskerck (1498–1574).¹ When the painting resurfaced on the market in 1983, it was vaguely assigned to a follower of the late Baroque painter Andrea Locatelli (1695–1741), likely on account of its resemblance to the artist's superficially similar treatment of the theme in a work in the National Trust.² Dwight Miller later reassigned it to the Venetian forerunner of the Rococo, Sebastiano Ricci (1659–1734).³ However, it hails from a much earlier and more vigorous phase of the Baroque style. In 1989 Alessandro Brogi firmly attributed this work to the French painter and printmaker François Perrier, who was present in Rome in the 1620s and again in the following decade.⁴

Perrier was born in 1594 in a village near Beaune in the region of Burgundy, which later earned him the nickname "Le Bourguignon" (The Burgundian) by his French and Italian colleagues. His first biographer, Georges Guillet de Saint-Georges, writing in 1692, tells that Perrier initially went to Lyon to study art before proceeding to Rome in the 1620s. There, he entered the atelier of the prominent history painter Giovanni Lanfranco (1582–1647) and collaborated on various projects.⁵ One of his first major commissions was for decorative frescoes for Cardinal Alessandro d'Este in the Villa d'Este, Tivoli.⁶ It was during this period, according to Guillet de Saint-Georges, that he produced many drawings of ancient sculpture. He returned to France in 1630, first carrying out commissions for patrons in Lyon before settling in Paris,⁷ where he entered the studio of Simon Vouet (1590–1649), painting frescoes in the Château de Chilly after Vouet's designs.⁸ In 1635 he joined a contingent of French artists travelling to Rome in the company of Cardinal Alphonse Duplessis. There, he received another important commission for frescos in Tivoli, this time in the Dominican monastery of San Biagio.⁹ By

1638 he was in Paris again, engaged in steady production of large canvases populated with many figures, demonstrating not only his absorption of the Baroque classicism of Vouet and Nicolas Poussin (1594–1665) but also his study of the dynamic high Baroque works of Pietro da Cortona (1596–1669) in Rome. Among his students the most prominent is Charles Alphonse Dufresnoy (1611–1668), author of the didactic poem *De arte graphica*.¹⁰ Perrier's place as an important pedagogical figure in French art is more significantly marked by two books of prints after ancient sculpture in Rome, the *Segmenta* of 1638 and the *Icones* of 1645,¹¹ and by his role as one of the founding members of the Académie royale de peinture et de sculpture in 1648.¹²

Perrier appears to have painted the present canvas around the time of his second visit to Rome. In the rendering of the rugged landscape and the foliage, it compares to his *Acis and Galathea Hiding Before Polyphemus* (fig. 41a),¹³ a work that pays homage to his teacher Lanfranco in theme and style. Both the crouching pose of Tobias and the elegant *contrapposto* of the angel reflect his intense study of antique statuary through drawings and the prints he made after them.¹⁴

1. Unknown Flemish artist, 16th century, after Maarten van Heemskerck, *Tobias Catching the Fish*, no. 4 of 10 in the series "The Story of Tobias," 1536, engraving, single state, 20.0 × 24.4 cm (plate); Hollstein, vol. 8, p. 247, no. 515 (as in 2 states).
2. Around 1720, oil on canvas, 119.4 × 207.2 cm, Hinton Ampner, Hampshire, National Trust, inv. 1530070.
3. As reported by Alfred Bader in a letter to Alessandro Brogi of 3 March 1989; Agnes Etherington Art Centre object file.
4. As discussed in a letter from Alessandro Brogi to Alfred Bader of 9 September 1989; Agnes Etherington Art Centre object file.
5. Guillet de Saint-Georges 1854, p. 127.
6. Ibid.
7. Ibid., p. 128.
8. Ibid., p. 129.
9. Tantillo 2002, p. 240. This journey and commission are not mentioned by Guillet de Saint-Georges.
10. Charles Alphonse Dufresnoy, *De arte graphica* (Paris: Claude Barbin, 1668). Published in the same year in French under the title *L'art de peinture*, trans. Roger de Piles (Paris: Nicolas Langlois, 1668).
11. François Perrier, *Segmenta nobilium signorum et statuarum ...* (Rome: François Perrier, 1638); and *Icones et segmenta illustrum e marmore tabularum quae Romae ...* (Rome: François Perrier, 1645).
12. Guillet de Saint-George 1854, pp. 134–135.
13. Inv. 7161. Cited in 1693 by Guillet de Saint-Georges when it was in the collection of André Le Notre; ibid., p. 134.
14. The crouching pose echoes that of his *Arrotino, or Blade Sharpener*; pl. 17 ("Explorator saxo ferrum asperans in Hortus mediceis") in the *Segmenta*, after the ancient Roman sculpture then in the Medici Gardens in Florence, now in the Galleria degli Uffizi, and that of the angel, his *Apollo Belvedere*, pl. 30 ("Apollo Pytonem iaculans in Hortus Vaticanis") in the same publication, after the celebrated sculpture in the Vatican.



Fig 41a. François Perrier, *Acis and Galathea Hiding Before Polyphemus*, around 1635, oil on canvas, 97 × 133 cm. Paris, Musée du Louvre.



42.

Attributed to Sebastiano Ricci

(Belluno, Veneto, Italy 1659 – Venice 1734),

after Jacopo Robusti, called Jacopo Tintoretto (Venice 1519 – Venice 1594)

The Finding of the Body of St. Mark

Around 1710

Oil on canvas, 45.8 × 55.1 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader,
1982, acc. no. 25-006

PROVENANCE

London, with Colnaghi & Co.; sale, New York (Sotheby Parke-Bernet), January 1980, lot 149; purchased by Alfred Bader

SEBASTIANO RICCI was born in the inland town of Belluno in 1659¹ and went to Venice to train with Federico Cervelli (around 1625–1700) from 1673 to 1680.² He married in that city in 1681, but an affair forced his flight to Bologna and his subsequent peregrinations generally stemmed from similar behaviour and the resulting legal consequences.³ Prodigiously talented, he studied the works of contemporary artists such as Carlo Cignani (1628–1719) while in Bologna. Based in Rome in the 1690s, he travelled abroad to Vienna in 1701 and then to England, where he lived between 1711 and 1716, before returning to Venice for his remaining years.⁴ Over the course of his career, he increasingly referred to the works of an earlier generation of Venetian painters, in particular Paolo Veronese (1528–1588). The distinctively lively and painterly manner he developed from Veronese's model in his later years is widely credited as laying the foundation for the rise of the Rococo style in Venice (even more so than Giovanni Antonio Pellegrini [1675–1741]), particularly as regards the work of Giovanni Battista Tiepolo (1696–1770).

This small sketch faithfully reproduces the famous masterpiece that Jacopo Tintoretto painted as part of the grand decorative scheme for the Scuola di San Rocco sometime between 1562 and 1566. That canvas was subsequently removed and now hangs in the Pinacoteca di Brera in Milan (fig. 42a).⁵ Although the confraternity was dedicated to St. Roch, protector against the plague, various scenes by Tintoretto included obligatory civic homage to St. Mark, the patron saint of Venice. St. Mark's role as patron of the city was grounded on the presence of his relics there, in St. Mark's Basilica. The legend of the translation of the body of St. Mark from Alexandria to Venice in the year 828 is recounted in a manuscript of around 1050 in Orléans, which credits two Venetian merchants, Bonus and Rusticus, with rescuing the saint's body from the Caliph of Alexandria's planned destruction of the church where it was kept.⁶ The Venetians persuaded the priest Theodorus and the monk Staurgius, of the church, to allow them to remove St. Mark's body. The scene of the stealthy abduction was represented in an inscribed mosaic in St. Mark's but not often subsequently depicted by artists.⁷ Tintoretto's remarkable use of perspectival recession and his decision to include a figure possessed by a demon to the right, to give the scene heightened tension and drama, drew praise and commentary from Giorgio Vasari in 1568.⁸ The two merchants are shown at either end of the saint's body, depicted foreshortened on the floor; one of the merchants orders their assistants to stop searching the graves as they pull out another corpse to be examined. Carlo Ridolfi's detailed description of the painting, published in 1648 and in which he identifies the merchants as Buono da Malamocco and Rustico da Torcello, attests to its enduring fame.⁹

The Rococo style in Italy emerged as a painterly alternative to its French counterpart, pioneered by Ricci in Venice and derived from earlier Venetian prototypes, in particular Paolo Veronese (1528–1588). The result met with international acclaim and even prompted the French academician Charles de la Fosse (1636–1716) sarcastically to recommend to Ricci that he abandon



Fig. 42a. Jacopo Robusti, called Jacopo Tintoretto, *The Finding of the Body of St. Mark*, around 1562–1566, oil on canvas, 405 × 405 cm. Milan, Pinacoteca di Brera.

his own style and only imitate Veronese.¹⁰ The present canvas belongs to this activity of retrospective study by Ricci. Tintoretto's original composition is followed in detail but is transformed primarily through the decisive, free and liquid strokes of paint over the dark background, and the use of striking colours such as bright blue, yellow and red in the fabrics, mitigating the tension of the scene and allowing for a measure of sensual experience. Although there is no directly comparable scene by Ricci, the free handling, the use of colour and especially the pointed study of an earlier Venetian model point toward his authorship. Compositional sketches such as *The Vision of St. Benedict*, recently on the market (fig. 43a) offer comparisons for its direct application of paint, suggesting a similar date of around 1710.¹¹

1. Derschau 1922, p. 168.
2. Pascoli 1730–1736, vol. 2, p. 379. Scarpa dismisses the report of Tomasso Temanza that gives Sebastiano Mazzoni (around 1611–1678) as Ricci's teacher, pointing out that earlier and later authors nearly all cite Cervelli instead. See Scarpa 2006, pp. 11, 13.
3. Omitted by most biographers, this aspect of Ricci's life and career is recounted by his close friend in Bologna, Giovanni Camilla Sagrestani (1660–1731); see Matteoli 1971, p. 187.
4. Scarpa 2006, pp. 13–39.
5. Inv. 143; see Pallucchini 1982, vol. 1, pp. 184–185, no. 244; vol. 2, p. 577 (ill. fig. 550).
6. Demus 1984, vol. 1, p. 200, with reference to *Translatio Sancti Marci*, Orléans, Bibliothèque municipale, MS 197; see Regina Dennig-Zettler, *Translatio Sancti Marci: ein Beitrag zu den Anfängen Venedigs und zur Kritik der ältesten venezianischen Historiographie* (Egelsbach, Germany: Hänsel-Höhenhausen, 2000).
7. Gardner Wilkinson, "An Early Mosaic in St. Mark's, Representing the Removal of the Body of the Evangelist to Venice," *British Archaeological Association* 7 (1852), p. 262.
8. Vasari 1568, vol. 2, part 3, p. 594.
9. Ridolfi 1648, vol. 2, pp. 21–23.
10. Gustin-Gomez 2006, p. 72.
11. See cat. 43, note 2.



43.

Sebastiano Ricci

(Belluno, Veneto, Italy 1659 – Venice 1734)

The Baptism of Jesus

Around 1720/25

Oil on canvas, 33.7 x 26.9 cm

Inscribed on the back of the original canvas
(since covered by relining): *Boceto original de Riccia
del Quadro que existe en la Parroquia Mayor de Napoles*
(original sketch by Ricci for the painting in the
Major Parish of Naples)Kingston, Agnes Etherington Art Centre, gift of
Alfred and Isabel Bader, 1985, acc. no. 28-204

PROVENANCE

London, with Colnaghi & Co.; purchased by Alfred
Bader in 1980; Milwaukee, collection of Alfred and
Isabel Bader

RAPID AND LOOSE STROKES of liquid paint sit starkly against a dark background and sketch out the scene of the Baptism of Jesus. As recounted in three of the four Gospels (Matthew 3:13–17, Mark 1:9–11, Luke 3:21–23), Jesus encounters John on his mission of preaching repentance near the Jordan River, using its waters for baptism to signify cleansing from sin. John complies with Jesus's request also to be baptized, whereupon the heavens open, the Holy Spirit descends upon his head in the form of a dove and a voice from heaven announces, "This is My beloved Son, in whom I am well pleased." This aspect of the account is emphasized here with the inclusion of the figure of God the Father lunging forward in a burst of light through the billowing clouds above, and the dove hovering high, above his arm, shooting rays of light onto the head of Jesus below. Depicted by artists from early Christianity onward and favoured for the decoration of baptisteries, this scene powerfully underscored the doctrine of

the Trinity, although by the early 18th century this tenet was no longer a major point of religious contention and was shared by nearly all Christian denominations.

This small sketch was with the major London dealer Colnaghi when it was decisively assigned to the late Baroque Venetian painter Sebastiano Ricci. Not taken up in the scant scholarly literature on the artist, the painting's attribution was likely dictated by an old Spanish inscription painted on the reverse, identifying the artist as Ricci (Riccia) and its function as a sketch, or *bozzetto* (*boceto*) for a painting in a major parish church—unfortunately not identified—in Naples. The language of the inscription evokes the Spanish possession of Naples and suggests that this sketch was present at one time in that city. There is no known related finished work, in Naples or elsewhere, however. Nevertheless, Antonio Maria Zanetti does describe a now-lost painting of this theme by Ricci for the church of the Capuchin



Fig. 43a. Sebastiano Ricci, *The Vision of St. Benedict*, around 1710, oil on canvas, 53 x 31 cm. Location unknown.

monastery in Venice. Nicholas Cochin later praised that painting for the solidity of its forms and compared its style to that of the Neapolitan master Luca Giordano (1634–1705).¹ The stark light effect of this sketch, the pulsing rhythms of the crowded composition, the fluidly curving strokes and, most of all, the direct application of colours against a plain brown background point to the influence of Giordano. It is conceivable that it may have functioned as a preparatory work for the lost painting.

The sheer dynamism and open technique in this sketch nonetheless only compares to the most extreme examples in the artist's accepted œuvre. His preparatory study of *The Vision of St. Benedict*, last in a sale in New York,² shows a similarly daring use of thick, fluid and sometimes sweeping strokes of opaque colour to lend striking effect and dynamic energy to the scene (fig. 43a). Dating to just before Ricci's departure for England in 1711, it incorporates an expanse of empty space that injects an element of meditative calm to the composition, not present here. His later Venetian works show a shift toward an overall engagement of the pictorial surface, and a sketch of his *Adoration of the Shepherds* of around 1723 provides an illuminating comparison.³ There, Ricci even enlivens the faces, especially evident in the extended lines of the brows, jaws and noses of Joseph and Mary, which echo in the exaggerations evident here in the figures of John and Jesus. This link supports a date of around 1720/25, not inconsistent with the potential connection to the lost painting of the Baptism of Jesus cited above.

Ricci had treated the theme of the Baptism before, most prominently as part of an ambitious decorative scheme completed



Fig. 43b. Sebastiano Ricci, *The Baptism of Jesus*, 1713, oil on canvas, 67.3 x 106.4 cm. Cambridge, Massachusetts, Harvard University Art Museums, Fogg Art Museum.

in 1713 for the chapel of Bulstrode House at Gerrards Cross in Buckinghamshire, now demolished but known through two large studies, one in the Fogg Art Museum (fig. 43b)⁴ and the other in the Metropolitan Museum of Art.⁵ Both of these appear to have served as presentation works, however, to judge by their painted architectural framework, larger size and higher level of finish. The agile figures are comparable to those here, as is the emphasis given to the angels holding Jesus's robe to the left. Instead of the usual bowl seen in these sketches, the choice of a shell as a vessel for the baptismal water in the Kingston work is idiosyncratic.⁶ A very significant link, however, is the distinctive inclusion of muscular male nude figures posed low to the ground in the foreground, participants of John the Baptist's following attending on this fateful day. But while the figures in the sketches for the English painting are disrobing or dressing, the figure in the lower left corner of the present work is reclining. His pose and swarthy bearded visage appear to embody a surprising pagan reference to antique sculpture of river gods, such as the famous *River-God Arno* in the Vatican Museum.⁷

1. See Boschini 1733, pp. 207–208; Zanetti 1771, p. 440; Cochin 1758, vol. 3, pp. 45–46; and the discussion in Scarpa 2006, p. 358, no. P/58 (where Boschini is mistakenly given as Zanetti [to whom Boschini does dedicate his tome] and the page number in his 1733 text as 129), as dating to after Ricci's return from England in 1716.

2. Sale, New York (Sotheby's), 25 May 2000, lot 62 (colour ill.); see Scarpa 2006, p. 128 (colour ill. pl. LII), p. 348 no. 570, p. 594 (ill.).

3. Oil on canvas, around 60 x 50 cm, private collection; see Scarpa 2006, p. 295, no. 427, p. 629 (ill. fig. 578).

4. Inv. 1994-173; see Scarpa 2006, pp. 169–170, no. 71, p. 565 (ill. fig. 450).

5. Oil on canvas, 66 x 101.6 cm, inv. 1981.186; Scarpa 2006, pp. 258–259, no. 330, p. 565 (ill. fig. 449).

6. It does appear in a few other instances, however, for example in Bartolomé Esteban Murillo, *The Baptism of Jesus*, around 1665, oil on canvas, 233 x 160 cm, Berlin, Staatliche Museen zu Berlin, Gemäldegalerie Alte Meister, inv. 68.2; see collection cat. Berlin 1996, p. 550, no. 2272.

7. Unknown artist, Roman, Hadrianic period (117–138) with various later additions, marble, Vatican City, Vatican Museums, Museo Pio-Clementino, inv. 168; see collection cat. Vatican 1963, p. 51 (ill.).

44.

Pietro Antonio Rotari (Verona 1707 – St. Petersburg 1762)

A Young Woman Wearing a Shawl

Around 1760

Oil on canvas, 48.3 × 39.7 cm

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1970, acc. no. 13-111

PROVENANCE

Vienna, collection of Dr. Franz Sobek; purchased by Alfred Bader in 1970

LITERATURE

Exhib. cat. Bologna 1984, p. 95

EXHIBITION CATALOGUES

Kingston 1988–1991, pp. 146–149, no. 36 (ill.)

OTHER VERSIONS

Around 1760, oil on canvas, 47.6 × 37.8 cm, sale, New York (Sotheby's), 27 January 2005, lot 230 (colour ill.)

Oil on canvas, 48 × 36.5 cm (oval), Bologna, Molinari-Pradelli Collection; see exhib. cat. Bologna 1984, p. 95, no. 52 (ill.)

In reverse, oil on canvas, dimensions unknown, Rome, collection of A. Briganti

PIETRO ROTARI first trained in his native Verona under the Flemish painter and printmaker Robert van Audenaerd (1663–1723) before proceeding to study under the prominent history painter Antonio Balestra (1666–1740).¹ Balestra had achieved great prominence as a painter of altarpieces in Venice and likely afforded his pupil an introduction to that city in 1726. Rotari does not appear to have been drawn to the Venetian Rococo style, however, and moved to Rome the following year. There, he entered the studio of Francesco Trevisani (1656–1746), an adherent of the restrained classicism championed by Carlo Maratti (1625–1713). Evidently an acquisitive talent, he moved south to Naples in 1729 and worked under the illustrious painter Francesco Solimena (1657–1747), whose strong chiaroscuro effects and muted palette carried forward the city's distinctive Caravaggesque tradition. Equipped with a remarkably sophisticated knowledge, and laden with paintings, Rotari returned to his native Verona in 1734 to set up his own practice. By 1740 he had established a formal academy, but his reputation spread well beyond the city, and in 1749 the City of Venice honoured him with the title of Conte del Senato Veneto. The next year he accepted a summons to the court of Empress Maria Theresa in Vienna, where he made the acquaintance of the Swiss pastel portraitist Jean-Étienne Liotard (1702–1789) and began to focus more on portraits. Around 1752/53 he proceeded to the court of King August III in Dresden, and in 1755 accepted an invitation to the court of Empress Elisabeth in St. Petersburg. Upon his arrival there the following year, he became Court Painter and immediately established an academy. His studio quickly acquired fame as a cultural address in the city, and he remained there until his death in 1762.

Already in Dresden he had embarked on the depiction of character heads that would flourish during his time in Russia and eventually comprise his most recognizable contribution to the art of the period. He produced a series of sixty-two small depictions of the heads of attractive young women in various types of contemporary dress.² Likely through Liotard, he adopted a sweet sentimentality and penchant for soft textures and modelling. Some of his works, however, retain the solidity and sharper light effects gained from his study of Solimena.

The present painting is one such work, with its crisp rendering of drapery and flesh, and its light source from the left, which give presence and solidity to forms. The slightly smiling face, with smallish, wide-open eyes, appears to echo the local facial types which Rotari rendered in large quantities for his Russian patron and public. Catherine the Great subsequently assembled 368 of them, all different, for a remarkable installation in several halls of the Peterhof Palace.³ This group stands as a singular testament to Rotari's fascination for the human face, the study of which already surfaces in his earlier prints,⁴ which show familiarity with the character heads by Giovanni Battista Castiglione (1609–1664), themselves inspired by the *tronies* by Rembrandt (1606–1669) and Jan Lievens (1607–1674), which were quickly disseminated in Italy through prints. But it was likely an earlier source that gave Rotari the decisive impulse for shaping his own type of painting. Gregor Weber has pointed to the striking similarity of the format of two head studies by the 16th-century Flemish painter Frans Floris (around 1519–1570) that he studied when he was in Dresden. Yet it was the established type of study head descended from Rembrandt's *tronies*, and taken up by artists in Italy and France, that Rotari revived with his depictions of young women in various poses and dress. Although series of study heads were available in prints by northern artists such as Lievens and Michiel Sweerts (1618–1664), Rotari appears to have taken a direct cue from a series by Marco Alvise Pitteri (1702–1786) after designs by Giovanni Battista Piazetta (1682–1754).⁵

The existence of several versions of this painting suggests that it was an image that enjoyed success among the wider public, forming an appealing addition to various private collections. Its bold and straightforward presentation does not reflect the pursuit of subtle and inventive variations meant to form part of a larger display, as demonstrated in the large collections assembled at the court of St. Petersburg. With its assured refinement, the Kingston painting is still likely an autograph work, although perhaps not the original of its type in Rotari's œuvre.

1. On the artist's biography, see Fiocco Drei 1980; Polazzo 1990, pp. 11–13; and Edgar Peters Bowron, in collection cat. Washington 1996, pp. 243–248.

2. Weber 1998, p. 83.

3. See Polazzo 1990, pp. 16, 84–104 (ills.).

4. Ibid., pp. 29–31, nos. 3, 4, 7–11 (ills.).

5. Weber 1998, p. 87.





45.

Girolamo Galizzi, called Girolamo da Santacroce
(probably Bergamo 1480/85 – Venice after 1556)

Salvator Mundi

1520s

Oil on canvas, 76.8 × 65 cm

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1967, acc. no. 10-011

PROVENANCE

Possibly Budapest, collection of Count Nicholas Dessewffy; by descent to his daughter Elisabeth Serényi (later Bader) in Vienna, gift from her mother, Irma Dessewffy, sometime before 1908; Switzerland, collection of Lina Skopall; purchased by Dr. Alfred Bader (as by Palma Vecchio)

LITERATURE

Mariacher 1968, p. 99 (as not by Palma Vecchio); Rylands 1988, p. 225, with no. 53 (as a copy of the Strasbourg *Salvator Mundi*); Strasbourg 1996, p. 44, with no. 21 (as a copy of the Strasbourg *Salvator Mundi*)

EXHIBITION CATALOGUES

Kingston 1988–1991, pp. 2–5, no. 1 (ill.)

VARIANTS

Oil on canvas, 92.4 × 72.1 cm, sale, London (Christie's), 27 May 1966, lot 50; sale, London (Christie's South Kensington), 7 July 1999, lot 73 (in which the window and curtain have been removed, the neckline of Christ's tunic changed, and the sphere, surmounted by a cross, rendered opaque)¹

Oil on canvas, 90.2 × 68.2 cm, Erhardt sale, London (Christie's), 19–22 June 1931, lot 62 (as by Leonardo)²

Oil on canvas, 91.5 × 64.8 cm, untraced³

Oil on canvas, 78.5 × 67.7 cm, Wrocław, National Museum, inv. MNWr VIII-1648

Oil on canvas, 76.2 × 60.9 cm, London (Christie's), 26 November 1965, lot 122; and 7 April 1966, lot 185 (both times as by Palma Vecchio, *Salvator Mundi*, oil on canvas, 30 × 24 in. [76.2 × 61 cm])⁴

JESUS IS SHOWN in half-length holding a transparent orb, which identifies him as Salvator Mundi, or Saviour of the World. He looks out, not at the viewer but slightly toward the left. A dark green curtain hangs behind him, while a window on the right opens onto a mountainous landscape punctuated by a building and two small figures. The composition derives from a painting by the Venetian painter Jacopo Palma il Vecchio (around 1479–1528), now in Strasbourg (fig. 45a),⁵ of which several variants are known, attesting to that painting's popularity.

Although the present work was attributed to Palma Vecchio at the time of acquisition, this attribution was soon called into question and has since been rejected.⁶ David McTavish was the first to propose the alternative attribution to the Bergamasque painter Girolamo da Santacroce,⁷ whose penchant for copying works by Venetian painters makes him a probable candidate.⁸ This artist's stylistic identity is difficult to grasp not only because of his eclecticism and his production of copies, but also because his later works are often confused with those of his son Francesco (1516–1584).

Scholars have long accepted that Girolamo da Santacroce is the same person as Girolamo da Bernardino, a young pupil in the workshop Gentile Bellini (about 1429–1507) who signed as a witness to the will of his master's second wife in 1503 and to whom Bellini



Fig. 45a. Palma Vecchio, *Salvator Mundi*, around 1520/22, oil on panel, 74 × 63 cm. Strasbourg, Musée des Beaux-Arts.

left drawings upon his death.⁹ Da Santacroce probably went to work as an assistant to Giovanni Bellini (1431/36–1516) after Gentile's death and adopted elements of the styles of both masters in his work.¹⁰ His earliest signed and dated work, the so-called *Ryerson Madonna* of 1516, is a copy of the *Madonna and Child* from Gentile's San Zaccaria Altarpiece of 1505.¹¹ The comparison between Da Santacroce's Madonna and its source shows creative features which, even in copying, Da Santacroce could not help but add. Most notably, the artist transformed the delicate, soft mouth of Bellini's Madonna into a pursed cupid's bow mouth, which became typical of his work. The same transformation has been effected in the Kingston *Salvator Mundi*: the longer, thinner lips of Palma Vecchio's Christ have been plumped and puckered here.

The handling of the drapery in the present painting reveals Da Santacroce's tendency toward adding stylized pointed shapes reminiscent of Gothic art in the already stiff fabric, particularly in the blue mantle below where Christ's hair falls against his shoulder. This feature also appears in *Virgin and Child with Sts. Peter and Giles*, a work attributed to Da Santacroce in the Philadelphia Museum of Art (fig. 45b).¹² Although the drapery of St. Peter's right arm again shows a certain misunderstanding in the rendering of folds, it nevertheless attests to the artist's desire to give the painting a stylized flair. Another similar feature is the white band of vaporous clouds off the horizon, complemented by the softer, more robust clouds in the close distance,¹³ although the landscape in the Kingston painting betrays a sketchier hand. By comparing the clouds in the Kingston *Salvator Mundi* with those in Palma's version, which impart the glow of dusk, it is clear that Da Santacroce's own style goes well beyond mere copying.

Palma Vecchio's influence on Da Santacroce became evident in the 1520s, once Da Santacroce had established his own workshop.¹⁴ The artist likely produced the present work in this



Fig. 45b. Girolamo da Santacroce, *Virgin and Child with Sts. Peter and Giles*, around 1520, oil on panel, 73 x 92.4 cm. Philadelphia, Philadelphia Museum of Art.

context, after 1520–1522, that is after Palma's Strasbourg *Salvator Mundi*, but before the 1530s, when his work became harder and coarser.¹⁵ The theme of the *Salvator Mundi* enjoyed popularity in this period, and Palma's portrait-like half-length presentation apparently drew Da Santacroce away from his usual multi-figured compositional approach.

The pictorial theme of the *Salvator Mundi* dates back to the Early Christian period, but it became more fully established as an iconographic theme in the Middle Ages, both in the north and south of Europe. The orb seen here comes from the tradition of the *globus cruciger* (a globe encircled by two bands and topped with the cross that symbolizes Christian dominion), which first appeared on Byzantine coins of the 5th century and continued to appear in imagery not only of Christ but also of archangels, emperors, kings and queens throughout the medieval period.¹⁶ During the Renaissance in Italy and the north, the *globus cruciger* was gradually transformed, with the solid sphere becoming increasingly translucent. The most notable example is the unfinished *Salvator Mundi* by Albrecht Dürer (1471–1528), now in New York,¹⁷ in which Christ holds a translucent globe, surmounted by a small jewelled cross but without encircling bands, that distinctly distorts the colours of the drapery seen through it. Dürer most likely started the painting before his second trip to Italy and may have even brought it with him to Venice in 1505.

The unadorned transparent orb in the Kingston painting, easily missed if not for the two gleaming reflections, shows that by the 1520s the pictorial type no longer called for a cross or bands. In 1988 Philip Rylands suggested that a *Salvator Mundi*, then in the collection of the Marquis de Ganay and thought to be by Leonardo da Vinci (1452–1519),¹⁸ was a likely precedent for Palma's own interpretation of the theme, given that Leonardo's influence had already spread to Venice and elsewhere.¹⁹ That painting, however, is now generally regarded as a copy, and the recently discovered *Salvator Mundi*, now in New York, as the original.²⁰ This haunting work, which could be dated as early as

1499, when the artist was living in Milan, depicts Christ dressed in blue, gazing directly at the viewer, one hand raised in benediction and the other holding a transparent orb. Whereas Leonardo, an artist known for his interest in optics and the visual effects of different materials, depicted an orb made of rock crystal, as Martin Kemp has noted,²¹ Da Santacroce, in keeping with the original model attributed to Palma, shows the orb as a hollow glass sphere. The orb's gleaming reflections follow the concave and convex curves of its exterior and interior, while its remarkable transparency shows the particular qualities of Venetian *cristallo*, an especially clear and colourless glass that was developed in Venice around 1450 and that enjoyed considerable popularity into the 16th century.²² It is also in the orb that we can begin to see the shortcomings of Da Santacroce's dexterity, in comparison to Palma's. The harsh use of lead white in the reflections shows a less nuanced understanding of the effects of light on glass. Da Santacroce also failed to pick up on the subtle reflection of Christ's red tunic on the upper left curve of the orb.

Caylen Heckel and David de Witt

1. See also the copy after this variant attributed to David Teniers the Younger (1610–1690), around 1655, oil on copper, 36 x 27.5 cm, sale, Cologne (Lempertz), 19 November 2011, lot 1249, auction 987 (as attributed to David Teniers the Younger), which also features a plain background, a different neckline and an opaque globe topped with the cross. So although the iconography and pose are remarkably similar, and it is tantalizing that the Kingston painting first surfaced in Vienna, the copy attributed to Teniers is probably not a direct copy of the Kingston painting. Nonetheless, the two copies can most likely be traced back to a common original source.
2. The sale catalogue entry gives this painting as formerly in the collection of Lady Cranston. See also Rylands 1988, p. 255, citing this and the following variants.
3. Rylands identified a copy at the Milwaukee Art Centre with these dimensions. See Rylands 1988, p. 335. However, there is no work like this in the museum's collection or records. My thanks to Catharine Sawinski for her assistance.
4. As Rylands explains, the globe is dissimilar in this painting. See Rylands 1988, p. 255.
5. Inv. 247; see collection cat. Strasbourg 2006, p. 59, inv. 585 (colour ill.).
6. Mariacher 1968, p. 99; Rylands 1988, p. 225, note 1; collection cat. Strasbourg 1996, p. 44; exhib. cat. Kingston 1988–1991, p. 4.
7. Not to be confused with the Neapolitan sculptor Girolamo Santacroce (around 1502–1537); see Riccardo Naldi, *Girolamo Santacroce: Orafo e Scultore Napoletano del Cinquecento* (Napoli: Electa, 1997).
8. See exhib. cat. Kingston 1988–1991, p. 4, no. 1.
9. See Ludwig 1903, pp. 10–20; Fiocco 1916, pp. 179–206; Heinemann 1962, pp. 160–161; and Baccheschi and Chiesa 1976, pp. 4–6.
10. See Fiocco 1916, p. 187; see also Baccheschi and Chiesa 1976, p. 4.
11. Tempera on panel, 51.5 x 43.3 cm, Chicago, Art Institute of Chicago, Ryerson Collection, inv. 1933.2008; see collection cat. Chicago 1993, pp. 128–130. Gentile Bellini, *Madonna and Child Enthroned with Saints*, oil on panel, 500 x 235 cm, Venice, San Zaccaria.
12. John G. Johnson Collection, no. 184; see collection cat. Philadelphia 1994, p. 229.
13. See Fiocco 1916, pp. 188–189, in which he identifies this typical aspect of Da Santacroce's landscapes.
14. See Heinemann 1962, p. 161.
15. See ibid. for an analysis of Da Santacroce's late style.
16. See Strayer 1985, p. 564.
17. Around 1505, oil on panel, 58 x 47 cm, New York, Metropolitan Museum of Art, inv. 32.100.64; see Wehle 1942, p. 162 (ill. p. 156).
18. 16th century, oil on panel, 64 x 47 cm, Paris, collection of the Marquis de Ganay; see Joanne Snow-Smith, *The Salvator Mundi of Leonardo da Vinci* (London: Henry Art Gallery, 1981).
19. See Rylands 1988, p. 225.
20. Oil on panel, 45.4 x 65.6 cm, New York, private collection.
21. See Kemp 2011.
22. McGraw 1998.

46.

Cristoforo Savolini

(Cesena, Italy 1639 – Pesaro, Italy 1677)

St. Peter

1670s

Oil on canvas, 121.5 × 100.5 cm

Kingston, Agnes Etherington Art Centre, gift of
Dr. and Mrs. Alfred Bader, 1980, acc. no. 23-041

PROVENANCE

France, private collection;¹ sale, New York (Christie's),
31 May 1979, lot 97 (as by Cristoforo Savolini);
purchased by Alfred Bader

EXHIBITION CATALOGUES

Kingston 1988–1991, pp. 126–129, no. 31
(colour ill., as by Anonymous, Italian, 17th century)

A ROBUST OLD MAN with puffy features leans toward the viewer and a little to the right, as he holds up a large key in both hands to the left. His pose, extended finger and knitted eyebrows lend an active quality to his presentation, giving it emotional and rhetorical emphasis. The key is the figure's attribute, identifying him as St. Peter, according to the charge given him by Jesus in Matthew 16:19, upon which rests the authority of the papacy: "And I will give unto thee the keys of the kingdom of heaven, and whatever you bind on earth will be bound in heaven, and whatever you loose on earth shall be loosed in heaven." Peter's features, with full beard and bald pate, follow tradition, based on the forceful character of the leader of Jesus's disciples, as projected in the Gospels. However, there appears to be a melancholy in the wide, moist eyes, which may allude to Peter's deep regret at denying Jesus three times after his arrest in the Garden of Gethsemane.

Set in a painted oval, the figure appears to be painted *di sotto in su*, to be seen from below, likely as part of a series of Apostles.

An attribution to the little-known Italian painter Cristoforo Savolini accompanied this painting when it appeared at auction in 1979, but without any discussion or reference. Although the painting was catalogued as by an anonymous artist when it entered the Art Centre in 1980, David McTavish suggested that it may well be by Savolini in 1988.² Two years later Giampiero Savini published an article that supplied a complete set of biographical data for this artist about whom very little was previously known.³ Born in the town of Cesena near Bologna in 1639, Savolini married Caterina Gugaria there in 1662, and the couple had nine children in the ensuing years. Unfortunately, the artist's life was cut short by a riding accident in nearby Pesaro in 1677.⁴ Only one commission is preserved in the Cesena archives of 1671,



Fig. 46a. Cristoforo Savolini, *St. John the Baptist*, around 1670–1671, oil on canvas, 121 × 92 cm. Cesena, Galleria dei dipinti antichi della Fondazione e della Cassa di Risparmio di Cesena.



Fig. 46b. Cristoforo Savolini, *Virgin and Child with Sts. James the Minor and Francis of Assisi*, around 1674–1677, oil on canvas, 280 × 192 cm. Faenza, Museo Diocesano d'Arte Sacra di Faenza.

for the church of Santo Donnino;⁵ however, many of the town's churches contain works by the artist, whose reputation was sealed with Carlo Cesare Malvasia's praise for his 1675 altarpiece of the patron saint's martyrdom in the Duomo Rimini, Santa Colomba.⁶

In his period account of the rise of Bolognese painting, Malvasia asserts that Savolini was the pupil of Cristoforo Serra (1600–1689), himself a pupil of Guercino (1591–1666) in Cesena. However, Savolini appears to have departed quickly from Serra's static, flat aesthetic and broad impasto application, while preserving his grand presentation of figures. Especially in his poses and compositions, and in the lines and rhythms of drapery folds, his known works demonstrate a dynamic aesthetic closer to that of Guido Cagnacci (1601–1663), a native to the region who left works in various churches, including in Cesena.⁷ Likely from the same artist, Savolini also adopted a strong light effect rendered with smooth modelling. The careful balance of idealization and realism reflects the larger tradition established in Bologna by the Carracci studio, and later by Guido Reni (1575–1642), under whom Cagnacci may have studied. The often surprising emotional overtones of Cagnacci's figures had less of an impact on Savolini, who maintained an emotional restraint dictated by decorum and the work of his teacher Serra.

More distinctive is Savolini's selective use of soft hatching to achieve atmosphere and texture, and his palette of muted, steely colours punctuated by bright accents. An especially conspicuous element, however, is the disjunctive inclusion of earthy touches, in particular in the knobby hands and puffy fingers with deep wrinkles, as seen, for example, in his *St. Ignatius of Loyola* of around 1673–1674.⁸ This penchant was so ingrained, moreover, that it appears less expectedly in his depiction of the youthful St.

John the Baptist, painted slightly earlier, around 1670–1671 (fig. 46a).⁹ These excerpts form an illuminating contrast with the smooth hands of Cagnacci's *St. Andrew*, now in Cesena,¹⁰ which Savolini may well have known and recalled while painting the present work. Here, the treatment of the hands combines with the lively pose, imposing figure scale, smooth and soft textures, and finely tuned expression to confirm Savolini's authorship. Also, the distinctive handling of drapery, with rhythmic patterns of angular folds and accentuated edges that conjure a paper-like crispness, sees its echo in the *St. John the Baptist* and other works by the artist, including his altarpiece of the *Virgin and Child with Sts. James the Minor and Francis of Assisi* painted for a church in Bagnacavallo around 1674–1677 (fig. 46b),¹¹ comparisons that, at the least, allow for a dating to the 1670s.

1. Based on the French text appearing on scraps of paper around the edge of a previous relining; conservation notes in Agnes Etherington Art Centre object file.
2. In exhib. cat. Kingston 1988–1991, p. 128.
3. See Savini 1990.
4. Ibid., p. 67. On the artist's life, see also Cellini 1986.
5. For the commission, see Savini 1990, p. 64, in particular note 35.
6. Malvasia 1678, vol. 2, p. 385, cited repeatedly by subsequent authors, including Lanzi 1824–1825, vol. 4, p. 148; oil on canvas, dimensions unknown. The painting was transferred to the Tempio Malatestiano, where it was destroyed by aerial bombardment in 1944. See Savini 1990, p. 64 (fig. 5).
7. As suggested by Daniele Benati, in exhib. cat. Forlì 2008, p. 257.
8. Oil on canvas, 117 × 85 cm, Santarcangelo di Romagna, Collegiata di San Michele Arcangelo; see exhib. cat. Forlì 2008, pp. 278–279, no. 68 (colour ill.).
9. Inv. 592; see ibid., pp. 276–277, no. 67 (colour ill.).
10. 1647, oil on canvas, 98 × 77 cm, Galleria dei dipinti antichi della Cassa di Risparmio de Cesena, inv. 516; see ibid., pp. 250–251, no. 58 (colour ill.).
11. See Savini 1990, pp. 65–66 (fig. 6). For the identification of the subject matter, see Corbara 1978, *passim*.



47.

Abraham Susenier

(Leiden around 1620 – Dordrecht between 1669 and 1672)

Vanitas Still Life with a Portrait of Rembrandt, a Sculpture, a Skull, Feathers, an Overturned Roemer and a Portfolio of Drawings

Around 1669/72

Oil on canvas, 59.7 × 73.7 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 2014, acc. no. 57-001.032

PROVENANCE

Germany, collection of B. Zimmermann, by 1932; Lochem, with Sam Nijstad, by 1966; sale, New York (Sotheby's), 24–25 January 2008, lot 202 (colour ill.); purchased by Alfred Bader

LITERATURE

Voskuil-Popper 1976, pp. 69–70 (ill. fig. 18, as by Johan de Cordua, around 1640); Van de Wetering 2005, p. 234 (ill. fig. 217), p. 232

ALTHOUGH LITTLE IS KNOWN about the Dutch painter Abraham Susenier, his life and work are to some extent entangled with those of his famous contemporary Rembrandt van Rijn (1606–1669). Like Rembrandt, Susenier was born in the city of Leiden, probably around 1620. Between 1640 and 1645 he lived in The Hague, the centre of government and hometown to Rembrandt's early supporter, the secretary to the Princes of Orange Constantijn Huygens. In 1646 Susenier married in Dordrecht and became a member of the local guild.¹ The Dordrecht painter and writer Arnold Houbraken mentions Susenier only briefly as a Dordrecht-born “sea and lake painter, … and a good painter of still lifes, especially of silver objects.”² Dordrecht, the oldest city in Holland, was also the hometown of a number of Rembrandt's students: Ferdinand Bol (1616–1680), Nicolaes Maes (1634–1693), Aert de Gelder (1645–1727), Paulus Lesire (1611–1656), Samuel van Hoogstraten (1627–1678) and Jacobus Leveck (1634–1675) were born there, but no contact between Susenier and any one of these artists is documented. There is also no source that gives us the date of the painter's death. Susenier's last known signed painting dates from 1666.³ Documents of the Dordrecht church mention that his wife died as a widow in 1672.⁴ Therefore, we can assume that the painter must have died between 1666 and 1672.

In addition to the sparse biographical information, only a small number of paintings by Susenier are known to us—around seventeen works have been traced so far.⁵ Only one of these, a still life in Vienna, is signed with the full name of the artist.⁶ Susenier usually used the monogram “AB S,” which was for a long time erroneously taken to refer to Abraham Steenwyck (around 1640–around 1698)⁷ or to the still-life painter Abraham van Beijeren (1620–1690),⁸ whose style resembles some of Susenier's paintings.

The present still life first surfaced in 1932 in a German private collection as a work by Rembrandt's student Gerrit Dou (1613–1675). The painting carried a false Dou signature, on the base of the plaster statue, which was removed during a cleaning in 1966 when the work was with Sam Nijstad.⁹ Subsequently assigned to the Flemish still-life painter Johan de Cordua (around 1630–1698 or 1702), it was correctly attributed to Abraham Susenier by Fred Meijer in 2008.¹⁰ The content and style of his still-life paintings show a wide variety, resulting in their attribution to other artists, as here. Next to common flower still lifes, Susenier created fish still lifes, still lifes in the tradition of the monochrome *banketjes* and *vanitas* still lifes, including one showing a pile of sea shells.¹¹

The Kingston composition stands out in the painter's oeuvre. Among his works in the tradition of *vanitas*, it is the only one that shows artworks by other artists; it can therefore be interpreted as a special iteration of this genre that evokes the Latin aphorism of *vita brevis ars longa* (life is short but art lives on). The composition shows an arrangement of various objects placed on a table that is covered with a folded green tablecloth. Scattered on the table are several drawings displayed as “pictures within a picture”¹² and a bundle of paper. In the centre of the rectangular composition, at



Fig. 47a. Rembrandt van Rijn, *Self-portrait with Plumed Beret*, 1635, oil on panel, 90.5 x 71.8 cm. Devon, England, Buckland Abbey, National Trust.

the foot of the statue, is an overturned *roemer*, or rummer. While a *roemer* filled with wine in the context of a food still life can be interpreted as a symbol of *vita voluptaria*, the empty overturned glass, especially in combination with a skull, symbolizes the transience of human existence.¹³ And, indeed, the skull in this picture can not be overlooked: it rests on a portfolio of drawings on the right side opposite the statue and is decked with a white and a red ostrich plume as additional symbols of death.

The drawings represented in the painting serve allegorical functions or can be seen as allusions to life and death. The *tronie* of a man with a plumed beret on the left plays a particularly significant role in Susenier's painting.¹⁴ On the one hand, the prominent feathers mirror those laid over the skull and therefore reminds the viewer of a famous engraving, possibly a self-portrait, by Lucas van Leyden (1494–1533) that contains both *vanitas* symbols—the feathers and the skull.¹⁵ On the other hand, the *tronie* draws a direct connection to Rembrandt's *Self-portrait with Plumed Beret* (fig. 47a).¹⁶ One can only speculate if it was Susenier's intention to point to the famous master's death in 1669, which might then provide us with a possible date for the present painting.¹⁷

One of the other three drawings on the table points to the same source. The small, barely visible picture of an old man with a



Fig. 47b. Peter Paul Rubens and Jan Brueghel the Elder, *Diana and Her Nymphs Spied upon by Satyrs*, around 1623/24, oil on canvas, 61 × 98 cm. Paris, Musée de la chasse et de la nature.

stick draped on top of the portfolio is reminiscent of Rembrandt's figure sketches of beggars, opening several possible interpretations in the context of *vanitas*. The man, seemingly deep in thought or contemplation, could be seen as a symbol of pilgrimage.¹⁸

The two remaining drawings are certainly not based on works by Rembrandt. The large sheet hanging down over the table shows similarities to *Diana and Her Nymphs Spied upon by Satyrs* by the Flemish painter Peter Paul Rubens (1577–1640) (in collaboration with Jan Brueghel the Elder [1568–1625])—another famous 17th-century artist (fig. 47b).¹⁹ It accurately reproduces the group of three nymphs to the left of the painting, with only the head of the nymph to the right obscured by the base of the statue. The head and raised arms of that figure appear as a detail study in the drawing between the statue and the portfolio. In the context of *vanitas*, the pagan subject of nymphs (that only a connoisseur of Rubens would have recognized) seems irrelevant. It is the sleeping woman in the foreground that draws a specific connection to the main topic of Susenier's still life—*vanitas*. In Greek mythology Hypnos, the personification of sleep, was the twin brother of Thanatos, the personification of death,²⁰ and might therefore refer in a general way to the main topic of the end of earthly life. But even putting aside the connection to Greek mythology, the sleeping woman, with her youthful beauty, forms a strong contrast to the gruesome skull and reminds the viewer of the transient nature of all earthly pleasures and pursuits.

Following this leitmotif, the plaster statue stands opposite the skull and on top of the drawings. The pathos of the upward tilt of the figure's head was interpreted by Voskuil-Popper as representing “hope towards resurrection.”²¹ It remains unclear on which work of art the statue was based, in contrast to the drawings. The male nude is shown in three-quarter view from behind, in a lunge and in *contrapposto*, with his face turning away from the viewer. The spiral pose, or *figura serpentinata*, was typical for Mannerist sculpture and resembles that seen in works by the sculptor Giambologna (1529–1608). Giambologna was born in Douai, Flanders, and despite his permanent relocation to Italy in 1550, he was still known and admired in 17th-century Netherlands. For

example, a copy of one of his works, *Samson Slaying a Philistine* of 1562, is depicted in a *Self-portrait* of 1647 by Gerrit Dou²² as well as in a still life of 1670 by Jan van der Heyden (1637–1712).²³

The artworks featured in Abraham Susenier's still life add a metaphorical dimension to this traditional genre of painting and, at the same time, point to famous artists of the past. While these artists have long passed on, their works have survived: *vita brevis ars longa*.

Franziska Gottwald

1. For Susenier's biography, see Meijer and Van der Willigen 2003, pp. 192–193.
2. Houbraken, vol. 3, p. 213: “zee- en stille water Schilder, ... en een fraai Schilder van still leven, inzonderheid zilverwerk.”
3. Abraham Susenier, *Still Life of Fish on a Table*, oil on canvas, 78 × 113 cm, sale, London (Sotheby's), 9 December 2004, lot 159 (colour ill.).
4. Meijer and Van der Willigen 2003, p. 192.
5. Nicholas R. A. Vroom lists no more than thirteen paintings by Susenier; Fred G. Meijer traces eleven; the website of the RKD posts seventeen.
6. Abraham Susenier, *Still Life with Roemer, a Bowl of Fruits and a Chalice*, 79.5 × 106.5 cm, Gemäldegalerie der Akademie der bildenden Künste, inv. 1385; see collection cat. Vienna 1992, pp. 364–366.
7. Meijer and Van der Willigen 2003, p. 230.
8. Ibid., pp. 33–34. It is possible that Susenier studied with Van Beijeren, who became a master in The Hague in 1640, the same year Susenier moved to the city. Like Susenier, Van Beijeren painted fish still lifes, marines and seascapes.
9. Voskuil-Popper 1976, pp. 69–70.
10. As cited in the catalogue entry of the 2008 sale; see Provenance at the head of this entry.
11. Abraham Susenier, *Still Life with Shells*, 1659, 56 × 84 cm, Dordrecht, Dordrechts Museum, inv. DM/992/697.
12. For a discussion of other examples of this use of “pictures within a picture,” see Gottwald 2006, *passim*.
13. The same glass shows up in other pictures by Susenier, but filled with wine. See, for example, the monogrammed *Still Life with a Partially Peeled Lemon on a Silver Platter, a Knife, Grapes and a Roemer of White Wine on a Draped Table*, around 1660–1670, oil on panel, 33.5 × 52 cm, New York, with Daphne Alazraki, in 1992, and subsequently sale, Amsterdam (Christie's), 1 November 2011, lot 52; see also Voskuil-Popper 1976, p. 70.
14. On the genre of the *tronie*, see Gottwald 2011.
15. *Youth with Plumed Cap, and Skull*, around 1519, engraving, 18.4 × 14.4 cm, Amsterdam, Rijksmuseum, Rijksprentenkabinet; see exhib. cat. London and The Hague 1999–2000, pp. 104–105.
16. Inv. 810136; see Van de Wetering 2005, pp. 232–238 (ill. fig. 214). For Van de Wetering's subsequent confirmation of Rembrandt's authorship in 2010, see <http://www.nationaltrust.org.uk/article-1355774862560/> (accessed 9 June 2013).
17. See Voskuil-Popper, p. 70.
18. Ibid.
19. Inv. 68-3-2; see exhib. cat. Kassel and Frankfurt 2004, p. 75, no. 22 (ill.).
20. This genealogy is explained in Hesiod's *Theogony*; see Johannes Andreas Jolles, *Hypnos*, in Pauly, vol. 9, part 1, pp. 323–329.
21. Voskuil-Popper 1976, pp. 69–70.
22. Oil on panel, 43 × 34.5 cm, Dresden, Gemäldegalerie Alte Meister, inv. 1704; see Sumowski 1983–1994, vol. 1, p. 531, no. 274, p. 571 (colour ill.).
23. *A Collector's Cabinet*, oil on panel, 62 × 49.5 cm, Vienna, Akademie der Bildenden Künste; see exhib. cat. Amsterdam and Cleveland 1999–2000, pp. 180, 259, no. 67 (colour ill.).



48. (left) and 49. (right)

Johann Georg Trautmann

(Zweibrücken 1713 – Frankfurt am Main 1769)

The Three Marys at the Sepulchre

Before 1764

Oil on canvas, 34.3 × 29.2 cm

Monogrammed: TM

The Raising of Lazarus

Before 1764

Oil on canvas, 34.3 × 29.2 cm

Monogrammed: TM

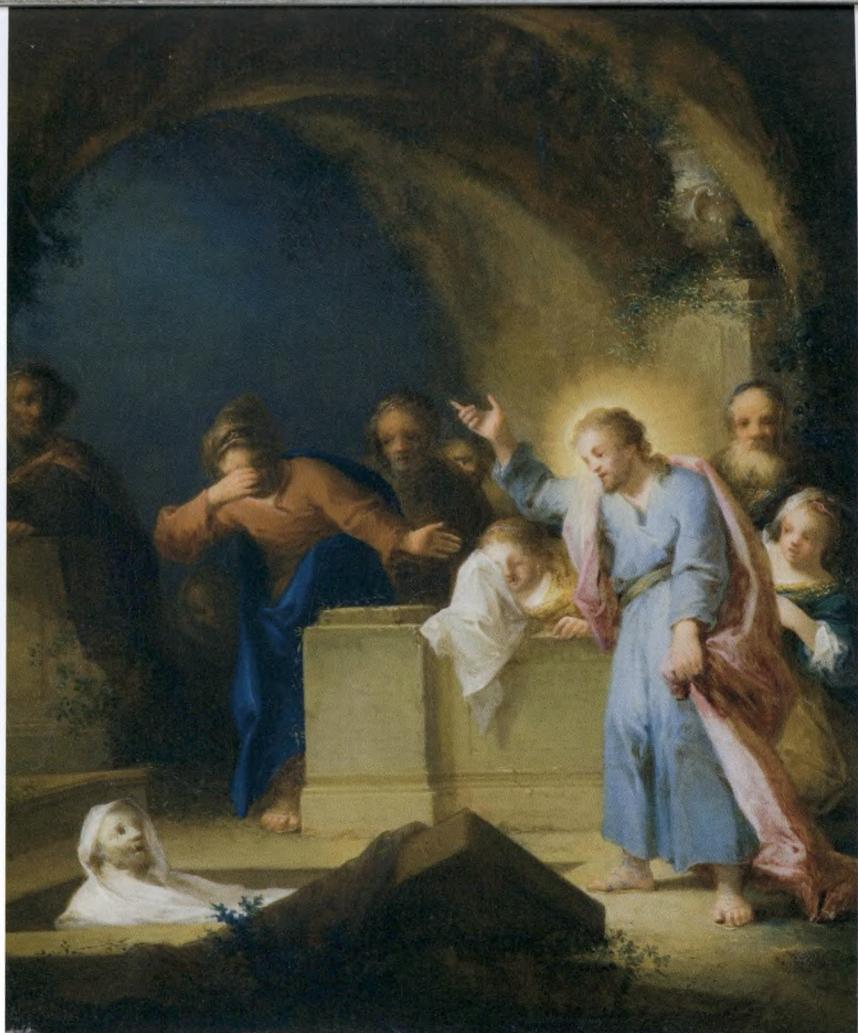
Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1995, acc. nos. 38-037.01 and 38-037.02

PROVENANCE

Frankfurt am Main, collection of Heinrich Jakob Haecel; his sale, 25 August 1764 (Lugt 1403), lots 318 and 319 (as by Trautmann, *Histoire* [History], oil on canvas, 1 pied 2 pouces × 1 pied [33.2 × 28.5 cm, both works]);¹ sale, Cologne (Lempertz), 19 November 1994, lot 709; sale, London (Phillips), 4 July 1995, lot 63; purchased by Alfred Bader

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Gerhard Kölsch, *Johann Georg Trautmann (1713–1769), Leben und Werk* (Frankfurt am Main: Peter Lang, 1999), pp. 85–86 (both works), 298–299 (*The Three Marys at the Sepulchre*), 306–307 (*The Raising of Lazarus*)



JOHANN GEORG TRAUTMANN was born in 1713 in the town of Zweibrücken near the border with France. Few documents survive on Trautmann's life and œuvre. His apprenticeship under Ferdinand Bellon (?–1749), court painter of Pfalz-Zweibrücken, probably started in 1729. Trautmann moved to Frankfurt three years later, training there under Johann Hugo Schlegel (1684–1737) until 1736, and then remaining in the city until his death in 1769. During the years 1760–1761 and 1765–1766, he served as dean of the city's painters' guild.² It has not been possible to establish a chronology for Trautmann's paintings, since only a few are dated and the artist evidently worked simultaneously in different manners.³

As early as 1780 Heinrich Sebastian Hüsgen noted the remarkable variety of subject matter in the artist's work.⁴ Most of his surviving paintings depict religious or genre scenes, but he also painted *tronies*, landscapes, secular histories and a few portraits.⁵ Although Trautmann drew inspiration from numerous artists, he was particularly influenced by Rembrandt (1606–1669) and his circle.

The 18th century saw considerable interest in Rembrandt's art in Germany and France, not only in original prints and paintings, but also in works that had been done in his style.⁶ In Frankfurt, paintings by Dutch and German artists attributed to Rembrandt or in his manner surfaced regularly in local auctions.⁷ However, artists often adapted their work to contemporary taste by lightening their palette and painting more softly.⁸ Such imitations of Rembrandt may have guided Trautmann more than any knowledge of original paintings by the master.



Fig. 49a. Johann Georg Trautmann, *The Raising of Lazarus*, around 1759, etching, 20.8 × 16.1 cm. London, British Museum.



Fig. 49b. Rembrandt van Rijn, *The Raising of Lazarus: Small Plate*, 1642, etching, state 1 of 2, 15 × 11.4 cm. London, British Museum.



Fig. 49c. Jan Lievens, *The Raising of Lazarus*, around 1630, etching, state 1 of 3, 35.9 × 31.1 cm. London, British Museum.

Rembrandt's prints, on the other hand, were widely disseminated and clearly served Trautmann as a direct source for his paintings. They likely also prompted him to try his hand at the print medium itself. In his etching of *The Raising of Lazarus* from around 1759 (fig. 49a), he adapted features from prints of the same theme by Rembrandt and also by Jan Lievens (1607–1674) (figs. 49b, 49c).⁹ From Rembrandt's 1642 *Raising of Lazarus: Small Plate* he drew on the figure of Lazarus, reversing it from left to right and retaining the placement of onlookers on either side of Jesus. And from Lievens's etching he took over the figure of Jesus standing above Lazarus's tomb.

In the present painting of this theme, Trautmann preserved several aspects of his etched composition, including the cave-like setting and the wall of the tomb that runs across the foreground. The same pathos characterizes both works, but the most obvious parallel between them is the nearly identical, but reversed, pose of Jesus. The compositions do differ in several respects: Lazarus and Jesus appear in separate pictorial registers in the etching, but in the painting Trautmann places them in the same register, following Rembrandt's etchings and conjuring a greater sense of intimacy.

There is no direct precedent in Rembrandt's prints for the accompanying painting, *The Three Marys at the Sepulchre*. The light emanating from the two angels highlights the faces and the expressive postures of two of the Marys, calling attention to their wonder. The beret of the Mary standing on the far right and the dresses of the other Marys were clearly inspired by Rembrandt, likely by way of a print. The finely painted still life of armour in the foreground evokes the still lifes of the Dutch *fijnschilders*, such as Gerard Dou (1613–1675), who continued to enjoy remarkable international esteem in the second half of the 18th century.

More generally, both paintings adopt Rembrandt's strong chiaroscuro effects, but less so in modelling than in dramatic effect. The most striking difference that distinguishes Trautmann's work from that of the Rembrandt circle is the use of colour. Instead of choosing muted reds, greens and earth tones, Trautmann painted with bright and pastel shades of green, red, yellow and blue. His choice of a lighter palette reflects the Rococo fashion of his time, but it could also indicate that he was familiar only with prints by Rembrandt and his circle. If so, he would have known the compositions and chiaroscuro effects of these artists' prints, but not the use of colour in their paintings.

Claire Wenngrenn

1. The two paintings were catalogued in Haeckel's sale as lots 318 and 319, but which belongs to which is not specified.
2. Thieme-Becker, vol. 33, p. 355.
3. Kölisch 1999, pp. 66, 71–75.
4. Hüsgen 1780, p. 171; see also Kölisch 2003, p. 78.
5. Kölisch 1999, pp. 78, 88–102.
6. Kölisch 2003, p. 21.
7. For instance, the Frankfurt sale of the estate of Heinrich Jakob Baron von Haeckel of 25 August 1764 included many paintings given to Rembrandt or his school. Gerard Kölisch argues that, since paintings by 17th-century Netherlandish and contemporary German artists formed the core of many collections in 18th-century Frankfurt, it should not be concluded that collectors acquired the German paintings as cheap alternatives to earlier works. See Kölisch 1999, p. 195.
8. Hausler 1999, p. 86.
9. See Hollstein, vol. 18, p. 37, no. B72; vol. 19, p. 59 (ill.); vol. 11, p. 8, no. 7 (ill.).



50.

Alessandro Turchi, called l'Orbetto (Verona 1578 – Rome 1649)

Lot and His Daughters

Around 1620

Oil on canvas, 99 × 133.4 cm

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1974, acc. no. 17-034

PROVENANCE

Paris, collection of Cardinal Mazarin, until 1661; sale, London (Christie's), 8 December 1961, lot 191 (as by Albano); London, with Leger Galleries; London, collection of Judson Winfield; purchased by Alfred Bader in 1974

LITERATURE

De Cosnac 1884, p. 325, no. 1135; "Notable Works on the Market," *Burlington Magazine* 106 (1964), after p. 302 (ill., pl. 5); Schleier 1971, pp. 144, 147, 148 (ill. fig. 4); Pigler 1974, vol. 1, p. 45; Pallucchini and Palmegiano 1981, vol. 1, p. 118; Baldissin Molli 1995, p. 123; Michel 1999, pp. 586–587; exhib. cat. Verona 1999, p. 174; Yoshida-Takeda and Lebrun 2004, p. 202, no. 456; Loire 2006, pp. 159, 167 and fig. 13

EXHIBITION CATALOGUES

Kingston 1988–1991, pp. 62–65, no. 15 (ill.); London and Amsterdam 2006, p. 242 (ill. fig. 184)

THE MOST PROMINENT artist of the 17th century to hail from the North Italian city of Verona, Alessandro Turchi was regularly given the last name of Veronese, like Paolo Caliari (1528–1588) before him. More often, however, he was known as l'Orbetto (the blind one) because as a child he guided his mendicant blind father about town.¹ Turchi first trained locally with the late Mannerist painter Felice Brusasorci (around 1539–1605), alongside Pasquale Ottino (1578–1630) and Marcantonio Bassetti (1586–1630),² and collaborated with his master on altarpiece commissions, completing unfinished works Brusasorci left behind on his death in 1605.³ Turchi applied for admission to the Accademia Filharmonica that year and was admitted in 1609.⁴ On trips to Venice and Genoa, the young artist gained first-hand familiarity with the works of Jacopo Palma il Giovane (around 1548–1628) and Peter Paul Rubens (1577–1640).⁵ His evident early familiarity with the Bolognese school must have been based on the works already present in Veronese collections. Around 1614 he proceeded to Rome, in the company of Bassetti and Ottino, and already in 1616 he was carrying out papal commissions for decorations of the Quirinal Palace alongside established artists such as Giovanni Lanfranco (1582–1647).⁶ His circle of patrons soon came to include Cardinal Scipio Borghese and Francesco Barberini.

Entering the Accademia di San Luca in 1618, he was named *principe* in 1637⁷ and the following year was admitted into the congregation of the Virtuosi al Pantheon.⁸ In his early years in Rome, Turchi also studied the work of Caravaggio (1571–1610), becoming a late follower of this mode, by now widely disseminated in Roman art. In the context of the flamboyant vibrato of High Baroque artists such as Pietro da Cortona (1596/97–1669), Turchi maintained a classicizing restraint in his effects.

In this painting, he depicts the story of Lot and his daughters as recounted in Genesis 19:30–38. Having fled Sodom and Gomorrah before fire and brimstone rained down on them, and leaving Lot's wife behind after she was turned into a pillar of salt, Lot and his two daughters take shelter in a cave. The daughters then conspire to become pregnant by their father, out of fear that they will not otherwise have children because there are no kinsfolk nearby to marry. They ply their father with wine, and the resulting children become the forefathers of the Moabites and the Ammonites, future enemies of the Israelites. Offering a negative moral exemplar, this theme enjoyed popularity among artists and their public on account of its sensuality, much as depictions of Susanna and the Elders with which it was occasionally paired. The present painting was previously given to Francesco Albano (1578–1660) but was reassigned by Hermann Voss to Turchi,⁹ who exercised a particular penchant for the theme, more than

any other artist of his time: at least another four depictions are known by his hand, including an oil on copper in Dresden,¹⁰ in addition to a number of references in older inventories and sales. Most prominent among these is the reference to one such painting in the 1661 inventory of the collection of Cardinal Mazarin in Paris.¹¹ The dimensions of the present picture closely match those given in the inventory, allowing for a secure connection to that famous collector.

The crisp contours and elegant poses here suggest careful preparation. Turchi's methods remained traditional, not conforming to Caravaggesque practice, and the artist regularly used drawings to plan his compositions and poses. He executed a sheet, now in Munich, for the Dresden painting which he may also have used to develop the arrangement in the present painting, as suggested by Erich Schleier, who dated the sheet to around 1620, implying a similar date for both of the paintings.¹² This notion is further borne out by several obvious links with poses in other paintings of this period, as noted astutely by David McTavish.¹³ The figure of the daughter to the right echoes that of the martyr in the left foreground of his altarpiece of the Forty Martyrs in the chapel of the Santi Martiri di San Stefano in Verona.¹⁴ The pose of Lot, in turn, is reflected in that of the rising St. Peter in *The Liberation of St. Peter* in Modena (fig. 50a).¹⁵



Fig. 50a. Alessandro Turchi, *The Liberation of St. Peter*, around 1625, 154 × 121 cm. Modena, Galleria Estense.

1. Dal Pozzo 1718, p. 106.
2. For the various sources on Turchi's training, see exhib. cat. Verona 1999, p. 23.
3. Ibid., pp. 24–251.
4. Ibid., p. 23.
5. Marinelli 1988, pp. 314–317. On his trip to Venice, see exhib. cat. Verona 1999, p. 25; and Dal Pozzo 1718, p. 164.
6. Exhib. cat. Verona 1999, pp. 27, 252.
7. Ibid., p. 29.
8. Ibid., p. 34.
9. As reported in a letter of 14 January 1975 from S. A. Leger of Leger Galleries, London, to Frances K. Smith; Agnes Etherington Art Centre object file.
10. These four depictions are as follows: around 1620, oil on copper, 47 × 32 cm, Dresden, Gemäldegalerie Alte Meister, inv. 1972; around 1610/15, oil on stone, 38 × 27 cm, Padua, Musei Civici Agli Eremitani, inv. A610, B482 (as by Domenico Brusasorci); around 1620, oil on copper, 73.5 × 96.5 cm, Venice, collection of E. Martini; and around 1640, oil on canvas, 112 × 144 cm, Germany, private collection (formerly Brescia, collection of Count Teodoro Lechi). See exhib. cat. Verona 1999, p. 174. On the painting in Padua, see Baldissin Molli 1995, pp. 123–129 (ill. fig. 9).
11. See De Cosnac 1884, p. 325, no. 1135 ("Un autre fait par Alexandre Véronèze, sur toile, représentant *Lotz avec ses filles*, figures moyennes, haut de trios piedz un poucle et large de quatre piedz un poule [100 × 132 cm], garny de sa bordure de bois blanc, prisée la somme de deux cens livres, cy 200 L. T."); and Loire 2006, pp. 159, 167 and fig. 13.
12. Black chalk and brown wash, 27.8 × 38.8 cm, Munich, Staatliche Graphische Sammlungen, inv. 6670; Schleier 1971, p. 147, no. 3 (ill. pl. 19). Another drawing of the theme attributed to Turchi is further removed in composition: around 1620–1630, pen and ink and wash, 15.7 × 21.5 cm, Milan, Ambrosiana, inv. F 253 INF.
13. In exhib. cat. Kingston 1988–1991, p. 64, note 5.
14. 1619, oil on canvas, 335 × 205 cm; see exhib. cat. Verona 1999, pp. 224–225, no. 88 (colour ill.).
15. Inv. 4250; see collection cat. Modena 1990, pp. 21, 187 (ill. fig. 57).

51.

Filippo Vitale (Naples 1589 – Naples 1650)

The Blessing of St. Blaise

Around 1618

Oil on canvas, 132.1 × 104.1 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1998, acc. no. 41-002

PROVENANCE

Naples, collection of Pierre Barbaja in 1874, lot 160 (as by Bolognese School); Chicago, collection of Frank W. Chesrow (as by Jusepe de Ribera); sale, New York (Sotheby's), 30 January 1998, lot 198 (colour ill., as by Filippo Vitale); purchased by Alfred Bader

EXHIBITION CATALOGUES

Springfield 1956, p. 28 (ill., as by Jusepe de Ribera); Carbondale 1965, p. 21 (ill. in reverse); Tulsa 1970, p. 24 (ill. in reverse)

COLLECTION CATALOGUES

Naples 1874, p. 10, no. 160 (as by Bolognese School)

JACOBUS DE VORAGINE'S *Golden Legend* tells the story of the meek St. Blaise miraculously healing a boy choking on a fish bone stuck in his throat.¹ A 4th-century physician elected bishop in the Roman province of Cappadocia (later the city of Sebaste in Lesser Armenia, now Sevas in Turkey), St. Blaise was imprisoned by the local governor for refusing to worship pagan deities. De Voragine relates how St. Blaise was martyred by beheading, but not before being tortured with iron wool combs that tore open his flesh. By the 13th century his cult had spread across Europe, and his assistance in healing was especially recommended for those suffering maladies of the throat. Here, he is shown in a typical representation: wearing a bishop's mitre and holding a staff and a wool comb (his attribute), he looks down to a boy with a bandage around his throat, hands clasped in supplication, and raises his right hand in healing prayer.

This large, three-quarter length depiction of the saint first resurfaced in Naples in the collection of Pierre Barbaja, son of a famed opera impresario. Along with a number of other works, it was acquired from this collection by Colonel Frank W. Chesrow in Chicago and linked once again to Naples with an attribution to Jusepe Ribera (1591–1652), who worked in that city in the style of Caravaggio (1571–1610).² When it appeared at auction in 1998 it was given to Filippo Vitale, a lesser-known Neapolitan artist who had preceded Ribera as a proponent of the Caravaggesque style. Known to the prominent biographer Filippo Baldinucci,³ Vitale was nonetheless overlooked by Bernardo de Domenici, the early commentator on Neapolitan art, and remained obscure until the early 1950s, when scholars began to turn attention to his life and work.⁴

Vitale was born in Naples in 1589,⁵ but his training remains unclear. The earliest documents available postdate this phase in his career and already reveal established ties to other artists. We know that he married Caterina de Mauro, the widow of the painter Tomasso de Rosa (?–around 1610), in 1612 and that the prominent local Caravaggesque painter Carlo Sellitto (1581–1614) was a witness at the baptism of their son Carlo in 1613.⁶ Further

documents suggest that Vitale was working with Sellitto as a partner during this period.⁷ In 1655 Ferdinando Bologna began to reconstruct the artist's œuvre, pointing to his initial dependence on Sellitto's interpretation of Caravaggism.⁸ Vitale quickly moved away from Sellitto's dynamic narrative compositions, however, toward a quieter, more monumental style, closer to the work of the other major Neapolitan Caravaggesque painter of the time, Battistello Caracciolo (1578–1635).⁹ Around 1620 he also began to look to Ribera's work and clarity of presentation. Vitale produced paintings for patrons and churches in his native city until his death in 1650.

The present painting is closely related to a work that has long been accepted as by Vitale, the altarpiece of *Ss. Nicola of Bari, Januarius and Severus* originally painted for the Neapolitan convent of Santa Maria della Stella, dated to around 1618.¹⁰ The large-scale presentation of the three bishops, with the majestic forms and striated surface pattern of their mitres, and a small child before them in the lower foreground, fills the frame and forms a nexus of pictorial ideas that are repeated here, confirming Vitale's authorship and strongly suggesting a similar date of production. A depiction of *St. Nicolas of Bari*,¹¹ known through a copy, follows the same formula. The gentle expression and pinking flesh tints, as well as the swath of warm yellow colour, mitigate the stark presence of the figures. Vitale's composition was subsequently adapted in a canvas of the same theme by Francesco de Rosa (1607–1656), his stepson.¹²

1. De Voragine, vol. 1, pp. 151–153.

2. Caravaggio had himself been active there for two brief periods between 1606 and 1610.

3. Baldinucci 1899, p. 164.

4. Ulisse Prota-Giurleo was the first to publish significant biographical material on the artist. See Prota-Giurleo 1951.

5. D'Alessandro 2008, p. 8.

6. Strazzullo 1955, p. 34.

7. De Vito 1987, p. 106.

8. Bologna 1955, p. 164, note 2.

9. Exhib. cat. London and Washington 1982–1983, p. 263; and Causa 1994, p. 204.

10. Oil on canvas, 315 × 195 cm, Naples, Museo di Capodimonte (until 2000 in the church of San Nicola alle Sacramentine); see exhib. cat. Naples 1984–1985, pp. 498–499, no. 2.274 (ill.).

11. Around 1620, oil on canvas, 126 × 95.5 cm, sale, Milan (Sotheby's), 2 December 2003, lot 21 (colour ill.).

12. *The Blessing of St. Blaise*, oil on canvas, 119.4 × 101.6 cm, sale, London (Sotheby's), 1 November 2001, lot 30 (ill.).





52.

Cornelis Willemsz. (active Haarlem 1481 – 1552),
after Pieter Gerritsz. (Haarlem after 1497 – Haarlem 1540)

Madonna and Child, from The Holy Kinship

Around 1524

Oil on panel, 25.4 x 21.5 cm

Milwaukee, collection of Alfred and Isabel Bader

PROVENANCE

Sale, Cologne (Lempertz), 14–15 May 1902, lot 98 (as by Follower of Lucas van Leyden); Berlin, with Hinrichsen, in 1921; Düsseldorf, collection of Arthur Hauth; collection of Gustav Oberlander, bequeathed to his daughter, Mrs. Harold M. Leinbach; her sale, New York (Parke-Bernet), 25–26 May 1939, lot 223 (with illustration, to Dr. Duisberg); sale, New York (Sotheby's), 7 November 1984, lot 198 (with illustration, as by Cornelis Engebrechtsz.); purchased by Alfred Bader

LITERATURE

Bruyn 1966, pp. 202–203, 210 (fig. 9), 217; Bruyn 1983, p. 117 (fig. 1)

EXHIBITION CATALOGUES

Milwaukee 1989, pp. 64–65, no. 28 (with illustration)

AN OLDER WOMAN in a white head covering holds an infant on her lap. A younger woman, cut off by the left edge, sits next to her. Three men in exotic Oriental garb lean on a balustrade behind them. Previously, the female figure at the left had been overpainted and the subject matter identified as the Adoration of the Magi.¹ With the revelation of this figure during a cleaning, the two women could be correctly identified as Mary and her mother, Anne, with the infant Jesus on Anne's lap. The three men are Joachim, Cleophas and Salomas. According to medieval



Fig. 52a. Attributed to Pieter Gerritsz., *The Holy Kinship*, around 1523, oil on panel, 83 × 58.5 cm. Rosendael, The Netherlands, Kasteel Rosendael, Van Pallandt van Rosendael Stichting.



Fig. 52b. Attributed to Cornelis Willemsz., *St. Peter*, around 1515, oil on panel, 57 × 34.5 cm. Utrecht, Museum Catharijneconvent.



Fig. 52c. Attributed to Cornelis Willemsz., *St. Paul*, around 1515, oil on panel, 57 × 34.5 cm. Utrecht, Museum Catharijneconvent.

legend, they were the three husbands of Anne, who had a daughter with each of them and named each daughter Mary.

This fragment originally formed part of a larger depiction of the genealogy of Mary and Anne, in the pictorial tradition of the *Holy Kinship*. It closely follows the upper right-hand section of a painting of this theme of around 1523 in a private collection near Arnhem (fig. 52a).² Josua Bruyn was the first scholar to draw attention to the possible connection between these two paintings. He proposed an attribution of the Arnhem painting to the early Dutch artist Pieter Gerritsz., pointing out that its style incorporated the simplified and abstracted forms seen in the work of the Haarlem painter Geertgen tot Sint Jans (1455/65–1485/95), as well as the tendency toward exotic and rich detail of Antwerp art in the first decades of the 16th century, known as Antwerp Mannerism.³ Gerritsz., who emerged in Haarlem in the wake of Geertgen, had also been to Antwerp. In terms of the Arnhem painting's composition, Bruyn pointed out that the artist did not draw inspiration from Geertgen's famous *Holy Kinship* altarpiece,⁴ but instead looked to a depiction of the same theme by the Master of 1518 (active around 1510–1530), who worked in Antwerp.⁵ With the stylistic context established, Bruyn concluded that the Arnhem painting appears to be Gerritsz.'s *St. Anne* mentioned in the 1523–1524 accounting books of the Egmond Abbey, near Haarlem.⁶

Bruyn attributed the present work to Cornelis Willemsz., Gerritsz.'s protégé and friend.⁷ Its more severe handling in the faces and the patchy texture of foliage in the background landscape link it to the depictions of the Apostles Peter and Paul (figs. 52b, 52c) that formed part of a larger altarpiece by this artist, also mentioned in the Abbey's records.⁸

The name Cornelis Willemsz. surfaces in archival documents from the years 1515 to 1552 as belonging to an artist who lived in Haarlem and worked for various local institutions.⁹ Willemsz. can be identified with the person mentioned by Karel van Mander as Willem Cornelisz., the teacher of Jan van Scorel (1495–1562) and Maartin van Heemskerck (1498–1574).¹⁰ After returning from Rome, Van Scorel appears to have in turn influenced the work of his former teacher.¹¹ Willemsz. likely trained under the little-known Pieter Gerritsz., with whom he must have maintained a close association, as he became the executor of his testament and his heir.¹² His known paintings show the same open space and solid forms that characterize Gerritsz.'s work.

1. See Alfred Bader, in exhib. cat. Milwaukee 1989, p. 24.
2. See Bruyn 1966, pp. 199–201, 206 (with illustration fig. 3).
3. Ibid.
4. *The Holy Kinship*, around 1495, oil on panel, 137.5 × 105 cm, Amsterdam, Rijksmuseum, inv. A 500; see Arie Wallert et al., *The Holy Kinship: A Medieval Masterpiece*, exhib. cat. (Amsterdam: Rijksmuseum, 2001), *passim*.
5. *The Holy Kinship*, around 1520, oil on panel, 55 × 41 cm, Munich, Alte Pinakothek, inv. 129; see Bruyn 1966, pp. 200, 207 (with illustration fig. 5). Independently, Max Friedländer noted the compositional link to a painting of the same theme attributed to Cornelis Coninxloo (active around 1498–1527) in the Wallraf-Richartz Museum in Cologne at the time (inv. 476): *The Holy Kinship*, around 1520, oil on panel, 52 × 66 cm, sale, Vienna (Dorotheum), 6 October 2009, lot 32 (ill.). Note by Friedländer with a photograph kept at the RKD.
6. Bruyn 1966, pp. 199–200.
7. Ibid., pp. 202–203.
8. Inv. ABM S314 and ABM S315; see ibid., pp. 202–203, 211 (figs. 11, 12); and collection cat. Utrecht 2002, p. 116 (ill.).
9. Bruyn 1966, p. 202.
10. Van Mander, fols. 234v, 244v.
11. Bruyn 1983, p. 117.
12. Bruyn 1966, p. 202.



53.

Attributed to Joseph Wright of Derby
(Derby, England 1734 – Derby, England 1797)

A View of Gibraltar during the Destruction of the Spanish Floating Batteries, on the 13th of September, 1782

1785
Oil on canvas, 160.9 × 234.7 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 2001, acc. no. 44-014

PROVENANCE

Wakefield, Yorkshire, England, John Milnes, by 1786; London, Piccadilly, Egremont House, James Milnes (his cousin; d. 1806); sale, London, Peter Coxe, 16 June 1806, lot 60, for £71.8 to "Smith" (actually Thomas Vernon); Liverpool and London, Thomas Vernon, in 1806; Northampton, Overstone Park, Samuel Jones Loyd, 1st Baron Overstone (d. 1883), by 1849; London, Harriet Loyd-Lindsay, Lady Wantage (d. 1920), by descent; sale, London, Curtis and Henson (with remaining contents of Overstone Park), 31 January–3 February 1921, lot 982 (painter unidentified); New York, Ehrich Galleries, by 1923 (as by John Singleton Copley); Chicago, the Honorable Nathaniel C. Sears, 1923–1924 (as by Copley); Elgin, Illinois, Laura Davidson Sears Academy of Fine Arts, gift of the Hon. Nathaniel C. Sears, 1924–1967 (as by Copley); Milwaukee, Lenz Art Gallery, 1967–1973 (as attributed to Copley); Milwaukee, Milwaukee Art Center,

purchased with a gift of the Charleston Foundation in memory of Miss Paula Uihlein, 1973 (inv. M1973.1); deaccessioned in 2001 (as attributed to Wright of Derby); New York, Christie's East, 10 October 2001, no. 46 (as by a follower of Joseph Wright of Derby); Kingston, Agnes Etherington Art Centre, Queen's University, purchased with the support of Alfred and Isabel Bader, 2001 (44-014).

LITERATURE

Hayley 1783, *passim*; Hayley 1785, p. 226; Darwin 1790, Canto 1, line 177, p. 20 ("From Calpè [Gibraltar] starts the intolerable flash."); obituary of Joseph Wright of Derby, *The Kentish Weekly Post*, no. 1839 (8 September 1797), p. 63; "Obituary of Remarkable Persons; with Biographical Anecdotes," *Gentleman's Magazine* 67, part 3 (September 1797), p. 804 (as with J. Milnes, Esq. of Wakefield); Turner 1797, pp. 173–177; "Memoirs of the Life of the Late Joseph Wright, Esq. of Derby, with a List of His Principal Paintings," *The Edinburgh Magazine of Literary Miscellany* (November 1797), p. 325; "Biographical Register of Eminent Persons Deceased in 1797," *Universal Magazine of Knowledge and Pleasure* 102 (April 1798), p. 268; "Wright of Derby," in *The Penny Cyclopædia of the Society for the Diffusion of Useful Knowledge*, vol. 27 (London: Charles Knight, 1843), p. 589; "British Institution: Exhibition of Old Masters," review of exhibition *Pictures by Italian, Spanish, Flemish, Dutch, French and English Masters* at the British Institution, London, 1849, *The Athenæum* 1131 (30 June 1849), p. 675; "The Modern British Masters at Manchester," review of the exhibition *The Art Treasures of the United Kingdom* at Manchester, 1857, *The Saturday Review* 3, no. 8 (27 June 1857), p. 595; Bemrose 1863–1864, pp. 210–212; Jewitt 1866; Piggot 1871, p. 278; Bradbury 1883, p. 595; Bemrose 1885, pp. 23, 59–60, 74–76; Graves 1914, p. 1717;

American Paintings from the Collection of the Laura Davidson Sears Academy of Fine Arts of the Elgin Academy, Elgin, Illinois (Milwaukee: Lenz Art Gallery, 1968), no. 11 (as by Copley); Nicolson 1968, vol. 1, pp. 16, 131 note 7, 154, 159–60, 248 no. 245 (as lost); Erdmann 1974, pp. 270–272 (as by Wright of Derby); Darcy 1976, p. 139; Altick 1978, p. 97; Farington 1982, p. 2797 (entry for 26 June 1806); exhib. cat. New Haven 1982, p. 62, note 11 (as by Wright of Derby); Nicolson 1988, p. 745 (as by Wright of Derby); exhib. cat. London, Paris and New York 1990, pp. 69 (as “now widely thought to be not by Wright”), 134 (referring to the “now lost” painting); Harrington 1993, pp. 50, 342–343, no. 939; Chapple 1997, p. 91; Hallett 2001, p. 254; Flick 2003, p. 7 (as by Wright, no longer missing); Bader 2007, pp. 97–108; King-Hele 2007, p. 238; Bonehill 2008, pp. 521–544 (*passim*, as by Wright); Barker 2009, pp. 3, 7 note 22 (as not by Wright), 40, 42, 58 notes 615 (as untraced, presumably destroyed) and 616, 59 note 692 (as *The Siege of Gibraltar*), 102 (Letter 45, note 3), 102–103 (Letter 46, note 2), 107 (Letter 50, note 2), 108 (Letter 53, as “my fire”), 113 (Letter 60), 114 (Letter 61), 115–116 (Letter 63), 118 (Letters 67 and 68), 120 (Letter 71), 139 (Letter 106, note 4), 149 (Letter 122), 169 (extract from the “Memoir of Hannah Wright,” 1850, p. 111, Derby, Derby Local Studies Library, MS 8019); Staley 2013 (colour ill., as by Raphael Lamar West)

EXHIBITION CATALOGUES

London 1785, p. 8, no. 24; London 1849, no. 117 (as by Wright); Manchester 1857, p. 80, no. 81; Milwaukee 1973, unpaginated, no. 20; Kingston 2011, pp. 7–50, no. 1 (colour ill.)

COLLECTION CATALOGUES

Overstone Park 1877, p. 10, no. 14 (as by Wright); Elgin 1924, pp. 8–9, no. 13 (as by Copley); Elgin 1938, unpaginated, no. 84

THIS PAINTING DEPICTS a stunning British military victory that came in the wake of the humbling loss of the American colonies. On 12 September 1782 Spanish and French naval forces mounted a massive naval bombardment of the British Garrison on Gibraltar, blockaded by land and sea since 1779. The naval forces used special floating artillery batteries designed to survive cannon fire, but they succumbed to the British capacity to deliver a high volume of red-hot shot with great accuracy, setting the batteries afire.¹ The focus of this painting, however, is not on the battle itself but on the British rescue of the Spanish and French naval crews. When the British gunboats led by Captain Roger Curtis moved in on the burning hulks, it became clear that the hapless crews had been left to their fate. In response, Captain Curtis ordered a humanitarian rescue effort, which he was then forced to call off after the batteries began to explode as the fire reached their powder magazines and British casualties were sustained. This demonstration of humanity in the face of danger inspired a number of artists, including Conrad Martin Metz (1749–1827),² John Cleveley Jr. (1747–1786),³ James Jefferys (1751–1784),⁴ John Keyse Sherwin (1751–1790) (fig. 53a) and Raphael Lamar West (1769–1850), son of Benjamin West (1738–1820). In the present canvas, Captain Curtis appears to the lower right leading an advance of several gunboats toward the burning batteries scattered in the distance, the closest looming at the left edge. The fortifications of Gibraltar, complete with the long sea wall and the stairway leading to the old citadel, come into sight behind Captain Curtis and his entourage, as does the Rock of Gibraltar. White puffs of cannon smoke lie low over the water, while blackish clouds from the burning vessels rise above into the sky.



Fig. 53a. John Keyse Sherwin, *A View of Gibraltar with the Spanish Battering Ships on Fire*, 1784, etching and engraving, 46.2 × 60.6 cm. London, British Museum.

This painting’s provenance can be traced back seamlessly to 1849, when it was in the collection of Samuel Jones Loyd, 1st Baron Overstone, and placed in an exhibition of the British Institution.⁵ It later formed part of Overstone’s contribution to the famous 1857 Manchester exhibition, *Art Treasures of Great Britain*.⁶ In both cases, it was given to Joseph Wright of Derby; it was also listed under his name in George Redford’s 1877 *Descriptive Catalogue of the Pictures at Overstone Park*.⁷ Sold as an anonymous painting in 1921, it resurfaced in the United States with the strategic but unconvincing attribution to John Singleton Copley (1738–1815) and remained for many years with the Laura Davidson Sears Academy of Fine Arts, a private school near Chicago. It was sold off with the rest of the school’s art collection in 1968.

The painting was shown to Benedict Nicolson in 1972. The author of the 1968 monograph on Wright indicated his support for an attribution to this artist, a position he reiterated in a posthumous paper in 1988.⁸ Nicolson also lent his support to a small exhibition of the painting at the Milwaukee Art Center in 1974. He connected the painting to another of the same theme that Wright carried out with great effort and risk over the years 1783–1785. Long given up for lost, that painting remains Wright’s most extensively documented work, cited in many of the artist’s letters from these years. The artist included it in a daring one-man exhibition in Robins’s Rooms, London, in 1785 that was timed to coincide with—and make a statement against—the Academy’s annual exhibition. As John Bonehill explains, Wright sought to answer ill-treatment at the hands of the Academy, whose acceptance of his application for membership came only after passing him over for other, clearly inferior, candidates.⁹ Wright’s letters cite the encouragement of friends to tackle a theme in the public eye that furthermore called for his special skill at rendering firelight, for which he had gained considerable fame.¹⁰ However, in the process of planning and executing the work, Wright became thwarted by torpor, illness and lack of access to Captain Curtis to consult about the details of the battle.¹¹ He also felt



Fig. 53b. Joseph Wright of Derby, *An Eruption of Mount Vesuvius, with the Procession of St. Januarius's Head*, 1778, oil on canvas, 162 × 213.4 cm. Moscow, Pushkin State Museum of Fine Arts.



Fig. 53c. Joseph Wright of Derby, *The Widow of an Indian Chief Watching the Arms of Her Deceased Husband*, 1785, oil on canvas, 101.6 × 127 cm. Derby, Derby Museum and Art Gallery.

unsteady attempting a naval battle scene, a genre commanded by specialists and demanding accurate description,¹² and was unnerved by the fact that his rival Copley had been granted a very important commission for an enormous depiction of the scene for the Guildhall.¹³

Wright trained as a portrait painter in London with Thomas Hudson (1701–1770) and then George Romney (1734–1802), before establishing himself in his native Derby. In the 1760s he embarked on his celebrated “subject pictures” such as *The Orrery*¹⁴ and *The Air Pump*.¹⁵ His incorporation of daring effects of candlelight likely owed to his study of the works of Godfried Schalcken (1643–1703), who was in London in the 1690s and left many works there.¹⁶ The motif of firelight became increasingly prominent in his works of the 1770s, many of which feature



Fig. 53d. Joseph Wright of Derby, *A Sea Battle (The Destruction of the Spanish Floating Batteries)*, around 1783, pencil, 29.2 × 33.3 cm. Derby, Derby Museum and Art Gallery.

scenes of labour and industry. In the wake of a brief and trying trip to Italy in 1774–1775, he further developed this interest in various scenes of the eruption of Vesuvius. In particular, his 1778 painting *An Eruption of Mount Vesuvius, with the Procession of St. Januarius's Head* (fig. 53b),¹⁷ now in the Pushkin State Museum of Fine Arts, Moscow, shows compelling points of comparison to the present work: the structure of pairs of accents, the patient and orderly arrangement of discrete areas of focus that borders on the naïve at times, the combination of diffuse glow with accents of open brushstrokes, and the use of a sweeping diagonal mass of smoke that serves as an amplification of the blaze below. Wright organized clouds to a similarly dramatic effect in his 1785 painting *The Widow of an Indian Chief Watching the Arms of Her Deceased Husband*, now in the Derby Museum (fig. 53c),¹⁸ that he hung alongside his *View of Gibraltar* in Robins’s Rooms. The sophisticated and informed orchestration of effects of firelight, and the penchant for drama, order and abstracted forms align this work with Wright of Derby’s 1785 *View of Gibraltar*. In addition, the Derby Museum holds a preparatory drawing in Wright’s hand that shows the floating artillery batteries anchored off the shore, although from farther away (fig. 53d).¹⁹

Aside from composition, however, the work does not display the refined finish typical of the artist. The weakest area is that of the rock to the right, but the sky too looks raw and thin in many places. When Nicolson viewed the painting in 1972, it had been thoroughly cleaned of varnish and overpaint. Mary Randall deemed it necessary to cover up vast areas of the work with overpaint to mediate its appearance.²⁰ Nonetheless, the surface still gives the impression of having been overcleaned. The removal of layers of original paint, and especially layers of finishing glazes for which Wright of Derby was well known, makes the painting difficult to assess. Judy Egerton’s comments on “lumpishness,” for example, would have been based on the overpaint, a modern interpretation, thereby blocking her view of the original paint layers and possible condition problems.²¹ Barbara Klempan’s recent cleaning and sensitive inpainting now does justice to the

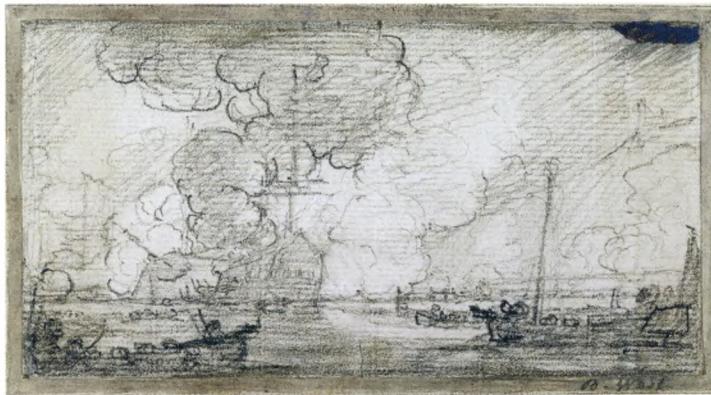


Fig. 53e. Benjamin West, *Destruction of the Floating Batteries at Gibraltar*, around 1782/83, black chalk, 7.7 x 14.7 cm. New York, Morgan Library & Museum.

surviving paint layers. Her study of the pigments and the ground layers also concluded that these are consistent with the practice of the time and show no marked difference with Wright's technique.

Questions about authorship remain unanswered, however. In a February 1785 letter to his artist friend William Hayley (1745–1820), Wright of Derby announces his finishing touches to the now lost painting, perhaps the present one, and describes a view from a distance with figures that are only about an inch high, much smaller than here.²² Also, he refers to gunboats that lie off the New Mole, a defensive structure coming out from the wall and not visible here. Allen Staley recently revisited these problems as he brought forward a new piece of evidence, a drawing by Benjamin West (1738–1820) in the Morgan Library & Museum that appears to sketch out the position of the gunboats in the foreground, the batteries in the distance and the Rock of Gibraltar to the right with some precision (fig. 53e).²³ Although West is not known to have painted the theme, the drawing is given to him on account of its style, provenance and inscription.²⁴ However, West's son Raphael Lamar West (1759–1850) was inspired by the subject and submitted one of four paintings of the action at Gibraltar that were shown at the Royal Academy Exhibition of 1783, two years before Wright completed his painting.²⁵ Unfortunately, today, no securely attributed painting by Raphael can offer a stylistic comparison. Raphael's early work, however, would undoubtedly have imitated his father's, whose imposing *Battle of La Hogue* of around 1778 provides a useful comparison not only in the rendering of ships, but especially the thinly brushed sky and the flat surfaces of the water punctuated by the heads of swimmers.²⁶ It is possible, then, that the aesthetic problems hampering the Kingston painting may not be the result of overcleaning, but instead of modest and immature talent, and that the incongruous strength of the composition, as noted above, stems from the design, and supervision, of one of the other great talents of this fertile period in monumental history painting in England.

1. See John Drinkwater, *A History of the Late Siege of Gibraltar*, 2nd ed. (London: J. Johnson, T. and J. Egerton, and J. Edwards, 1786), pp. 284–289; and René Chartrand, *Gibraltar 1779–83: The Great Siege* (Oxford: Osprey, 2006), pp. 65–83.
2. Ambrose William Warren, after Conrad Martin Metz, *Sir Roger Curtis Gallantly Exerting Himself in Preserving the Spaniards at Gibraltar*, 1802, etching and engraving, 16.2 x 21.1 cm. The drawing for this print is in the British Museum: around 1802, brush and grey wash over graphite, 15.3 x 9.7 cm, inv. 1863,0214,767. The print was published in George Courtney Lyttleton, *The History of England from the Earliest Dawn of Authentic Record to the Ultimate Ratification of the General Peace at Amiens, 1802* (London: J. Stratford, 1803).
3. Charles Tomkins and Francis Jukes, after John Cleveley Jr., *Defeat of the Floating Batteries before Gibraltar on the Night of the 13th. of Sept. 1782*, 1786, aquatint, 29.1 x 38.0 cm.
4. James Jefferys, *The Scene before Gibraltar with the Destruction of the Spanish Floating Batteries*, around 1784, oil on canvas, 245 x 160 cm, Maidstone, Kent, Maidstone Museum and Bentlif Gallery, inv. 22.1891. My thanks to Clare Cales for this information.
5. See Provenance and Literature at the head of this entry; see also the extensive and lively account of this painting's ownership by Janet Brooke, "From Covent Garden to Kingston: A Painting's Provenance," in exhib. cat. Kingston 2011, pp. 32–39.
6. Exhib. cat. Manchester 1857, p. 80, no. 81.
7. Collection cat. Overstone Park 1877, no. 14.
8. Letter from Benedict Nicolson to Alfred Bader, 28 January 1972, Agnes Etherington Art Centre object file: "I think it probably is the Wright of Derby sold to Milnes ... some of the groups of sailors and officers in the foreground are sufficiently well preserved to look like Wright's, and the general composition is impressive"; and Nicolson 1988, p. 745.
9. See Bonehill 2008.
10. Wright to William Hayley, 13 January 1783, Derby, Derby Museum and Art Gallery; see Barker 2009, Letter 46.
11. This is Nicolson's conclusion, based on a letter from Wright to Hayley of 17 February 1785. Written on completion of the painting, the letter conveys the artist's frustration on his lack of knowledge of naval matters. See Barker 2009, Letter 63 in Nicolson 1968, vol. 1, p. 160.
12. Wright to William Hayley, 22 December 1784; see Barker 2009, Letter 61.
13. John Singleton Copley, *The Defeat of the Floating Batteries at Gibraltar, September 1782, 1783–1791*, oil on canvas, 543 x 754 cm, London, Guildhall Art Gallery.
14. *A Philosopher Giving a Lecture on the Orrery, in which a Lamp Is Put in Place of the Sun*, 1766, oil on canvas, 147.3 x 203.2 cm, Derby, Derby Museum and Art Gallery, inv. 1884–168; see Nicolson 1968, vol. 1, p. 235, no. 190; exhib. cat. London, Paris and New York 1990, pp. 54–55, no. 18.
15. *An Experiment on a Bird in the Air Pump*, 1768, oil on canvas, 185 x 244 cm, London, National Gallery, inv. NG725; Nicolson 1968, vol. 1, p. 235, no. 192; exhib. cat. London, Paris and New York 1990, pp. 58–59, no. 21.
16. Wright's earliest candlelight scene relates closely to Schalcken's penchant for attractive young women as models, for instance, *A Girl Reading a Letter by Candlelight, with a Young Man Looking over Her Shoulder*, around 1762, oil on canvas, 88.9 x 69.8 cm, collection of Lt. Col. R. S. Nekhorpe; see Nicolson 1968, vol. 1, p. 239, no. 207. Nicolson downplays the connection to Schalcken, but does posit that Wright's method of staging light effects in an enclosed space in order to observe them likely derived from Schalcken's practice; see Nicolson 1968, vol. 1, pp. 47–48.
17. Inv. 1301; Nicolson 1968, vol. 1, p. 225, no. 268; exhib. cat. London, Paris and New York 1990, pp. 174–175, no. 105.
18. Inv. 1961–508/6; Nicolson 1968, vol. 1, p. 247, no. 243.
19. Inv. 1937–739/59; Nicolson 1968, vol. 1, p. 120, note 2 (as dated around 1772).
20. See Klempn 2011.
21. In exhib. cat. London, Paris and New York 1990, p. 69.
22. Letter to William Hayley, 17 February 1785; Barker 2009, pp. 115–116 (Letter 63).
23. Inv. 1970.70.64; Staley 2013, pp. 243–244 (ill.).
24. Kraemer 1975, p. 13, no. 17 (not illustrated).
25. Graves 1905–1906, vol. 8, p. 222, no. 262.
26. Oil on canvas, 152.7 x 214 cm, Washington, National Gallery of Art, inv. 1957.8.1; see Staley 2013, pp. 245–246 (ill.).



Fig. 54a. Cornelis Ketel, *Portrait of Dirck Barendsz*, 1590, oil on canvas, 53 × 47 cm.
Amsterdam, Rijksmuseum.

54.

Anonymous Dutch artist (16th century),
follower of Cornelis Ketel (Gouda 1548 – Amsterdam 1616)

Miniature Portrait of a Man

Around 1580

Oil on copper, 6.4 × 4.7 cm

Kingston, Agnes Etherington Art Center, gift of Dr. and Mrs. Alfred Bader, 1969, acc. no. 12-063

PROVENANCE

Milwaukee, collection of Dr. and Mrs. Alfred Bader

THIS MINIATURE OVAL portrait on copper shows a man of around thirty years of age. His hair is close-cropped and his beard neatly trimmed. He wears a lace-trimmed ruff over a tight, buttoned, black satin doublet embroidered with long horizontal bands and short diagonal stitches. The background is in a flat shade of greenish gray. Both the sitter's coiffure and beard closely reflect fashion in the northern Netherlands during the 1580s and compare closely to those in a 1581 portrait by Adriaen Thomasz. Key (around 1544–after 1589) in the Rijksmuseum.¹ The man's sombre stare is further in keeping with the severe style of portraiture established by Anthonis Mor (1519–1575) in Brussels earlier in the century.

The plain, methodical execution of this portrait distinguishes it from the work of these prominent masters. It shows none of the effects of transparency and is on the whole executed in opaque colour. In this way, it appears to relate more closely to the work of the Dutch portraitist Cornelis Ketel—for example, his *Portrait of Dirck Barendsz* of 1590 (fig. 54a)² and his *Portrait of a Fifty-year-old Man* of 1574, both in the Rijksmuseum.³ However, there is no comparable miniature portrait by him to allow a comparison of handling in this scale.

Unfortunately, this small copper has suffered losses, most conspicuously in the sitter's right cheek and through his beard. Also, craquelure in the impasto of the ruff deceptively appears to articulate a pattern of folds inconsistent with the original structure.

1. *Portrait of a Man*, oil on panel, 42 × 33 cm, inv. SK-A 1700; see collection cat. Amsterdam 1976, p. 317 (ill.).

2. Inv. SK-B 5786; see ibid., p. 315 (ill.).

3. Oil on panel, 43 cm (diam.), inv. SK-A 4045; see ibid.



55.

Anonymous Dutch artist (17th century)

Seascape

Around 1640–1660

Oil on panel, 24.7 × 33.8 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1984, acc. no. 27-019

PROVENANCE

Milwaukee, collection of Alfred and Isabel Bader

A *SMALSCHIP* LUMBERS in a heavy swell, keeling over with one sail out. Further back, off to the right, a boat rides a wave as its occupants man the oars. They have likely come from the large ship behind them in the distance, whose sails are wrapped up, perhaps suggesting trouble. A dark storm cloud towers above. The simple composition and monochromatic palette follow the tradition established in the 1620s by the brothers Jan and Julius Porcellis (1683/85–1632 and around 1610–1645 respectively).¹ However, the work also incorporates painterly handling in the clouds and waves, which points to a later period, around the middle of the century, reflecting the influence of Flemish art in Dutch painting.

An inscription on the back of the panel identifies the artist as Jan Claesz Rietschoof (1652–1719), a marine painter who spent his entire career in the North Holland town of Hoorn. Houbraken claims that Rietschoof first studied in his native city with one Abraham Liedts (1604/05–1668) before proceeding to Amsterdam to train under the illustrious marine painter Ludolph Bakhuyzen (1620–1708).² Rietschoof developed a smooth, crisp technique derived from Bakhuyzen which was aligned with contemporary taste for high finish in Dutch art. This aspect of his work contrasts with the impasto handling here, throwing into question his authorship. Unfortunately, it is not possible to verify the attribution to him on the basis of comparison to a signed work by him. In many areas, the thin overlying layer of dark colour has been removed by overcleaning. One valuable piece of evidence has gone missing: a signature or monogram that appears to have occupied the plank in the lower right corner, floating in the stormy sea, following a tradition going back to the Porcellis brothers.

1. For example Jan Porcellis, *Ships on Inland Waters*, oil on panel, 28 × 35.7 cm, Leiden, Museum De Lakenhal, inv. 877; see exhib. cat. Minneapolis 1990, pp. 135–137, no. 24 (ill.).

2. Houbraken, vol. 3, p. 323; and Bol 1973, pp. 309–310.

56.

Anonymous Dutch artist (18th century)

The Death of Sophonisba

Around 1720

Oil on canvas, 64.3 × 67.1 cm (66 × 68.5 cm laid down on relining canvas)

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1990, acc. no. 33-015

PROVENANCE

Milwaukee, collection of Alfred and Isabel Bader

THE PRESENT PAINTING depicts the death of Sophonisba, a Carthaginian princess and consort of the West Numidian king Syphax, as recounted in Book 30 of Livy's *History of Rome* (XII:11–21). After Syphax is killed in battle against the Romans, the capital of Cirta is taken by the East Numidian king Masinissa in alliance with the great Roman general Scipio Africanus. When Masinissa enters the town, Sophonisba meets him at the gate and, as a fellow African, begs him to shield her from Roman mistreatment. Masinissa falls in love with Sophonisba and marries her. But this does not suffice to placate Scipio, and so Sophonisba chooses for suicide by poison, but not before berating Masinissa for the false hope presented by their marriage. Here, Masinissa looks upon the expired body of Sophonisba, turning away in a classic pose of agonized leave-taking, his features clouded by sadness and regret. He raises the cup of poison in his right hand. In the lower right corner Sophonisba's crown has fallen to the floor.

Although a label of 1890 on the reverse of the canvas ascribes the work to "De Lairesse," it was assigned to that artist's pupil Ottmar Elliger the Younger (1666–1732) when it entered the Art Centre's collection in 1990. The son of Ottmar Elliger the Elder (1633–1679), a still-life painter in Hamburg, Elliger proceeded to Amsterdam upon his father's death, training under the genre and portrait painter Michiel van Musscher (1645–1705), and then joining the workshop of the classicizing history painter and theorist Gerard de Lairesse (1641–1711).¹ Elliger followed his last teacher's intellectually ambitious inclination toward themes of ancient history in his choice of subject matter. He attracted the patronage of Lothar-Franz von Schönborn, the Archbischof-Elector of Mainz in 1716, but declined the post of court painter. His burial is recorded in Amsterdam.²

The subject matter of this painting fits closely with the specialty that Elliger cultivated in scenes of suicides and deaths in ancient Roman history, in particular of women, including Dido, Cleopatra, Lucretia and Sophonisba. In an examination of the popularity and significance of such scenes in Baroque and Rococo painting, Renate Schrodi-Grimm has pointed to the keen neo-Stoic interest in scenes of "noble" deaths, such as Seneca's, that demonstrate resolve and self-composure and that likely functioned as a secular parallel to Counter-Reformation scenes of martyrdom.³ In a crowded vertical composition in Hamburg bearing his signature, Elliger depicted the story of Sophonisba with the more common scene of her accepting the poison.⁴

The striking departure from this convention in the present painting represents an independent artistic elaboration of the theme. It recruits the morally weak Masinissa (who was also criticized by Scipio for his failure) as a foil to Sophonisba's display of strength and resolve, a message underscored further by his pointed emotional display of regret. Likewise, the remarkably summary handling departs from Elliger's style, falling far below his usual standard. In particular, the rendering of emotional expressions in the faces of the female figures to the left is disturbingly unconvincing, with broad shapes defining the critical features of mouths and eyes. One could speculatively relate these qualities to Johann van Gool's complaint about Elliger's late works having become "wild" and incorporating purplish hues, here featured prominently in the foreground. However, in the absence of any comparable work from Elliger's known late œuvre, this painting can only be assigned to an anonymous contemporary, perhaps active in Elliger's circle in Amsterdam during his later years.⁵ The quality of anatomic disintegration is, for example, reminiscent of the later works of the well-known biographer-painter Arnold Houbraken (1660–1719), whose daughter Christina (1695–1760s) married Elliger's son Anthony (1701–1781).

1. Van Gool, vol. 1, p. 243. See also Schavemaker 2002, p. 305; and Thieme-Becker, vol. 10, pp. 467–468. Much of the information in Thieme-Becker actually pertains to Elliger the Younger's like-named son Ottmar Elliger III (1704–1735).
2. As noted on the RKD website: [http://www.rkd.nl/rkddb/\(S\(vvabs3ljdswtuh4brswnh1v4\)\)/detail.aspx?parentpriref=](http://www.rkd.nl/rkddb/(S(vvabs3ljdswtuh4brswnh1v4))/detail.aspx?parentpriref=) (accessed 26 June 2013). Many prior sources, including Schavemaker 2002, place Elliger the Younger in St. Petersburg until his death, continuing the confusion with his like-named son; see Schavemaker 2002, p. 305.
3. See Schrodi-Grimm 2009, *passim*.
4. Ottmar Elliger the Younger, *Sophonisba Accepting the Poisoned Cup*, around 1725, oil on canvas, 67 × 22.7 cm, Hamburg, Hamburger Kunsthalle, inv. HK-684. See collection cat. Hamburg 2007, pp. 141–142 (ill.); and Roll 2001, vol. 3, p. 70, no. G 23.
5. Van Gool, vol. 1, p. 244.





57.

Anonymous French artist (19th century),
after Louis François Lejeune (Strasbourg 1775 – Toulouse 1848)

The Battle of Moscow: Général Lariboisière at the Death of His Son Bonaventure Ferdinand

Around 1830

Oil on canvas, 39.2 x 32.7 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader,
1982, acc. no. 25-013

PROVENANCE
Milwaukee, collection of Alfred and Isabel Bader

THIS SMALL AND LOOSELY executed battle scene has not previously received any scholarly attention. It had been given the title *Dying General Outside Moscow* and assigned a date of around 1820. The battle it depicts is undoubtedly the Battle of Moscow, between Russia and Napoleon's Grande Armée, on 6 September 1812. Nominally a French victory, this event is nonetheless seen as a critical turning point that led to the eventual undoing of Napoleon's Russian Campaign. The scene here is derived from the most famous painting of the battle, by Louis François Lejeune, executed in 1822, presented at the Salon of 1824 and now hanging in Versailles (fig. 57a).¹ Lejeune, a remarkable soldier, diplomat

and painter, depicted the battle based partly on his own experience and understanding of it as a Général under Napoleon. The moment is that of the critical final assault, seen in the distance, mounted by Général Armand Augustin Louis de Caulaincourt on the redoubt of Shevardino. Lejeune enriched his grand composition with a great variety of actions and anecdotal details.

The present painting takes up one of these peripheral episodes, a dramatic human exchange placed prominently in the centre foreground. There, the Général Jean Ambroise Baston de Lariboisière (1759–1812) attends to his son Bonaventure Ferdinand (1791–1812) as he succumbs to his wounds. The devastated father did not overcome this traumatic loss, retiring to East Prussia and dying there later that year.

Far from making a copy of Lejeune's famous original, the artist here imposed an entirely new pictorial language on the scene, one that can even be interpreted as a Romantic criticism of Lejeune's approach. The broad painterly handing is far removed from the crisp precision, smooth finish and bright decorative colour scheme of Lejeune's thoroughly academic style. The striking clarity of Lejeune's sweeping presentation of the battle's complex unfolding is replaced by an unnerving obscurity that underscores the focus on the high human drama that the artist selected out of the grand tableau of the battle. At the same time, Lejeune's sinuous poses and exaggerated expressions, again in the academic mould, are replaced by a stolid directness that makes

them seem foppish by comparison. The son's strained features meet the slackened profile visage of the father, their bond signalled by a handshake of farewell.

The deep colours, broad and dynamic handling and emphasis on robustness align with the Romantic idiom of Eugène Delacroix (1798–1863), particularly as seen in sketches such as the one in the Walters Art Museum in Baltimore for his *Battle of Poitiers* of 1830 in the Louvre.² Here, however, the artist has managed only a weaker imitation, with none of Delacroix's powerful projection of facial features and forms. Indeed, the figures are quite weakly presented, with a confusing variety of finish and emphases. It is possible that the artist did not understand the scene, as the wounded man looks too old to be the general's son. Also, he lies on a stretcher carried by a swarthy bearded figure that seems to come from one of Delacroix's many oriental scenes, not France or Russia. The higher finish given to some faces crowded awkwardly around the dying man suggests that the artist, likely an enthusiastic young pupil studying the work of Delacroix as well as famous forebears such as Lejeune, saw his flamboyant and expressive painting as a finished work carried out in a sketchy manner.

1. Inv. 6860; see exhib. cat. Versailles 2012, pp. 202–204, no. 106 (colour ill.).

2. Oil on canvas, 114 × 146 cm, inv. RF 3153; see collection cat. Paris 1986, p. 205 (ill.). The sketch: around 1829/30, oil on canvas, 52 × 64.8 cm, Baltimore, Walters Art Museum, inv. 37.110; see Johnson 1981–1989, vol. 1, pp. 137–138, nos. 141 and 140; vol. 2 (ills.).



Fig. 57a. Louis François Lejeune, *The Battle of Moscow*, 1822, oil on canvas, 210 × 264 cm. Versailles, Château de Versailles.



58.

Anonymous French artist (19th century)

A Path through a Rough Forest Landscape

Possibly around 1825

Oil on board, cradled, 8.3 x 13 cm

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1979, acc. no. 22-051

PROVENANCE

Milwaukee, collection of L. Rau; purchased by Alfred Bader in 1978; Milwaukee, collection of Dr. and Mrs. Alfred Bader

THIS TINY WORK on board shows a rough path leading around an embankment topped by trees to the left and down a rocky wooded hillside to the right. Bright sunlight from the left illuminates the outlying landscape, strikingly setting off the trees and the path in the foreground in stark shadow. The open brushwork marks this painting as a sketch, but one with unusual dynamic vigour, in the strong linear strokes of the embankment, the swirling strokes of the distant foliage and the sweeping effect of clouds in the sky above.

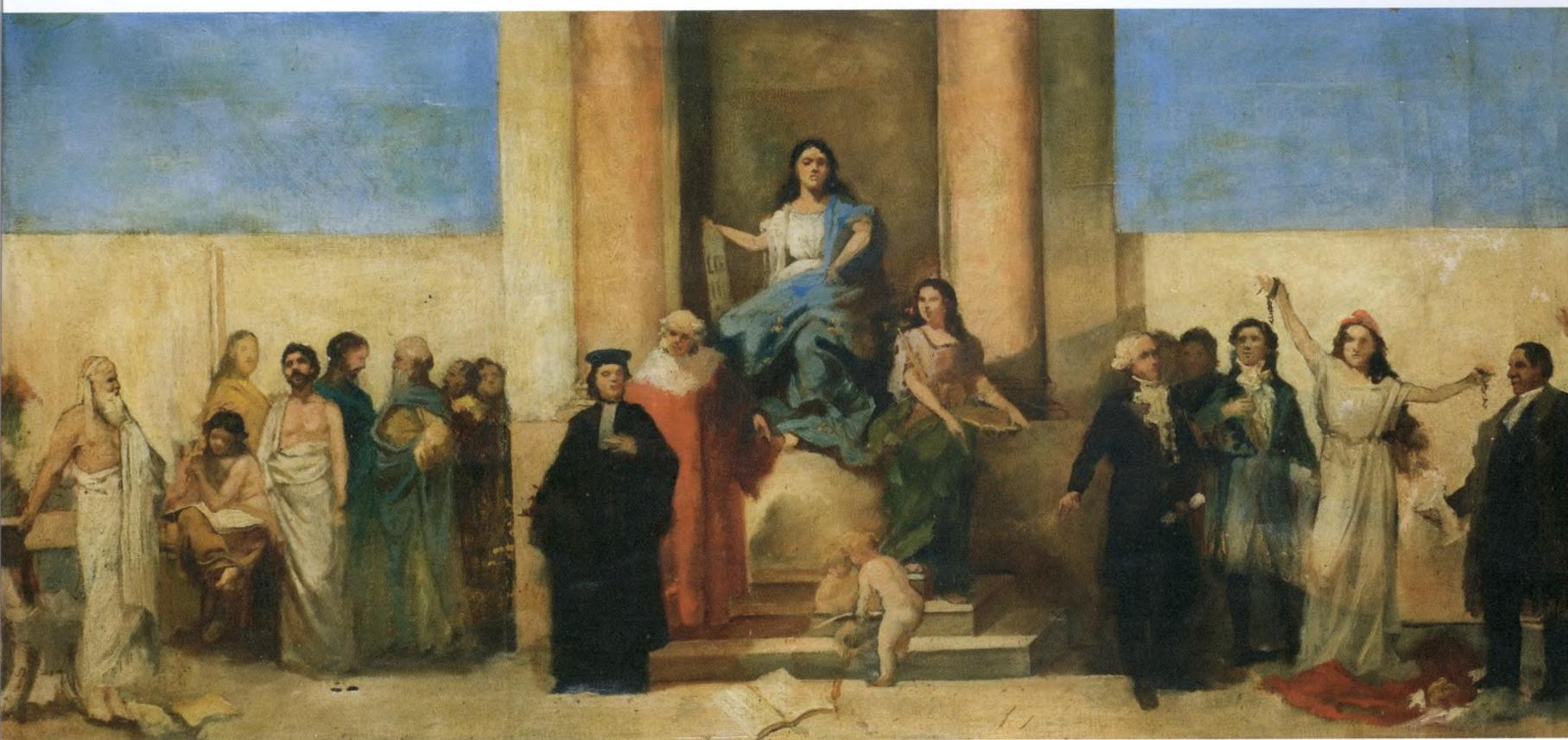
In its dramatization of forest landscape through a sketchy technique and powerful light contrasts, this work appears to relate to the style of Barbizon School pioneers Théodore Rousseau (1812–1867) and Narcisse Virgile Diaz de la Peña (1807–1876), both of whom began to frequent the Forest of Fontainebleau in the 1840s and helped found a community of artists. However, their piquant colour notes and emphasis on texture for atmospheric effect contrast with the simple warm palette and emphasis on linear strokes here. These aspects, and the simple and solid motifs, place this painting closer to the work of the lesser-known Barbizon School painter Paul Huet (1803–1869), as seen for example in his early depiction of a cottage in the Forest of Compiègne (fig. 58a).¹ The motif of a winding forest path would resurface in a sketch of a scene of hunters, of around 1865,² for a painting now in the Louvre.³



Fig. 58a. Paul Huet, *Caretaker's Cottage in the Forest of Compiègne*, 1826, oil on canvas, 114.9 × 180.3 cm. Minneapolis, Minneapolis Institute of Arts.

Born in Paris, Huet entered the École des Beaux-Arts in 1820, moving to the studio of Pierre-Narcisse Guérin (1774–1833) in 1822, where he began a lasting friendship with Eugène Delacroix (1798–1863).⁴ By the mid-1820s he was sharing a studio with Delacroix as well as Richard Parkes Bonington (1802–1828), who would also exercise a considerable influence on the Barbizon School. The play of fluid paint and the liveliness of the brush do appear to echo Delacroix's famously vigorous painterly style and may reflect this period of close association, around 1825. Later, Huet's brushwork became smoother and less agile. Nonetheless, in the absence of a closer comparison, the question of authorship of this tiny sketch must remain open.

1. Inv. 2001.233, unpublished.
2. Paul Huet, *Forêt de Fontainebleau. Les Chasseurs*, oil on panel, 36 × 52.5 cm, Montpellier, Musée Fabre, inv. m.876.3.46; see Michel Hillaire and Jörg Zutter, *French Paintings from the Musée Fabre, Montpellier*, exhib. cat. (Canberra: National Gallery of Australia, 2003), p. 205.
3. *Forêt de Fontainebleau. Les chasseurs*, around 1865, oil on canvas, 87 × 125 cm, inv. RF 1066.
4. See Hans Vollmer, in Thieme-Becker, vol. 18, p. 72.



59.

Anonymous French artist (19th century)

Sketch for a Scene of Justice

Around 1842

Oil on canvas, 37.5 × 85.1 cm (painting wrapped around the stretcher edges)

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1983, acc. no. 26-004

PROVENANCE

Hilo, Hawaii, with Ian Snowden; purchased by Alfred Bader in 1982

NINETEEN FIGURES APPEAR in a frieze-like array across this long, squat canvas. The various fashions of hair and costume suggest specific personalities from a range of periods and cultures. At the pinnacle of the composition, enthroned on a dais at the centre between two Etruscan columns, is an allegorical figure dressed *à l'antique* holding up a tablet to the left on which the inscription *LEV* is legible. Referring to the Levites, the Old Testament book of the Law, it defines the theme that binds the various figures presented here as justice. At the front left of the dais stand a lawyer in a black robe and, behind him on the second step, a judge in a red robe with a deep white collar, confirming the theme of justice and the law. Opposite them, a second female figure, again allegorical, walks down from the third step cradling a golden sceptre in her right arm and propping a large golden bowl against her hip with her left hand. The bowl appears to carry metallic loops, perhaps of a chain, that spill out and hang over the edge, and may serve as a reminder of the binding authority of the law. Two *putti* on the front steps appear to study a book and a scroll, referring to the text of the law.

The remaining characters are set against a wall that extends out from either side of the columned dais. To the right, a group of men holding scrolls and dressed in late 18th-century dress turns toward a heroic female figure, again allegorical, in a simple white robe, raising a shackle in each hand from which dangle short broken chains. The French Revolutionary reference to liberty is made known by her red Phrygian cap.¹ The figures to the left of centre form an ancient counterpart to this group. The two



Fig. 59a. Paul Delaroche, *Hemicycle of the École des Beaux-Arts*, 1837–1841, oil and wax on plaster, approx. 390 × 2470 cm. Paris, École des Beaux-Arts, Awards Theatre.

dressed in simple white robes tied across the waist with one end draped over the shoulder very likely represent the most revered lawmakers in Ancient Greece: Solon of Athens, pictured as an elderly man with a long white beard to the far left, and Lycurgus of Sparta, as a middle-aged man with curly black hair and beard in the centre of the group. The seated, half-nude female figure studying a folio on her lap serves an allegorical role in line with the other female characters here. To the right of Lycurgus are two male figures in profile looking each other in the eye. Their ample robes suggest religious modesty, in contrast to the close-fitting garments of the secular Greeks. These figures may represent a stern Moses standing opposite a more compassionate and youthful Jesus. Several other figures, including a young man turning to look out at the viewer, were likely intended as staffage.

No documentation or scholarly comment accompanied this work when it first resurfaced on the art market in Hawaii in 1982, aside from a reference to the French Academic artist Paul Delaroche (1797–1856). This attribution was no longer cited, however, when it entered the Art Centre's collection as an *Allegory of Justice* the following year. Indeed, no study or sketch by

Delaroche approximates its painterly handling: his preparatory works are primarily linear in character, carried out in drawing or watercolour. Nonetheless, the composition is strongly reminiscent of this artist's most famous project, the *Hemicycle of the École des Beaux-Arts* in Paris, which he carried out in the years 1837–1841 (fig. 59a).² The twenty-five-metre-long painting decorating the Awards Theatre of the École also features an elevation at its centre, with steps leading up to enthroned male figures, in this case Phidias, Ictinus and Apelles, who preside over a company of seventy-five of the great artists of the past and present, following the model of the *School of Athens* by Raphael (1483–1520) in the Vatican's Stanza della Segnatura but adhering to a highly restrained classicism that follows Jean-Auguste-Dominique Ingres (1780–1867) in its poses and strict symmetry.³ The present painting, much more modest in its concept, appears to follow these elements and likewise includes female figures as allegorical accessories. It also echoes the theatrical element of strident poses and gestures in Delaroche's grand tableau.

Paul Delaroche was born in Paris in 1797 to the prominent art dealer Grégoire-Hippolyte Delaroche and Marie-Catherine Bégat, whose family presided over the national print collection.⁴ Enrolled in the studio of Antoine-Jean Gros (1771–1835) in 1818, he began exhibiting at the Salon the following year, gaining wide fame in 1824 for his *Joan of Arc*.⁵ He quickly rose to prominence with a type of vivid recreation of historical scenes that became known as "historical genre." His early association with the family of Horace Vernet (1789–1863) paved the way to public commissions.⁶

It is tempting to connect the Kingston sketch to the negotiations that followed in the wake of Delaroche's great project for the École des Beaux-Arts, namely the provision of paintings to decorate the Palais de Justice. Initiated in 1842 these negotiations never came to fruition, and this grand edifice remains unembellished to this day.⁷ This intriguing and still-obscure sketch, with its compositional links to Delaroche's *Hemicycle* and its similar approach to a public theme using a combination of contemporary French ideals and their roots in ancient Greece, appears to function as an initial visualization of a central scene for the Palais de Justice. It may well have been created in the context of the discussions of 1842. However, in the absence of any comparable broadly painted preparatory oil sketches by Paul Delaroche, its attribution must remain an open question and the hand of an enthusiastic follower or collaborator cannot be ruled out.

1. Albert Mathiez, *Les origines des cultes révolutionnaires (1789–1792)* (Paris: G. Bellais, 1904), p. 34.
2. For an extensive discussion of this work, see Bann 1997, pp. 200–227.
3. On the development of Delaroche's interest in Ingres, see ibid., pp. 75–76.
4. Ibid., p. 33.
5. Ibid., pp. 79–88.
6. Ibid., pp. 44–45.
7. See the life of Delaroche in Delaborde 1864 p. 301.

60.

Anonymous German artist (17th century)

Portrait of a Woman Wearing a Top-knot

1693

Oil on canvas, 63.5 × 50.8 cm

Inscribed middle left: *ÆTatis.59. / Anno.1693.*

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1991, acc. no. 34-020.17

PROVENANCE

Milwaukee, McLeod collection; sale, Milwaukee (Milwaukee Auction Galleries), 21 September 1978, lot 2171; purchased by Alfred Bader; Chicago, collection of Harry Moore; purchased by Alfred and Isabel Bader in 1991

A WOMAN LOOKS OUT at the viewer with raised brows and inquisitive eyes. She holds a book in her right hand and a closed fan in her left. The inscription at the left edge of the painting announces her mature age of fifty-nine, which likely explains her sombre yet quite fancy costume dominated by black and white. Her plain jacket, closed with a tight row of buttons, is trimmed at the neck and wrists with a loose double ruff. A woven gold chain wrapped in several loops around her neck provides a certain, if conservative, indication of her wealth, as do the broad gold rings on her thumbs. Even the book is finished with silver corners and clasps. The most spectacular component, however, is her head-dress. A high loop spanned with fabric and trimmed with ribbon bows and a double frill over a lace cap that runs atop the forehead drops down into a disk-like shape over the ears. This elaborate accessory, known in continental Europe as a *frelange* or *fontange*, enjoyed wide popularity in the 1680s and 1690s.¹ In England, it was known as a “top-knot” and worn by women of nearly all social ranks who followed fashion, including royalty.²

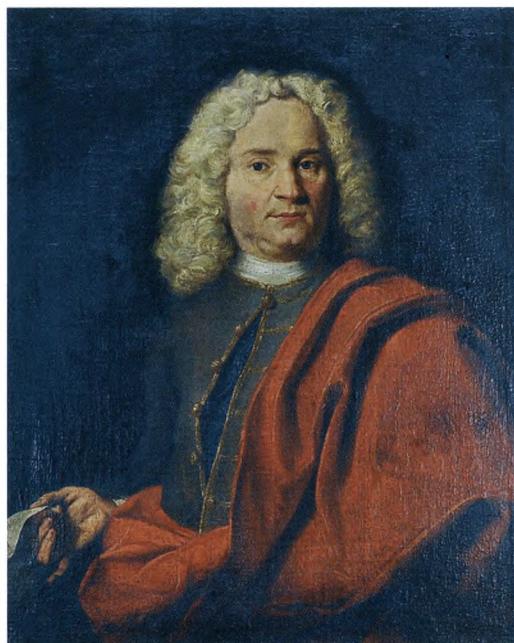


Fig. 60a. Johann Daniel Preissler, *Portrait of a Man with a Red Cape*, 1719, oil on canvas, 89 × 72 cm. Sale, Mutterstadt, Germany (Henry's Auktionshaus), 28 May 2011, lot 6036 (colour ill.).

Previously unpublished and sparsely documented, this painting was long thought to be by an anonymous Swiss painter. Instead, it appears to be by an anonymous German painter, in a retardataire continuation of Dutch mid-17th-century portrait style. The sitter's straightforward and unadorned pose, the frank realism of the depiction and the illusionistic play at the lower border of the painted oval frame, over which the book protrudes slightly, are particularly telling of this manner. While such characteristics had long disappeared from Dutch portrait fashion, they persisted in centres such as Nuremberg, where Daniel Preissler (1627–1665) produced many portraits in a sober style derived from Joachim von Sandrart (1606–1688). Sandrart was in the city briefly in 1649 and himself had studied the portrait conventions in Utrecht and The Hague, especially in the work of Gerrit van Honthorst (1592–1656). His son Jakob von Sandrart (1630–1708) even established himself in Nuremberg, concentrating on print production, including engravings after portraits by Preissler.

This painting appears to continue Preissler's legacy in the smooth handling of impasto, the strong light contrasts and the reliance on neutral grey, white and black hues in shadows and highlights. Daniel died in 1665, however, and this mode was represented by his son Johann Daniel Preissler (1666–1737). Johann became a prominent artistic figure as well, studying in Italy in the years 1688–1696, and then returning to Nuremberg, where he became head of the revived Nuremberg Academy in 1704³ and published several handbooks on art.⁴ Johann's production consisted largely of designs for prints, and astonishingly, only two paintings by him are known, one of which is a portrait (fig. 60a).⁵ Although dated 1719, or twenty-six years later than the present portrait, it still shows a comparably solid handling of drapery and flesh, with impasto accentuating the bulges of the sitter's face, and a painstaking rendering of the features, particularly the glossy surface of the eyes. The sitter, curled sheet in hand, likewise displays a modest attribute of learning, as do many of the sitters in the portraits by Johann's father, Daniel.⁶ Many elements align here, but unfortunately the comparative evidence of a single painting, from more than two decades later, is not substantial enough to warrant an attribution. If this portrait is by Johann, it would have been painted in Venice and likely depicts one of the many Germans there with whom he associated.

1. Its rigid structure, which was provided by a wire armature, or *commode*, is clearly evident here. Strictly speaking, the term *frelange* refers to the ribbons holding the headress in place. My thanks to Marieke de Winkel for identifying this feature and indicating its place in European fashion of this period.

2. See McShane and Backhouse 2010.

3. See Eiermann 1992, *passim*.

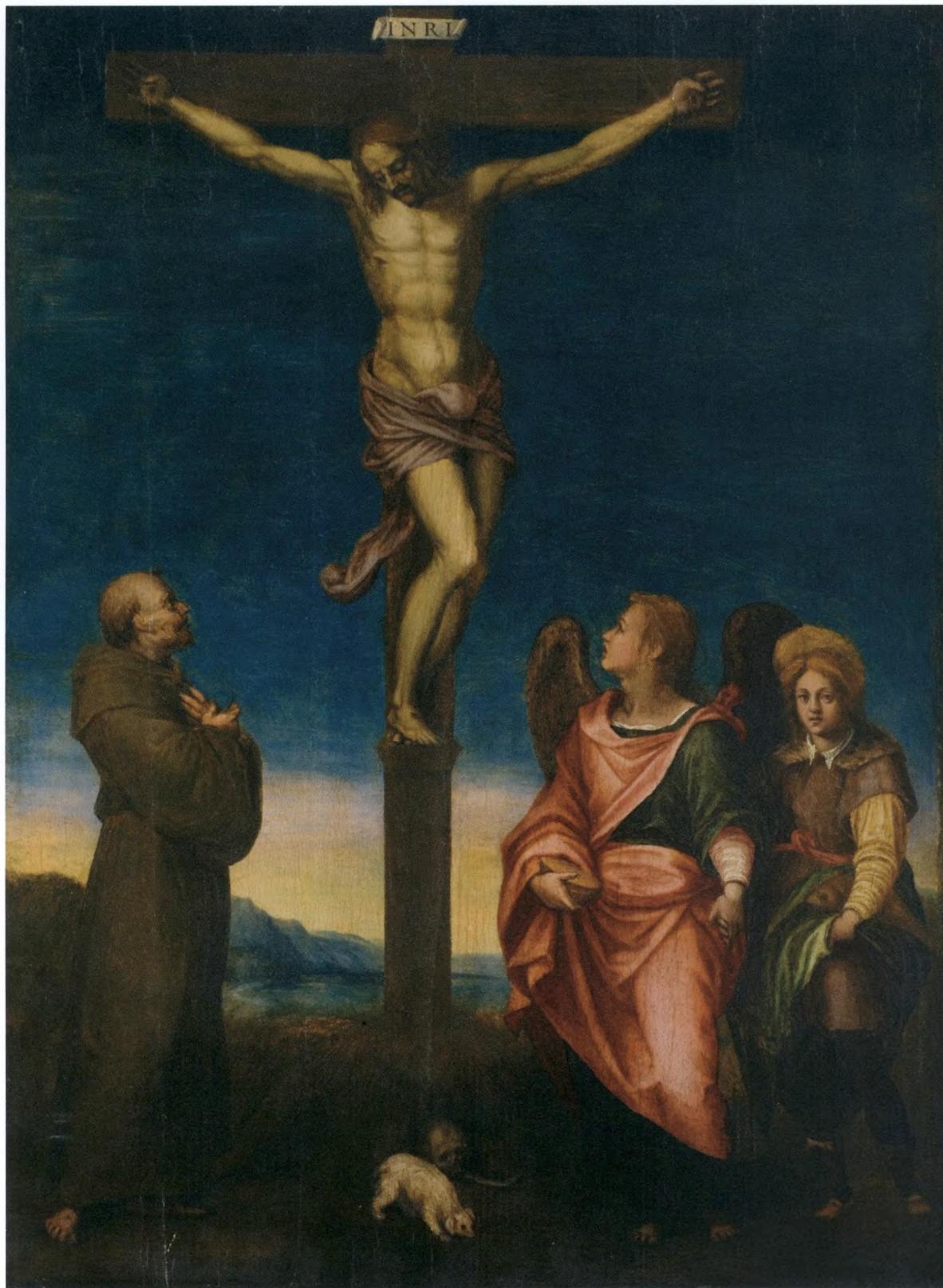
4. The most significant is his *Die durch Theorie erfundene Practic: Oder gründlich-verfaßte Regeln*, 3 vols. (Nuremberg: published by the author, 1721–1725), followed by numerous reprint editions.

5. This work had also previously appeared on the market in 2011: sale, Berlin (Reiner Dannenberg), 25 March 2011, lot 2022 (colour ill.). An important signed portrait drawing is also known: *Portrait of a Clergyman or Jurist?*, around 1690–1710, red chalk with framing line in pen and brush and black ink, 25.1 × 16.8 cm, New York, Metropolitan Museum of Art, inv. 2007.429.

6. For example, *Portrait of Albert Volkhart, Procurer of the Church of St. Lorenz in Nuremberg*, 1663, oil on canvas, 95 × 77 cm, Braunschweig, Herzog Anton Ulrich-Museum, inv. 554; see collection cat. Braunschweig 1989, pp. 189–190 (ill.).



A. 1693.



61.

Anonymous Italian artist (Florence, active 16th century),
after Andrea del Sarto (Florence 1486 – Florence 1530)

*Crucifixion with St. Francis, and Tobias with the Archangel
Raphael*

Around 1515–1530
Oil on panel, 65.6 × 49 cm

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader,
1978, acc. no. 21-074

PROVENANCE
Milwaukee, collection of Dr. and Mrs. Alfred Bader



Fig. 61a. Andrea del Sarto, *Crucifixion with Sts. Francis, Tobias and Raphael*, around 1510–1512, oil on panel, 66 × 47 cm. Florence, Museo del Cenacolo di Andrea del Sarto.



Fig. 61b. Andrea del Sarto, *Sts. Leonardo and Tobias with the Archangel Raphael and a Donor ('The Tobias Altar')*, 1511, oil on panel, 178 × 153 cm. Vienna, Kunsthistorisches Museum.

IN THIS SIMPLE and spare composition, the cross bearing Jesus stands to the left of centre, making room for the archangel Raphael and Tobias to the right, opposite St. Francis, who stands alone to the left, his stigmatized hands crossed at his chest and his unshod feet, likewise marked, emerging from beneath his austere friar's robe. Raphael, by contrast, is swathed in a bright red drapery over a dark green shirt, and Tobias in a brown jacket over a yellow shirt, his golden locks topped with a yellow turban. An eerie pinkish glow of sunrise illuminates a horizon lined with bare mountains along the shore of a lake. In the foreground, below the foot of the cross, a skull reminds the viewer of the meaning of Golgotha as the "Place of a Skull" (Matthew 27:33, Mark 15:22, John 19:17), and below the skull, Tobias's small curly-haired dog lowers its pointed snout to sniff the ground. The scene echoes an early 15th-century Florentine fashion for depictions of Tobias accompanied by Raphael in his role as guardian angel, typically invoking his protection of the sons of merchants on their travels.¹

This painting is a faithful period copy after a little-known altarpiece in the monastery of San Michele a San Salvi in Florence, now a museum (fig. 61a).² The combination of Francis and Tobias is surprising—no other example is known—and its significance does not likely extend past the name of a patron. In 1982 Silvia Meloni Trkulja identified that work with the painting cited in the Tribuna of the Uffizi in the 16th and 17th centuries as by the great master of the Florentine Renaissance, Andrea del Sarto, and put forward an attribution to him. Serena Padovani subsequently supported the attribution, pointing to the close correspondence of dimensions.³ She later adduced the evidence of infrared reflectography to bolster the case for Del Sarto's authorship.⁴ Nonetheless, some authors have not accepted this work into the master's œuvre.⁵

The Florence painting is certainly directly linked to Del Sarto's work in the figures of Tobias and Raphael, which are directly adapted from his so-called Tobias Altar of 1511, now in Vienna (fig. 61b).⁶ In a curious twist, their heads have been exchanged in features and pose, with the angel turning to the left and looking upward, and Tobias turned toward the viewer. Compared to the Vienna angel, Tobias confronts the viewer more directly. His costume is an embellished version of the one in the Vienna painting, which lacks the fur collar and the green cloth cushioning the fish under his arm. Most distinctively, a fancy turban replaces the simpler brimmed traveller's hat in the Vienna work.

The Kingston copy shows a weaker and more cursory treatment, with loose and open brushwork throughout. Several passages are not convincingly rendered, for instance the dog, and more tellingly Tobias's headdress is not properly understood as a turban and lacks the jewelled decoration often included with turbans, as seen in the Florentine painting. The face of Tobias reveals a creative adaptation, with a more solemn expression and features that draw on other types by Del Sarto,⁷ which lends support to the impression that this is a period copy produced close to, but not in, the master's workshop.

1. See Achenbach 1943–1945 and Gombrich 1972.

2. Inv. 1283; formerly in the Villa Medicea del Poggio Imperiale, inv. 27.

3. See the entry on the work by both authors, in collection cat. Florence 1982, pp. 50–51. It had been dismissed as the work of a follower by Margit Lisner; see Lisner 1966, p. 303, note 23.

4. In exhib. cat. Florence 2002–2003, p. 143.

5. For example, Natali and Cecchi 1989.

6. Inv. CG_182; see Freedberg 1963, vol. 2, pp. 22–24, no. 13 (ill. pls. 21–22); and Shearman 1965, vol. 1, pp. 205–207, no. 20 (ill.).

7. For instance, his *St. John the Baptist*, around 1528, oil on panel, 94 × 69 cm, Florence, Palazzo Pitti, inv. 272; see Freedberg 1963, pp. 167–168, no. 74 (ill. pl. 200).



62.

Anonymous Italian artist (Florence, 16th century)

The Adoration of the Shepherds with St. John the Baptist

Around 1520–1550

Oil on panel, 81.7 × 64.2 cm

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1976, acc. no. 19-038

PROVENANCE

Acquired in Europe early in the 20th century; New York, private collection; Halifax, collection of Mary Louise Burchell; purchased in 1976 with the support of Dr. and Mrs. Alfred Bader

THE INFANT JESUS lies on a cloth on the ground. A traveller's bundle gently props him up. The Virgin Mary and the aged Joseph kneel before him to the right. The Virgin's hands are folded in prayer, her features in stark profile to the viewer. Joseph, staff in hand, turns toward the viewer with knitted brow, communicating the earnestness of the scene. The young John the Baptist, to the left of centre, kneels before Jesus, arms across his chest, crucifix in hand. He too looks toward the viewer. Two shepherds to the left of him—a youth in a short hooded coat secured at the waist with a thin sash, and an older man with a staff and a brimmed hat—prostrate themselves before the Infant. A basket of food in the foreground represents their simple offering. The ox and donkey, to the right of centre, symbolize the Gentile and Jewish recipients of the message. The scene is set in a shed, but one with smoothly finished monumental walls and a tall and narrow opening at the centre giving a view to a distant landscape beyond, perhaps a reference to the world. The rough and crumpled left side of the building, lacking even a roof, contrasts with the intact and refined right side, a standard allusion to the Old Testament giving way to the New Testament. A third shepherd, with a turban, is just arriving at the opening. In the upper part of the composition, three winged angels in flowing robes sing in praise to Jesus. The winding banderole in their outstretched hands reveals fragments of the opening words of the Greater Doxology, in Latin: *GLORIA ... CIELSIS ... ERR HOMINIBU ... VOLUNTA ... MUS ...*, or *Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis* (Glory to God in the highest, and peace on earth to men of good will).

This humble Adoration scene relates most closely to the work of the Florentine painter and draughtsman Baccio della Porta, known as Fra Bartolommeo (1472–1517), particularly to a *Nativity*, now in Chicago (fig. 62a),¹ whose severity and sparseness gives expression to an ascetic brand of piety. Fra Bartolommeo painted this scene soon after his departure from the monastery of San Marco in 1504, after temporarily giving up his artistic practice to follow Savonarola. The Kingston painting shares several features with this work: the position of the Infant Jesus; the Virgin kneeling, with hands folded and face in strict profile; and the three angels above holding up a banderole in rejoice. The crisp features of the older shepherd, with smooth forms and sharp lines, are further reminiscent of Fra Bartolommeo's sober aesthetic.



Fig. 62a. Fra Bartolommeo, *Nativity*, around 1504–1507, oil on panel, 34 × 24.5 cm. Chicago, Art Institute of Chicago.

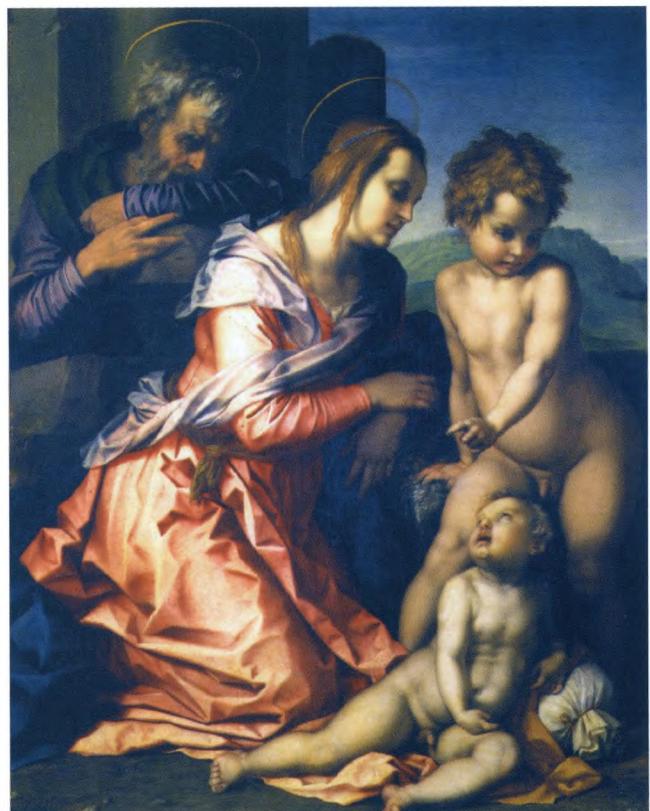


Fig. 62b. Andrea del Sarto, *Holy Family with the Infant St. John*, around 1527/28, oil on panel, 129 × 105. Florence, Palazzo Pitti.



Fig. 62c. Andrea del Sarto, *Charity*, 1528, oil on panel, 119.5 × 92.5 cm. Washington, National Gallery of Art.

The overall effect of the Kingston painting is not as restrained, however. The artist developed a crowded composition, with a more imposing and lavish presentation of the figures and a livelier arrangement. Two of the facial types readily betray the artist's source as Andrea del Sarto (1486–1530), Florence's dominant artist after Raphael (1483–1520) and Michelangelo (1475–1564) left for Rome. Joseph's handsome but slightly pained visage is modelled after its counterpart in Del Sarto's *Holy Family with the Infant St. John* in Florence (fig. 62b),² as is John the Baptist's sensually ripe and smiling head, with its curiously exaggerated hollows at the corners of the mouth and the eerily abstracted form of the eyes. And Jesus's uneasy foreshortened head, with its twist, could have been adapted from that painting as well. John, moreover, appears much in the same way in Del Sarto's famous fresco, the *Madonna di Porta Pinti*, long lost and known only through copies.³ Alternatively, it is possible that both Jesus and John were drawn from his *Charity*, now in Washington (fig. 62c).⁴

More than likely, the artist knew these figures from an intermediate source in which they all appear, a *Holy Family with John the Baptist* by an anonymous follower of Del Sarto.⁵ That painting, formerly linked to Del Sarto's brilliant pupil Jacopo di Giovanni di Francesco, known as Jacone (1495–1554), has no shepherds but includes the right half of a building with the arch of an opening, much as it appears here. While it retains Del Sarto's imposing

presentation of figures, it lacks the refined modelling evident in the few paintings connected with any confidence to Jacone.⁶ The Kingston painting synthesizes these features with elements inspired by Fra Bartolommeo to create a more complex scene of the Adoration of the Shepherds. We are therefore likely dealing with an artist further removed from Del Sarto who could freely draw on the earlier Florentine master as well. The direct nature of the borrowings strongly suggests the work of a pupil in one of the city's workshops, studiously attending to the models around him.

1. Inv. 2005.49; see collection cat. Chicago 2009, p. 19 (ill.).
2. Inv. 62; see Freedberg 1963, vol. 1 (ill. pl. 193); vol. 2, pp. 156–160, no. 69.
3. Painted around 1521 for the Jesuit Church of Porto Pinti in Florence; see Freedberg 1963, vol. 2, pp. 94–99, no. 47, citing numerous copies. One, formerly in the William Randolph Hearst Collection, on panel and measuring 193 × 124.5 cm, appeared in the sale of Doyle, New York, 19 May 2004, lot 6131.
4. Samuel H. Kress Collection, no. 1483, inv. 1957.14.5. X-ray examination indicates that Del Sarto initially planned the composition as a *Holy Family*; see Freedberg 1963, vol. 1 (ill. pl. 197); vol. 2, pp. 165–166, no. 73.
5. Around 1540, oil on panel, 97.7 × 95.5 cm, Rome, Palazzo Doria Pamphilj, inv. 212/72; see collection cat. Rome 1982, p. 45, no. 49 (ill.). Another version of this composition appeared recently on the market: date unknown, oil on panel, 99.3 × 86.6 cm, sale, New York (Christie's), 26 January 2012, lot 254 (colour ill.).
6. For example, *Madonna and Child with St. John the Baptist*, around 1520, oil on panel, 100 × 65 cm, Italy, private collection; see exhib. cat. Florence 2013, pp. 280–281, with current biography.



63.

Anonymous Italian artist (16th century),
after Leandro dal Ponte, called Leandro Bassano
(Bassano del Grappa, Italy 1557 – Venice 1622),
after Jacopo dal Ponte, called Jacopo Bassano
(Bassano del Grappa, Italy 1510 – Bassano del Grappa, Italy 1592),
and Francesco dal Ponte, called Francesco Bassano the Younger
(Bassano del Grappa, Italy 1549 – Venice 1592)

Abraham Departing from Haran for Canaan

Around 1595
Oil on canvas, 146.8 × 205.2 cm

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader,
1971, acc. no. 14-007

PROVENANCE
Zürich, collection of Präsidial-Anstalt Bank; purchased by Alfred Bader in 1970

THE BUSTLING BASSANO family workshop established by Francesco dal Ponte the elder (around 1475–1539) in the Veneto town of Bassano del Grappa came to be dominated by Francesco's son Jacopo, who enjoyed great success, both there and in the Venetian market, with a wide range of subject matter that called for a pastoral landscape setting with farm animals.¹ Jacopo's earliest work, from the late 1520s, consists of collaborations with his father.² In 1533 the young artist travelled to Venice and almost certainly visited the workshop of Titian (around 1488/90–1576), drawing inspiration from his *Adoration of the Shepherds*, now in Florence.³ By the second half of the 1560s Jacopo, in turn, started to draw on the assistance of his sons Francesco, Giovanni Battista (1553–1613), Leandro and Gerolamo (1566–1621). With patient attention to descriptive detail, vibrant compositions and striking effects of light in dark settings, he earned a reputation that placed him just behind the three major masters of the Renaissance in Venice—Titian, Jacopo Tintoretto (1519–1594) and Paolo Veronese



Fig. 63a. Jacopo Bassano, *Abraham Departing from Haran for Canaan*, around 1576/77, oil on canvas, 93 × 115.5 cm. Berlin, Staatliche Museen zu Berlin, Gemäldegalerie Alte Meister.

(1528–1588)—and drew commissions from the Doge of Venice. Of his sons, Francesco and Leandro achieved some distinction with independent compositions. The workshop continued with copies and derivations of existing compositions into the 1650s with the fifth generation of the family.

Jacopo generated a large cast of standard figures and rural settings which he adapted for numerous sacred themes. Many of these feature travel, and in the early 1560s he painted *Jacob's Journey*, now in Hampton Court, London, which became the basis for many copies and variants.⁴ Around 1577 Jacopo started to develop some of his established pictorial types, including this one, into new themes for collaborative production in multiple variants with his sons, especially Francesco, the most talented. Their hands are discernible in the earliest depiction of *Abraham Departing from Haran for Canaan*, now in Berlin (fig. 63a).⁵ However, the signatures of both artists are also documented on an adaptation of this composition, now in Bassano del Grappa, that served as the prototype for the Kingston painting.⁶

According to the account in Genesis (12:1–5), Abraham was seventy-five when he received a divine command to depart for the land of Canaan. Along with his wife, Sarah, he also brought with him his nephew Lot and all of his possessions and the members of his household. A moment of great significance for the history of the Israelites in the Promised Land, it was also cast by Paul in the book of Hebrews (11:8) as a great act of faith.

This painting shows the aged and balding patriarch Abraham from behind, as he turns up to look at Jehovah who breaks through the clouds above in a burst of light to address him with outstretched arms. The younger man with sharp features and wearing a red and white turban-like headdress must be Lot. The woman mounted on the prominent grey horse in the foreground is probably Sarah, gesturing toward her husband, the slightly sinewy ripples in her shoulders and back suggesting her mature

years. The young woman to her right holding up a plump baby is likely Lot's wife with one of their two daughters. The remaining figures represent their household and entourage, and the farm animals reflect the wealth that Abraham had amassed in Haran. A stone house with an arched doorway at the right and a tree at the left edge frame the composition. The night setting and the vessels in the foreground belong to the formula established for a wide variety of themes depicted in the Bassano workshop and should not be taken to suggest the chaos of a hasty departure, such as that of Abraham's son Jacob. Another motif common to nearly every composition from the Bassano workshop is a mountain peak at the horizon near the centre, which likewise bears no special significance.

The Kingston painting shows the same composition as the canvas in Bassano that incorporates two substantial adaptations of the original composition in Berlin: the man tending to sheep in the lower right corner has been replaced with a young woman holding a yoke with two large baskets and some vessels between them; and the dog behind the horse to the left now appears toward the centre, in front of the horse. These changes effect a busier scene with greater decorative and sensual appeal. In the present painting, the artist has chosen brighter and cooler pink hues for costumes in the foreground. This colouristic touch, along with the emphasis on edge contrasts with a concomitant flattening effect, aligns the work with the aesthetic of Leandro, as seen in his masterly *Raising of Lazarus* in the Accademia in Venice.⁷ Moreover, Leandro's hand has been identified in a composition in Vienna, dated to around 1595, to which the present work can be compared.⁸ However, the very broad and loose handling, with further reduction of surface description and texture and abbreviation of forms, indicates that it was likely painted after Leandro's version by a less talented hand in the workshop.

1. See Rearick 1992–1993, pp. 46–49. On the possible reflection of interest in Northern artists and Protestant artistic sensibilities, see p. 95.
2. The earliest documented instance is a *Nativity* painted for the parish church of Valstagna; see Arslan 1960, vol. 1, pp. 26–27.
3. See Rearick 1980, pp. 371–374.
4. Oil on canvas, 127.8 × 183.5 cm, inv. 103; see exhib. cat. Bassano del Grappa and Fort Worth 1993, pp. 339–341, no. 33 (colour ill.).
5. Inv. 60.4; see exhib. cat. Bassano del Grappa and Fort Worth 1993, pp. 408–410, no. 60 (colour ill.).
6. Around 1577, oil on canvas, 130 × 183 cm, private collection; see exhib. cat. Bassano del Grappa and Fort Worth 1993, p. 139 (ill.) and p. 140, note 283. Another version of this composition, also signed by Jacopo and Francesco, appeared at the sale of Gertrude Fraser: around 1577, oil on canvas, 132 × 179 cm, sale, London (Sotheby's), 12 December 1973, lot 112 (ill.).
7. Around 1590, oil on canvas, 410 × 238 cm, signed, inv. 11606; see collection cat. Venice 1962, pp. 15–16, no. 16 (ill.).
8. Oil on canvas, 136 × 187 cm, Kunsthistorisches Museum, inv. 1550, as by Leandro Bassano; see collection cat. Vienna 1991, p. 28 (ill. pl. 91). It was attributed by Arslan to Francesco; see Arslan 1960, vol. 1, p. 186 (ill. pl. 209).



64.

Anonymous Italian artist (Bologna, 17th century)

Heads of Two Boys

Around 1616

Oil on paper laid down on panel, 26.1 x 38.1 cm

Milwaukee, collection of Alfred and Isabel Bader

PROVENANCE

Purchased by Alfred Bader around 1977

EXHIBITION CATALOGUES

West Lafayette 1987, unpaginated, no. 2 (ill., as by Annibale Carracci)

THIS SMALL WORK on laid paper, the chain lines of which are visible through the paint, was subsequently glued to a thin poplar panel. The heads of two boys, with their hair close shaven and eyes slightly downward, are seen from above. The folded edge of a simple brown smock appears at their necks. The artist took views of two different heads: the one to the right shows sharper features in the lips and nose, a narrower form overall and a collar sketched out in dragged strokes of white paint. Similarities in physiognomy, however, suggest the boys could be brothers.

The practice of making informal drawn or painted studies of heads from life surfaces irregularly in both northern and southern Europe from the 1400s onward. In the 1580s a new spontaneity in the type emerged in the Bolognese workshop of the Carracci brothers, Ludovico (1555–1619), Agostino (1557–1602) and Annibale (1560–1609). Led by Annibale, the brothers shaped a program of artistic reform generally aligned with the aims of such Counter Reformation commentators as Cardinal and Archbishop of Bologna Gabriele Paleotti, abjuring Mannerist artifice and promoting naturalism and clarity of composition.¹ Annibale embraced



Fig. 64a. Sisto Badalocchio, *The Liberation of St. Peter*, around 1616, oil on canvas, 168 × 113 cm. Rome, Galleria Doria Pamphilj.

earthy themes from everyday life in several early works, including his *Butcher's Shop*,² taking a cue from the scenes of meat stalls depicted by such northern artists as Pieter Aertsen (1508–1575) and Joachim Beuckelaer (1533–1575). During the same period Annibale began to produce many drawn and painted studies from life, among which a number focus on the head and incorporate emotional expression, namely his *Boy Drinking*,³ *Laughing Young Man*,⁴ and *Heads of Four Boys*.⁵

Compared to these sophisticated studies, the present work offers a relatively straightforward view of the heads of two boys. Although similar studies have been taken as a possible part of Annibale's workshop practice—a *Head of a Blind Girl*⁶ and a *Laughing Boy*⁷ that resurfaced at auction in 2002 and 2011 respectively, are two cases in point—most scholars have not been quick to embrace them as such. This work, too, appears to stand at one remove from the creative and theoretical foment of the Carracci workshop of the 1580s. In fact, despite initial optimism about Annibale's authorship when the work first entered the Bader Collection,⁸ several scholars have since voiced scepticism on the matter.⁹



Fig. 64b. Luca Ciamberlano, after Agostino Carracci, *Head of a Girl Looking Downward, Seen Nearly in Full Face*, from the Drawing Book, around 1600, engraving, 16 × 11 cm. London, British Museum.

While Annibale's early studies show a range of surface effects resulting from open brushwork and whitish impasto, the handling here is particularly smooth and careful, generating an abstracted idealization of facial forms. As Ann Sutherland Harris has noted,¹⁰ this aspect conforms to the subsequent transformation of the style of the Carracci in the hands of a younger generation of pupils and followers, as seen in the work of Sisto Badalocchio (1585–1621/22). Foreshortened heads of youths begin to appear with sudden regularity late in Badalocchio's œuvre, in such works as *Liberation of St. Peter*, of around 1616 (fig. 64a),¹¹ *Martyrdom of St. Bartholomew*, of around 1618,¹² and *St. Francis of Assisi Consoled by Angels*, of around 1619.¹³

Born in Parma,¹⁴ Badalocchio is first documented as an assistant to Agostino Carracci, along with Giovanni Lanfranco (1582–1647), on the decoration of the Palazzo del Giardino. After Agostino's death in 1602, the young painters proceeded to Rome and joined the workshop of Annibale, under the patronage of Cardinal Odoardo Farnese.¹⁵ In the years 1606–1607 Badalocchio and Lanfranco collaborated on a series of etchings of the Biblical scenes painted in fresco in the Vatican Loggia by Raphael



Fig. 64c. Luca Ciamberlano, after Agostino Carracci, *Head of a Girl with Hair Tied by a Ribbon*, from the *Drawing Book*, around 1600, engraving, 15.7 × 11.2 cm. London, British Museum.

1. Boschloo 1974, pp. 38–73.
2. Produced in two versions, around 1582/83; oil on canvas, 185 × 266 cm, Oxford, Christ Church, Picture Gallery, Guise Bequest 1765; and oil on canvas, 59.7 × 71 cm, Fort Worth, Texas, Kimbell Art Museum, AP1980.08; see Dickerson 2010.
3. Known in many versions, including one in Cleveland: around 1582/83, oil on canvas, 55.8 × 43.7 cm, Cleveland Museum of Art, inv. 1994.4. See Bologna and Rome 2006–2007, pp. 88, 90 (colour ill.).
4. Around 1583/84, oil on paper laid down on panel, 45 × 28 cm, Rome, Galleria Borghese, inv. 83; Posner 1971, vol. 2, p. 6, no. 10 (ill.).
5. Around 1583/84, oil on panel, 36 × 29.5 cm, London, private collection; Posner 1971, vol. 2, p. 6, no. 11 (ill.).
6. Around 1590, oil on paper laid down on panel, 24.5 × 18.5 cm, sale, New York (Christie's), 9 July 2002, lot 38 (colour ill.). The sale entry reports that the attribution was confirmed by Nicholas Turner.
7. This attribution to Annibale is cited in the catalogue entry of *Head of a Laughing Boy*, around 1585, oil on paper laid down on canvas, 28.3 × 19.4 cm, sale, London (Christie's), 6 December 2011, lot 23 (colour ill.).
8. The positive reaction of Sydney J. Freedberg, based on a black-and-white photograph, was communicated in a letter from Konrad Oberhuber to Alfred Bader, dated 13 October 1977; Bader Collection work files. See also the entry for the painting in West Lafayette 1987 under Exhibition Catalogues at the head of this entry.
9. I am grateful to Sharon Gregory, David McTavish, Richard Spear and Ann Sutherland Harris for offering their opinions on this work.
10. E-mail correspondence with the author, 29 August 2013.
11. Inv. 214; Pirondini 2004, pp. 149–150, no. 72 (ill.).
12. Oil on canvas, 112.5 × 163 cm, Ponce, Museo de Bellas Artes.
13. Oil on panel, 72 × 51.5 cm, Oxford, Ashmolean Museum, inv. A742 (as around 1610/13); Pirondini 2004, pp. 165–166, no. 83 (ill., as around 1619).
14. Elio Monducci, in Pirondini 2004, p. 199, no. 1.
15. Mancini 1956–1957, vol. 1, p. 247.
16. Elio Monducci, in Pirondini 2004, pp. 199–200, no. 7.
17. Ibid., p. 201, nos. 15–17.
18. Spike 1981, p. 330, no. 37 (ill.), and p. 336, no. 43 (ill.). These prints were intended for a book, never published, entitled *Scuola perfetta Per imperare a disegnare tutto il corpo Humano, cavato dallo studio, e disegni dei Carracci*.

(1483–1520) and his workshop, for which they gained international fame.¹⁶ Annibale's death in 1609 prompted Badalocchio to return to his native city and establish an independent workshop there. His production was dominated by easel paintings, but he also carried out fresco decorations for churches in the region.¹⁷ As a long time assistant and collaborator in the Carracci workshop, he likely produced informal study heads such as the one presented here, on a similar support and with similar media. Agostino's *Drawing Book*, a widely disseminated didactic tool, presented such study heads through reproductive engravings by Luca Ciamberlano (around 1580–after 1640) and Francesco Brizio (1574–1623). Two of these, both of a girl with flowing curly locks (figs. 64b, 64c),¹⁸ approximate the poses here, suggesting that the artist was still accustomed to working after the models offered in the Carracci workshop. Although various indications suggest the possibility that Badalocchio is the author of the present work, the absence of a closely comparable informal study by his hand precludes a firm attribution.



65.

Anonymous Italian artist (Rome, 17th century)

Perseus and Andromeda

Around 1610–1630

Oil on canvas, 67.2 × 53 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1982, acc. no. 25-001

PROVENANCE

Brampton, Ontario, collection of R.D.W. Westwood

THIS SMALL CANVAS depicts the scene from ancient Greek mythology, and recounted in Ovid's *Metamorphoses* (IV:666–759), in which the hero Perseus rescues Andromeda from the sea monster Cetus. Andromeda is the daughter of the Aethiopian king Cepheus and the boastful Cassiopeia, who angers the gods with the claim that she and her daughter are more beautiful than the Nereids. Outraged, Poseidon sends the monster to ravage the coast. Following the advice of the oracle of Apollo, King Cepheus offers his daughter to the monster, stripping her naked and chaining her to a rock on the coast. The oracle's prophecy is realized without human sacrifice, however. Instead, Perseus discovers Andromeda upon his return from slaying Medusa, slays the monster Cetus and then marries the princess. Their many



Fig. 65a. Giulio Sanuto, after Titian, *Perseus and Andromeda*, around 1550–1560, engraving, 38 × 51.1 cm. London, British Museum.



Fig. 65b. Giuseppe Cesari, called Cavaliere d'Arpino, *Perseus and Andromeda*, around 1594/98, oil on panel, 52 × 38.5 cm. Berlin, Staatliche Museen zu Berlin, Gemäldegalerie Alte Meister.

descendents include Hercules, as well as Perse, the mythical founder of the Persian nation.

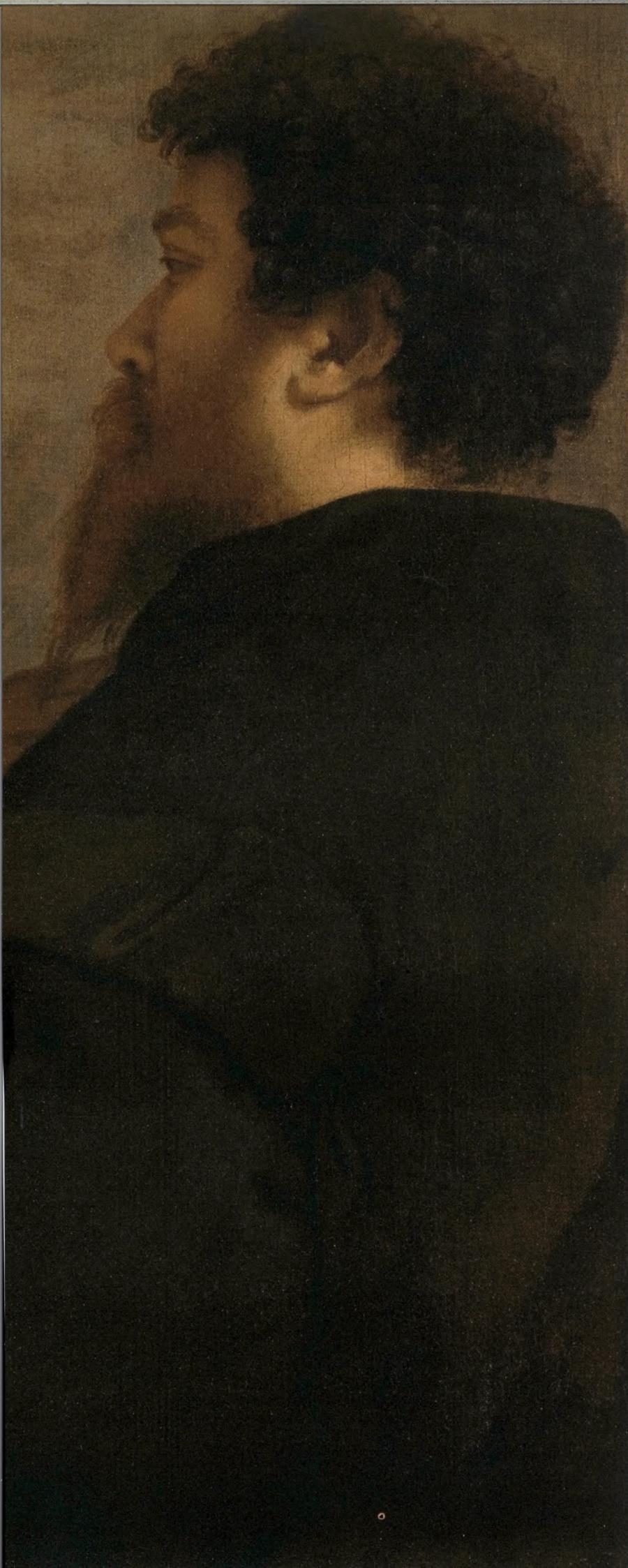
The scene of Andromeda's rescue already surfaces in ancient classical art, including mural decorations at Pompeii. In the Italian Renaissance it was prominently depicted by Titian (around 1488/90–1576) as part of a series of erotic mythological scenes completed over the years 1554–1556 for King Philip II of Spain and now in the Wallace Collection, London, but unfortunately in poor condition.¹ Titian's composition was disseminated through an engraving by Giulio Sanuto (active 1540–1580) (fig. 65a).² In the more restrictive context of the Counter Reformation this theme did not thrive, but in the 1590s it enjoyed a revival in the workshop of the Roman artist Giuseppe Cesari, called Cavaliere d'Arpino (1568–1640), who made it a specialty of his. Cesari, a friend of Caravaggio (1571–1610), met with frequent criticism for his naturalistic interpretation of Mannerism, which nonetheless met with considerable market success. A painting in Berlin is recognized as his prime version of the scene (fig. 65b).³

The present painting is derived primarily from Cesari's composition, sharing its vertical format and small scale, and showing Andromeda on the ledge of a rock, whose face fills a good portion of the mid-ground. It also shows Perseus riding the horse Pegasus, as he swoops down on the monster. However, the artist must have been aware of Titian's work, almost certainly through Sanuto's print, because he clearly adapted Andromeda's dynamic pose from this source, in particular the gesture of her right arm reaching out and pointedly underscoring her emotional reaction to the monster's threatening approach. The princess's grimacing facial expression of anguish has been transformed here into a more generic impression of fear, with eyes wide and mouth open. Her limbs and torso are solidly modelled in the round, with articulation of musculature, betraying dependence on Sanuto's print, and far removed from the soft and serpentine figure in Titian's painting. Another motif that shows dependence on Titian and Sanuto is the curly tail of the monster. In an independent touch, the artist shows Perseus wielding a spear instead of a sword, favoured by Titian and Cesari.

There has been no serious attempt at attributing this canvas to any known artist. When acquired from a Canadian collection in 1982, it was attributed generically to an artist from the Ferrarese school. There does not seem to be any reason to favour the city of Ferrara or any of its artists. Rome, where Cesari painted his interpretation, is a more likely setting. The stark contrasts and dark backdrop, replacing Cesari's subtle and restrained modelling, likely reflect later artistic fashion influenced by Caravaggio (1571–1610) and a date of execution in the second or third decade of the 17th century, when his influence was at its height. The devoted synthesis of existing models suggests the work of a pupil more than that of a mature creative talent.

1. Oil on canvas, 175 × 189.9 cm, inv. P11; see WetHEY 1969–1975, vol. 3, pp. 169–171, no. 30 (ill. pls. 134–136).
2. Published by Ferrando Bertelli; see exhib. cat. Edinburgh 1990, p. 22, no. 11 (ill.).
3. Inv. KFMV.282; see Schleier and Röttgen 1993, *passim*.





66.

Anonymous Italian artist (17th century),
after Lorenzo Lotto (Venice around 1480 – Loreto around 1556)

A Goldsmith Seen from Three Sides (Bartolomeo Carpan?)

Around 1628

Oil on canvas, 61.3 × 77.2 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1986, acc. no. 29-004

PROVENANCE

Sale, Lucerne (Fischer), 22–26 June 1954, lot 1945 (pl. 18, as by Lotto, *Triple Self-portrait*); purchased by Alfred Bader

EXHIBITION CATALOGUES

Kingston 1988–1991, pp. 16–19, no. 4 (ill., as by Anonymous Italian, 16th century)

ONE OF THE MAJOR MASTERS of the Italian High Renaissance, Lorenzo Lotto claimed Venice as his native city. A will of 1546 places the year of his birth around 1480.¹ While he likely trained under the Venetian painter Alvise Vivarini (1442/53–1503/05), he started his career in Treviso and thereafter regularly changed locations, occasionally returning to Venice. Unease and criticism hampered his professional progress. His early failure in Rome after a sought-after papal call in 1508 resulted in the rejection of his work and his departure from that city in 1510. He moved on to Bergamo and to several towns in the Marches, finding patrons along the way for portraits and religious works, and eventually settled in a monastery in Loreto for his final years. Continuing in the Renaissance mould of Titian, against Mannerist fashion, he did not win critical support and escaped later scholarly attention, only rising to full appreciation in the 20th century.

When this painting resurfaced at auction in 1954, it was presented as a second autograph version of Lotto's famous *Triple Portrait of a Jeweller* in the Kunsthistorisches Museum in Vienna, which was at the time thought to be a self-portrait (fig. 66a).²



Fig. 66a. Lorenzo Lotto, *Triple Portrait of a Jeweller (Bartolomeo Carpan?)*, around 1525–1535, oil on canvas, 52.1 × 79.1 cm. Vienna, Kunsthistorisches Museum.



Fig. 66b. Leonardo da Vinci, *Three Head Studies of a Bearded Man* (Cesare Borgia [1475/76–1507]?), around 1502/03, red chalk, 11.1 × 28.4 cm. Turin, Biblioteca Nazionale Reale.

That painting remained in the collection of the Dukes of Mantua until 1628, when it was sold to King Charles I of England along with many other paintings. It fell to one of Charles's creditors who sold it to the Spanish Crown, from where it entered the Habsburg collection in Vienna.³ Early catalogues identified the sitter as a jeweller and upgraded the attribution to Titian, but the subject matter and authorship eventually sank into obscurity. In 1871 it was once again being considered as by Lotto, and in 1896 Bernard Berenson was won over to this view, which has remained largely unchallenged ever since. Stylistically, it compares to Lotto's *Virgin and Child with Sts. Catherine of Alexandria and Thomas* of around 1528/30,⁴ likewise in the Kunsthistorisches Museum, which also appears to incorporate the same sitter as a model for the male saint.

Despite the optimism of the 1954 sale catalogue entry, the Kingston painting has never been mistaken by subsequent scholars for an autograph work by Lotto.⁵ The application of paint in thicker layers of opaque colour suggests that it was painted at least a century later. Compared to the Vienna triple portrait, the approach is more efficient—smoother surfaces, flatter volumes and fewer details all indicate the rote piecework of a copyist. The ear of the central figure is particularly summary. The surface also betrays the use of an inexpensive canvas with a rough weave and even scalloping in the pattern. A few changes, such as the longer, fuller beards, may reveal the imposition of later taste. In all probability, this copy and another in the Galleria Nazionale in Rome⁶ were ordered just before the original was to leave for England. The curtain in the Kingston copy has been repainted, but this likely reflects a return to its original appearance following the restoration of losses due to excessive cleaning.

The most important difference is that the composition extends farther below in the Kingston copy, to include all of the box, the hands holding it and the sleeves of the coats around the

forearms, all consistent with Lotto's approach to framing his sitters. This one-to-one copy indicates that the Vienna painting has been trimmed at its lower edge and thus provides crucial information on the original state of Lotto's masterpiece.⁷

The name of the sitter in the Vienna painting and its Kingston copy has not been documented. In 1905 James Kerr-Lawson proposed that Lotto had represented himself here, and provided a clue in the box held in his hand, which he interpreted as holding tickets for a lottery (*lotto* in Italian).⁸ This hypothesis held for many decades, but subsequent cleaning and further analysis made it clear that the box contained rows of rings, reflecting the trade of the goldsmith or jeweller.⁹ Scholars pointed out that this was how the painting was identified in its earliest catalogue entries, in the 1600s. In 1981 Józef Grabski discovered various surviving documents, including an accounting book that Lotto kept during his later years, which revealed that the artist had maintained a close friendship with brothers of the Carpan family of Treviso, who specialized in jewellery, and in particular with Bartolomeo, who resided in Venice.¹⁰ That brother remains the most likely candidate for the sitter.¹¹ The somewhat unflattering presentation of the sitter, with puffy features and unruly hair, adds to the impression of an informal relationship with the artist. Bartolomeo would later come into the crosshairs of the Inquisition as a Nicodemite Protestant sympathizer.¹² Lotto, whose library contained then-marked books such as *The Imitation of Christ*,¹³ evidently did not join his friend in this path of thought. The same sitter resurfaces in a drawing in Edinburgh.¹⁴ A portrait of around 1540 by Lotto now in Ottawa¹⁵ depicts a man with similar, but not identical features, suggesting a family resemblance: he may be one of the other brothers, Antonio or Vettore.

Lotto portrayed his sitter frontally in the centre but added a profile view of him to the left and a three-quarter view from behind to the right. The central figure raises his proper left hand

to his heart while holding the ring box in his right, gestures repeated by the figure to the left. The rightmost figure reaches for the box with his left hand, with his right hand obscured. One scholar suggested that all three Carpan brothers appear here,¹⁶ but the resemblance of the three heads is simply too close, and the hand gestures closely parallel each other in function instead of suggesting interaction. The presentation of a figure from three angles has prompted some scholars to relate this portrait to the *paragone* debate, with the suggestion that Lotto was answering the traditional criticism of painting in comparison to sculpture, namely that it could only show one view of its subject.¹⁷ In the present context, the slim connection between jewellery and sculpture notwithstanding, such a reference seems unlikely. Instead, Luisa Vertova has offered the more plausible explanation, supported by Peter Humfrey, that Lotto delivered a rebus on the Carpans' hometown, Treviso ("three views" in Italian), with the same wit that characterizes many of his other portraits.¹⁸ Lotto probably got the idea from a drawing by Leonardo da Vinci (1452–1519), now in Turin, showing multiple views of the same head (fig. 66b).¹⁹

1. This biography is based on Peter Humfrey, "Lorenzo Lotto: Life and Work," in exhib. cat. Washington, Bergamo and Paris 1997–1999, pp. 5–14.
2. Inv. 92; see *ibid.*, pp. 175–177, no. 33 (ill., as around 1530).
3. On the provenance and identification of the authorship of the Vienna painting, see *ibid.*, p. 175.
4. Inv. 101; see *ibid.*, pp. 170–171, no. 31 (ill., as around 1528/30).
5. The 1954 sale entry did cite expertises by Lionello Venturi and Georg Gronau. The attribution was rejected by David McTavish, in exhib. cat. Kingston 1988–1991, p. 17.
6. Probably around 1628, oil on canvas, 57 × 74.5 cm, inv. 889 (E.N. 1209); see collection cat. Rome 2008, p. 250 (ill.).
7. As observed by McTavish, in exhib. cat. Kingston 1988–1991, p. 18.
8. James Kerr-Lawson, "A Portrait of Lorenzo Lotto by Himself," *Burlington Magazine* 6 (1905), pp. 453–455.
9. See Antonio Morassi, "The Lotto Exhibition in Venice," *Burlington Magazine* 95 (1953), p. 295; note 25, no. 6.
10. See Grabski 1981.
11. As supported by Humfrey, in exhib. cat. Washington, Bergamo and Paris 1997–1999, p. 177.
12. Noted by Christina Sinclair Thoresby, "Return to the Capital and the Great Venetian Period," in Zampetti and Sgarbi 1981, p. 221; discussed extensively by Massimo Firpo in *Artisti, gioiellieri, eretici: il mondo di Lorenzo Lotto tra Riforma e Contrariforma* (Rome: Laterza, 2001), pp. 148–152; and in "Lorenzo Lotto and the Reformation in Venice," in *Heresy, Culture and Religion in Early Modern Italy: Contexts and Contestedness*, Ronald K. Delph, Michelle Fontaine and Jeffries Martin, eds. (Kirksville, Missouri: Truman State University Press, 2006), pp. 21–36.
13. See Raymond B. Washington, "Aretino, Titian and 'La Humanità di Cristo,'" in *Forms of Faith in Sixteenth-Century Italy*, Abigail Brundin and Matthew Treherne, eds. (Aldershot, England; and Burlington, Vermont: Ashgate, 2009), pp. 183–185.
14. Lorenzo Lotto, *Portrait of a Bearded Man (Bartolomeo Carpan?)*, around 1530, black chalk heightened with white on faded blue paper, 23.7 × 17.8 cm, National Gallery of Scotland, inv. D 4908.
15. *Portrait of a Man with a Felt Hat*, oil on paper mounted onto canvas, 57.8 × 46.4 cm, National Gallery of Canada, inv. 39708; see exhib. cat. Washington, Bergamo and Paris 1997–1999, pp. 202–203, no. 44 (ill.), where Humfrey connects it instead to a reference to eight unidentified heads painted on paper in 1541 for Ottavia da Macerata.
16. See Grabski 1981, p. 386.
17. See Luisa Vertova, "Lorenzo Lotto: collaborazione o rivalità fra pittura e scultura?" in Zampetti and Sgarbi 1981, pp. 401–414.
18. *Ibid.*, p. 410; and Peter Humfrey, *Lorenzo Lotto* (New Haven: Yale University Press, 1997), p. 110.
19. Inv. 15557 D.C.; see Peter Humfrey, in exhib. cat. Washington, Bergamo and Paris 1997–1999, p. 177.

67.

Anonymous Italian artist (17th century)

The Penitent St. Peter

After 1639

Oil on paper, laid down onto canvas, 28.5 × 20.2 cm

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1980, acc. no. 23-032

PROVENANCE

Chicago, collection of Harry Moore; purchased by Alfred Bader in 1980

WEARING A BROWN cloak over plain dark blue garment, an old man draws his proper right hand up toward his chest and turns to his left. His widened gaze is drawn upward and his mouth is agape, suggesting surprise and perhaps consternation. The ripe features and the unkempt flowing curls and puffy beard align with traditional renderings of the Apostle Peter and evoke his bold and impulsive character, which is suggested in various episodes of the Gospels. One of these episodes appears to be implied here, namely when Peter denies that he knows Jesus three times, as related in the Gospels (Matthew 26:69–74; Mark 14:66–72; Luke 22:54–60; John 18:15–18, 25–27). Peter's denial takes place just after Jesus's arrest, when a young woman and a soldier in the attending crowd accuse Peter of having been one of his followers. Jesus had predicted this would happen, to Peter's vigorous protest, and when the cock crowed three times, the sign Jesus had indicated, he was struck with deep regret. In the

Baroque era, artists working in Naples and Bologna established a tradition of depicting this moment of Peter's recognition and inner turmoil. The present work appears to follow that tradition, with the inclination of the head and the expression related to a 1639 depiction of the theme by Guercino (1591–1666), now in Edinburgh (fig. 67a).¹ However, it appears that it also takes some cues from the head studies and related works by Flemish artists, including a 1618 depiction of the penitent apostle by Anthony van Dyck (1599–1641), now in the Hermitage (fig. 67b).² Not only does it follow Van Dyck's close focus on the head, filling the frame, but it also places the hands in a similar position, at the chest. Furthermore, the Kingston work adopts a loose, sketchy style that goes well beyond Italian practice of the first half of the 17th century, modelling the surfaces entirely in open strokes. The choice of a paper support may also have been prompted by the practice of making head studies, which Van Dyck and Peter Paul Rubens (1577–1640) observed in the studios of the Carracci and Federico Barocci (1528–1612). The limited earth-tone palette similarly aligns with the practice of making sketches and head studies. Judging from the painted frame at the right and lower borders, the present painting, like some such works, was intended to serve outside the studio as a finished image. The misplaced anatomy suggests an inexperienced if enthusiastic hand, perhaps a pupil in an Italian atelier studying various Italian and Flemish examples.

1. Inv. NC 39; see Salerno 1988, p. 264, no. 179 (ill.).

2. Inv. 556. Van Dyck's model is recognizable as the sexton of the Antwerp guild, Abraham Grapheus (around 1555–1624).



Fig. 67a. Guercino, *The Penitent St. Peter*, 1639, oil on canvas, 103.7 × 85.8 cm. Edinburgh, National Gallery of Scotland.



Fig. 67b. Anthony van Dyck, *The Penitent St. Peter*, 1618, oil on canvas (transferred from panel), 63 × 52 cm. St. Petersburg, State Hermitage Museum.





68.

Anonymous Italian artist (Venice, 18th century)

The Sacrifice of Manoah

Around 1722

Oil on canvas, 128 × 117.5 cm, originally with notched arched top and arch in lower edge

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs. Alfred Bader, 1976, acc. no. 19-027

PROVENANCE

Frankfurt, with Wilhelm Ettele, no. 1479/151; sale, Amsterdam (Sotheby Mak van Waay), 8 October 1973, lot 221 (as Venetian, 18th century, *Biblical Scene*, 49 × 40 in [124.5 × 101.6 cm]); London, collection of Ralph Emmanuel; purchased by Alfred Bader in 1976

LITERATURE

Mariuz 2001, p. 460, note 11 (as not by Manaigo)

EXHIBITION CATALOGUES

Vancouver 1989–1990, p. 17, no. 5 (ill.)

THE ACCOUNT of the Hebrew hero Samson in the Book of Judges begins with the appearance of an angel in the form of a man, prophesying to a woman in a field the arrival of her remarkable son. The woman's husband, Manoah, joins his wife on a second visit to the field to meet the man, who confirms his prophecy and instructs them on the Nazirite way of life their son is to follow. When Manoah then sacrifices a kid as a burnt offering to the Lord, the man suddenly rises up to heaven in the flames from the altar, revealing his divine nature to the astonished couple.

Here, the dismembered kid rests on the altar, spouting flames. The three figures, in three-quarter length, crowd the frame, with Manoah at the left edge raising his hands in astonishment, his face cast in shadow as he turns away from the angel and looks across to his wife. She, richly dressed in a gold-trimmed gown and sporting a lavish hairdo and embroidered headdress, likewise raises her hands in astonishment as she turns her smooth face slightly toward the angel's. The dynamic pose of the angel, turning his face upward and forming a powerful diagonal thrust with his upswept arm, accentuated by the fluttering drapery in the upper right corner, imbues the entire composition with pulsating energy.

This painting was not linked with any artist when it entered the Art Centre's collection in 1976; it was simply identified as Venetian, just as it had been in a 1973 sale, where the subject had not been recognized. With its painterly brushwork and display of rich costumes, it clearly partakes of the Venetian tradition, especially in the clothing and headdress of Manoah's wife, which allude to the work of Paolo Veronese (1528–1588). The Venetian specialist George Knox included it in his 1989–1990 exhibition of 18th-century Venetian works in Canadian collections, proposing the surprising attribution to Silvestro Manaigo (around 1670–around 1734), an obscure artist of this era. Manaigo's style is however clearly demonstrated in his well-documented *St. Matthew*



Fig. 67a. Silvestro Manaigo, *St. Matthew*, 1722, oil on canvas, 168 × 139 cm. Venice, church of San Stae.

in San Stae (fig. 68a), and the crisp edges, plump volumes, earthy types and muted palette of brown and blue belie any connection to the present work.¹ Indeed, the stylistic evidence here is more closely approximated by companion pieces to the Manaigo in San Stae, especially the *Holy Communion of St. James the Greater* by the much better-known Nicolò Bambini (1651–around 1736) (fig. 68b). The combination of dramatic gestures, angular facial features and sweeping lines, and the rich palette dominated by warm red all find resonance in the present painting, strongly suggesting that it originated in the same context, in Venice around 1722.² However, the very loose handling of the brush, aiming at an effect of airy movement, extends well beyond anything seen in Bambini's work.

This work was almost certainly painted for a decorative commission, to be placed above a window or door. The bottom edge has an arch cut into it at 30 cm from each side. This indicates that it was intended to be placed high, although the artist, perhaps an adventurous young pupil, did not resolve the *di sotto in su* perspective in the figures or faces.

The sparse evidence concerning this painting's provenance includes two labels on the back, one stating "Property of W. Ettle" and the other "Ettle," unsettling references to Wilhelm Ettle, a conservator and Nazi adherent who became a prominent auctioneer of distressed or confiscated Jewish estates in Frankfurt during the early 1940s.³ It is not clear whether this work came from one such estate or whether it was acquired by Ettle as part of his collecting activities after the war.



Fig. 68b. Nicolò Bambini, *The Holy Communion of St. James the Greater*, 1722, oil on canvas, 168 × 139 cm. Venice, church of San Stae.

1. Mariuz 2001, p. 457.

2. On the date of this series, see Moretti 1973.

3. See Kurtz 2006, pp. 37–38. A search of the Ardelia Hall Collection at the National Archives and Records Administration, Washington, with extensive documentation of the prosecution of the Ettles and the restitution of works from them, did not reveal any reference that can be linked to the present work.

69.

Anonymous Italian artist (18th century)

Two Architectural Capricci

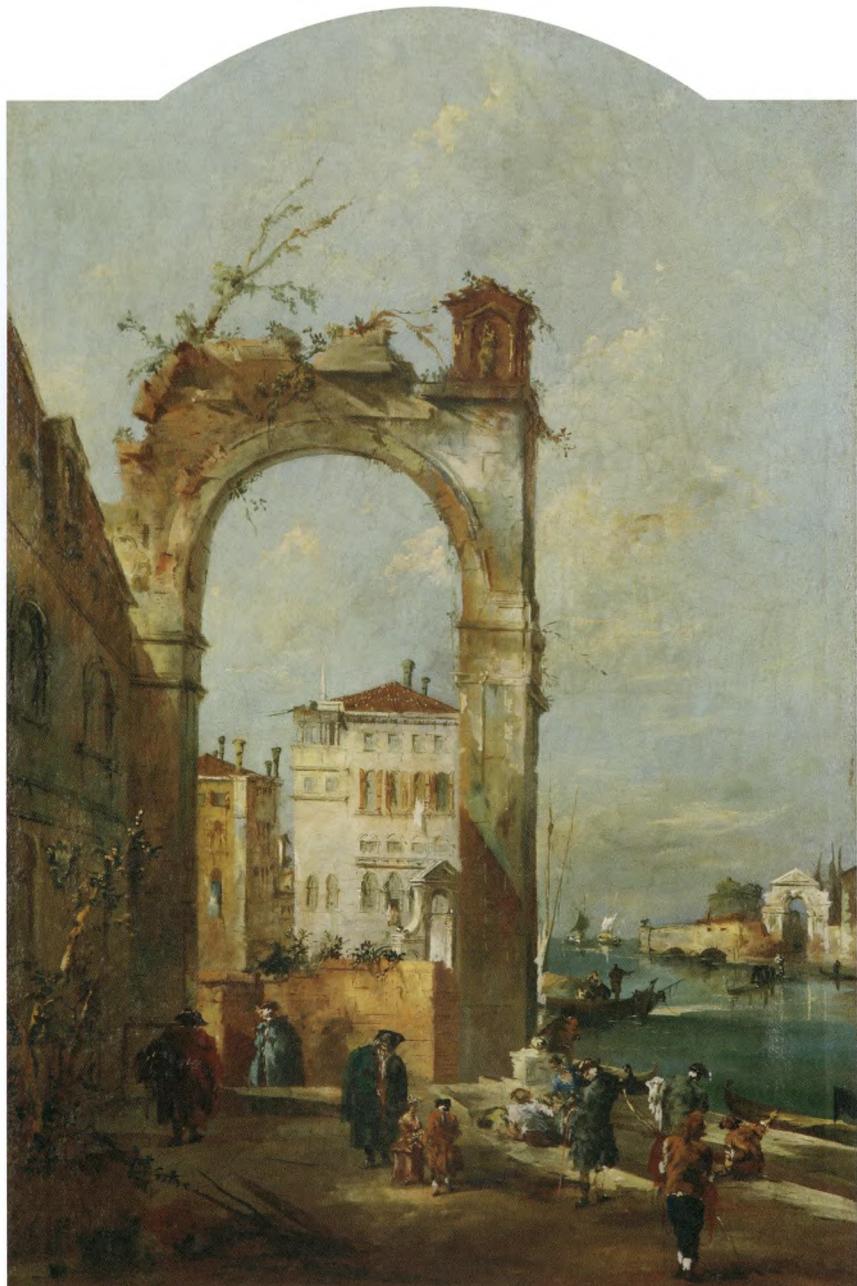
Late 18th century

Oil on canvas, 130 × 87.0 cm (left panel);
129 × 86.8 cm (right panel)

Kingston, Agnes Etherington Art Centre, gift of Dr. and Mrs.
Alfred Bader, 1980, acc. nos. 23-039.01 and 23-039.02

PROVENANCE

Sale, New York (12 March 1980), lot 52 (ill., as by School of
Francesco Guardi); sale, New York (Christie, Manson & Woods),
5 June 1980, lot 156 (ill., as in the Style of Francesco Guardi);
purchased by Alfred Bader



THESE TWO *CAPRICCI*, or fantasy scenes, with arched tops were painted to hang as a pendant pair, possibly on either side of a door or window. Each shows a prominent archway next to a canal, numerous figures going about their day, small boats and merchant ships, and buildings along the water's edge. The scenes open toward each other but without forming a continuous image. The left panel features a tall archway on thin rectangular piers attached to a wall at the left. A figure descends stairs on the other side of the archway. Several figures wear elegant attire suggestive of an elevated social status. Imposing villas fill just over half the height of the archway's opening, and a portal opens to a walled estate on the other side of the canal. The right panel, by contrast, shows several plain-clothed figures, clearly of a lower social status, including a beggar receiving alms from a woman carrying a basket. They stand before an imposing double archway connected to a wall

at the right and enhanced with Corinthian columns. Everyday bustle and labour is emphasized, as workers are shown loading and manning skiffs while ships sail by in the distance. A cluster of houses rises on the other side of the canal, through the archway.

The dynamic brushstrokes, the rhythmic arrangements of highlights and patches of colour, and the lively figures reflect the style of the prominent Venetian painter of *vedute*, Francesco Guardi (1712–1793). Guardi first trained as a figure painter with his brother Antonio (1699–1760) in the family workshop.¹ He travelled to Austria in the 1740s and adjusted his style upon studying the work of Rococo painters there. It was not until his fifties that he turned to the painting of architectural views, mostly of Venice, but also imaginary scenes and landscapes on which rest his lasting fame. It appears that he saw an opportunity to establish himself in Venice following the departure of Canaletto



(1697–1768) in 1758, which turned out to be temporary.² Guardi's earliest efforts as a view painter follow the precise and methodical approach of Canaletto, and by the 1760s he started to develop the lively and atmospheric effects for which he is known.³ In a number of his works, he depicted ancient ruins with rich decorations and random patterns of decay, not out of archaeological interest but because they appealed to the 18th-century taste for the picturesque.

The monumental archways here clearly take up this aesthetic appreciation for the remains of antiquity. They otherwise have no logical place in these scenes of Venice, which boasts no remnants of the pre-Christian Roman empire. While Guardi depicted a number of scenes of monumental Roman architecture, and even *capricci*,⁴ he is not known to have placed such ruins among Venetian buildings and canals, as here. A further distinction from Guardi's approach is the imprecise and soft handling, which

does not measure up to the remarkable tautness of this master's execution. These works were correctly regarded as by a follower of Guardi when they resurfaced in 1980. Painted on rough jute canvases that have not been relined,⁵ they likely belong to the period when Guardi enjoyed high demand and would have supplied a large market for interior decorative paintings throughout 18th-century Europe.

1. Morassi 1973, p. 134.

2. See Beddington 2012–2013.

3. Pedrocco 2002, pp. 199–200.

4. For example, *Architectural Capriccio with Roman Ruins*, around 1775–1780, oil on canvas, 93 × 66 cm, Raleigh, North Carolina Museum of Art, inv. C52.16.1; Morassi 1973, vol. 1, p. 442, no. 705; vol. 2 (ill. pl. 663).

5. As described in the report of Klara Zöld, Queen's University Master of Art Conservation Program, 20 April 2001, Agnes Etherington Art Centre object file.



Anonymous Spanish artist (active 17th century)

The Guardian Angel

17th century

Oil on copper, 42.8 × 30.8 cm

Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 1984, acc. no. 27-012

PROVENANCE

Sale, Milwaukee (Milwaukee Auction Galleries), 14 December 1980 (lot no. unknown); purchased by Alfred Bader; sale, New York (Christie's), 10 June 1983, lot 136 (as by Mathias Kager, *Tobias and the Angel*); unsold

IN THE CENTRE of this tall rectangular painting on copper, a guardian angel leads a young boy, representing the soul, through a rocky mountain wilderness. Four large corner roundels further elaborate on the guardian angel's role in the life of the believer, who is shown in these secondary scenes as an adult male. The painter drew heavily from an engraving by the Flemish printmaker Hieronymus Wierix (1553–1619) (fig. 70a),¹ especially the roundels, each of which are accompanied by explanatory titles in the print. In the top left, the angel directs the man's gaze up to heavenly light bursting through clouds ("Docet et illuminat [Teaches and enlightens]"). In the top right, the angel guides the man to prayer before an altar with a crucifix ("Ad Bonum inducit [Leads toward virtue]"). In the bottom left, the guardian figure watches over the bedridden man while driving away a demon ("In Agone defendit [Defends in times of struggle]"). Lastly, in the bottom right, the figure flies away from the man's deathbed toward heaven, carrying the deceased's soul in the luminous form of a swaddled infant ("In Paradisum deducit [Takes to Paradise]").

For the central scene, however, the artist turned away from Wierix's print. While in the print, the angel and boy stand frontally and face the viewer, in the painting, they stride to their proper right and into the foreground, pointedly looking up toward the divine light shining upon them. The angel's gesture of pointing up to the light echoes that of the angel's in the Wierix print, but the gentle sweep of his outstretched arm is markedly different, as is his gesture of grasping the boy's outstretched proper right hand to guide him forward. The demon is left out entirely, and the secondary emphasis is instead placed on the rugged landscape. The artist appears to have adapted a later print by the Italian artist Simone Cantarini (1612–1648) (fig. 70b),² but with greater freedom than with Wierix's roundel designs. The landscape in the Kingston painting slopes in the opposite direction to that in the Cantarini print, such that the pair is shown sauntering down a hill. The angel's gaze is turned upward to the light, and his gesture follows it, with a delicate turn of the wrist, replacing Cantarini's figure who is shown glancing down at the boy while vigorously pointing to a tempestuous sky. The artist has preserved the charm of the spry and wriggly child but imbued him with greater elegance by using a more stable *contrapposto* pose and moving his proper left arm forward to complement the action



Fig. 70a. Hieronymus Wierix, *Angelis Custodis Ministeria*, before 1619, engraving, 14.3 × 10.4 cm. London, British Museum.



Fig. 70b. Simone Cantarini, around 1630–1648, etching, 19.1 × 12.4 cm. London, British Museum.

and the diagonal axis toward the light. Curiously, the artist has added flames at the lower right, presumably the danger of hellfire from which the angel protects the soul.

This painting and its printed sources functioned as devotional images in the 17th-century Counter-Reformation cult of the Guardian Angel. Wierix articulated Jesuit practice in Antwerp,³ as evidenced in the prominent inscription *IHS* at the very top of the print while the artist of the painting replaced the didactic tone with a livelier and more elegant central composition derived from later Italian sources. The production of this painting likely lay far away from the sophisticated and bustling centres of the time, judging from the narrow dependence on prints, more easily and widely distributed than paintings, and from the shrill colour arrangements, at odds with the more muted colour harmonies of painting fashion in Italy and Spain in the first half of the 17th century. The awkward adaptation of the child's head and the naive rendering of the angel's suggest the hand of a minor master. The impression of a provincial origin is strengthened by the raucously decorative painted frame, again quite different from the crisp and heavy early Baroque device Wierix used in his print. The silver and gold decorative motifs in the painting appear to represent tied bundles of stalks or leaves.

The question of authorship remains open. An inscription on the reverse of the work names the German Baroque master Hans Rottenhammer (1564–1625), likely because it is painted on copper. However, the colour scheme and fluid brushwork are more reminiscent of late Baroque art in Spain, where Flemish and Italian art circulated in equal measure and where copper was occasionally used as a support. There, too, the cult of the Guardian Angel flourished, as testified by Francesco de Navarrete's 1669 treatise on the subject.⁴

1. Van Ruyven-Zeman, Leesburg and Van der Stock 2005, p. 188 (ill., as before 1619).

2. Anna Maria Ambrosiana Massari, in Andrea Emiliani et al., *Simone Cantarini detto il Pesarese* (Bologna: Electa, 1997), p. 319, no. III 6 (ill.); Spike 1981, p. 101, no. 28 (138) (ill.).

3. Trevor Johnson, "Guardian Angels and the Society of Jesus," in *Angels in the Early Modern World*, Peter Parshall and Alexandra Walsham, eds. (Cambridge: Cambridge University Press, 2006), p. 193.

4. Fray Francesco de Navarrete, *Memorial de la devoción al Ángel Custodio* (Madrid: Bernardo de Villa Diego, 1669); see Lisa Duffy-Zeballos, "Murillo's Late Devotional Paintings and the Late Baroque Culture of Prayer in Seville," dissertation, New York, Institute of Fine Art, 2007, pp. 80–81.

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Alençon, Musée des Beaux-Arts et de la Dentelle d'Alençon: fig. 1b

Amsterdam, Rijksmuseum: figs. 6b, 54a

Bildarchiv Preussischer Kulturbesitz, Berlin, Gemäldegalerie, Staatliche Museen, Berlin, photo: Jörg P. Anders / Art Resource: figs. 40c, 65b

Bildarchiv Preussischer Kulturbesitz, Berlin, Kupferstichkabinett, Staatliche Museen, Berlin, photo: Jörg P. Anders / Art Resource: fig. 40a

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Fondazione Cassa di Risparmio di Cesena, Galleria dei dipinti antichi: fig. 46a

Art Institute of Chicago: fig. 62a

Statens Museum for Kunst, Copenhagen: fig. 27b

Derby Museum and Art Gallery: fig. 53d

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Fratelli Alinari: figs. 35b, 35c, 62d

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Palazzo Reale Genova: fig. 4c

Municipality of Heraklion, Crete: fig. 24b

Tiroler Landesmuseum Ferdinandeum, Innsbruck: fig. 20b

Agnes Etherington Art Centre / Ron Spronk: fig. 24f

Agnes Etherington Art Centre, purchase, Gallery Association Purchase Fund, 2007: fig. 20a

Apsley House, The Wellington Museum, London, UK / © English Heritage Photo Library / The Bridgeman Art Library: fig. 22c

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De Agostini Picture Library / The Bridgeman Art Library: fig. 38b

De Agostini Picture Library / V. Pirozzi / The Bridgeman Art Library: fig. 33a

The National Gallery, London / The Bridgeman Art Library: fig. 37b

Private Collection / Photo © Christie's Images / The Bridgeman Art Library: fig. 38b

Museo del Prado: fig. 22b

Museo Thyssen-Bornemisza / Scala / Art Resource, NY: fig. 27a

Mondadori Portfolio / Electa / Art Resource, NY: fig. 66b

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Minneapolis Institute of Arts, MN, USA / The Bridgeman Art Library: fig. 58a

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Staatliche Graphische Sammlung München: fig. 25b

Alfredo Dagli Orti / The Art Archive at Art Resource, NY: fig. 57a

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The Morgan Library & Museum, New York: fig. 53c

Chrysler Museum of Art: fig. 16b

Germanisches Nationalmuseum, Nuremberg, Germany / The Bridgeman Art Library: figs. 26d, 36a

École nationale supérieure des Beaux-Arts, Paris, France / Peter Willi / The Bridgeman Art Library: fig. 59a

Paris, Musée de la Chasse et de la Nature: fig. 47b

Musée du Louvre/ Peter Willi / The Bridgeman Art Library: fig. 41a

Paris, Musée du Louvre, Réunion des Musées Nationaux / Art Resource, NY: fig. 7

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Philadelphia Museum of Art: fig. 45b

Ponce, Museo de Arte de Ponce: fig. 19a

Galleria Doria Pamphilj, Rome: fig. 33b

Galleria Doria Pamphilj, Rome, Italy / Alinari / The Bridgeman Art Library: fig. 64a

Galleria Nazionale d'Arte Antica in Palazzo Corsini: fig. 14b

Galleria Pallavicini, Rome: fig. 8a

Museum Boijmans Van Beuningen, Rotterdam, photo: Studio Tromp, Amsterdam: fig. 37a

Pinacoteca Nazionale di Siena: figs. 5b, 34c

Hermitage, St. Petersburg, HIP / Art Resource: fig. 67b

Hermitage, St. Petersburg, Russia / The Bridgeman Art Library: figs. 7b, 25a

Musée des Beaux-Arts de Strasbourg: fig. 45a

Art Museum of Estonia, Kadrioru Kunstimuuseum: fig. 9a

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Cameraphoto Arte, Venice / Art Resource, NY: figs. 68a, 68b

Museum Catharijneconvent, Utrecht / photo: Ruben de Heer: fig. 52b

Erich Lessing / Art Resource, NY: figs. 1a, 42a, 61b

Kunsthistorisches Museum Wien: fig. 33c

Kunsthistorisches Museum / De Agostini Picture Library / G. Nimatallah / The Bridgeman Art Library: fig. 66a

National Gallery of Art, Washington, DC: fig. 62c

The National Museum in Wrocław: fig. 40b

© York Museums Trust (York Art Gallery), UK / The Bridgeman Art Library: fig. 9b



DAVID DE WITT studied art history at the University of Guelph and Queen's University, completing his doctoral degree in 2000 before becoming the Bader Curator of European Art at the Agnes Etherington Art Centre in 2001. There he has curated numerous exhibitions ranging from Italian Renaissance and Baroque drawing to Dutch and Flemish Golden Age painting to modern French prints. His publications include articles on Rembrandt and his circle, the monograph *Jan van Noordt: Painter of History and Portraits in Amsterdam* (McGill-Queen's University Press, 2007) and the catalogue *The Bader Collection: Dutch and Flemish Paintings* (Agnes Etherington Art Centre, 2008).

Since the late 1960s the Agnes Etherington Art Centre at Queen's University, Kingston, Canada, has received an impressive body of European paintings from the collection of Alfred Bader that captures a wide range of periods and schools, from the German Renaissance to the Italian Rococo. In 2008 the Art Centre brought together the core of the collection—works by Dutch and Flemish masters, including two by Rembrandt and many by his circle of pupils, friends and followers—in a comprehensive catalogue, *The Bader Collection: Dutch and Flemish Paintings*.

The present companion volume presents over fifty 50 paintings from other European schools. A breathtaking early El Greco, a classic Dosso Dossi, an evocative late Luca Giordano, a truly surprising Georg Pencz and a signal masterpiece by Andrea Lanzani highlight the quality and breadth of this part of the gallery's holdings. Most of the works from the Bader Collection already reside at the Agnes Etherington Art Centre, the future home of the entire corpus. Many make their public debut here, with new findings on authorship, meaning and other intriguing questions. They are joined by several major recent Netherlandish acquisitions, including a late still life by the renowned Willem Kalf (front cover).



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