THE BURLINGTON MAGAZINE

DECEMBER 1959

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Contents

THE BURLINGTON MAGAZINE

Editor: BENEDICT NICOLSON

tal Art:

-HENNESSY, C.B.E., F.B.A.
PHAM, C.B., F.B.A.
POUNCEY
RD RACKHAM, C.B.
RBERT READ, D.LITT.
OT RICE, M.B.E., D.LITT.
. WATERHOUSE, C.B.E.
VATSON, F.S.A.
Y WEBB, C.B.E., F.S.A.
ES WILDE, C.B.E., DR.PHIL.,

OWER
ALD, F.B.A.

editor on their respec-
duct of the magazine.

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THE BURLINGTON MAGAZINE

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Editorial

THE LANE PICTURES

THE momentus announcement by the Prime Minister in the House of Commons on 12th November in regard to the Lane pictures has temporarily brought to an end a sad and at times squalid controversy that has been raging across the Irish Sea for forty-six years. An agreement has been concluded between the Commissioners of Public Works of the Irish Republic and the Trustees of the National Gallery, which provides that the thirty-nine pictures 'will be divided into two groups, which will be lent, in turn, for public exhibition in Dublin for successive periods of five years, over a total period of twenty years'. Wisely, after twenty years the position is to be reviewed. The Prime Minister emphasized that Her Majesty's Government was not a party to the agreement. Though, as Lord Robbins pointed out on the same day in the House of Lords, 'the Prime Minister forwarded, so to speak, . . . Lord Pakenham, to the Trustees of the National Gallery, with a friendly letter commending him to our attention', no pressure was exerted by the Government, and the agreement was negotiated voluntarily by the Trustees. It is sad to think that we should have to wait all these years for such an obviously sensible solution, but until now, though there have been many high-minded men on both sides who would have been glad to see a settlement, the Irish have been unwilling to relinquish by a compromise of this nature their claims to complete possession of the pictures, and no one on this side has been prepared to admit that the Irish claim is so watertight as to justify a special act of Parliament reversing Lane's will.

This is not the moment to trace once more the lamentable history of the Lane bequest. It is enough to say that although there is ample evidence, resting not only on the codicil to Lane's will but on the 'testimony of persons of integrity', that Lane wished his pictures to go to Dublin, 'it is immoral and productive of endless public and private confusion to alter a legal disposition unless all the evidence points unequivocally to a palpable frustration of the testator's intentions'.[1] No one denies that the Irish case is very strong indeed. The codicil, for instance, is not a draft: it is entirely in Lane's own hand and is signed three times; it is difficult to resist the conclusion that the omission of the signature of a witness, rendering it legally invalid, was just an unfortunate mistake. But there does exist conflicting evidence of Lane's intentions, and this evidence cannot be brushed aside. There are insufficient grounds for changing the will by statute so long as even a small doubt remains. Now at last a solution has been reached which cannot fail to satisfy any reasonable person.

Two important points remain to be raised. First, Mr Gaitskell asked the Government whether it would 'consider sympathetically any request . . . to purchase other pictures to replace those which will not now be available . . .' as a 'gracious tribute and gesture to [Lane's] memory', but received a non-committal reply. This is not the ideal moment for buying Impressionist pictures and none up to the standard of *Les Parapluies* is ever likely to come on to the market. Nevertheless, it is the Government's duty – whatever decision had been reached about the Lane Bequest – to provide special grants for the purchase of pictures even of this school if they are obviously desirable for the National Gallery. Secondly, now that all the Lane pictures are at one time or another to be shown in Dublin, it cannot be too strongly emphasized that the Irish are faced with a grave responsibility for doing everything they possible can to see that they are well looked after: that proper measures are taken, for example, to preserve them from damp in an island not famous for its dryness.

[1] These quotations are from JOHN ROTHENSTEIN: *The Tate Gallery*, London [1958], p.21, which is the most authoritative summary in existence of the sequence of events.

IVÁN FENYÖ

Some Newly-discovered Drawings by Correggio

IN the spring of 1958 I found, in the rich collection of copies in the Department of Prints and Drawings of the Budapest Museum of Fine Arts, three drawings of outstanding quality, inventoried as copies after Correggio. One represents a kneeling woman handing a dish to another woman who approaches her from the right (Fig.5).[1] The second shows a wonderfully animated *Madonna*, enthroned in clouds; it is a study for the fresco of the *Coronation of the Virgin* in the apse of S. Giovanni Evangelista at Parma (Fig.2).[2] The third, with two variations of *Christ* in the gesture of crowning the Virgin, one on the *recto*, the other on the *verso* of the sheet, is the counterpart to the *Madonna* drawing and a preparatory study for the same fresco (Figs.1 and 3).[3]

By strange coincidence it was just at this time that I came across a letter by A. E. Popham in the March 1952 issue of THE BURLINGTON MAGAZINE, entitled 'Some Drawings by

[1] Collection: A. C. Poggi (L.617), N. Esterházy (L.1965). Inv. No.1833.

[2] This, as well as Figs.1 and 3, are irregularly cut, and maximum measurements are given in the captions. Collection: R. Houlditch (L.2214); T. Hudson (L.2432); Sir Joshua Reynolds (L.2364); A. C. Poggi (L.617); N. Esterházy. Inv. No.2101.

[3] Collection: J. Richardson, sen. (L.2184); R. Houlditch (L.2214); Sir J. Reynolds (L.2364); N. Esterházy. No watermark visible. On the strength of Edith Hoffmann's notes, Frederick Antal attributed both these drawings to Correggio. Inv. No.2100.

Correggio'. In this letter he published four prints which he believed to be after lost or destroyed original drawings by Correggio. Of these, two were facsimiles of the above-mentioned drawings in Budapest. One is an etching of *Two Female Figures* by Hendrik van der Borcht (his Fig.32) which corresponds to the *Two Women with a Dish* (Fig.5); the other, an etching by C. M. Metz (his Fig.30), after the *Madonna enthroned on clouds* (Fig.2). Next to his signature Hendrik van der Borcht had placed the name of '*Ant. del Correggio*' and the left bottom corner of the etching bears the inscription '*Corregio Inventor*'. Popham says that the drawing 'was presumably in the collection of the Earl of Arundel, whose service van der Borcht entered in 1637'. The Budapest drawing gives no clue as to its provenance. But the collector's mark on the drawing of the *Madonna* confirms his assumption that the print by Metz was after an original drawing by Correggio in the collection of Sir Joshua Reynolds.

The prints resemble their corresponding drawings so closely that these must be regarded as the prototypes. The excellent quality of the *Madonna* drawing seemed to the author from the first to point to an original by Correggio. The grandeur of her movement in the direction of Christ, her majestic yet girlish appearance, the lively, rich, yet dignified composition, all these qualities make the drawing one of Correggio's most enchanting. No copyist could ever have achieved this élan, this quality of lightness and suspension.

Of the two drawings of *Christ*, that on the *recto* of the sheet, which also bears Sir Joshua's mark, equally suggested an original Correggio by the combination of Michelangelesque grandeur and soft lyricism. When placed next to each other it became obvious that the *Mary* and the *Christ* were by the same hand. Underneath the overdrawing in ink, the delicate red chalk drawing on the *verso* is almost exactly the same as that on the *recto*, though at first it was difficult to believe that the somewhat coarse pen and wash overdrawing could be by the same hand.

The graceful drawing of *Two female figures* at first appeared doubtful too. This drawing showed weaknesses which were also undeniably evident in the print. Popham's impressive book on *Correggio's Drawings* which only reached me quite recently, supplied me with a new insight into the style of the originals.[4] All doubts as to the authenticity of the drawing of the two women were dispelled by a comparison with Correggio's early drawings (Popham: Cat.3, 4, 4*, 5, 9). The Budapest sheet turned out to reveal a close connexion with the sketch in the Louvre for the painting of the *Martyrdom of SS. Placidus and Flavia* (Cat.40); comparison of the head of S. Flavia with that of the right-hand figure in our drawing proved convincing (Fig.6). This is also very close to the lunette frescoes in the Camera di S. Paolo in Parma, and is possibly contemporary with them. The harmony and beauty of the composition – reminiscent of a Greek relief – the varied, graceful line, make the weaknesses in drawing already noted, for instance in the arms and hands, appear insignificant. The spiritual relationship of the two women is rendered with true Correggiesque tenderness.[5]

As regards the drawing of *Christ*, analogies confirm that the red chalk drawing on the *verso* of the sheet as well as the over-drawings are by Correggio's own hand. Correggio is known frequently to have gone over his red chalk drawings in ink; the sketches for the main figures of the S. Giovanni Evangelista fresco, in the Boymans Museum, Rotterdam (Cat.22) and of the *Christ* in the Museum at Poitiers (Cat.23) are examples. Very close to the Budapest *Christ* is the *verso* of a drawing of prophets in Frankfort (Cat.37).

It is impossible to reconstruct the evolution of the *Coronation of the Virgin* from extant drawings. When the central section of the fresco containing the two main figures, the only remaining part, was detached in the mid 1930's from the wall of the Library in Parma and transferred to the museum,[6] Correggio's *sinopia* was revealed under the *intonaco*. Popham regards this as 'an absolutely authentic example of Correggio's draughtsmanship', pointing out that the figure of Mary in this drawing is almost identical with that in the Boymans Museum (Cat.22). It is all the more remarkable how much the figure of Christ differs from that in the Parma fresco. On the other hand, both the drawings of *Christ* now rediscovered in Budapest strongly resemble it. In the Ashmolean Museum there is a study for the *Christ* (Cat.24) in which the figure is still seen almost frontally, though the position of the arms already corresponds by and large to those of the fresco. The main ink correction on the *verso* of the Budapest sheet is in the position of the left leg. Both in this drawing and in a drapery study in the Louvre (Cat.25), the leg is placed vertically. The drawing of the *Virgin* in Budapest shows, however – in contrast to the corresponding figure of *Christ* – essential discrepancies from the fresco. The type of her head and the dynamic movement recall the well-known drawing in the Louvre (Cat.26). The same type of head recurs in the drawing of the *Annunciation* (New York; Cat.49), similar ones in a number of Correggio's paintings, such as the *Madonna del Latte* in Budapest and the *Madonna della Cesta* in London. Once again, to sum up: the *Madonna* in the drawing at Rotterdam tallies with the fresco; the *Christ*, seen in profile and holding the crown with both hands, does not. At Budapest the situation is reversed. Here the drawing of *Christ* seems close to being finally identified, whereas that of the *Madonna* differs in the movement from the fresco. The drawings in Budapest of the *Madonna* and of the two figures of *Christ* add a considerable amount to our knowledge of the origins of the frescoes in the apse of S. Giovanni Evangelista. Even so it is impossible to establish a chronology from the drawings still extant, for Correggio made a variety of sketches from which to select the most suitable forms and motifs in the execution of the fresco.

According to Popham, the *Madonna* study in the Museum

[4] I would like to express my thanks to Dr Otto Kurz for his generous assistance. My thanks are also due to Dr Gerhard Schmidt of the Kunsthistorisches Institut in the University of Vienna, for the great trouble he took to obtain this book for me. I must repeat here the great debt I owe to it as a basis for my own arguments. I should also like to thank Madame Jacqueline Bouchot Saupique, of Paris, Dr K. T. Parker and Mr Edward Croft-Murray for kindly complying with my request and supplying me with photographs of unpublished drawings for the apse fresco, before I was aware of Popham's book; these strengthened my belief that the drawing of *Christ* should be attributed to Correggio. Finally I want to thank Dr Eckhardt Knab of the Albertina, Vienna, for his kind assistance.

[5] A related composition occurs in some danaids on a lost *Odysseus* sarcophagus, described as late as the middle of the sixteenth century by Pirro Ligorio as being in the gardens of the Vatican. CARL ROBERT: *Die antiken Sarkophagreliefs*, Berlin [1890], II, p.152, pl.152. My attention was drawn to this sarcophagus by my colleague J. G. Szilágyi.

[6] A. O. QUINTAVALLE: 'Un disegno del Correggio scoperto nello stacco dell'affresco dell' "Incoronata" ', *Bollettino d'Arte*, XXXI [1937–8], pp.80 ff.

of Fine Arts in Budapest (Cat.A7), so far generally taken to be an original by Correggio, is by Bernardino Gatti.[7] Although, indeed, this drawing does not bear the true stamp of Correggio's greatness, I have found it difficult to break with the traditional attribution, in spite of the strange facial expression and the sickle-shaped eyes, with their swollen lids, and the hard, brittle drapery with its mannerist folds, which has already departed somewhat from the art of the High Renaissance.

Another fine drawing at Budapest should be mentioned in connexion with this one, a copy of one of the *ephebi* by Correggio from the cupola of the Cathedral at Parma (Fig. 4).[8] It gives us a good idea of a figure which, according to photographs, has only been preserved in a ruined condition, especially of the fine head. In the author's opinion it belongs, stylistically, to a series of sheets formerly attributed to Correggio, some of which are in the British Museum. A. E. Popham, Michael Jaffé, Denis Mahon and others have seen in them the hand of Annibale Carracci. A comparison of the copy after Correggio in Budapest and the *ephebus* in the British Museum (Popham, fig.30, Cat.A57), shows the close resemblance between them. It may be assumed that the very beautiful sheet in Budapest inspired Annibale's drawing of *A boy seated on the shore* in the British Museum, which also used to be taken for a work of Correggio.[9]

[7] For a reproduction of this drawing see CORRADO RICCI: *Corrège*, Paris [1930], CCLXIII b.

[8] Collection: Sir Joshua Reynolds, A. C. Poggi and N. Esterházy. Inv. No.2102.

[9] MICHAEL JAFFÉ: 'The Carracci Exhibition at Bologna', THE BURLINGTON MAGAZINE [1956], p.398; by the same author: 'Some drawings by Annibale and by Agostino Carracci', *Paragone* [November 1956], p.14, pl.9.

ÅKE SETTERWALL

Some Louis XVI Furniture decorated with *pietre dure* Reliefs*

DR ERWIN NEUMANN has recently published an extensively documented paper in which he describes the interesting collection of Florentine mosaic known as *commessi in pietre dure* in the Kunsthistorisches Museum in Vienna.[1] With the signature on the back of one of the panels as a basis for his research, he has been able to trace the origin of the others to the royal workshop in Prague, during the decades before and after the year 1600. The two artists associated with this work were both Florentines, Cosimo Castrucci, who in 1576 signed and delivered the sample mosaic, and Giovanni Castrucci, for many years in the service of the Emperor Rudolf II.

These square mosaic panels, all landscapes, are carried out in the usual technique of the *commessi*, where thin polished pieces of semi-precious stones, which by their shape, colour, and structure combine to build up the required design, are pressed into a binding medium superimposed on stone, approximately in the same way as furniture marquetry upon a carcase. Fine examples of this type of landscape in the same technique as the Prague mosaics, although about a century later, are those on the Kimbolton cabinet designed by Robert Adam and now in the Victoria and Albert Museum. This cabinet will be referred to later.

During the seventeenth century a variant of these mosaics also found their way in great numbers from the workshop of the Dukes of Tuscany in Florence to all parts of Europe. The materials are identical, but the thin pieces of semi-precious stones which make up the design are inlaid into a ground of stone, usually black Flanders marble, *paragone di Fiandra*, occasionally porphyry or lapis lazuli. The technique is reminiscent of furniture inlay. Examples of this stone inlay are to be found in the table tops, richly decorated with floral designs, birds, butterflies, etc., which were much admired at the time, and in the ebony cabinets, with their framed panels of flowers, fruit, or birds. The surface of both these types of *commessi* is ground and highly polished, and the perspective, which especially in landscapes is sought, could only be achieved by variation in the size, colour, and structure of the stones.

A third dimension, however, could be produced by carving the stones in relief above the polished surface. The height of the stones may be nearly one inch. This method was not often used, as it required far larger and more perfect pieces of the costly material than the ordinary inlay, and also greater sculptural ability in the craftsman. The subject of this paper is the examination of some of these semi-plastic *commessi in pietre dure* used in the decoration of furniture.

In the Musée des Arts Décoratifs in Paris there is a drawing (Fig.7) of a richly decorated *bas de buffet*, which was published by G. Janneau in *Les Beaux Meubles Français Anciens*. The text is as follows: '*Ce dessin a été fait pour* [the name is erased] *en datte du 7 septembre 1784. Sous la direction de P. F. Julliot Fils.*' The words '*Sous la direction de*' have apparently been added by another hand, presumably to show that the drawing was done by someone other than Julliot.

This piece of furniture, which in style most nearly resembles the work of Carlin and Weisweiler, is flanked by four female herms. The front and sides bear rectangular and oval panels decorated with flowers, fruit, birds, and insects, which with the rich bronze work give an impression of ostentation. The decoration was certainly not intended to be carried out in marquetry, for the drawing, which is painted in natural colours has an obviously plastic structure, and the

* The author is indebted to M. Pierre Verlet and Mr Francis Watson, who both generously provided valuable information. For any mistakes in this paper, they are not responsible.

[1] *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, Band 35 [1957]. *Cf.* E. NEUMANN: 'Notes on a Florentine Mosaic', *The Connoisseur* [November 1957]. The literature mentioned in these two articles should cover what has been written on this type of decorative art. *Cf.* also H. HONOUR: 'Pietre dure and the Grand Tourist', *The Connoisseur* [May 1958].

wide bronze frames indicate a heavy material. Plaques of Sèvres porcelain as a form of furniture decoration are mentioned about as early as 1760, and were very fashionable twenty-five years later. The two oval mounts bear some resemblance to this costly material which decorates some exquisite Louis XVI furniture, but as at least the large centre panel and four of the oblong panels can be identified today – two are in Buckingham Palace and three in the Royal Palace, Stockholm – it is quite certain that the material chosen by Julliot for his sumptuous *bas de buffet* was *pietre dure*.

During the 1780's the art of furniture making in Paris was at its height, especially in the field of marquetry and bronze work. When examining this drawing, however, the question arises if there was also at that time a manufactory of *pietre dure*, or were there importers of Florentine mosaics who supplied the cabinetmakers? Before attempting to answer this question, it would be wise to go back some hundred years.

Cardinal Mazarin's inventory[2] shows how important an item the Florentine cabinet was to seventeenth-century collectors. Of the twenty-one pieces in his collection, seven had doors and drawers decorated with *pietre dure* panels of lapis lazuli, jasper, heliotrope, cornelian, etc. The descriptions are variations on the same theme: *pots de fleurs et oiseaux; oiseaux sur des branches de fruits; festons de fruits, de fleurs et pots à bouquets*.

It is true that Mazarin's collection cannot be considered typical either of his time or *milieu*; partly because it was outstanding both in quality and quantity, and partly because Mazarin being Italian by birth was more interested in Italian art than were his contemporaries in France. It was, however, his achievements as a collector that inspired Louis XIV to create the Gobelins. Administratively Colbert was the link, and the Italian tradition in furniture making was upheld by Domenico Cucci; but Mazarin had also employed the Dutch *ébéniste* Pierre Golle, and he later transferred his services to the Gobelins. It was not until the 1680's with André Charles Boulle that typical French furniture was evolved at La Manufacture Royale des Meubles de la Couronne. At about the same time as Boulle became fashionable as an *ébéniste*, Cucci and Golle left furniture making and were fully occupied with the interior decoration of the Royal palaces. The age of the Italian cabinet had passed. In this respect, it is worthy of note that the only cabinets recorded by Guiffrey in the *Inventaire Général du Mobilier de la Couronne* after 1685 (Nos.510–11), are gifts to Louis XIV from the Papal Nuncio Cardinal Pignatelli.

Before this date the inventory lists a quantity of cabinets of all types, among them those so famous and admired at the time as the '*cabinet de la Paix*' and '*cabinet de la Guerre*', '*cabinet d'Apollon*' and '*cabinet de Diane*'. Apart from some thirty '*cabinets de la Chine*', or '*façon de la Chine*', there are no less than forty-five, fifteen of which are decorated with precious stones or *pietre dure*. But only in three cases is it clearly stated that these *commessi* were carved in relief. In the centre of cabinet No.16 was '*un vase de lapis remply de fleurs et de fruits de relief*'. On Nos.372 and 373, entered as late as 1684, the centre was decorated with '*deux tableaux de pierres de relief manière de Florence*'. From the *Comptes des Bâtiments du Roi*, it appears that these two cabinets were made by Cucci '*pour mettre dans les grands et petits appartements du Roy*'.[3]

Since nearly all these magnificent pieces from the time of Louis XIV have long since disappeared, it is remarkable, and of paramount importance for this study, that these two particular ones have survived untouched until the present day. Monumental in their splendour and size (242 by 181 cm.) this magnificent pair stands in one of the drawing rooms of Alnwick Castle, near Newcastle upon Tyne (Fig.10; detail, Fig.9). According to the family archives, they were bought in Paris in 1824 by the third Duke of Northumberland.[4]

Every detail coincides with the meticulous description in the *Inventaire Général*. The gilt bronze of the herms, capitals, entablature, and frames, the green marble of the pilasters, and the carved and gilt sculpture of the stand which rests on eight highly polished *pieds de bœuf*, stand out in splendid contrast to the black of the ebony. Louis XIV's crowned monogram is surmounted by a group of trophies and six urns. The two herms flank an arched recess, which contains the reliefs: above, a low, wide bowl of fruit, and below, a larger bowl containing fruit, a flower, and a bird. In contrast to the flat mosaics the reliefs are enclosed in a perspective frame of black marble which also serves as a base for the bowl or its pedestal. Among the other mosaics, the finest are the larger ones with animal motifs – a dog, a monkey, a pheasant, ducks beside a pond (*cf.* below), etc. These are masterly examples of the artist's ability to give an illusion of reality in an unyielding material. It is not without pride that the inventory certifies the panels as '*faits aux Gobelins*'.

The design of the cabinets is strictly classical, although the miniature 'church and palace architecture' which was characteristic of *gli studioli*, their Italian predecessors, has been reduced to a minimum. Instead they are built with a maximum of façade and no depth. Their functional character is disregarded, and instead of being built to contain treasures, they display them on the exterior. The ebony and the black marble of the *pietre dure* panels merge into a common background, against which the colourful *commessi* glow no less than the marble and gilt bronze.

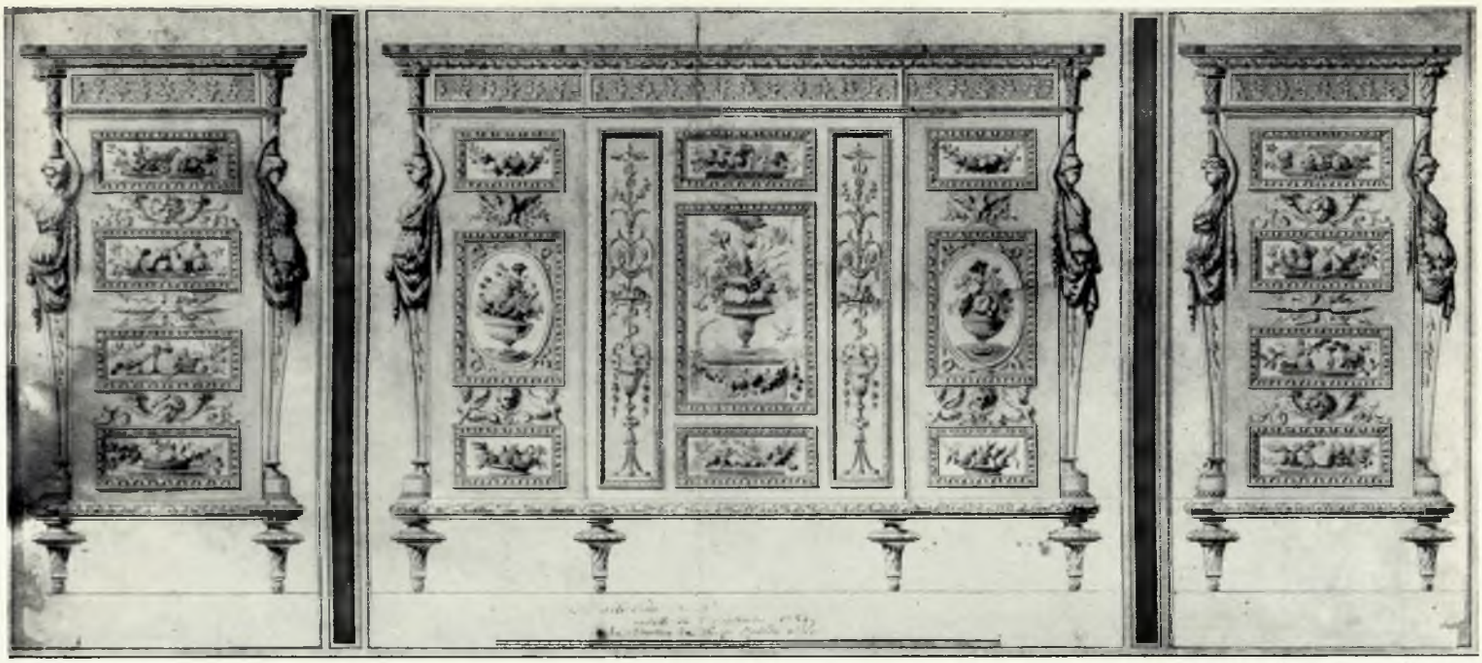
The two herms and the recessed centre panel between them give the façade its only real depth, and this is emphasized by the presence of the two reliefs. The same applies to the above-mentioned cabinet No.16, which is described as being *enfoncé dans le milieu* where the only relief was placed. Whether the cabinetmaker worked with a given number of *commessi* or, what is more likely, was able to choose them to carry out an already planned design, their relative positions seem to have depended upon accepted artistic norms: the high reliefs being intended for the recessed parts of the cabinet. Thus these reliefs, materially more costly, and from the craftsman's point of view more difficult to execute, were given a more dignified position in the composition than the flat mosaics.

Who then were these craftsmen at the Gobelins skilled in this very special technique, whether for flat mosaics or reliefs? In Guiffrey's edition of the *Comptes des Bâtiments du Roi*, a certain Jean Harmand (Armand) appears during the years 1668–70 in connexion with '*une table de pierre de rapport qu'il fait pour le Roy*'. In 1670 his widow received final

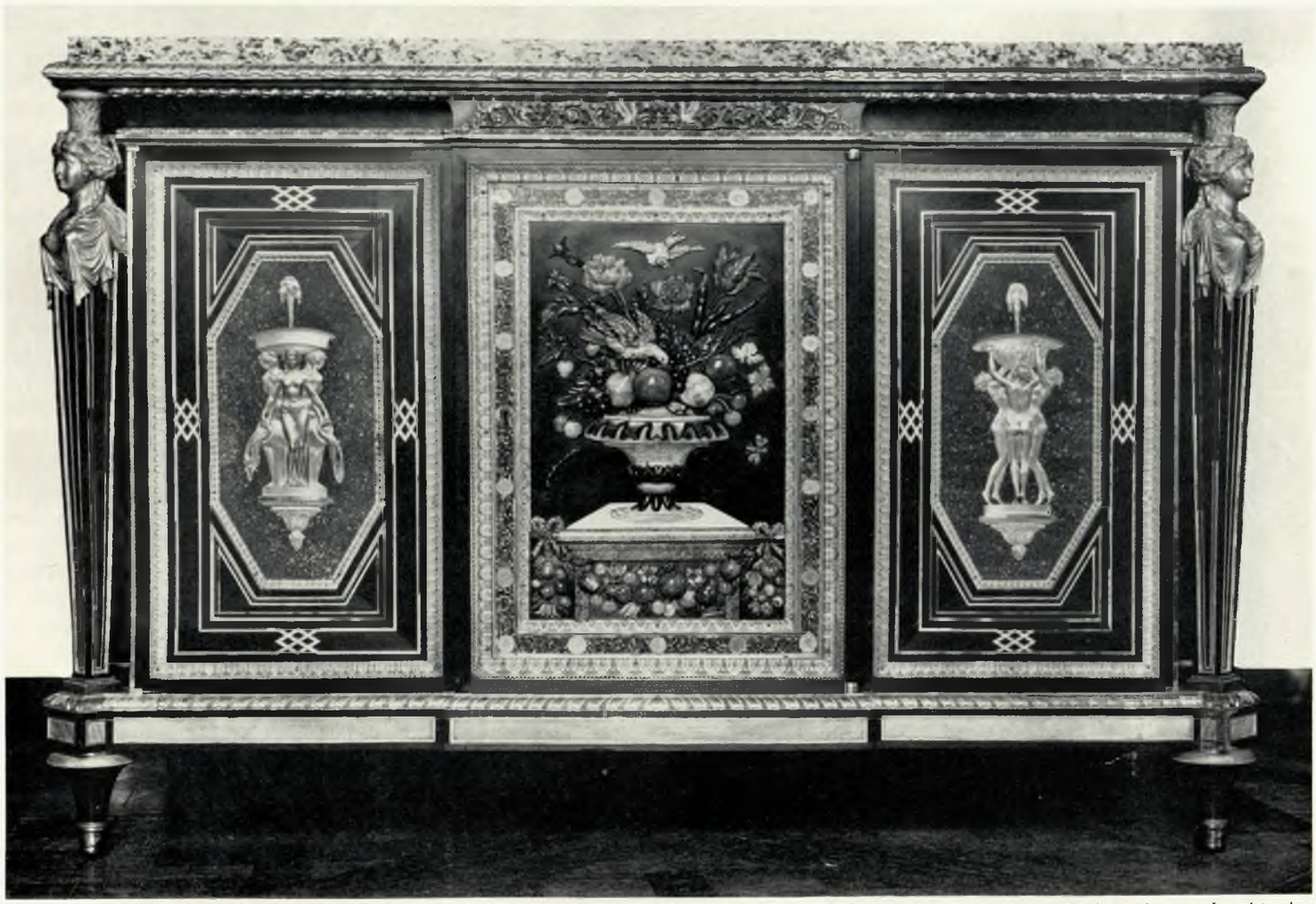
[2] *Inventaire de tous les meubles du Cardinal Mazarin. Dressé en 1653*, London [1861].

[3] J. GUIFFREY: *Comptes des Bâtiments du Roi*, II, columns 269 and 460.

[4] I wish to express my gratitude to the present Duke of Northumberland for his kindness in allowing me to examine the Alnwick cabinets.



7. Design for a *bas de buffet* (sideboard) inset with panels of *pietre dure*, dated 7th September 1784. Pen and water-colour, 25 by 58 cm. (Musée des Arts Décoratifs, Paris.)



8. Cabinet (*meuble à hauteur d'appui*) in the manner of A. Weisweiler, veneered with ebony, inlaid with filets of brass, pewter, panels of porphyry and a *pietre dure* panel, by G. A. Giachetti. Height 102 cm., width 143 cm., depth 59 cm. (H.M. the King of Sweden, Royal Palace, Stockholm.)

9. Detail of *pietre dure* panel set into the central door of monumental cabinet (one of a pair; the other is illustrated in Fig.10). (The Duke of Northumberland, Alnwick Castle.)

10. Monumental cabinet inset with panels of *pietre dure*, etc., and mounted with gilt bronze, executed at the Gobelins factory in 1684 by Domenico Cucci for use in Louis XIV's apartments at Versailles. Detail from pair to it is illustrated in Fig.9. Height, 242 cm., width, 181 cm. (The Duke of Northumberland, Alnwick Castle.)

payment for his work. At the same time three or four stone-carvers from Florence were working at the Gobelins. Their names have been known since Lacordaire published his *Notice historique* of *Les Manufactures Impériales* (1853 and 1855). They were the brothers Orazio and Ferdinando Megliorini, Filippo Branchi, and Gian Ambrogio Giachetti.

In 1668 '*l'établissement des trois Florentins travaillans en pierre fine, manière de Florence*', is mentioned for the first time; in 1669 Megliorini and in 1670 Branchi and Giachetti. Giachetti disappears from the accounts after the first half of the year 1675, and Orazio (known as 'Horatio') Megliorini after 1678. His brother Ferdinando, who was head of the workshop, died in 1683, after which Branchi continued alone. In the few cases where the work is specified at all, namely in 1691, 1693, and 1694, the reference is to mosaic table tops. Here the *pietre dure* technique retained its popularity in spite of the change in taste which made the Italianate cabinets unfashionable. In *Inventaire Général* there are fifteen mosaic tables listed, and Branchi was evidently fully occupied until his death in 1699.[5]

In the inventory which was drawn up after the death of Ferdinando Megliorini in 1683,[6] we are given a glimpse of the work done by these Italian stone carvers in the 1670's. Here we read of the stones belonging to the king, of '*cent trente-un grains de cornaline taillés en forme de ceris et raisins*', obviously parts of a relief, and of a number of completed mosaics of landscapes, ruins, and birds. Among the latter '*une canne entrant dans l'eau*' and '*une canne sortant de l'eau*' (*cf.* the Alnwick panels).

At present all that is known of the early work of these Florentines is that Giachetti was one of Jacopo Autelli's assistants in the making of the famous octagonal table, the *ottangolo*, commissioned in 1633 by the Grand Duke Ferdinand II in Florence, and completed in 1649.[7] Therefore Giachetti would have been in his forties when he came to Paris in 1670.

When the Swedish architect Nicodemus Tessin the younger, long after his last visit to Paris in 1687, compiled his voluminous *Traité de la Décoration Intérieure*[8] he recalled the cabinets at Versailles and the Tuileries, '*enrichis de miniatures, de pierres rapportées, et de cizelures très fines*'. Tessin could himself have seen Branchi at work. In Germain Brice's guidebook to Paris of 1684, both the technique and the completed mosaics are mentioned as interesting novelties. But, when describing the Gobelins, Tessin followed Brice's edition of 1706 word for word, and it is therefore improbable that a visit to the *pietre dure* workshop entered his programme. '*Dans la grande cour, proche l'endroit où l'on travailloit en Orfévrie, on trouvera les Atteliers conduits autrefois par Branquier et par Ferdinand de Meliori, que l'on avoit fait venir d'Italie pour un ouvrage de raport qui demande beaucoup de temps et de dépense.*' The work had ceased but the names of the craftsmen were remembered. Soon, however, they had been forgotten. The *Dictionnaire universel de Commerce* of 1723 and the *Encyclopédie méthodique* of 1788 say only that the Gobelins had for many years delivered beautiful cabinets and tables to the Palace of Versailles.

On the other hand, Roubo in his *L'art du menuisier ébéniste*,[9] is, as always, thorough and well informed. For instance he quotes the *Voyage d'un François en Italie*, first published in 1768, where Lalande describes Autelli's *ottangolo* in the Uffizi Palace, and a visit to the *pietre dure* workshop in Florence. The forty craftsmen employed by the Duke can only occasionally undertake private orders, writes Lalande. But it is possible to buy small pictures which are not, however, of the best quality although they cost 25–30 louis per square foot. '*Je ne m'étendrai pas beaucoup*', Roubo continues, '*sur cette dernière espece d'Ebénisterie, non parcequ'elle n'est plus à la mode, mais parce que je n'ai pas assez d'expérience pratique sur cette manière . . .*' The most recent examples of this work to be found in France then dated according to him from the seventeenth century, and no more were being made. For the study of cabinets decorated in *pietre dure* he refers to Saint Cloud and Chantilly and to a few wealthy private collectors.

Lalande knew too that several cabinets of this type belonging to the Crown had been presented to the natural science collections in the Jardin Royal. It was Buffon who in 1746, apparently through Fontanieu, applied for this valuable addition to the display of minerology. He writes that there were at that time in the old Louvre over seventy cabinets decorated in *pietre dure*. Some were in such bad repair that they were of no use other than as an addition to '*un cabinet d'histoire naturelle, pour augmenter une suite de pierres*'. Buffon had plenty of opportunity to study them as they were all in the Salle des Gardes, outside the room where the Academy of Science held its meetings. The twelve cabinets for which he asked were, with the exception of a table which is still in the Muséum National d'Histoire Naturelle, according to him 'the oldest and in the worst condition'. At Maurepas' petition Louis XV agreed to the removal of the cabinets, and on 25th April 1748 Buffon acknowledged the gift.[10]

In the final list, two of the cabinets asked for had been replaced by the two most famous of all: *cabinet d'Apollon* and *cabinet de Diane*, both made by Cucci for the Galerie d'Apollon in the Louvre. Buffon was interested in all types of *pietre dure*, from columns of jasper, agate, and amethyst to mosaics of towns, ruins, and landscapes. In spite of the accuracy of the inventory, which is in fact a copy of the *Inventaire Général*, and where all defects at the time are noted, there is no distinction made between flat mosaics and reliefs. No.6 was '*enrichi partout de pierres precieuses*', No.7 had '*la porte couverte de plusiers pierres raportées*', Nos.10 and 11 were '*tout couvert de jaspe, lapis et agattes*', and Nos.510 and 511 (Pignatelli's two cabinets), '*enrichy de pierres de raport de lapis, jaspe et autres differentes qualitez*'. This gift to Buffon was the most serious depletion of Louis XIV's collection of cabinets to be recorded up to that time.[11]

During the rococo period, it was not unusual to find that desirable material from earlier periods was used again in the decoration of furniture. Oriental lacquer screens, for example,

[5] GUIFFREY, *op. cit.*, I, columns 279, 289, 363, 386, 406, 445, 473; III, columns 579, 860 f., 995; IV, columns 420, 486.

[6] J. GUIFFREY: 'Ferdinand Megliorini et Philippe Branchi . . .', *Revue de l'art français ancien et moderne* [1887].

[7] L. BARTOLI and E. A. MASER: *Il museo dell'Opificio delle pietre dure di Firenze*, Florence [without date], p.28.

[8] MS. in the Royal Academy of Art, Stockholm.

[9] T. III: 3 [1774], p.982.

[10] E. T. HAMY: 'Sur une table en mosaïque . . .', *Bulletin du Muséum d'Histoire naturelle* [1896], Nr.7. The original inventory in Archives Nationales, AA 63.

[11] M. Verlet has been kind enough to put at my disposal an excerpt from *Le Journal du Garde-Meuble* which shows that on 3rd February 1751 a great deal of furniture was sold by auction from the Louvre, among which were the two cabinets now at Alnwick as well as three others (Nos.3, 225, 226) decorated with *commessi*.

could easily be sawn to the thickness of veneer and applied to the curved surfaces of rococo furniture. This was not the case with *pietre dure* panels, as obviously, from the technical point of view this was impossible and also, because in style they differed entirely from all that this period stood for. They were of no interest other than as specimens of natural history.

The advent of the Louis XVI style brought with it the victory of the straight line over the *rocaille*, and, not least in the decorative arts, a return to the traditions of *le grand siècle*. Therefore it became very natural to use available *pietre dure* panels – this material which had been of such importance during the seventeenth century.

'Not because it is no longer fashionable', wrote Roubo in 1774. He could have expressed himself even more positively. A few examples serve to illustrate this fact. When Thiéry[12] in his *Guide des Amateurs* leads us into the homes of wealthy private collectors of the 1780's, there is usually a mention of *pietre dure* in the elegant rooms where Boulle furniture, bronzes, porcelain, lacquer and marble are the all-important items. Thus in '*le petit cabinet*' in the home of Aranc de Presles, '*un très beau et riche coffre de pierres de Florence rapportées en relief et richement montées*', in Comte de Vaudreuil's drawing room two Boulle cabinets '*leurs devantures en marbres de rapport, representant des animaux, des fleurs et des fruits*', and in Baron de Bezenval's bedroom '*une magnifique commode ornée de fleurs et de fruits en relief en marbres de rapport*'.

This *commode*, to judge from the description and measurements, can have been none other than that sold in 1782 by the admired and notorious opera singer Marie-Josephine Laguerre.[13] According to the catalogue it was '*un des plus beaux morceaux que nous connaissions en ce genre.*' The piece is described in such great detail, and is in its entirety of such interest, that the whole text of the catalogue of 1782 may be quoted:

Une superbe Commode, quarré long, plaquée en bois d'ébène, dessus de marbre blanc veiné, à gorge, ouvrant en trois parties, à deux tiroirs à panneaux de guirlandes, pommes de pin avec cadres, le panneau du milieu fond écaille, couleur lapis, enrichie d'un vase en pierres de Florence de relief, d'où sortent des tiges, branchages, fruits et oiseaux béquetant du raisin; ornée de cadres, feuilles d'ornemens, chutes et fleurons dans le genre arabesque; les deux autres à trois panneaux de branchages, fruits et oiseaux en pierres de Florence, les cotés plaqués de rapport, avec cadres, moulures et guirlandes; les pilastres à rinceaux d'ornements et chutes; supportée par quatre gaines faisant corps, ornées de moulures, rosasses et autres accessoires en bronze doré; trois pieds de haut sur quatre pieds et demi de long; profondeur un pied neuf pouces.

When the same piece is again sold after the death of Baron de Bezenval in 1795,[14] Paillet gives additional information in his catalogue which is very interesting. This concerns the shape and the position of the *commessi*: the panels on the side doors of the front were in imitation of '*des tiroirs*', and the sides of the piece were decorated with twelve mosaics '*du plus beaux travail de Florence*'. But the description is chiefly concerned with the gilt bronze.

Divers ornemens dorés d'or moulu, selon le goût du temps où ce meuble capital a été composé, contribuent avec avantage à présenter l'ouvrage le plus riche & le mieux conditionné qui soit sorti de la maison Daguerre & Compagnie. Les changemens d'ornemens que l'on a paru desirer à l'exposition dernière qui vient d'être faite de ce meuble marquant & unique dans son genre, peuvent être fondés sur le goût et la mode actuel; mais aussi ne lui ôteroit-on pas cet ensemble magnifique, & devroit-on simplement se borner à échanger le dessus de marbre blanc contre un porphyre ou un granit.

Hauteur de ce meuble imposant, 3 pieds, longueur 4 pieds 8 pouces.

Let us pause a moment here to examine a *commode* in Buckingham Palace (Fig.12) signed by Martin Carlin,[15] as the description in both sales catalogues differs in only three details from this piece. The top of the Buckingham Palace *commode* is '*échangé*', although not for porphyry or granite, but for black marble. The large centre relief is carved in a *paragone di fiandra* background instead of '*écaille couleur lapis*', and on the drawer-front panels (details, Figs. 15 and 16) there are no birds. Even the measurements of the *commode*, in length and breadth, coincide exactly with those given in the French catalogues.[16] If, in spite of this, there are two separate pieces of furniture concerned, they have been made from the same design, and therefore probably by the same hand.

Paillet's wording '*Daguerre & Compagnie*' suggests that the Laguerre-Bezenval commode was made before the year 1778, when Dominique Daguerre, the successful Paris jeweller and furniture dealer, took over sole control of the business which he had previously carried on with Poirier. There is nothing in the style of the *commode* to suggest that it could not have been made in the 1770's: the *genre arabesque*, mentioned in the first catalogue, which is concentrated in the four bronze ornaments around the centre relief, was, for example, at this period developed by Gilles Paul Cauvet, who also designed furniture for Carlin.

Unfortunately we do not know the date of the last exhibition of the *commode* referred to by Paillet, other than that it had lately taken place. His mention of the wish to exchange the bronzes for more modern ones is, nevertheless, a remarkable example of the sensitiveness of the Parisian style-barometer during the two decades preceding the Revolution.

An art dealer of Daguerre's capacity and foresight had opportunities during the 1770's of acquiring Florentine mosaics. When Julliot senior in 1777, after the death of his wife, made arrangements for a sale '*composant le Magasin de Julliot*',[17] the title of one of the sections of the catalogue was 'Tableaux de différentes pierres de rapports sur fond de marbre noir'. Here, under numbers 782–4, there are fifteen *commessi* listed, the two largest with *vase et fleurs* and the remainder with birds, fruit, and flowers: in fact, exactly the motifs with which we are concerned, but in this case in all probability in flat mosaics. All these *commessi* were framed either singly or several together, five of them in '*encadremens de brocatelle et verd antique*' and the others in '*bordures de bois doré*'. The costly marble frames were possibly made for the mosaics, whereas in the case of the gilt wooden frames it is conceivable that the mosaics were removed from old pieces

[12] Quoted from CH. DAVILLIER: *Le cabinet du duc D'Aumont*, Paris [1870], pp.62, 184, 80.

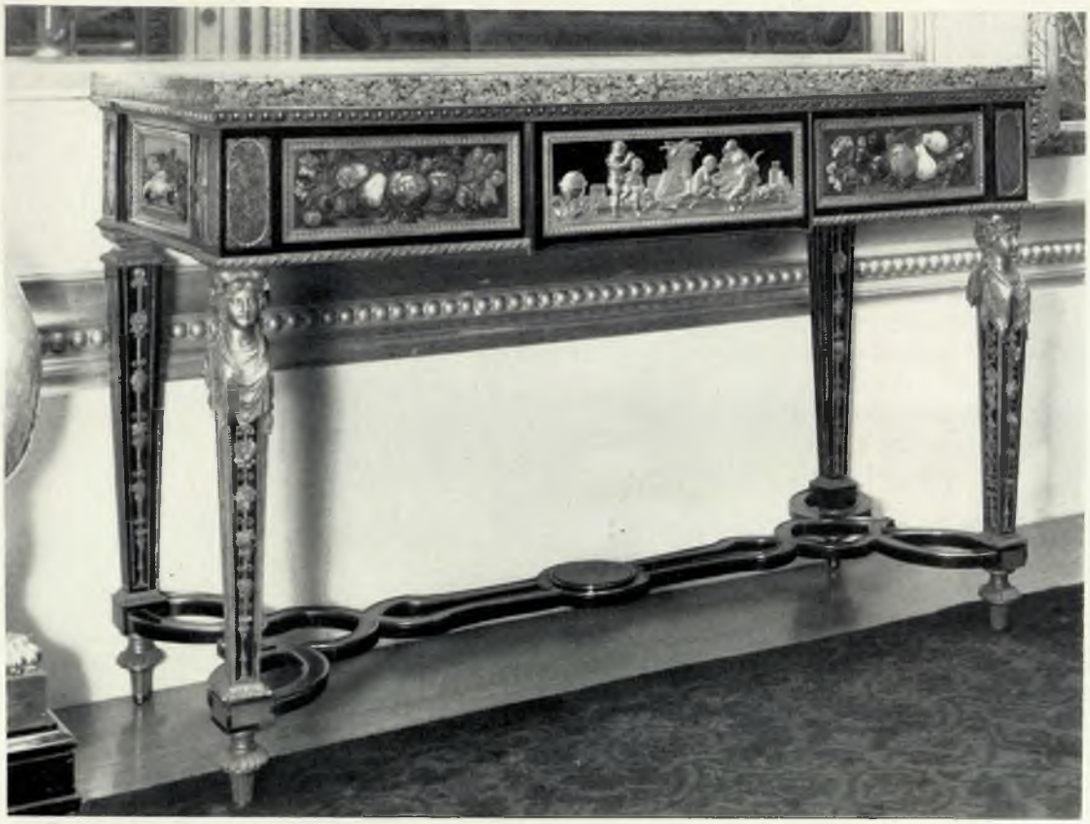
[13] CH. DAVILLIER: *Une vente d'actrice sous Louis XVI, M:lle Laguerre de l'opéra*, Paris [1870], p.38.

[14] F. LUGT: *Répertoire des catalogues de ventes publiques . . .*', The Hague [1938], No.5356. (Copy in Bibliothèque Nationale, Paris.)

[15] H. CLIFFORD SMITH: *The Complete History of Buckingham Palace*, London [1930], p.140 f., Fig.130.

[16] The measurements given by CLIFFORD SMITH are misleading. The length of the *commode* is 146 cm. = 4½ *pieds de roi*, and the breadth 56 cm. = 1 *pied* 9 *pouces*. The height, 105·5 cm. without the slab, is 8 cm. more than the French measurement of 3 *pieds*. The difference may possibly be explained by the changes to the lower part of the legs, which apparently were done during the nineteenth century.

[17] LUGT, *op. cit.*, No.2740. (Copy in Bibliothèque d'Art et d'Archéologie de l'Université de Paris.)



11. Side-table (*console*) veneered with ebony and mounted with gilt bronze and inset with panels of *pietre dure*. Stamped by A. Weisweiler. Height 96 cm.; width, 146 cm. (H.M. the Queen, Buckingham Palace.) *Reproduced by gracious permission of H.M. The Queen.*

12. Cabinet (*commode à vantaux*) veneered with ebony, brass, pewter, etc., and mounted with gilt bronze, the doors inset with panels of *pietre dure*. Stamped by M. Carlin. Height, 105·5 cm.; width, 146 cm.; depth, 56 cm. (H.M. the Queen, Buckingham Palace.) *Reproduced by gracious permission of H.M. The Queen.*

13. Inscription with signature of Giachetti on the back of the *pietre dure* panel inset into the cabinet illustrated in Fig.8.

14. *Pietre dure* panel from right-hand side of side-table illustrated in Fig.11.

15. *Pietre dure* panel from left-hand side (top) of cabinet illustrated in Fig.12.

16. *Pietre dure* panel from left-hand side (centre) of cabinet illustrated in Fig.12.

17. *Pietre dure* panel from companion cabinet to that illustrated in Fig.18.

18. Small cabinet (*meuble d'entre deux*) veneered with ebony, inset with brass and pewter filets, panels of black and gold lacquer, a circular plaque of gilt bronze and a panel of *pietre dure*. In the manner of A. Weisweiler. Height 96 cm., width 104 cm., depth 54 cm. (H.M. the King of Sweden, Royal Palace, Stockholm.)

of furniture. But the catalogue gives no information concerning this, nor of their age.

In 1784 Julliot fils signed the previously mentioned drawing for the *bas de buffet*, where the *pietre dure* reliefs play so important a part that the whole piece seems to be built around them. They were not, however, ordered for this piece of furniture. At least one, and probably all of them, were over a hundred years old. For the largest of the three reliefs in the Royal Palace, Stockholm (Fig.8), which is identical with the centre panel of Julliot's drawing (Fig.7), is signed by Giachetti.

The signature (Fig.13) is written in ink on a paper glued on to the slate slab on which the *paragone di Fiandra* background of the relief is mounted. The paper, as well as the whole of the under-surface, is very worn, and the signature is therefore only partly legible: '. . . *ouvrage qui est composé de* 32. . . . *appartiennent a Jean G . . cquetti ont esté faitz de sa main* . . .' It appears from the above-mentioned inventory of 1683 after Ferdinando Megliorini that the costly stones were naturally the property of the King. Giachetti on the other hand claims that these belonged to him. Whatever the case, his belief in his ownership was reason enough for his careful signature.

When the drawing is compared with the original relief, it will be found that not only the general design, but every fruit, every leaf, stem and flower, as well as both the birds, are identical. The insect on the lower right is the only detail which differs slightly. And when the measurements are compared, it will be found that the difference is not more than can be accepted as normal. Julliot's *pieds de roi* measures according to the scale of the drawing 480 by 297 mm., while the Stockholm relief measures 497 by 310 mm.

On a pedestal of pale blue granulated lapis lazuli is a vase of yellow marble or aragonite and dark blue lapis lazuli. The pedestal is decorated with a swag of fruit, mainly of agate, and flowers and leaves of jasper. The design of the relief, like the Buckingham Palace one, is so reminiscent of that on the Laguerre cabinet that the text of the 1782 catalogue can be quoted as a description: '*un vase d'ou sortent des tiges, branchages, fruits et oiseaux bequetant du raisin*'. The flowers and leaves are of jasper, apples of agate, cherries of cornelian, and grapes of amethyst (*cf.* Megliorini's inventory above). The body of the bird is of rare white jasper. The selection of the different stones to give the most natural appearance to the whole motif is admirable, and the skilful workmanship, polishing and setting of the some 300 stones is outstanding.

The oblong reliefs on the drawing are of different types. On the front there are both swags and baskets of fruit, and birds and fruit on a plinth. The three upper reliefs on the sides, fruits on a base, with or without a bird, have a hanging acanthus leaf which breaks the edge of the base in the centre. Two of these (the second from the top on the right, and the third from the top on the left) are identical with the front reliefs on a table in Buckingham Palace (Fig.11, detail, Fig.14), signed Weisweiler.[18] Two of the others (the upper on the right side and the upper middle relief on the front, except for the hanging acanthus leaves) with two panels in the Royal Palace, Stockholm (Fig.18 and its companion, detail, Fig.17). The two swags are very reminiscent of those on two cabinets in the Wallace Collection, attributed to Weisweiler.[19]

In the variant of the large centre relief in Buckingham Palace the flowers have been replaced by fruit, and the upper bird by an insect. The measurements are 495 by 206 mm. Unlike the Stockholm relief but like those of the Alnwick cabinets, its perspective frame survives.

The two main types of panels are easily applied to the general design of seventeenth-century cabinets, as is seen for example on a marquetry cabinet in the Wallace Collection,[20] the large relief forming the centre door and the oblong reliefs being on the drawer fronts. In addition to what has already been said about the relative position of these reliefs on furniture, those on the drawers were presumably also recessed.

The size of the panels shows that only the larger cabinets can be considered. No.16 in the *Inventaire Général* was nearly square, 130 by 130 cm. Nos.225 and 226, included in the gift to Buffon, with '*des tiroirs de pierre de Florence qui représentent des oyseaux avec des fruits*' were also among the larger ones, their width being more than 160 cm.

It is therefore possible that the reliefs in question originate from these or similar cabinets, whether they were at an earlier date discarded from the Louvre, or, remaining in the Mobilier Royal, were broken up when required. *Terminus ad quem* must be 1784, when Julliot put his name to the drawing for the magnificent piece which was never realized. The time has therefore come to examine more closely the Louis XVI pieces which finally became the bearers of these reliefs.

Let us first consider the three cabinets (Figs. 8 and 18, and details 13 and 17) in the Royal Palace, Stockholm,[21] as it was Giachetti's signature that inspired this study. The first time they are mentioned in any document is in 1818 in the estate of Karl XIII, Gustaf III's younger brother, who succeeded to the throne in 1809, the year before Marshal Bernadotte was elected Crown Prince of Sweden. They were then in his country palace at Rosersberg, north of Stockholm. In the first printed guide to the palace, published in 1821 by the writer and art critic Lorenzo Hammarskiöld, the cabinets are described as 'originally the property of Louis XVI's unhappy wife, Queen Marie-Antoinette of France'.

Hammarskiöld's statement on the origin of these pieces cannot be accepted without reserve. The absence of stamped French inventory numbers or traces after them indicates that the cabinets were never included in the Mobilier de la Couronne. How they came to Sweden is also obscure. They are not mentioned in Gustaf III's estate (1792), and therefore the future Karl XIII cannot have inherited them from his brother. He himself had by no means the same connexions with France as Gustaf III, and his financial position, at least before his accession in 1809, did not allow for any extravagant purchases. Among the pieces acquired on his visits to Germany and Vienna in the years before and after 1800,[22] nothing of this type is mentioned. And even if the French

[18] CLIFFORD SMITH, *op. cit.*, p.173 f., Fig.129. R. CECIL: 'Adam Weisweiler, maître-ébéniste', *Apollo, Annual* [1949].

[19] F. J. B. WATSON: *Wallace Collection Catalogues, Furniture*, London [1956], Nos. F395–6.

[20] WATSON, *op. cit.*, No.F16. *Cf.* also similar cabinets, repr. in A. FEULNER: *Kunstgeschichte des Möbels*, Berlin [1927], Figs.221 and 351.

[21] Royal Collections, Nos.OIISt 1–3.

[22] The Archives of the Royal Family, Royal Palace, Stockholm.

émigré market provided many surprises, there is for instance no reason to believe that the future Louis XVIII, who with his brother, the Comte d'Artois, held court at Kalmar in Southern Sweden for a few months in 1804, presented gifts so costly and so bulky. It is more likely that it was the new Crown Prince, Marshal Bernadotte, who brought them to Sweden. But of this, as yet, we know nothing.

Although unsigned, the three cabinets can be accepted as being the work of the same craftsman, and the style indicates that they were made in Weisweiler's workshop. Apart from the *pietre dure* panels, they are notable for inlaid pewter filets, Boulle and porphyry panels, and exquisite gilt bronze; the oriental lacquer on the two smaller cabinets has filled-in holes after mounts which shows that it was formerly used on European furniture. Between the bronze mouldings surrounding Giachetti's relief (Fig.8) is a band of mother-of-pearl which is a replica of that on Weisweiler's graceful little writing table in the Louvre. This was made under the supervision of Daguerre in 1784[23]– the same year as Julliot used Giachetti's relief in his design.

The many different materials give an almost overpowering effect. The association with the designs of *le grand siècle*, referred to above, is also met with here, but without the fine balance which is characteristic of both the architecture and the decorative arts of the 1760's and 1770's; the cabinets being built up around various pieces of older material, are given a modern setting mainly by the exquisite bronze decoration. And without any feeling for the depth of the *pietre dure* reliefs, the designer or the cabinetmaker has placed them on the surface. A comparison with the Alnwick cabinets (Figs. 10 and 9) is the best witness to the hybrid character of their century-younger successors.

The same weakness is to be found in Martin Carlin's above-mentioned *commode* in Buckingham Palace (Fig.12), where the 'drawer facings' have been joined together on the surface to cover the doors. But the piece as a whole, composed as it is of *pietre dure* panels with gilt bronze as the only decoration, has a far more finished character than the Stockholm cabinets. The lack of balance, however, between the heavy *pietre dure* and the delicacy of the bronze work is striking. The only resemblance between Carlin's *commode* and Julliot's drawing is that in both cases it would appear that the composition of the piece is based upon the *pietre dure* panels.

The second item in Buckingham Palace which is of interest in this connexion is the elegant Weisweiler table (Fig.11). On the frieze in front are the two reliefs (detail, Fig.14) from Julliot's drawing, and on the sides shorter reliefs of the same type. As is the case in the drawer facings in Stockholm, the base of the plinth and the hanging acanthus leaves in the centre are of lapis lazuli, the flowers and leaves of jasper, and the fruits mainly of agate. Even the measurements are identical.

Three flat *pietre dure* panels are the principal decoration on another contemporary *commode* in Buckingham Palace.[24] The centre panel which is a variation of the basket of fruit and bird motif, rests on a base of the same type of relief as those on the Weisweiler table, but has no association with Julliot's drawing.

[23] P. VERLET: *Le Mobilier royal français*, Paris [1945], p.30.
[24] CLIFFORD SMITH, *op. cit.*, p.179, Fig.201.

The origin of these three pieces is almost as obscure as that of the Stockholm cabinets. Clifford Smith has discovered that both the Weisweiler table and the *commode* with the flat inlays were in Carlton House in 1819, the former under the mirror in the Blue Velvet Ante-room, and the latter in the South Ante-room. But also in the Rose-Satin Drawing-room there were two 'cabinets curiously embossed with lapis lazuli, agate, and other valuable stones in imitation of baskets of fruit, flowers, etc., in their proper colours'. To judge from a picture of the room in which the two *commodes* appear, it is not impossible that the one on the left is the one by Carlin.[25]

We know that Dominique Daguerre, who in 1793 moved his business to England, was one of the Prince of Wales' main agents.[26] He exported furniture to England as early as the 1780's, and in 1791 he sold at Christie's a number of pieces from Paris, among which were three ebony cabinets decorated with *pietre dure*. The first two, which were a pair, had 'the front curiously and beautifully inlaid with gems, comprised of precious stones from Florence, brocadella marble top, superbly mounted in or-moulu'.[27] It is unlikely that they can be identified today, but the type is unmistakable.

These few costly pieces in the Royal Collections in London and Stockholm, in date and style so clearly associated, and decorated with *pietre dure* reliefs carved a century earlier, form a notable group. For the reliefs so clearly belong to each other and to those on the Alnwick cabinets in regard to material, technique, style, and design, that the one signature should suffice to concede them a common origin limited to the names of Giachetti, the Megliorini brothers, and Branchi. (The reliefs in Buckingham Palace have been examined and no signatures were found, and the panels on the Alnwick cabinets, unlike those of the Louis XVI pieces, are so exactly fitted and glued to the carcase that the under-surface cannot be reached.)

Among similar reliefs there is a pair of oval plaques with birds and butterflies on a cherry branch.[28] In Louis XVI's time, they were framed and mounted with garlands and ribbons of gilt bronze, which shows, like the framed Julliot mosaics of 1777, how highly appreciated this material had once more become, even from a purely decorative point of view.

There also exists a number of reliefs in the so-called Pietradurazimmer in Hofburg in Vienna. To judge from photographs[29] some of them, such as bowls of fruit and birds on branches, have a distinctly seventeenth-century character which indicates that if they do not bear close relationship to the above *commessi*, they are at least contemporary. Others, which decorate a late eighteenth-century *encoignure*, show a more delicate design and lower relief, which indicates a later period. It is to be hoped that Dr Neumann, who is of the opinion that the furniture dates from the time of the Grand Duke of Tuscany, Francesco I (1745–65), will, after further research, also be able to establish the age and origin of these *commessi*. As yet we can only keep in mind the fact that this

[25] W. H. PYNE: *The history of the Royal Residences*, III, London [1819], p.31. *Cf.* CLIFFORD SMITH, *op. cit.*, pp.174 and 179.
[26] CLIFFORD SMITH, *op. cit.*, p.102 f. and WATSON, *op. cit.*, p.144 f. and 180.
[27] LUGT, *op. cit.*, No.4698. (Copy in the Courtauld Institute of Art.)
[28] WATSON, *op. cit.*, F 297–8.
[29] The photographs were kindly sent me by Dr Neumann.

was where Marie-Antoinette grew up, and however little interest she showed in the decorative arts, she need not have been unfamiliar with the practice of using *pietre dure* panels on modern furniture. Her appreciation of seventeenth-century stone carving was, however, documented in her *Chambre* at Versailles where the three magnificent pieces, now in the Louvre, stood on the mantelpiece; a vase and ewer of oriental agate and a large vase of lapis lazuli *en forme de nef*.[30]

When in the Salon of 1779, Roentgen attained celebrity for his new type of marquetry, it was acclaimed by Pahin de la Blancherie in *Nouvelles de la République des Lettres et des Arts* as a '*façon de marqueterie qui ressemble à la mosaique en pierres*'. It would be difficult to prove that there was any connexion between the two. It is more likely that the newly awakened interest for this type of marquetry, whether in wood or stone, arose from the desire to produce illusory effects. However, there is for instance an unsigned French *commode* in the Jones Collection,[31] which can hardly have been designed without consideration being given to *pietre dure* panels in the composition and design of the centre portion.

It is probable that this group of furniture decorated with *pietre dure* reliefs can be added to by examples in private collections. Mr Francis Watson has been good enough to call my attention to a contemporary *bas de buffet* in a Paris collection which has on the front five landscape mosaics. The centre panel is surrounded by a rectangular frame in high relief of fruit and leaves, mainly of the same type as described above. Among the many pieces decorated with Florentine mosaics in the Hamilton Palace Collection,[32] there was a 'large Italian coffer', 'a Florentine cabinet', and 'an Italian table of ebony', decorated in relief. Although their date and style cannot be ascertained from the catalogue, it should not be impossible to follow their history and identify them.

At present we can come no nearer to the solution of the origin of this remarkable group of Louis XVI furniture, where the principal decoration is the work of skilful Italian stone carvers at Louis XIV's Gobelins. But the greater part of the reliefs on Julliot's drawing is as yet unidentified. Could these be found, much would be achieved.

For the time being we can only speculate as to what circumstances lay behind Julliot's design for so unique a piece of furniture (Fig.7), and why it was never executed. Did he, in 1784, make use of the entire existing Royal collection of seventeenth-century reliefs? Or were they only a selected few, and had he or someone else acquired them? Had his design any connexion with the extensive refurnishing of Compiègne the following year, where primarily Hauré, but also Daguerre, was working?[33] Was it eventually Daguerre who took over the *pietre dure* material and the orders? In any case we know certainly that Weisweiler worked for him, and the furniture in London and Stockholm, mounted with the identified *commessi* from Julliot's drawing, is associated with his workshop, either by signature or by style. If the name erased belonged to a member of the Royal Family, which is probable, the connexion with Daguerre is further strengthened. As '*marchand privilégié de la Cour*' who in 1785 was given the important commission of executing the Queen's jewel cabinet and in 1789 took over the care of some of her valuables, it is more likely that a Royal commission would have been given to him rather than to his competitor Julliot fils. All we know of Julliot's association with the Court is that according to an authority of 1809 he had been commissioned by Louis XVI to arrange a museum of the decorative arts, primarily of oriental porcelain and lacquer work, which would be accessible to French and foreign amateurs.[34]

Let us finally consider the aesthetic possibilities offered to the late eighteenth-century cabinetmakers by the use of the *commessi*. I have already mentioned the Kimbolton cabinet which Robert Adam designed in 1771 to carry eleven landscape mosaics made in 1709.[35] Because of the slender proportions of the cabinet and the heavy *commessi*, front doors or drawers when opened would have caused a dangerous overweight. To avoid this the doors had to be placed on the sides, making the cabinet comparatively useless from the functional point of view. But as an artifact it is far superior to the French furniture here described. A similar French cabinet, also decorated with landscape mosaics and signed by Carlin, is of the same quality as the Kimbolton one.[36]

It is obvious that the reliefs, and not the flat mosaics, were the cause of difficulty. Their design and plasticity, both pronouncedly Baroque, were not suited to the new style of furniture – not even when in veneer and decoration it pursued the Boulle tradition, because they belonged to a pre-Boulle period.

The result has rightly been severely criticized.[37] But in their proper surroundings, as in the Alnwick cabinets, the reliefs, apart from their own beauty, have a clearly decorative value. And here they remind us of the fact that they are the last offshoots of the stone carver's art, items of which were among the most sought after in a connoisseur's collection during the Middle Ages and the Renaissance.[38]

In the eighteenth century, the *Opificio delle pietre dure* in Florence mostly produced flat mosaics, either in the old materials or in the new *scagliola* technique, which was even more easily adapted to modern taste. And at the same time through Louis Sivies (Siriès), France repaid her debt to Florence for the stone-carvers' workshop at Louis XIV's Gobelins.[39] This French goldsmith had been working in Florence since 1722, and in 1748 he was made director of the *Opificio*, being the first of four generations to hold this position.

[30] P. NOLHAC: '*La décoration de Versailles*', VII, *Gazette des Beaux-Arts*, 79 [1896]. Concerning the interest for work in semi-precious stones in France at this time, see *inter alia* DAVILLIER: *Le cabinet du duc D'Aumont*, p.28 f. The sculptor Feuillet in Paris who is mentioned here as working in *matières dures* for buildings and interior decoration has presumably not worked with *commessi*.

[31] *Victoria and Albert Museum, Catalogue of the Jones Collection*, I [1930], pl.18.

[32] *The Hamilton Palace Collection*. Illustrated priced catalogue, Paris–London [1882], Nos. 182, 520, 995.

[33] 'Le mobilier de Louis XVI et de Marie-Antoinette à Compiègne'. Thèse soutenue de M. PIERRE VERLET, *Bulletin des Musées de France* [1937].

[34] DAVILLIER, *op. cit.*, p.11 f.

[35] R. EDWARDS: *The Dictionary of English Furniture*, I, London [1953], p.191, pl.VI.

[36] *Collection Connaissance des Arts, Le XVIII:e siècle*, Paris [1956], p.43.

[37] *Cf.* CECIL, *op. cit.*, and HILDE WEIGELT: 'Florentiner Mosaik in Halbedelsteinen', *Belvedere* 10, Band 18 [1931].

[38] *Cf.* E. KRIS: *Meister und Meisterwerke der Steinschneidekunst in der Italienischen Renaissance*, I, Vienna [1929], pp.143 ff.

[39] *Cf.* WEIGELT, *op.cit.* See M. ROSENBERG: *Der Goldschmiede Merkzeichen, IV*, Berlin [1928], p.281.

DAVID IRWIN

Fuseli's Milton Gallery: Unpublished Letters

THROUGHOUT the eighteenth century Milton's poetry was generally held in high esteem. Often praised by writers, his poems were also a source of artistic inspiration. Hayman, Romney, Blake, Fuseli (and Lawrence once), all sketched and painted from *Paradise Lost*. And the finale of Loutherbourg's Eidophusikon was 'Satan arraying his Troops on the Banks of the Fiery Lake'.

The most important, single, artistic interpretation of Milton was Henry Fuseli's Milton Gallery,[1] opened in London in 1799 and again in 1800. The idea of such a gallery had originated ten years earlier in 1790. The publisher Joseph Johnson, realizing that Boydell's Shakespeare Gallery was nearing completion and thus Fuseli's Shakespearean commitments terminating, decided to publish Milton's poetical works edited by William Cowper. Johnson therefore commissioned Fuseli to paint thirty pictures to be engraved as illustrations. But Cowper's mental illness and Boydell's opposition to the scheme caused Johnson to abandon his plan.[2]

Fuseli made the bold decision to continue on his own. The first hint of this is in a letter to his friend William Roscoe, in 1790. Fuseli writes:

'There are', says Mr West, 'but two ways of working successfully, that is, lastingly, in this country, for an artist – the one is, to paint for the King; the other, to meditate a scheme of your own.' The first he has monopolized; in the second he is not idle: . . . In imitation of *so great a man*, I am determined to lay, hatch, and crack an egg for myself too, if I can. What it shall be, I am not yet ready to tell with certainty; but the sum of it is, a series of pictures for *exhibition*, such as Boydell's and Macklin's.[3]

One of the earliest of Fuseli's letters that indicates his scheme is already started and is absorbing his attention, is dated October of the following year. Apologizing to Roscoe for not replying to a letter earlier, he says

I positively have not answered your kind letter my dear Fd because Satan Sin & Death would not suffer me to think of any thing mortal or immortal till I flung them into picturesque Existence on a miniature-canvas of thirteen-feet by ten; . . . [this painting] is meant for one of the Centres of the Exhibition we intend.[4]

Next May Fuseli wrote optimistically that

from the kindness & zeal of my Employers or partners, & from the reception of the finished pictures [*Satan, Sin and Death* and an unspecified *Eve*] have met with there is every reason to believe that the scheme will succeed both as an Exhibition & as a work.

He continues in the same letter[5] to discuss his finances:

I am obliged to go through much other work not to interrupt the supplies necessary for the engravers. To be affluently & brilliantly connected is the lot of others and it is perhaps the fate of Milton's followers as much as it was his own, to accomplish their design under discountenance.

Long before the exhibition doors were opened to the public, Fuseli was aware that he would not see the last of his financial difficulties:[6]

Milton is likely to eat me up before I shall be able to dine once with him – it would be indelicate and foolish to enter into particulars but hitherto the miltonic supplies of my partners have been extremely scanty, and I shall bid fair for some time to come to have, like Alexander, little left to me but Hope – that, however, with perseverence will at last I trust make up for all.

Indeed, many of Fuseli's letters to Roscoe in the 1790's make it quite clear that Fuseli was finding himself in financial difficulties now that his main attention was focused on the Milton Gallery, and now that his intention to paint smaller pictures at the same time to earn a living had not been as profitable as he had hoped.

A month later, in February 1793, Fuseli wrote that

I am neither mean enough to repeat, nor do I value sufficiently the praises bestowed on my work to be proud of them – but were it not generally understood, that I am supported in the plan of *Milton*, and that I am altogether taken up with it, my total want of comissions at present is unaccountable – even in these worst of times – and do not say this is the unpopularity of Milton. he is here popular. has not Boydell a Milton?

Though determined until death or the most iron necessity prevent me, to persevere and carry my scheme, to that degree of relative perfection, of which I feel myself capable, yet the means, are at this moment a mystery to me. I do not indeed wear the garb of outward beggary, but the utmost economy prevails in every thing about me.[7]

[1] Very few of Fuseli's paintings for the Milton Gallery have survived. *Eve at the Forbidden Tree* (*Paradise Lost*, IX, 780), 1799, No.19, or *Satan's First Address to Eve* (*Paradise Lost*, IX, 424 and 523), 1800, No.42, is one of them. I am grateful to the Galerie Neupert for giving me a photograph of this painting. The *Satan, Sin and Death* (not to be confused with one in the Feigen Collection, Chicago) owned by Lord Crawford, was sold in 1929 and is now lost. Two other paintings owned by His Grace the Duke of Wellington, are now rolled up at Stratfield Saye. The best-known painting nowadays is *Solitude, Morning Twilight* (Dr Ulrich, Zürich), often exhibited, as recently as the 'Romantic Movement' exhibition at the Tate Gallery. A word of explanation is necessary about the illustrations to this article. Fig.21, *Satan starts from the Touch of Ithuriel's Spear* (*Paradise Lost*, IV, 810), is a smaller repeat of the painting actually in the Gallery, 1799, No.14, done for Du Roveray's edition of Milton of 1802. Fig.19, *The Vision of the Lazar House* (*Paradise Lost*, XI, 477), is a sketch for painting No.25, 1799. This drawing is different from the earlier version in the British Museum, which was engraved by Thomas Holloway in 1791. Fig.20, *Creation of Eve* (*Paradise Lost*, VIII, 462), is a study for painting No.17, 1799. Lastly, Fig.22, *Milton's Wife . . .*, is included as an example of the style of genre paintings in the Gallery. This particular work was not exhibited 1799–1800, but included in a consignment of pictures sent by Fuseli to Roscoe in 1800. The Walker Art Gallery also owns *Milton as a Boy with his Mother*, a duplicate of the painting of 1799, No.38. Two other genre paintings were included in the Gallery in 1799: *Milton when a Youth*, No.39, and *Milton dictating to his Daughter*, No.40. I am grateful to Dr Gert Schiff for helping me to locate some of the Miltonic paintings, and to Mr H. H. Macandrew for additional information about the Walker Art Gallery pictures.

[2] JOHN KNOWLES: *The Life and Writings of Henry Fuseli*, I, London [1831], p.172.

[3] *Idem.*, I, pp.174–5.

[4] The Roscoe Collection of MSS. in the Liverpool Public Library contains many autograph unpublished letters by Fuseli to his Liverpool friend, the writer and collector William Roscoe, covering the period 1783–1821. These MSS. will be cited as: Roscoe MSS. All letters are from Fuseli to Roscoe unless otherwise stated. This first quotation is from Roscoe MSS. 1603, 22nd October 1791.

[5] Roscoe MSS.1607, 29th May 1792. By 'employers' Fuseli is referring to pictures of non-Miltonic subjects that he is having to paint to earn his living, such as *Falstaff in the Buck-basket*, exhibited at the Royal Academy that year, and to such paintings, for instance, that he was to execute in the following year for Woodmason's illustrations to Shakespeare.

[6] Roscoe MSS.1611, 15th January 1793. The allusion to Alexander, presumably the Great, is far from clear.

[7] Roscoe MSS.1612, 16th February 1793. 'Has not Boydell a Milton?' refers to the edition of Milton's *Works* that Boydell was to publish in the following year, 1794.

He was still worried about this in the next year. He grumbles that

Ever Since I saw You, I have incessantly attended to Milton, for, ever since I saw you, I have had nothing else to do – I am in the State of a man bleeding to death for want of a kind hand to stop the gash. the very work that I hoped, that I am still confident would *make me*. . . .
the plan of my Scheme exceeds in magnificence and I hope in execution as far as it is gone, I will venture to say, most schemes that went before me – . . .
If I can bring it to exhibition, and less than two years would bring me to an exhibition – I am morally sure of succeeding.[8]

From grumbles to exuberance, and then a practical suggestion:

If a set of men were to unite for two Years to come, to employ me in small pictures or finished drawings at my option, none for more than twenty and none for less than ten Guineas a piece, the number of our acquaintance would probably be sufficient to enable me to go on with my work. I am always sketching & finishing small subjects independent of the great work I have in hand – and such has been the unremitting exertion of my fancy during every period of my life, that, were I to invent no more, the materials I have at comand might furnish at least ten Painters with Ideas sufficient for a pretty long life. the difficulty, I am aware, would be the period of paying the money and of receiving the performance – for I must have time left me for the great work, and I must have some money to go on. . . . I am not ashamed to propose so small a plan in order to bring about what appears to me a great thing. Lawrence & Opie have wanted, the one to paint a subject in my work, the other to be my partner – imagining that I am supported.[9]

Fuseli, of course, declined the offers of Lawrence and Opie;[10] he wanted a unified monument to himself, not the heterogeneity of Boydell's, Macklin's, or Bowyer's Galleries.

Roscoe devised a plan for Fuseli whereby he would publish an advertisement asking for commissions for paintings for twenty, thirty, or fifty guineas, of which half the amount was to be paid at the time of the exhibition.[11] But the scheme did not succeed, as Fuseli compares himself in another letter to

the Case of Colombo – the advantages of my plan are such that my Friends probably wish I had never pitched upon it. I have dreamt of a golden land but Solicit in vain for the barge that is to carry me to its shore.[12]

In another of Fuseli's witty letters, he worries whether he can pay either his colourman or landlord.

There may indeed be some danger that, after bursting the gates of Hell, bridging Chaos over, escaping from demonian phrenzy & moaning melancholy in the Lazar house [Fig.19]; or in the midst of an ecstasy at Eve new created [Fig.20]; securely snoring with Puck or eating junkets with Mab – I may fall a prey to my Colourman or Landlord – if so the motto is ready made for me Sic vos non vobis.[13]

Not content with comparing himself with Christopher Colombus, Fuseli also compares himself in another letter with his beloved Michelangelo.

Michel Angelo, you say I think somewhere, had better fortune because he had greater talents than his Companions in Lorenzo's garden. this tenet was likely to sting *me*. I will not prejudice the success of my undertaking, which Michael Angelo great as he was would in my situation perhaps not have dared to undertake.[14]

1797, however, sees a change. Six of Fuseli's friends come to his assistance with financial help: Coutts, Lock, G. Steevens, Seward, Joseph Johnson, and Roscoe.[15] Fuseli comments in one of his letters that

I hope now my dear Friend with some of Your and our friends in the City, to carry through a work which I consider as a monument of myself whatever I may be: 'Magnis tamen excido ausis', if I do not succeed to give it excellence.[16]

Thus, at the end of 1797, Fuseli was optimistic enough to write that it 'is thought expedient I should exhibit next Spring.'[17]

He in fact did not open the exhibition next spring, but in May 1799. In that year Fuseli persuaded Roscoe to write some verses on the Gallery, and was quite insistent about it.

I can not take either a refusal or an excuse, and therefore, in the name of whatever is sublime & Pathetic, by *Satan Starting from the Ear of Eve*, the *Creation of Eve* [Fig.20], *the bridging of chaos*, the *dismission from Paradise*, the *Lazarhouse* & the *deluge*; by whatever is whimsical & phantastic, Puck, *Faery Mab* & the *Fiery Lanthorn* – I conjure you to wind up your ποτανᾷ μαχανᾷ and to write me as good or as serviceable a Copy of Verses, as has been written between the time of Homer & Cowper.[18]

A fortnight later, however, Fuseli wrote that

Your muse has exerted herself to no effect for us by throwing the effusion to the bottom of a well; for such is the Herald to the Milton Gallery. it is with difficulty that I can get an advertisement inserted, and money even can not prevail on them to insert a paragraph, a criticism or any thing else in favour of my exhibition – Silence is the weapon of those who dare not damn me. . . .

Do not however be dismayed: if I have not a numerous, I have in general a genteel assembly, I am not at the 'vel duo vel nemo', the 'turpe & miserabile' of Persius. The hundred more or less of a day comonly send the hundred more or less of another. the Nations that left Milton poor will not make me rich, but this I knew before.[19]

Eventually, nonetheless, the verses were accepted for publication, in *The Gentleman's Magazine*:

Spirit of him who wing'd his daring flight
Tow'rds the pure confines of primaeval light,
Say, whilst this nether world thy powers confin'd,
. . .
How could'st thou, struggling with opposing Fate,
Burst thro' the limits of this mortal state?[20]
. . .

Fuseli's Gallery, as is well known, was a financial failure. John Knowles in his biography suggests why. He says that newspaper criticisms, even before the exhibition opened,

[8] Roscoe MSS.1613, 26th February 1794.
[9] Roscoe MSS.1614, 10th March 1794.
[10] Knowles, *op. cit.*, I, p.196.
[11] Roscoe MSS.1616, 30th April 1794.
[12] Roscoe MSS.1617, 15th June 1794. The sentence 'I have dreamt . . . its shore' is printed in Knowles, *op. cit.*, I, p.223.
[13] Roscoe MSS.1622, 15th January 1795. The references, of course, are to paintings in the Gallery, all of which [1799] are listed in Knowles, I, pp.205 ff, and [1800], pp.231 ff.
[14] Roscoe MSS.1635, 15th June 1796. Fuseli has in mind Roscoe's *Lorenzo de' Medici*, II, Liverpool [1795], p.202.
[15] Knowles, *op. cit.*, I, p.190.
[16] Roscoe MSS.1628, not dated, but it is clear from the context that it is the same year as that to which Knowles refers, *i.e.*, 1797. The Latin tag is quoted from memory, for '*magnis tamen excidit ausis*', from OVID: *Metamorphoses*, ii, 328.
[17] Roscoe MSS.1649, 5th December 1797.
[18] Roscoe MSS.1658, 24th May 1799. The Greek tag, meaning 'soaring art', *i.e.*, poetry, is from Pindar's *Nemean Odes*, VII, line 22.
[19] Roscoe MSS.1660, 12th June 1799. Tags: Persius, *Satire*, I, 3.
[20] *Gentleman's Magazine*, Vol.69, Pt.1 [June 1799], p.508.

'calumniated the subjects as well as the execution of the pictures'. The major criticism is of interest, because according to Knowles, some of the critics considered that Fuseli had 'attempted to represent on canvas scenes adapted only to poetic imagery, and thus transgressed the limits of the imitative art'.[21]

The reopening of the Gallery in 1800 was no more successful, in spite of the increased number of paintings and the special Royal Academy dinner at the Freemasons Tavern. The dinner admittedly was 'numerously attended',[22] but Fuseli was justly sceptical of such advertisement. He wrote to Roscoe:

You have no doubt seen the advertisement inserted in the Academy's name for the encouragement of my exhibition – I shall make no coment on it – but an ample meeting of distinguished guests & honour, 'mouth-honour' is all that it has procured me. I opened, with better arrangement and an increased number of pictures before the End of March, and at this moment, with my lease expiring, my receipts fall short of one hundred pounds. all who go, praise, but Milton can not stand the competition of Seringapatam & the posies of Portraits & knicknacks of Somerset-house – my exhibition must be broken up, & the Question now remains what am I to do?[23]

The break-up of Fuseli's Gallery led him to make the suggestion that a Milton Society be founded.

I have often imagined that it might be possible to bring about a Milton-Society who might unite to do something for me, in order to perpetuate *His* Ideas: but at present my mind is so occupied with academic nonsense, that I can neither form nor properly digest a scheme of that kind.[24]

But even this idea was to be thwarted, as Roscoe replied that I observe what you mention respecting a Milton Society but my friends here are like yours in London – tasteless & cold hearted – That which cannot be accomplished in the Metropolis is not likely to be effected in Liverpool.[25]

A favourable criticism in *The Monthly Mirror* in the following year was of no use to Fuseli.

The number and variety of the pictures it exhibited, the skilful and pleasing selection of the subjects, the masterly drawing and forcible expression of some of the figures, the winning grace and harmonious colouring of the others, justly excited the admiration of the public, and when considered as the productions of one man, added astonishment to the pleasure of the spectator.[26]

Fuseli's Milton Gallery is now dispersed. The great monument that Fuseli had intended was not to be. One is reminded of it only in six illustrations that Fuseli specially made for Du Roveray's edition of *Paradise Lost* published in 1802. The engravings remind one in a strange way of the great unfinished monument by an artist whom Fuseli admired so much, and of which a fragment is now in S. Pietro in Vincoli. The Milton Gallery was the culmination of many years' work and many struggles (as his letters have shown). The Gallery was the intended memorial of an artist who, even whilst in Rome in the 1770's, was aptly described by his Swiss friend Lavater as '*eine der grössten Imaginationen. Er ist in allem Extrem – immer Original*'.[27] William Blake was not alone when he noted in his copy of Reynolds's *Discourses*: 'O Society for Encouragement of Art! O King & Nobility of England! Where have you hid Fuseli's Milton? Is Satan troubled at his Exposure?'[28]

[21] Knowles, *op. cit.*, I, pp.197–8.
[22] *Idem.*, I, p.231.
[23] Roscoe MSS.1665, not dated, but after 17th May 1800, and before 25th June 1800. The phrase 'mouth-honour' is quoted in Knowles, I, p.231. The reference to Seringapatam (the battle in India in 1799) is an allusion to Robert Ker Porter's panoramic *Storming and Capture of Seringapatam*. Exhibited in 1800 at the Lyceum Theatre, London, it was a popular success.
[24] Roscoe MSS.1675, 4th December 1800.
[25] Roscoe MSS.1677, Roscoe to Fuseli, 21st December 1800. Few letters from Roscoe to Fuseli have survived.
[26] *The Monthly Mirror* [January 1801], p.8.
[27] *Herders Nachlass*, II, Frankfurt [1857], p.68. Lavater to Herder, Zürich, 4th November 1773.
[28] WILLIAM BLAKE: *Complete Poetry and Prose*, London [1939], edited G. Keynes, p.771. GILCHRIST in his *Life of William Blake* (Ruthven Todd's revised edition, London [1945], p.267) says this quotation refers to the painting *Satan building the Bridge*. It is more likely, however, that the reference is to the Gallery as a whole.

ANTHONY BLUNT

Poussin Studies IX – Additions to the work of Jean Lemaire

IN THE BURLINGTON MAGAZINE of 1943[1] I made a first attempt to reconstruct the work of the little-known architectural painter Jean Lemaire, a friend and collaborator of Poussin. At that time I attributed to him eleven paintings and two drawings, apart from the perspective view at Rueil known from an engraving. Since then Signorina Estella Brunetti has added two further paintings, one of which is a variant of a composition formerly in the Caledon Collection.[2] It is, however, now possible to add a number of other paintings and drawings to the list of the artist's works.

Two new versions of the *Landscape with Tombs* in the Prado have, for instance, appeared, only differing from the known painting in the details of the trees.[3] A variant of the *Pasiphae* belonging to the Galerie Fleurville (Fig.23) on the other hand, though it shows the heroine of the story in almost identical form, sets the story in a quite different background.[4] In the version already known the scene is laid in the massive architecture of the vestibule of the Palazzo Farnese, whereas in the new painting the background is composed of a pilastered arcade close in character to one in the Louvre picture of *Antique Monuments*.[5] To the same group can be added a painting at Fontainebleau representing

[1] LXXXIII, pp.241 ff.
[2] 'Some Unpublished Works by Codazzi, Salucci, Lemaire, and Patel', THE BURLINGTON MAGAZINE [September 1958], p.315. Another painting in the Hermitage has been published as a Lemaire (*Bulletin of the Hermitage*, VII, Leningrad [1955], p.20), but from the rather poor reproduction the attribution looks doubtful.
[3] One is in an American private collection, and the other belongs to Mrs Gross at Slough.
[4] In the available photograph the figure of Daedulus and the brazen cow which he is fashioning have been painted out, but I understand that they can be seen in an X-ray photograph. One or other of the versions of this subject is probably the painting in an anonymous sale at Christie's, 23rd November 1784, 2nd day, lot 95.
[5] Reproduced THE BURLINGTON MAGAZINE, LXXXIII [1943], p.244, pl.IVc.

27. *Achilles among the Daughters of Lycomedes*, by Jean Lemaire. Canvas, 137 by 117 cm. (Sale Christie's, 9th July 1947, lot 170.)

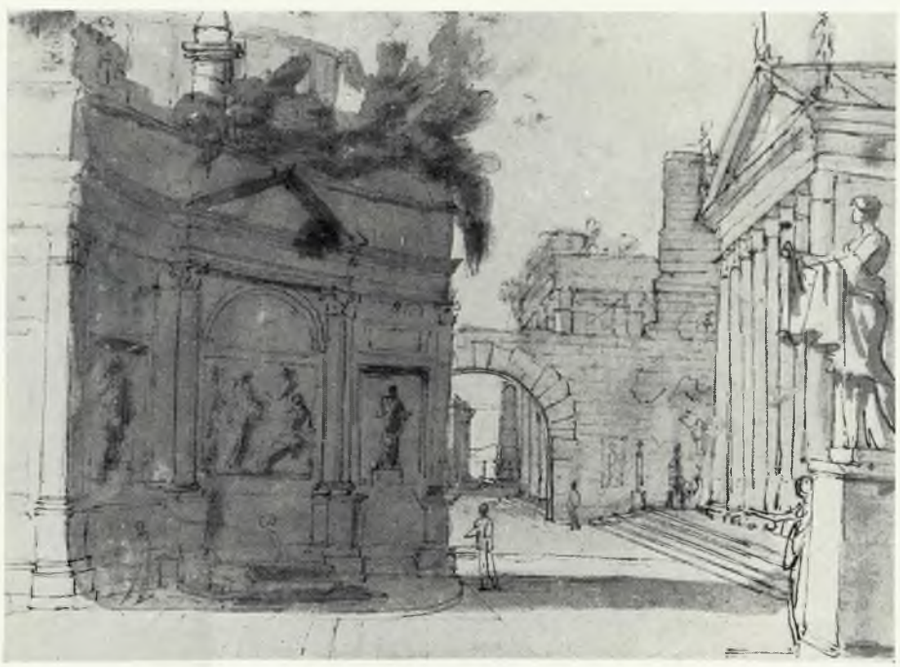
28. *Education of Bacchus*, by Jean Lemaire. Canvas, 82 by 64 cm. (Sale Christie's, 11th April 1924, lot 90.)

29. *Horseman and other figures*, by Jean Lemaire. Canvas. (Whereabouts unknown.)

30. *Shepherd seated among ruins*, by Jean Lemaire. Canvas. (Whereabouts unknown.)

31. *Young Artist drawing among ruins*, by an unknown follower of Poussin. Canvas, 98 by 73 cm. (Victoria and Albert Museum, London.)

32. *Young Artist drawing among ruins*, by Jean Lemaire. Original area (83 by 68 cm.) only shown of a picture later enlarged. Canvas. (Royal Collection, Windsor Castle.) *Reproduced by gracious permission of H.M. The Queen.*



33. *Roman Temple and other Buildings*, by Jean Lemaire. Pen and wash. (Albertina, Vienna.)

34. *Pyramus and Thisbe*, by Jean Lemaire. Pen and wash. (Musée, Besançon.)

nymphs dancing in front of a temple (Fig.24).[6] Closely allied to this series are two further paintings: one in the Museum of Fine Arts, Montreal, representing Roman magistrates accompanied by Lictors (Fig.25), in the background of which are to be seen various monuments of Roman architecture: the Arch of Orange, the Septizonium, the Porta dei Leoni at Verona, and the Colosseum; and the other a composition of *Achilles among the Daughters of Lycomedes*, sold at Christie's in 1947,[7] which also has a view of the Porta dei Leoni in the background (Fig.27).

When I wrote in 1943 I was unable to trace a photograph of a painting sold at Christie's in 1924, which was closely related to the *Education of Bacchus* at Dublin. The reproduction here presented (Fig.28) will, however, show that the group of the nymph with the infant Bacchus riding a goat is identical in the two paintings, and that the architectural setting in the Christie's picture is exactly in the manner of Lemaire.

A pair of paintings of similar format only known to me from photographs in the Witt Library, without name of either artist or owner, may be added to this group. One (Fig.29) shows a horseman and other figures in a setting of ruins closely reminiscent of the Christie painting, and the other (Fig.30) has a shepherd wearing a Phrygian cap seated in the remains of a circular building very close to those shown in several works by Lemaire. In the Royal Collection at Windsor is a painting (Fig.32), originally of the same format and design, but enlarged probably in the eighteenth century, showing young artists drawing among ancient ruins, which evidently belongs to the same group. It is closely related to a canvas in the Victoria and Albert Museum (Fig.31), depicting the same subject, which shows two of the same figures, though differently placed. The connexion between the two paintings is somewhat puzzling, because the Victoria and Albert canvas is much more vigorous than the work of Lemaire, and yet is too feeble in detail to be an original by Poussin which might have served as the artist's model. It must for the moment be attributed to an unknown but close follower of Poussin, imitating his style of the mid-1630's.

A further link in the reconstruction of Lemaire's work is provided by a drawing in the Albertina (Fig.26),[8] which combines elements of the *Gathering Anemones*, published by Signorina Brunetti, and the painting formerly in the possession of A. L. Nicholson which I mentioned in my first article but was unable to reproduce (Fig.36).

Two other drawings can also be ascribed to Lemaire: one, also in the Albertina (11451) (Fig.33), showing a Roman temple and a fountain like that by Vignola on the Casino of Julius III and the Via Flaminia, and the second at Besançon (D 1169), representing the story of *Pyramus and Thisbe* (Fig. 34), which has exactly the treatment of trees to be seen in the Lyons drawing of *Mercury and Argus* and in the two Albertina drawings, and shows also the huge basin to be seen in the Montreal *Magistrates* and the *Achilles*.[9] The same basin reappears in a painting in the Prado (Fig.35), which can be attributed to Lemaire partly on this account but also because the theme is related to that of the painting of *Gathering Anemones*, and the architectural setting includes a circular colonnade of a type familiar in Lemaire's work.[10]

Two other paintings may be tentatively ascribed to Lemaire. One, formerly in the possession of Tomàs Harris and exhibited at Bristol in 1938[11] (Fig.37), shows the usual theme of figures in a setting of ruins. The architecture is very close in treatment to the ex-Cook *Mercury and Herse*, and the track winding up the hill on the right repeats almost exactly a passage in the Prado *Landscape with Ruins*. The second is a painting of *Atalanta and Hippomenes* in the collection of M. Sven Alfons, shown in the exhibition 'Fem Sekler Fransk Konst' in Stockholm, 1958 (No.41), and there attributed to Lemaire on the authority of M. Charles Sterling. The catalogue plausibly suggests that it is identical with a painting of the same subject sold in England in the eighteenth century.[12]

It cannot be claimed that these additional works which can be attributed to Jean Lemaire add greatly to his stature as an artist. They are, however, perhaps of interest as illustrating the ingenuity with which a painter of this type evolved a surprisingly large number of variations on a very limited range of themes. Certain motifs recur constantly – the Porta dei Leoni, the circular colonnade, the huge carved basin – and sometimes not only the architectural features but the figures are repeated. This might provide a clue for distinguishing the different hands that added the figures to the architectural settings; but this would not be a very profitable pursuit.

[6] There is a second painting attributed to Lemaire at Fontainebleau of which no photograph is at present available.

[7] Anon, sale 9th July 1947, lot 170.

[8] The drawing was attributed to Lemaire by FRIEDLAENDER (*Belvedere*, X [1931], p.59), but the connexion with the painting was first noticed by Dr John Shearman.

[9] The Besançon drawing can be dated before *c.*1650, because it includes a pyramid based on the Chigi tomb in S. Maria del Popolo and shows it in the form which it had before the alteration by Bernini in about 1650. The one drawing attributed to Lemaire in the Louvre (8661) is similar in character to those mentioned here.

[10] The same colonnade appears in a painting in the Musée Magnin at Dijon, identified by DEMONTS (*Gazette des Beaux-Arts*, II [1925], p.162) and BOUCHER (*B.S.H.A.F.* [1938], p.117), with a composition mentioned by Félibien and eighteenth-century sources. Both these authors mention another composition by Dufresnoy somewhat similar in theme, representing *Artemisia at the tomb of Mausolus*. The painting is, as these authors rightly say, lost, but a drawing in the British Museum (1865–10–14–372), formerly called Poussin but now classified under the name of Bourdon, must be a preparatory sketch for it.

[11] There wrongly attributed to Pierre instead of Jean Lemaire.

[12] Finally, mention must be made of a drawing in the Royal Library at Turin of *Diogenes and Alexander* (*cf.* GRISERI, *Commentari*, II, p.112), which repeats almost exactly the group in the background of Lemaire's painting of this theme in the collection of Maurice Baron (repro. THE BURLINGTON MAGAZINE, LXXXIII [1943], p.244, pl.IVd). In style it is unlike any drawings connected with Lemaire himself and may be by the artist who painted the figures in this composition.

Shorter Notices

The Painter of Architecture, Alberto Carlieri

BY HERMANN VOSS

THE BURLINGTON MAGAZINE of September 1958 contained an article entitled 'Some Unpublished Works by Codazzi, Salucci, Lemaire, and Patel' by Estella Brunetti. I would like to discuss the painting she attributes to the last-named artist, not least because this will give me an opportunity to draw attention to a by no means insignificant painter of architecture, Alberto Carlieri, who has hitherto been badly neglected. He was a follower

of the school of Pozzo.[1] The only contemporary record, Orlandi's *Abecedario* (Bologna, 2nd. ed. 1719) states: '*Alberto Carlieri è nato in Roma l'anno 1672, è stato scolaro di Gioseffo de' Marchis, poi del Padre Pozzo della Compagnia di Gesù: lavora bellissimi quadri ripieni di figure, e v'introduce vaghe storiette di figurine ben mosse, ben colorite, e che sommamente dilettano.*'

Carlieri who was still alive in 1719, the date the *Abecedario* was published, died, according to Ticozzi, after 1720 at the age of about 50. Orlandi's flattering – though, alas, far from exhaustive – characterization does not allow us to make attributions with any degree of certainty. Fortunately, there is more concrete evidence, namely a fully signed and dated painting ('Alberto Carlieri Roma fecit 1707'), which was in the hands of a Munich art dealer in 1917 (Fig.39). It shows *Achilles among the Daughters of Lycomedes*, in a vaulted hall, with a park-like landscape beyond. It is a large picture (142 by 170 cm.) and was probably considered rather important by the artist. None of his other works I have come across revealed signatures or dates. Whatever one may think of its merits, there can be no question that it fits, in general, Orlandi's characterization of Carlieri's work. The wealth of architecture, the lively arrangement of the figures, and the pleasant handling of colour are all much in evidence, as is Pozzo's influence. Carlieri was aged 35 at the time.

The painting under discussion, whose attribution is established beyond doubt, shows certain stylistic criteria, both in regard to the figures and the architectural setting. This allows us to use it as a starting-point for the attribution of other works listed under various names and schools, but chiefly attributed to Panini. The bulk of these is in private collections, although there is also a small number in public galleries. Usually, the subjects are taken from mythology, or from the Bible, and might be *The Judgement of Solomon*, *Esther before Ahasuerus*, *The Visitation*, *The Flight into Egypt*, or various Greco-Roman and similar classical themes, which enjoyed such popularity at the time. The groups consist of small, somewhat squat figures, about which there can be no question as to the identity of style. Sometimes there are isolated genre-like figures set against the buildings, as in *Coastal Landscape with Ruins*, reproduced in Estella Brunetti's article, Fig.26, and attributed to Pierre Patel the Elder. That it is a work of Carlieri – showing none of Patel's elegance and miniature-like attention to detail – must be obvious to anyone who compares it with a painting (Fig.40) formerly in the Heyl Collection in Darmstadt. Its dimensions, too, are similar; the Karlsruhe example measures 72 by 121 cm., the Darmstadt picture 75 by 130 cm. Placed next to one another, it becomes apparent that the compositions are almost identical, although this is not obvious at first sight because the buildings are arranged in reverse. Neither the Karlsruhe nor the Darmstadt example belongs to Carlieri's best works. His special gift for producing a synthesis of figures and architecture comes out best in history paintings, where the very motive calls for such qualities. A good example is *Esther before Ahasuerus* (Fig.41), again a canvas of considerable size (97 by 133 cm.), formerly in a Berlin private collection. One of Carlieri's chief characteristics, the use of sharp contrasts between lit-up and shaded portions of buildings, is particularly noticeable in this case. The mastery of colour, praised so highly by Orlando, finds expression in a harmony of clear, unbroken tones of red, yellow, and green in the figures, against the warm yellow of the architectural background. Similar – though rather more concentrated – are the two classical scenes (painted as a pair) in the Kassel Gallery, and *The Judgement of Solomon* (Fig.42) and the *Esther before Ahasuerus* (Fig. 38) in the Bayerische Staatsgemäldesammlungen (Nos.51/499 and 51/500). All these works have the same architectural settings. The themes also frequently recur. Carlieri's inventiveness is not exactly rich, his range comparatively modest. His works are fairly numerous, yet they are mostly credited to others. It seems therefore not out of place to draw attention to his unspectacular, but far from unpleasant, pictures, so typical of their kind, and to show some characteristic examples.

[1] In THIEME-BECKER, *ad vocem*, with the statement: '*Arbeiten nicht nachweisbar*'.

The Exhibition of Cigoli and his Circle

BY MARY PITTALUGA

THE town of San Miniato, birthplace of Ludovico Cigoli, organized last summer an exhibition of paintings and drawings by the artist, the fourth centenary of whose birth falls this year, and filled it out with a group of works by painters active in Florence at that time: an ensemble of some 150 items consisting of pictures and drawings, discussed in a fine catalogue which opens with an introduction by Giulia Sinibaldi.

About the life of Ludovico Cigoli we are extremely well informed: an exceptional situation as far as the lives of artists are concerned. In fact there exists – to isolate one item from the abundant source material – the biography, fully documented in spite of its eulogistic tone, by his nephew Giovanni Battista, an introduction to Cigoli's own *Trattato di prospettiva pratica*. Besides this there exists a most important correspondence between the painter and Galilei, which in a certain sense is complementary to the biography; it has been republished this year at San Miniato. From this wealth of material the personality of Cigoli as a man and as an artist emerges; it is an art rich in complexity on account of all the research that has gone into it, and on account of the innumerable echoes of other artists' ideas.

It is known that, having come to Florence as a boy and having been placed by his father in the workshop of Alessandro Allori, he was to such an extent upset by the anatomical studies that his master made him undertake that he was seized with epilepsy. Having got over this crisis, and having returned after three years in Florence, he took up the study especially of Pontormo, whose drawings must have excited his imagination, already thoroughly stirred up by his recent illness. The attraction he felt for Pontormo and for the Mannerists of the early Cinquecento was soon to take effect but remained with him for ever after.

Florentine painting was then tending – we are speaking of the last quarter of the century – to modernize itself. 'Modernity' meant an attempt to escape traditional forms of expression by seeking inspiration in other directions, especially in those of Venice and Emilia. Santi di Tito, in spite of remaining academic in his own work, was among the first to carry out a kind of 'reform' in this sense. Passignano with his experience of Venice had been working in the same direction. The Veronese Ligozzi, already in Florence in 1576, had for his part contributed to the diffusion of anti-mannerist ways of thought. The aspiration towards softer forms, towards more flowing colour, subordinated to the ever-changing play of light and shade, indirectly favoured the renewal of this taste for realism – a taste expressing itself, as others have pointed out, in Florentine painting at the very moment of Mannerism as its most fantastic – and also favoured the invention of unexpected *trouvailles*.

Whilst Florentine painting was thus seeking to renew itself, Cigoli, busy in the workshop of Santi di Tito, was still continuing to do drawings, as the sources inform us, after Pontormo, Rosso, Michelangelo; and was turning to Allori and Federico Zuccari. And so at the beginning of the penultimate decade of the century his preferences were still for Mannerism of the first and second

35. *Gathering Flowers among Ruins*, by Jean Lemaire. Canvas, 92 by 110 cm. (Prado, Madrid.)

36. *Classical Ruins*, by Jean Lemaire. Canvas. (Formerly Collection A. L. Nicholson, London.)

37. *Figures among Ruins*, attributed to Jean Lemaire. Canvas, 108 by 191 cm. (Formerly Collection Tomás Harris, London.)

38. *Esther and Ahasuerus*, here attributed to Alberto Carlieri. Canvas, 70 by 97 cm. (Bayerische Staatsgemäldesammlungen, Munich.)

39. *Achilles among the Daughters of Lycomedes*, by Alberto Carlieri. Signed and dated 1707. Canvas, 142 by 170 cm. (Formerly Munich Art Market.)

40. *Flight into Egypt*, here attributed to Alberto Carlieri. Canvas, 75 by 130 cm. (Formerly Baron Max Heyl, Darmstadt.)

41. *Esther before Ahasuerus*, here attributed to Alberto Carlieri. Canvas, 97 by 133 cm. (Formerly Berlin private collection.)

42. *Judgement of Solomon*, here attributed to Alberto Carlieri. Canvas, 70 by 97 cm. (Bayerische Staatsgemäldesammlungen, Munich.)

generation. But the sudden, overpowering revelation, vouched for by the sources, of the painting of Baroccio, by way of the *Madonna del Popolo* in the Pieve at Arezzo and the Perugia *Deposition*, opened up new horizons to him; it introduced him among other things to the range of colour employed by Correggio, towards whom he must also have been drawn by the painting of his friend Gregorio Pagani. His adherence to Venetian colour, which reached him by way of Passignano and Ligozzi, represented another phase, perhaps the most decisive, in his cultural development. His last intellectual experience, that of the Carracci, took place in Rome, from 1604 onwards.

The evolution of Cigoli is not, however, to be understood as a straightforward and logical succession in a single direction of assimilations and impulses. By no means. The different currents in his work coexist so blatantly as to amount to ingenuousness. It is perhaps in this very ingenuousness, one might say in this blandness with which he accepts everything and makes no bones about the acceptance, revealing without reticence all the elements of the culture he had absorbed, that one can detect, I believe, not so much his limitations, as the positive, 'human' side of the painter's eclecticism.

At the San Miniato exhibition the *Investiture of St Vincent Ferrer*, the fresco in the large cloister of S. Maria Novella, represents the first moment in which Pontormo, Andrea del Sarto and Rosso dominate the painter's imagination, even if here and there recollections of Santi di Tito show through, as more or less invariably in his painting. The *Investiture*, even though unaccompanied by other works of the same phase (the *Madonna* in Budapest was missing), bear witness, in the clarity of the forms with their sharply defined facets and in the purity of the tonal contrasts, to the freest and most sincere sides of the painter's personality, still bound to Florentine mannerist traditions. On the other hand, in the Pitti *Madonna and Child* we can detect the first indications (in the irridescence of the colours used for the Christ Child) of Baroccio's influence, side by side with the ice-cold colours of Allori. Finally in the *Martyrdom of St Lawrence* in the Cenacolo di S. Salvi, dated 1590, the decisive Venetian influence makes itself felt. From then onwards various influences can be traced with no great difficulty: influences all absorbed with the utmost ease and sensibility.

The most significant works were all present at the exhibition, and may be situated between 1581–4, the period of the *Investiture of St Vincent Ferrer*, and 1610, the year of the *Joseph and Potiphar's Wife* in the Borghese; many belong to the decade 1590–1600, which was his most active. Let us select a few. The cold *Trinity* from Santa Croce, accompanied at the exhibition by the beautiful *bozzetto* in the Pistoia museum, a study for the angel on the right; the *Heraclius carrying the Cross* from the Church of S. Marco, Florence, glittering with an over-profusion of colours; the Montughi *Annunciation*, markedly Venetian, quite splendid, with an angel rendered in clear tones of pure, juxtaposed colours which are echoed in the flowers in the foreground; the *St Francis in Prayer* from the Florentine Conservatorio delle Dorotee, a subject many times repeated by Cigoli who clearly reveals himself in this case in the guise of a Counter-Reformation painter; the Pitti *St Francis receiving the Stigmata*, immersed in a dramatic landscape (this did not show up well, however, hanging alongside the very beautiful painting of the same subject by Empoli); the *Martyrdom of St Peter Martyr*, inspired by Titian's rendering, known to the painter perhaps through engravings; the Pitti *Christ at Emmaus*, only superficially influenced by Tintoretto but well balanced as a composition; the *Martyrdom of St Stephen* also in the Pitti, highly spoken of by the sources, but striking us now as falling between the two stools of Florence and Venice; the *Miracle of the Mule* from S. Francesco at Cortona, a scene from 'real' life, rich in possibilities for the future, at the same time with a tendency to hark back to Mannerism, theatrical, bizarre; the late, thoroughly sophisticated Pitti *Deposition*, built up on a spiral rhythm from apex to base, monumental and complicated, drawing inspiration from Florentine Mannerism, from Barocci, from the Carracci, yet all the same retaining in its own way a certain unity; the Pitti *Ecce Homo*, a proof, along with the *St Jerome* of S. Giovanni dei Fiorentini, of Cigoli's lack of appreciation of the paintings of Caravaggio with whom he came into conflict in a kind of competition (in which Passignano also took part) instituted by Monsignor Massimi for a painting of this subject; a competition which resulted in Cigoli's victory.

Among the works which one would like to have seen, but which the organizers for obvious practical reasons had to abandon any hope of borrowing, was one of the Roman *Scenes from the Story of Psyche*: for example, the one now in Palazzo Braschi illustrated in the catalogue on pl.XXXIX. Frescoed between 1610 and 1613 at the very moment of the full flowering of the artist's talent, and so Carraccesque as to have been attributed to Annibale and Ludovico, these works still reveal, in spite of the prevalence of Emilian taste, Florentine mannerist elements.

These mannerist elements take on a new lease of life, with true fluency and fantasy, in a large part of Cigoli's graphic work. Many of the sheets exhibited, belonging to the Uffizi, are the first ideas for paintings steeped in sophistication; in contrast, how much immediacy, how much subdued but intense vital energy there is in all this maze of lines! I must draw attention to the studies for the *Martyrdom of St Stephen*, specially No.997 (pl.XLVIII), where the figures, still distributed and balanced according to mannerist formulas, seem to dart like flames in a barely indicated space.

The mannerist basis for so many of the best drawings (one thinks also of those in the Baldinucci Collection, in the Louvre), drawings executed by the artist for his own benefit, without thought of the effect they produce; the almost involuntary recrudescence of traditional Florentine elements in paintings of all periods; the coherence of the works before 1590, dependent on Pontormo and Rosso – all these characteristics bind Cigoli to the past. On the other hand, his readiness to turn to his own use other than Tuscan tendencies, for the most part documented, and the consequent reformist spirit which characterizes his painting after that date, bear witness to the fact that the past does not suffice for him any longer. In this spirit of contradiction, of constant self-questioning, resides Cigoli's modernity.

Finally, I must join with others in voicing certain doubts about attributions: the Corsini *Jael and Sisera* is very close to the style of Rosselli; the *Flight into Egypt* in the Museum at Chartres which the artist's nephew said was finished by Bilivert, has a strong Venetian flavour; the *Christ crowned with Thorns* also in the Corsini, is probably a copy of an original by Cigoli.

A Sketch for a Ceiling by Domenico Tiepolo

BY J. BYAM SHAW

ONE of the few important commissions carried out by Domenico Tiepolo after his father's death and his own return from Madrid in 1770[1] was the painting of *The Glory of Pope Leo IX* on the ceiling

[1] As to the date of Domenico's return to Venice, the words of the Gradenigo Diary for 12th September 1770 are explicit: '*Il sign. Giandomenico Tiepolo . . . finalmente restituissi a Venezia*' (ed. Lina Livan, Venice [1942], p.201). The date on *The Entombment* at Madrid, 1772 (which is quite clear, but which Sack gives wrongly as 1770), has persuaded some authors – H. DE CHENNEVIÈRES, for instance (*Les Tiepolo* [1898], p.136), and also apparently MOLMENTI (*Tiepolo* [1911], p.35) – that he finally returned only in 1772. We must suppose that the last of this series of eight Passion subjects was finished and signed in Venice and sent to Spain from there.

of the church of S. Lio in Venice (Fig.43). It was done in 1783/4, during a short period of great activity; in 1783 he was also in Genoa, to paint a vast *Glory of the House of Giustiniani* on the ceiling of the Council Hall in the Doges' Palace of that city. Five or six years later (1789), in Venice, he painted a ceiling for the Palazzo Contarini del Zaffo; but after that, we have no record of any large paintings in fresco, except those he did to please himself in the family villa at Zianigo.[2] Domenico was now a man of means – at least his will (of 1796) certainly suggests it.[3] His father, who had provided the pattern of his art from the first, was no longer alive; and the tide of taste was turning – away from that last flowering of the baroque style, towards the new Classicism.

The great ceiling painted in Genoa is no longer there; it was destroyed about the middle of the last century, and only the *modello* survives.[4] But the ceiling in S. Lio is still *in situ*, although at present in lamentable condition and very difficult to study in detail.[5] There is little in the style to distinguish it from many another Tiepolo ceiling produced in the preceding half-century. In the main field the Pope, with outstretched arms, supported by a tumbling crowd of angels and cherubs, is carried upwards through the clouds; two cherubs carry his mitre and his stole, and a larger angel (at the very base of the composition) holds aloft his triple cross. In the centre of the sky, a sharply foreshortened figure, is God the Father, holding a sceptre high in his left hand,[6] and with his right reaching out towards the figure of Christ, seated on a cloud at the foot of His own Cross, which again is supported by angels. Immediately above, in a halo of light, is the Holy Dove, the third person of the Trinity; and on each side and above, filling the angles of the central field, are angels and cherubs and garlands of winged cherubs' heads. The general disposition is not unlike that of *The Assumption of the Virgin* on the ceiling of the Church of the Pietà, which was finished in 1755, twenty-eight years before, and in which Domenico certainly collaborated with his father.[7]

The relationship between paintings, painted sketches, and drawings of the Tiepolo studio is something of a pitfall to the historian; but I think there can be little reasonable doubt that the circular oil-sketch of *The Assumption of a Pope* in the Victoria and Albert Museum (Ionides Collection, C.A.I.95), which is attributed at South Kensington to Giambattista Tiepolo, is in fact Domenico's *bozzetto* for the ceiling I have just described (Fig.44). In spite of obvious differences, it is too close to the finished work in general motive and in numerous details to allow of any other explanation. Here the head of the Pope is thrown back and foreshortened,[8] but the gesture of the arms and the sprawling left leg are exactly as in the fresco; and other key figures in this group recur exactly, particularly the cherub carrying the tiara, and the angel with the triple cross – only in the latter case the figure is transposed, from the right edge of the composition in the sketch to the base of the composition in the fresco. This change was no doubt dictated by the elongation of the central field in the finished work; and for the same reason, a multitude of other angels and cherubs and cherubs' heads have been added in the upper part of the fresco. But the central group of the Trinity and the supporting angels correspond very nearly; indeed it may be said that almost every figure which occurs in the sketch at all finds its counterpart, though with occasional transpositions, somewhere in the S. Lio ceiling.[9]

The motive of the Trinity in the Clouds, which occupies the centre of the ceiling, is a very familiar one among Domenico Tiepolo's drawings; it is in fact the subject of one of his well-known series, which are often numbered in a nearly contemporary hand.[10] It would therefore be rash to suggest that any one of this series, such as that in the Witt Collection here reproduced (Fig.45), or another, very similar, in the Albertina,[11] was done in direct connexion with this fresco at S. Lio, though several of them have points of resemblance both to the oil-sketch and the finished work. But it seems more certain that a drawing in the collection of Mr János Scholz, from the Antidicola Collection in Rome (Fig.46), was done with this painting in mind. It does not belong to the series to which I have referred; it is enclosed in a circular margin-line, which immediately suggests a ceiling-painting; and the technique – with rough preliminary drawing in red chalk – is different.[12] The drawing was exhibited with other drawings from the Scholz Collection at the Fondazione Cini in Venice in 1957 (Cat. No.75), and a connexion with the Pietà ceiling was then suggested by the owner. It seems in fact to supply a kind of bridge between that famous ceiling of 1755 and the S. Lio ceiling of 1783, and it no doubt represents an early stage in the evolution of the later work. We may suppose that Domenico was thinking first of a circular field, to contain only the Trinity, separate from that which was to contain the Pope and the angels carrying him to

[2] The fresco of the *Mondo Nuovo* from Zianigo, now in the Ca' Rezzonico in Venice, has the date 1791; the ceiling of the *Sala dei Centauri* has the same; and the Punchinello scenes are said to have been dated 1793, which is likely enough, though the date can no longer be traced. There is confusion about the various dates of these Zianigo frescoes, but see my article in THE BURLINGTON MAGAZINE, CI [November 1959], pp.391 ff.

[3] Transcribed in URBANI DE GHELTOF: *Tiepolo e la sua Famiglia*, Venice [1879], pp.70–5.

[4] In the Metropolitan Museum, New York (Venice, *Mostra del Tiepolo* [1951], Cat. No.129). The ceiling is described in Alizeri's *Guida artistica . . . di Genova* [1846] (see SACK: *Giambattista und Domenico Tiepolo* [1910], p.315, No.117).

[5] I am much indebted to Dr Alessandro Bettagno for providing me with a photograph from the admirable *fototeca* at the Fondazione Cini, S. Giorgio Maggiore, Venice.

[6] This motive had already appeared in the upper part of Domenico's altar-piece, *The Stoning of St Stephen*, at Schwarzach in Franconia. The painting is lost, but there is an etching from it by Domenico himself (DE VESME 60, repr. SACK, p.331), probably giving the composition in reverse. It must date 1751–3. The whole group of the Trinity in this picture, though more compressed, is comparable to that in the S. Lio ceiling of thirty years later.

[7] Domenico produced a number of 'record drawings' from the Pietà ceiling – *e.g.*, HADELN: *Handzeichnungen von G. B. Tiepolo*, II [1927], pp.173–7 (there attributed to Giambattista).

[8] The head of the Pope, as changed in the final version, corresponds rather closely to that of the officiating Pope in Giambattista Tiepolo's *Baptism of Constantine* at Folzano – but in the reverse direction. Domenico's immediate model was probably his own etching, DE VESME 83 (SACK, p.230), which reproduces the Folzano altar-piece in reverse.

[9] The South Kensington sketch, which has been very well cleaned and restored in recent years, is attributed to the school of G. B. Tiepolo in the late Basil Long's catalogue of the Ionides Collection [1925], p.60, No.95. It is noticeable that it was exhibited at the New Gallery 1894–5, Exhibition of Venetian Art, under the title: *Apotheosis of a Pope* (*Leo the Great*). SACK, p.315, No.119, describes an oil-sketch of *A Pope carried to Heaven* in the M. Sellar sale, London 1889, which may well have been another for the same ceiling. It cannot be identical with the Ionides sketch, since it was apparently rectangular (80 by 60 cm.) There is also a pen and wash drawing at Stuttgart (Inv. No.1552) of *St Peter(?) carried to Heaven by Angels*, which may have some connexion with the S. Lio subject, though there is no exact correspondence with any of the works discussed here.

[10] In this case the old numbers, among drawings of this subject known to me, run as high as 144 (on a drawing exhibited at the Arts Council, *Tiepolo* [1955], No.51). I refer to the earlier type of numbering, not to that in a sloping 'spidery' hand of the mid-nineteenth century which also occurs (as on the Witt drawing, here reproduced, Fig.45), and runs to much higher figures. Numbers in the 'spidery' hand are often substituted for the earlier ones, which are crossed out.

[11] Albertina Cat. I, 311 (numbered in the early hand, 33). A third very similar drawing was in the Geiger sale at Sotheby's, 7th–10th December 1920, lot 327 (reproduced in catalogue) (numbered in the early hand, 32). The Witt drawing also came from the Geiger sale (lot 328). Mr Peter Murray and Mr Philip Trautman have been most helpful in providing me with a photograph of the Witt drawing, and in lending me material from the Witt Library.

[12] On the back of this sheet is part of a larger, very rough pen drawing of angels in the clouds, perhaps an *Assumption of the Virgin* rather than the subject under discussion here. I am greatly obliged to Mr János Scholz for photographs of both sides.

Heaven; and for this he would naturally have referred, among his own drawings, to the series of *The Trinity* or *Christ received into Heaven* (as in the Witt and Albertina examples). This idea was then discarded in favour of a single main field, still circular (as in the South Kensington oil-sketch), containing the Pope, the angels, and the Trinity all in one. And finally he, or his patrons, decided upon a typical baroque oval, and the composition was modified accordingly, and the work finished as we see it in the church of S. Lio today.

Pellegrini Drawings in Venice

BY TERISIO PIGNATTI

IN the last years we have grown accustomed to sensational displays of painters and even of schools of painting. All the same, the Pellegrini drawings exhibition, organized by the Fondazione Cini in Venice, must be regarded as a quite exceptional event. We have to bear in mind that, until recently, any attempt to bring together all the certain or even probable drawings by the artist would have yielded no more than ten sheets. And now, all of a sudden, we learn that the greater part of the attributed drawings has to be abandoned, and a new group of more than a hundred swims into our ken. At the same time, the artistic personality of G. A. Pellegrini takes on a completely new aspect since the exhibition; the verdict of history has to be revised, which upsets the usual view of him as following in the wake of Sebastiano Ricci, as a 'fellow traveller' of the Venetian Rococo. As a result of the exhibition, we shall be forced in future to attach far more importance to this artist, whose achievement will have to be assessed by European standards. For all these reasons the interest of this exhibition is very considerable indeed and we can heartily congratulate Dr Bettagno who has patiently and laboriously pursued Pellegrini in all his wanderings throughout Europe, whose work is now bearing wonderful fruit.[1]

107 drawings attributed to Pellegrini are shown here, together with seven paintings of high quality. Nearly half of the drawings come from the Düsseldorf museum, where they had once been attributed to G. B. Molinari. The others come from many different sources and provide a complete reconstruction of the painter as a draughtsman.

The early period of G. A. Pellegrini, until now completely unknown, can be filled in with the Düsseldorf drawings (Nos.1–61). The artist was born in Venice in 1675 and his first teacher was Paolo Pagani. Between 1690 and 1696 when he was from 15 to 20 years old, Pellegrini travelled in Central Europe with his master, working in Austria and Bohemia. We find the date '1693' inscribed on the Düsseldorf *Madonna and Saints* (No.6; Fig.47), which demonstrates the artist's precocity. Most of the drawings in this museum must be dated at the same time, and we think it possible that the drawings made up a kind of sketchbook which Pellegrini carried about on his travels, until he left it behind in Düsseldorf, where he was from 1713 to 1716.

The Düsseldorf drawings provide the clue to the interpretation of Pellegrini's early style. At first, his descent from Pagani is quite obvious, and we can detect reminiscences of Pagani's style in the sketchy and taut penstrokes of Nos.7, 14, 15, 17. Traditional baroque subjects such as Nos.2, 3, 4, 5 put us in mind of his Venetian predecessors of the Langetti-Zanchi group, very likely copied as exercises. And as time goes on a new element enters, which permeates all these compositions: a chromatic warmth, a harmony and balance of light and shade which transform mere chalk and water-colour into complete pictures. This fluidity within a baroque context typical of the early Pellegrini is evidently derived from Luca Giordano, and not from the Venetian late Seicento which was still dominated by the rhetorical Zanchi and the dull Lazzarini.[2] The proof is to be found in drawings Nos.24–5 and 54–5 from Düsseldorf, where the pencil evokes the mellowness of Giordano's late works.

Not all the Düsseldorf drawings are to be dated 1693. Nos.32–3 showing a more broken contour are surely later. We still lack a firm basis for a chronology, and have no reasonably fixed point after 1693 until we come to the *Darius and Alexander* in the Fiocco collection (No.64) which is related to the large canvas formerly in the Prosdocimi collection, dated by Dr Bettagno *c.*1700.[3]

In 1700 Pellegrini went to Rome and remained there nearly two years before returning to Venice, to paint the Scuola del Cristo canvases (dated 1701). During this journey he probably also visited Naples and found confirmation there for his enthusiasm for Giordano, but by now his work is enriched by the compositional devices of the Roman school, from Carracci to Cortona or even Baciccio. This period, we believe, is therefore characterized by a strong feeling for plasticity, expressed in 'whirling' handwriting calculated to bring out the three-dimensional quality of the figures.[4] We can easily connect with No.64, following on 1708, the Chicago *Apollo* (No.40), with the well-known inscription by pseudo-Zanetti (Lugt, 3005, c–d), and probably the Düsseldorf and Stockholm *Scenes from Roman history* (Nos.74–5): all characterized by the 'whirling' handwriting of the Roman-Venetian period.

The transition from this phase to the paintings of the English period (1708–13) is marked in some drawings which we can group around the Scholz *Saint in Glory* (No.80).[5] Slightly earlier we would place an impressive *Julius Cæsar* in a private collection, here published for the first time (Fig.51). This drawing still shows the influence of the 'whirling' style of the first decade, and is probably close in time to two other unpublished sheets in the Correr museum, Venice: a *Decorative Frieze* in the vein of the lighthearted gaiety of the English Rococo decorations, and an *Esther and Ahasuerus* of the same character (Figs.48 and 50).[6]

It is difficult to be more precise about dating in this period because Pellegrini's activity in England is strictly bound up with his activity in Germany and the Netherlands, from 1713 (Düsseldorf) to 1716–18 (Antwerp, The Hague), terminating in 1719–20 (Paris). Various European styles are reflected in his work; suggestions of Van Dyck, Rubens and even Rembrandt are perceptible, now transformed into the witticisms of international eighteenth-century taste. Let us see if we can trace his development from the second decade onwards, from the secure date of *c.*1713 for the British Museum *Motteux Family* (No.71).

The most advanced phase in this middle period is probably represented by the beautiful *Alexander and Darius* at The Hague

[1] The catalogue, the tenth in this useful series organized at the Fondazione Cini, includes good reproductions of all drawings, and gives all essential information: A. BETTAGNO: *Disegni e Dipinti di Giovanni Antonio Pellegrini*, Venice, Neri Pozza Editore [1959], 92 pp., 116 pl.

[2] We are inclined to think that Pellegrini was affected by the colour harmonies of Liberi and Celesti (*cf.* N. IVANOFF: 'Il ciclo pittorico della scuola del Cristo', *Arte Veneta* [1952], p.162.)

[3] This drawing is close to the Uffizi *Hercules and Antaeus* by Ricci, made for palazzo Marucelli about 1707. Between *c.*1701 and *c.*1705 Ricci and Pellegrini met in Venice, and we must admit that their graphic styles show many points of contact. But they were soon to diverge: Ricci developing his early studies along the lines of Carracci and Cortona followers and the Tuscans, in a neoclassic direction; Pellegrini turning more and more to the preciosity of Rococo.

[4] However, this does not mean that he abandoned the picturesque effects he learnt from Giordano (Baciccio's luminosity may even have encouraged him in this direction). See, for example, the coloured *bozzetto* in the Scholz collection (No.110) which is closely related to certain Giordanesque sketches such as Albertina Nos.611–13.

[5] DR BETTAGNO points out the connexion between this drawing, once given to Diziani, and a *bozzetto* in the Brinsley Ford collection, London (*op. cit.*, p.62).

[6] Inv. No.972 (*Decorative Frieze*) and Inv. No.980 (*Esther*).

(No.65), signed on the *verso*, and rightly dated by Dr Bettagno during his visit to the Netherlands, revealing as it does the spirit of Rembrandt (Fig.52).[7] A proof of the correctness of this date is provided by the Ravenna oil *modelletto* for a staircase, here exhibited among the pictures, No.111, which undoubtedly relates to No.65. Pellegrini's draughtsmanship is at this stage moving hand-in-hand with his best painting.[8] No doubt to this period[9] (before 1720) belong the drawings of the highest quality exhibited here: the Frankfort *Self-portrait* (No.81), the Besançon *Tobias* (No.85), and the fantastic *Judgement of Paris* (No.105) which Bettagno and I discovered among the group of Diziani drawings in the Correr Museum.[10]

The drawings in the third decade can be grouped around the Vienna *Christ* (No.94), a sketch for the altar-piece in the Salesian church which is dated 1725–7. To about this period belongs a wonderful drawing in Dresden, a *Project for a Decoration* (No.92) which bears on the *verso* a note in an early hand to the effect that it was designed for the Zwinger Redoutenhaus (Fig.49).[11] In the figures in the niches, in grey bistre wash (perhaps they were intended to be executed in grisaille, as Dr Bettagno also believes) on the upper part, sketched in shorthand strokes, all light and colour, Pellegrini's graphic style reaches its culmination. We feel that we are approaching the works of Gian Antonio Guardi, his only real follower. Guardi alone carries Pellegrini's pictorial language to its logical conclusion.[12]

[7] The two oval drawings in Darmstadt and the Correr (Nos.62–3) can be situated in this period. The two Frontispieces from Stockholm and Udine do not appear to be far off in date, but we cannot entirely agree with Dr Bettagno in giving them to Pellegrini. They appear to be too 'plastic' in the shadows, the handwriting to be too broken up, rather as one would expect from a Roman eighteenth-century painter; and the same coat of arms on No.83 is a papal one.

[8] *Cf.*, for example, Nos.113, 116, 114, 115 among the paintings here exhibited.

[9] This is the moment of both the Uffizi *Esther* (No.89) and the Louvre *Queen in the Temple* (No.91). On the subject of these drawings, a comparison with Nos.88 and 90 surely demonstrates that the latter are old copies. Nos.4–5, 42–3, 52–3 which are also 'repetition' drawings, are in quite a different category. They are all authentic and merely show different stages in the composition; some have even been squared up by Pellegrini, as an aid to drawing a second version from the first. When we compare No.5 with No.4, we can understand the meaning of the inscriptions mentioning the colours: No.5 is evidently copied from a painting – possibly by Zanchi or Langetti or some *tenebroso* – the colours of which are noted by Pellegrini; No.4 is a later study from memory, fluent, spontaneous and stylistically homogeneous.

[10] The exhibition demonstrates beyond doubt that Gaspare Diziani, a follower in his paintings of Sebastiano Ricci, is more deeply affected in his graphic work by Pellegrini. There is still much work to be done on the relationship between Pellegrini and Diziani. In the exhibition, whilst we must warmly congratulate Dr Bettagno on the correct identification of Nos.63, 80, 105, we would prefer to leave, for the moment, more in the direction of Diziani such sheets as Nos.66 (perhaps a copy after Pellegrini); and Nos.102, 103 (descriptive, fragmentary, with the typical hatching). No.59 is not relevant to Pellegrini; Nos.73 and 84 are perhaps copies after him; No.104 is Ricciesque, perhaps Gionima?

[11] The drawings which can be grouped with the Dresden masterpiece are: the Breslau *Saints* (96–102); the Stockholm *Decapitation of the Baptist* (No.72), the Düsseldorf *Cupid and Psyche* (No.86) and the Louvre *Martyrdom of a Saint* (No.87).

[12] Relations between Pellegrini and Antonio Guardi (recently studied by A. MORASSI: 'Pellegrini e Guardi', *Emporium* [November 1958]) are clarified in this exhibition. There can be no doubt that some late drawings by Pellegrini are closely connected with Guardi (we need only recall the *Venetian Festivities* in the Cini Collection). The younger artist sometimes copied paintings by the elder, as Morassi proves, in his publication of the Biltmore ceiling, which was used by Guardi in the *Aurora* in Palazzo Labia. In this connexion, we believe it will be interesting to draw the student's attention to the fact that Guardi first copied Pellegrini in a drawing (Soldati Collection, published by the present writer in *Bollettino dei Musei Civici Veneziani* [1957], pp.1–2) and then passed on to the Labia canvas, altering some details such as the angels' heads and arms: further evidence, if such is needed, of the great interest he took in Pellegrini, who can be said, from now onwards, to be Antonio Guardi's real teacher.

Of course Pellegrini has very little to do with the *vedutista* Francesco Guardi, the brother of Antonio; and it would be absurd to compare his rare figure paintings such as the Trent *Saint* or the Roncegno altar-piece, with any invention of Pellegrini. The references to Francesco's name in Dr Bettagno's text must surely be taken as *lapsus calami*, and we are delighted to find on p.61 the name of Gian Antonio rightly referred to. We may add that the Uffizi so-called *Purification of the Virgin* (No.108) has nothing to do with Pellegrini or with Antonio Guardi.

We have seen that this really wonderful exhibition has provided all that was needed for the reconstruction of Pellegrini's activity as a draughtsman, by the inclusion of a series of drawings ranging from one end of his career to the other, of extraordinarily high quality. Pellegrini is a born draughtsman. The paucity of drawings which can be identified as preparatory studies for paintings points to the independence and self-sufficiency of his graphic work. We have now only to await the volume on his paintings which Dr Bettagno is on the point of finishing. We can imagine from the remarks in this catalogue what his general evaluation of Pellegrini's art is likely to be. Going even beyond Fiocco and Longhi he presents for our inspection a 'European' Pellegrini, anticipating French artists in creating that rococo vocabulary which was to dominate European painting until Tiepolo and his followers.[13]

As far as Venetian eighteenth-century painting is concerned, Dr Bettagno upsets our accepted notions, but we cannot help agreeing with him. The most remarkable developments in Venetian early Settecento painting are already foreshadowed in Pellegrini, in the direction of the extreme refinement of Antonio Guardi. Pellegrini's great achievement was to be able from the word go to break out of the confines of a Venice of Gregorio Lazzarini or Sebastiano Ricci, whose interests were moving backwards from the *tenebrosi* to Paul Veronese. It is no use denying that Ricci in the Palazzo Marucelli provides one of the first 'official' versions of the new decorative taste; but he could never overcome his academic limitations, he was never able to emulate Pellegrini's light-hearted spontaneity, in spite of his efforts to imitate Pellegrini's style in England.

This drawing is merely an old copy after the painting by Sebastiano Ricci (the *Presentation of Christ*) once in the A. M. Zanetti collection in Venice, engraved by Pietro Monaco in 1743. A version of part of the same subject, painted by Ricci, is now at Chatsworth. What was taken as Guardesque, or Pellegrinesque, is no more than a residue of the original style of Ricci.

[13] Along the lines of these ideas are the lively chapters on Ricci and Pellegrini in M. LEVEY's admirable and unprejudiced *Painting in Eighteenth Century Venice*, London [1959].

Exhibition of Romanesque Art in Manchester

BY GEORGE ZARNECKI

FROM 22nd September to 1st November, Manchester City Art Gallery assembled in one of its rooms a small exhibition called 'Romanesque Art *c.*1050–1200, from collections in Great Britain and Eire'. The hope of the organizers of this exhibition, as set out by the Director of the City Art Gallery, Mr S. D. Cleveland in his foreword to the catalogue was 'that the exhibition, as well as demonstrating the wealth of British medieval collections, will convey the essential spirit, the diversity and something of the splendour of Romanesque Art'. A handsome, illustrated catalogue was compiled by Dr C. M. Kauffmann, the Keeper of the Gallery.

Although Manchester has important medieval MSS. in the John Rylands Library, it is a city without a collection of medieval art in other media. For this reason alone the Romanesque exhibition must have been to many a real revelation. From a purely educational point of view it was clearly a great success. It could, of course, be argued that it would have been more instructive had the exhibition been so conceived as to give a more vivid picture of the function of art in medieval life. By grouping certain objects and photographs together it would have been possible to show what part Romanesque art played in the decoration of churches, in liturgy and in worship. Book illuminations and objects could have been used to illustrate secular art: costume, armour, personal ornaments, and games. A section might have

49. *Project for a Decoration*, by Giovanni Antonio Pellegrini. Pen and ink with sepia wash, 43·8 by 93 cm. (Institut für Denkmalpflege, Dresden.)

51. *Julius Caesar*, here attributed to Giovanni Antonio Pellegrini. Pencil, pen, and ink with sepia wash, 28 by 37 cm. (Private Collection, Venice.)

50. *Esther and Ahasuerus*, here attributed to Giovanni Antonio Pellegrini. Pencil, pen, and ink, 24 by 17 cm. (Correr Museum, Venice.)

52. *The Body of Darius brought before Alexander*, by Giovanni Antonio Pellegrini. Signed on the *verso*. Pen and ink with sepia wash, 29 by 36 cm. (Koninklijk Kabinet, The Hague.)

53. *Corbel Head*, *c.*1140. Stone. Height, 33 cm. (St Mary's Church, Bedford.)

54. Head of St Luke from *Book of St Chad* (p.128). Eighth century. (Cathedral Library, Lichfield.)

55. Portable Altar, showing *Christ in Majesty* surrounded by Symbols of the Evangelists. English, *c.*1140–50. Whalebone. Height, 8·2 cm., length, 22·9 cm.; depth, 15·2 cm. (Collection Mrs M. H. Drey.)

56. Fragment from a casket or box. ? English, twelfth century. Gilt bronze, 9·2 by 7·3 cm. (Burrell Collection, Glasgow Art Gallery and Museums.)

been devoted to artists and craftsmen, showing contemporary representations of such people: for example monks in scriptoria, and builders, carvers, and metalworkers at work.

Such an exhibition, however attractive, would have been far more difficult and costly to assemble and its success would have depended on the co-operation of many museums. Judging by the objects shown in Manchester, the national museums and the department of manuscripts of the British Museum were not over-generous in lending objects from their primary collections. This is not intended as a criticism of their policy for it is understandable that they did not wish to expose their masterpieces to the risks of travel and also could not feel happy about depriving their own collections of important objects for a comparatively long period.

In spite of this drawback, the objects collected at Manchester amply fulfilled the aims of the organizers of the exhibition. Moreover, being unable to produce some of the most important works from the Victoria and Albert Museum and the British Museum, it became necessary to look round for objects in private collections, with very beneficial results. Some of these objects were little known, and not easily available for study. For this reason alone, a specialist was well rewarded by going to Manchester.

Among such objects, for instance, were those lent by Mr John Hunt from his collection in Eire. His bronze crucifix (No.96) is a superb work, far closer to Rainer of Huy style than would have been suggested by any photograph. Another exquisite Mosan object was the gable end of a Mosan shrine (No.94) from the Wernher Collection at Luton Hoo. First published by C. Oman in this journal (XCIV, 1952, 264–7) it was subsequently discussed by H. Swarzenski (also in this journal, XCV, 1953, 154–7) who made a striking suggestion that this and the companion piece in the Walters Art Gallery in Baltimore formed the ends of the shrine of Saints George and Ode in Amay. Be this as it may, the work is of primary importance for the study of Mosan art in the first half of the twelfth century.

More controversial was the small gilt bronze relief (No.107) from the Burrell Collection, Glasgow Art Gallery and Museums (Fig.56). It was published by Sir Thomas Kendrick who attributed it to a German workshop from the middle of the twelfth century. It was a pity that a companion piece from the Wallace Collection could not be brought to Manchester to make a detailed comparison of the two possible. The German origin of these fine bronzes is not at all certain, and it would be worth considering the possibility of their being English. The identification of the subject of the Glasgow relief as the warriors from the *Resurrection* is equally unsatisfactory.

It was very pleasant to see again the portable altar in whalebone (No.82) which created such a stir when last year it was sold at Sotheby's. This piece (Fig.55), now in the possession of Mrs M. H. Drey, emerged from complete obscurity. In the sale catalogue it was described, probably correctly, as English. If so, it is the only surviving English portable altar of the twelfth century. Although it is not of the highest artistic quality, it presents very interesting stylistic and iconographic problems and it certainly deserves a detailed study and publication.

From among the unpublished objects shown in this exhibition two deserve to be specially mentioned. A stone head (No.59) lent by Mr and Mrs R. J. Sainsbury is a fragment of a figure or of a relief. It is powerful in expression and the comparison with the Chichester reliefs made by Dr Kauffmann in the catalogue is probably the best that can be made at the moment. Equally interesting is another stone head (No.57) carved as a corbel, which was found recently at Bedford (Fig.53). Dr Kauffmann is certainly right in relating this head stylistically with Ely. What is striking in this work, however, is its far greater dependence on pre-Conquest models than any of the Ely carvings. Moreover, if the roots of the Ely style do not go beyond the eleventh century, the remarkable feature of the Bedford head is its extraordinary relationship with the art of the pre-Danish era. The curiously stylized mouth, ears, hair, eyes, and eyebrows are almost a faithful translation into stone of the features peculiar to eighth-century manuscripts (Fig.54).

The most prominent and artistically the most important part of the Manchester exhibition was formed by illuminated MSS., which included some of the most famous English Bibles and Psalters. English MSS. predominated and this section of the exhibition was the only one which could have given some idea of the continuous stylistic development throughout the Romanesque period.

There can be little doubt that the Manchester exhibition, in spite of its modest scale, was an important event. However, one criticism which touches a rather important problem of chronology must be made. Why was the date *c.*1050 taken as the beginning of the Romanesque style? Dr Kauffmann justified this in his introduction to the catalogue by saying that 'a period of relative peace and increasing prosperity saw a revival of large scale building operations throughout Western Europe from about the middle of the 11th century', and that this in turn 'led to a striking change in the visual arts – the rebirth of monumental architectural sculpture, which had ceased to exist since the collapse of the Roman Empire'. It is undoubtedly true that in England, for instance, the beginnings of the Romanesque style do not go back beyond *c.*1050. But again if England is taken into account, the statement that monumental sculpture ceased to exist after the fall of the Roman Empire, is far from correct. Again, when applied to France, Dr Kauffmann's argument will not bear critical examination. The revival of large-scale building surely dates not from *c.*1050 but from some fifty years earlier. The beginnings of Romanesque architectural sculpture too, go back to the early eleventh century. For the purposes of the Manchester exhibition the dates *c.*1050–1200 are quite justified but it is wrong to imply that the art of the first half of the eleventh century in France is not Romanesque. Is Bernay, for instance, not a Romanesque building and its capitals not Romanesque sculpture?

Strange as it may seem, there has never before been an exhibition devoted exclusively to Romanesque art in this country. Although Romanesque art was included in the exhibition of 'English Medieval Art' held in the Victoria and Albert Museum in 1930, it was limited to English art only. General interest in medieval and especially Romanesque art has never been greater than it is now. Numerous learned studies and picture books which apparently sell extremely well, are obvious proof of this. Thus a really comprehensive exhibition of Romanesque art would have been a most welcome event; it would not only give pleasure to many but would also be of great benefit to scholarship. But if such an exhibition is ever attempted in England, it must be realized that there is not enough continental material in this country to make such an enterprise really successful. This gap could only be filled with co-operation from abroad.

There is, however, an alternative. Since the exhibition of 'English Medieval Art' in 1930, our knowledge and appreciation of English Romanesque art has become much wider. Would it not be more beneficial, therefore, to organize a really fine exhibition of British Romanesque art which would make it possible to take stock of present knowledge and which could help us to plan future research? Such an exhibition would be feasible under certain conditions. To begin with, not only provincial but also national museums and libraries should agree to co-operate. Secondly, the Church authorities should be invited to participate in planning the exhibition so that objects preserved in churches are made available even if they are still in use. Finally, some of the key objects of English Romanesque art from abroad should be temporarily brought back to their country of origin.

An exhibition which would fulfil these conditions would, I am sure, be a revelation not only to foreigners but to the British public as well. It would certainly explode the misconception, still fairly prevalent, that English Romanesque art is somewhat inferior to that of the Continent.

Letters

Anton Raphael Mengs

SIR, May I ask for the courtesy of your columns to correct any confusion that may have arisen from an error on my part in subtitling and presenting the illustrations to my review of the 'Settecento a Roma' exhibition in the July/August issue of THE BURLINGTON MAGAZINE? The painting by Mengs which appeared in the illustrations was in actual fact Mr Brinsley Ford's *Apollo* (No.382 in the Catalogue), and not the *Allegory* from Bassano Museum (No.383) which I intended to reproduce.

I offer my sincere apologies to you, Sir, to your readers, and to the owners of the two pictures, for this unfortunate transposition.

BASIL C. SKINNER

Pieter Bruegel the Elder

Since the publication of my article 'Pieter Bruegel the Elder: Two New Drawings' in the September/October 1959 issue, p.336, Mr Karel Boon has drawn my attention to a unique impression of an etching of an *Alpine Landscape* after Bruegel in the Rijksprentkabinet, Amsterdam. This print was published by F. W. H. Hollstein in *Dutch and Flemish Etchings, Engravings and Woodcuts c.1450–1700, n.d.*, III, page 255, no.2a. Though there are a number of differences, the author of the etching, whoever he may be, clearly used the British Museum drawing as his model.

CHRISTOPHER WHITE

The Literature of Art

Giulio Romano

BY JOHN SHEARMAN

THESE two handsome and eagerly-awaited volumes will be most welcome to all students of the Cinquecento, and almost as much, I suspect, to those of the Seicento.* Text and illustration are on a scale which will make Professor Hartt's work endlessly useful for reference, and it may surely be assumed that it will lead to a great clarification of the difficult problems of Cinquecento developments after the death of Raphael, and that many future studies will be based upon it.

The first volume of text takes the form of nine chapters, nearly 300 pages, of which the first two chapters deal with Giulio's Roman work; the text is followed by a summary catalogue of drawings, a selective register of documents, and a bibliography. An elaborate index has nevertheless some tiresome omissions. The nine chapters of text are written in a continuous, swiftly-moving narrative: brilliant in style, and most readable at every stage; the author writes throughout *con amore*, and *con fuoco* in the right places. The self-sufficiency of the text (with few footnotes) means that the *catalogue raisonné* has been rejected as a means of presenting information; this is certainly justified by the resultant readability, and only rarely does it mean that information is difficult to find. However, it seems that Hartt rejected from the start the technique of research that is implied by a *catalogue raisonné*, and that is perhaps less easy to justify in a monograph on this scale. Firstly, it is far from clear on what principle, or how systematically, the *œuvre* was compiled; when one reads (p.24, n.23) that the author needed a prod before looking up a *Madonna* in the Louvre, which is illustrated in Venturi's *Storia* and appears in Berenson's *Lists*, one wonders just how much thought has been given to the other published attributions which receive no mention.[1] The same query is left with the reader who studies the list of drawings. Secondly, the technique of the *catalogue raisonné* has the advantage that, through the sifting of the evidence of guidebooks, inventories, and similar sources, it is often possible to settle once and for all certain problems of attribution – when there are rival versions, for example. There is little sign of this kind of research in this book. Thirdly, a complete catalogue would presumably include information on which compositions were engraved; this information is unusually important in the case of Giulio, whose influence in his own and later centuries goes far beyond what is to be expected from the actual quality of the works in the original, and is very largely due to the high proportion of them engraved. It seems a pity that this chance was missed, for it would undoubtedly have increased still further the usefulness of this monograph. These criticisms are perhaps irrelevant: the choice is clearly the author's; but a protest is certainly in order against the number of pictures discussed without provision of dimensions, and when they are given, they are haphazardly in feet or metres, sometimes without designation. None of the architectural plans is orientated, and one has no scale.

The volume of plates is magnificent, for there are over 500 illustrations and their quality is impeccable. It is probably ungrateful to make any criticism of their selection, but if any is possible, it is that there are too few *general* views. For example, there might have been a diagonal view of the *Sala dell'Incendio*, to show Giulio's dado, and one of the courtyard of the Palazzo del Te, to show the relation of one façade to another; most important of all, it must be very difficult for a reader unfamiliar with the *Sala di Costantino* to piece together the decorative scheme as a whole, or even the system of a single wall, from the details reproduced. But this is a small point; very seldom is it possible to find a monograph so rich in visual material, and of course in the case of Giulio, only the smallest fraction of his output has been illustrated together in the past. In itself, and in all that it implies, this collection has been a colossal task; in particular, we are able, now, to share Hartt's unprecedented breadth of view of Giulio as a draughtsman.

In the earlier part of the book, dealing with Giulio's work before the Mantuan journey, there is much to excite controversy. Many of the claims for Giulio in this part I firmly believe are wrong, but let it be said at once that there is, and there is likely to remain, a great deal of room for argument and manoeuvre in the difficult field of the late Raphael and his relations with his students. Indeed, it seems one of the main faults in this reconstruction of Giulio's early period that it has not followed that scientific method, which seems called for, of allowing for the extreme range of possible solutions. The issues are presented as if they were far more cut and dried than they really are; for example, there seems to be no evidence for assessing Penni's style before 1520, and still

***Giulio Romano.** By Frederick Hartt. Vol. I, 336 pp. + colour frontispiece; Vol. II, 542 figs. (Yale, University Press and London, Oxford University Press), £10.

[1] There are some curious and unexplained omissions; Hartt is, of course, entirely justified in refusing to deal with the many sub-Raphael pictures which have received Giulio's name irresponsibly – but this should not exclude, at least without an explanation, the Louvre *Portrait of Joanna of Aragon* (given to Giulio by Vasari and known from documents to be by a *garzone* of Raphael's), the Louvre and Vienna versions of the *St Margaret* (the former certified by Vasari and accepted by Hartt in his earlier study, 'Raphael and Giulio Romano', *Art Bulletin*, XXVI [1944], p.86), and the Louvre *Circumcision*. In the list of lost works I can find no reference to either the *Calling of Peter and Andrew* (the cartoon by Giulio, the painting, executed by an assistant, said by D'Arco to have been taken to the Louvre), or the *Noli me Tangere* from the Massimi chapel in S. Trinita ai Monti (the first phase of decoration here was said by Vasari, *Vita* of Perino del Vaga, ed. Milanesi, V, p.621, to be jointly by Giulio and Penni, while later sources, *e.g.*, Scannelli, give the altar-piece to Giulio; there is, to my knowledge, no reason for identifying this with the feeble picture now in the Prado). Vasari (*Vita* of Andrea del Sarto) also repeats Giulio's own statement that he worked on the Raphael *Leo X with the two Cardinals*.

less Raffaellino dal Colle's, and it would be as well to admit that all attributions of this sort are speculative.[2] Secondly, it seems to me that the estimate of Raphael's range is altogether too restricted (for an example, see below); as a result of this, many contrasts are drawn between master and pupil, where in reality no contrast exists, but continuity, and a false stature is given to the pupil on the basis of innovations which are not his.

It will not be possible to discuss here all the problems within this period which are posed by Hartt's book (many of them of course are familiar headaches); instead I have chosen four examples where the case of the opposite view seems so strong that it is worth stating.

The first of these concerns the Tapestry Cartoons. An entirely new share in the genesis of these compositions is attributed to Giulio, but what is described (p.19) as 'the only reasonable solution' which 'may possibly disturb some accepted notions of Renaissance atelier procedure' seems to me so thoroughly unreasonable that it is a relief to find that it need not be accepted. Raphael is given (rather surprisingly) all the actual painting of the cartoons 'figures or landscape', with the possible exception of some architectural details. But we are asked to believe that it was Giulio (aged 16) who worked out the compositional sketches (with 'verbal' suggestions(!) from Raphael), made the *modelli*, and had a hand in enlarging them into cartoons.[3] The argument is based upon drawings, but only about half the known preparatory studies are mentioned.[4] A drawing in the Albertina is crucial; the *verso* is said to have Giulio's sketch for the *Miraculous Draught of Fishes*, and the *recto*, the *modello* (his figs.3, 2). That the drawings are by Giulio cannot now be denied, but they have no *preparatory* relation to the cartoon. In the first place, the proportions are wrong, and within the historical context of the commission, and the didactic purpose of the series (stressing, in the St Peter sequence, the prime authority of the Pope), it would be absurd for anyone, Giulio or Raphael, to conceive this first essential scene as an incidental background scene to an anonymous crowd. Secondly, it should be clear from the *pentimenti*, and their relation to the cartoon as executed, that both drawings must follow the cartoon, and – most important – that the '*modello*' must precede the 'sketch'. Both, in fact, must be those '*scherzi*' on a theme by Raphael which are so common among his pupils' work.

The second *modello* attributed to Giulio, the Louvre *Charge to Peter* (his fig.5), presents a different problem; undoubtedly it *is* the *modello* for this cartoon, but it is very different in technique from the Albertina drawing, and is of such magnificent quality that I feel convinced that it is by Raphael himself: it should be compared with the Uffizi study, a year or two earlier, for the *Release of St Peter* fresco. The same conclusion seems even more appropriate with the chalk drawings; the Louvre fragment, and the offset at Windsor (his figs.4, 7), have nothing in them to justify doubts as to Raphael's authorship, and a dogmatic statement to the contrary proves nothing. If 'corrections' on the offset seem a shade more lively, that is only natural, if one takes the technical process into account, and is no evidence for two hands at work. The elaborate Windsor drawing of the *Blinding of Elymas* (his fig.6, as Giulio) does not concern us in this problem, for – as Fischel pointed out – it was made for Agostino Veneziano's engraving.[5] Nothing remains, therefore, to disturb the accepted notion that a great master, faced with the most critical test of his career, would temperamentally be compelled to evolve these compositions on his own.

The second case is the *Sala dell'Incendio*. This vexatious problem is treated as if it existed in a factual vacuum, which fortunately is not quite the case. At this time it was the business of the Duke of Ferrara's agent in Rome to concern himself with Raphael's activities, to explain to his master why the artist was not getting on with the Duke's *Bacchus*. On 17th November 1517 he writes to the Duke[6] of a '*cassetta col chartone dentro, quale dono Raphaele da Urbino a vostra ex.tia di una historia di Papa Leone iiii, che esso ha dipinta nel salotto del papa . . .* ' (*i.e.*, either the *Battle of Ostia* or the *Fire in the Borgo*). Some scepticism is perhaps legitimate about the phrase '*che esso ha dipinta*', for one does not quite know the agent's standards (although Hartt has accepted, and I think rightly, the parallel evidence for Raphael's authorship of the *St Michael*), but what remains unshaken is the fact that Raphael sent the *cartoon* as his work. In fact, Raphael sent three cartoons to the Duke: this one, the one for St Michael, and the one for the portrait of Joanna of Aragon,[7] and in this latter case he was careful that his personal standard should not be misunderstood: '*Lui dice non avere mandato quello ritracto . . . per cossa de sua mano*'. No such reservations were made about the *historia di Papa Leone iiii*. If a choice must be made between the two possible frescoes, as to which is likely to be entirely Raphael's design, I think most of us would choose the *Fire in the Borgo*. Hartt, however, has given a major share in the evolution of this fresco to Giulio, along with three connected drawings (his figs.16–18). Of these, at least the Albertina study for the Anchises group seems to be by Raphael, but rather than discuss these in detail here I would like to suggest that there is one study for this fresco for which Raphael's authorship is hardly open to doubt; this is the study at Zurich, originally published as Raphael by Fischel, but as a study for the *Expulsion of Heliodorus* (our Fig.57, p.467).[8] The style must surely be later than 1512, and it is important that the motif of the main group is generically related to that of the *Holy Family of Francis I* (1517–18). It is more likely that this drawing was made for the *Fire in the Borgo*, and that this single standing figure was expanded into the double group which appears in the fresco and in the Albertina drawing (Hartt, fig.17).[9] It then becomes clear how the draughtsman of this latter drawing could so misunderstand Raphael's intentions as to produce the ridiculous and physically impossible motif of the child hiding beneath its mother's cloak: a similar misunderstanding was made in a copy of the Zurich drawing at Besançon.

In any study of the drawings of Raphael's school one factor should always be at the front of one's mind: that the students learnt to draw by making precise copies of the master's designs (the three copies at Oxford of a first draft for the *Mass at Bolsena*

[2] It seems particularly pointless to attempt to distinguish these artists from Giulio (or Raphael) in the Psyche frescoes in the Farnesina, when the unknown quantity of the artists' style is coupled with the state of the surface revealed by the report on Maratta's conscientious but necessarily extensive restorations (BELLORI: *Descrizioni delle Imagini dipinte da Raffaello d'Urbino nel Vaticano e di quelle alla Farnesina*, ed. Rome [1821], pp.160 ff., from which it appears, for example, that many figures were then so completely obliterated that Maratta had to reconstruct them from copies, and in some cases from Raphael's prototypes).

[3] This last hypothesis is reasonable, though hardly susceptible of proof; the passage from Baldinucci, on the workshop practice in Federigo Zuccari's studio (adduced by Hartt, p.20, n.18, as a parallel to the role he attributes to Giulio), supports *only* the mechanical enlargement stage, and gives both the 'genesis' and the *modelli* as we expect to the master.

[4] There is no mention, for example, of the superb and unquestionable study by Raphael at Chatsworth for St Paul in the *Sacrifice at Lystra*, which should be sufficient on its own to negative the theory on Raphael's role in the creation of the cartoons.

[5] This relationship is suggested by the number of heads on the right, which is different in the cartoon.

[6] GOLZIO: *Raffaello nei Documenti . . .* , Città del Vaticano [1936], p.63.

[7] GOLZIO, *op. cit.*, p.77.

[8] O. FISCHEL: 'An unknown drawing by Raphael in Zurich', THE BURLINGTON MAGAZINE, CCLXII [1925], p.134; the second study on the Zurich sheet seems to be a rapid draft by Raphael for the figure to the left of the *Oath of Leo III*; Raphael seems to have had only this degree of participation in this fresco, and the appalling results are well summarized by Hartt, p.21.

[9] The motif of the double group in the fresco must be derived from the antique group of *Niobe sheltering her child*, most appropriately for the *Fire in the Borgo*, and the development stage is illustrated by the Zurich drawing. The antique Niobe group was certainly known in the Renaissance: it appears already, for example, in Giotto's fresco of the *Expulsion of the Traders from the Temple* in the Arena Chapel.

are a case in point, and many others could be produced[10]). Rather than argue from the Albertina drawing (which probably is by Giulio) that he had a hand in the design of this fresco, I would prefer the alternative hypothesis that it is a copy of an original drawing by Raphael, where the upper part of the child was as ambiguously incomplete as in the Zurich drawing. Such arguments relieve one of the necessity of attributing to Giulio a picture which is not only far more brilliant than anything he produced later, but is also a work of such revolutionary importance in the development of history painting that had he been responsible for it (and it would be strange if it never reached the early sources) we would have to assume that at the age of about 17 Giulio was even more remarkable than Raphael had been. In the execution of this fresco, much must remain unknown owing to the spasmodic overpainting, but of the parts which are pure it can be said with emphasis that the surface has that feathery vivacity, boldness of brushwork, and trembling sensitivity of colour, which are only found in the late Raphael, and that it is very different to the heavily unattractive technique of Giulio when he first appears for certain as a fresco-painter about five years later. Even the purely academic competence in drawing details, like capitals, in true perspective, is on a level of which Giulio never subsequently showed himself capable.

As might be expected the attribution to Giulio, and all that that implies, of the notorious nude-study in the Albertina for the *Battle of Ostia*, has been accepted. This attribution finds support, nowadays, in many quarters, and it is all the more a pity that it could not have been defended in this case, by one who believes so strongly in it, with a really convincing argument. An *ex cathedra* statement (p.23, n.22) that 'There are no stylistic differences between this sheet and the others of the group' of drawings attributed to Giulio, gets us no further than the statement that is *first* to be disproved, that there is no difference between this sheet and other Raphael drawings of the same period and *function*, like the *Resurrection* drawings. The inscription in Dürer's own hand on this drawing that Raphael sent it to him in 1515 '*Im sein hand zu weisen*' is explained away with Panofsky's argument that 'Dürer, with a northerner's interest in direct, personal expression, drew the wrong conclusions'; but the implied contrast between northern and Italian standards of personal expression is surely false, if only because the point of Raphael's authorship was equally important to Vasari (and probably Giulio). Vasari in fact discussed the gift while talking of Dürer's reciprocal gift of a self-portrait, which he saw in Giulio's house during his stay there in 1541; it is difficult to imagine how Vasari ever heard this story if it were not through Giulio on this occasion, and Giulio's silence would be odd indeed if the drawings sent north by Raphael were in fact his own precocious work. Nothing, I believe, casts doubt upon the meaning of the inscription; Hartt says that 'What it ought to prove is the danger in the acceptance of either documents or inscriptions at what one might wish to be their face value', to which it can only be replied that the dangers of giving them any other value which 'one might wish' are in all cases much greater.

There is other supporting evidence of Raphael's intervention, at least partial, in the *Battle of Ostia*. It is suggested (p.22) that 'it is the basic design which seems to spring from Giulio's imagination . . . [it is] . . . built up of interlaced figures creating an entanglement which regards space as a mere residue of figural movement. Such a phenomenon can only be attributed to Giulio, on the basis of the principle of endless relief-composition . . . ' which Hartt characterizes as the 'belt-form'. But in fact both the first statement, and the contrast to Raphael implied in the second, are refuted by an earlier drawing of Raphael's at Oxford, of about 1510.[11] This contains already the germ of the *Ostia* figure-groups, and also the compositional method. If the basic design springs from Raphael's imagination, and he also made detailed studies, it still does not follow (provided that the Duke of Ferrara's cartoon was for the *Fire in the Borgo*) that the whole design as executed was Raphael's; his plan seems to have been considerably mauled (principally I think by the shifting of its axis a little to the left, to make room for the new figure on the right), and this was probably done by Giulio.

The reason why it is possible to argue against the conclusions in this book on the master-pupil relationship is that they seem to be based, generally, on the consideration of too small a part of the evidence, and on too narrow a view of Raphael's range. In two more cases, after the death of Raphael, the evidence against the new attributions is again so strong that it is worth summarizing here; both are works inherited by Raphael's pupils at his death.

The design of the Villa Madama as a whole must be given to Raphael, as Hartt also agrees; it was far advanced at his death.[12] This means, however, that if building operations were carried out under Raphael's direction, these could not have been begun before the architecture was planned in some detail, and surely so as to include the articulation of major units such as the niches of the *Loggia*. The tensions and compressions which are seen in this articulation, and which seem in any case to evaporate when the smaller niches are seen filled with sculpture as intended, cannot therefore be isolated as typical only of Giulio. Hartt then divides the surface decoration of this *Loggia*, *stucchi* and painting into two parts, and on the basis of stylistic differences assigns one part to Giovanni da Udine, and the other, 'menacingly forceful, and replete with strange contrasts and unresolved tensions', to Giulio. Giulio's part is to include the semi-domes of the apses and all the wall-surfaces; Giovanni da Udine is allowed nothing below the cornice. This dissection, I think, is unacceptable, firstly because both Serlio (1540) and Vasari (already in the 1550 edition), who knew Giovanni da Udine personally, attribute to him the decoration of both vaults and walls, and secondly because it entails the attribution to Giulio of what is, so far as I know, Giovanni's only signed and dated work: the signature appears on one of the pilasters, and the date is 1525, when Giulio was already in Mantua. I know of no reason to cast doubt on this signature, and still less to leave it unmentioned. Hence, if the author's stylistic analysis is valid, it should apply to Giovanni da Udine, and this error should demonstrate the dangers entailed by a purely visual approach to a work of art.[13]

The last case is the Monteluce *Coronation*, now in the Vatican. This work is not even discussed as a work of Giulio's (it appears in the index as by Penni), and the reasons produced for this in the author's earlier study hardly justify its dismissal without explanation here. Equally odd is the fact that the payments jointly to Giulio and Penni, published by Gnoli, are omitted from the register of documents, although Gnoli's article appears in the bibliography.[14] Such arbitrariness cannot be defended; repeated scepticism of the value of documentary information has been expressed, but this is meaningless unless it is consistent, and quite different use is made of such information in other parts of the book. In fact the documents make the work as unequivocally a joint work of Giulio and Penni as do those for the *Sala di Constantino*, no more, but no less; we even know that it was Giulio who wrote for money for the purchase of ultramarine (Gnoli Doc.13, 3rd July 1523). Vasari is insistent and consistent in his statements that Giulio shared the work, and these appear already in the

[10] K. T. PARKER: *Catalogue of the Collection of Drawings in the Ashmolean Museum*, II, Oxford [1956], Nos.641–3.

[11] K. T.PARKER, *op. cit.*, No.538 *recto* (repr.); see also the *verso*, and No.537.

[12] See, for example, GOLZIO, *op. cit.*, p.147.

[13] For the signature, *cf.*, G.CLAUSSE: *Les Sangallo*, II, Paris [1901], p.216; AUGUSTA GHIDIGLIA: 'Di alcune opere romane di Giovanni da Udine', *L'Arte*, XXX [1927], p.167; and W. E. GREENWOOD: *The Villa Madama in Rome*, London [1928], p.62 (repr. pl.XVII), all with unimportant differences of reading.

[14] U. GNOLI: 'Raffaello e la "Incoronazione" di Monteluce', *Bollettino d'Arte*, XI [1917], p.133.

first edition, which may mean that they are Giulio's own. I think that the author has allowed his pardonable distaste for this picture to sway his reason, and that it is probable that the conventional division of hands, so that the upper half is given to Giulio, is correct. The head of Christ, in particular, seems convincingly close to that of St James in the *Madonna* in S. Maria dell'Anima.

This discussion of controversial points may be misleading; in this first part of the book there is a great deal that will be willingly accepted, and the writing is at times inspired. There have been some welcome changes of opinion since the earlier study, particularly the acceptance of Raphael's authorship of the Louvre *St Michael*, and of the later birth date for Giulio, although it is curious how little effect the latter has had upon Hartt's estimate of how and when Giulio is likely to have come on the scene: it ought to make a lot of difference whether he was 15 or 20 when the *Sala dell'Incendio* was begun. At times, it is true, one must also quarrel with the author's observations (as when he makes a point of the glory round Christ in the *Deēis* drawing (his fig.1) being the only source of light in the scene (p.7) when in fact all forms are lit from the left, perfectly normally, and instead the point should be made with reference to the related painting at Parma, which he despises); but generally speaking they are judicious and sensitive, and they lay bare qualities in his artist to which centuries of prejudice have taught us to be blind. His characterization of the lovely Louvre *Madonnina*, and of the Barberini *Madonna* ('. . . one of the most charming creations of an artist whose genius for the tiny, the intimate, the delicate is too little understood. This Madonna is conceived in the same mood that pervades the little jewel-boxes that Giulio later created for the Mantuan court to live in') leave one with a feeling of great satisfaction; even more remarkable is the sustained brilliance of the longer passage on the Villa Lante,[15] and of the introductory passages to each phase of the artist's work, which set out the circumstances of Giulio's private and professional life, on which he so rightly lays much stress. In these, Hartt shows an enviable gift for selecting documentary facts, and interweaving them with his narrative, adding authority without reducing its momentum. Indeed, although it is possible to hold opposite views on many of these early problems, which will effect one's estimate of Giulio's stature, the book is written in such a way that these need not prevent one accepting the entirely new artistic personality that Hartt has revealed.

In the works dealt with in the later parts of the book, largely because the issues have seldom occupied the foreground before, controversies become marginal, but at the same time the complexities become appalling; it is in these sections that the author's mastery of his material becomes most impressive: the thread of his narrative that leads us through this labyrinth is as efficacious as Ariadne's. In the broad approach, the balances struck between architecture, decoration and painting, between iconological and stylistic analysis, and between Giulio's qualities and his shortcomings, seem to me perfect. The treatment of peripheral works is nicely proportioned to that of the Palazzo del Te, and prodigious work has been done on the identification of drawings in this part.

In the analysis of form and content in Giulio's architecture Hartt has added little to the two historic articles by Gombrich,[16] to whom he pays generous tribute, but this will not surprise those who have read those articles. But on the factual side he has discovered a great deal. One consistently fine aspect of the book is the careful reconstruction of so many things whose present appearance we have come to take for granted; this applies as much to the analysis of the decoration of rooms (where, for example, Hartt stresses the value of the missing wall-hangings and carpets in the *Sala di Psiche*, or provides a most valuable reconstruction (p.170) of the *Gabinetto dei Cesari*), as to the larger units of the courtyard of the Palazzo del Te (with missing attic story), or the *rustica* of the Palazzo Ducale.[17] Moreover the description of the Palazzo del Te is preceded by a challenging hypothesis for Giulio's earliest major work in Mantua, the decoration of the *Stalle*, which will make all students of Rosso wonder whether he visited Mantua on his way north.

The general view, in this book, of Giulio's work in Mantua seems to be that it is an isolated phenomenon, and it seems to me that this is only partially true. In one sense, his contacts elsewhere are illustrated by the ceiling of the *Sala di Psiche*; the importance of this for the ceilings of Veronese, and so Rubens, is well brought out, but the work gains more meaning when it is related also backwards, to Raphael (whose Chigi cupola is the real force behind Giulio's ideas),[18] and to even earlier Roman ceiling decoration: the strange acanthus growths at the springing of the vault must derive from something like those in the Borgia Apartments (*Sala dei Santi*).[19] In another sense, I think the extent to which Giulio became a north-Italian has been underestimated. Just as S. Benedetto Po could never be mistaken for a Roman building, so the colour of the Louvre *Nativity* is quasi-Ferrarese. In particular the impact of two artists needs more stress. Surely Pordenone comes to mind very strongly when we look at Giulio's designs for the Chapel of the Virgin at Brescia or the *Sala di Troia* in Mantua, and in fact Pordenone left considerable work in Mantua before Giulio's arrival.[20] The second case is Correggio: the fact that nearly all his mythologies were at one time in Mantua[21] should make one look hard for results, and they are there. For example, the whole character of the National Gallery *Infancy of Jupiter* is derived from Correggio's Berlin *Leda*, and this is a connexion which is supported by Giulio's own tribute to that painting: '*Giulio Romano disse non aver mai veduto colorito nessuno, ch'aggiugnesse a quel segno.*'[22]

As a result of a new and more rigorous investigation of the documents, Hartt has been able to settle many dating problems,

[15] With his assessment of the frescoes from the Villa Lante, however, I cannot agree: the attribution of these *en bloc* to Polidoro is an over-simplification, and a gross insult to that sensitive artist. Most of them must be by Giulio's *garzone* on his drawings, and it is probable therefore that Vasari was exactly right in the first edition: (Giulio) '*fece condurre di pittura et di stucchi la sala et la stufa*'. Two other corrections: a drawing in the Uffizi, which has been given to Raphael in the past, and is attributed by Hartt (No.31d, Fig.48) to Giulio, is a study by Andrea del Sarto for the figure kneeling before Caesar in the fresco at Poggio a Caiano; a second study for the same figure, unknown to Hartt, is on the *verso*. The drawing of a *putto* for the Farnesina (Hartt No.26, Venturi IX, 2, fig.248) was not destroyed in the war, but is now exhibited at Dresden; I do not believe it is Giulio's.

[16] E. GOMBRICH: 'Zum Werke Giulio Romanos', *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, N.F.VIII [1934], p.79, and IX [1935], p.121.

[17] Many of the conclusions about the pre-Giulio state of the Duomo at Mantua, p.244, are supported by new evidence in an article which seems to have escaped the net: ANTONIETTA GUERCI-CANNÉS: 'Osservazioni sul Duomo di Mantova', *Rivista d'Arte*, XXVI [1950], pp.83 ff. A drawing in the Albertina, a variation upon the lost collonade at the end of the garden of the Palazzo del Te, which seems to be independent of the roundel in the *Sala dei Venti* (Hartt, Fig. 207), may have a bearing upon the reconstruction of this collonade proposed on p.101 (repr. E. VODOZ: 'Studien zum architektonischen Werk des Bartolomeo Ammanati', *Mitteilungen des Kunsthistorischen Institutes in Florenz*, VI, 3, p.17).

[18] This connexion is symbolized by the quotation from Raphael's God the Father at the apex.

[19] Professor Wilde has pointed out that the earliest appearance of this form – but painted – seems to be at Mantua itself, in the *Camera degli Sposi*.

[20] *E.g.*, the façades of the Palazzo Ceresari and of a palace in Piazza Broletto (see FIOCCO: *Pordenone*, Udine [1939], pp.62, 147, and VASARI, V, p.113); according to SCARAMUCCIA: *Le Finezze de Pennelli Italiani*, Pavia [1674], p.118, there was a cycle of frescoes of stories from Ovid, by Pordenone, within Palazzo Ceresari; for the subject of the façade, see RIDOLFI: *Le Meraviglie dell'Arte* . . . , Venice [1648], p.106.

[21] See especially A. E. POPHAM: *The Drawings of Correggio*, London [1958], p.92, n.1.

[22] VASARI [1550 ed.], p.583. The character of the National Gallery's painting is further defined by Professor Wilde's observation that within this Correggiesque pictorial treatment the main figure-group is an expansion of that of the antique relief known as the *Letto di Policleto*.

and few of the major works in Mantua now remain problematic in this respect. One that does remain, however, is the whole complex in the Palazzo del Te known as the *Casino della Grotta*, which Hartt dates on stylistic grounds about 1530; I wonder if there is not, after all, a little evidence for a slightly later date. The anonymous drawing from the 'Heemskerk sketchbook' (our Fig.58, p.467) has for long been recognized as connected with Giulio;[23] since the dog is as characteristic of Giulio as any other part, it is probable that the drawing is a copy of a wall-fresco, rather than a view of an actual garden loggia. I would like to suggest that it represents a fresco originally on the lower wall-surface of the garden of the *Grotta*; this was suggested in the first place by the fox and cockerel displayed heraldically above, which seem to continue the Aesopian theme of the remaining frescoes and *stucchi*. In this position, the entablature would correspond with the similarly-profiled plastic one still in place, and the doric pilasters, with high bases, would bear the same relation to those of the *Loggia* as do those of the attached *Loggietta* (*cf.*, Hartt, figs 298, 302). If this were the case, then a payment to Figurino, 7th October 1534 (Hartt, Doc.173), which seems to fit the drawing so well, would apply to this *Casino*: '*et per havere depincta una faciata del zardino secreto* (*qualle e dipinto*) *de prospettiva, di collone lavorati dè foliami, de* (*varii giardini*) *arbori et Paesi, figure e fondami tutti colorati in fresco* . . .'[24] If such a decoration were intended for these walls, much more sense seems to be made of their surviving decoration; the top-heaviness now, and the unrelieved blankness below, are difficult to see even as Giulio's *capriccii*, which do not lead to unbalanced works of art.

Most of the iconographical analyses will be familiar already from the two memorable articles by Gombrich and Hartt nearly ten years ago,[25] and most of them raise no queries; particularly interesting, even to a non-specialist, will be the importance which Hartt has discovered of the use of the Gonzaga *imprese*, and he has probably settled the sources of the Psyche frescoes. The interpretation of these last, however, is less satisfactory. The content has been squeezed into the now-fashionable shape of a neo-platonic *ascensio* from floor to apex; the arguments that allow, even so, the Hades scenes to be above the marriage-feast, and the *putto pisciatore* to be in the penultimate elysium, are ingenious, but that is all. At one moment it becomes important that 'The wind who blows his trumpet over the marriage feast directs it at the entrance to the *Sala dei Venti* . . .', when surely it would have been at least as significant had he blown it away from that room. Even the missing Sansovino *Venus* is found to fit the scheme: '. . . the real bearer of the human soul from matter to divinity, from the labyrinth to Olympus, was after all Venus, born from the sea', but I do not see how any reading of the Cupid and Psyche myth can produce this role in it for Psyche's reluctant mother-in-law. In those rare cases when the motives behind the selection of an artist's subjects are documented (as with Barocci, for example) it is surprising how often they are capricious, and it is salutary to reflect how much ink could be spilt by an over-zealous iconologist if the documentation were missing in these cases. Federigo Gonzaga's personal tastes (not unlike Rudolph II's) must be a sufficient explanation of most of the odd subjects in this room, and the placing of the marriage-feast on the walls – once Raphael's scheme had been abandoned – must have been the solution to a purely artistic and representational problem. However, an objection to Hartt's iconological observations on the *Sala di Psiche* should not go without a tribute to his stylistic ones; especially judicious is the division of hands here, which seems to me exactly right, and the lament on the results of the intervention of *garzoni*.[26]

The attitude taken towards Mannerism follows conventional lines, and this has the advantage that we know exactly where we are. My own feeling is that the more one explores this period, the more the 'reaction' evaporates, and the more profitable it becomes to pursue the real continuity: Giulio's relation to Raphael, in painting and in architecture, is a case in point. Sometimes the *expectation* of an effect of 'tension' or the like has become so strong that rather too many works of art are now seen in this way, and I wonder if it is too late to make a plea for a more 'relaxed' approach to some cinquecento monuments. It is surprising how few texts of the period have been, or can be, produced to justify interpretations of 'tension', and I feel that in many cases they exist only in the modern mind. The unfinished columns of the entrance *Loggia* of the *Palazzo del Te*, and perhaps even the loose keystones of the courtyard, could have been intended in the spirit of, and perhaps even inspired by, carefree antique decorations of the type now represented by the frescoes from Boscoreale, where painted columns are still waiting for the 'masons' to chip away the lifting lugs.[27] Giulio might have been rather surprised by Hartt's analysis of the *Sala dei Cavalli*, with the 'sharp dissonance' that he sees 'between the classicism of the architecture and the naturalism of the horse-portraits', and the arbitrary spatial relations of wall, horses, and painted architecture; do not each of these observations apply as much to Mantegna's *Camera degli Sposi*?

In a book of such scope it is inevitable that there should be room for disagreement; in the later parts, where the real focus of the book lies, such disagreements become increasingly unimportant. What remains very clear, above dissension, is a new and forceful cinquecento personality, of whom previously it has been possible to form only the haziest idea. We must be grateful to a scholar who believes so strongly in the artist as an individual, duly related to his environment on one side, and his work on the other, and who describes all three with such clarity. Much will follow; many students, certainly, will find it comparatively easy to add both paintings and drawings to this corpus, but few indeed would have found it easy to make it as it stands, as Hartt has done. The two types of reader will probably have exactly the right reactions: the specialist will be stimulated, and even provoked, into thinking for himself, while the non-specialist will enjoy himself enormously as he is led through some of the most fascinating chapters of art history by his genial guide.

[23] HÜLSEN and EGGER: *Die Römischen Skizzenbücher Martin van Heemskercks*, II, Berlin [1916], p.39 (fol.63*r*) where it was suggested as a record of a lost work in the Castello di Marmirolo.

[24] This is said, in passing, by Hartt (p.102, n.11) to apply to the Casino on the opposite (south) side of the garden, but I do not know what evidence there is for this.

[25] E. GOMBRICH: 'The Sala dei Venti in the Palazzo del Te', and F. HARTT: 'Gonzaga Symbols in the Palazzo del Te', *Journal of the Warburg and Courtauld Institutes* [1950], pp.189 and 151.

[26] Three further comments on the later part of the book: (1) On p.279 Hartt discusses the references in the sale of the Mantuan Collection to England to a self-portrait by Giulio; a painting corresponding to Bathoe's description, attributed to Titian, was on the London art market in the 1940's (known to me from a photograph in the Witt Library); this was clearly the prototype both for Vasari's woodcut-portrait, and for the 'self-portrait' in the Uffizi. (2) One most interesting attribution to Giulio deserves a mention, the tomb of Pietro Strozza (d.1529), removed from the Dominican church to S. Andrea in 1805, in which four variously neo-classic caryatids support a 'table' with the prone effigy: an important and imaginative design (see V. MATTEUCCI: *Le Chiese Artistiche del Mantovano*, Mantua [1902], p.141 (repr.) and ALDA LEVI: 'Monumenti inediti di Mantova in rapporto con l'arte de Giulio Romano', *Rendiconti della Pont. Accad. Rom. di Arch.*, XXI [1945–6], pp.332 ff. repr.) (3) A most interesting drawing published here for the first time (No.47, fig.129) shows a nude girl lying on a funeral pyre and apparently being rescued by a large eagle which alights upon her; the author was unable to explain the subject. It may be explained, in all probability, by reference to the same motif on the title page miniature of the *Stanze* of Euralio D'Ascoli, attributed to Giulio Clovio, and executed soon after 1535 (Vienna, Oest. Nationalbibliothek, Cod. Vind.2660, fol.1 *v.*) The most convincing of a variety of interpretations (such as the death of Dido) is that it is an allegory of the Emperor rescuing the Catholic Faith from extermination. Vasari gives an interesting lead on the earlier connexion between the two Giulios, but it must probably remain only a hypothesis that this is an instance of an *invenzione* of the one being supplied to the other.

[27] In the 'Hall of Aphrodite' and the *Cubiculum*; see PHYLLIS WILLIAMS LEHMANN: *Roman Wall Paintings from Boscoreale in the Metropolitan Museum of Art*, Cambridge, Mass. [1953], p.25, figs.27, 51, and pl.IXA.

Le Crépuscule Néo-classique. Thomas Hope. By Sandor Baumgarten. 272 pp. Paris (Didier), 2000 francs.

Thomas Hope was a collector of classical sculpture and vases, and a writer on costume, furniture, and architecture. These aspects of Hope's career are varied, but they are also nebulous. What exactly he collected and wrote, and the extent to which he influenced contemporary taste have never been studied in great detail. He has remained an imprecise figure. The name by which he is generally known, Thomas Hope of Deepdene, suggests a squire of medieval times whose general pursuits can only be categorized by mentioning the place of his estate. Yet Hope's anonymous novel, *Anastasius*, caused Byron to weep because the poet had not himself written it; he attacked Wyatt's designs for Downing College which resulted, indirectly, in Wilkin's neo-classical edifice; influenced Regency dress through his *Costume of the Ancients*, and the applied arts through his *Household Furniture*; and was a patron of Canova, Flaxman, and Thorwaldsen.

Baumgarten's book helps to fill the large gap in our knowledge. He adds flesh to the skeleton to be found in the *Dictionary of National Biography*. The author discusses Hope's youth against the background of the prosperous banking family in Amsterdam, and then traces Hope's activities in Turkey, Italy, and Greece. Hope's visit to Constantinople (1787–8) was later to influence his novel, and it is interesting to be told that Thomas was not the first member of the family to be attracted to the eastern Mediterranean – another Hope had been there in 1760. Thomas's visit to Greece in 1798 was important in determining his interests and taste. It is a pity that Baumgarten does not have a great deal more to say on Hope's Greek sojourn, especially as few Englishmen visited Greece in the eighteenth century. It was only in the early years of the 1800's that the classical remains of Athens and elsewhere were studied at first hand by more painters, architects, archaeologists, and *dilettanti*. The classical influence was strong in England from the 1770's onwards, but the sources of inspiration were generally Roman copies of Greek originals that filled the Vatican, Capitoline, and other museums, and publications ranging from Pliny to Stuart and Revett.

Yet Baumgarten does not fully analyse this background and Hope's relation to it. Nor does the author explain why, having visited Greece, Hope brought back no work of art from there (Turkish domination was surely not a sufficient deterrent?), and seemed content with the acquisitions made in Italy three years earlier. Yet it was precisely in the 1790's that a growing distinction was being made between works of art of Roman and of Greek workmanship, which culminated in the Greek Revival of the early nineteenth century. It would be interesting to know what Hope really thought of his works of classical art, and *why* he bought what he did. (Hope's explanations, first published in the *Literary Gazette* in 1831, are not adequate from this point of view.) What was his attitude towards Greek antiquity? The answer, to be found in Hope's books, is not complete.

Another problem that Baumgarten does not fully analyse is Hope's influence on Regency taste. This influence is nearly always taken for granted. Admittedly the appearance of English furniture after the publication of Hope's book in 1807 does seem to be influenced by his eclectic illustrations based on classical, Egyptian, and Oriental sources. But it would be worth while analysing other sources available at the time and Hope's relation to them. Such sources would include, for example, Egyptian antiquities captured from Napoleon and brought to London; or the detailed drawings of classical tables and chairs in Flaxman's illustrations to Homer and Aeschylus. (Incidentally, Hope in his preface does acknowledge his debt to Flaxman, but Baumgarten has overlooked this.)

Hope's eclecticism in his writings and in his own collection is significant. In France neo-classical taste was rigid, and not all-embracing as in Italy and England. Baumgarten calls his book *Le Crépuscule Néo-classique*, and although he overlooks the eclecticism of Hope's taste in his artistic writings, he does not overlook this aspect of Hope's collection. Baumgarten's section on the growth of Hope's collection, in Duchess Street, London, and at Deepdene, is excellent. He brings together information from many sources, and shows clearly not only how the collection grew, but what exactly it contained. In addition to Greek vases and classical statues, the collection included neo-classical works by Benjamin West, Flaxman, Canova, and Thorwaldsen, as well as (perhaps rather surprisingly) a *Horse* by Stubbs and views of Venice by Guardi.

But Baumgarten does not thoroughly discuss Hope's eclecticism. He commissioned Flaxman's illustrations to Dante, which are a blend of classical and Gothic forms. Yet Baumgarten says that Flaxman '*verrait son Dante avec les yeux d'un "Etrusque"* '. But Hope obviously approved of the mixture of styles because (as we know from one of his letters) he was proud to possess the original drawings. Another instance of eclecticism, for instance, would be the portraits of Hope by Beechey and Lawrence. On both occasions, 1798 and 1805 respectively (the Lawrence was left unfinished), Hope had himself painted in Turkish costume.

But one must be grateful to Baumgarten for undertaking the task of writing the first modern biography of Thomas Hope. The author has used much unpublished material in London, Amsterdam, Paris, and elsewhere, as well as many other contemporary sources, and has produced an eminently readable book.

DAVID IRWIN

C. L. Davids Samling. Vol.III, 227 pp. (84 pl.). Copenhagen (C. L. Davids Samling).

This, the third of the sumptuous volumes describing the collection of works of art given to the city of Copenhagen by Mr C. L. David, opens with a chapter by the donor himself on the faience of the Store Kongensgade factory in Copenhagen, the earliest in Denmark, established in 1726. Mr David shows that the wording of its patent, for the production of 'Delfs Porslin eller Hollandsk Stentöy', has been misinterpreted as implying that the imitation of Delft ware was originally the sole aim of the factory. From an early stage large tea-trays, unknown in Holland, and 'bishop' bowls with mitre-shaped lids, a form initiated in the factory, formed a large proportion of its output (Mr David does not accept the view that bowls of this kind originated with two at Trondheim ordered to commemorate a medieval bishop who lost his mitre at sea – they were probably preceded by others made in celebration of the accession of King Christian VI (1703)). The distinctive and striking, if somewhat overloaded decorations of these Copenhagen wares, in which some lively rococo themes make their appearance, can be judged from the outstanding examples in the collection.

Turkish pottery forms one of the most important groups in the collection; the specimens, mostly hitherto unpublished, include a fine tilework panel with design of blossoming trees in blue and green, a frieze with Koranic inscription from the Piali Pasha Mosque, Constantinople, and several sixteenth-century dishes of 'Rhodian' type of the finest quality. The essay introducing these by Vagn Poulsen discusses the origins of Isnik pottery; the author rightly draws attention to the quality as works of art shown not only in the decoration but also in the composition and plastic handling of the 'body'. A Venetian enamelled glass-covered cup, of about 1500, was acquired in Berlin in 1931; it is described and compared with one in the Musée Condé, Chantilly, by Erik Zahle, who expresses some hesitation in accepting Robert Schmidt's view that such glasses are technically independent of Islamic forerunners. The same writer deals with paintings in the collection. The Dutch school is represented by a Teniers landscape, a still-life with dead poultry by Weenix, and two Roman views by Jan Asselyn, these last from drawings made when the artist belonged to the sodality of Bentvueghels in Rome. A very attractive Boucher *chinoiserie*, with *camaïeu* colouring in blue, perhaps inspired by blue-and-white porcelain, is hailed as some compensation for important works by this artist once, but now no longer, in Danish possession; there follows a male portrait of uncertain identity by Perronneau. Among Danish paintings of the eighteenth century may be noted especially a portrait of Queen Louise by Peder Als and a boy's portrait by Jens Juel;

modern paintings include two by J. F. Willumsen, who died last year at the age of 95, and a characteristic Hammershøj interior of 1905.

Erik Lassen writes on the English and Danish silver in the collection. He notes the absence of Court workshops in England. The austere plainness which continued so long in favour with English silversmiths, displays an astoundingly sure sense of form in profiles in which the author perceives a survival of Gothic tradition. The more sumptuous French and Dutch style, with *repoussé* foliage, patronized after the Restoration and not unknown before it, is exemplified by the earliest piece in the collection, a splendid covered *potiche* of Chinese shape with a mark attributed to James Beaumont. Turning to Denmark, the author finds little trace of English influence (strict guild regulations resulted in the sending of trainees to Central Europe, never to England), nor is any large quantity of inherited English plate to be found in Denmark; English shapes such as the tapering tankard never occur in Denmark except among English residents in seaports. Similarly, characteristic Scandinavian shapes are almost unknown in English silver: the rare English pegged tankards like those of Aalborg, Bergen, and Copenhagen usually show hall-marks of Hull, York, or Newcastle. The fine examples, English and Danish, in the plates sufficiently illustrate this contention. The salver of 1737–8 with engraved shield (very precocious if not a later addition) is reproduced upside down.

BERNARD RACKHAM

Umanesimo e Simbolismo. Atti del IV convegno internationale di studi umanistici; Venezia, 19–21 settembre 1958; a cura di Enrico Castelli. Padua (Cedam – Casa editrice Dott. Antonio Milani).

There is no space to discuss all the points raised in this voluminous work. We shall confine ourselves to analysing those which make some new contribution to the knowledge of particular symbols. The spirit of this miscellany is essentially philosophical. It is sufficient to read the titles of the essays to realize this: H. G. Gadamer, 'Symbol und Allegorie'; E. Przywara, 'Mensch, Welt, Gott, Symbol'; H. Goubier, 'Le refus du symbolisme dans l'humanisme cartésien'; H. Sedlmayr, 'Idee einer Kritischen Symbolik'; E. Garin, 'Alcune osservazioni sul *libro* come simbolo'; R. Klein, 'La forme et l'intelligible'; P. Mesnard, 'Symbolisme et humanisme'; F. Secret, 'Le symbolisme de la Kabbale chrétienne dans la "Scechina" de Egidio da Viterbo'; S. Caramella, 'Il problema del simbolo logico nell'umanesimo del Cusano'; P. Rossi, 'La costruzione delle immagini nei trattati di memoria artificiale del Rinascimento'; D. Frey, 'Die Darstellung des Transzendenten in der Malerei des 16. Jahrhundert'; E. Battisti, 'Simbolo e classicismo'; E. Gradmann, 'Der Bettler'; M. Batllori, 'Allegoria y simbolo en Baltasar Gracian'; C. Vasoli, 'Umanesimo e simbologia nei primi scritti lulliani e mnemotecnici del Bruno'; R. Volmat, 'Mécanisme inconscient et symbolisme dans certaines peintures de la Renaissance'.

Art history proper is represented by some excellent but far from numerous articles, which we shall sum up as follows.

E. Castelli, 'Umanesimo e simbolismo involontario'. The professor at the University of Rome poses the question whether all symbolism is deliberate, and whether we are not predisposed to attribute to certain works of art of the past a meaning which their authors never intended. The answer is that we certainly are. The study of symbols is never straightforward. The modern scholar, driven on by his passion for discovery, is all too apt to find symbols where none existed. He does not ponder sufficiently over the dangerous wisdom of the proverb: 'he who seeks, finds'. Professor Castelli's views are, however, extremely one-sided. The artist and his interpreter must share the blame. For the artist undoubtedly created symbols without intending to do so. His modern commentator can be excused for pointing them out. Thus, in the *Pietà* by Michelangelo in St Peter's, Rome, the folds of the Virgin's draperies, above the body of Christ, assume the form, in a rather indeterminate way, of a skull. Was this intentional? From what we know of Michelangelo's aesthetic attitudes we can assert with confidence that it was not and that we are here confronted by a fortuitous play of folds. On the other hand, in another example we are inclined to attribute some secret intention to the artist. The case in point is a painting by Hans Leu (1490–1531) in the Kunstsammlung, Basle (No.411). It represents *St Jerome* in prayer in a hermit's abode in the middle of a wood (pl.VIII), a banal scene, of which Lucas Cranach has left us another version which the author reproduces (pl.VI). St Jerome is kneeling, in Cranach's case before a crucifix, in Leu's before a willow. This tree is remarkable in one sense, that when we observe it attentively we can discern a human figure and from its head short branches radiate, giving the illusion either of a crown of thorns or of an aureole. Chance symbolism, or deliberate intention on the artist's part? We incline to the latter view.

A. Chastel, 'Note sur le sphinx à la Renaissance'. The sphinx is the symbol of the mysterious, beloved of humanists. This permits us to regard, not as mere decorative fantasies, but as ornaments with a positive emblematic value a certain number of images of sphinxes which appear in paintings and sculpture at the end of the fifteenth century. Thus the sphinxes, on the floor of Siena cathedral, support the cartouche on which are inscribed certain maxims of Asclepius. The author sees in this the direct influence of Pico della Mirandola and of his theory of the 'secret'. Since this 'secret' implies wisdom that must not be communicated to the profane, the sphinx became equally the symbol of wisdom. In a completely different sense, it represents culpable ignorance. Chastel does not fail to cite the engraving attributed to Zoan Andrea after a composition by Andrea Mantegna: *Ignorance and Mercury, an allegory of vice and virtue* (Hind, V, p.28; VI, pl.520). *Ignorantia* is seated on a sphere flanked by four sphinxes.

Karl Kerényi. 'Orfeo simbolo dionisiaco'. The author sets out to demonstrate that Orpheus lacerated by the Bacchantes is an image of harvests, where the blood of the vine is shed. One can agree with him without demur when he writes: '*Un personnage mythologique est le raccourci de son histoire mythologique, de son mythe. Une des caractéristiques de l'humanisme se marque dans le fait qu'au XVe siècle italien et au cours des siècles suivants les figures mythologiques représentent leur valeur de symbole, c'est-à-dire leur qualité de raccourci avec tout ce que cela implique.*'

A. Tenenti, 'Il macabre nel simbolismo dell'umanesimo'. The author poses the question, what place the macabre (not so much death, as the taste for death, a willingness to represent it in its most hideous guise) occupies in Renaissance symbolism. He begins with the *Triumph of Death* by Petrarch. Petrarch's *Trionfi* undoubtedly exercised a considerable influence on humanistic art. But can one describe as macabre his *Triumph of Death*? For Petrarch it is only a link in the chain. He does not stop there, he does not revel in it. For, if Death triumphs over Love and Chastity, which has conquered Love, Fame triumphs over Death, Time over Fame, and Eternity over Time. In his representations, this triumph of Death takes on the aspect of a procession, never in any case horrifying, nothing to bring to mind the famous Palermo fresco (now in the Picture Gallery in that town). The author comes into his own when he evokes the work of Hans Baldung Grien; no one would deny that he had a macabre imagination. But is he a product of the Renaissance? Would it not be better to see in him a late flowering of the Middle Ages, reflecting Germanic taste? As for the examples which the author borrows from emblem books, they are full of Christian optimism, as their mottoes indicate: '*Spes altera vitae*', '*Sic perire juvat*', '*In morte vita*', '*La mort engloutie en victoire Par Christ nous est salut et gloire*'. It is not enough to evoke death, in order to be macabre.

The work ends with thirty-two plates. The presence of Salvator Dali (pl.26 and 27) between Piero della Francesca and Lucas Cranach hints at a sense of humour which the volume hardly prepares one for.

GUY DE TERVARENT

Giorgio Morandi. Opera Grafica. By Lamberto Vitali. Turin (Giulio Einaudi), 21 pp. + 117 pl.

Paul Valéry's remark, '*Mais comment parler peinture*', is particularly applicable to the

work of Giorgio Morandi, since his personality is so completely submerged in his work that there is nothing for the critic to grasp as something to start from. A sympathetic and attentive study of his peculiar form of still-life painting – based primarily on old bottles and boxes – is necessary to understand and admire it, since it deliberately rejects any external elegance as well as all forms of rhetoric and extravagance, whether 'artistic' or 'spiritual'. Morandi's development as an artist seems quite straightforward: there are no crises to take into account, no periods to distinguish, which strike one as having been affected by this or that fashion or movement (with the single exception of the Metaphysical phase). It is almost as if Morandi's development were pre-ordained. At no time has he ever allowed the poetic feeling of his works to be subordinated to any poetical theory, nor has he permitted any formal neologisms to creep into the language of his art. How can one criticize this kind of painting, which is instinct with poetry, and how is one to find the key to what seems to be his ivory tower? Yet it must be said that the very idea of an ivory tower is totally false, since nothing could be simpler or more everyday then the setting of his studio in Bologna.

A formal analysis of his still lifes, of the light and the tone values or the compositional principles, would not really be of very much use. The peculiarly unrhetorical, infinitely tender and slightly melancholy essence of his art can surely best be understood and explained by a compatriot – for example, by his younger friend and biographer, the poet and critic, Francesco Arcangeli. It is perhaps not to be wondered at that the younger English critics are rather indifferent to the work of Morandi, since their inclinations are towards the School of Paris and German Expressionism. The world of Morandi has a restraint, an asceticism, which makes it seem a unique synthesis of old and new, concrete and abstract, observation of the visible world and a lyrical transportation of it. Although his pictures have no subject, yet one may discern in them something of a nostalgic *Recherche du temps perdu*. Chardin's *tendresse* can be found again in Morandi but it is now infinitely more delicate and quite different in substance. The dusty boxes, odd bottles and oil lamps lack the bourgeois solidity which the great ancestor of European still-life painting discerned in them.

In Lamberto Vitali Morandi has found his Mellério, and he could not have wished for a more discreet or a more sensitive friend, and at the same time one who is both a collector and connoisseur. Vitali has brought together all the graphic work of Morandi – in all, 117 etchings – and reproduced them in a truly luxurious portfolio of facsimiles. He gives exact details of chronology and states and provides a critical introduction, deliberately confined to essentials and sober in presentation. Far and away the greater part of Morandi's graphic work dates from the late twenties and early thirties, and only occasionally did he take up the etching needle in the following decades. His graphic work bears the same relationship to his paintings as the private diary of a writer does to his principal literary work, and the uninitiated may well be unmoved where initiates will be grateful for these self-revelations. Morandi makes no concessions to the accidental, the amusing, or the merely clever in black and white any more than he does in painting. His efforts are directed always towards light and tone – the poetry looks after itself. All 117 plates are in pure etching and he never uses the mixed technique. He has never illustrated any books or made etchings for poems, as Bonnard, Chagall, Braque, and so many other of his contemporaries have done; as in his pictures he holds fast to the world around him, and in his black-and-white work there is also an occasional hint of Romanticism. Some of his flowerpieces are like graceful nineteenth-century vignettes. The actual handling of the needle can be thought to have a certain affinity with Villon's, but it seems to me that his graphic works have a strange relationship to those of the greatest Russian engraver of the pre-war period, Favorsky. As already noted, the essentials of his etchings are precisely the same as those of his oil paintings, still lifes, and landscapes.

'. . . *à tout moment l'artiste doit écouter son instinct, ce qui fait que l'art est ce qu'il y a de plus réel, la plus austère école de la vie et le vrai Jugement dernier*'[1], said Proust. This Morandi has done. VITALE BLOCH

[1] Quoted by FRANÇOIS MAURIAC: *Mémoires intérieures*, Paris [1959], p.226.

The Walpole Society, Vol.XXXIV, 1952–54. 64 pp.+23 pl.

This is a tidying-up volume and rather a slim one. One essay more, or perhaps two, would have given it just that extra substance which a *Walpole Society* publication ought to have. The contents, as they stand, are valuable but they are not quite enough. Mr J. L. Nevinson presents the problem of portraits of Gentlemen Pensioners before 1625, Mr Graham Reynolds catalogues the portraits of James I and his family by Nicholas Hilliard and his assistants, Mr David Piper gives an account of the contemporary portraits of Oliver Cromwell, and Mr Terence Hodgkinson writes on Christopher Hewetson. These are clarifying essays. They sift information that has been accumulating for a long time, but while Mr Reynolds and Mr Piper make what is perhaps a final statement on their subjects, Mr Nevinson and Mr Hodgkinson make interim assessments in the hope that further information will come in.

Mr Nevinson is concerned with the identification by means of costume of portraits of members of the 'Speres' or, as they were later reconstituted, Band of Gentlemen Pensioners, the ancestors direct of the present Honourable Corps of Gentlemen-at-Arms. They did not at any time wear a uniform or livery and seem to have been expected to pay for the greater part of their attire out of their own pockets and the only consistent marks of their dress throughout the sixteenth century were, as Mr Nevinson concludes, the wearing of a royal badge and the carrying of a parade weapon. Mr Nevinson's account, which needs to be read closely, presents the evidence in favour of identifying as a Gentleman Pensioner William, Lord Parr, afterwards Marquess of Northampton, in Holbein's drawing at Windsor, and four sitters in portraits in oil variously ascribed. In connexion with the well-known picture of *Queen Elizabeth journeying to Blackfriars* by Gheeraerts, where she is seen accompanied by a small band of Pensioners, he publishes the list of Gentlemen Pensioners in 1600 which is housed in the Public Record Office. It is a pity that the fig.1 to which he refers, an illustration relevant to an account of the livery of the Yeoman of the Guard, has been omitted.

Mr Hodgkinson ranges widely in his all too short account of Christopher Hewetson. The initial researches, as so often in this field, were made by Mrs Esdaile, but this is really the first time that a full essay on Hewetson has appeared and the first time that a collection of photographs of his work has been published. The quality of his portrait busts is clearly remarkably high and splendidly Roman. One's appetite is whetted still further for a full and fully illustrated book on British artists working in Rome in the eighteenth century. Hewetson, who was born about 1739, was in Rome by 1765 and seems to have remained there until his death in 1798. What were his beginnings as a sculptor? Did he make a start in Rome working in another sculptor's studio? One suspects from what Mr Hodgkinson's essay reveals that his standing in Rome itself was higher than has yet been accredited. The quiet vigour of the busts of Thomas Giffard at Chillington Hall and the Earl of Bristol in the National Portrait Gallery alone establish Hewetson's claim for reconsideration, and one hopes that Mr Hodgkinson will pursue his subject further and at greater length.

The contributions of Mr Reynolds and Mr Piper in fields that are particularly their own, are catalogues rather than essays. They will be essential sources of reference. Mr Reynolds establishes precisely what are the Hilliard and Hilliard-type miniatures of James I and Anne of Denmark, Henry Prince of Wales and Prince Charles, Princess Elizabeth and the Elector Palatine. Mr Piper establishes the portraits of Cromwell, dealing with as he says, 'the more-or-less primary likenesses, among them the death mask and funeral effigy'. His information on the subject of

the adaptation of the iconography of Van Dyck's Windsor *Charles I on horseback* to the 'other side' is fascinating.

KENNETH GARLICK

Rembrandt and Spinoza. A study of the spiritual conflicts in seventeenth-century Holland. By W. R. Valentiner. 87 pp.+13 pl. (Phaidon Press), £1 1*s*.

Valentiner's book has already been strongly criticized by some colleagues mostly on account of the weakness of its method.[1] No doubt to compare a philosopher to an artist is a difficult thing to do, especially when they belong to different generations in the seventeenth century. Even Valentiner could not provide us with any real proof that the two men ever met, and all the descriptions of mutual friends or acquaintances do no more than romanticize our picture of seventeenth-century life in Holland.

I must confess that I cannot help regarding Valentiner's last book rather sentimentally and uncritically. These essays (which cover a wider field than the title may suggest) speak of the writer's deep concern with spiritual conflicts in general. Valentiner's personality, his attitude towards basic problems in the past and in the society of today, emerge from these few pages as directly as ever, and all those who had the privilege of meeting this noble, sensitive, gifted personality will appreciate this last document for its human character. The protestant attitude to the world (p.46), the instinct for self-preservation in the man of genius (p.63), the mystical correspondence between outside experience and inner development in their lives (p.66), the situation of the man of action and the genius (pp.84 and 88) – all these thoughts and observations may be marginal for the professional historian, but they are real and valid on another level of human contact and understanding.

It would be wrong to conclude from what I have said above that Valentiner's essays are without value for art-historical research. His observations on Rembrandt's connexion with the Mennonites are fundamentally correct and have been corroborated by the publications of Rotermund and Wijnman.[2] Rembrandt's interest in classical art is rightly stressed. When trying to link up representatives of art with those of philosophy it must be remembered that Vermeer (and not Rembrandt) belongs to the same generation as Spinoza (both were born in 1632). It is obvious that Spinoza's rationalistic ideas are related to Vermeer's architectural style, built up from 'a skeleton of vertical and diagonal lines'. Both express in similar ways a characteristic tendency of late seventeenth-century Dutch culture. Valentiner is aware that the picture of Dutch civilization, of Dutch freedom, is not complete without the opposite, dark forces of intolerance and hatred, which threatened to undermine the greatest men of the century. The story of the unhappy Koerbaghs is not evoked for their picturesque horror, but as a warning to those who refuse to believe that the lives of extraordinary people are on the verge of disaster at any moment. The Epilogue accompanied by quotations from Thomas Wolfe brings out most strikingly Valentiner's belief in the lesson that great men teach us: 'What have we, who are filled with uncertainty, to fear so long as we are protected by the spirit of such geniuses [Rembrandt and Spinoza], who are hovering over mankind as long as human beings continue to exist?' It is good to be reminded that history and art history have a direct bearing on the conduct of our lives.

H. GERSON

[1] See J. BIALOSTOCKI, *Kunstchronik*, II [1958], p.77, and the excellent review in the *Neue Züricher Zeitung* [27th March 1958].

[2] H. M. ROTERMUND: *Nederlands Kunsthistorisch Jaarboek* [1952], and H. F. WIJNMAN: *Jaarboek Amstelodamum* 30 [1933], p.93. Regarding so-called portraits of Spinoza (besides those claimed by Valentiner) see J. LEVY in *Der Kunstwanderer* [1928], p.486; the same in *The Connoisseur* 90 [1932], p.317. FRANZ LANDSBERGER (*Rembrandt, the Jews and the Bible* [1946], p.53) is very sceptical regarding the attempts at identifying Jewish portraits by Rembrandt.

Correggio in Roma. By Padre Sebastiano Resta: a cura di Arthur Ewart Popham, 79 pp.+14 pl. Supplemento al vol. IX (1957) dell'Archivio Storico per le Province Parmensi.

One would like to recommend this book as compulsory reading for anyone engaged in teaching the history of art; not so much on account of the scrupulous scholarship of the editing (which was to be expected of Mr Popham) but rather for the inherent qualities of the text, which can be regarded as an object lesson, or an essay in unmethod.

This early eighteenth-century MS., hitherto unpublished, consists of an *Aggiunta* and a *Supplemento* to a lost treatise entitled *il libro delle dodici prove o sia argumenti della doppia venuta del Correggio a Roma*. The argument of the *Aggiunta* turns on a small painting of the *Baptist* belonging in Resta's day to his friend, Giuseppe Magnavacca. It is lost, but a sketch copy specially made for Resta is included in his MS. On seeing this picture Resta decided it must have been painted by Correggio but after an original by Raphael and incorporating Leonardesque elements. He identified the source as an engraving by Marcantonio. As this did not correspond entirely with Magnavacca's painting in all details it was a proof that the latter was by Correggio, since who but he would have dared to depart from Raphael, or would have been able to incorporate Leonardesque elements? Though a painting might, one would think, be copied from an engraving in any locality the inescapable deduction was that it could only have been done in Rome and therefore constituted a further proof – presumably the thirteenth – of Correggio's visit there. It is interesting to note that Maratta attributed Magnavacca's picture not to Correggio but to Vincenzo Animola, and even more that it is demonstrably copied not from Marcantonio's engraving but from a painting which is not by Raphael and which was probably already in Parma in Correggio's day.

Either the learned Resta suspected that his thirteenth proof was still insufficient or more probably he merely wanted to be on the safe side. In any case he added a final, and clinching, argument as *Supplemento*. He had made the dramatic discovery of another small picture, this time in the hospital of S. Brigit in Rome. Obviously no one but Correggio could have painted it and clearly he had portrayed the prior of the hospital in the capacity of donor. Therefore (since there were no Brigitines in Italy except in Rome) Correggio must have painted the picture on the spot. It goes without saying that Correggio had also incorporated his own portrait into the work and thus evidence was forthcoming on the much-debated question of his physiognomy. The S. Brigida picture made doubly sure in another way too: according to Resta it proved that Correggio visited Rome not once but twice. For since it seemed to him to repeat a figure from the Parma *Pietà*, a picture dating from a later period than that selected for Correggio's first visit, it must naturally post-date that work, while its subject – no less a one, Resta confidently states, than *Joan of Arc imploring the divine aid for her campaign against the English* – was such as could not have been evolved in Lombardy whereas it would, apparently, have been a natural iconographic choice for the Swedish colony in Rome (*i.e.* the Fathers of S. Brigit's). Though this picture, like the one of the *Baptist*, has disappeared a sketch copy is likewise included among Resta's papers. Clearly it was not by Correggio. Mr Popham suggests Gandini del Grano as author and reasonably identifies the subject as the *City of Parma presented to the Madonna and Child*. It is therefore unlikely to have been painted either in or for a Roman destination.

Though it would be difficult to find, even in the massive literature of art history, so ludicrous a farrago of ignorance, tendentious hypothesis, far-fetched conclusions and sheer lunacy as the totality of Resta's MS. displays it would be unjust to condemn its publication out of hand. On the contrary, since every pitfall and fallacy confronting the art historian is here demonstrated by example, and to an extreme degree, the educational value of the book, discreetly used, could be considerable. Furthermore, as the editor rightly points out, it has certain positive merits. A drawing claimed by Resta to be by Correggio really is his work and in addition Resta had interesting contacts and was thoroughly in the swim. The garrulous old fool rattles on, dropping in the process a good many names which should enrich a card index of the period.

A final justification for the publication of this MS., not claimed by the editor himself, is that the fact of its existence had been known for some years and in these circumstances publication is intrinsically desirable. CECIL GOULD

Pottery through the Ages. By George Savage. 247 pp.+64 pl. (Penguin Books), 7*s* 6*d*.

In his earlier Pelican Book *Porcelain through the ages* this prolific writer handled a theme which had an inherent unity. Porcelain developed for centuries within the single civilization of China, whence it was adopted by the closely-knit society of eighteenth-century Europe. Now Mr Savage attempts to survey the entire history of pottery, less porcelain and (somewhat unaccountably) the pre-Columban wares of America. It might have been possible to impose perspective even on this vast field by an adroit relation of the main technical classes to particular civilizations or periods. But in a discursive introduction Mr Savage fails to establish his technical categories distinctly, and in the twelve chapters that follow he clings to a strictly geographical classification with sometimes bewildering results. Thus 'Egypt and Mesopotamia' includes medieval Islamic, as well as prehistoric and dynastic wares; and 'Persia and the Middle East' and 'Turkey and the Near East' appear to have nothing to do with each other. These chapters, like those on 'Greece, Rome, and Byzantium' and 'Spain and Portugal' are woefully imprecise and unsatisfactory. The Hispano-Moresque lustre ware is incorrectly described as being 'covered with a cream-coloured slip', and no attempt is made to distinguish between the wares of Malaga and Valencia. The profound influence of Italian maiolica on the later wares of Spain, and of Europe in general, is virtually ignored. When he comes to Germany, France, Holland, and Scandinavia the known history of the numerous factories gives Mr Savage plenty to say, and the English chapter is three times as long as any other. A 'Note on marks' gives six pages to reproductions of marks used by Wedgwood's – and nothing else.

The author says in his Preface: 'Most books on ceramics, hitherto, have been extremely expensive and bought only by libraries, museums, students, collectors, and dealers. The price of the present work makes it possible to address it to the general reader to whom the subject may be new, as well as to the specialist who wants a bird's-eye view of fields outside his own.' In the well-chosen illustrations, mainly from London museums, the 'general reader' here gets good value for money. The text, though ill-proportioned, contains a mass of information. But there are numerous errors of fact, and even more irritating is the stream of statements that are only half true, if they have any meaning at all. What can we make of 'Pottery is made primarily of clay, which is one of the commonest formations in the earth's crust'? Or 'Small pieces of *maiolica*, such as ashtrays made as tourists' souvenirs, are not uncommon'? More serious than the looseness of the writing is the failure to assess the relative merits of the wares discussed as works of art. A.L.

Die Formen chinesischer Keramik. By Thomas Dexel. 95 pp.+578 line drawings, +80 pl. Tübingen (Verlag Ernst Wasmuth), DM. 48.

The aim of this book is to present the changes in the basic forms of Chinese ceramic wares as a continuous and organic development from the earliest periods to the end of the eighteenth century A.D. So far the study of form, in contrast to that of decoration, has aroused little interest because it is less conducive to the establishment of a closely knit chronology of successive styles. The changes are slower and are subject to forces different from those governing the variations in decoration. They depend to a considerable degree on the potter as craftsman who is bound to the tradition and guided by the experience of his workshop. However, the author shows that in the long run these transformations are no less forceful expressions of the formative tendencies operating at one period or another than the more frequent and easily visible changes in the style of decorations. Although the importance of form as a means of dating has been stressed by other authors, especially by Sir Herbert Ingram in an article called 'Form'[1], this is the first more extensive work which follows in a systematic way the development from beginning to end. The greatest asset of the book is the forty-eight pages of line-drawings which show the outlines of basic forms and their changes in successive periods. This table-like presentation makes it convenient for the reader to follow the development of certain types from the early stages to the accomplished form or even further to their disintegration or obliteration. The great number of photographs provides an opportunity to relate the outline drawings to the type of pottery they represent.

The author is qualified to undertake this study of 'form'; he has a wide experience of corresponding studies in the field of Greek vases and European ceramic wares of later periods. Moreover, he has a fine understanding of the subtle language of form in general, and in particular of the ceramic forms typical of China. The text consists mainly of a description of the various shapes and the changes which they underwent in the course of time. A few pages deal with the techniques, materials and glazes used in the production of Chinese ceramic wares.

The author has divided his material into two major parts. Under the heading '*Die archaïsche Gefässform*' he groups together pottery from the neolithic period to the end of the fifth century A.D. This part is subdivided into three chapters, the first dealing with wares of the neolithic and prehistoric periods, the second with those of the bronze period, *i.e.* the Shang and first part of the Chou dynasty, and the third with the wares produced between 500 B.C. and 500 A.D., which he calls the time of transition between the archaic and the classical types of form. The second part of the book is called '*Die klassische Gefässform*', 'classic' to be understood as 'perfected form' which cannot be improved though it may undergo changes. The early periods, that is the wares of the T'ang and Sung dynasties, are regarded as the climax of Chinese ceramic production to which the later dynasties, the Ming and Ch'ing potters have nothing essential to add. For this reason the author deals with them in a short chapter comprising not more than eight pages, although the production of Chinese wares reaches its peak during this period and the diversity of forms is staggering. It is quite obvious that a survey of this scope and character cannot provide a detailed chronology of stylistic changes but can only show the general line of development. Moreover, there are bound to be omissions though they are less apparent in the earlier periods. The chapters dealing with the wares of the neolithic and early periods are more rewarding than those on the later periods.

The shortcomings of the book seem to be due to the fact that the author's acquaintance with Chinese art and archaeology is limited to studies directly and exclusively connected with this work. This is apparent in the use of terminology; for example, in the names given to pottery vessels of the neolithic and early periods. The forms of this ware can certainly be related to those of ancient ritual bronze vessels; but the application of some of the terms seems often a little casual. For example, the three-legged pitcher (Taf. 5c) is certainly not related to the ritual vessel called *kuei*, nor are the bowls on three feet (Taf.5d and fig.5, 8–10) prototypes of the vessel called *chia* (kia). On the other hand the study of prehistoric pottery is always a reminder of the insecure foundation on which rests our present terminology of some Chinese ritual vessels. The author is justified in calling certain neolithic bowls on a high stand *tou* (Fig.8 1–4) although the bronze vessels we call by that name were not made before the later part of the Chou period, or otherwise *min* (fig.8, 5–9), an unidentified type, because the ancient ideographs of these two characters are both pictographs of bowls placed on a high stand.

In general, the author prefers neutral or descriptive names for most types, such

[1] 'Form, an important factor in the dating of early Chinese ceramics', *Ethnos* [1946], No.4, pp.133–65.

as long-necked or short-necked bottles, pitchers, ewers, flasks, bowls or more cumbersome names such as '*Kugeltopf*', '*Ösenhenkeltopf*', or '*Trichterhalstopf*', which cannot be translated. There is certainly some justification for the use of such neutral terms, though his disapproval of names given to later types of vases such as *mei p'ing* or *yen-yen* is certainly not warranted. They are neither vague nor little known but their identity is well established and they might have made reading a little less dry. Moreover, in all cases where the shape of a container is determined by its use, the purpose for which it was made should have been mentioned. For example, the bowl (Taf.60a) is not just a '*Kantige Schale*' but a flower-pot stand, and the one on Taf.61b not just a '*Becken*' but a bulb-bowl, '*Das Zylindrische Gefass*' (Taf.46d) is an incense burner and the shape which is referred to as '*Trichterhalstopf*' (Taf.44b) a spittoon. Discretion should be used in the attribution of some of the wares, *e.g.* it seems rather doubtful whether the pitcher shown on Taf.65 is a Northern Sung Celadon piece; it looks more like a Korean Koryu type, and the decoration of the pot next to it makes a tenth-century date rather doubtful.

However, this book will be a great help to students of Chinese ceramic wares and will be a stepping stone in the study of the development of Chinese pottery and porcelain. A. BULLING

Current and Forthcoming Exhibitions

New York

The Cooper Union Museum for the Arts of Decoration has arranged an exhibition of 100 drawings from its collection to mark the occasion of the foundation, 100 years ago, of New York's best known arts school of which the museum itself is a later addition. The show, which closed in New York last month, will travel for over a year in the United States to be exhibited in a number of museums including the Fogg. In the absence of a catalogue of the collection, a rather formidable task as the Cooper Union Museum holds over 20,000 drawings, the present exhibition and its pamphlet-type catalogue are a welcome and easy introduction to the range and scope of the Museum's drawing collection.

Since a considerable part of the collection was acquired from Giovanni Piancastelli, director of the Borghese Collection at the end of the nineteenth century, the Italian drawings at the Cooper Union are bound to be of particular interest, if not necessarily always of the highest quality. The selection offered in the present show includes excellent drawings by Castiglione and Guercino, and especially a new composition study by Salviati (No.4). The catalogue of the exhibition connects this drawing with one of the Palazzo Farnese frescoes and refers to parallel studies at Windsor Castle (Popham-Wilde, Nos.888–91) for which the subject matter had so far not been established. Also hitherto unknown but not as easy to place is No.3, a black chalk study for a fountain representing the *Labours of Hercules*. The drawing comes from Reynolds' collection with an attribution to Bandinelli; it is now given to an unknown Florentine artist and dated 1540–50. The catalogue states that 'the curious complexity of the design suggests that it might have been intended for a temporary, possibly indoor, structure'; rather than that the drawing should be dated somewhat later into a period where the complexity of a fountain anywhere between Augsburg and Palermo would not be inappropriate out of doors. The most remarkable Italian drawing in the exhibition is undoubtedly Sacchi's study for his Barberini ceiling (No.18) containing the entire *Divina Sapienza* composition down to the globe. The drawing which had remained anonymous and unnoticed until Mr Philip Pouncey identified it last year will become an essential element in our knowledge of seventeenth-century draughtsmanship in Rome.

The catalogue entries are very concise and at times probably too much so. Conciseness is certainly carried too far in the case of No.14, a ceiling study by Lucio Massari, where the catalogue omits a reference to an old inscription on the drawing which mentions the name of the artist together with '*l'Église de la Morte de Bologne*'. As Massari's picture of the *Prodigal Son*, dated 1614, is known to have come from the Oratorio della Morte in Bologna it might have been worth the trouble to follow up this hint. At any rate the catalogue entry should have made it clear that the attribution of the drawing depends upon the validity of the inscription, instead of neglecting the original source of information.

In the museum's particular domain of decorative designs the selection presented a surprising variety. In this field the catalogue introduces a new ornamental drawing attributed to Watteau, designs by Oppenord and Boffrand and a wide range of interesting material by lesser names, all of which illustrate perfectly the original purpose of the collection. Stradano, Valadier, and Winslow Homer, three artists of which the Cooper Union has the most comprehensive collection of drawings in existence, were of course represented in the show. The three names alone illustrate well the wide range of the collection and also the atmosphere of the unpredictable which seems to be part of it. Thus the exhibition which opens with a Benozzo Gozzoli attribution (Fig.59) concludes appropriately enough with a Eugene Berman stage design for a recent Menotti production at the New York City Center. W.V.

Just about every New Yorker, from taxi-driver to Ph.D., has had his say about Frank Lloyd Wright's circular building for the Guggenheim Museum. Opinion boils down to two conclusions, that the building is a magnificent architectural feat and that it is unsatisfactory as a museum. No one can fail to be impressed by the gigantic chambered Nautilus of a structure, superbly twisting upwards from marble floor to glass dome, eclipsing on its way, as a focus of interest, the works of art on the curved walls. Certain limited changes are possible. The over-bright lighting can be softened and the paintings and sculpture more ingeniously arranged. But the essential limitation – that works of art are obliged to take second place – remains. They are hopelessly overshadowed by the spectacular temple that houses them. Wright himself predicted: 'When it is finished, you will *feel* the building. You will feel it as a curving wave that never breaks.' But, Break, Break, Break the works of art against it. Wright is reported to have been unsympathetic to paintings and sculpture, considering them mainly decorative. In putting them in what he thought to be their proper place he has vanquished them. For the moment it would seem that his victory is an expensive one for the losers.

Twentieth-century art's war against museum art has no more ambiguous and ironical ally than Paul Delvaux, whose work was for the first time comprehensively shown in New York last month at the new Staempfli Gallery. The pictures here ranged in date from 1936 to 1959 and, while submitting to various influences on the way, preserve intact their peculiar surreal character, their heavily draped and irrational melancholy, too lumbering in spirit to be compared with the far subtler traps (by no means unfamiliar to Delvaux) set for the imagination by Chirico. Delvaux's principal subjects are displaced Venuses who simply refuse to accept the evidence of a world they never made. Posing and posturing like their classical and Renaissance sisters, they stride in zombie-like trances through mean streets or frigidly haunt extravaganzas of late Victorian architecture. There is too much superfluous detail (surely one train per picture is sufficient to suggest the *nostalgie du départ*) and the artist's accuracy of detail is not charmful. Still, Delvaux's surrealism is a completely consistent imaginative creation. Take it or leave it. It's all of a piece and all the cooler and more coolly engaging for that.

One of the many less well-known American private collections of modern art, that formed by the late Louis Ritter, was recently shown at Fine Arts Associates. Its emphasis, late nineteenth and twentieth-century French, may have been conventional enough, but the inclusion of several exceptional paintings from this ruthlessly collected field, lent it considerable distinction. Outstanding here were Toulouse-Lautrec's sanguine portrait of Berthe Bady, once in the Guérin Collection; a sparkling Monet of 1875, *Mme Monet dans un Jardin*,

showing how the Impressionist elixir transformed an ordinary scene; Modigliani's oil portrait of Beatrice Hastings, 1915, shown in the Museum of Modern Art's Modigliani exhibition of 1951, and one of Picasso's rare landscapes, a pastel from 1921 (ex coll. Chrysler; Barr, *Picasso – Fifty Years of his Art*, 1946, p.119) depicting embracing trees that are animated by such pantheistic sympathy that one might suspect Picasso had Baucis and Philemon in mind.

Another exceptional French picture, Degas' *Wounded Jockey* (Fig.61), oil, *c.*1866 (Atelier Degas, 1st sale, 1918, repr. No.56; P. A. Lemoisne, *Degas et Son Œuvre*, 1946, Vol.2, No.141) was shown recently at the E. & A. Silberman Gallery. (This exhibition was reviewed in the November issue, p.412.) Degas' forte being implicit rather than explicit drama, a dramatic incident of this kind, showing a frightened horse running away from a fallen rider, is essentially foreign to the character of his mature work. But a superb rarity it remains.

Fifty years (1906–59) of André Lhote's oils and water-colours were shown last month at the Juster Gallery. Lhote's fate was to have been associated with contemporary painters of greater inspiration and intensity. The perfect satellite, he was a Fauve in 1906, a Cubist a few years later, something of a hedonist *à la* Dufy in the 1920's, and more recently a decorative painter of some charm in an academic *avant-garde* way. French sense and sensibility are both embodied in his work, whose air of theory and demonstration lowers the flame of spontaneity in front of a subject.

Sculpture by two artists, far better known as painters, Derain and Max Beckmann, was shown last month in New York, the former at the Slatkin Gallery, the latter at the Viviano Gallery. Sculpture fitfully engaged Derain's many-sided creativity throughout his working life, and the present selection, comprising small bronzes, figurines and masks, was made from work apparently done between 1939 and 1954, the year of his death (see Fig.62). Some doubt, however, exists as to their being correctly dated so late. Their character is one of sophisticated and bizarre barbarism, and they express Derain's delight in out-of-the-way archaeological finds and half-forgotten art-historical episodes. At any rate Derain thoroughly scrambled the clues to sources in making them, endowing them, by means of his genial inventiveness, with a strange charm and an air of humorous mystification almost as if he meant them to mock Malraux. On a small scale they verify Apollinaire's perceptive remark of 1916, that Derain's art was 'imprinted with an expressive grandeur one might call antique'.

The impressiveness of the Beckmann bronzes makes one wonder why his powerful and rather sinister imagination was not more often applied to sculpture. Dating from his later years, they consist of rugged figure studies and portrait heads whose expressiveness is noticeably more restrained than the sometimes coarsely exaggerated feeling in his paintings. They belong to the tradition of Rodin, grasp anatomical form with force and assurance, and are conspicuous for nervous sensibility of surface modelling.

The sculptor William Zorach, now aged 72, was honoured last month by the Whitney Museum with a full-dress retrospective of work going back to 1917. Actually Zorach began as a cubist painter, studying in Paris before the First World War with no less a person than Jacques-Emile Blanche. Round about 1917 he both turned to sculpture and abandoned abstraction. His work, all of it massive and monumental in character and representing figures of a strongly withdrawn emotional and symbolical nature, is a major and positive conservative force in contemporary American art. Not at all afraid of dealing with obvious themes, it embraces them in the grand simplicity of Maillol and of ancient Mexican art. Zorach is thoroughly traditional in his conviction that the human figure is the grandest vessel of emotion ever offered an artist. Those who too quickly conclude that the nude as an expressive force is over and done with should have second thoughts when considering the austere pathos of Zorach's sculpture (see Fig.63).

STUART PRESTON

London

Three big exhibitions have held the stage in London during the past few weeks; that devoted to Kasimir Malevich at the Whitechapel has now closed, but the Marlborough Gallery's 'Art in Revolt: Germany 1905–25' and the Arts Council's Lipchitz sculpture exhibition at the Tate are still current.

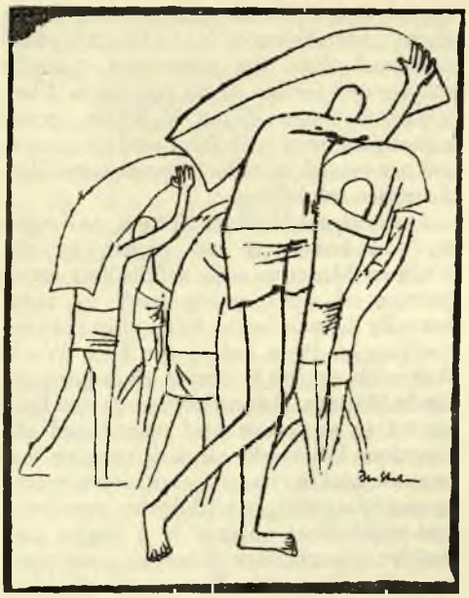
The most intriguing is undoubtedly 'Kasimir Malevich: 1878–1935', since it contains so much unfamiliar material; never before have we in England had an opportunity to study this artist, and it is appropriate that his work should be shown in the gallery which, a few years ago, was devoted to that of his western counterpart, Mondrian. Like Mondrian, and his compatriot Kandinsky, Malevich was passionately concerned with the ideal of perfecting a universal artistic language, freed from the bonds of figurative subject matter and conceived as a system of basic abstract symbols and recurring patterns. Within this framework, colour was to be used to induce a particular mood or emotion in the spectator, and Kandinsky went so far as to codify the emotive purpose of each primary colour. Colours and geometrical shapes were analysed; the process whereby a square became transformed into a circle, or a hexagon became distorted into an ovoid form when seen from a raking angle, was carefully elaborated into a series of graphs by Malevich, and a formidable number of these were shown at Whitechapel. This insistence upon analysis and codification led to some absurd and arbitrary results. For example, a typical Cézanne composition is reduced to a jagged diagonal line in one of Malevich's diagrams, and in the same chart, a cubist composition is reduced to a sickle shape, a suprematist composition becomes a tilted narrow rectangle set off-centre. Yet they have their point. They forcefully remind artists of the basic qualities of their language of form and colour and surface, even if they fail to convince us as a key to the mystic world harmony that Malevich and his contemporaries felt they had discovered. With the exception of the rather timid and anaemic impressionist painting that begins the exhibition, one comes away impressed by the tremendous vitality of so much of Malevich's work. Miss Camilla Gray, in an excellent foreword, outlines the development of Malevich's career and stresses the importance of the Morosov and Shchukin collections of fauve and post-impressionist work as a formative influence upon the whole of the Moscow *avant-garde* school, and clearly the taste for brilliant, explosive colour was shared by Malevich, whose paintings from 1907 to 1913 have a barbaric splendour in which purely fauve elements are fused with a specifically primitive Russian exoticism. Following the Cubists' example, however, after his Paris visit in 1913, he turns to a sombre palette and schematic compositions until, in 1915, come the terse suprematist works, including some of the famous white-on-white compositions. It would be idle to pretend that these are beguiling works, they were not intended to charm, and they only make sense as a series of practical applications of a theory. Malevich was not allowed to develop his ideas as were his more fortunate contemporaries; instead he had to bow to socialist realism.

There are over a hundred items in the survey of German expressionist painting, sculpture, and drawing at the Marlborough Gallery. Although one might quibble that Chagall hardly earns a place in an exhibition of this kind, it makes no difference to the enjoyment of the four paintings by him. The catalogue, printed in English and German and lavishly illustrated, is divided into the various phases of Brücke, Blaue Reiter, Surrealists, etc., with a commentary by Professor Will Grohmann. Nothing so comprehensive has been seen since the German exhibition at the Tate three years ago and once again an opportunity is given for the public to test its nerves in face of the mingled fury, savagery, and pure fantasy that this critical phase of Teutonic art presents. There can be no half-measures or equivocations, and, personally, I still find it as exciting as I did at first. Judging by the sale catalogues published by leading German auctioneers, there is no lack of paintings by the artists of this generation, despite the relentless ban on their work under the Nazi régime, and this exhibition also proves that much of it remains in private hands. The proceeds of the exhibition are to be devoted to the World Refugee Year campaign.

The sculpture of Jacques Lipchitz has never before been shown on any scale in this country, indeed, the present exhibition at the Tate is claimed to be one of the largest retrospective surveys ever devoted to a sculptor. It is becoming almost trite to say that Lipchitz is the interpreter of cubist painting formulae into sculpture, a claim which could be made for Laurens also, although he is a lesser figure. Even in Lipchitz's later work, the sinuous groups of *Hagar*, for example, remind one of Picasso's dismembered figures of the 1930's, with their globular heads perched unsteadily upon dinosaur necks. Lipchitz is, by nature, a modeller rather than carver of forms, although this is necessarily less obvious in his earlier free-standing cubist figures which, with the totem-like characters of the early twenties, are among his more original works. There is a primitive, menacing quality about the standing *Figure*, 1930, which distinguishes it from much that is repetitive and less arresting. Two small heads, of 1932, in the showcase, might trick the unwary into believing that two of Henry Moore's *Helmet* heads had strayed into the exhibition by error. The 'plastic function of the void' is neatly demonstrated in *Man with Guitar*, 1926, a piece which will also remind the alert of certain of Moore's sculptures.

A splendid survey of the paintings of C. F. Daubigny was held at the Hazlitt Gallery last month, the first to be held in London, it seems, since 1890. A member of the Barbizon School, he began painting in the early 1830's and exhibited his first work at the Salon of 1838, but the recent exhibition did not contain a work earlier than 1859, *Effet de Matin sur l'Oise*, very much in the style of Corot, although rather tight and finicky in brushwork. Not until 1862 do we get a hint of the broad, richly painted works to come, in a sketch for *La Vendange*, a painting afterwards acquired by the Louvre. Few artists before the Impressionists could catch the changing effects of light and colour so well as Daubigny, whether it is the cold light of dawn as in *Vue de Rivière* or *Bord de la Tamise à Erith* (a sombre painting), or the bright clear effect of midday on the sea coast, such as *Les Dunes* of 1871, which has been compared with Monet. It is interesting to see again the late *Clair de Lune*, *c.*1876, in the context of Daubigny's paintings, since it brings home just how far he had developed from the rather timid style of his early maturity.

The exhibition of the 'Graphic Work of Ben Shahn' at the Leicester Galleries confirms once again the excellent quality of this artist's draughtsmanship, particularly in those works containing human figures such as the rhythmical *Africa* (*Porters*) 1956 (Fig. A), or the trenchant *Candid photographer* (*Self-portrait*). At times, Shahn approaches the fierce satire of Georg Grosz in his drawings of businessmen or of martyred innocents like Sacco and Vanzetti, of which a serigraph from one of the



A. *Africa* (*Porters*), by Ben Shahn. Signed. 1956. Pen and ink, 30·5 by 23·5 cm. (Exhibited Leicester Galleries, London.)

Passion of Sacco and Vanzetti series is shown here. Others of the exhibited drawings are witty but not particularly memorable, *Microphones* or *Super Market* are elegantly patterned representations of machine objects and furniture. What one would have liked to see more of are the hand-coloured serigraphs or gouaches of the appeal of *Harpie*. By contrast with Shahn, John Piper's recent work appears slightly genteel, with its atmospheric colours and imprecise images making far less impact than the best of his productions of three years ago. Exceptions to this criticism are his series of studies for stained glass.

Arthur Tooth & Sons are showing the fourteenth in their series of exhibitions of recent acquisitions (until 12th December). A mixed bag, which ranges from Hogarth and Hayman, in whose curious conversation piece the sitters remain only tentatively identified with the exception of the artist's self-portrait, to Picasso's *Femme dans un fauteuil*. Among the eighteenth-century works is Samuel Scott's dramatic picture of *The Reappearance of Halley's Comet in 1759*. Outstanding among paintings of the following century is Corot's beautiful grey-violet and lemon-yellow sunrise at Marino (Fig.60), done when the artist paid his first visit to Italy in 1826. One might question the assertion that Léon Valtat acts as a link between the Impressionists and Fauves, at least on his showing here. *La Présentation de Modèle*, which resembles the more schematic of Bonnard's interiors of the nineties is dated 1904, whilst in the next year he is said to have painted the completely fauve *Paysage aux Rochers*.

Léon Zack, whose one-man show at the Waddington Galleries remains open throughout December, originally painted figurative works but has now turned into what presumably should be called an abstract impressionist. His *Hommage aux Amis* (Fig.64) gives little idea in monochrome reproduction of his often quite luminous use of colour. The predominant rhythm in his work carries the eye along the vertical axis of the painting; not for him the powerful swinging shapes and masses of Soulages. In technique, Zack comes nearest to Riopelle, but without that artist's magic elaboration of colour and texture.

The Chagall biblical illustrations at the Ohana Gallery are substantially the same as those shown over two years ago at the Hanover Gallery. F. N. Souza is holding a one-man show at the Gallery One and Le Brocquy is exhibiting at the Gimpel Gallery. For those who like gay water-colours of a high professional standard, the current exhibition at Wildenstein's of the American artist Dong Kingman, should tempt them to buy. A retrospective exhibition of the work of Cecil Collins remains open at the Whitechapel Art Gallery until 24th December, and the Hanover Gallery show of recent paintings by Stefan Knapp closes 12th December.

DENNIS FARR

Paris

The Biennale of 1959, the latest brain child of France's enterprising Minister of Culture, M. André Malraux, has been greeted alternately with bouquets and brick-bats. Although it and the numerous satellite exhibitions which basked in the reflected publicity are now over, the potential importance of this new institution in a city, where paintings seem to be produced at about the same rate as Detroit turns out automobiles, makes a retrospective review worth while.

The Biennale was launched impeccably, and Pierre Faucheux's transformation of that derelict section of the Musée d'Art Moderne, which has in the past added much gloom to the Salon de Mai and the Salon des Réalités Nouvelles, into an ethereal white palace, offset only by semi-transparent greys and black, has been one of the artistic successes of the season. Within this setting, sculptors had less cause for complacency than painters: works as powerfully expressive as those of the English Caro, as ponderous as those of the American Voulkos, or as eccentric as that of the French Lattier could not be ignored, but the majority were displayed in such a way as to achieve a remarkable degree of invisibility. On the other hand, lighting of the painting was so uniformly excellent that it could never be quite decided whether the bulb flashing on and off in front of Hundertwasser's *La tour de Babel perfore le soleil* was the result of a technical hitch or a subtle device to add mystery to an already fascinating and enigmatic picture. The Paris Biennale is a young painters' exhibition, and the age limit of 35 has been heavily criticized. But since one of its major functions appears to be an exchange of ideas between the

young artists of the world (with the École de Paris now primarily at the receiving end), it can certainly be justified, and it also means that it is complementary to rather than in competition with the Venice Biennale. The relative degree of maturity to be expected could be judged this year from the section devoted to the 'Jeunesse des Maîtres'. Here it could be seen that while the expressionist Kokoschka could assert himself at an early age, Nolde and Mondrian, who had to wait for the revelation of Fauvism and Cubism respectively, developed late, and surely only a clairvoyant could have foreseen Klee's later *œuvre* in the *Pot of Flowers* painted in 1906. In short, temperament and opportunity conditioned development to such an extent as to inspire caution when the accent is on youth, and both indulgence and discernment would seem to be called for. With the former well to the fore, even the *Informels*, here spiced by a dish of the *enfant terrible* spirit, could be enjoyed, and the amount of genuine creative talent which went into Favory's relief composition could be balanced against the fact that he had distributed his kitchen utensils too obtrusively over the surface and that the whole thing threatened to be a frightful dust-trap.

But the new Biennale is far from being a mere *divertissement*. The great revelation of the exhibition and the crux of much of the controversy has been the official sanction given by most countries, not simply to abstract art, but to an abstract art divorced from any tradition prior to World War II. In this trend the French were caught badly out of step, and it was one of the most interesting phenomena of the show that, with the exception of certain countries behind the Iron Curtain, the largest block of figurative painting was contributed by invited French artists, who had to pass no jury. In a situation of this kind, it is obvious that a great national heritage may even be a disadvantage. Schreib, in the less obtrusive arts of pen drawing and engraving, managed to keep the flag flying for Germany in a sphere in which they have long excelled. But the very fine section of Japanese abstract art, which derived much of its strength from the fact that its roots went deep into an ancient culture, went unrewarded. On the other hand, Poland, where abstract art has been practised only since 1956, but where a revolutionary drive has given an impetus and purpose to its development, supplied some of the most original contributions to abstract art in the exhibition: Lebensztejn, who was awarded the Grand Prix de la Ville de Paris, here displayed works of remarkable vision, but with an underlying anthropomorphic suggestiveness that is basically pessimistic. Originality also won honours for the Yugoslav Petlevski and for the poetically evocative works of the Belgian Bert de Leeuw. Alternatively, awards went to those who had themselves accepted the fact that a new tradition came into being after 1945 and had studied recent developments in American painting. In this category, Trevor Bell appeared to have preserved his own personality more successfully than the Brazilian Manabu Mabe, whose synthesis of a variety of American sources also won a series of Laureates.

Thus orientated, the aspiring young artist who hoped to exhibit in the Biennale of 1961, but who felt himself to be no Lebensztejn, might well feel eager to see what the young Americans themselves were making of Jackson Pollock's legacy. On this showing, he could have emerged very little the wiser. It is true that the three works by Helen Frankenthaler showed imaginative variations on lines laid down by Pollock, but Berger and Carmen Cicero were showing figurative work, Pritchard had some rather dry geometric abstracts, Rauschenberg was surely suffering from a Dada hangover, and in one case the disastrous effects which can result from the study of action painting were so well illustrated as to be comparable only with the worst of the Europeans. Admittedly, the American pictures were chosen with the object of showing diversity, but if the United States can actually reveal the development of a major trend in the work of their young painters, this would have been an excellent time and place to do so.

Fortunately, a sense of humour still exists, and one of the most amusing features of an exhibition, which was never dull, was Tinguely's *Stabilisateur méta-matic No.15*. This odd-looking product of its inventor's study of movement in space rotated in the forecourt of the museum to produce paintings on what looked like an outsize roll of toilet paper. These paintings go just one step further than anything yet claimed by modern art: by cutting out not only the intellect but also the intuitive faculty, the automatic element is allowed free rein in their creation. The results looked sufficiently familiar to give an edge to the joke.

In an exhibition which was crying out for some purpose and stability, it seemed a pity that the organizers had failed to make capital of the fact that good abstract art combines admirably with modern architecture. It easily achieves the necessary scale and can thus acquire a living function. The enlarged photograph of Lars Bo's engraving which occupied one end of the Salle des Gravures did something in this direction, but the five paintings of assorted shapes and sizes which adorned the main staircase, although commissioned from a team of artists, could under no circumstances be said to form an architectural scheme. The net result was that the large Rebeyrolle, although conceived as a unit, could not be seen in its entirety from any point; an attractive Fabien was lost on a narrow staircase; and the Biras had the misfortune to be all too visible from the vantage point for the young Rouault's *Fille*, and collapsed into nothingness on the spot. Perhaps the time factor did not allow for a more coherent scheme, but this will not apply in future. In looking forward to 1961, one can only wish the organizers every success in the difficult task of maintaining the Biennale at the high pitch of stimulation which has characterized its inauguration.

If the Biennale implied a tacit admission that the Ecole de Paris was in need of a blood transfusion, the annual exhibition under this title at the Galerie Charpentier (till 31st December) does nothing to dispel this view. It does nonetheless have considerable subsidiary interest as an exhibition of taste, since M. Nacenta has this year risked the possibility of civil war among the critics by inviting five of them to join him in the selection of the exhibits. Each item is not only the acknowledged choice of an individual critic, but is supported by him in the catalogue – an idea which opens up interesting possibilities of piquant situations when it comes to reviewing! With two eclectics, two supporters of figurative and two of abstract painting, however, the mixture is reasonably representative. On the figurative side, Claude Roger-Marx, more conservative than Georges Besson, has settled for established reputations, and includes Brianchon, Gromaire – weaker and more mannered than of old, Buffet in better vein, and Humblot at his usual level of reliability. Younger artists given a showing by Besson include Bardone (familiar from his show in the Marlborough Gallery this year), and Minaux, whose exoticism may be self-consciously naïve, but still has power. To the eclectic M. Nacenta we owe the fine Venards and some formally impressive works by André Marchand. The abstracts bring us once again to the problem revealed in the Biennale, with Michel Seuphor holding the fort for formal abstraction in the line of Mondrian and Malevich, and Jacques Lassaigne joining the post-war school of thought under the title of *Dans l'éclatement d'un Monde*. In spite of Vasarely's subtlety and Geer van Velde's lyricism, the Seuphor choice leaves a rather chill impression of a too sterile perfection. This is unfortunate, because the breakdown of all traditional formal concepts in works by Dumitresco, Istrati, and Vuillamy, arranged conspicuously near the entrance, produced results which led one reviewer to re-title the exhibition, not inaptly, as 'L'Explosition de l'École de Paris'.

With controversy very much in the air, that militant opponent of abstract painting, Bernard Lorjou, planned his exhibition 'Le Bal des Fols' (Galerie Gaz. des Beaux-Arts) to coincide with the Biennale. This dynamic personality, who has in the past produced a series of vast compositions of epic character, introduced his 'Bal des Fols' by a series of studies showing remarkable insight into psychological deviations, however slight, from the norm. As a result, some of his characters appeared almost terrifyingly familiar. Lorjou's debt to Goya is a freely acknowledged one and

was very clear in a few almost monochrome studies, but the bulk of the paintings, including the group of large works which form the climax of the exhibition, were in colours reminiscent of Chagall's circus palette. In a dancing world presided over by an idiot this frenzy of colour heightens both the gaiety and the insanity of it. Lorjou considers that his paintings, designed for man and not simply for art's sake, need no explanation. His message is, alas, all too depressingly clear!

Little need be said of this year's Salon d'Automne (Grand Palais, November), which was just as anti-Biennale as Lorjou, but expressed itself with less originality and power. It would be unreasonable to expect an exhibition of more than 1200 works to be full of masterpieces, but the general level here was so low that the recognition of works by artists such as Carzou, Genis, Bardone, and Humblot was accompanied by a feeling of incredulity. The housing of this exhibition could hardly be worse: chilled to the bone by the freezing atmosphere of the galleries and distracted by the intermittently visible and always audible Salon de l'Enfance on the main floor, this reviewer quite failed to warm to MacAvoy's portraits of Pope John XXIII in the way the authors of the *Manifeste en faveur d'un Art intelligible* had anticipated. Retrospectives of Jean Puy, André Mare, Vera, and Steinlen did not suggest that a revaluation of these lesser lights was urgently called for.

The Salon des Surindépendants (Musée d'Art Moderne, November), asserting its independence of the tyranny of juries for the twenty-sixth time, succeeded on the whole in demonstrating that these preserve the public from much that is mere *pastiche*. The inclusion of three works by their president, M. Mendès-France, proved, however, that England is not the only country to have a distinguished amateur. A retrospective exhibition of works by Othon Friesz (Musée Galliera, November) contained a delightful sequence of some of the less frequently illustrated Fauve paintings. Friesz never divorced colour from form in the way that Matisse had dared, and his rejection of any form of abstract art could be anticipated, but much of his later work evokes a nineteenth rather than a twentieth-century atmosphere. The portrait of Paquereau (49) painted in 1923 is excellent, but might well be by a follower of Leibl, and the sentiment behind works such as *La danse devant l'émir* (69) of 1927 is now rather difficult to take. Interesting one-man shows were held during November by Singer (Galerie Lorenceau, rue la Boétie), whose love of formal qualities deriving from Mondrian has led him to seek contemporary inspiration in the atomic plant at Saclay, and by the Japanese Domoto (Galerie Stadler, rue de Seine), whose application of action painting to a fundamentally oriental concept of landscape has produced works of remarkable evocative power.

KATHLEEN MORAND

Forthcoming Lectures

The following lectures have been arranged at the Warburg Institute, Woburn Square, WC1, at 5.30: 2nd December, Miss Frances A. Yates, 'Rhetoric and the Art of Memory'; 13th January 1960, Mr J. B. Trapp, 'Rhetoric and the Cardinal Virtues'; 17th February, Professor L. D. Ettlinger, 'The Personification of Rhetoric in Art'; 23rd March, Dr C. Ligota, 'Panegyric and Fact in the Fourth Century'; 4th May, Dr Lotte Labowsky, 'Aesthetics and Morality in the Idea of Decorum'.

Publications Received

Minor English Wood Sculpture 1400–1550. By Arthur Gardner. 42 pp.+90 pl. (Alec Tiranti), £1 1s.

This little book in the series *Chapters in Art* is devoted to late medieval and early Renaissance bench-ends in English village churches. Artistically, perhaps, these are of no great significance, but, situated as they are deep in the English countryside – in places with such marvellous names as Queen Camel, Charlton Mackrell, and Wendens Ambo – made by local craftsmen, and caressed by innumerable generations of the rude forefathers of the hamlet, they have acquired a value which surpasses purely aesthetic considerations. Unfortunately, only a few of the photographs in this book recapture their essential tactile quality; they nevertheless form a very useful supplement to the illustrations of Dr J. C. Cox's larger work on this subject. Mr Gardner's introductory essay distinguishes the main local groups – the late Gothic East Anglian group, the West Country group with its more Renaissance character, and a heterogeneous group from the rest of England – and adds some notes on the iconography. There are a few minor errors of description: for example, neither of the figures described as mercers are really representatives of that trade; one of them, oddly enough, is an angel!

DONALD KING

Disegni Fiorentini del Louvre della Collezione di Filippo Baldinucci. By R. Bacou and J. Bean. 70 pp+75 pl.

The regret was expressed in this Magazine (October 1958, p.365) that the catalogue of a selection of Florentine drawings from the Filippo Baldinucci Collection, when it was shown in the Cabinet des Dessins of the Louvre, could not be illustrated – certainly through no fault of the catalogue's compilers. A year later, the drawings were shown in the Gabinetto Nazionale delle Stampe, Rome, and a new catalogue has been issued in Italian with all seventy-two drawings illustrated. The remarks made in this Magazine on the occasion of the first exhibition in Paris about the consistently high standard of Baldinucci drawings can now be seen, after even a cursory glance at the plates in the new catalogue, to have been entirely justified. Special attention should be paid to the splendid and little known sheets by Cecco Bravo, Il Volterrano and Sebastiano Mazzoni – artists to whom proper attention is only just beginning to be paid. It must be emphasized that the attributions of these Seicento drawings, since they were collected by a contemporary or near-contemporary art historian, are likely to be correct: they are thus of fundamental importance for comparison with other, less well documented, drawings of the same school.

Krajobraz Holenderski XVII Wieku. Warsaw, October–November 1958. National Museum of Warsaw. 113 pp.+114 pl. Published by the National Museum in Warsaw. Foreword by Mr G. Sluizer. Introduction by Mr J. N. Van Wessem. Catalogue by Mr A. Chudzikowski.

The National Museum in Warsaw has published, under the title *Dutch Landscape of the XVIIth Century*, an illustrated catalogue of works which were on show at the exhibition of Dutch landscape painting, organized in the autumn of 1958 in the capital of Poland by Dutch and Polish art institutions. The volume contains 114 plates of photographic reproductions of the exhibits, and a systematic, exhaustive catalogue (126 items) with descriptions and data concerning each painting. Forty-eight plates represent pictures coming from fifteen different museums in Holland; sixty-six plates illustrate the contribution of Polish art collections.

The aim of this publication is twofold: to provide, by taking advantage of the opportunity created by the exhibition, a review of an appreciable number of famous works of art of this glorious epoch of Dutch painting, and secondly to offer to art lovers of all countries the chance to become better acquainted with numerous paintings of the period, now gathered together in Polish art museums. The notes in the catalogue, concerning pictures belonging to Polish collections, are accompanied by translations in French. The illustrious names of Rembrandt, Ruysdael, Berchem, Both, Hobbema, de Hooch, Molyn, Van der Neer, Van Ostade, Potter, Steen, Van de Velde, Wouverman, Wynants, and of many other distinguished artists are evoked in the pages of this book.

F. FRANKOWSKI

Statens Museum for Kunst, Copenhagen, Moderne Udenlandsk Kunst. 1958. 104 pp.+86 pl.

This, the third edition of the catalogue of the modern foreign works of art in the Statens Museum, Copenhagen, has been most ably revised and brought up to date by Miss Hanne Finsen. It is largely based on Mr Swane's original catalogue of the celebrated collection formed by Engineer Rump, which was published as long ago as 1924, the year after this collector's spectacular gift to the Museum, and the later edition of 1948.

The riches of the Rump Collection, especially its notable series of works by Matisse, are well known. Miss Finsen has supplied all the relevant information concerning provenance and literature. Here and there, of course, an additional fact may be added; for instance, another smaller and related composition of Derain's *Two Sisters* reposes in an English private collection.

In general, the notes on the pictures are cut down to the bare bones. In several cases, it would have been interesting to have read the reasons that prompted a particular dating; no argument, in fact, is advanced to support the dates given in brackets which are apparently purely arbitrary and sometimes differ from other known dates.

As much as anything else, the catalogue provides welcome evidence of Engineer Rump's perspicacity as a buyer. However, his adventurous policy has hardly been followed by the present generation. No attempt has been made to acquire works, for instance, by De Staël or the German Expressionists, and a surprising gap in the collection is the modern English school; and Sickert, Moore, Nicholson, and Sutherland are conspicuous by their absence.

GERTRUD KØBKE SUTTON

Kataloge der Niedersächsischen Landesgalerie, II, Katalog der Bildwerke in der Niedersächsischen Landesgalerie, Hannover. Published by F. Stuttmann. Edited by Gert von der Osten. 327 pp. (496 figs.) Munich (Bruckmann Verlag), DM.42.

Students of art and art history will welcome the publication of the catalogue of sculpture in the local museum at Hanover. The collection ranges from the eleventh century to the present day and is, as might be expected, especially rich in North German Gothic and Renaissance carvings in wood, but amateurs of modern art will note distinguished examples of the work of Barlach, Archipenko, Moore, Marini, and Calder.

Dr von der Osten has based his work on a catalogue prepared by Herbert von Einem dating from 1931 which was never published, but since that year new acquisitions and a considerable amount of literature on German sculpture made necessary enlargement and modification of the original draft. The result is a sound and workmanlike analysis of a collection little known to scholars outside Germany. Not only are the entries a model for their concise information but they serve admirably to throw light on a number

of workshops hitherto merged in the general labelling 'North German' or 'Lower Saxon'. Thus Lüneburg, Brunswick, Nordelbingen, and Erfurt become feasible distinctions in the medieval jungle of North German art, and if much of this rarely soars above a moderate average of competence, it is a pleasure to recognize in Johann Friedrich Ziesenis, active in Hildesheim and Hanover in the middle of the eighteenth century, a sculptor of considerable merit.

The almost complete photographic coverage of the collection, the sensible size of the format, combine with Dr von der Osten's admirable commentary to make this catalogue a practical work of reference and museum curators, in particular, have reason to be grateful for its timely publication. J.B.

National Gallery of South Africa, Cape Town. Select Summary Guide to the Permanent Collection excluding Prints and Drawings. 84 pp.+16 pl. *The Joseph Robinson Collection.* 2nd impression. 40 pp.

This 'Summary Guide' is according to the preface a 'guide to and summary catalogue of the works of the Permanent Collection [of the National Gallery of South Africa] which are normally displayed'. It is divided into the following sections: South African Art; British Art, including the Alfred de Pass Gallery of British Painting mostly related to the New English Art Club; Dutch Paintings chiefly nineteenth century; nineteenth-century French Painting; Miscellaneous, European Sculpture, and Decorative Arts, including Peruvian pottery. The guide reproduces a W. van de Velde *Shipping Scene* (HdG 526) presented by Sir A. Beit in 1953, bronzes by Dalou and Rodin presented by Mr A. A. de Pass, 1926, a Boudin, and a number of South African works, but not, unfortunately, the pictures listed under Geddes, Lawrence, Reynolds, Romney, Sickert, P. Post, Sisley, and Gaspard Poussin. The catalogue of the Sir Joseph Robinson Collection, lent to the National Gallery by Princess Labia, has no illustrations, but the text is useful since some twenty-seven pictures not shown at Burlington House in 1958 are listed. However, none seems from the description to be of great importance. All but three of the paintings shown in London are included. The London entries have been taken over intact from the Waterhouse catalogue. For London catalogue No.10, Gerson has suggested Jan Victors.

Epoch and Artist. By David Jones. 320 pp. (Faber & Faber), £1 5*s*.

Sidney's Appearance. A Study in Elizabethan Portraiture. By Alexander C. Judson. xii+98 pp.+32 pl. Bloomington (Indiana University Press), $4.50.

Kern Institute, Leyden. Annual Bibliography of Indian Archaeology. Vol.xvi. *1948–1953.* cviii+368 pp.+12 pl. Leyden (Kern Institute).

Sculpture at Chartres. By Peter Kidson, photographs by Ursula Pariser. 64 pp. (9 figs.)+64 pl. (Tiranti), 18*s*.

Die Karolingischen Miniaturen. By Wilhelm Koehler. Vol.II *Die Hofschule Karls des Grossen.* Text volume: 100 pp. Plate volume: 116 pl. Berlin (Deutscher Verein für Kunstwissenschaft), DM.150.

Kröller-Müller Museum, Otterlo. Catalogue Vincent Van Gogh. xiii+53 pp.+22 pl.

Kunstgeschichtliche Anzeigen. Neue Folge, 2 Jahrgang 1957, 3 Jahrgang 1958. Graz-Vienna-Cologne (Hermann Böhlaus Nachf.), DM.12 each.

Lalit Kala, Nos.3–4. 142 pp.+69 pl. (11 in colour). New Delhi (Lalit Kala Akadami), Rs.30.

Lascaux: Paintings and Engravings. By Annette Laming. 208 pp.+48 pl. (Penguin Books), 5*s*.

This is the first volume in a series of Pelican books on the Palaeolithic age. It is extremely useful as a general guide to Lascaux, and to the social circumstances which determined the form that the decoration of the caves took. It is also an excellent introduction to cave art in general. It is divided into an introductory chapter on 'The Cave Sanctuaries of Pre-history'; a description of Lascaux; the dating of the cave; 'Extinct Fauna'; 'the problems of the interpretation of Cave Art'; and a final chapter on the purpose and meaning of the paintings and engravings.

Les Bronzes Italiens de la Renaissance. By Hubert Landais. viii+119 pp.+32 pl. Paris (Presses Universitaires de France, *L'Œil du Connaisseur* series), Fr.1800+T.L.

Reflections on Art. Edited by Susanne K. Langer. xviii+364 pp. Baltimore (Johns Hopkins Press), London (Oxford University Press), £2 12*s*.

Lateinische Schriftquellen zur Kunst in England, Wales und Schottland vom Jahre 901 bis zum Jahre 1307. By Otto Lehmann-Brockhaus. Band IV: *Register.* 551 pp. Munich (Prestel Verlag), DM.74.

Alanya. By Seton Lloyd and D. Storm Rice. Occasional Publications of the British Institute of Archaeology at Ankara, No.4. x+70 pp. (23 figs.)+16 pl. (British Institute of Archaeology at Ankara, 56 Queen Anne Street, London W1), £2 2*s*.

Het Da Vinci-Doek van de Abdij van Tongerlo. By R. H. Marijnissen. 55 pp. (5 figs.). Brussels (A.C.L.).

Antoine Watteau. Peintures Réapparues. By J. Mathey. 83 pp.+90 pl. Paris (F. de Nobele), Fr.8500.

The Round Towers to English Parish Churches. By the Rev. Claude Messent. xxv+369 pp. (180 drawings). Norwich (Fletcher & Son), £1 10*s*.

Shakespeare and the Artist. By W. Moelwyn Merchant. xxx+254 pp. (56 figs.)+88 pl. (Oxford University Press), £5 5*s*.

The Cleveland Museum of Art. By William M. Milliken. 62 pp. (122 figs., many in colour). New York (Harry N. Abrahams), London (distributed by Oldbourne Press), £1 15*s*.

Monticelli 1824–1886. Exhibition at Museum Boymans-Van Beuningen, Rotterdam. 8th May–15th June 1959. 18 pp.+36 pl.

Museum Color Slides Association. 32 pp. Vol.I, 1959. *Modern:* Alphabetically. *Before 1900:* Alphabetically by Countries.

The purpose of the Museum Color Slides Association is to produce colour slides of good quality for use in lectures on art. This booklet lists slides available of works by modern artists (arranged alphabetically) and artists before 1900 (arranged by countries: American, British, Etruscan, Flemish, etc.). Slides are sold for educational purposes only.

Cézanne Drawings. By Alfred Neumeyer. 63 pp. (86 figs.). New York and London (Thomas Yoseloff), $7.50.

A Critical and Historical Corpus of Florentine Painting. By Richard Offner. Section III, Vols.VI–VIII: *The Fourteenth Century.* Vol.VI, xxiv+278 pp.+76 pl.; Vol.VII, xiii+153 pp.+49 pl.; Vol.VIII, xxvii+228 pp.+48 pl. Locust Valley, N.Y. (J. J. Augustin Inc. under the auspices of the Institute of Fine Arts, New York University), Vol.VI, $75; Vols.VII and VIII, $55 each.

English Domestic Silver. By Charles Oman. 4th edition. xii+240 pp.+30 pl. (A. & C. Black), £1 1*s*.

Cultureel Jaarboek voor de Provincie Oostvlaanderen, 1953. Vol.I, xiii+359 pp.; Vol.II, 182 pp.+40 pl. Ghent (Commissie voor Culturele Aangelegenheden, Bisdomplein 3).

Goya, Italienisches Skizzenbuch: Hominem quaero. By Herbert Paulus. 14 pp.+79 pl.+20 pp., notes on the plates. Erlangen (Karl Müller Verlag).

Picasso: His Life and Work. By Roland Penrose. 392 pp.+10 photographs and 24 pl. (Victor Gollancz), £1 5*s*.

Shropshire. By Nikolaus Pevsner. 368 pp.+64 pl. (Penguin Books),

Piazza San Marco. 164 pp. (many figs., 9 colour pl). Novara (Istituto Geografico de Agostini, distributed by Bailey Bros & Swinfen), £3 12*s*.

Persian Painting of the Fifteenth Century. By R. H. Pinder-Wilson. 24 pp. (10 colour pl.). (Faber & Faber), 15*s*.

Hereford Cathedral. 24 pp. (49 figs.); *Worcester Cathedral.* 24 pp. (46 figs.). (Pitkin Pictorials Ltd, *Pride of Britain* series), 2*s* 6*d* each.

Forthcoming Sales

Sotheby's

The picture sale on Wednesday, 2nd December, includes a group of genre paintings and pictures by artists of the Norwich School, good water-colours by Callow and Holland, and three typical autumn landscapes by Cornelius Krieghoff.

The main interest in the sale of Old Master paintings on 9th December lies in the property of the late Charles Loeser, removed from Torri Gattaia, Florence. This includes important gold-ground pictures of the Florentine School: *The Crucifixion* by Taddeo Gaddi, a half-length figure of St Dominic by Bernardo Daddi, and three altar-panels by Jacopo del Casentino, the most important among these is *The Dormition of the Virgin* and *The Annunciation* which probably formed part of a storied altar-piece. Among other early paintings is a *Madonna and Child* by the Master of St Cecilia, and a panel from an altar-piece by Nicolo di Pietro Gerini. There is an interesting copy by David Teniers after a lost Giorgione, *The Finding of Paris,* formerly in the collection of the Archduke Leopold Wilhelm. Among pictures of the sixteenth and seventeenth centuries a portrait of a young man by Dosso Dossi, *The Penitent Magdalen* by Crespi, and a landscape by Salvator Rosa of *Jason and the Dragon* which are of special interest. Among properties sent in by other owners there is a Jacopo Bellini *Nativity,* and a Bartolomeo Veneto *Virgin and Child* which is dated 1502. From Holland comes a group of Dutch and Flemish pictures, the property of the late Mr R. Dooyes, which includes good examples by Jan Steen, A. Van Ostade, Nicolas Maes, Jan (Velvet) Brueghel, Gaspar Netscher, and Aert de Gelder. In the same property is a *Madonna and Child with Saints* by Mansueti, and a picture of *St Joseph and the Christ Child* attributed to the young Murillo by Professor A. L. Mayer. On 16th December there will be another sale of Old Master paintings from various sources.

There will be one print sale during the month on 21st December which will include P. L. Debucourt's *La Promenade Publique, The Quorn Hunt* after Henry Alken, and architectural drawings by James Gibbs (for Lowther Castle) and William Talman.

The sale of the Dyson Perrins manuscripts on Tuesday, 1st December, has already been fully discussed in the November issue. The book sale on 7th and 8th December will include a few finely bound books from the library at Ragley Hall, the property of the Marquess of Hertford, the autograph manuscript of Mahler's First Symphony, the album of the pianist and composer Ignaz Moscheles, containing autograph music by Chopin, Mendelssohn, Schumann, Rossini, Paganini, Liszt, and others, an autograph letter of Beethoven, and a fine letter of Martin Luther.

African sculpture will be sold on Monday, 14th December. Benin pieces include three fine ivory bracelets, one of them of really outstanding quality, a bronze cast of a human head, and a carved wood altar-head. Attention is also drawn to the well-carved chieftain's chair from the Belgian Congo, and to a number of fine dance masks and head-dresses of the Bambara, Dan, Dogon, Mendi, and Senufo tribes. Also in the sale is an important Toltec greenstone mask, Peruvian gold ornaments, a rare Peruvian wood mask, and a fine New Hebrides mask made of coconut fibre.

The objects of vertu sale on Monday, 21st December, will include a collection of oil miniatures and some fine pieces by Carl Fabergé, among them an attractive miniature gold cage in which sits a parakeet carved in opal.

The Loeser Collection of Italian Renaissance sculpture is the most considerable to be sold in London since the Henry Harris sales in 1950 and includes much early sculpture seldom seen in the saleroom. In particular there is a marble relief of the *Madonna and Child* given to Tino di Camaino by Valentiner, another early fourteenth-century relief by Giovanni di Agostino, and a Tuscan relief of *St John the Baptist.* There is, too, an attractive fifteenth-century head of a woman, probably Roman school of the first half of the fifteenth century, also in marble. Of the wood sculpture a group of the *Madonna and Child* close to Jacopo della Quercia is outstanding while the terra-cottas include a reclining figure by Jacopo Sansovino and

a bozzetto of a reclining woman by Agostino Busto called *Il Bambaia*. The Loeser majolica is small in number but good in quality including such rareties as a Florentine oak-leaf jar and an early albarello with animals, two Faenza drug jars with birds in contour compartments, a documentary Caffaggiolo tondino, and a remarkable equestrian inkstand group of St George, green glazed and of sgraffiato type. There is room only to mention a few of the other important pieces in this sale of which pride of place should be given to the remarkable morse ivory carving, now mounted as a reliquary and superbly carved with 'inhabited scrolls'; a Scandinavian origin has been suggested and the date is probably in the second half of the twelfth century, but some authorities see in it English workmanship. It is 18 in. in length. Finally there is a group of Limoges painted enamels including a set of twelve plates representing the twelve months, and a very attractive Venetian silver and parcel-gilt bust of the fifteenth century.

The sale of Chinese ceramics, jades, and works of art on Tuesday, 15th December, will include, among the early pieces, a fine Chün Yao conical bowl, a Lung Ch'üan celadon dragon dish, and a superb Ming Imperial yellow dish. Also in the sale are some fine biscuit figures, and good *famille-rose* and *famille-verte* porcelain. Among the jades are a pair of unusually fine figures of Ho Hsien Ku, a pair of attractive Chia Ch'ing covered bowls, a spinach-green chrysanthemum dish, and an important K'ang Hsi dark-green jade ink-screen. There will be a sale of English and Continental pottery and porcelain on Tuesday, 22nd December, which will include a rare Charles II Lambeth Delft wine bottle with a three-quarter-length portrait of a hitherto unrecorded type. Also on the 22nd December will be a sale of Oriental carvings, netsuke, and Japanese prints.

The sale of silver on Thursday, 3rd December, was discussed in last month's BURLINGTON MAGAZINE. The second sale of silver during the month will take place on Thursday, the 17th. It will be held in two sessions at 11 am and 2 pm. Three of the most important lots are a George II cream jug by Paul de Lamerie, 1738, a pair of oval sauce-boats by Anne Tanqueray, 1727, and a James II York tankard by John Oliver, 1686. Also of particular note are a Queen Anne coffee-pot by William Lukin, 1709, a George II Newcastle coffee-pot by George Bulman, 1737, another by Thomas Mason, 1742, and two others by Thomas Farrer, 1731 and 1739. There is a set of three tea-caddies by Daniel Smith and Robert Sharpe, 1761, pieces by Hester, Peter, Anne, and William Bateman, and French, German, and Spanish silver.

On Thursday, 10th, and Friday, 11th December there will be a two-day sale of jewels belonging to Mrs A. M. Nieberding, Mrs P. Mason, Captain R. Parke, Baron de Stempel, Miss G. W. Lawrence, Mrs P. Cameron, the Rt Hon. The Earl of Mar and Kellie, the Rt Hon. Louisa Countess of Dudley, and other owners. A diamond brooch set with three large stones of fancy cutting, also forming two clips, is particularly fine, and other lots which should be specially noted are an attractive diamond necklace of flowerhead clusters, a double clip brooch in emeralds and diamonds, an antique diamond spray brooch, an important cluster brooch in sapphire and diamonds, a pair of ear clips in emeralds and diamonds, a diamond ornament composed of two sprays, and five important diamond bracelets.

There will be three Friday sales in December. The first, on the 4th, begins with a small collection of French soft-paste porcelain principally from St Cloud, Nennecy, and Chantilly. From other sources come some attractive Vincennes and other cups and saucers. Prince Youssoupoff has sent in a fine Gothic tapestry woven with scenes from the life of Anne of Brittany and Louis XII. The sale also includes three seventeenth-century Brussels Pergola tapestries, and a very rare Byzantine needlework panel, an unusual sixteenth-century Flemish needlework triptych. Lord Kimberley has sent in an important suite of Louis XV seat furniture in giltwood, and from other owners come two pairs of Louis XV marquetry *encoignures*, one pair signed Delorme, a *petite* commode by L. Boudin, a parquetry table ambulante, and other signed pieces. Among the English furniture attention is drawn to the giltwood mirror with the trade label of Thomas Merle who was working at the end of the eighteenth century. The sale on Friday, 11th December, contains an attractive late Gothic tapestry, fine George I and George II wall mirrors, and a good Hepplewhite *bonheur du jour*. There is also a section which is devoted to English pottery. There will be a two-day sale of furniture and works of art on Thursday, 17th and Friday, 18th, December. It will include Oriental carpets, clocks, textiles, tapestries, and English and Continental furniture. There is also a fine collection of Pontypool lacquer and particular attention is drawn to a plaque depicting *The South View of Pontypool House*.

Christie's

Objects of Art and Jewellery

Christie's winter season will end on 18th December. Sales will begin again in the third week of January.

The first sale of the month includes a collection of works by Carl Fabergé belonging to Professor Sir Charles Dodds, M.V.O. This is of a particularly high standard and consists of a large number of carved animals, birds, and objects. In chalcedony there is, for instance, an eagle, a kiwi, and an ibis. Each of these has gold legs and a gold beak, with diamond or ruby eyes. A spray of cornflowers in rock crystal, a cat in purpurine, and a snail's shell in brown and green agate with a gold catch are other typical examples of the beautiful craftsmanship in this collection. Also in this sale are a number of Swiss gold and enamel form watches, including a balloon, a beetle, and musical instruments. There is another sale on 8th December, which includes coins and miniatures, and clothing belonging to Lord Nelson and Lady Hamilton.

On 2nd December there will be a sale of fine jewels. Among these are a number of eighteenth-century pieces, including two diamond brooches, a bracelet, and a diamond necklace and pendant. There is also an important sapphire and diamond bracelet. In another sale of fine jewels on 16th December there are a large number of diamond clip brooches, a fine diamond necklace of nine seni-circular trellis panels, and a pair of sapphire and navette-shaped diamond ear clips.

Pictures

There will be three picture sales during the month. The first, on Friday, 1st December, has a good selection of nineteenth and twentieth-century paintings of the British and Continental schools and includes a number of Dutch views by P. C. Dommersen, English landscapes by B. W. Leader, R.A., and a *View of the Pyramids* by David Roberts. There are also works by Richard Eurich, R.A., Charles Towne, F. W. Watts, and E. Zampighi.

On the 11th, there will be an interesting sale of pictures by Old Masters. Den Heer J. A. De Waart has sent from The Hague a series of Dutch and Flemish pictures of the seventeenth and eighteenth centuries. These include *The Angel Appearing to the Shepherds* by Nicholas Berchem (Waagen, Supp., p.522), and works by Balthasar Beschey. In another property, and of particular interest, is *The Van Haeften Family Making Music*, by Jan Van Bijlert. Dr David Arnon's collection is also of Dutch and Flemish masters of the seventeenth and eighteenth centuries. Worthy of note are *Judah and Tamar* attributed to P. Lastman, and *A Village Scene* by the little-known artist P. Des Ruelles. Among the collection of Sir Hugo Sebright, Bt, is a portrait of a *Philosopher*, attributed to L. Bassano, and the sale finishes with a selection of English portraits, the property of Sir Geoffrey Palmer, Bt, removed from Carlton Curlieu Hall, Leicestershire. Other artists represented in the sale include A. Van Borssum, Simon van der Does, J. C. Droochsloot, Bonaventura Peeters, and Simon de Vlieger.

The last sale of the season will be on the 18th of the month and pictures from the sixteenth, seventeenth, and eighteenth centuries will be offered. Included in this sale are works by W. de Heusch, J. Kobell, J. H. Boschamer, S. J. van Douw, J. J. van der Stoffe, P. Claes, jun., P. Casteels, and Benjamin West, P.R.A.

Furniture, Rugs and Carpets

There will be three sales this month. On 3rd December there is a set of six Chippendale mahogany chairs and a pair of armchairs; a Sheraton mahogany dining table; and a Dutch marquetry bureau cabinet.

On 10th December fine French and Continental furniture will form the basis of the sale. It includes a small Louis XV parquetry commode of *bombé* form, stamped Wehrel; a Louis XVI marquetry *secretaire à abattant*; a small transitional marquetry dwarf cabinet, stamped J. L. Cosson; and a pair of red lacquer commodes, of *bombé* form, and stamped J. C. Criard. There is also a fine marquetry commode in the style of J. H. Reisener.

On 17th December fine English and Continental furniture belonging to, among others, the Rt Hon. Earl Beatty and the Hon. John Fox-Strangways will be sold. Of special interest are four Chippendale black lacquer armchairs in the Chinese style; a fine mahogany painted State bedstead, *c.*1765; and a Queen Anne black lacquer cabinet. There are also two fine Chippendale mahogany kettle stands, and a Chippendale small mahogany writing table in the Chinese style which were originally in the collection of the late F. Howard Reed, Esq.

Porcelain

There will be two sales this month. That on 7th December is of fine English and Welsh porcelain and pottery. Among many outstanding lots is a Derby *chinoiserie* group, *c.*1750, 8¼ inches high, modelled by André Planche; a fine Swansea dessert service, painted by William Pollard; a pair of Worcester 'Blind Earl' dishes; and two pairs of red anchor partridge tureens and covers. Collectors will be especially interested also in the Chelsea raised red anchor figure of a duck, 4½ inches high, *c.*1750. On 12th October this year a similar figure was sold at Christie's for 500 *gns*.

The second sale on Monday, 14th December, is of Oriental porcelain, hardstones, objects of art, and Japanese ivories. It includes a rare *famille rose* export bowl with landscapes in the style of O'Neale, a figure of a pug dog, a *famille rose* dinner service enamelled with peacocks, and an interesting collection of Indian carved wood figures from a seventeenth-century Temple car.

Silver

On 9th December, fine old English and foreign silver belonging to the Rt Hon. The Lord Hastings will be sold. Of special interest is an important dinner-service of 1819–21, comprising a pair of large soup-tureens, covers and stands, by Philip Rundell, 1819; seventy-two dinner plates by Edward Farnell, 1820; twenty-four soup plates; fourteen two-handled meat-dishes with plated covers; two sets of four *entrée* dishes, and six sauce-tureens by Edward Farnell. Also in this property is an epergne decorated with vines by William Vere and John Lutwyche, 1765, and a fine William III silver-gilt salver by Anthony Nelme, 1700. In the same sale is silver belonging to Amie, Lady Noble, including a George I toilet mirror by Anthony Nelme, 1714; a pair of George I scent bottles; a pair of toilet boxes; and a circular bowl by Gabriel Sleath, 1719.

The second silver sale this month is on Tuesday, 15th December, and includes a very rare silver toy tea-service of six pieces, 1785–7. Other items include a James II tankard and cover, 1688; a cake-basket by Francis Crump, 1768; and a George II coffee pot by William Kidney, 1739.

Arms and Armour

There will be a sale of arms and armour in the afternoon of 8th December, beginning at 2.30. It includes a number of English and Continental pistols of the seventeenth and eighteenth centuries; fowling pieces; American colt revolvers; swords; several suits of armour; and an interesting group of Abyssinian horse harness.

Books

Valuable printed books and manuscripts will be sold on Friday, 18th December. The sale includes three attractive fifteenth-century French illuminated manuscripts, one containing forty miniatures and another containing eight. The latter is in a contemporary binding by Goutier. Also in the sale are some incunabula; a collection of Persian and Arabian illuminated manuscripts, including a seventeenth-century album made for Emperor Aurangzeb containing twenty-one large and attractive miniatures; a fine copy of Kip's *Nouveau Théâtre de la Grande-Bretagne*, 1724–9; and a collection of engraved Italian views by G. B. Piranesi.

Notable Works of Art now on the Market

PLATE I

Inca Figure, thirteenth–sixteenth century.

Gold and silver. Height, *c.*6 in.

(Delacorte Gallery, New York.)

THIS hollow female figure of beaten electrum – an amalgam of gold and silver – has only recently been acquired from Peru and is of great rarity. It is notable for size, being unusually large for a figure of its type. The Incas made much larger figures out of this precious metal but most of these were melted down on orders from Spain. This is only about 6 in. high but this is unusual for statuettes of this kind. The one in the British Museum is only about 2 in. high and the few others that are known are of about this size. These figures are generally of metal which is beaten out; they are not solid.

PLATE II

Madonna with SS. Jerome, Benedict (?), *Romuald, and Veridiana*, by the PRATOVECCHIO MASTER

Panel, 13½ by 9⅞ in.

(Mr C. Marshall Spink, London.)

THE appearance of a new painting by the 'Pratovecchio Master' will be of the highest interest to all students of the Florentine Quattrocento. His personality was reconstructed by Roberto Longhi as short a time ago as 1952 (*Paragone*, 35, pp.10 ff.), and it has come to stay. His work appears to fall within the two decades 1440–60, to show contact at first with Domenico Veneziano and perhaps the young Piero, and later to veer towards the Umbrians (especially Boccati), and Castagno; he ends up at the point where Antonio Pollaiuolo takes over. If not a Florentine by birth, he was certainly trained there. His earliest work appears to be the *Three Archangels* in Berlin (No.1616). Then follows a series of *Madonnas*, in the Fogg Museum, in the Morgan Library, New York, and in a private collection in Florence. About the middle of the century he painted a large altar-piece for the Camaldolese Nunnery at Pratovecchio near Florence from which he takes his name: the panels consist of a large number of Saints, now in the National Gallery, London (No.584, in Martin Davies' 1951 catalogue under Tuscan School); an *Assumption* which remained in the nunnery at Pratovecchio; and a long narrow panel of the *Death of the Virgin* in the Gardner Museum, Boston. His later style, towards 1460, is represented by the so-called 'Poggibonsi triptych' which G. M. Richter ascribed to Castagno in his book on this artist in 1943. The picture here reproduced belongs between the Berlin *Archangels* and the Pratovecchio Altar-piece and can perhaps be dated just before 1450. The angels above the Madonna are close to the archangels and to the diminutive Tobias, but the Saints, in spite of their relative serenity, remind one of the National Gallery Saints. The presence among them of St Romuald, the founder of the Camaldolese Order who also appears in the National Gallery panels, and of St Veridiana suggests that this small portable altar had also some connexion with the Camoldolese nunnery; it is significant that St Veridiana with her two snakes and St Romuald are represented in the Giovanni dal Ponte triptych in the National Gallery (No.580) which comes from this same Camaldolese Nunnery of S. Giovanni Evangelista, Pratovecchio.

PLATE III

Holy Family with Infant St John, by ANTONIO DA CREVALCORE.

Panel, 37¾ by 29½ in.

(Messrs Julius Böhler, Munich.)

CAVALCASELLE (. . . *North Italy*, ed. 1912, II, p.269) knew little of Antonio da Crevalcore apart from one short account of him which described him as a painter of fruit and flowers working in the late fifteenth century in Bologna, and a picture in Berlin (No.1146) of the same subject as the one here illustrated, signed in full and dated 1493 (the '9' is not absolutely clear). This second picture, which was ascribed by Van Marle (VIII, p.501, illus.) to Antonio da Solario, was recognized by Coletti (in *Belvedere*, 1928, July, p.99) as by the same hand as the Berlin picture. This had belonged to the Principi Odescalchi, and passed into the famous Spiridon Collection as a Bissolo, becoming known later as a Morazzone; it appeared in the Spiridon sale catalogue (*Die Sammlung Joseph Spiridon*, Paris, 1929, No.2, illus.) under Colletti's attribution to Antonio da Crevalcore – an attribution which has been accepted ever since without demur. And indeed the most casual glance at the signed Berlin picture should leave no doubt in anyone's mind that it is correct. Coletti ascribed to Antonio a third picture, *Uberto Sacrati and his Wife and Child* in Munich, which appeared in the Ferrarese Exhibition, Ferrara, 1933 (171) as ?Costa. Many artists' names have been proposed for this puzzling work, but Longhi (*Officina Ferrarese*, 1934, p.173, note 105) is perfectly satisfied with Coletti's attribution to Antonio da Crevalcore: '*I confronti*', he writes, '*con la Madonna già nella raccolta Spiridon e con quella firmata di Berlino, ci sembrano convincentissimi*'. To return to the *Madonna già Spiridon:* the Madonna in a dark blue coat against a red curtain, stands behind

a parapet of steps on which is a light greenish-grey carpet. St Joseph who appears to kneel behind the parapet, wears a yellow dress and red coat. One should from this quite enchanting picture be able to deduce the artist's origins. Could he have been trained in the School of Murano? There is more than a hint here of Bartolommeo Vivarini.

PLATE IV

Christ Carrying the Cross, by JOACHIM BEUCKELAER.

Signed and dated 1562. Panel, 38 by 31 in.

(Messrs G. Cramer, Oude Kunst, The Hague.)

THIS outstanding picture bears the monogram 'JB' and the date '1562' in the bottom right-hand corner. It is a pity that it cannot be reproduced here in colour for its full qualities cannot be appreciated in black and white. The colours (bright greens, yellows and reds) would also show better its excellent state of preservation, but anyone can see even from this plate how the theme of the tragic tramp to Calvary has brought out all Beuckelaer's best talents. Though stylistically it keeps close to Aertsen, we are inevitably reminded, especially in the group of Marys in the bottom corner, of its equivalent in the Veneto, the early Jacopo Bassano; and like Bassano it clings to the reality of the scene – the stony path, the sense of weariness, the feeling for the substance of ordinary objects like baskets, poles, tree trunks – so that one accepts without criticism the mannerist conventions of the composition. The picture comes from a Swiss collection; it has been for about a hundred years in the same family. In 1850 it belonged to a Dr Lenoir in Munich. It was recently cleaned by the Schweizerisches Institut für Kunstwissenschaft. Almost no restoration was necessary; the only significant result of the cleaning was to make the colours even more brilliant than they were before. It is mentioned by Wurzbach in his *Niederländisches Künstlerlexikon*, I, p.221, and reproduced on the front page of *Weltkunst*, XXIX, No.16, 15th August 1959. It was not known to Sievers when he wrote his article on the master in the *Preussisches Jahrbuch*. Indeed, it has never been on public exhibition. However, Dr. H. Bodmer, formerly Director of the German Institute in Florence, when he compiled a hand list of the contents of this Swiss Collection in 1925, laid special stress on the remarkable colouring of this Beuckelaer.

PLATE V

Landscape, by HU MEI.

Chinese, seventeenth century. Signed. Silk, 48 by 32 in.

(Messrs Spink & Son Ltd, London.)

FORMERLY in the famous collection of the late A. W. Bahr, this enchanting picture, on brown silk, shows two mandarin ducks resting on rocks by the side of a stream, with a prunus tree above them and flowers on the banks of the stream. In the colour scheme there is no hint of discord in the juxtaposition of the tones. The mandarin ducks – a symbol of conjugal felicity – are in shaded browns, soft orange-brown and blue, and behind them rises a spray of tree-peony – the month flower of March and spring – with white and pink blossoms. The prunus tree – typifying January and winter – has shaded soft black branches with white flowers, and immediately below are shown rich red camellias with pale grey-green leaves and other foliage, while in front, as a contrast, is a group of narcissi.

PLATE VI

Diogenes throwing away his Cup, by A FOLLOWER OF NICOLAS POUSSIN.

Canvas, 39 by 30 in.

(Mr Arthur Kauffmann, London.)

DIOGENES is shown on a winding path by the river with his right arm raised, on the point of throwing away his cup. Behind him is a rocky landscape. In the middle distance is a statue on top of a tall column, and in the background an Italian town and mountains. This puzzling picture was formerly in the Cook Collection at Doughty House, Richmond, and is illustrated in the Doughty House catalogue, III, No.432, as Poussin, and also in the *Abridged Catalogue of the Pictures at Doughty House, Richmond*, 1932, p.6, where the subject is not identified. It is a pity that no further contribution to an interesting art-historical problem can be made in these notes beyond the identification of the subject. For no other work by this artist is known. It is obvious that the author, working a little before the middle of the seventeenth century, was well acquainted with both Nicolas and Gaspard Poussin, whilst retaining a certain individuality: in the still life of plants in the foreground, and in some bushes in the middle ground which give the impression of being lit up by a sudden streak of lightning, not by the calm sun of a summer's day. Perhaps its republication among these illustrations will bring to light – now that so much attention is being paid to the Poussin *entourage* – some other works by the 'Diogenes Master'.

PLATE VII

St Peter, by ULRICH MAIR OF KEMPTEN.

Panel, 56 by 26 in.

(Paul Drey Gallery, New York.)

THIS remarkable late fifteenth-century panel is in a good state of preservation. The gold background is virtually intact, the carmine red of St Peter's tunic and the dark blue of his cloak are brilliantly preserved. Dr Ernst Buchner published it as a work of Ulrich Mair of Kempten in an article 'Zur Kemptner Malerei der Spaetgotik', pp.181–2, illus., No.21. He considers this figure 'the purest and best balanced work' by this late Swabian-Bavarian master, showing clearly the influence of Schongauer. Dr Buchner believes that this monumental figure demonstrates the importance of the school of Augsburg and surroundings already in the fifteenth century, not merely in the sixteenth century as is generally believed. The picture is also published by Alfred Stange in *Deutsche Malerei der Gotik*, Vol. 8, 1957, Deutscher Kunstverlag, Munich – Berlin, *Schwaben in der Zeit von 1450 bis 1500*, p.121, as an important work of the master's last period. The panel was formerly in the collection of Max Reinhardt, Schloss Leopoldskron, near Salzburg.

PLATE VIII

Dog and Dead Game, by JAN FYT.

Signed. Canvas, 22¾ by 33 in.

(Mr W. Katz, London.)

THE signature 'Johannes Fyt' in beautiful script is visible just below the strap of the game bag in the right bottom corner. This delightful picture lies halfway between still life and landscape.

In fact there is not much to remind us of the day's shooting. The spaniel may be proud of his achievement as a retriever, and stands over the game bag as though it were his personal property. But the spectator is invited, not to consider whether the shoot was successful or not, but to contemplate the beauty of the dead birds and the folds of the bag and its straps and buckles for their own sakes. The artist raises his subject from the level of anecdote to that of pure painting. There is a similar picture (but without a dog) in the National Gallery (No.1003) signed in the same way, showing small birds before a stump of a tree. In this case also there is open country on the left. Several rather similar pictures are in Berlin: one (No. 883B), with a dog's head in the foreground and dead birds lying on their backs, their heads thrown back towards the spectator, just as in this picture. Three of these Berlin pictures are signed in approximately the same way, and one is dated 1649. A still life of dead game in the Kunsthistorisches Museum, Vienna (No.1172) is signed and dated 1647. It may be assumed that the picture here illustrated belongs to about the same period.

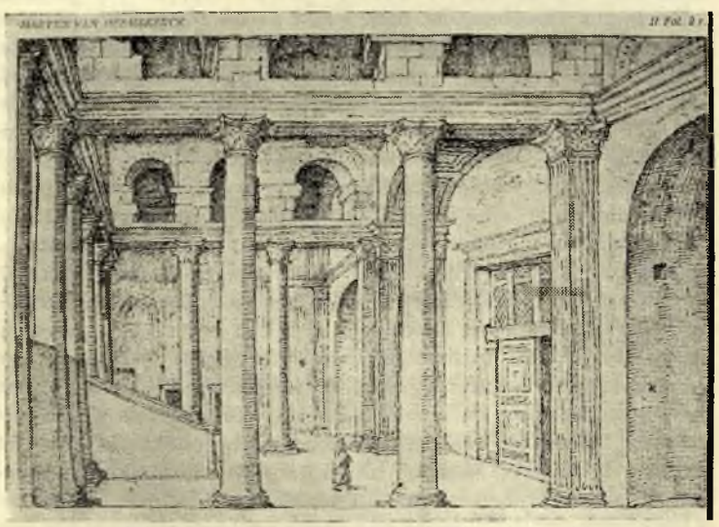
PLATE IX

View from the Prostyle of the Pantheon, by PIETER JANSZ SAENREDAM.

Signed and dated 1643. Panel, 22¾ by 15 in.

(Messrs Edward Speelman, Ltd, London.)

THE signature and date – not easy to read – are on the plinth supporting the vaulting, top left, next to the stone steps. The view is from inside the prostyle, with the columns of the façade to the left and the main entrance into the Pantheon on the right. The only bright touches of colour are the main door of golden yellow and the robes of the two appropriately classical figures dwarfed by the giant columns, which are bright red. Otherwise the range of colour is from cold to warm grey with the subtlest possible haze of pink in the columns. But as anyone can guess who knows Saenredam well, this greyness produces the opposite of an austere effect. Though a picture of architecture, it is not an architect's picture, but a pure painter's, as pure and as divine as an early Corot. Saenredam never visited Italy but this was his spiritual home; he pined for it as he pored over the sheets of the Heemskerk sketchbook. On two occasions at least he made direct copies from the sketchbook. P. T. A. Swillens (*Pieter Janszoon Saenredam, Schilder van Haarlem (1597–1665)*, Amsterdam, 1935) illustrates on plates 28 and 29 views by Saenredam of S. M. della Febbre, Rome (now in Washington), and the Aracoeli (Orléans Museum) dated 1629 and 1633 respectively, copied directly from the Heemskerk drawings which he also reproduces. Here he has not – in this case – copied but adapted to his own purposes two drawings in this sketchbook, one of which is illustrated here (Fig.A). Accustomed as he was to the soaring interiors of Dutch churches, he has emphasized the height of the Pantheon, but in order to include within his narrow span both the columns of the façade and the entrance door, he has had to make the space between columns and door much narrower. This ravishing picture was exhibited for a time in the Kunsthaus, Zurich.



A. *Prostyle of the Pantheon.* From the 'Heemskerk Sketchbook'. (Kupferstichkabinett, Berlin.)

PLATE X

The Burning of the Books at Ephesus, by EUSTACHE LE SUEUR.

Canvas, 40 by 34 in.

(Messrs P. & D. Colnaghi & Co. Ltd, London.)

SINCE its exhibition at Manchester ('European Old Masters') in 1957 (184) to which it was lent by Mr H. D. Molesworth, this picture has become famous. The subject is taken from *Acts*, xix, 19: as a result of St Paul's mission to Ephesus 'many . . . brought their books together and burned them before all men . . .' It is a preliminary painting, with considerable differences, for Le Sueur's picture of 1649 in the Louvre. When in the collection of M. Le Normand, greffier en chef du Grand Conseil (1696), it was seen by Félibien who described it at length and with great enthusiasm in his *Entretiens* (ed 1705, IV, pp.156 ff):'*J'ai vu cet original, interrompit aussitôt Pymandre: notre ami qui le possède* [Le Normand] *prétend qu'il y a des choses plus belles que dans celui qui est à Notre-Dame* [the picture now in the Louvre]. *Les premières pensées des grands hommes, lui dis-je, sont souvent les meilleures, non seulement parce que la force de ce premier feu qui échaufe leur imagination s'y trouve toujours entière, mais aussi à cause qu'ayant beaucoup d'esprit & de lumière, ils sont capables de juger par eux-mêmes de la bonté de ce qu'ils produisent . . . la disposition* [of M. Le Normand's picture] *est grande & noble; les attitudes des figures aisées & naturelles; les airs de têtes tous différents & pleins de majesté; les draperies simples, mais bien disposées . . .*' and so he goes on, describing all the figures individually, and ends up: '*Je ne m'étends pas à vous marquer plus particulièrement toutes les beautés de cet ouvrage, parce que vous le connaissez.*' Further information will be found in the Manchester Exhibition catalogue, including references to its derivation from designs by Raphael for the tapestries in the Sistine Chapel (on this point, see also E. K. Waterhouse, THE BURLINGTON MAGAZINE, December 1957, p.415), and to a drawing in Frankfort which shows the transition to the final picture. More useful for our purposes is to record that since it was seen in Manchester this extremely important work has been cleaned, and that although when on exhibition it created quite a stir, this final cleaning has brought out subtle differences of tone (in the clear blues and mauves, in the oranges and light yellowish-greens) which make Félibien's enthusiasm all the more comprehensible.

PLATE XI

Rinaldo and Armida, by PAOLO DE MATTEIS.

Signed. Canvas, 72 by 94 in.

(Messrs Thos. Agnew & Sons Ltd, London.)

THE signature in full, now rather faint, is in the shadows on the ground to the right. A pair to this picture, also recently on the

London art market, but now in a private collection, representing the *Rescue of Olindo and Sophronia by Clorinda*, is signed and dated 169... Both come from Margam Castle. Paolo de Matteis (1662–1728) is still rather unknown but these splendid baroque pictures should persuade students of the Neapolitan Seicento to pay more attention to him from now onwards. He was a perpetuator in Naples of the style of Luca Giordano, but one can also detect the influence of the Roman Baroque in his work, and that of Solimena. He was a pupil of Giordano in Naples and of Morandi in Rome. He also worked in Austria, Spain, England and France, and is recorded in Paris in 1702–5, and in Rome in the 1720's. A number of pictures in Neapolitan churches are dated in the 1690's. The influence of Giordano is most obvious in the background on the right of this picture, and in a figure on horseback in the middleground of the companion piece. One does not have to be told, when contemplating these large canvases, that Paolo de Matteis was quite accustomed to working on a large scale; and indeed innumerable ceiling decorations survive from his hand, where his best qualities can be said to reside, not in the details but in the general effects of grandeur and magnificence he produces. These two pictures are like peonies in full bloom: they stand at the end of an artistic season, and from then onwards new seeds had to be sown to keep the garden going.

PLATE XII

Christ and the Woman taken in Adultery, by GIAMBATTISTA TIEPOLO.

Canvas, 27½ by 37 in.

(N.M. Acquavella Galleries, New York.)

FOUR well-known scholars have given their opinion on this interesting picture. J. J. Mason Perkins describes it as 'a powerful sketch' by Giambattista Tiepolo, 'remarkable for the unusually broad and sturdy handling of its figures'. Adolfo Venturi regards it as a work of the transition between the Piazzettesque and the mature period of the artist: 'In fact Piazzetta is the key to the colour' but there are in it 'effects of a new pictorial freedom'. G. Fiocco calls it 'still in the Piazzetta manner', belonging to the period of the Palazzo Clerici ceiling. With this view A. Morassi agrees. It is certainly not among the earliest works of the artist, since the well-known Tiepolo types are already apparent: the elongated figure on the extreme left who is made to look impossibly tall by the massiveness of his robe and scarf and his comparatively small head; the turbanned figure standing on the right of the soldier with a pike who is easily recognizable from the innumerable studies of the mature period of heads wrapped in turbans; and the general composition which is not, as in the very early works, turbulent, agitated, but on the contrary surprisingly placid, in the spirit of the sixteenth century. In fact it takes us back to Paul Veronese, or to Romanino: how clearly we are reminded in some of the heads on the right of the Giorgionesque tradition!

PLATE XIII

Ruins, by RICHARD WILSON.

Canvas, 25½ by 26¼ in.

(Richard L. Feigen Gallery Inc., Chicago.)

READERS of Professor W. G. Constable's standard book on *Richard Wilson* (London, 1953) may recall the reproduction of an etching (pl.112a) by T. Hastings (1821) after a painting in the collection of Lady Ford. Most of Lady Ford's pictures came to her from her father Benjamin Booth who formed a great collection of Wilsons (see Constable, p.124), and most of the pictures illustrated in Thomas Hastings' *Etchings from the Works of Richard Wilson* (1825) fall into this category; but this particular picture cannot be traced in Booth's collection (see Constable, p.221). Professor Constable did not know the whereabouts of the picture, nor how it entered and left the Ford collection. It is therefore all the more satisfactory to be able to reproduce it here. There can be no question that this is the correct picture. Not only does it correspond to the Hastings etching (in spite of being a slightly different shape), but Lady Ford's two wax seals are on the old stretcher: this fact should dispel any doubt as to its provenance. A sketch for it which may be by Wilson is in the City Art Gallery, Bristol (Constable, pl.112b), and a signed drawing is in the Victoria and Albert Museum (Dyce Collection, No.645) (Constable, pl.112c). The latter is probably based on another drawing in the British Museum, as Brinsley Ford notes (*The Drawings of Richard Wilson*, London, 1951, Nos.41–2, illus.) The Hastings etching is inscribed *Painted by R. Wilson/1771*, but his dating is not invariably reliable. The picture was exhibited at the World House Galleries, 'Expressionism: Richard L. Feigen Collection', New York in 1957.

PLATE XIV

Still Life, by JAN LEEMANS.

Signed. Canvas, 40¼ by 39¼ in.

(Leger Galleries, London.)

THE signature 'J. Leemans' is to be found on the elliptical section of the curious trumpet-shaped object to the right of the bag. All these objects slung over nails on a bare stretch of wall, including the trumpet-shaped object, are bird-catching and bird-attracting devices. There are various kinds of whistles which when blown imitate various bird noises; a hunting horn; and a bird cage with a small live bird inside acting as a bait, presumably for hawks. A very similar picture slightly smaller (23 by 27 in., on panel) is listed and reproduced by Bernt, Vol.II, No.477, in a private collection in Hamburg, as signed and dated 1675. This picture also bears the same signature 'J. Leemans' on the inside of the ellipse of an identical trumpet. It is obvious that the undated picture here illustrated belongs to about this period in the artist's life. The Hamburg picture has a similar bird cage, an identical game bag with cold blue tassels, and the same whistles hanging from nails. Jan or Johannes Leemans (1633–87) was a still life painter in The Hague, who specialized in hunting equipment. Other works of the same nature by him are in the Rijksmuseum (signed and dated 1678 and 1669), Göttingen, Copenhagen (1661) and Coutances (1668). They will be especially interesting to the historian of *trompe l'œil*; for though they are not in the true sense *trompe l'œil* pictures in that they do not attempt to deceive the eye into supposing that they are not pictures at all but the objects themselves hanging on a real wall, they nevertheless take over from the *trompe l'œil* artist the conventions he adopts in order to produce this effect: such as having a flat wall parallel to the picture plane, broken up by still life objects which do not make it impossible for this illusion to be kept up by protruding too far in the spectator's direction.

PLATE XV

Shipping Scenes (two oval pictures), by BONAVENTURA PEETERS

One signed with initials. Both on panel, 7⅜ by 10 in.

(Mr Ronald A. Lee, Hampton Court.)

THESE attractive little oval shipping scenes were painted by Bonaventura Peeters as a pair. The one with the high-masted ship to left of centre is signed 'B.P.' on the spar in the left foreground. The tones, as in the mature Van Goyen, are kept subdued; only in one are there some touches of bright colour in the sky. The ships are typical Netherlandish ships of the time and cannot be individually identified. Bonaventura Peeters, an eminent painter of marines and landscapes in the Low Countries, was born in Antwerp in 1614 and died at Hoboken in 1652. He made a speciality of storms at sea, delighting in scenes of shipwreck, tempests, lightning, foundering vessels, and menacing skies. Innumerable vessels are dashed against the rocks, as many mariners are drowned or left on rocky crags to die slowly. Here, serious disaster does not threaten the occupants of the ships, or the sturdy spectators on the rocks; the skies are peaceful; the rowing boats can safely pull into shore. The date of these oval panels is not known, but the neutral colouring suggests that they most likely belong to the 1640's.

PLATE XVI

The Cock Family (or *A Club of Gentlemen*), by WILLIAM HOGARTH.

Canvas, 19 by 23 in.

(Messrs Arthur Tooth & Sons Ltd, London.)

THIS well-known picture is recorded in J. Nichols and G. Steevens, *The Genuine Works of William Hogarth*, III, 1817, p.181; and in J. B. Nichols, *Anecdotes of William Hogarth*, 1833, p.371. It is reproduced in the standard modern biography of *Hogarth* by R. B. Beckett (1949) on pl.20 and described on p.41. It was in the collections of Abraham Langford (1817–33), Mrs Langford-Sainsbury (1947) and James Hamilton. Beckett dates it about 1730. There can be no question that this is approximately correct. Other pictures exist of this early period of much the same character: one which relates to it most closely is the *Club* or *Musical Party* in the Fitzwilliam. There was quite a vogue at that time for these small group portraits of diners, drinkers or musicians, from which female society was banned. This was the period of the rise of the man's club, and no doubt this self-assertion of the male deserved to be celebrated by portrait groups of club members, to be hung up and admired in club rooms. It is obvious that the character of each individual is insisted upon – not only their faces but their characteristic gestures and behaviour when they had some drink inside them; the chief requirement being that everyone should be easily recognized. Hogarth as the new young realist was better equipped to provide what they required than any other English painter, and he made his living for a time from these brilliant little portrait groups, though they never brought him in much money. It has been suggested that one of the figures is Cock the auctioneer; another is said to be Rich of Covent Garden. These figures are also said to appear in the *Fountaine Family* (Philadelphia Museum) but the authority for these identifications is dubious.

PLATE XVII

Le Décintrement d'une des Arches du Pont de Neuilly, by HUBERT ROBERT.

1772. Canvas, 28 by 38¼ in.

(Newhouse Galleries, Inc., New York.)

A great deal of information is available about this historically important painting. It was in the collections of H. de Trudaine, Paris, 1772; the Dubois Collection, Paris, 1784; and was acquired by the present owners from a Belgian collector. It is recorded in an article by Simone Lanne, 'Hubert Robert, Parisien', *L'Art et les Artistes*, December 1933, p.74, illus., and was shown at the Paris Salon in 1775 (No.70), at the Hubert Robert Exhibition at the Orangerie, Paris, in 1933 (No.145), at the exhibition 'Rétrospective de la Ville de Paris', Paris 1937, and at the 'Grande Saison Internationale de l'Eau', Liége, 1939. Paul Sentenac, *Hubert Robert*, p.44, in a discussion of the removal of the scaffolding of the Pont de Neuilly, describes how 'the artist [has] seized the opportunity to fix on the canvas the fugitive sensation of the moment when the scaffolding falls into the water' and how the waves throw it hither and thither: 'characteristic of a landscape painter in advance of his time, who is introducing an innovation taken up a century later by the Impressionists . . . the artistic interest of the picture is not confined to the swirling river. It extends to the group of spectators on the shore . . .' In 1772 H. de Trudaine, the Director of Bridges and Roads, commissioned Hubert Robert to paint a picture showing the removal of the scaffolding from the bridge. Robert painted two versions describing the event; the other is in the Musée Carnavalet, Paris, which shows the bridge from the other bank, and at a greater distance from the spectator.

PLATE XVIII

The Sacrifice of Polyxena, by GIAMBATTISTA PITTONI.

Canvas, 27¾ by 20¾ in.

(Galerie Heim, Paris.)

THIS was a favourite subject for Pittoni: two versions of it were exhibited at the Whitechapel Art Gallery, 'Eighteenth-century Venice', 1951 (93 and 94), lent respectively by Dr K. T. Parker and the Trustees of the Cook Collection, and others are known, the most famous of which is in the Louvre (No.1460). The picture under discussion is illustrated in *G. B. Pittoni, Piccola Collezione d'Arte*, No.26, Florence, 1921, plate 9 when it was in the Conte Casati Collection, Milan. It subsequently passed to the Viennese art market (1938). The figure of Neoptolemus on the left in armour is taken over directly from the completely different composition formerly in the K. T. Parker Collection, though he is brought more into the foreground. The figure of Polyxena in the centre is, however, quite altered, and the sarcophagus, which in the ex-Parker picture stands between two pairs of columns on the left, is here shifted over to the right. In the ex-Parker version, the priest holds the knife but here a servant brings it on a plate, as in the oblong Cook version (R. Pallucchini, *I Disegni di Giambattista Pittoni*, Padua, 1945, pl.XIV). Two of the six figures on a sheet in Padua (Pallucchini, *op. cit.*, Fig.91) relate to the figures of Neoptolemus and Polyxena in this, not in the ex-Parker version, and also in a Paduan collection is a black chalk drawing of the entire composition, almost exactly as we know it from the painting (Pallucchini, *op. cit.*, Fig.17). Pallucchini describes this distinguished picture as probably of the fourth decade (1730–40).

PLATE XIX

La Reine Hortense, by PIERRE PAUL PRUD'HON.

*c.*1810. Canvas, 29 by 23½ in.

(M. Knoedler & Co. Ltd, London.)

QUEEN HORTENSE is wearing an olive-green dress and long green-grey chiffon sleeves. She was born in Paris in 1783 and in 1802 married Louis Napoleon, King of Holland and brother of the Emperor. Her third son became Napoleon III. After divorcing Louis Napoleon, she resumed her maiden name, Mme de Beauharnais. She died in 1837. It was the Goncourts (*L'Art du dix-huitième Siècle, 14ième fascicule, Prud'hon*, Paris, 1883, p.428) who first pointed out that if Prud'hon was not the official painter of the Empire he was at least the '*peintre intime*' of the women of the Imperial family. This charming picture is well documented. It is catalogued by E. de Goncourt, *Catalogue raisonné . . . de P. P. Prud'hon*, Paris, 1876, p.36, and Jean Guiffrey, *L'Œuvre de Pierre Paul Prud'hon*, Paris, 1924, *Archives de l'Art Français, Nouvelle Période*, XIII, pp.169–70, No.452, who notes: 'The portrait remained in Prud'hon's studio until his death . . . the note in the catalogue of the posthumous sale of Prud'hons of May 13, 1823 [reads]: "No.16. Portrait of Mme de Beauharnais, the left arm, the right hand and the draperies are not finished". This did not prevent the picture from fetching 1,200 frcs . . . At the Didot sale, 26th May 1828, the portrait was lot No.83 and the catalogue contained this note: "Prud'hon did not put the final touches to this charming portrait because the princess wished, before the painting was finished, that the artist portray her on a larger canvas". . . The full-length portrait was never painted. The number of preparatory studies for this work was only exceeded by the number of drawings and sketches which preceded the portrait of the Empress which is now in the Louvre . . .' A mention of this portrait will also be found in an article by Léon Rey in the *Gazette des Beaux-Arts*, May 1935, p.290. It was exhibited at the Exposition Universelle, Paris, 1900 (No.533 of the Exposition Centennale). After appearing in the Didot Collection it passed successively through the Constantin, Sébastien Rouillard, Martial Marcille, Barroilhet, Henri Garnier, and Baron Vitta Collections.

PLATE XX

View on the Yare with Fishermen and their nets, by JAMES STARK.

Canvas, 30 by 44 in.

(The Fine Art Society Ltd, London.)

THIS charming river scene, which comes from the collection of Sir Philip Grey Egerton, Bt, was three times exhibited in the nineteenth century: twice at the British Institution, in 1817 (149) and 1864 (149), and at the Manchester Art Treasures exhibition of 1857 (253, as by J. M. W. Turner). The following extract comes from the *Descriptive Catalogue of the Pictures and other Works of Art at Oulton Park, Cheshire*, 1864: 'This picture was said to be an early work of Joseph Turner, and was called "A View on the Thames near Twickenham", and was contributed as such to the Manchester Exhibition in 1857. On its arrival there Mr Cunningham fortunately recognized the work and informed me. "The Turner, so called, is a Stark not a Turner and a view on the Yare, not the Thames". As Mr Stark remembers a picture of his being purchased by Sir John Grey Egerton about the year 1820 from the Exhibition of the British Institution. It was one of the first exhibited by him, and he does not doubt is identical with that alluded to by Sir Philip Grey Egerton; but not having seen the Manchester Exhibition, and knowing only what has been stated in paragraphs similar to that furnished, he cannot speak with absolute certainty. As this letter was not decisive as to the identity of the picture, Mr Nicol kindly undertook to examine the records of the British Institution and was fortunate enough to find that a picture by James Stark, described in the Catalogue "Fishing" was purchased by Sir John Grey Egerton in 1817.' James Stark was born in 1794, and since the picture can be dated 1817 at the latest, it was evidently a juvenile work, and has all the freshness and simplicity that one expects from a very young man. In the figures in the boats one is reminded of the early work of Stark's contemporary, John Linnell.

PLATE XXI

Vallée de Chevreuse, Prairie, by ARMAND GUILLAUMIN.

Signed. 1885. Canvas, 26 by 47¾ in.

(Mr M. R. Schweitzer, New York.)

THIS late impressionist landscape of 1885 comes from the collection of Madame Blot, Paris, and is mentioned in E. de Courières, *Armand Guillaumin*, p.66. It will be remembered that Guillaumin had become associated in the early 1880's with Paul Signac, and formed a bridge between the older Impressionists and the new young men who were determined to go one further by giving the visual discoveries of Impressionism a scientific basis. It was through Guillaumin that Pissarro met Signac, but Guillaumin never himself became a neo-Impressionist as Pissarro did. In the landscape here illustrated, one senses that the painter is striving for a certain solidity (which would not have been the case ten years earlier), but it was not Seurat or Signac who showed him the way to this, but probably Gauguin, whose early landscapes have rather the same character. It is significant that Guillaumin and Gauguin proposed in the following year to exhibit with Seurat and Signac at the *Salon des Indépendants*. In the endless discussions that took place in these sad years of the break-up of the impressionist group one finds Guillaumin always siding with the new movements, and this is reflected in his work at the time: there is the possibility of future development in this landscape which one does sense in the contemporary landscapes of, say, Sisley.

PLATE XXII

Le Marché aux Pommes, Quai de l'Hôtel de Ville, by RAOUL DUFY.

Signed. 1904. Canvas, 21¼ by 25 in.

(Schoneman Galleries Inc., New York.)

THIS attractive picture will be known to enthusiasts for fauve painting from the illustration in Pierre Courthion, *Raoul Dufy*, No.15, and from the exhibition at the Lefevre Gallery, London, in March 1958, No.7 (illustrated in the catalogue). The reader is also referred to *Art News and Review*, 14th February 1959, p.8. This is of course a pre-fauve picture: it was not until the following years, 1905–6, that Dufy was drawn to the group of painters around Matisse and, on seeing Matisse's *Luxe, Calme et Volupté* at the Salon d'automne in 1905, began to lighten his own palette and to produce a series of lyrical pictures, hymns of gaiety in paint,

which became the basis for all his later work except for a short cubist phase. In 1904 he was still working in a late impressionist idiom. It is still possible to detect, even here, the same attitude of mind as that which pervades Pissarro's views of the Seine in Paris around the turn of the century. It is not at all surprising that he should be attracted to this particular aspect of the river. Born and bred in Le Havre, he had watched the loading and unloading of boats from the earliest age on the estuary of the Seine. He had been associated in Le Havre with two young painters, Othon Friesz and Georges Braque, who were later to be his colleagues in the fauve campaign, and on coming to Paris in 1900 became acquainted with all the progressive young artists of the time, and exhibited with them at the Salon des Indépendants and at Berthe Weill's gallery. One feels in this picture that Dufy is on the point of launching out into a style of art quite unprecedented. It is a deceptively sober curtain rising on the drama of the twentieth century.

PLATE XXIII

Heyst No.1. Boat on a Beach, by GEORGES LEMMEN.

Signed with initials and dated 1891. Panel, 5 by 8⅝ in.

(Messrs Roland, Browse & Delbanco Ltd, London.)

THIS exquisite little seascape is signed with Lemmen's initials 'GL' in monogram and dated on the reverse with Picasso-like precision: '*lundi, 20 juillet 1891, 8½ h. soir*'. The time has come for the whole history of Neo-Impressionism to be rewritten (though Rewald has begun to rewrite it in outline): for these so-called minor figures of the movement, whose very names were unknown to us a few years ago (even now Lemmen's name will be unfamiliar to all except the few who make a special study of this movement), are gradually emerging as charming artists, just as good as Signac on a small scale, though they may fall down when they take to a larger canvas. Lemmen (1865–1916) was born in Brussels, and it is obvious that he was attracted as a youth to the seascapes of Seurat and Signac which were being exhibited by Octave Maus at the Cercle des XX in the late 1880's. A regular school of Neo-Impressionism flourished in Belgium in the 1890's, largely on account of Maus' magnificent enterprise. Lemmen was only 26 when this picture was painted but he had already assimilated Seurat's manner. One has to see it in the original, as always with neo-impressionist pictures. The sky is yellow, purple, and mauve with a few white spots. The sea is composed of spots of blue, purple, and ochre on a ground of mauve. The beach is yellow and white, and the foreground has spots of yellow, dark blue, light blue, and dark red. The boat resting on the shore is indigo with yellow spots. The picture is exhibited in the current show at Messrs Roland, Browse & Delbanco.

PLATE XXIV

The Cottage under the Trees, by VINCENT VAN GOGH. 1885.

Canvas, 19½ by 18⅛ in.

(Richard L. Feigen Gallery Inc., Chicago.)

FAMILIAR to all students of Van Gogh from the reproduction in De la Faille (*L'Œuvre de Vincent van Gogh . . .*, Brussels, 1928, Vol. II, pl.51, No. 187; and *Vincent van Gogh*, London, 1939, p.159, No.193), this outstanding example from the Nuenen period (1885) passed through the collections of F. W. R. Wentges, The Hague, René Gas, Paris, and Mrs William Woodward, New York, before coming on to the American art market. It was exhibited at Groningen in 1904 and is reproduced in *Onze Kunst* of that year, p.3. Recently a reproduction appeared in the *New York Times* (22nd September 1957) on the occasion of its exhibition at the World House Galleries, New York. And it is mentioned in Jean Leymarie's excellent book on the artist (*Van Gogh*, Paris, 1951), pp.24, 98. Leymarie points out that these cottages he painted at Nuenen, with their mossy roofs, Van Gogh was to find again at Auvers. Another similar thatched cottage is De la Faille No.83, painted in Nuenen in May 1885. He spent nearly two years at Nuenen, near the town of Eindhoven in Brabant (December 1883 to November 1885), in abject poverty, concentrating on peasant portraiture, but producing also some marvellous still lifes, and some landscapes of the harsh countryside. Just as in his still lifes he is concerned only with the simplest, roughest, everyday objects, so in the landscapes he can find no time for the so-called beauty of the world but is concerned only about the personal struggle of the inhabitants of Nuenen to keep alive. This cottage which almost any other artist would have made picturesque, is for Van Gogh, who was not a visitor there but was living in misery nearby, just dark and dingy.

PLATE XXV

Pins du Château Noir, by PAUL CÉZANNE.

Water-colour, 21 by 17½ in.

(Messrs Marlborough Fine Art Ltd, London.)

LISTED in the Venturi catalogue under No.982, this marvellous water-colour belongs to the penultimate phase of the great master's life. Venturi dates it 1895–1900. It is certainly not earlier, and may just belong to the twentieth century. It was in the Silberberg Collection, Breslau (S . . . . . and S . . . . . Sale, Galerie Georges Petit, Paris, 9th June 1932, No.1, reproduced in the catalogue) and in the F. Wolff Collection, Vienna. After his mother's death the Cézanne house, the 'Jas de Bouffan' just outside Aix, had to be sold (1889) and Cézanne went to live in lodgings in Aix itself, using this as a centre for almost daily excursions to the Bibémus quarry and to the Château Noir, on the road to Le Tholonet. He did not live at the Château Noir but roamed about in the surrounding district, taking a special fancy to the forest on the hillside above it, where, writes John Rewald (*Paul Cézanne*, New York, 1948, p.206) 'he did some water-colours . . . and set up his easel in the road which leads to the buildings themselves; here he caught the aspect of the trees, never trimmed, through which appeared the light walls, with Gothic windows, of the two houses'. The '*route du Tholonet*' became for him a kind of '*Côté de chez Swann*', reminding him of his distant youth in the company of Zola. It was here that this water-colour was done. The majesty of these green blots makes almost everything that surrounds us in our daily lives look squalid and commonplace.

PLATE XXVI

Psyche's Wedding, by SIR EDWARD BURNE-JONES.

Signed and dated 1895. Canvas, 48 by 84 in.

(Messrs Appleby Bros., London.)

THIS picture was formerly in the Minneapolis Institute of Arts and is illustrated in the *Handbook of Paintings in the Minneapolis*

Institute of Arts, 1926, p.65. It was exhibited at the New Gallery in 1895, was once in the McCulloch Collection, and was sold at Christie's, 14th May 1913 (119), when it was bought by A. Wertheimer. It is etched by J. Jasinski. Readers of *Marius the Epicurean* will recognize the scene here taking place. A certain king had a daughter of unearthly beauty – so beautiful that she rivalled Venus, and no one dared seek her in marriage. The king her father sought advice from the oracle of Apollo, and Apollo answered (and here we are quoting Pater): ' "Let the damsel be placed on the top of a certain mountain adorned as for a bed of marriage and of death . . ." So the king returned home . . . and the company made ready to conduct the maiden to her deadly bridal. And now the nuptial torch gathers dark smoke and ashes, the pleasant sound of the pipe is changed into a cry . . . she was silent and with a firm step went on her way, and they proceeded to the appointed place on a steep mountain and left there the maiden alone and took their way homeward dejectedly.' Burne-Jones has found for this touching scene a fitting source of inspiration in Fra Angelico's and Pesellino's predella panels.

PLATE XXVII

Portrait de Femme, by MARY CASSATT.

Signed. 1874. Canvas, 23 by 19 in.

(Gimpel Fils Gallery, London.)

THIS is unusually early for a Mary Cassatt portrait. It is true that she had come over from Pennsylvania at an early age and had already by the early 1870's travelled widely in Europe. In 1872 she had spent eight months at Parma studying with Carlo Raimondi, and in the following year exhibited her first picture at the Salon, *On the Balcony*. But she shows little signs at this period of knowledge of the Impressionists, and it is only after 1875 that one begins to detect Manet's influence (in, for example, *The Cup of Tea*, Metropolitan Museum, 1879) and Degas' influence (*In the Box*, private collection, Pennsylvania, *c.*1879). That she admired the work of Degas earlier is proved by the fact that in 1873 she advised Louisine Waldron Elder (later the famous Mrs Havermeyer) on her first purchase, a Degas pastel. But in the portrait here reproduced, of 1874, there is hardly a trace of the excitement she was later to feel for the progressive art of her time. The face is still solidly constructed and it is only in the informal pose and the hazy background of bushes that she hints at the direction she was soon going to take. Perhaps one tends to read juvenilia backwards from mature works, but one might have guessed, had the picture not borne a signature and its author was unidentified, that here was a young, potential Impressionist with a quiet and delicate talent.

PLATE XXVIII

Mouvement pour la Méditerranée, by ARISTIDE MAILLOL. 1902.

Bronze, height 32½ in.

(The Hanover Gallery, London.)

THIS, according to the inscription on the dull green bronze itself, is cast 1/6 (Rudier); it was formerly in the collection of Count Kessler. It was Count Kessler, the German connoisseur, who ordered a copy in stone of Maillol's *Mediterranean*, and who became one of his fervent admirers, attracted by the exhibitions held in the gallery of Ambroise Vollard, who about 1900 had brought back some terra-cottas from Banyuls, where Maillol lived and worked, and had them cast in bronze (see John Rewald, *Maillol*, Paris, 1939, p.16). Maillol took late to sculpture and this is one of his earliest works cast in bronze, although he was already over 40 in 1902. One hardly has to be told that he was born and bred in the south, on the Mediterranean, when one is confronted by a torso of this kind, which must have been so familiar to him from his earliest years from remains of ancient statues littering that coast. One can describe it as academic without implying thereby any criticism of value: for Maillol was a real craftsman of the old school, not at all a theorist or intellectual, who could imitate the antique without dropping into platitude. When one comes to think of it, the 'torso' is a most artificial creation. It is the imitation of fortuitous damages that ancient works of art have suffered at the hand of time. And yet Maillol's torso lives simply because his emotions in front of mutilated ancient statues have been revitalized by sympathy for and understanding of the structure of the living human model.

PLATE XXIX

Portrait of Amédée-Marc Tapié de Celeyran, by HENRI DE TOULOUSE-LAUTREC.

Signed and dated 1882. Charcoal, 23 by 17¼ in.

(Messrs Alex. Reid & Lefevre Ltd, London.)

AMÉDÉE-MARC TAPIÉ DE CELEYRAN was Toulouse-Lautrec's uncle. Not only was he Lautrec's mother's brother, but he married Alix, the sister of Lautrec's father Alphonse. This charcoal sketch of him which is listed by Joyant, p.184 in the volume dealing with drawings, has remained in the family until recently and, as far as can be ascertained, is unpublished. Joyant also lists a drawing of the same year of Mlle Béatrice Tapié de Celeyran. Several drawings of Lautrec's uncle Charles Tapié de Celeyran are known (Albi; dated 1881–3); this uncle had encouraged him in his youth but in 1895 burnt, in the presence of witnesses, six fine paintings by Lautrec, saying '*ces ordures ne déshonoreront plus mon hôtel*'. Amédée's son and Lautrec's cousin Dr Gabriel Tapié de Celeyran 'sat' to Lautrec repeatedly from the late 1880's onwards: a famous painting of 1894 at Albi shows him walking rather dejectedly along the corridors of the Comédie Française. The whole family played an important role in Lautrec's youth. The son of the gentleman here portrayed was, for instance, an intimate friend and playmate; he much admired his genius of a cousin (who treated him roughly) and in later years helped Joyant in the formation of the Albi museum. This drawing of his friend's father would not be especially remarkable for a man of 30. But such complete assurance in a boy of 17 is bewildering. It is so masterly that one could never have guessed from it that its author later became one of the best artists of his time. One can imagine how clumsy Cézanne's or Van Gogh's attempts at portraiture would have been at that age.

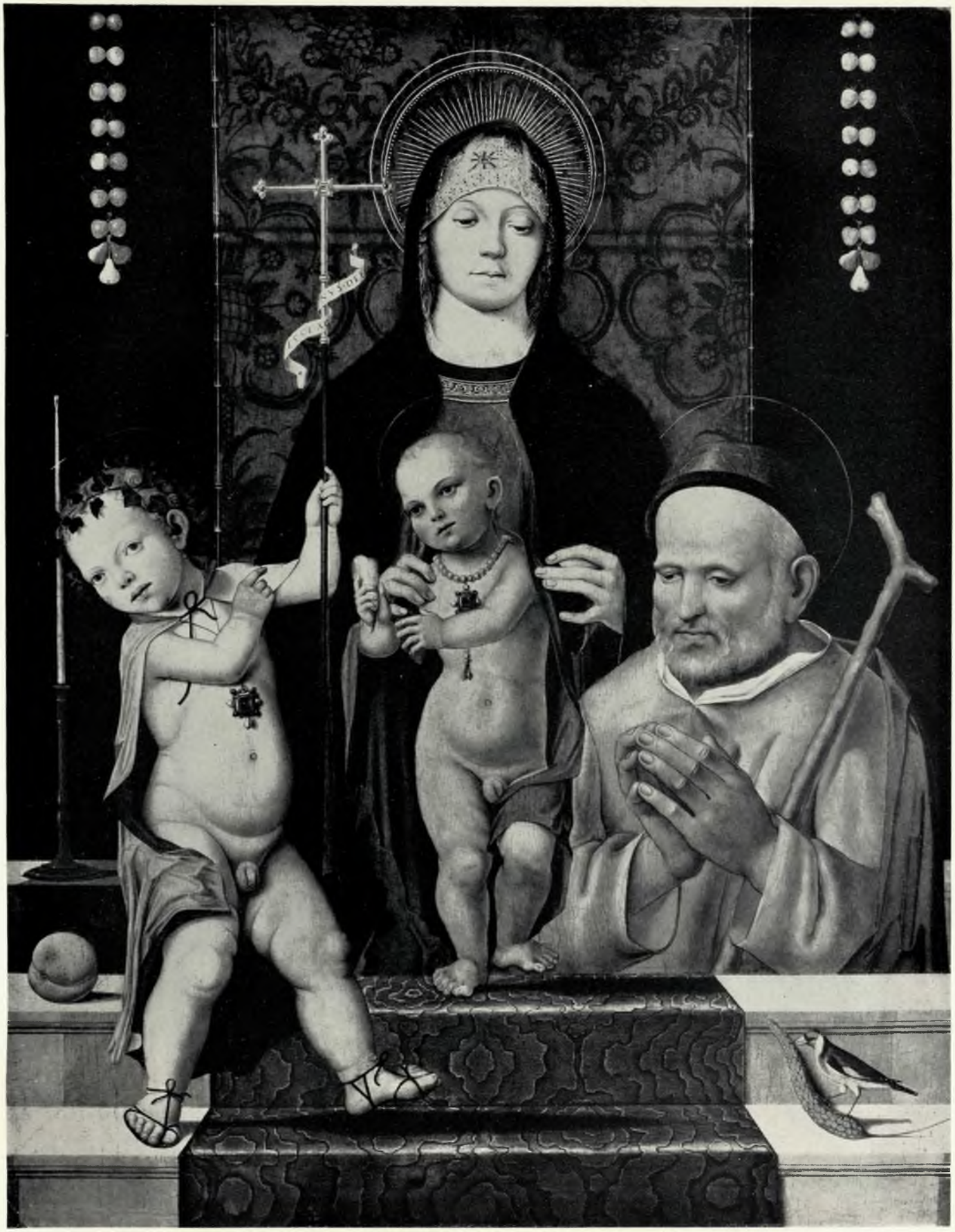
PLATE I

Inca Figure, thirteenth–sixteenth century. Gold and silver. Height *c.*6 in.
(The property of Delacorte Gallery, 822 Madison Avenue, New York 21, N.Y., U.S.A.)

PLATE II

Madonna with SS. Jerome, Benedict (?), *Romuald and Veridiana*, by the Pratovecchio Master. Panel, $13\frac{1}{2}$ by $9\frac{7}{8}$ in.
(The property of Mr C. Marshall Spink, 7a Grafton Street, Bond Street, London W1.)

PLATE III



Holy Family with Infant St John, by Antonio da Crevalcore. Panel, 37¾ by 29½ in.
(The property of Messrs Julius Böhler, Briennerstrasse 25, Munich, Germany.)

PLATE IV

Christ Carrying the Cross, by Joachim Beuckelaer. Signed and dated 1562. Panel, 38 by 31 in.
(The property of Messrs G. Cramer, Oude Kunst, Javastraat 38, The Hague, Holland.)

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