# "Clowes Collection Catalogue" (unpublished typed manuscript, 1968) by Mark Roskill

Preferred Citation: Mark Roskill, "Clowes Collection Catalogue" (unpublished manuscript), 1968, Clowes Registration Archive, Indianapolis Museum of Art.

The present catalogue deals with the paintings on display at Westerley, Indianapolis: a major private collection, of works from the fourteenth through the nineteenth centuries, which is now administered by the Clowes Fund Incorporated and has been open to the public on a regular basis since 19.

The majority of the paintings catalogued are ones acquired by Dr George Henry Alexander Clowes (1877 - 1958) between 19 and his death. For an account of Dr Clowes's life and his activities as a collector, the interested reader is referred to the Introduction to the catalogue of the Memorial Exhibition held at the John Herron Art Museum, Indianapolis in 1959.

Also included are a number of paintings Which were acquired by Mrs Edith Clowes prior to her own death in 1967, and which form part of the total collection.

The catalogue does not cover works of sculpture, manuscript illuminations and Oriental and other decorative objects in the collection, since they contribute only in a secondary way to the character of the Clowes home and were acquired for that sort of purpose. Also excluded are two English portraits (by Beechey and Kettle) belonging to Allen W.Clowes; a small number of paintings (mostly minor) which raise special problems of condition or attribution; and a group of drawings to which the same applies. In the latter two cases a checklist of the works in question has been included in the form of an appendix, and comment sheets on the works have been deposited in the files of the collection.

The format of the entries is self-explanatory. The attributions given at the head of each entry are those of the collection. The biographical entries for each artist that follow are modelled on those in the catalogues of the National Gallery, London, the Kress Collection and the Metropolitan Museum, New York (and are heavily indebted to those sources).

Under Condition, destailed comments are made

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only in those cases where technical reports and reliable information was available. It was not possible to undertake a technical examination of all of the pictures, and the remaining remarks under this heading are therefore limited to comments of the briefest kind, where this was appropriate and the condition reasonably self-evident.

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Simil :

Under Provenance, the records in the Clowes archives have in a number of cases been modified or expanded on the basis of additional information. The date of acquisition is given in each case. Literature goes up to the end of 1968, and includes casesw where the work was reproduced without comment. Under Exhibited, the memorial exhibition of October-Novmmber 1959 (Baintings from the Collection of George Henry Alexander Clowes. John Herron Art Museum, Indianapolis) is theferred to throughout by the abbreviation "Ind., 1959", followed by the catalogue number. A few standard abbreviations are also used under these headings : e.g. Bull. (Bulletin); Burl. Mag. (Burlington Magazine); but in general references have been given in full in each entry.

Versus one discussion section, certitificates, opinions recorded in the Clowes files and ones sought by the compiler are all included. At the same time final responsibility for judgements made here rests with the compiler. The sim of these sections is to arrive at the most accurate possible attribution for each work, and also to include remarks on subject-matter, the identification of sitters, dating and other similar questions that may be of interest to the general reader as well as to the specialist. Bor reasons of space, it was decided not to include color descriptions of each work. Supporting footnotes are used for references sources and also for information and discussion of a more peripheral or supplementary kind. # All of the retaliqued wishs are ellushated.

The writer was invited by the Clowes Fund in 1965 to act as consultant to the collection and compile the present catalogue. He is most grateful to Allen W.Clowes for help of every kind, and to him and his mother, before her death, for their hospitality at their home.

Thanks are also due to those who have given information, opinions and advice in the course of the

compiler's researches : in particular to five former colleagues
Bat the Fogg Art Museum, Harvard University, Everett Fahy,
Sydney Freedberg, Elizabeth Jones, Charles Kuhn and Seymour
Slive; and also to Sir Anthony Blunt, Diana Bentley-Cranch,
Felton Gibbons, F.Grossmann, Michael Jaffé, Evelyn Joll of Amgnews,
Robert Koch, Drs. Kerslake and Strong of the National Portrait
Gallery, London, Sir Karl Parker, Philip Pouncey, Graham Reynolds,
A.Sanchez-Perez and X.de Salas of the Prado and Egon Verheyen.
Opinions from these helpers, where used in individual entries,
are cited with their kind permission.

Mark Roskill

11 to 12

December 1968



Florentine school, ca.1400 - 1455.

This artist was born Guido di Pietro da Vicchio (Vicchio is in the Mugello). The date of his birth, given by Vasari as around 1386-87, is now placed by the findings of Orlandi around 1400-02. He entered the Dominican friary of San Domenico, near Fiesole, around 1420-22, and from then on was known as Fra Giovanni. He lived for a considerable time in the friary at Fiesole and eventually became its friar. He probably received his trainting as a painter under Lorenzo Monaco or another artist of that generation in Florence. The first references to his activity as an artist come in 1417-18, and the earliest works of his which are documented and extant are of the later 1420s. He is recorded as working in Orvieto in 1447, and worked a great deal in Rome during the last decade of his life. He is now commonly called in Italian "Il Beato Angelico". He does not seem to have been formally beatified, but his tombstone calls him "Venerable", and the sobriquet "Angelico" was perhaps used already/in his lifetime as a term of praise --it is so used in Landino's 1481 edition of Dante.

## Nativity

tempera on panel, 10 x 20 ins.

#### Condition

Examined by the Conservation Dept. of the Fogg Art Museum in 1935. Reported by them to be seriously abraded all over and extensively repainted, expecially in the sky.

#### Provenance

Kilenyi family, Hungary (?); Ercole Canessa, New York;
American Art Association sale, New York, Jan. 11-13, 1934, no. 537, hiphod.;
Acquired by Dr Clowes in 19

## Tateldas

BALLOOLIAN BODECT Deliberand Hem Konica previoenty Int., 1959, no 1

## Versions

- 1. Colln. Robert Lemmann, New York; previously in the colln. of Frank Channing Smith, Worcester, Mass. 21×30 cm. Belongs to the same predella as the <u>Visitation</u> and <u>Adoration of the Magi</u> formerly in the Cambier-Parry collno, and the <u>Flight into Egypt</u> in the Altenburg Museum, Lindenau.
- 2. Sotheby's sale, June 14, 1961, no.100 (ill.); from the colln. of the Duke of Sachsen-Meiningen.  $7\frac{2}{4}$  X 17 ins. There are angels here on top of the cave.
- 3. Vatican Gallery, Rome, no.255. 23.5 × 49 cm. Quite close to the Clowes version in the position of the medonna and Child and the shape of the cave; the animals are also similar.

#### atempents.

Certified by W.Suida (1934) as a work of Fra Angelico, around 1430-40. He was followed in this opinion by G.Gluck and R.Eisenberger (1934 also); L.Venturi at the same time suggested Domenico di Michelino -- a pupil of Fra Angelico's. Fanofsky, however (1942), gave the work to the school of Lorenzo Monaco, comparing the painting in the Vatican Callery (see above).

In view of the ondition of the painting (q.v.), it is not possible to go beyond Panofsky's opinion. Essentially this panel is based, in its composition, on the Lorenzo Monaco predella panel of the same subject in Marinita, Florence, which forms part of this artist's altarpiece of the Annunciation. As noted by E.Fahy, (orally, 1966) it is also related to the corresponding predella panel of Gentile da Fabriano's altarpiece of the Adoration of the Magi in the Uffizi. In view of this, it may not be Florentine.

- 1. S. Orlandi, Besto Angelico, Florence, 1964, ch.1.
- 2. According to information given at the time of purchase.
- 3. It was in a columniated frame which carried below the inscription "IPSUM QUEM GEMUIT ADORAVIT MARIA" (see the reprodn. in the sale cat.), and was certified as a Fra Angelico by Prof. Giacomo di Nichola.
- 4. E. Sandberg-Vavala, "Early Italian Paintings in the Collection of Frank Channing Smith Jr", Worcester Museum Annual, 3, 1937-38, p.37. (as Fra Angelico). The connection with the companion panels was first painted out by O. Siren, Don Lorenzo Monaco, Strabburg, 1905, pp.57f.
- 5. J.A. Crowe and G.B. Cavalcaselle, A May History of Painting in Italy, 6 vols., London, 1864-66, II, p.301 (as Lorenzo Monaco); Siren, op.cit., p.160 (as Fra Angelico).
- 6. R.van Marle, The Development of the Italian Schools of Painting, IX, 1927, p.187 (as school of Lorenzo Monaco); B.Berenson, Pitture Italiane del Binascimento, Milan, 1936, p. 314 (as Domenico di Michelino).
  - 7. Expertise of June 25, 1934, Clowes archives. The picture is identified there as the "nostra Donna piccola" mentioned by Vasari (Re Vite, ed. G.Milanesi, Florence, 1878-85, II, p.512) as belonging to the steward of the Innocenti Hospital in Florence. It is claimed that Vasari stated that this steward, Bartolommeo Gondi, also owned three other paintings by Fra Angelico ("Un quadro grande, un piccolo ed una croce"); and a reconstruction is offered in this basis, connecting the Clowes partite with the Crucifizion in the Accademia, Florence, and the Birth of the Baptist in the Uffizi. In fact Vasari names Don Vincenzo Borghini as the steward who owned the Madonna painting, and Gondi as the owner of the remaining works in question.

Notes, cont.

- 8. Docs. of Jul.7 and 19, 1934 (Clowes archives).
- 9. This opinion is cited in the 1934 sales cat.
- 10. Letter to Dr Clowes, Nov.12, 1942.
- 11. Orally, to the compiler, 1966.

#### GIOVANNI BARONZIO

School of Rimini, fourteenth century.

This artist came from Rimini. Works of his are dated 1344 and 1345, but he must have been active over several decades.

A pupil of Giuliano da Rimini, he was much influenced subsequently by Byzantine art. Cavallini and Giotto.

St Francis receiving the Stigmata

tempera on panel,  $6\frac{7}{8} \times 8\frac{3}{4}$  ins.

Colln. Edith Clowes

#### Condition

Treated for blittering in June 1934 by Stephen S. Pichetto, New York. Minor losses of paint along the bottom edge. From an infra-red photograph (Clowes archives) the mountain, trees and robe of the friar appear to have been reinforced.

#### Provenance

Bourgeois Gallery, New York; Minneapolis Institute of Art (aquired in 1914 as gift of Angus W. Morrison; sold in 1958);
Newhouse Galleries, New York: Acquired by Mrs Clowes in 1959.

#### Literature

J.B[reck], "The Stigmatization of St Francis, An Early
Italian Painting", Bull. of Winneapolis Institute of Arts, 3, 1914,
pp.52-54, 78f; Miandook of the Winneapolis Institute of Arts

O.Siren, "Giuliano, Pietro and Giovanni da Rimini", Burl.Mag.,
29, 1916, p.281; Handbook of the Minneapolis Institute of Arts,
1917, p.43; 1926 ed., p.2; R.van Warle, The Development of the
Italian Schools of Painting, 19 vols., The Hague, 1923-38, IV,
1924, p.350; B.Berenson, Fitture Italiane del Rinascimento, Milan,
1936, p.37).

## Sapurate

This panel is clearly by the same hand as the six scenes from the Life of Christ in the Accademia, Venice, and the five related scenes in the Berlin Museum, which are now generally accepted as being the work of an early fourteenth century artist of the school of Rimini. Originally published by Breck as a school of Giotto work, it was then catalogued by the Minneapolis Institute as a Gittesque work of the school of Rimini. Siren (1914) had meanwhile attributed it to Pietro da Rimini —an attribution which was subsequently repeated by A.Cohara (1934) and Suida (1939). Van Marle, however (1924) described it as executed under Baronzio's influence, and Offner (1926) called it a work of the Romagnole school, possibly by Baronzio. L.Venturi (1932) was the first to attribute it specifically to Baronzio. Berenson then (1936) listed it as a Baronzio, and this attribution was more recently confirmed by F.Zeri (1961).

The small size of the panel, its subject and its embossed gold background imply that it formed part of a cycle of scenes, similar to the one comprising the Accademia and Berlin panels. The Giottesque character of the work suggests a date some time in the first half of the fourteenth century.

Two years before his death, St Francis retired to the Monte la Verna. There, as he knelt in prayer on a lonely part of the mountain, a seraph with six flaming wings appeared to him, carrying between these wings the effigy of the crucified Christ; and the five wounds of Christ were miraculously imprinted upon the saint's handsp feet and sides. Francis's companion Brother beo is shown to the right, here, absorbed in reading in front of a small oratory.

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- 1. They were grouped together by M. Salmi ("La Scuola di Rimini, -III", Rivsista del R. Instituto d'Archeologia, 5, 1935, pp.106ff.) under the name of the "Master of the Parry Nativity" -- the reference here being to the Nativity and Adoration of the Magi in the Gambier-Parry colln. (Provisional cat., Courtauld Institute of Art, 1967, no.117). Cf. also C. Brandi, Mostra della Pittura Riminese del Trecento, Rimini, Jun.-Sept. 1935, under no.22. Siren had earlier given the Gambier-Parry panel to Baronzio (op.cit., pp.314ff.). and Berenson in 1936 put all of the works mentioned under this artist's name. A. Toesca (Storia dell'Arte Italiana, 2 vols, Turin, 1927-51, II, Il Trecento, p.729, n.256) has denied the grouping in question, but it has since been reaffirmed by C. Volpi (La Pittrura Riminese del Trecento, Milan, 1965, p.48, no.95). The attribution here to Baronzio depends upon resemblance to the two signed works by this artist, the polyptych it the vallers recionale di Urbino (L. Serra, Il Palezzo Ducale e la "alleria Nazionale di Urbino, Rome, 1930 ed., pp.64f., ill.) and the Crucifix in the Church of S. Francesco, Mercatello; and therefore needs to be made with some reservatiion.
- 2. A. Cobara, letter of Nov. 1934; Suida, oral opinion, 1939 (information from the Minneapolis Institute files).
- 3. Oral opinion recorded by the Frick Art Reference Library.
- 4. Oral opinion, & recorded in the Minneapolis Institute files).
- 5. Letter of , 1961 (Clowes archives).
- 6. Perenson (see Lit.) also attributed to Baronzio two panels in the Alte Pinakothek, Munich (NG 837-38) where the present subject takes last place after scenes from the Passion of Christ
- 7. Breck (see Lit.) dated the panel ca. 1330.

#### DOMENICO BECCAFUMI

Sienzese school, 1486 (?)- 1551.

The leading Mannerist painter of Siena. According to Vasari, his real name was Mecherino, and he took the name of Beccafumi from an early patron of his. Vasari says that he died in 1549 at the age of 65. However, there is documentary evidence that he actually died in 1551. On the premise, therefore, that Vasari was correct about his age when he died, his date of birth is put in 1486. There are documented works of his from 1513 on —by which time he had paid a visit to Rome. For the rest of his life, kepart from visits to Genoa and Pisa, he remained working in Siena. He was involved there, from 1517 on, in designing the marble pavement of the Cathedral.

## Star John the Baptist and Francis

oil on panel, each wonel 12 x 4 ins.

Wings of a triptych, the centrepiece of which consists of a madonna and Child in a Tabernacle, in carved and polychromed wood, 12 x 8 ins.

Colln. Edith Clowes.

#### Provenance

Newhouse Galleries, New York. Acquired by Mrs Clowes in 1960.

## Literature

"Bacchieca and his Friends" (cat. of Baltimore Museum of Art exhbn., Jan.-Feb.1961), Baltimore Museum News Quarterly, 24, 2, winter 1961, p.51, no.41; G.Coor, Neroccio de' Landis, Frinceton, 1961, p.52, n.168a.

#### Exhibited

Baltimore, 1961 (see lit.).

Certified by E.Sandberg-Vavala (1960) as a work by Beccafumi; she cited J.Pope-Hennessy to the effect that the centrepiece was by a follower of Jacopo della Quercia (Sienese, 1374/5 - 1438).

Coor (1961) justly noted that this is a composite work. The sculpture she identified as Querciesque-Nerocciesque -- comparing Quercia's wooden group in S.Martino, Siena; the wings as later, very different in character, and remote from the art of Beccafumi. She identified the right-hand saint as at Francis, rather than another than another than another than another than a she previously been supposed. Pouncey (1966) suggested that the wings should be labelled Umbrian school, late fifteenth or early sixteenth century; they have a provincial, Signorellian character.

The whole forms an interesting example of a composite devotuonal triptych, consisting of a wooden sculpted centrepiece and two painted wings. This combination may well go back to the sixteenth century.

- x 1. Doc. in Clowes archives.
  - 2. E.Carli, Scultura Lignea Senese, Milan, 1951, fig.121.
  - 3. Statement to the compiler.

Venetiány school, ca.1430 - 1516.

The leading Venetian artist of his generation, Giovanni Bellini was the son of the painter Jacopo Bellini and brother of Gentile, who was probably older than he. The date of his birth is purely conjectural, and there is an equal problem concerning the chronology of his early paintings -- the first signed and dated works being of 1487-88. According to a reported document of 1459, he was at that time living apart from his father and brother. which would suggest that he was by then independent. The presumption is that he was trained by his father, and remained connected with his father's workshop until Jacopo's death in 1470-71. A more fundamental influence upon his art, however, was that exercised by Andrea Mantegna, who had married his sister in 1454. He lived and worked in Venice all his life. In 1479 he took over from Gentile the execution of a cycle of history paintings in the Doge's Palace (destroyed in 1577), and subsequently became the State's chief painter. His official work included altarpieces. devotional works and portraits of the Doges. he maintained a large workshop, consisiting of pupils and assistants working with varying degrees of independence, and the inscription IOANNES BELLINUS (found in annumber of variant forms) is simply the identifying stamp of this workshop, rather than an autograph signature. The workshop specialized particularly in the production of "Madonna paintings", evolving under Giovanni's guidancers large number of designs, which then served as the basis for innumerable repetitions, with and without variations. This makes the problem of attribution extremely difficult. After 1500 Giovanni's work expanded in a direction comparable to that taken by Giorgione and the young Titian.

#### Madonna and Child

oil on panel, 21 x 16% ins.

#### Provenance

Jules S. Bache, New York; Bache sale, Kende Galleries, New York, Apr. 23, 1945, no. 20. Acquired by Dr Clowes in 19

#### Literature

E.Tietze-Conrat, "An Unpublished Madonna by Giovanni Bellini and the Groblem of Replicas in his Shop", Gazette des Benux Arts, 6' série, 33, 1948, pp.379-382 and fig.1; W.Suida, Catalogue of the Samuel H.Kress Collection...., William Rockhillian Nelson "allery of Fine Arts, Kansas City, 1952, under cat. no.18; F. Heinemann, Giovanni Sellini e i Belliniani, 2 vols, Venice, 1962, I, p.13f., no.45(c) and fig.215.

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#### Versions

- 1. Kress Foundation, New York, on loan to Kansas City Art Museum (formerly in colln. of Nichelas F. Brady, Manhasset, Long Island). 29% × 22% ins, transferred to canvas. (Heinemann no.45 and fig.72.) Inscr. JOANNES BELLINUS on the parapet. Without curtain, so that there is open landscape to the rear on both sides of the figure group; castle to the left.
- 2. National Gallery, Washington, no.373 (formerly in time Wesendonck colln., Bonn; on loan for many years to the Landes-museum, Bonn). 30 x 23 ins. (Heinemann no. 45(a) and fig.213.). Inscr. JOANNES BELLINUS on the parapet. Without curtain; castle buildings to the left, tree to the right.
- 3. Formerly in the colln. of William Salomon, New York. 30% x 21% ins. (Heinemann no.49 and fig.51). Curtain at the right; castle to the left.
  - 4. Ghedini colln, Bologna. No reprodn. available.



Sold in 1945 with certificates from R.Longhi and G.Gronau, and a supporting letter from D.von Hadeln (all of 1928). Further certified to be a Bellini at that time by H.Tietze, W.R.Valentiner, W.Suida and L.Venturi. Longhi suggested a date of around 1480, and Valentiner one of around 1485-87. Tietze-Conrat (1948) judged the Clowes painting to be the earliest of the exisiting versions and an integral production of Giovanni Bellini's. She suggested a date of around 1487 for the invention of the composition by Bellini, by analogy with the Madonna degli Alberetti, dated that year.

Suida later (1952) called the Kansas City version the best example of the composition, and classified the Clores version as a somewhat earlier variant. Teinemann catalogued the painting as a copy of the Kansas City version, in the style of Catena.

F.Gibbons (1966) ingled out the Kansas City version as the strongest one, and dated it around 1490. The Clowes version is in fact closest to the Washington one, the face of the Virgin is more drily painted and the mouth is smaller. These features point to its being the work of a Bellini follower, to whom the design was handed over; and Teinemann's suggestion of Catena (active ca.1480 -1531) deserves consideration in this connection.

#### Notes.

1. In the 1945 sale cat. the painting is said to have belonged previously to Count Alessandro Contini-Bonacossi, Rome. According to Heinemann, however (1962, no.45(b)), the Contini-Bonacossi version is a different one, signed and dated 1480. He gives its earlier provenance as Lochis Golln., Bergamo; Meazza colln., Milan (sold 1884): and dates that it is now in the colln. of F.A.Ghedini, Bologna. For further For further references to the Contini-Bonacossi version, see G.Gronau, Giovanni Tellini, Rlassiker der Kunst, Stuttgart, 1930, p.212, under nos.127-28, where this version ("formerly in Milan") is said to be by Bellini and a forerunner of the Bonn version; and R.van Marle, The Development of the Italian Schools of Painting, 19 vols, The

'Notes, cont.

Hague, 1923-38, XVII, 1935, p.294, where it is given to the Bellini shop.

- 22. Heinemann's supposition that the work subsequently passed into the Gimbel colln., New York appears to rest on a misunderstanding of Tietze-Conrat's already mistaken statement (1948, p.379) that the Bache sale took place "at Gimbel's".
- 3. See n.l. Heinemann lists three other versions which are less relevant, in that they reflect only the Bellini composition, and that much less directly.
- 4. Longhi, document of May 1928; Gronau, doc. of Sept.3, 1928; von Hadeln. doc. of Nov. 3, 1928, stating that in his view this was to be taken as the lost original referred to in his article "Kopien eines verschöllenen Originals Giovanni Bellinism, Zeitschrift für Bildende Kunst, N.F. 31, 1909-10, pp.139ff.
- 5. Tietze and Valentiner, docs. of Jun.18, 1945; Suida, letter of Oct.22, 1945, concurring with Longhi's opinion; Venturi, doc. of Dec.5, concurring also (Clowes archives).
- 6. Letter to the compiler, Oct. 27, 1966; and cf. the opinion expressed in his entry for the Kansas City version in the exhbn.cat. The Italian Heritage, Wildenstein, New York, May-Aug. 1967, no.9.

Madonna, Child and Infant St John
oil on panel, 30 x 23 ins.
Signed on the cartello on the parapet a

#### Provenance

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Schatzker colln., Vienna ; Berlin art market, 1932 P. Acquired by Dr Clowes in 19 .

#### Literature

W.Suida, "Una Madonna di Giovanni Bellini", Rivista di Venezia, 13, Aug.1935, pp.353f.; B.Berenson, Italian Pictures of the Renaissance, Venetian Schools, 2 vols., Phaidon Press, 1957, I, p.37; F.Heinemann, Giovanni Bellini e i Belliniani, 2 vols., Venice, 1962, I, p.30, no.118(g) and fig.241; F.Gibbons, "Practices in Giovanni Bellini's Workshop", Pantheon, 33, 1965, p.153, n.5.

#### (THISTER)

#### Versions

- 1. Steedel Institute, Frankfurt, no.853; formerly in the Baronowsky colln., Vienna). 28 × 35 ins. (meinemann no.118(a) and fig.239.) Inscr. JOANNES BELLINUS. With Sts John the Baptist -- shown as an adult -- and Elizabeth; without heads of cherubim. Set outdoors.
- 2. Palazzo Ducale, Urbino, no.643.  $27\frac{1}{2} \times 35\frac{1}{4}$  ins. (Heinemann no.118(b) and fig. 940.) With the same figures as (1).
- 3. John Herron Art Institute, Indianapolis, formerly in Trotti colln., Parist. 30 × 23 ins. (Beinemann no.118(n) and fig. 296) Madonna and Child only; curtain to rear.



Exhibited

Polles Museum of Fine Arta, Exhba. of Paintings, Sculpture and Graphic Arts, Jung-Nov. 1936. Renaissance Gallery, no.9; Ind., 1959, no.4.

#### Mersions (cont)

4. Last recorded in Schlossmuseum, Derlin. Dimensions unknown. (Heinemann no.118(i) and fig.301). Inscr. on parapet • Alunno Latantio P. (\_ by Lattanzio da Rimini). Madonna and Child only; background of a single color (sky?)

#### Solorini tech

First published by Suids (1935). He had earlier certified it to be by Bellini, and this attribution was confirmed by G.Glück, G.Gronsu, G.Fiocco and M.J.Friedlander (1932 also). Considered by Berenson (1957) to be by a close follower of Bellini. Heinemann (1962) classified it as a workshop version of a lost Bellini original of around 1490-95, attributing the central group to Girolemo di Santa Croce. According to F.Gibbons (1965) it is probably by Lettanzio da Rimini, working on a design of Bellini's.

Comparison with the Madonna and Child in the Herran Institute, Indianapolis, with Lattanzio's name on it (see under versions) suggests that this latter attribution may well be right. Certainly the inscription in this case simply represents a public avowal of Pellini's primarylyesponsibility for the work -- and one that was put on all major workshop products, irrespective of their true authorship.

There are similar anagels in the sky in the Madonna and Child with Cherubin in the Accademia, Venice (no.612/70); and, as as Deinemann noted, the Infant St John appears in the same place and pose in a Bellini composition known, e.g. from the version in the National Sallery, London (no.3540), ascribed to Catena.

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Notes.

1. These two pieces of information are taken from neinemann (see Lit.). At the time of purchase, the Clowes picture was



Panofsky noted the possibly emblematic significance of the colors here. According to Cesare Ripa's Iconologia of 1593, winter could be represented with a bluish garment, fire with a red one; and pink (the color of the three cherubim round the angel's head) si nified the "amor per pio".

simply listed as coming from an "Austrian private colln.".

- 21 Heinemann lists numerous other versions, both with saints and with the Madonna and Child only; but they are either not reproduced or not relevant to the Clowes painting.
- 3. Suida, cert. of May 1932, Baden bei Wien; Glück, doc. of May 16, 1932; Gronau, doc. of Jun.26, 1932 (citing the resemblances to pls.156-158 in his book Giovanni Bellini, Klassiker der Kunst, Stuttgart, 1930; and also pl.190 there, a copy by Pietro Duja); Fiocco, doc. of Sept.7, 1932; Friedlander, doc. of Sept.10, 1932.
- 4. Bibbons mistakenly cited the Clowes version as being at Indiana Univ. For his opinion of the Frakfurt version (which he considers to be the best, though not necessarily by Bellini) and of the Urbino version, which he gives to Lattanzio, see pp. 147, 149 of that article. He proposed that use of the design in question was shared by Lattanzio and Rondinelli.
- 5. For Lattanzio, cf. F.Gibbons, The Late Giovanni Bellini and his Workshop, unpub. Harvard Ph.D. thesis, 1961, appdx.B7.
- 6. Cf. Gibbons, 1965, p.152 on this subject.
- 7. Letter to Dr Clowes, Nov.10, 1942.

Florentine school, 1503-1572

This artist, whose true name was Agnolo di Cosimo di Mariano. customerily signed documents "Il Bronzino", and on one occassion specifically referred to himself as "Agnolo di Cosimo, called Bronzino". He was born at Monticelli near Florence. to Vasari he was a pupil of Raffaellino del Garbon and subsequently of Pontormo. He did his first independent work around 1528, and in 1530-32 worked as an assistant on the decoration of the Villa Imperiale at fesaro. Subsequently he worked with Pontornotest for some years --assisting him in decorating the Medici villas at Careggi and Castello between 1535 and 1543 -- and was directly affected in his own work by this association. At the same time, from 1532 on, he became increasingly involved with portraiture. ne became in effect, around 1540, official painter to the Florentine ducal court. He visited Rome in 1546-47, but spent almost the whole of his life in Florence. Besides making tapestry designs and writing verses, he did paintings of many different kinds, but his fame rests primarily on his portraits.

Portrait of a Lady
oil on canvas, 48 x 37 ¼ ina.

Provenance

Acquired by Dr Clowes in 19

Acquired as a Bronzino. The identity of the sitter is unknown. P. Pouncey made the attractive suggestion (1966) that this portrait may rather be the work of Jacopo Zucchi (ca.1541 - 1589/90). According to Baglione, Zucchi did portraits for Perdinand de' Medici in Rome - i.e. between 1572 and his

death. None of these portraits has been indentified, and the attribution must therefore remain tentative. At the same time, comparison can be made with the ladies of the court portrayed in Zucchi's Fishing for Coral (Borghese Gallery, Rome); another version in Borletti colln., Milan), and with the portrait of Ferdinand in the foreground of his Mass of Gregory X (S.Trinita dei Fellegrini, Rome) and with the facial type of the Madonna in the Madonna and Child in and Clemente, Rome (upper church). The patterning of the drapery also closely resembles that found in Zucchi's Amor and Psyche, dated 1589 (Borghese Gallery). The portrait certainly appears Roman rather than Florentine in character.

- 1. Eleanor of Toledo was suggested at the time of acquisition (note in Clowes archives), by analogy with Bronzino's Uffizi portrait of here (A.McComb, Agnolo Bronzino, His Life and Works, Cambridge, Mass., 1928, pl.39); but this is quite unconvincing.
- 2. Orally, to the compiler, sour 1966.
- 3. G.Baglione, Le Vite de' Pittori, Scultori, Architetti... (1642), Naples, 1733 àd., p.42.
- 4. The first of the comparisons that follow was made by Pouncey, the remainder by E. Pillsbury, who is strongly inclined to accept Pouncey's attribution for the Clowes painting (letters to the compiler, Han.-Feb.1967).
- 5. H.Vgss, Die Malerei der Spatrenaissance in Rom und Florenz, 2 vols., Berlin, 1920, II, pl.112.
- 6. Oil on canvas, ca. 6 x 3 ft. Attributed to Zucchi by Pouncey (1966)
- 7. Voss, op cit , pl. 114

( Italian school, 1573 (?) - 1610

Michelangelo Merisi was born in Caravaggio, between Milan and Brescia. His father was the majordomo and architect of the Marquis of Caravaggio. He was apprenticed at the age of eleven to the Milanese painter Simone Peterzano, and this apprenticeship appears to have continued for five or six years. According to Mancini, he arrived in Rome at the age of about 201: and the gources agree that he assisted for a while Giuseppe Cesari. known as the Cavaliere d'Arpino, the leading fresco painter in Rome. Lombard, Bergamasque and Venetian painting all contributed to the formation of his art. He was already "very famous" by 1597. His major patron in Rome was the Cardinal del Monte : and he did pairtings for a number of churches there. From 1600 on he involved in numerous lawsuits. In May 1606 he was forced to flee from Rome, after wounding a man in a fight. He stayed in Naples briefly, probably in 1607, and then moved to Malta, from which in turn he fled to Syracuse in October 1608. On his return to "aples in 1609 he was wounded in another armed fight. but recovered and sailed to Port' Ercole. "e died there in July 1610. His art had a tremendous influence in the North during the early seventeenth century, as well as in Italy itself.

## Sleeping Eros

oil on canvas,  $25\frac{3}{4} \times 41\frac{1}{2}$  ins.

## Condition

Altered at one time to show a sleeping Christ-Child. Cleaning revealed the two wings, the bow with its string loose, the arrow and quiter (in place of a crown of thorns). An X-ray revealed a head akin to that of St Lucy in Caravaggio's Martyrdom of St Lucy of 1608 in Spracuse. There are a number of pentimenti.

The left foot appears to have been altered. The general appearance of the picture suggests that its condition is not good and that it has been considerably restored.

Provenance

Private colln., Ireland; New York art market. Acquired by Dr Clowes in 19 .

#### Literature

W.Friedlander, Caravaggio Studies, Princeton, 1955, p.212, no.38B and pl.54; A.Moir, cst. of exhbn. Art in Italy, 1600-1700, Detroit Institute of Arts, 1965, pp.26f.; H.Hibbard and M.Lewine, "Seicento at Detroit" (@xhbn. review), Burl.Mag., 108, 1965, pp.370f.; A.Moir, The Italian Followers of Caravaggio, 2 vols, Cambridge, Mass., 1967, I, p.212.

#### Exhibited

Ind., 1959, no.13 ; Detroit, 1965 (see under lit.) ;

#### Versions

Palszzo Pitti, Florence & Sleeping Putto, 274 x 41 ins.

(Friedlander no. 38A and pl.53). Inscr. on back "Opera di
Michelangelo Marese da Carasvaggio i[n] Malta 1608". Overpainted
to make the figure a Christ-Child. From the colln. of the Grand
Duke of Fuscany; in Florence by 1618.

Certified by Friedlander as a Caravaggio (1948 and 1950).

Also certified by L.Venturi (1949), with a suggested date of 1600-705 Friedlander subsequently published the painting as an autograph Caravaggio (1955). He suggested that it was painted around 1608 — the date on the back of the Pitti version — for one of the Kinights of malta, and that the Pitti version, rather than this one, could be the duplicate. Since then, scholarly opinion has inclined to the view that the Clowes painting is by a South Italian follower of Caravaggio's. The compiler considers it particularly close to the work of Giovanni Battista Caracciolo, called Battistello (Nearolitan school, ca.1570 -1637). A directly comparable painting of a Sleeping Cupid, attributable

## Exhibited

Ga-75"

Ind., 1959, no.13; Italian and Spanish paintings from the Clowes Collection, Indiana University Museum of Art, Bloomington, 1962, no.22; Detroit, 1965 (see lit.); Gods and Heroes, Barque Images of Antwiquity, Wildenstein, New York, Oct.1968 - Jan.1969, no.3 (cat.by E.Williams)

to Carraciolo, is at Hampton Court ; it appears similar in technique and character.

The correspondence with the Pitti version extends to every element of the imagery except the wooden board (which became the in this case the stem of the Cross). A copy of the Pitti version by Giovanni Manozzi, with a swan beside the Cupid -- on the facade of the Pialazzo dell'Antella in Florence, painted in 1619 -- is recorded by Baldinucci.

The subject of the sleeping Cupid, with wings and unstrung bow, goes back to ancient sculpture.

- 1. See Friedlander's entry for these comments.
- 2. Moir noted the weakness of the left foot; the remaining comments on condition are based or notes taken by S.Slive at the Betroit exhbn. (communicated orally to the compiler).
- 3. Information given at time of acquisition.
- 4. Docs. of Dec. 1948, May 8, 1949, and May 1950 (Clowes archives)
- 5. See Moir's comments (1965). Other visitors to the Detroit exhon. expressed the same view. Moir subsequently (1967) called the Clowes version an "excellent copy" of the Pitti version
- 6. See, for this artist, Moir, 1967, pp.159ff. Hibbard and Lewine introduced the name of Caracciolo in their review of the Detroit exhbn., but it is difficult to attach any pracise meaning to their phrase "circle of Caracciolo"; it appears to amount simply to an attribution to a South Italian follower of Caravaggio's.
  - 7. No.1107, 364×494 ins. From the Gonzaga colln. at Mantua. See M.Levey, Late Italian Pictures ing the Collection of Her Majesty the Queen, Phaidon Press, 1964, pp.68f., no.422.

The right arm lies across the front here, the left arm crosses to the right shoulder and the attributes lie below to the right.

A loose derivation from the Pitti painting is noted in that entry; and also the existence of the Clowes version and two further versions with a landscape background (Sabin Gallery, London, 1956, as Prazio Gentileschi; and colln. Miss E.H.Bayard, Baltimore).

- 8. F.Baldinucci, Notizie de' professori del disegno (Fforence, 1681-1728), 1767-73 ed., XIII, p.116 (Cited by Friedlander). Cf. Moir, 1967, I, p.214.
- 9. As noted by Moir (1965). Williams (1968) suggested that Garavygo myst have been a XVIII a brance or murble statuelle, or the entrym" Copid male by Michelmyelo in his youlk

The first outstanding painter of the Sienese school, Duccio was active chiefly in Siena itself. He is first mentioned in a document of 1278 which refers to him as a painter, and therefore implies that he was at least 20-25. Further decorative projects are mentioned in documents of 1279-1295. A document of April 15. 1285 deals with a commission which was almost certainly to paint the Rucellai Madonna from S. Maria Novella, now in the Uffizi : so that by that date Duccio was a fully formed artist. In October 1308 he was commissioned to paint his most famous work, the Maesta for Siena Cathedral -- also referred to in supplementary documents up to June 1311, when it was placed in the cathedral. Documents of 1318-19 strongly suggest that the artist was dead by this time. Duccio was evidently in touch with Florentine art -- specifically that of Cimabue -- by 1285. Besides absorbing the charactermistic features of Byzantine art, he also appears to have been affected by the new classicism and humanism of Gothic sculptures in the main Tuscan centres (espcially Pisa).

## Madonna and Child

tempera on panel, 24% x 20% ins.

#### Condition

Damaged at the bottom. Weigelt (see lit.) published a photograph showing the earlier falsification of this damaged area. The halo is still reinforced, but otherwise the work is in good condition.

## Provenance

Count Sighard von Enzemberg, Schloss Tratzberg, Austria; Silberman Galleries, New York. Acquired by Dr Clowes in 193 .

#### Literature

R.van Marle, "Two Unknown Paintings by Duccio di Buoninsegna", Apollo, 24, Oct.1936, pp.213f. and figs iii-iv; H.Weigelt,
"Madonna mit Kind von Segna di Bonaventura", Pantheon, 18, 1936,
p.258, ill.; G.Coor, "A Further Addition to the Oeuvre of the
Badia a Isola Master", unpub.study (copy in Clowes archives).

#### Exhibited ?

Artounites Nations, Silberman Galleries, New York, Dec. 10-28, 1957, no.1; Ind., 1959, no.21.

Certified as a work of Duccio's by W.Suida, G.Fiocco and O. Siren (1935). Van Marle also accepted it as a Duccio prior to his publication of it as such (1936); he dated it around 1303-8, and compared it with the Madonna in the Pinacoteca, Perugia. Weigelt (also 1936) reported the view of her late husband, Curt Weigelt, that it was by Segna. She compared the Moderate in the Siene Rinscotecs. Coor attributed the painting to the so-called Badia a Isola master, a close follower of Duccio. She compared the Madonna in the Siena Pinacoteca (no.593). and the fragement of a Madonna and Child in the Centraal Museum Utrecht (no.572), and suggested that the Clowes work was likely to be based on a lost Duccio of around 1300. The compiler concurs with that attribution. The Badia a Isola Master takes his name from a Madonna and Child with Two Angels at 31 alvatore, Badia a Isola. After serving as an assistant in Duccio's workshop, he probably produced his first independent painting, the work in question, shortly before 1300; and he was then active for at least a further decade

- 1. These comments are taken from Coor (see lit.)
- 2. Reproduced by Weigelt (see lit.) as being in that colln.-- which it no longer than was:

Notes, cont.

- 3. Docs. of Sept.26, 1935, Oct. 1935 and Nov.26, 1935 (Clowes archives).
- 4. Van Marle, The Development of the Italian Schools of Painting, 19 vols., The Hague, 1923-38, II, 1924, p.18 and fig.6.
- 5. C.Brandi, La Regia Pinacoteca di Siena, Rome, 1933, p.165, ill. Coor, fig.1.
- 6. Van Marle, op.cit., II, fig.45.
- 7. See G.Coor, "A Dispersed Polyptych by the Badia a Isola Master", Art Bull., 34, 1952, p.311.

#### Holy Family

tondo, oil on panel, 32 ins. in diam, wo

#### Condition

A fissure down the center has been repaired.

#### Provenance

Baron Raoul Kuffner, Castle Dioszegh, Czecholslovakia; Drey Gallery, New York. Acquired by Mrs Clowes in 19 .

#### Literature

E.Fehy, "The 'Master of the Naumburg Madonna'", Fogg Art Museum Acquisitions, 1966-1967, Harvard Univ., [1968], p.17, cat.no.3.

#### Exhibited

Allen R. Hite Art Institute, Louisville, Kentucky, Oct. 1954

A work reflecting the style of Filippino Lippi (1457 (?) - 1504). Fahy has grouped this painting with a number of other works which he sees as being by the same unknown prist; working in the orbit of Lorenzo da Credi and Filippino Lippi around 1490-1510, and copying directly in other cases from those two arrists. The keypi pieces in his group of attributions are a Holy Family with the Infant St John and an Angel in the Richmond Museum, Virginia, and a Wirmin

Virgin and Child with a Bird in the Fogg Art Museum, Cambridge (1930.195, bequest of Nettie G.Naumburg). He dates the Richmond painting, and the Clowes one similarly, around 1495-1500, and has named the artist --whom he judges to have been a complete artisan -- the "Master of the Naumburg Madonna"

- 1. Information given at the time of Furchase.
- 2. Acquisition no. 53-18-9, as Ghirlandajo workshop; Fahy fig.2. Based in its design, as noted by Fahy, on a tondo of the Holy Family in the Alte Pinakotek, Munich (W.A.F 191) which is probably a Fra Bartolommeo of the mid-1490s.
- 3. Fahy, op.cit., fig. 1. Further works that Fahy catalogues as by the same hand are : Mainz, Gemaldegalerie Madonna and Child, Mainz, Gemaldegalerie, no.215; Holy Family with an Angel, Depot of Gallerie Fiorentine, no.5891; Virgin and Child with Infant St John, Ehrich Galleries, New York in 1925; Virgin and Child, Walker Art Gallery, Liverpool, no.2775 (all based on works by Filippino -- the last two on his 1496 altarpiece of the Adoration of the Magi in the Uffizi, which gives a rough date for the group); and Virgin and Child with the Infant St John and two Angels, in the colln. of Sir Thomas Merton, Maidenhead, Berks.
- 4. Fahy kindly communicated the substance of his article to the compiler in 1966, and suggested then how he would date the present work.

Madonna and Child with St John

\*\*Tool on panel, 33 ins. in diameter.

#### Provenance

Prince Tassolo Festetics, Austria-Hungary. Acquired by Dr Clowes in 19 .

## **∀ersions**

Five very close variants exist :

- 1. Florence, Palazzo Vecchio, Camera Verde
- 2. Musée Fabre, Montpellier (inv.no.676; 1926 cat., no.67). Diam. 75 cm. From Campana colln.
  - 3. Formerly in del Nero colln., Rome
- 4. Museu de Arte, São Paolo. (1963 cat., no.9) Diam. 74 cm.
- 5. Clark Institute, Williamstoon, Mass. (Italian faintings and Drawings, 1961, no.400, ill., as studio of Botticelli). Diam. 34 ins.

## Exhibited

Ind., 1959, no.23.

Certifeied by R.van Marle to be the work of Piero df Cosimo (1462-1521). While the painting shows affinity with the works of that artist, the other known versions clearly indicate that it is a product of the school of Botticelli (ca. 1445 - 1510).

- 1. Information from E. Fahy (given orally, (1966).
- 2. Undated doc., Clowes archives.
- 3. Allen W.Clowes discussed the painting in his unpub. B.A. thesis for the Dept. of Fine Arts, Harvard Univ. (1939). He dated it there around 1490, and compared the composition of a school of Botticelli painting in the Nardus colln., Suresnes. E. Forbes (note to Dr Clowes) similarly assigned the painting to the school of Botticelli, and so did W.Suida in an unpub. doc. (Clowes archives).

FRANCESCO FRANCIA, School of
Bolognese school, ca.1450 - 1517/18.

His name was Francesco di Marco di Giacomo Raibolini. The name Francia may be simply a variant of Francesco, or may derive from the name of the goldsmith, to whom he is said to have been apprenticed. He came from Bologna; Vasari gives his date of birth of 1450 (with some reservation in his first edition). He matriculated in the goldsmiths' guild at Bologna in 1482, is first mentioned as a painter in 1486, and his earliest dated work is of 1490. His painting shows the influence of the Ferrarese school of Lorenzo Costa. He had a number of pupils and followers. He died either in 1517 or in 1518. Practically nothing remains of his work as a jeweller, but there are a few rare prints of his and some medals and coins are ascribed to him.

## Madonna and Child

oil on panel, 25 ×18 ins.

## Condition

Above average state. A strip added at the top. Small losses -- one on the Child's shoulder.

## Provenance

Acquired by Dr Clowes in 19 .

There are good grounds for attributing this work to Francesco's son Giacomo. (before 1486 --1557). Very similar compositions by him are in the collection of Lady Extere, Burghley House (inv.no.417) and the Johnson Collection, Philadelphia (no.250; 1966 cat., p.30)2

- 1. From a report of 1954 by Sr S. Keck of the Brooklyn Museum (Clowes archives)
- 2. Information from E.Fahy (1966). Cf. also the following works recorded in photos at the Witt Lib.: Madonna and Child with Sts Francis and Catherine, labelled there "Glasgow, Ilay M. Campbell loan" and "G.Francia?"; and Madonna and Child with St Johns labelled there "Mrs A.S.Walker, U.S.A. Attrib. to G.Francia".

Florentine school, active 1369 - died 1396.

Agnolo was one of the sons of Taddeo Gaddi, by whom he was probably trained. According to Vasari, when his father died (that is, in 1366) he was put in charge of Giovanni da Milano for painting. In 1369 he is recorded as working as an assistant, probably to his brother Giovanni, in the Vatican. He worked in Florence itself, where a dependable tradition attributed to him frescoes in Santa Croce ; and in Prato, where frescoes by him are definitely documented as late works of 1392-95. Some panels in San Miniato, Florence also appear to be documented works of his, from 1393-96. The probability is that the execution in all of these cases was at least partially the work of assistants, and the problem of attributing other paintings to him is therefore a troublesome one.

> Four Saints (The Magdalen in the Wildereness? Benedict. Bernard and Catherine of Alexandria) tempers on panel. Four panels reconstituted to go side by side, each 28 x 8 ins.

## Condition

Good .

Provenance

Køiser-Friedrich Museum, Berlin (?) Acquired by Dr Clowes in 19

## Literature

B. Berenson, Italian Painters of the Renaissance, Florentine School, 2 vols., Phaidon Press, 1963, I, p.67.

Ind., 1959, no.27.

Attributed to Agnolo Gaddi by R.Offner (1927). ne compared the triptych in the National Gallery, Washington (see belwow) and suggested that these were the side-panels of a similar alterpiece.

These panels are clearly by the same hand as a group of paintings which have sometimes been identified as the work of a distinct follower of Agnolo's, Gherardo Starnina (also called "Compagno d'Agnolo"). One should compare in this connection the triptych of the Madonna and Child with Two Angels and Saints in Washington, the Mary Julian in the Alte Pinakotek, Munich (no.7819), and most especially the Sts Julian, James and Michael in the Jarves collection of the Yale University Art Gallery (1871.20 All of these works, along with the Clowes saints, 30 show soewhat blonder colors and somewhat sweeter expressions than appear to be characteristic of Gaddi himself. The attribution to Starning -- which would date the work around 1400 is, however, purely theoretical; and Berenson in 1963 attributed the whole group to Gaddi himself -- taking the characteristics referred to to represent a phase in the work of Gaddi and his school.

- 1. According to the record at the time of acquisition; I have not been able to verify this.
- 2. Letter of May 12, 1927 (Clowes archives)
- 3. L. Venturi, Pitture Italiane in America, Milan, 1931, pl.52 (as Starning), Parkamal Salkary of Apt. Weshington

- 4. R.van Marle, The Development of the Italian Schools of Paintings, 19 vols., The Hague, 1923-38, III, 1924, p.572, fig. 320 (as Starmina). It belongs to an ensemble which includes a corresponding panel of St Nicholas of Bari with a donor, and four scenes from the lives of these two saints --all in the same location (nos. 7818, 7818 a=b), 7819 a-b). See Alte Pinakotek, Munchen, Kurzes Verzeichnis der Bilder, 1958, pp.39f., where the whole group is now attributed to the circle of A.Gaddi.
- Jarves Collection belonging to Yale University, New Haven, 1916 pp.51ff, no.20 (as Starnina (?)); R.Offner, Italian Primitives at Yale University, New Haven, 1927, pp.20f., as by an assistant of Gaddi's (not Starnina); Venturi, op.cit., pl.li (as A.Gaddi).
- 6. Cf. on this point F.Rusk Shapley, Paintings from the Samuel H.Kress Collection, Italian Schools, XIII-XV Century, Phaidon Press, 1966, p.40, no.K563. According to Vasari (Vite, ed. G.Milanesi, Blorence, 1878-85, II, pp.5ff.) Starnina was born in 1354, trained under Antonio Veneziano and died in 1408 (?). He is recorded as an artist in a Florentine register of 1387, and a document of Feb.1408 assigns to him the decoration of a chapel in S.Stefano at Empoli (see van Marle, op.cit., II, p.565). There are, however, no certain works by him.

BERNARDINO LUINT

Milanese school, active 1512 - died 1532.

Very little is known about this artist's life. His birth date, which is unknown, has been put both around 1460 and around 1490, and the first absolutely secure record of his activity as a painter comes only with his fresco at Chiaravelle, dated 1512. For these reasons the nature of his artistic formation is difficult to gauge with any certainty. He was certainly strongly affected by the example of beonardo, some of whose designs he transcribed; and he seems to have been influenced prior to this by other, non-Leonardesque traditions represented at Milan (in particular the work of Bramante and Solari). He worked at Milan, Lugano and elsewhere in that region, producing a large body of painting; and he must have had a school working under him, to judge from the large number of copies and derivations. He has come to represent, for modern teste, the most popular artist of the Milanese school.

Madonna and Child with St John and the Lamb oil on panel, 32 x 23 ins.

Provenance

Count Ambrosy Migazzy, Hungary. Acquired by Dr Clowes in 19 .

## Literature

W.M.Suida, cat. of Leonardo da Vinci loan exhbn., Los Angeles County Museum, Jun.-Jul. 1949, no.56; A.O. della Chiesa, Bernardino Luino, Novara, 1956, cat.no.60.

## Exhibited

Los Angeles, 1949 (see lit.); Ind., 1959, no.38.

## Versions

- 1. Colln. Edward Rothschild, Paris. (Della Chiesa no. 210 and pl.104) 85 x 60.5 cm.
- 2. Colln. E.J.Kaufmann, Pittsburgh. (Della Chiesa no.217) 83.8×62 cm.
- 3. Formerly in colln. of J.Stanley-Clærke, England. (Della Chiesa no.93; Agnews, London, Summer Exhbn. of Old Masters, May-Jun.1962, no.1, ill.) 142×10 ins. Said to have come from the Melzi colln.
- 4. Scranton University, Pa., from colln. of M.R.W. Coleman Newils. Formerly in colln. of Nicholas Brady, Long Island. (Della Chiesa no. 239). 81 × 64.5 cm.
- 5. Formerly in the Doetsch colln; Fresent whereabouts unknown. (Della Chiesa no.89; F.Malaguzzi Valeri, "Nuovi Dipinti del Luini e una Recente Publicazione", Rassegna d'Arte, 13, 1913, p.31, fig.8). 52.7 x 40 cm. (೨)

Attributed to Luini by W.R.Valentiner (1936), with a suggested date of around 1520; certified also as a Luini by W.Suida, G.Gronau and G.M.Richter (1936).

More recently the Rothschild painting has justly been recognized by Della Chiesa as the best version of this composition from the artist's maturity. She considers the Clowes painting the second best version after it --seeing it as a product of the circle of Luini at the same period. The compiler concurs in this view; it appears to him/the work of a follower or pupil of Luini's

All of the versions listed are related to, and probably depend on, the detached fresco of Luini's now in the Museo delle Scienze e delle Techniche, Malan --where the composition differs and is in reverse. And behind itain turn lies a famous work of Leonardo's, the cartoon of the Virgin and Chld with St Anne and John the Baptist now in the National Gallery, London.

- 1. The coat of arms on the reverse of the panel, said at the time of acquisition to be that of the Sforza family (ca.1520) seems dubious in character. A corresponding provenance by descent, which cannot be confirmed, was given at the time of acquisition: Christine, wife of Duke Francesco III of Sforza -- Emperor Charles V -- Austrian line of Hapsburg family. According to a note of Berenson's, recorded by Della Chiesa (see Lit.), the painting was in the Cardinal Feach colln.; but it was not included in Berenson's lists. According to Suida (1949 cat.) the snake of Milan (adopted by the Sforza and Visconti families) is combined here with the lilies of the Royal House of France and the white eagle of the Este dynasty.
- 2. E.Fahy, in spote to the compiler (1966), listed also the following versions: colln. F.M.Perkins, Assisti: Heath-Hosken dolln., Vernon Court Hotel, London.
- 3. Valentiner, doc. of May 8, 1936; certs. of Jul.30, Aug 6 and Oct.24, 1936 (Cloves archives). Suids (1949 cst.) also dated the work around 1520 and noted its compositional relationship to the detached mural mentioned below.
- 5. Mostra del Luini, Villa Communale dell' Olmo, Como, Jun.-Sept. 1953, no.20, ill. Dated there between 1518 and 1520.

6.

Cf. also the version pub. by E.van der Bercken, Berei der Renaissance in Italien, Potsdam, 1927, color pl.xii, as in colln. of Dr Anschutz Kampffe, Munich; and the one in the Graf Harrach'schen emaldegalerie, Vienna (88.7 x 58.4 cm. 1926 cat., no. 134, as manner of Luini; 1960 cat., no.179, as workshop of Luini).

Venetaian school, 1710-1744.

This artist was born in Venice on December 1, 1710, the son of the engraver Antonio Marieschi. Very little is known about his life and artistic activity! According to Alessandro Longhi in 1762, he was trained by his parents, but his father is known to have died when he was only eleven. Ith has been proposed that he received training from Gaspare Diziani, but this remains a hypothesis. Orlandi in 1753 speaks of a visition his part to Germany, but its date and duration are unknown. In May 1735 he was evidently at Fano to collaborate in the funeral exequies for the Queen of Poland, since he provided designs for two engravings issued in that connection -- one by Camerato. the other by F. Tasso. A further design of Camerato's after a design of his is dated 1736. Between 1736 and 1740 he received payment for work done for the Marshal Schulenberg, and in 1741 his fundamental work appeared, a series of twenty-one engraved views of Venice. He designated himself there "painter and architect". he died on January 18, 1744 (1743 Venetain style). There is no signed painting of his to provide a basis for attributions.

The Piazza San Marco, Venice
oil on canvas, 29 × 38 ins.
Colln. Edith Clowes.

## Provenance

Comte de Normand, Paris ; Normand family, Paris; Newhouse Galleries, New York. Acquired by Mrs Clowes in 1966.

## Versions

For versions by Canaletto, or his school, see below.

This view of the Piazza, looking south, is a variant of a Canaletto composition. There is a related etching by Marieschi, with the view in it extending much further to the right; but an attribution to Marieschi in the present case necessarily has to be tentative, since there is no certainty as to the character of this artist's paintings.

- 1. See the following cumulative hit. on the artist: G.Fogolari, "Michele Marieschi, fittore frospettico Veneziano", Bolletino d'Arte, 3, 1909, pp.24lff.; F.Mauroner, "Michele Marieschi", Print Collector's Quarterly, 27, 1940, pp.179ff. (with cat. of his etchings); A. Morassi, "Circa gli Esordi del Vedutisamo di F.Guardi con Qualche Cenno sul Marieschi", in Studies in the History of Art dedicated to William E.Suida, Phaidon Press, 1959, pp.338ff., and the same author's introdn. to the Mostra del Marieschi cat. ?Pergamo, 1966; R.Palluchini, La Pittura

  Veneziana del Settecento, Venice-Rome, 1960, pp.193ff.; P. Zampetti, cat. of exhbn., I Vedutisti Veneziani del Settecento, Palezzo Ducale, Venice, Jun.-Oct. 1967, pp.245ff.; and M. Precerutti; Garberi, "Michele Marieschi ed i 'Capricci' del Castello Sforzesco a Milan", Pantheon, 26, 1968, pp.37ff.
- 2. Information from the Newhouse Galleries (brochure on the painting).
- 3. W.G Constable, Canaletto: Giovanni Antonio Canal, 1697-1768, 2 volse, Oxford, 1962, cat. no.48, ill. pl.19, (Royal Colln., Windsor; 30x 47 ins, signed and dated 1744), where the composition is cut off above at the point where the top of the tower begins, and the view is from a little farther off and more to the left, but is otherwise basically similar. See also the second v rsion of cat.no.57 there(ill.pl.22), with less shown to the right.

Notes, cont.

- 4. Mauroner, <a href="https://doi.org/
- 5. There has been dispute as to whether the figures included in his vedute are by him or by another hand; see Zampetti, op.cit., pp.246f.

MARIOTTO DI NARDO

florentine school, recorded 1394 - 1424.

Son of a stone-cutter called Nardo, and according to vasari grandson of the painter Andrea Tragna, he did his earliest recorded work in 1394-95, the alterpiece for the church of .Donnino in Villamangna. Subsequently he was active in Florence, apparently doing stained-glass windows as well as paintings there. He made his will in 1394. His work shows at first the influence of the Gerini --particularly Lorenzo di Niccolo, whose pupil he probably was --and subsequently, as he became caught up in the International Gothic movement, that of Lorenzo Monaco.

Scene from the Legend of St Nicholas tempera on panel, 7 ×13½ ins.

## Condition

Frobably a fragment. The architecture at the top would appear to have been cut. and the base-section probably continued in both directions.

## Provenance

X

Eugenade Reiffel-Mueller, Frankfurt-am-Main (1926). Acquired by Dr Clowes in 19 .

## Literature

Staedel Institute, Franksfurt, Austellung von Meisterwerken alter Malerei aus Privatbesitz, summer 1925, no.67, ill. (cat. by G.Swarzanski).

#### Exhibited

Frankfurt, 1925 (see Lit.); Ind., 1959, no.41.

W. Suida subsequently certified it as a work by Mariotto. Some twenty years later he then recorded his changed view that it was by Simone da Bologna (active 1335-1399). Naither of these attributions is convincing, but the view that it is a Bolognese work merits consideration. Not enough, however, has been published on Bolognese art of this period for an attribution to be really feasible.

The indident represented shows by Nicholas of Bari throwing gold into the room where a destitute nobleman is asleep with his three daughters?

- 1. Doc. of Feb. 1929, Clowes archives. The statement there of agreement with the Frankfurt cat. appears based on a misapprehention
- 2. Unpub. MS. Clowes archives.
- 3. As told in Jacobus & Voragine's Aurea Legenda. Cf. G.Kaftal. Iconography of the Saints in the Central and South Italian Schools. Florence, 1965 ed., pp.803/4.

MILANESE SCHOOL; sixteenth century.

Madonna and Child oil on canvas,

#### Provenance

Acquired by Dr Clowes in 19 .

Acquired with the above label, which appears justified. The painting seems to reflect, at a considerable remove, the works of Leonardo da Vinci's followers.

Neroccio di Bartolommeo di Benedetto di Neroccio was a member of the Sienese noble family Landi del Porgio. He trained under Vecchietta, was an independent artist by 1468, and entered around that time into a partnership with Francesco di Giorgio, which lasted until 1475. He was active chiefly as a painter, but also soccasionally as a sculptor, and was employed mainly in Siena itself.

# Madonna and Child with & John the Baptist and the Magdalem

tempera on panel, 20% × 28 ins.

## Condition

Well preserved, part from damage at the bottom --which has been skilfully restored --and minor losses and retouches. The painted elements in the spandrels and on the frame appear to be of very recent date.

#### Provenance

Conti Chigi-Saraceni, Siena; Count Ladislaus Karolyi,
Budapest; Silbermann Galleries, New York. Acquired by Dr Clowes
in 193.

## Literature

B.Berenson, The Central Italian Painters of the Renaissance,
New York-London, 1897, p.157; 2nd ed, 1909. p.207; E.Jacobsen,
Das Quattrocento in Siena; Studien in der Gemaldegalerie der
Akademie, Strasburg, 1908, p.83; P.Rossi, "Neroccio de
Bartolommeo Landi e la Sua Più Grande Tavola", Rassegna d'Arte
Senese, 5, 1909, p.30; M.L.Berenson, "Madonne di Neroccio del

Landi", Rassegna d'Arte, 13, 1913, pp.73f.; L.Dami, "Neroccio di Bartolommeo Lendi", Rossegna d'Arte ibid., p.164 and fig.14;

J.A.Crower G.B.Cavalcaselle, A History of Painting in Nerthern

Italy, ed. L.Douglas and T.Borenius, & vols, London, 1903-14,

V, 1914, p.159, n.6; S.Schübring, in Thieme-Becker, XXIII, 1923,

p.295; B.Berenson, Italian Pictures of the Renaissance, New

York-London, 1932, p.38q (Italian ed., 1936, p.335); R.van

Marle, The Development of the Italian Schools of Painting, 19 vols.,

The mague, 1923-38, XVI, 1937, p.312; C.Brandi, Quattrocentisti

Senesi, Milan, 1949, p.272; G.Coor, Neroccio de' Landi, 1447-1500,

Princeton, 1961, pp.98, 102, 103f., 105, 169f.(cat.no.23), 173,

181 and fig.87.

#### Exhibited

Masterpieces of Art, New York Worlds fair, May-Oct.1939, no.265 (ill.); Seven Centuries of Painting, California Palace of Pagion of Honor and M.H.de Young Memorial Museum, San Francisco, Dec.1939-Jan.1940, no.L-8 (ill.); An Exhbition of Paintings, Silbermann Galleries, New York, Oct.-Nov.1955, no.7; Ind., 1959, no.42.

Attributed to Neroccio since Berenson. A leading example of the delicate Madonna paintings produced by this artist. Placed by Dami and van Marle between 1492 and 1500, and by Brandi around 1496. Coor, accepting the latter date --by analogy with the Monisi alterpiece of 1496, the Magliano alterpiece and the Maddonnas in Berlin and in the Chigi collection --noted the influence at this point of Signorelli's bronze and reddish flesh-tones and his intense garment-colors.

Notes.

1. These comments are taken from Coor (see lit.) A photograph of the work taken before its restoration (Frick Art Ref.Lib.; cf. Jacobsen, pl.49) shows that at that time star-shaped studs

Notes, cont.

were affixed in the panels, and there was no visible sign of the heraldic devices. These escutcheons (said to be those of the Chigi-Saraceni family) appear to have been suggested by the presence of similar ones in Neroccio's Virgin Protectress of Siena (Archivio di Stato, Siena; Coor, fig.39). Some damage is evident in the same old photo in the area of the Child's left foot.

- See Siens, Palazzo Chigi-Saraceni, Relazioni...., Siena, 1819, p.66 (where the painting is attributed to Matteo di Giovanni); W.Heywood-L.Olcott, Guide to Siena, London, 1903, pp.222f.; 1924 ed., pp.251f.
- 3. According to Perenson (1932,1936) and van Marle (1937) the painting passed into the Museum of Fine Arts, Budapest, as part of the Johann Palffy bequest. But it appears that it was in factt only exhibited at the museum, without changing collections.
- 4. Coor, figs. 63, 73, 79, 89.

Umbrian school, living 1469 -- died 1523

His real name was Pietro di Cristoforo di Vannucci: he was known as Perugino after the principal place of his activity. Perugia. He was born, on good evidence, at Castel (now Citta) del Pieve, near Chiusi. Vasari gives his birth-date as around 1445-46. and says that he was trained by some low-class Perugian painter. while Giovanni Sa ti claims that he was the same age as Leonardo (born 1452). He probably remained in Castel del Pieve till 1470. In any case his style appears to have been formed pimarily in Florence, where he appears listed as a member of the Compagnia di San Luca in 1472. Tradition has it that he trained in Florence under Verrochio --either as his pupil or as an assistant --and this appears acceptable. His first certain work that survives is a fragmentary fresco, dated 1478, at Cirqueto, near Ferugia. Iin 1481-82 he was one of the artists who did frescoes in the Sistine Chapel. He di vided his time thereafter betweek Florence, Rome and Perugia and its environs, doing many frescoes and easel-paintings. He ran an important studio, where he had Rapshael as one of his pupils.

> Christ on the Mount of Olives oil on panel, 19 x 17 ins.

Condition

The work appears considerably restored.

Provenance Kilenyi, Hungary. Acquired by Dr Clowes in 19

Exhbibited

Ind., 1959, no.43.

## Versions

- 1. Galleria d'Arte Antica e Moderna, Florence, (W.Bombe, Perugino, Perlin-Stuttgart, 1914, pl.25, as around 1493). 166 × 172 cm. Painted for cloister of S.Giusto alle Mura.
- 2. Cenacolo di Foligno, San Onofrio, Florence : version in background of <u>Last Supper</u> fresco. Dateable around 1500 (Bombe, pl.96).

Certified as a work of Perugino by G.Glück and W.Suida (1935). Handling and color suggest rather a late, sixteenth century follower of Perugino's. One of these, Giovanni Nicola, did a painting of the subject for 5. Francsco in Perugia.

- 1. Letters of Sept. 21 and Nov.9, 1935 (Clowes archives).
- 2. See Vasari, Vite, ed. G.Milanesi, 9 vols., Blorence, 1878-85, III, pp.596f.

RAPHAEL, School of Roman school, 1483-1520.

His first name was Raffaello; his patronymic Santi or de' Santi. He was born in Urbino, the son of the painter Giovanni Santi (who died in 1494). His teacher is traditionally said to have been Perugino. Until he settled in Rome in 1508 or 1509, Raphael moved to and from through Umbria and Tuscany -- working at Citta di Catello and Perugia, and also apparently spending a conssiderable amount of time in Florence. In Rome he worked for a number of private patrons, particularly the Sienese banker Agostino Chigi; but he was mainly occupied in painting in the Vatican. On Bramante's death in 1514 he was appointed architect in charge of the rebuilding of St Peter's, and he seems by the end of his life to have been in charge of all papal enterprises in the arts. He employed for this purpose a large number of assistants. At his death, his fame was spread all over Europe.

oil on panel, 8½ / 6½ ins.

Condition Some of the detail appears to have been sharpened.

Provenance

Acquired by Dr Clowes at a New York auction.

Exhibited

Ind., 1959, no.45.

**Versions** 

Sotheby's sale, Nov.26, 1958, no.152 (ill.) --as by Albertinelli. 84 x 64 ins. The Virgin wears a cape there and the landscape differs in its detail, but the Chirst-Child is virtually identical in anatomy and the pose of the Virgin equally corresponds.

Acquired as a school of Rephael work of around 1520-40.

F.Heinemann (1961) suggested the name of Mariano di Ser Austerio, an Umbrian follower of Perugino and the early Raphael; but the known works of that artist bear no particular resemblance to this one. The version of the composition attributable to Albertinelli (see above), around 1506-7, suggests that both it and the Clowes painting are based on a lost Raphael testin -- which could have been a drawing only -- of around 1505; and the archailing aspects of the present work argue for its being the work, around 1510-20, of an Umbrian follower of Raphael's.

- 1. Oral information from Mrs Clowes and Allen W. Clowes,
- 2. I am grateful to E.Fahy for drawing my attention to this version. The attribution seems undoubtedly correct.
- 3. Letter of Oct. 1961 (Clowes archives).
- 4. See U.Gnoli, "Mariano di Ser Austerio", Bolletino d'Arte, 23 5, 1921, pp.124ff. (with illustrations), and the same authores
  Pittori e Miniatori nell' Umbria, Spoleto, 1923, pp.190f.
- 5. I owe this suggestion and interpretation of the evidence, which I find convincing, to S.Freedberg (orally, 1967). For the approximate date of the Albertinelli, cf. Freedberg, Painting of the High Renaissance in Rome and Florence, 2 vols., Cambridge, Mass., 1961, I, p.583 and II, pls. 46-7, and the Madonna and Child in the Seminario Arcivescovile, Venice (Anderson photo 12200), which is probably a little earlier than the latter works. For the dating of the Raphael prototype, the Madonna del Granduca of 1505 is relevant as well as the Madonna del Cardellino (ibid., I, p.603 and II, pls. 50, 54). Albertinelli can be presumed to have known the lost Raphael hypothesized through his association with Fra Randal.

Sienese school, 1406 -1481

His full name was Ansano di Pietro di Mencio. A pupil end follower of Passetta, he collaborated on occasion with Vecchietta and with Giovanni di Paolo. Documented paintings establish clearly what his style was like during the last forty years of his life, and other very closely related works can be attributed to him on this basis! These works include virtual repetitions of documented ones, so that the picture which emerges is of a high and extremely uniform rate of production during that period. It has been suggested that an earlier phase in his work, around 1430-40, is to be recognized in the form of a group of paintings which were once taken to represent a Gothic phase in Sassetta's art, and have more recontly been put by certain writers under the name of the "Osservanza Master". This is an attractive but as yet unconfirmed hypothesis.

## St Benedict

tondo form, tempera on panel, 14 ins in diam.

## Condition

Evidently cut down to its present roundel form (see below). The remainder of the original panel was probably so damageed as to suggest this expedient.

### Provenance

Dan Fellowes Platt, U.S.A. Acquired by Dr Clowes in 19 .

## Exhibited

Ind., 1959, no.44.

Attributed to Sano by W. Suida (1934). This attribution certainly seems correct. The Clowes panel, in fact, goes with a half-length figure of a saint -- probably Saint Augustine -- which also belonged to Platt (by 1913) and was equally attributed to Sano. The halo pattern is identical there, and the treatment of the hair and eyes is also closely similar, to the point of implying that these two works came from the same ensemble.

Further parts of that same (dismembered) ensemble also appear identifiable, on the basis of the appearance of the same halo-pattern in them, and related records at to their origin.

The works in question are: a Madonna and Child with Four Saints and Angels in the collection of Mrs Simon Guggenheim, New York, bought on the advice of F. Mason Perkins: Sternardino supported by two angels, full length, in the Perkins collection at Assisis; Three Scenes from the Life of Ste Cosmo and Damian, formerly belonging to Perkins and now in the Collection of Robert Lehman, New York.

If this identification of the different parts is correct, it follows that the ensemble must almost certainly have consisted of the Madonna and Child panel in the center, with two full-length saints either side (the missing one was host probably St Catherine of Siens) and the scenes in the Lehman collection forming the predella beneath. To judge from the turn of the saints's heads and gazes, the bishop saint was presumably on the inside left, matched on the other side by & Bernardino, and the Clowes figure on the outside left. Damage to some of the parts presumably led to the dismemberment of the whole --which most probably came from Siena or nearby -- early in this century; to the cutting down of the Clowes panel and the bishop saint to their present dimensions ; and to the gradual dispersal of the parts to or through Platt and his colleagure Perkins. Certainly the Clowes panel cannot originally have been a roundel, since this format was not used in the fifteenth century for heads of this kind.

The format described is of a type much favored by Sano, in one or another variation. The Dipernardino is very closely based, as far as the head, angels and lower half are concerned, on Sano's 1450 painting of this saint in the Accademia, Siena (no.253; variant in the Sala Capitolo of the Siena Duomo), while the

and

hands holding the tablet correspond to his fresco of the same saint in the Palazzo Comunale, Siena, also of 1450. The Lehman panels similarly correspond to three of the six panels which form the predella of the Ste Cosmo and Damian Altarpiece in the Accademia, Siena (no.233).

Such repetition of existing images is characteristic of Sano's art, and there is therefore no need to assume studio assistance in the creation of the ensemble reconstructed where; the Clowes panel, in particular, would certainly seem to be of a quality consonant with Sano's own hand.

- 1. See B.Berenson, Sassetta, Florence, 1946, for this proposal, and the further discussion by C.Brandi, Quattrocentisti Senesi, Milan, 1949, pp.79ff. and J.Pope-Hennessy, "Rethinking Sassetta", Burl.Mag., 98, 1956, pp.369ff.
- 2. See R.Longhi, "Fatti di Masolino e di Masaccio", Critica d'Arte, 5, 1940, pp.188f. and A.Graziani, "Il Maestro dell' Osservanza", Proporzioni, 2, 1948, pp.75ff.
- 3. Not, however, recorded, in the photographic archive of the Platt colln., Deptoof Art and Archaeology, Princeton University (information from Mines K. Higuchi, Jul. 1967)
- 4. Cert. of Jun.25, 1934 (Clowes archives). In a letter of the time Suida also suggested Sassetta -- see the biographical note for the explanation of this.
- 5. E.Gaillard, Dano di Pietro, Paris, 1923, p.203, where the dimensions are given as 25 × 21 cm. (ca. 93 × 84 ins.), which represents an approximate proportional correspondence; European Art, 1450-1900, Brooklyn Museum, May-Jun. 1936, Lno.6 and pl.6 (without measurements).
- 6. Except that in this case there is an additional embossed

leaf-pattern outside the halo proper; cf. alsotthe cusped decoration along the top of this panel.

- 7. MS. cat. of Mrs Guggenheim's colln., 1934, Frick Art Ref. Lib., no.3 (the Frick has a separate photo). The panel is said there to be in its original "Gothic" frame, and the dimensions with frame are given as: extreme height 29 ins., extreme width 20 ins. The provenence is given as: Marquis de Grolee Virville, of Lyons and Florence, (who married a daughter of the Sansedini family of Siena); Luigi Grassi, Florence; bought 1933. The saints are identified as (left) St John the "aptist and another (unidentifiable); (right) Stir Feter and Paul. The painting has now been begeathed by Mrs Guggenheim to the Denver Art Museum.
- 8. Mentioned by Perkins, along with the Platt saint, in his article "Alcuni Bipinti Senesi Sconosciuti o Inediti", Rassegna d'Arte, 13, 1913, p.123 n. See also Gaillard, op.cit., p.194; R.Van Marle, The Development of the Italian Schools of Painting, 19 vols., The Hague, 1923-38, IX, 1927, p.492. A photo in the Rrick Art Ref. Lib. records the work as belonging to Perkins (at Lestra a Signa) in 1926, and shows that the background in this case had gone completely. Dimensions without frame: 42 × 28 inscm. (ca. 164 × 11 ins.), which again represents an approximate proportional correspondence with the other saints. I am grateful to Dr F.Santi of the Galleria Nazionale dell' Umbria for informing Te of these dimensions and the present whereabouts of these picture.
- 9. Tempers on panel, each 10% x 16 ins. Gaillard, epcitop.cit. pp.108f., 204, and pls. 10-12; The Philip Lehman Collection, ed. R.Lehman, New York, 1928, pls.43-45, with text. The interemediate owner after Perkins is given as Bernard d'Hendecourt, Paris.
- 10. Gaillard (op.cit., p.254) records an independent painting of this saint as being then in the colln. of Rebert Loeser, an Francisco; but he gives no further specifications.

Notes, cont.

- 11. This is suggested by the history given in n.7 above.
- 12. See, for these and other versions, , van Marle, op.cit., IX, pp.484ff.
- 13. Gaillard, op.cit., pl.13. This point was noted into the Lehman cat. (and cf. Gaillard pp.108ff). The suggestion there, however, that there must have been three more panels in addition to the Lehman ones, in order to make up a corresponding set, is hardly allowed for by the dimensions of the ensemble as reconstituted here. It would appear likely that, for this purposes of this smaller work, three scenes were simply excerpted from that series:

Florentine school, 1486-1530.

Born in Florence in July 1486, this artist was the son of Agnolo di Francesco, a tailor --hence his name "del Sarto". According to Vasari, he was apprenticed to a goldsmith at the age of seven, was then with the painter Gian Barile, and finished his training under Piero di Cosimo. In December 1508 he matriculated in the guild of Medici e Speziali. Vasari also states that he shared a workshop early on with Franciabigio. He spent most of his life in Florence as the leading artist of the High Renaissance there, but went to France in 1518-19 at the invitation of Francis I. Most of his extant works consist of religious images and portraits. He died of the plague in September 1530.

# Episode from the Life of Son Filippo Benizzi: the Punishment of the Gamblers oil on panel, 6½ × 24 ins.

Provenance

Chevalier Joseph Toscanelli, Florence (1883); Lowengaard colln., Paris; Böhler and Steinmeyer, Lucerne; Julian H. Haass - Mrs Lillian H. Haass, Detroit; Newhouse Galleries, New York.

Acquired by Dr Clowes in 1959.

## Literature

EC ?

Renaissance, vols., Paris, 1905-25, I, 1905, p.539; S.J. Freedberg, Andrea del Sarto, Cambridge, Mass., 1963, I, p.227; A.Pinelli, "Pier Francesco di Jacopo Foschi", Gazette des Beaux Arts, 169, 1967, pp.105f., n.20 (line 3 there misplaced).

## Exhibited

Early in his career Andrea del Sarto painted five frescoes depicting scenes from the life of %1. Filippo Benizzi in the atrium of the Annunziata Church in Florence ; the last of them is dated 1510. The present work corresponds, in its subject-matter and the general arrangment of the figures, to the second of those frescoes (in narrative order). It was reproduced by Reinach/as by Sarto himself. Freedberg, however, assigned it to Pier Francesco Foschi or Toschi (1502-1567) -- a follower of Sarto's -- and this attribution has since been supported by Pinelli. It appears fully justified. A comparable work, equally attributable to Foschi, is the Payment of the Workers in the Vineyard, based on Sarto's lost fresco of that subject in the cloister garden of the Annunziata. Pinelli tentatively suggested that the Clowes panel might have formed part of the predella of Toschi's Altarpiece of Sts Peter and Filippo Benizzi in the church of San Benedetto, San Frediano, Florence. This appears possible in terms of size, but not really likely

In the episode depicted, some gamblers and profligate young men mocked at the saint's devotion as he was going up the Monte Senario with three members of his brotherhood. When a storm came on, the brothers drew their cowls over their heads and quittly went on their way. The mockers ran to a tree for shelter and were gilled by lightning.

- 1. See pl.XIX in the 1883 cat. of this colln.
- Z As in Heese colla.
- 2. For this artist's known works in painting (three altarpieces in San Spirito, Florence) and other documented or attributed frescoes, see O.H.Giglioli, "Affreschi inediti di Pier Francesco di Jacopo di Domenico Toschi", Bolletino d'Arte, 32, 1938, pp.25ff. See also, for further literature on him, preceding Pinelli's article: R.Longhi, "Avvio a Pier Francesco Toschi", Paragone, 43, 1953, pp.53f.; M.Pouncey, "Five Drawings by Pierfrancesco di Jacopo di Domenico Toschi", Burl.Mag., 99, 1957, p.159; and D.Sanmimiatelli, "Foschi e non Toschi", Paragone, 91, 1957, pp. 55ff.

Notes, cont.

- 4. In an oral opinion given to the compiler in 1966, P.Pouncey also supported the attribution. He compared the heads and expressions in the drawing in his own colln., pub. by M.Pouncey (see n.2)
- 4. Priv.colln., Berlin. See U.Sehlegel, "Tafelbilder des Cinquecento Fiorentino in Berliner Privatbesitz", Pantheon, 21, 1963, p.42, ill.
- 6. The width of the altarpiece was given by Pinelli as 1.85 m. -i.e. a little over 72 ins; Pinelli suggested a date for it of
  towards 1540. Foschi's <u>Altarpiece of the Immaculate Conception</u>
  in S.Spirito, Florence (cf: n.2) has three predella panels,
  which are about one tenth the height of the altarpiece itself.
- 4. A. Jameson, Legends of the Monastic Orders as represented in the Fine Arts, 2nd ed., London, 1852, p.216.

Venetian school, 1518-1594.

This artist, whose family name was Robusti, took the nickname Tintoretto on the basis of his father's profession of dyer (tintore). The character of his artistic apprenticeship has been much disputed: while Ridolfi wrote of ten days of working under Titian, and Borghini appears to state that he modelled his draughtsmanship on Michelangelo (whose sculpture he knew in the form of casts or modelli) and his color on Titian, Bonifazio Veronese, Paris Bordone and Schiavone have also been proposed as his teachers. The earliest absolutely certain work of his which survives is the Last Supper in Marcuola, Benice, dated 1547; but the Apollo and Marsyas (Wadsworth Athenaum, Hartford) has generally been identified as one of a pair of pectures which he did for Pietro Aretino in 1545; and a Sacra Conversazione, signed "Iachobus" and dated 1540, has been reasonably attributed to him.

There is good reason to think, on the basis of his work, that Tintoretto visited Rome early on, most probably in the 1550s; but the only occasion when he is recorded outside Venice is in 1580, at Mantua. His enormous output includes a vast number of religious paintings, histories, mythologies, allegories and portraits. Particularly famous are the cycles of paintings that he did for the Scuola di San Rocco in Venice. Late in life he was assisted in his work by his son Domenico. The died in Venice on May 31, 1594.

Apollo and the Nine Muses oil on canvas, 214 × 364 ins.

Provenance

Archduke Leopold Wilhelm (1659); Gemälde Galerie, Vienna (by 1882); Princess Thurn and Taxis (after 1907); Silbermann Galleries, New York (1939). Acquired by Dr Clowes in 19

## Literature

Kunsthistorischen Sammlungen des Allerhochsten Kaiserhauses, Vienna, 1882 est., no.463; 1895 and 1907 cats., no.241;
E. von der "ercken and A.L.Mayer, Japopo Tintoretto, 2 vols.,
Munich, 1923, I, p.247; H.Tietze, Tintoretto, Phaidon fress,
1948, p.351; B.Berenson, Italian Pictures of the Renaissance,
Venetian School, 2 vols., Phaidon Press, 1957, I, p.173;
C.Garas, "Le Tableau de Tintoret du Musée de Budapest et le
Cycle peint pour l'Empereur Ridolphe II", Bull.tdu Musée Hongrois
des Beaux Arts, 30, 1967, p.44 and fig.34.

#### Exhibited

Four Centuries of Venetian Painting, Toledo Museum of Art, March 1940, no.56 (cat. by H.Tietze); Pontormo to Greco, the Age of Mannerism, John Herron Art Museum, Indianapolis, Feb.-Mar.1954, no.57; Ind., 1959, no.54.

## Versions

- 1. Hampton Court, Royal Collns., no.77 (Von der Bercken-Mayer, II, pl.99; Tietze, fig.107) 832×1194 ins. Inscr. at bottom left "Jacomo Tentoretto In Venetia". With an additional muse to the left, instead of the right, of the one at the left corner of harpsichord, and without the figure of Apollo as he appears in the Clowes version. Assumed to have come from the Gonzaga colln. at Mantua, since it was subsequently in the gallery of Charles I.
- 2. Colln. Otto Lanz, Amsterdam. A fragment corresponding to the muse at the bottom left in the Hampton Court version (Tietze, fig.108). 50 x 32t ins. Von Madeln convincingly indicated (Burl.Mag., 43, 1923, p.293) that this is to be taken as a fragment of a lost original, on which the Hampton Court version is based.
- 3. Banks colln., Kingston Lacey, Dorset. A six-sided ceiling painting, showing Apollo with seven women.
- 4. Formerly Dresden, Gemaldegalereie, no.271; lost in World War II (Garas, p.39, fig.30, as studio of Tintoretto).

Versions, cont.

214 × 325 cm. "ith Apollo in the center, the nine Muses and the three Graces. From Prague; according to tradition at was taken from there in 1632 by Johann George I, Prince of Saxe?"

The Clowes painting, which can be traced back to 1659 (see above) was engraved in David Teniers II's Theatrum Pictoricum of 1660. Ascribed to Tintoretto in the Vienna catalogues (1882 and later), it was accepted as such by von der Percken and Mayer (1923) and certified as a Tintoretto by L. Venturi (1937) and by W. Suida. Tietze recorded it simply as a variant of the Hampton Court painting. In his 1957 listing Berenson attributed it to the studio of Tintoretto.

This version cannot be any one of the three versions of the subject by Tintoretto mentioned by Ridolfi in the seventeenth century. Ridolfi, however, records a painting of the muses by Palma Giovane, as well as one by Tintoretto, as having belonged to the Emperor Rudolph II. In terms of handling, and the fact that it is a variant of some quality of a Tintoretto composition, it see a quite possible that the present work is by Palma Giovane (1544-1628); and in view of its provenance, it could be the work in question.

- 1. /Ite appears as no.357 in the 1659 inventory of that colln. ; and cf. the engraving referred to below.
- 2. According to a record in the Frick Art Ref. Lib.
- 3. The painting is erroneously said there to be in the Indianapolis Auseum

Notes, cont.

- 4. It includes the right leg of the next muse and the rocks behind, exactly as in that version.
- 5. According to Garas, op.cit., p.44, n.40, this painting does not represent Apollo and the Muses, but rather The Crowning of Poetry.
  - 6. See J.Hübner, Verzeichnis der Dresdener konig. Gemälde-Galerie, Dresden, 1827, p.132.
  - 7. By Hoy: in reverse, inscr. "32 slta, 52 lata". The print differs in minor details of the drapery. This publication (first issued in Antwerp-Brussels, 1660; later eds. 1673 and 16°4) reproduces Italian pictures from the colln. of the Archduke Leopold Wilhelm.
  - 8. Venturi, doc. of Sept.1, 1937; and undated 200. by Suida (both in Clowes archives).
- 9. It was suggested in the 1882 Vienns cat. that the Clowes version was probably the one mentioned by Ridolfi as being in the Berberigo colln. (C.Ridolfi, Le Meraviglie dell'Arte Venice, 1648), ed.D.von Hadeln, 2 vols., Be lin, 1914-24, II, p.54 : "un capriccio delle Muse in picciolo quadro"). Tietze, however, pointed out in the 1940 Toledo cat. that this work was still recorded in the 1845 cat. of the same colln. (no.35). The version recorded by Ridolfi as being in the Casa Mulo at Sen Vido (20050. p.55 : "un Capriccio delle Muse con Apollo nel mezao, che suona il liro") differed in having Apollo in the center palaying. As for the version Ridolfi mentioned as belonging to a cycle of four paintings executed for the Emperor Rudolph II. (Ibid., p.50 : "Le Muse ... .. che ridotto in un giardino formano un concerto di Musica con varii strumenti"), Garas (op.cit., pp.29ff.)/convincibgly argued, on iconographical grounds, that Dr sden no.271 (see under versions) formed the central piece of the cycle off question. She proposeds correspondingly that Ridolfi

Notes, cont.

erroneously identified Dresden no.265, Women making music (her fig.31; 142 \*214 cm.), with six women in it in a garden, as the relevant painting done for Rudolph II, because the latter had died in 1612, his collection was dispersed in the first half of the seventeenth century, and no.265 also came from Prague. Cf. von Hadeln, p.50, n.2, for the suggestion that Ridolfi was referring to no.265.

- 10. Op.cit., II, p.194: "Apollo nel mezzo delle Muse". Referd to by Garas (op.cit., p.38, n.26) as lost.
- 11. This was suggested to the compiler by E.Fahy (orally, 1966) purely on the basis of the work's character.
- 12. For the dispersal of Rudolph II's collection in the early XVIIth c., which would accord with the Archduke Leopold Wilhelm's ownership of this work, see n.9 above.

Venetian school, ca. 1488 (?) -1576.

Tiziano Vecellio came from Pieve di Cadore int the Dolomites. The date of his birth is uncertain. The traditional and canonic date given in some of the early biographical sources is 1477 ; but at the same time competing sources (letters of the time and other sixteenth and seventeenth century lives) give a range of dates running all the way from 1473 to 1482 or later. A birth date within the latter time range cannot be ruled out absolutely. but Titian himself appears either not to have known his age late in life or to have exaggerated it deliberately ; and presentday opinion had tended towards the view that he was born later. around 1488-90, and correspondingly did his first independent paintings around 1505. Dolce records that he was sent to Venice at the age of nine to study painting with the Zuccati, that he spenty time successively in the studios of Gentile and Giovanni pellini, and then worked alongside Giorgione, painting with hin the frescoes on the Fondaco de' Tedeschi (For which Giorgione was paid in 1508).

The completion of the altarpiece of the Assumption of the Virgin for the Frari church in Venice (1516-18) established Titian's reputation ; and from then on he worked not only for the Venetian republic, but also for the great princely families elsewhere in Italy -- the Estes of Ferrara, the Della Roveres of Urbino, the Gonzagas of Mantua. He did work equally for Francis I of France; and in 1545 the patronage of the Farneses led him to pay a visit to Rome. His relations with the Hapsburgs were of even greater consequence ; he worked for Charles V, who made him Wount Palatine and Knight of the Golden Spur in 1533. for other members of the Hapsburg courts, and subsequently for Charles's successor as King of Spain, Philip II, who kept Titian almost continually busy on his behalf during the artist's late years. Titian did numerous portraits and religious and mythological paintings. He signed himself on his letters variously Titiano, Tiziano or Ticiano and Tizian or Tician Vecellio ; and on his paintings used the Latinized / Titianus or Tizianus; the aphenzaka. Tition" was already in use in the screnticalt certify.

## Portrait of Andrea dei Franceschi oil on canvas, 34x 27 ins.

## Condition

Somewhat rubbed, particularly in the face.

## Provenance

Major and Mrs Bono, Florence. Acquired by Dr Clowes in

## Literature

Catalogue of the Paintings and Sculpture given by Edgar
B.Whitcomb and Anna Scripps Whitcomb to the Detroit Institute of
Arts, 1954, p.107; B.Berenson, Italian Pictures of the
Renaissance, Venetian School, 2 vols., Phaidon Press, 1957,
I, p.186.

## Exhibited

Ind., 1959, no.55.

## ∀ersions

- 1. Detroit Institute of Arts, Whitcomb. colln., 53.362 (seeicetalcited above). 321×25 ins. From colln. of King Frederick of Prussis.
- National Gallery, Washington, Mellon colln., no.36 (<u>Burl.Mag</u>, 55, 1929, p.159). 64.8 ≠ 51 cm. From the colln. of the Earl of Wemyss.

The identity of the sitter here was established by Poglayen-Neuwall, on the basis of an eighteenth century engraving by Crescenzio Ricci Indrea dei Franceschi, born in Venice in 1472, was made Grand Chancellor in 1529 and died in 1551.

Ridolfi, in his biography of Titian, mentions him as extremely devoted to the artist.

The Clowes painting was attributed; to Titian by G.Gronau and G.Fiocco (1928) and by E.Sandberg-Vavala (1935). Berenson, however, expressed some doubt, attributing it to Titian in his 1957 listing with a question-mark.

The fragmentary inscription on the Washington version (without hands) was read by Holmes as implying 1532 as its date. The Detroit version, which suggests some increase in age, has correspondingly been dated in the 1540s. The present version, as noted in the Detroit catalogue, shows Franceschi as older still, with white hair; but the face-mask and turn of the head correspond closely here, particularly with the Detroit version, and this suggests an attribution to the studio of Titian.

- 1. See, for a recent, full review of the evidence on the subject, M.Roskill, <u>Dolce's Aretino</u> and Venetian Art Theory of Cinquecento, College Art Association, 1968, pp.320ff.
- 2. For the triple portrait (as it is now revealed to be) at Hampton Court, which includes Franceschi along with Titian himself, see S.Gore, "Five Portraits", <u>Burl, Mag.</u>, 100, 1958, pp.35lff. The figure of Franceschi there is based on the Detroit version, and the work as a whole has generally been identified as a studio production.
- 3. S.Poglayen-Neuwall, "Tizian-Studien", Munchner Jahrbuch für Bildende Kinst, DF 4, 1927, pp.66ff.; cf. also, from the same year, B.Berenson, "While on Tinetoretto", in Festschrift für M.J.Friedlander, , 1927, p.235. The engraving is inscr. "ANDREAS DE FRANCISCUS Eques magnus Cancellarius Venetus", and on the frame "Titianus Vecellius Pinx. Crescentius Ricci del. et sculp.".
- 4. C.Ridolfi, Te Meraviglie dell' Arte (1648), ed. D.von

Hadeln, 2 vols., Berlin, 1914-24, I, p.154: "amorevolissimo del Pittore". The inclusion of a portrait of him In Titian's Presentation in the Temple from the 1530s (now in the Accademia, Venice) is noted there. For a portrait of him by Palma Giovane (lost), see ibid., II, p.201.

- 6. Docs. of Aug. 2 and 20, 1928, and Jan.1935, Clowes archives. Gronau and Fiocco paposed a date of around 1550, and Sanoberg-Vavala suggested 1545-50.
- 6. Sir C. Holmes, "The Inscription upon Titien's Portrait of Franceschi", Burl. Mag., 55, 1929, pp.159f.
- 78. See H.Tietze, <u>Titian</u>, <u>Paintings and Drawings</u>, Vienna, 1937, p.320.
  - 8. Cf. n.2 above.

# Man with a Glove

oil on canvas, 292 x 23 ins.

### Condition

The costume --especially the sleeves and collar --suggest repainting; the book may also have been rehandled, since it appears too large.

### Provenance

J.Seligmann, Paris-New York (1937 ?) Acquired by Dr Clowes prior to 1940.

# Literature

A.Venturi, "Tre Ritratti Inediti di Tiziano", <u>L'Arte</u>, 8, 1937, p.56 and fig. 3; H.Tietze, cat. of exhbn., Four Centuries of Venet isn Painting, Toledo Museum of Art. March 1940, no.67 (ill.).

# Exhibited

Toledo, 1940 (see lit.)

Published by A.Venturi as a late Titian (of the 1560s). Tietze (1940) suggested a follower of Titian. In the opinion of the compiler, this portrait —with allwances made for its rehandling —should in fact be attributed to Leandro Bassano (Venetian school, 1557-1622). Amongst signed portraits by that artist, one may compare parteicularly the very early

one of "Leonardo Armano di Venetia" -- the Nuremberg merchant
Leonard Hermann, who was in Venice between 1571 and 1582 -in the Alte Pinakotek, Munich (no.8091); the Man with the Classe
Sculpture at the ston Court; and the Portrait of Alvise Corradini
in the Museo Civico, Padus (no.1625). The Clowes portrait would
appear to belong in date after the Munich and Hampton Court ones,
and the adherence in it to Titian's example correspondingly
suggests a data around 1590-1600.

- 1. Venturi in the article of that year (see lit.) and it as being in a "private colln.".
- 2. Unpublished I a my knowledge of this work and the information given above the sitter to E. Verheyen, who kindly supplied me with a photograph. He fully accepts my attribution of the Clowes portrait to Leandro (oral statement, 1967). The treatment of the fur and the nose in the Muntch portrait are particularly it lar.
- 3. E.Arslan, ssano, 2 vols., Milan, 1960, I, p.262 and II, pl.317; there 1590-95. The whole tresament of the head, and its stion to the background, are similar in this case.
- 4. Ibid., I, 66 and II, pl.331 : dated there around 1600.
- 5. This date equally suggested by E. Verheyen (stimes).



French (in fact Roman) school, 1600 - 1682.

Claude Gellee, called Le Lorrain, one of the two leading landscape painters of the seventeenth century, was born at Chamagne in Lorraine, but was in Rome by about 1613 and spent most of his life there. He seems to have been trained by Agostino Tassi, "Goffredo" (perhapd Gottfried Wals) and Claude Deruet, or at least to have taken guidance from their work. He returned to Lorraine for a spell in 1625, but went back to Rome in 1627 and started an independent career then, devoted entirely to landscape painting. By about 1634 he had achieved sufficient success for Sebastien Bourdon to fake one of his pictures. Drawings of the compositions of two hundred of his major pictures (running in date from about 1630 to about 1678) are contained in the Liber Veritatis at Chatsworth, and were the basis for a book of engravings with the same title published in 1777. After 1640 he seems to have received stimulus from the landscapes of Domenichino. Receiving commissions from kings and ambassadors, popes and cardinals --including Richelieu --, he achieved tremedous popularity in his lifetime, and he made the Liber Veritatis as a protection against the work of imitators.

Landscape with Rest on the Flight into Egypt
oil on canvas, 29 x 38% ins.
inscr. on stone at bottom center "CLAV
IN..." (the rest illegible)
Colln. Edith Clowes.

Condition

Fair ; somewhat rubbed(3)

# Provenance

Viscount Palmerston, Broadlands (from 1773) to by descent to Lord Palmerston, Lord Mount-Temple and Hon. Evelyn Ashley; Sir E.Guiness, later Earl of Iveagh (purchased 1889); Iveagh sale, Christie's, Jul.10, 1953, no.57 (sold to Knoedler); Agnews, London (purchased 1957) Acquired by Mrs Clowes in 1959.

# Literature

M.Rothlisberger, "Les fresques de Claude Lorrain", <u>Paragone</u>, 10, 1959, pp.48 and 50, n.26 (ill.), and <u>Claude Lorrain</u>, <u>The Paintings</u>, 2 vols., New Haven, 1961, I, p.466, no. 204; II, fig.35.

Exhibited

British Institution, 1828, no.32; Works by Oldy Masters, Royal Academy, 1884, no.162; Recently Acquired Sictures by Old Mastersm Agnews, London, 1957, no.11

Still 1966

This landscape is to be dated, according to Rothlisberger, around 1635.

- 1. See F. Boyer, "tes Années d'apprentissage de Claude Lorrain a Rome", in Etudes Italiennes, Paris, 1933, pp.308ff.; J. Hess, Agostino Tassi, der Lehrer des Claude Lorrain, Munich, 1935, pp.32-34; and F-G Pariset, "Bes debuts de Claude Deruet", Bull.de la Société de l'Histoire de l'Art Francaise (1947-48), 1949, pp.117ff.
- 2. Mémoires Inédites de l'Académie Royale, Paris, 1854, I, pp. 88f.

- 3. Comments taken from Rothlisberger, 1961 (see lit.)
- 4. He bought the painting, according to his records, from the Parisian dealer Durjeu. See Rothlisberger (1961, p.99, under no.LV.2) for this and the subsequent provenance.
- 5. See under exhibitions.
- 6. As Landscape, Morning, with Flight into Egypt
- 7. Said there to be signed and indistinctly dated 1645; this cannot be right.
- 8. He convincingly compared the following works of the 1630s:

  Judgement of Paris, dated 1633, colln. of Duke of Buccleuch;

  Landscape with Rest on Flight into Egypt, assigned to 1634-35,

  Joslyn Art Museum, Omaha; same subject, assigned to &s. 1638-39,

  private colln.; and Landscape dated 1633 or 1635, Princeton Univ.

  Art Museum (his nos. 201, 221, 228-209).

French school, active by 1536 -- died 1572.

François Clouet --also known as Janet, like his artistfather Jean Clouet (who worked for Charles I) --was born in Tours.
He is first mentioned in 1540, the year of his father's death,
as an excellent continuer of the latter's art and as successor
to his father's title of "painter and valet of the king's
bedchamber". It would appear that he was already active in his
father's lifetime (since he is said to have made a death-mask of
the Dauphin Francis, who died in 1536), and he was most probably
trained by his father and may well have collaborated with him.
He was naturalized on November 27, 1541. He subsequently worked
for Henry II, Francis II and Charles IX. Hed did mythological
subjects as well as portraits, and evidently directed a large
workshop which produced enamel designs, ministures and decorations
for the triumphal entries of the kings, as well as oil-paintings
and drawings. He died on September 22, 1572.

Because he and his father bore the same name, Janet, confusion between their works arose early on. In the case of François, there are twos signed paintings of his: Lady at the Bath (Cook collection, Richmond) and Portrait of Pierre Quthke, dated 1562 (Louvre). Attributions to him have to be based on these two works, and on two drawings for oil-portraits which were ascribed to him at an early date. Some sixty further drawings can be associated with those two to form a group, and some of them in turn served as the preparatory studies for corresponding oil-portraits. In some of his portraits François appears to have adapted the half-length type of portrait introduced into France by his father, and in others to have produced a variation of a less formal kind on the Italian portrait.

Portrait of François de Scepeaux
oil on canvas, 12 2 9 ins.
Dated 1566 (top right).

Provenance

Darly provenance uncertain. Acquired by Dr Clowes in 19 .

# Exhibited

Ind., 1959, no.14

# Versions

- 1. Drawing, British Museum, London, dated 1566 (E.Moreau-Nélaton, <u>Les Clouet et leurs Emules</u>, 3 vols, Paris, 1924, I, fig.26; III, p.129, no.62).
- 2. Musée de Versailles, no. 3220. 32 x 22 cm. (Moreau-Nélaton, III, p. 263, no. 49). From the Gangnières colln.
- 3. Musée de Besançon. 31×18 cm. (1886 cat., no.295; presented to the Museum by Pintard). The order there is a star. The right arm differs beyond the sleeve, the collar has an indentation pattern along the edges; otherwise identical.

François de Scepeaux, Sire de Villeville, was born in 1509-10 and died in 1571. He served as marshal of France and ambassador.

This portrait of him was probably done from the British Museum drawing (see under versions), since the date appears at the top right here also. It appears to be equal, if not superior in quality to the Besançon version, and can best be attributed on this double basis to the studio of Clouet on the assumption that Clouet made only the drawing himself.

Notes

1. See C. Sterling, Metropolitan Museum of Art. Catalogue of French Faintings, XV -XVIII Centuries, Cambridge, Mass. 1955, p.53 for these portraits.

Notes, cont.

- 2. It was said at the time of acquisition to have belonged to the sitter himself, and to have descended to Jean de Scepeaux; but this is unconfirmed.
- 3. Ascribed to F.Clouet in this cat., but now attrib. to the "Maître de Luxembourg". On a photograph of this work in the Freck Art Ref.Lib. there is a note by Sterling (1962): "attributed to Clouet".
- 4. As suggested by Sir A.Blunt to the compiler (orally, 1965).

French school, active 1533-34, -- died 1574.

This artist was born in the Hague, probably around 1500-1510, and moved to France from there. His family name is unknown; it has been suggested that Corneille may represent a gallicization of the Dutch family name Corneliszen. He established himself in the city of Lyons (hence the eponym "de Lyon"), residing there from before 1534 until his death. He is mentioned in 1541 as painter to the Dauphin (the future Henry II), received French naturalization in 1547, and is recorded in 1551 as bearing the title of "painter and valet of the king's bedchamber". The last mention of him comes in 1574.

He is known through other sixteenth century records to have had a high reputation as a painter of portraits, mostly of members of the French court. But no certain work of his is known, and the situation as regards attributions is a confused and difficult one. Briefly, the sole basis for the ascription of works to him is that certain portraits in the collection of Roger de Gagnières (1642-1715), who bought pictures in Lyons in the seventeenth century, were attested then as being by Corneille de Lyon. A group of five portraits which found their way to Versailles, Chantilly, the Louvre, and from there possed into the Pierpont Morgan collection, have been identified as coming from Gagnières' collection ; and so have other portraits on the bans of seals on the backs of them. Further attributions to the artist have to depend upon this core of works ; but it would appear that studio-pieces are involved even here, all that one can legitimately speak of is of a type of portrait associated with the paractice of Corneille de Lyon -- a type involving small, bust-length depictions of men and women of the French nobility, with pale flesh, small hands and most often a green background?

It is evident from the number of repetitions that Corneille must have maintained a large steller; and probably his son, also called Corneille, and his daughter were amongst those employed in this capacity. Remoter derivations and imitations suggest further that he and his atelier created an

international vogue for the type of portrait in question -- a vogue which spread outside France to Germany, the Netherlands and Italy.

Portait of a Lady (called \*Diane de Poitiers\*)
oil on panel, 53 × 42 ins.

# Provenance

# Lietersture

C.Sterling, cat. of exhbn. Chefs d'Oeuvre de l'Art
Français, Palais National des Arts, Paris, 1937, p.27, no.44
(no.28 in double vol. of illustrations, ed. R.Burnand);
R.Huyghe, La Peintura Française du XIVme au XVII me siècle. Paris,
1937, pl.18s; J.Baschet, Pourgune Renaissance de la Peinture
Française, Paris, 1946, p.14 (color plate); G.Seligman, Oh,
Fickle Taste, or Objectivity in Art, Cambridge, Mass., 1952,
pp.119 and 121, fig.55.

# Exhibited

Paris, 1937 (see lit.); Holbein and his Contemporaries, John Herron Art Museum. Indianapolis, 1950, no.48 (cat.by R.O. Parks); French Painting 1100-1900, Carnegie Institute, Pitsburgh, Oct.-Dec.1951, no.48; Ind., 1959, no.17.

# Versions

1. Scottish National Portrait Gallery, Edinburgh.  $6 \times 5$  ins. Called there a portrait of Marie de Lorraine (viz. Marie de

Queen of Scots). Corresponds almost exactly in the details of head and headdress. In keeping with the slightly larger size, more of the bodice and the white part of the sleeves are shown. The background appears to be darker (from a photograph). No provenance.

2. Musée de Versailles no.3148, as Femme Inconnie. On panel, 16×13 cm. (Dimier no.277, as studio of Corneille, this attribution has been kept). In very bad condition, scratched and disfigured. The dress again exactly the same, with cut-out bodice and chains on the shoulders; more at the bottom, as in the Edinburgh version. No provenance.

Attributed to Corneille de Lyon by Sterling in the 1937 catalogue --with a suggested date of 1530-40 --and also by W. Suide It seems quite feasible in terms of type and quality that this and the Edinburgh version (mass chave) should both be by Corneille, but the attribution cannot be made more strongly, because of the problems surrounding this artist's work (see above).

In an effort to establish the sitter's identity,
Sterling compared the drawings of Diane de Poitiers at Chantilly.
It does not however, seem likely that she is the lady represented here

Notes.

1. See on this subject the basic but methodologically hazardous studies of L.Dimier, (Histoire de la Peinture de Portrait en France au XVI<sup>e</sup> siècle, 3 vols., Paris-Brussels, 1924-26) and E\*Moreau-Nélaton (Les Clouet et leur Emules, 3 vols, Paris, 1924); also C.Sterling, Metropolitan Museum of Art, New York, Catalogue

Notes, cont.

of French faintings, XV - VIII Centuries, Cambridge, Mass., 1955, pp.30ff, and the critical comments on the problem of M.Davies, National Gallery Catalogues, French School, London, 1957, p.50. In preparing this entry and the following ones the compiler has been much helped by the work that D.Bentley-Cranch has been doing for a book on Corneille, which will include a cat. of his works.

- 2. Cat. (pub. es a book, The Hamilton Palace Collection, London, 1883) poly0 : as by Janet, in a tortoise-shell frame. Sold for £42.
- 3. According to the reproduction in Baschet (see lit.), he still owned the work in 1946.
- 4. The following notes where provided by the curator, and passed on to the compiler by Miss Bentley-Cranch: "flesh-tones pale (? from overcleaning), dress and head-covering black, hair auburn, sleeves white, background bright green. Seal on the reverse identified as that of C.de Torcy, suggesting that the painting was one of those sold in 1718 from the Cagnières colln.
- 5. So ext by E.Soulie, Notice des Peintures et Sculptures composent le Musee Imperial de Versailles, 2 vols, 1854-55, II, p.389, no.3054.
- 6. The colors are hard to make out, but the background appears to be green, the dress black, the sleeves white; the headdress black and the hair lightish-brown, Possibly some slight difference in face and expression (notes from Miss Bentley-Cranch).
- 7. He compared the portrait of M.d'Orleans, one of the sons of Francis I, now in the Brooklyn Museum.
- 8. Undated doc., Clowes archives.
- 9. As suggested to the compiler by D. Betbley-Cranch (letter

Notes, cont.

of May 3, 1966). The Versailles version definitely appears to be inferior.

10. See, for her iconography, P.Erlanger, "Diane de Poitiers -- the Myth", Connoisseur, 163, 1966, pp.83ff.

Portrait of a Man in a court bonnet (called \*René du Puy du Fou\*)
oil on panel, 6 × 53 ins.

# Provenance

Walter Gay, Paris (1904); Jules Strauss, Paris; J. Seligmann and son, Paris (by 1937); Seligmann Galleries, New York. Acquired by Dr Clowes in 1947.

# Literature

H.Bouchot, cat. of Exposition des Primitifs français,
Louvre - Bibliothèque Nationale, Apr.-Jul.1904, no.177;
L.Dimier, Le portrait du XVI<sup>e</sup> siècle aux primitifs francais; notes
et corrections au catalogue officiel...., Paris, 1904, pp.17f.;
C.Sterling, cat. of exhbn. Chefs d'Geuvre de l'Art Français,
Palais National des Arts, Paris, 1937, p.29, no.49 (no.30 in
the double vol. of illustrations, ed. R.Burnand).

### Exhibited

Paris, 1904 (see lit.); Art Through the Ages, Cleveland Museum of Art, Oct.-Nov. 1931, (no cat.); Cinq Siècles d'Art, Exposition Upverselle et Internationale, Brussels, May-Oct.1935, 50-5-1, no.925; Paris, 1937 (see lit.); Ind., 1959, no.19.

Attributed by Bouchot in the 1904 catalogue to the school of Corneille de Lyon, with a date of around 1555; then to Corneille himself in the 1937 catalogue, with a date of around 1550. The portrait may very possibly be by this artists, in terms of type and quality; there is at the same time no basis for giving it a date.

The identification of the sitter as René du Puy du Fou (1528-1570) goes back also to the 1904 catalogue, and was

based there on the resemblance to a drawing at Chantilly. Dimier in his comments on the catalogue justly queried this identification. It was used again in the 1937 catalogue, with a note there that the name of Rabelais had also been sugggested. Both identifications appear equally unjustified, any resemblance there might be to other works being insufficient basis for giving this sitter a name.

- 1. Information from Cleveland Museum redords,
- 2. He married the widow of Charles de Cabannes, Catherine dela Rochefoucauld, and became Chevalier de l'Ordre in 1562
- 3. Box xi, no.369.
- 4. To quote his actual words: "....ce crayon (the Versailles drawing), contredit par la lettre d'un panneau de Versailles (no. 3223) qui le nomme François III, conte de Larochefoucauld, est definitivement démenti, par ce même nom inscrit sur une copie, de la collection de l'archiduc ferdinand (tab.B, no.210)". Dimier curiously did not include the Clowes paitning, though he knew it, in his publication Histoire de la Peinture da Portrait en France au XVI Siècle Siècle, (3 vols., Paris, 1924-26).
- 5. Rabelais usually wears a doctor's hat, and the other three works ited by Dimier (see n.4) allow no conclusion, (information from D. Bentley-Cranch, letter tot the compiler, Jul. 23, 1966)

Portrait of a Lady (called the Duchesse of Chatillon) oil on panel, 7 × 5% ins.

# Condition

Touched up (with filling in of worm-holes) and sleeves altered after 1949 sale.

# Provenence

Lord Boston, England; D.M.Koetser, New York (sold 1945 to an unknown buyer); Mary Charlotte Hunter, Beech Hill, near Reading; sold Christie's, Apr. 29, 1949, no. 25. Acquired by Dr Clowes in

# Exhibited

Ind., 1959, no.18.

Attributed to Corneille de Lyon in the 1949 sale, and certified by M.J.Friedlander (1949 also) as being by him. The condition of the work and the retouching done to it (see above) make it hard to give a firm attribution, but it may perhaps be from the studio of Corneille?

The identification of the sitter as the Duchess of Chatillon --presumably the wife of "aspard, Seigneur de Froment at Chatillon and the mother of the Coligny brothers, who served as lady in waiting to Queen Eléonore, the second wife of Francis I -- appears doubtful. There is ap portrait of a lady at Versailles, identified on the reverse as "Princesse de la Roche-sur-Yon", which bears some resembalance to the sitter in the present case , but that inscription is not sixteen century in origin 1, and the identity of the sitter there remains correspondingly incertain.

- 1. The Witt Lib. has a photograph showing its earlier condition.

  The surface is harder there, and the sleeves more detailed.

  According to Mr Koetser, in a note to D.Bentley-Cranch (kindly passed on to the compiler) the parture was "in perfect state of preservation" when he owned it.
- 2. Doc. of Apr. 1, 1949 (Clowes archives)
- 3. D.Bentley-Cranch expressed agreement with this view (letters to the compiler, May 3 and Jul.23, 1966)
- 4. As suggested by Miss Bentley-Cranch. For a portrait of Isabelle de Hauteville, wife of Odet de Coligny-Chatillon, Cardinal de Brouillon, who might be meant, see E.Moreau-Nélaton, Les Clouet et Leur Emules, 3 vols, Paris, 1924, III, fig.267; there is no parteicular resembalance.
- 5. It is not clear if this identification goes back any further than the 1949 sale.
- 6. Versailles no.3189, as Femme Inconnue (E.Soulié, Notice des Peintures...., 1854-55, II, no.3095, where the subject is identified on the basis of the inscription as Philippine de Montespedon; Moreau-Nélaton, opecit., III, p.262, no.32; L. Dimier, Histoire de la Peinture du Portrait en France au XVI Siècle, 1924-26, no.286, as studio of Corneille de Lyon). Inscr. on front, top left and right of headdress, "GISELLE CIZ..". The lady looks a little colder and the costume differs. I am grateful to D.Bentley-Cranch for drawing my attention to this work and informing me that the inscription is not contemporary.

# Portrait of a Monk

oil on panel,  $9 \times 6\frac{3}{4}$  ins.

# Provenance

Unknown. Acquired by Dr Clowes in 19

# Exhibited

ind., 1959, no.25

Attributed to Jean Fouquet by K.Perls and J.Pijoan (1946), and by W.Friedlander (1948) and P.Wescher to the orbit of Fouque .

The compiler concurs with the present labelling of the work.

- 1. Docs. of Feb.16 and Mar.15, 1946 (Clowes archives). Perls suggested a date of around 1450.
- 2. Doc. of Dec.4, 1948 and undated expertises, Clowes archives. Friedlander suggested a date of around 1450-55, Wescher dated the work 1450-70.
- 3. The closest available comparison -- one made malready in Wescher's expertise (see n.2) -- is with the Head of a Monk in the Musée de Tours (L.Dimier, "Un Fouquet Inconnu", Gazette des "eaux Arts, 13, 1935, pp.76ff.). Sterling however note that this was a fragment of a much large picture ( La Peinture Française : Les Peintres du Moyen Age, Paris , 1942, répertoire et tables, pp.17f., no.3), and Ring observed that it was largely repainted (A Century of French Painting, 1400-1500, Pahaidon Press, 1949, p.214, no.137).

# Portrait of a Lady

oil on canvas,  $20 \times 16\frac{3}{4}$  ins. Colln. Edith Clowes.

### Condition

Poor

### Provenance

Acquired by Mrs Clowes in 19 .

# Exhbibited

Northern Schools from the Clowes collection, Indiana University,

The costume here appears to be mid-sixteenth century, and the tiny curls also represent a sixteenth century hairstyle. This would appear therefore to be a fancy-dress portrait of later date --probably eighteenth century, and perhaps English.

- 1. Ascribed there to Kneller.
- 2. A. Cavallo, Curator of Textiles at the Boston Museum, kindly helped this compiler on this point.
- 3. As suggested orally to Allen W. Clowes by Mr Cecil Gould.

French school, 1733 - 1808

Born in Paris on May 22, 1733, Robert was trained at the College du Navarre and then by the sculptor Michel-Ange Slodtz. Under the patronage of the Marquis de Menars et de Menay. Minister of Fine Arts, and the Duc de Choiseul, a leading French collector of the time, he went to Rome in 1754 to study at the French Academy there, and remained in Italy ofor eleven years. He became a friend of Piranesi and Pannini there, and devoted himself like them to depicting antique ruins. Following Pannini's example. Robert combined representations of actual monuments with imaginary prospects. In 1761 he travelled with Fragonard to Naples. On his return to Paris, he used the drawings from nature he had made in Rome and nearby as the basis for countless painted variations. He became a member of the Agademie in July 1766, and thereafter busied himself with providing decorative panels for French palaces and houses. He also drew plans for parks and gardens, including those of the Petiti Trianon built at Versailles for Marie Ambinette. His range of subject-matter came to include Gothic ruins, street-views of Peris, genre secenes and still lifes as well as landscapes. Having been appointed keeper of the King's pictures under Louis XVI, he also become one of the first curators of the Louvre when this museum was created. He died in Paris on April 15, 1808.

The Statue

oil on canvas, 33x66 ins. Colln. Edith Clowes.

Provensnce

Acquire by Mrs Clowes in 19

The horizontal format and perspective suggest that this was one of a set of decorations, such as overdeor paientings.

# **Spanish Paintings**

Spanish school, 1746 - 1828.

The full name of this artist was Francesco Jose de Goya y Lucientes. He was born in March 1746 in the village of Fuendetodos near Saragossa. His father was a master gilder by trade. Spending his early years in the village, Goya did some painting in the local church. Around 1760 he moved with his parents to Saragossa. There he studied with Jose Luzan for several years, mostly studying prints, but devising some compositions of his own. Late in 1763 he competed for a scholarship at the San Fernando Academy in Madrid ; and in 1766 he is recorded in Madrid, where he probably studied for a short while with Francesco Bayeu, a pupil of Luzan. He went to Italy at his own expense, perhaps in 1769, and probably visited France on the way. In 1771 he is mentioned as being in Rome, but was back in Saragossa later in the same year. He worked at this period for several churches in that region. In 1773 he married Josepha Bayeu, Francesco's sister, and the next year he was summoned to Madrid By Anton Raphael mengs. By 1775 he had settled there. He did etchings after Velasquez and, more important, began in 1776 for the Royal tapestry works the first of series of cartoons which he continued painting until 1791. In 1780 he was elected to the Academy and began to get commissions for portraits from the King's brother, the Infante Don Luis, the Dukes of Osuna and others. In 1785 he became deputy director of the Academy. The next year he was appointed painter to the King, and in 1791 "primer pintor del camera" : he would continue in those posts through succeeding reigns, spending most of his time in -sdrid. An attack of paralysis in 1792-93 left him deaf ; but after his convalescence he obtained further commissions, and his public career reached its height in the early years of the nineteenth century. In 1808, during the Napoleonic Wars, he witnessed the seige of Saragossa, which left a deep impression on him and led to his series of stching The Disasters of War. Hevservedas nevertheless sunder Joseph Bonaparte, but avoided compromising himself publicly and made at least one unsuccessful attempt to

leave the country. After the war he was cleared of the charge of collaboration and reinstated as court painter to Ferdinand VII. Unsympathetic to the monarchy, however, he ultimately went into exile in France, spending his last years from 1824-28 mainly in Bordeaux, with visits to Madrid and Paris. He died in Bordeaux.

# Portrait of a Little @irl oil on wanvas, 26×21 ins.

### Condition

. Badly rubbed and repainted.

# Provenance

York. Acquired by Dr Clowes in 19 .

### Literature

M.Soria, Agustin Esteve, y Goya, Valencia, 1957, p.90, no.16 and pl.33.

### Exhibited

Sec.

Goya, Zurbaran and Spanish Primitves, Syracuse Museum of Fine Arts, New York and Atlanta Art Association Galleries, Georgia, Feb.-Mar.1957, no.36 (no.34 in Addenda to later ed.): Ind., 1959, no.29.

Attributed to Goya by J.Lopez-Rey (1947) as a work of around 1785-87. Soria/considered it to be by Agustin Esteve (1753 - 1820 or later) and dated it around 1790-1800. The costime suggests an earlier date for this work, around 1775-850 It may possibly be by Esteve, but this is uncertain.

- 1. Said by him, at the time, of purchase, to have a provenance going back to 1788: "painted for the Governor of Vizcaya, Spain, Anzotegui, 1788; Don Aniceto Amat, Barcelona; Don Esteben Esquu, Havana; Mrs Mercedes Esque Reinhardt". These details cannot be verified.
- 2. Expertise of Jun.6, 1947, Clowes archives.
- 3. Cf. the portrait by Maella in the Prado of the Infanta
  Carlota Joaquina. who was born in 1775 (Goya and his Times, Royal
  Academy London, winter 1963-64, cat.no.36; E.M. Aguilera, Pintores
  Españoles del Siglo XVIII, Barcelon, 1946, pl. XXXVIII). I am
  grateful to E.Sayre for her assistance here.
- 4. A. Sanchéz-Peréz of the Prado kindly gave the compiler his opinion to this effect (orally, 1966).

Spanish school, 1541 - 1614.

The real name of this artist was Domenikos Theotokopoulos. In Spain his contemporaries called him Domenico Greco or "el Griego" (the Greek); El Greco, the form which is now generally used, apparently came into use only later. He was born in Crete, then a Venetian possession. Nothing is known of his early years, but there are a few surviving paintings which indicate that he worked initially in the Byzantine manner practiced by Cretan icon-painters. The date of his move to Italy is equally unknown. It seems probable that he went to Yenice first, around 1560. He was almost certainly a pupil of Titian's there, and appears to have assimilated alongside this the art of Tintoretto and Jacopo Bassano. He can be ide-tified with reasonable certainty as the pupil of Titian's, "Giovanni Candiotto", whom Giulto Clovio mentioned in 1570 as having arrived in Rome. There he reacted, in a fundamental way, to the work of Michelangelo. By 1577 he was in Toledo, where he remained for the rest of his life. In 1580 Philip II commissioned him to do a painting for the Escurial, but was displeased with the result. He worked also for numerous churches and convents, both in Toledo and in other parts of Spain. Most of his compositions exist in several versions, and there are further versions which appear to have been done by assistants working under him. He died in Toldeo on April 6 or 7, 1514.

Three Saints: Matthew, Simon and Luke
oil on canvas, each  $28\% \times 21\%$  ins.
each signed with El Greco's Greek initials

Condition Cleaged and restored after their discovery. The

# Provenance

Church of Almadrones, ar Guadalajara, Spain;
Newhouse Galleries, New York. Acquired by Dr Clowes in 1952.

# Literature

E.Lafuente Ferrari, "El Greco. Some Recent Discoveries",

Burl. Mag., 86-87, 1945, pp.296ff;;; J.Camon Aznar, Domenico

Greco, 2 vols., Madrid, 1950, II, pp.981, 1053, 1072; p.1372,

nos. 289, 291, 293 and figs. 829, 834, 842; Museo del Prado,

Madrid, Catalogo de los Cuadros, 1952 ed., pp.293f., under nos.

2889-2892, Catalogo de la Pinturas, 1963 ed., pp.306ff; H.E.

Wethey, El Greco and his School, 2 vols., Princeton, 1962, I,

fig. 233 (St Matthew); II, pp.107f., nos.190, 191, 193.

### Exhbited

Pontormo to Greco, the Age of Mannerism, John Herron Art Museum, Indianapolis. Feb.-Mar.1954, nos.65-67, ill.; Ind., 1959, nos.32-34.

# Versions

There are related series of saints by El Greco in the Cathedral at Toledo (thirteen three-quarter length figures, average size 39\frac{3}{8} \times 30 ins.) and in the Museo del Greco, Toledo (also thirsteen three-quarter length figures, average size 38\frac{1}{4} \times 30\frac{1}{2} ins.); also a further group, probably from the artist's studio, in the colln. of the marquis de San Feliz, Oviedo (half-length, average size 27\frac{3}{4} \times 21 ins.), and another series, now split up, which was in the Henke colln., Seville, and again seems to have been produced by the artists workshop (half-length, 24\frac{1}{2} \times 19\frac{3}{4} ins.)\frac{3}{4}

These three paintings belong to a series of nine, depicting eight apostles and the Savior, which were discovered high up in the parish church of Almadrones during the Spanish Civil War (1936-38). Four of the paintings are in the Prado

(the Savior, %ts, James Major, Thomas and Paul). The remainder --comprising the present works, the att Andrew now in the Los Angels County Museum and the St John the Evangelist in the Kimbell Art Foundation, Fort Worth, Texas --came to the United States as the result of an exchange between the Prado and the Kress Foundation in 1952.

The identification of the Clowes saints is based on the depiction of St Matthew with an eopen book in his left hand and a pen in his right, as though he were writing his gospels; of St Simon with an open book which he supports with both hands and reads; and of St Luke as holding a book and his painter's brush in his right hand.

The series, which was evidently left unfinished, was dated by Lafuente Ferrarijaround 1600 and by Camon Aznarjaround 1614. Soehner proposed a date of 1610-1614 and considered the whole group to be a workshop production wethey (1962) dated the series similarly --after the Toledo Cathedral series and contemporaneously with the one in the Museo del Greco -- and attributed it largely to El Greco's workshop, with the exception of the St Matthew which he considered to be by El Greco himself. There are evident differences of quality within the series, and the St Matthew stands out in this respect; but it seems unnecessary to posit workshop assistance to that extent, since the looseness of technique here (accentuated by cleaning) goes with the fact that the paintings were high up in the church.

- 1. See E.K. Waterhouse "El Greco's Italian Period", Art Studies, 8, 1, 1930, pp.59ff. For reservations about the number of works which can be attributed to El Greco's early period, see most recently E.Arslan, article on El Greco, Encyclopedia of World Art, VI, 1962, p.835 and the still stronger view of Wethey, op. cit., I, pp.30ff.
- 2. Wethey, nos. 160-172,173-185
- 3. Catalogued by Wethey, II, pp.210ff. end-211f, nos X-207- x-215, X-219- X-231

Notes, cont.

- 4. Prado nos. 2880 (Savior) and 2890-2892. No.2880 is the most finished; in the others the head and neck in particular are unfinished.
- 5. See Prado cat., (Ander lit.), 1952 ed.
- See Wethey, op.cot. pp.100ff. For Luke, cf. the Toledo 6. Cathedral series, (Wethey no.166 and fig.214), where the book is displayed open with a portrait of the Madonna in it, and the San Feliz series (Wethey no.X-212 and fig. 236 : wrongly inscr. "St Simon") where the saint is shown frontally and the book is closed, as here. The painter's brush appears in the right hand in both cases. For matthew, cf. both the Toledo and the Museo del Greco series (Wethey nos. 167, 180 and figs 215,229) where the arm is extended down to the right, with the pen in it. Wethey states that in the present case, as in the Henke and San reliz series (his nos. X-213, fig.231 and X-226) the right arm with the pen is eliminated; but the pen is in fact clearly visible here, indicating that St Matthew is in this case actually writing, rather than about to write. For Simon, the iconography is invariable in all of the series mentioned (Wethey nos. 171, fig. 217, wrongly labelled St Mark, and 184, fig. 230; and nos. X-217, fig. 232, wrongly inscr. St Bartholomew, X-230, now at Fogg Art Museum, Harvard Univ. and wrongly called St Philip, as noted by Wethey, in accordance with the identification of the previous owner, Edwin H. Abbott). The Clowes Luke has boegtimes been identified alternatively as Bartholomew, and the Simon as Mark.
- 7. See n.4
- 8. H. Soehner, "Ma Greco in Spanien, pt. Mat., Munchner Jahrbuch für Bildende Kunst, 9-10, 1958-59, p.221, nos. 200-203 (the Prado group).
- 9. I am gratzeful to A. Sanchez-Perez of the Prado for making this point to me (orally, 1966).

# Christ Bearing the Cross (head) oil on panel, 8 × 7 ins.

# Provenance

Frank G.McComber. Acquired by Dr Clowes in 19

# Literature

J.Camon Aznar, Domenico Greco, 2 volso, Madrid, 1950, I, last plate (no cat. no.); H.E.Wethey, El Greco and his School, 2 vols., Princeton, 1962, II, p.175, no.X-45.

# Exhibited

Pontormo to Greco, the Age of Mannerism, John Herron Art Museum, Indianapolis, Feb.-Mar.1954, no.63, ill.; Ind., 1959, no.30.

# ∀ersions

- 1. Colln. Oscar B.Cintas, Havana.  $25\frac{1}{3} \times 21\frac{1}{2}$  ins. (Wethey, I, fig.180% and II, p.41, no.59). Half-length, with cross shown. Signed on cross (below hand).
- 2. Thyssen colln., Lugano, no.168. 26 × 20% ins. (Wethey, II, p.174, no.X-44; \*\*attent Vertery London, Paintings from the Thyssen-Bornemisza collection, National Gallery, London, Mar.-Apr. 1961, no.53, ill. in vol. of plates). Half-length also.

This image of Christ, here, which was attributed to El Greco by L.Furst (1944), corresponds to the head in the Cintas and Thyssen versions. Wethey considered it to be a copy of the head in the first of those versions, produced by the school of El Greco early in the seventeenth century. In the

compiler's view, it would certainly appear to be a workshop product.

- 1. As noted by Wethey, this may perhaps be the version listed by M.B.Cossio (El Greco, Madrid, 1908, no.13) as belonging to Lois Perez, Alcoy, near Valencia.
- 2. Letter of Nov. 20, 1944, Clowes archives.
- -3. Pated by Wethey ca. 1590-95; he labelled the Thyssen version a "mediocre repetition".
- 4. This view was supported by A. Sanchez-Perez of the Prado (orally, touthencompiler, 1966)

# 5.... Bt Judas Thaddaeus

oil on canvas, 42 × 25% ins.

(5)

### Condition

Examined by the Conservation Dept. of the Fogg Museum,
Sept. 1966. The canvas has been relined. It was once wider at
the two sides (there is dark green paint on the tacking margins).
Red ground. Plant forms at the bottom have been painted out.
Found to be a work of some age.

### Provenance

Private colln., Madrid; Max Rothschild, London (1930);
Dorotheum, Vienna, sale of Oct. 20-22, 1932; Silbermann
Galleries, New York. Acquired by Dr Clowes in 193.

### Literature

V.

A.L.Mayer, El Greco, Munich, 1926, no.216 and fig.37;

J.Camon Aznar, Domenico Greco, 2 vols., Madrid, 1950, II, p.1376, no.390 and fig.820; H.E.Wethey, El Greco and his School, 2 vols., Princeton, 1962, II, p.245, no. X-394.

workshop repetition of a lost original, belonging to a series of four saints — the other three being sts Andrew, John the Paptist and John the Evangelist. He reproduced in his book versions of these three saints which certainly appear to be by the same hand as the Clowes painting. He considered that the Andrew and Evangelist might be by Jorge Manuel (son and follower of El Greco, 1578-1631) and that the Andrew was definitely by him. Wethey (1962) attributed the present work to Luis Tristan

(1586 (?) -1624) or his school, around 1620. It appears, however, to be of later date than either of those suggestions would imply.

The identification of the saint as Judas Thaddaeus is based on his holding of the halberd with which he was martyred @

# Notes.

- 1. It appears to be the painting reproduced in M.Legendre A. Hartmann, Domenikos Theotokopoulos called El Greco, London, 1937, pl. 334 (as in a private colln.; photo Moreno, Madrid)
- 2. These two details of provenance are taken from Wethey (see Lit.)
- 3. As "present whereabouts unknown".
- 4. Andrew, colln. Diego Canovas, Madrid; dimensions unknown (Mayer no.175a; Wethey no.X-233). Evangelist, Muñeo Cerralbo, Madrid. 40×25 ins. (Mayer no.194a); Wethey no.X-384). Baptist, whereabouts and dimensions unknown (Mayer no.190a; Wethey no. X-380).
- P. The sources for the three saints enumerated in not appear to be (as noted by Mayer and Wethey): (1) Andrew, metropolitan Museum, New York (Mayer no.175; Wethey no.196 and fig.112) (2) for No. Evangelist, the Sts John Baptist and Evangelist, San Ildefonso, Toledo (Mayer no.193; Wethey no.252 and fig.199) (3) Baptist, formerly in colln. of Bernard Koehler, Berlin; present whereabouts unknown (Mayer no.190; Legendre and Hartmann, op.cit.,pl.289; Wethey no.X-379, as school or workshop of El Greco, cs. 1600-1610).
- See n.4 for refs. A.Camon Aznar (pp. 1374, 1376) similarly considered that the Andrew was by Manuel, and Feesibly the Evangelist also, and H.Soehner ("Greco in Spanien", pt.iii, Münchner Jahrbuch für Bildenda Kunst, 9-10, 1958-59, p.226, no.235) attributed the Evangelist to this artist, ca. 1620-10. Wethey, on the other hand, gave different attributions for each of the three axistion (

(no mu)

Notes, cont.

saints in question (Andrew: Spanish school ca.1650; Evangelist: workshop of Greco, Jorge Manuel (?), ca.1610-20; Baptist: school of Toledo, ca.1625-50). The latest of the dates suggested by Wethey here seems the most plausible, of the four saints do indeed go together (lack of record of the dimensions in two cases makes it difficult to be certain of this); Soehner (op.cit., no.259) correspondingly classified the Andrew as a XVIIth or XVIIIth c. copy.

6. Cf. the Judas Theaddseus in the series of saints in the Museo del Greco, Toledo, and also in the Toledo Cathedral series (Wethey nos. 165, 179, figs. 216, 226). Wethey correspondingly corrected Mayer's identification of the Clowes saint as St Thomas, who is shown by El Greco holding either the lance with which he was martyred, as in the Museo del Greco series (ibid. no.185, fig. 233) or his normal attribute, the carepenter's square, as in the Toledo Cathedral series (ibid. no.172, fig.210). The weapon held in the present case is definitely a halberd and not a lance.

Born in Madrid, this artist was baptized there on April 8, 1596. His parents were both natives of Brussels, and his father was described in the baptismal certificate as arquero to the King, so that Palomino's statement that the father was a painter is to be distrusted. There is no evidence as to his early training, but his still lifes come out of an existing Spanish tradition. He married Eugenia de Herrara and had a daughter, in 1622, and also as son. In 1627 he applied unsuccessfully for the position of Court Painter to the King, left open by the death of Batholome González. He died on march 28, 1631.

# Still Life

oil on canvas, 22 41 ins.
signed lower left "Ja" Van der Hamen
de Leon fe 1623"
Colln. Edith Clowes.

### Condition

Good .

# Provenance

Hijos de D. Santiago, Pierrad, Madrid ; José Weissberger, Madrid ; Newhouse Galleries, New York. Acquired by Mrs Clowes in 1966.

# Literature

I.Bergstrom, "Juan van der Hamen y Leon", L'Oeil, 108, 1963, p.258, fig.8; W.Jordan, "Juan van der Hamen y Leon: a Madrilenian Still-Life Painter", Marsyas, 12, 1964-65, pp.62, 69, ill.

A still life characteristic of this artist's production; Jordan noted the tripartite character of the composition here.

Notes.

1. Cf. the two still lifes in the Prado, nos. 1164-1165 (Catalogo de las Pinturas, 1963, p.311), one dated 1622 and the other 1623.

This artist was baptized in Seville on New Year's Day 1618. He was apprenticed there to the painter Juan del Castillo . who died in 1640. He married in 1645 and subsequently had nine children. According to Falomino (who emhasizes the point very strongly), he went to "adrid and studied the paintings in the Royal collections there. This visit is put by Palomino before the execution of a series of paintings for the cloister of San Francesco in Seville, one of which is dated 1646; but Murillo himself in declaration made at the time of his marriage said that he had never left Seville. This contradiction, and the fact that substantial changes are found in the artist's work by the mid-1650s, as compared to the San Francesco series -- changes implying a move away from the native pictorial tradition of Seville, and an accompanying knowledge of the work of Rubens, van Dyck, Velasquez and perhaps the Venetians -- suggest that the visit should be but later, most probably between 1648 and 1650, when the artist is not recorded as being in Seville. Thereffter he seems to have spent the rest of his life in his hometown. In 1655 paintings by him of Saints Leandro and Isidoro were placed in the Cathedral there, and he was described as the city's best painter. In 1656 he completed the Vision of Saint Anthony for the Cathoral, and in 1660 became one of the founders of the Seville Academy and its first president. In 1670-74 he is recorded as working on paintings for the Hospital de la Caridad, and from 1678 on he did paintings for the Hospital de los Venerables Sacerdotes. He was engaged in producing pictures for the Capuchin church at Cadiz at the time of his death in im April 1682, caused by a fall from the scaffolding. He was an exteremely productive artist, with many assistants and followers, and crecated a tradition of painting which continued in Seville, probably throughout the eighteenth century.

#### Madonna in Prayer

oil on canvas,  $20 \times 14\frac{3}{4}$  ins.

#### Condition

A photograph in the Witt Library shows the condition of the painting before cleaning. Much of the detail was previously obscure, particularly in the landscape and drapery.

#### Provenance

Marquis of Lanadowne, Bowood House (from about 1840); Christie's sale, Mar. 7, 1930, no.55; Elizabeth Holmes Fisher, Los Angeles, California; private collno, U.S.A.; Newhouse Galleries, New York. Acquired by Mrs Clowes in 1966.

#### Literature

A.M. Jameson, Companion to the Most Gelebtated Private Galleries of Art in London, London, 1884, p.306, no.31;
W. Stirling, Annals of the Artists of Spain, 3 vols., London, 1848, III, p.1420 (†891 ed., IV, p.1609); E.E. Minor, Murillo, London, 1881, p.75; C.B. Curtis, Velasquez and Murillo, London, 1883, no.75; M. Bryan, Dictionary of fainters and Engravers, 2 vols., London, 1889, II, p.190; 1904 ed., III, p.388; A.F. Calvert, Murillo, A Biography and Appreciation, London-New York, 1907, p.157.

Dated at the time of its acquisition around 1650; but there is no clear basis for dating the work.

The Madonna is shown with the instruments of the passion -- nails and a crown of thorns.

#### Notes

1. As  $18\frac{1}{2} \times 14$  ins. Bought in, by Mason.

Notes, cont.

- 2. All of these publications refer only to the location of the work. It does not appear in A.L.Mayer, <u>Murillo</u>, <del>Berlin, Stuttgart, Berlin, 1913...</del>
- 3. Very few of Murillo's works are dated and have definite dates attiched to them . See Mayer, op.cit.

PERE VALL (The Master of the Cardona Pentecost)

Spanish school, around 1400.

The "Master of the Cardona Pentecost" represents the name given by Chandler Post to the Catalonian painter of around 1400 responsible for the retable of the Pentecost in the parish church at Cardona. Post presented this artist as strongly influenced by the Serra brothers, particularly Jaime, and attributed to him two further works, the retable of Sat/Anne in the same parish church and a panel of St Anne, the Virgin and Child in a private collection in Budapest! Gaudiol, in reference to the present works, has claimed to be able to identify this master, on the basis of documents, as Père Vall.

Two Pairs of Saints (Ste. Michael and Amator,
Stephen and Mary Magdalen)
tempera on panel, each 352 × 26 ins.
Colln. Edith Clowes.

#### Provenance

Newhouse Galleries, New York. Acquired by Mrs Clowes in 1959.

#### Literature

Archivo Español de Arte, 31, 1958, p.165, no.36, ill. (reprodn. of second panel)

as the central section of the St Anne retable at Cardona see above). Gudiol suggested that they might have belonged to the predella of the Pentecost retable itself. Two further panels from the same set as said to be in a private collection in Indianapolis.

(cont.)

The saints in the present case have been identifiedd as above.

- 1. C.Post, A History of Spanish Painting, 14 vols., 1930-66, II, 1930-66, pp. 282ff.
- 2. J.Gudiol, statement on back of present panels, communicated to the copiler by the Newhouse Galleries.
- 3. Post, op.cit., II, fig.175.
- 4. Cf. n.2
- 5. Information from Allen W.Clowes to the compiler. They were acquired from a different source.

Spanish school, 1591 (?) - 1652.

Ribera was known in Italy as "lo Spagnoletto". He was born at Jativa, near Valencia, and is almost certainly the the "Joan Jusep Ribera" baptized in the Colegiata there on february 17, 1591. According to Palomino he studied with Francesco Ribalta at Valencia, but there is little or no evidence in his early paintings to suggest this. He went to Italy at an early age -- the exact date is unknown 6-- and stayed there for the rest of his life. He spent several years in Rome, and may also have vaisited Parma and Padua. Subsequently he moved to Naples -again the date is unknown, but probably around 1616 -- and did work for the Spanish viceroys. He was apparently on close terms there with Reni, Stanzione, Lanfranco and Domenichino. He may also have met Guercono, and certainly knew his work. The last years of his life were years of hardship, ending with his death in Naples. Ribera's style is based essentially on that of Caravaggio and his followers in Naples. There are dated etchings of his from 1621 onwards, and his first dated painting is of 1626, by which he belonged to the Accademia di San Luca in Rome. Many of his paintings were sent to Spain by the patrons who commissioned them, and Ribera's art correspondingly played a key role in the spread of Caravag ism to Spain.

a) Philospphér (called Archimedes)
oil on canvas, 49 X 39 ins.
signed bottom left "Jusepe de Ribera,
espanol F. 1637".

#### Condition

Good. The character of the sleeve suggests some repainting in that area.

#### Provenance

Fürstlich Lichtensteinsche Gemäldegalerie, Vaduz, Lichtenstein (by 1767) Destrock regvisition unknown); Newhouse Galleries, New York. Acquired by Dr Clowes in 1955.

#### Literature

A.L.Mayer, Jusepe de Ribera, Leipzig, 1908, p.188; 1923 ed., p.201; A.Kronfeld, Führer durch der fürstlich Lichtensteinsche Gemäldegalerie in Wien, Vienna, 1931, p.23, cat.no. A 572; B.de Pantorba, Jose de Ribera, Barcelona, 1946, p.25; E.H.Turner, "Ribera's Philosophers", Wadsworth Athenaeum Bull., spring 1958, p.5, n.5 and pp.7fe, fig.2; D.Fitz Darby, "Ribera and the Wise Men", Art Bull., 45, 1962, pp.298f. and fig.9.

#### Exhbited

Paintings and Graphics by Jusepe Ribera, Oberlin College, Ohio, winter 1957, cat.no.4 (Allen Memorial Art Museum Bull, 14, 2, winter 1957, p.74); Ind., 1959, no. 49.

One of a series of paintings by Ribera of the "wise men" or ancient philopphers. The total number of canvases in the series in question is unclear, and so is the identification of the figures in them. The present work --along with five other philopophers --was evidently in the Lichtenstein collection by 1767. How they were acquired and where they came from is unknown.

In the eighteenth century the Lichtenstein figures were identified as Aristotle, Plato, Crates, Amaxagoras, Diogenes and Protagnoras. Subsequently the present philosopher --shown holding papers which include a sketch of interesecting spheres -- was identified as Archimedes. According to Fitz Darby, however, the figure is to be taken as Aristotle, in doctor's cap and gown.

- 1. Bee na 3 b low.
- 2. The prefix "A" refers back to the 1873 cat. (by O.Miethke).
- 3. Descrizione completa di tutto ciòche ritrosvasi nella Galleria di pittura e scultura di sua altezza Guiseppe Wenceslas del S.R.Th principe regenante della casa di Lichtenstein, Vienna, 1767, p.105. The listing of six works here seems to go against Fitz Darby's suggestion that there were originally three more paintings in the seriesp corresponding to the missing numbers A 56, 373 and 375.
- 4. See the cat. cited in n.3, and also Description de tableaux et des pièces de sculpture que renferme la Gallerie de Son altesse François Joseph chef et prince regnant de la maison de Lichtenstein, Vienna, 1780, pp.160 and 169. It is not clear which numbers in Kronfeld's 1931 cat. correspond to each of these identifications. The other five philosophers appear in that cat. as A 55, 372, 374, 376 and 377. A 377, signed and dated 1636, is inscribed with the name of Anaxagoras, but it is not clear if this inscription is contemporary. A 55 is called Diogenes and A 57, the present work, Archimedes. A 3727 374, 376, all said to be dated 1637, are listed as unidentified philopophers. A 376, sold along with the Clowes painting, is now in the Wadsworth Athenaeum, Hartford (Turner, op.cit., fig.1), and a third painting sold is in a U.S. private colln. (2012., fig.3). A 55 is illustrated in A.Strix and E.V.Strohmer, Die Fürstlich Liechtensteinsche Gemälgegalerie in Wien, Vienna, 1938, pl.19; the remisining two have never been published.
- 5. See n.4
- 6. She suggested (Pp.288ff., 296ff.) that Prado no.1121, called there Archimedes (Catalogo de Las Pinturas, 1963 ed., p.551; dated 1630) should in fact be identified as Democritus, the laughing philopopher; and that Prado no.1120, called Aesop, may be an "unrevised" Aristotle.

Still Life
oil on canvas,  $24\frac{1}{2} \times 28$  ins.

Provenance

Acquired by Dr Clowes in 19 .

Exhibited

Ind., 1959, no.53

Acquired as a Velasquez, this still life was then remarked "Spanish School" in the exhibition cited above. It does not appear to be a Spanish seventeenth century work, but rather one of later date -- most probably eighteenth century. It might be Spanish or Italian.

Spanish school, 1599 - 1660.

His full name was Diego Rodriguez de Silva Velasquez : he signed himself "Diego Velasquez" or Diego de Silva Velasquez. He was born in Seville, and is supposed to have worked there for a short time, around 1612, under Francesco Herrera the Elder. From 1613 to 1618 he was a pupil of Francisco Pacheco. He first went to Madrid on a brief visit in 1622. The following April he was summoned there by Philip IV's minister, the Conde-Duque de Olivares. His success in Madrid was immediate : he was commisioned almost at once to do the King's portrait and entered the royal service in October, with the promise that he alone should paint Philip IV. He remained attached to the Court for the rest of his life, and from then on most of his paintings consisted of portraits of the royal family and of members of the court. He was made a Gentleman Usher in 1627, the first of a series of court appointments. In 1628-29 he met Rubens in Italy: In July 1629 he left Madrid to visit Italy, and first spent time in Venice, studying and copying the great Venetian painters. He then travelled on to Rome in 1630, and at the end of the year to Naples. He returned to Madrid early in 1631. Early in 1649 he visited Italy a second time, going to Genoa, Wenice, Naples and Rome and coming back to Madrid in June 1651. His single most important/work, Las Meninas, was apparently completed in 1656. He was made a Knight of Santiago in 1659 and died in Madrid the next year. To judge from the number of copies and versions of his portraits, he must have employed a large number of assistants : and he probably produced only a relativelys small number of autograph works.

Portrait of a Lady
oil on canvas, 214×194 ins.

#### Condition

A photograph from 1909 (Witt Lib.) shows that the painting, which then measured 65×54 cm., has been cut down at the bottom. More of the white of the sleeves was then vaisible, and comparison with the photograph also suggests some retouching.

#### Provenance

Stchoukine Golln., Moscow; sold Paris, May 1909, no.106. Acquired by Dr Clowes in 19 .

Acquired as a Velasquez, this appears to be a school of Madrid painting of the second half of the seventeenth century which depends compositionally upon portraits by Velasquez.

Notes.

1. I am grateful to A. Sanchez Perez of the Brado for his help here (given orally, 1966)

Francisco de Zurbaran Salazar was born on November 7, 1598 at Fuente de Cantos in the province of Badajoz, and was apprenticed by 1614 to Pedro Diaz de Villanueva in Seville --- an artist who was perhaps a pupil of Juan de la Roelas there. He was greatly influenced by the work of the Italian tenebrists, Ribers and the young Velasquez. He resided in Llerens in the province of Badajoz from 1617 to 1628. and then in 1629 moved to Seville at the request of the twon coucil and settled there. His first work there, commissioned in September 1629, was the altarpiece of Paint Joseph ofor the Church of the Trinidad Calza. In May 1630 the painters' guild in Seville, headed by Alonso Cano, ordered Zurbaran to submit to an examination, but the town council supported him in his refusal and commissioned an Immaculate Conception for the town hall as a vote of confidence. In 1634 he is recorded in Madrid, collaborating on the decoration of the Buon Retiro palace, and was paid for the series of the Labour, of Herceles in the Prado. He also did two historical pictures for the Wall of Realms, only one of which, the Defense of Cadiz, is preserved. He returned to Seville with the title of painter to the King and worked from 1636 onwards on a large cycle of paintings for the Charterhouse of Jerez de la Frontera. Detween 1640 and 1658 he produced works for South American patrons as well as for Spanish churches. He apparently returned to Madrid and lived there from 1658 on, but by that time his handling had deteriorated in quality. He died in Madrid on August 7, 1664.

A Monk being Stoned

oil on canvas, 247 x 164 ins.

#### Condition

The painting appears heavily retouched in the head, hands and sky ()

#### Provenance

Acquired by Dr Clowes in 19

#### Liberature

(egg) bedpur).

Evidently one of the series of canvases of Mercedarian martyrs, painted for the lower cloister of the Berefoot mercedarians of the Church of San José in Seville; the date of around 1636 for this series comes from the fact that Zurbaran did two paintings for the church which are dated that year. Thirty-eight paintings from the series passed to the Alcazar in Seville in 1810; sixteen were subsequently in the Galerie Espagnacle of Louis-Philippe. Soria catalogued twenty-three paintings from the series in all -- but did not include the present work, which corresponds in size to the remainder (approximately 61 × 41 cm.). It has generally been agreed that Zurbaran's workshop was wholly or largely responsible for the execution of the series; and the present work, from its quality, is to be attributed to the workshop correspondingly.

It is not possible to establish the identity of any of the individual martyrs depicted.

- 1. Other paintings from the same series (see below) are also in doubtful condition -- e.g the <u>Cistercian Monk Praying</u> in the Museo Greco. Toledo.
- M.S.Soria, The Faintings of Zurbaran, Phaidon Press, 1953, pp.173f., cat. no.163.

3. See D.Angulo Iniguez, "Francisco Zurbaran, Martires Mercedarios", San Carlo Borromeo", Archivo Español de Arte, 14, 1940-41, p.372; P.Guimard, "Zurbaran et la Decouverte de la Peinture Espagnole en France sous Louis Philippe", in Hommage a Ernest Martinenche, Paris, 1939, pp.23ff., wibida, Zurbaran et les Peintres Espagnoles del la Vie Monastique, Paris, 1960, pp.196f., 26lf. : 2000 Zoria, loc. eit.

German/Austrian Paintings

#### Passion of Our Lord

tempera on panel, reconstitution of a dismembered altarpiece. 12 panels, each approx.  $14 \times 7$  ins.

In present sequence, left to right: top,

Last Supper, Agony in the Garden, Kiss of Judas,

Pilate Washing his Hands, Christ at the Column,

Mocking of Christ; bottom, Way to Calvary,

Raising of the Cross, Crucifigion, Deposition,

Entombment, Resurrection.

#### Provenance

A convent near Bregenz, Austria; private colln., Austria; Newhouse Galleries, New York. Acquired by Dr Clowes in 1951-52.

#### Exhibited

Cick-

Ind., 1959, no.2.

Originally there were eight panels. The present reconstitution and the containing frame were created for Dr Clowes by

Acquired as Austrian school. K.Boon (1962) suggested a
Westphalian origin. Bausch (196) suggested that the work was
South-East German --possibly Bohemian or Austrian. F.Grossmann
(1966) considered that if the work was Austrian, it must be from
the province of Styria; but he noted that it was closer to NorthWest German examples in its iconography. C.Kuhn correspondingly
considered it to be a provincial, North-West German work of
around 1390-1400 -- probably from Westphalia.

Although other parts can be presumed missing, this work represents

(cont.)

work represents an unusual example of the Northern Gothie altarpiece composed of multiple panels.

- 1. These two pieces of information were supplied by the Newhouse Galleries at the time of acquisition.
- 2. Information from Allen W. Clowes.
- 3. Letter of , 1962, Clowes archives.
- 4. Letter of , 196 , Clowes archives.
- 5. Letter to the compiler, Jul. 31, 1966.
- 6. Oral statement to the compiler, 1966.

German school, 1484/5 - 1545.

Born in 1484-5 (not 1476, as was believed earlier). most probably at Grund in Swabia. Baldung adopted the name of Grien or Grun, as seen in his accustomed monogram HGB. His early training is obscure, the suggestion that he was in Durer's studio at Nuremberg before 1505 being purely hypothetical. He most probably worked first at Strasbourg, and in this way assimilated the example of Schongauer. The first dated painting which is known to be by him is the Saint Sebastian altarpiece of 1507 for the Stadtkirche in Halle. He is first recorded at Strasbourg the following year, by which time he was married. Around 1510-11 he began working ofor the Margrave Christopher I of Baden, and further commissions from the Baden court ensued. He is last recorded at Freiburg in 1512, and from then until 1517 carried out commissions there, which consisted chiefly of the execution of paintings and designing of stained glass for the cathedral. In 1517 he moved back to Strasbourg and renewed his citizenship there. He settled there for the rest of his life, becoming a senator of the city of 1545, and died there in September of that year. He did a number of portraits and also made copper-plate engravings.

Portrait of a Young Man
oil on panel, 144 × 114 ins.
Colln. Edith Clowes.

#### Frovenance

Newhouse Galleries, New York. Acquired by Mrs Clowes in 1964.

This portrait, acquired as a Baldung, appears to be German and sixteenth century -- the costume is possible for that period -- but it is difficult to make a more precise attribution.

This artist's real name was Lucas Sunder or Muller! Hiss adopted name derives from Kronach, in Upper Franconia. where he was born. By tradition he was a pupil there of his father Hans. Around 1500 or a little earlier he travelled through Bavaria and subsequently reached Vienna. The Crucifixion now in the Kusthistorisaches Museum, Vienna is generally accepted as his earliest known painting, and woodcuts of 1502-3 indicate that he knew the work of Durer. On April 14. 1505 he was taken into the service of the Elector Frederick the Wise of Saxony at Wittenberg, and remained there working for two subsequent electors, John the Steadfast and John Frederick the Magnanimous. In January 1508 he was granted a coat of arms. The next year he was in the Netherlands. He was dected a town counciltor of Wittenberg in 1517, and became burgomaster there in 1537 and again in 1540. In 1550 he joined the Elector John Frederick at Augsburg, where this patron of his was being held as prisoner of Charles V. He painted Titian's portrait there. He returned to Weimar in 1552 and died there on October 16, 1553. He did mythological and classical as well as religios paintings, and portrauts, including ones of his close friend Martin Luther and his wife. His artistic output was huge and involved a large degree of studio assistance. His sons dans (who died in 1537) and Lucas the Younger (1515-1586) were certainly active in the studio, working from designs of his. The device of the flying snake or dragon, derived from Cranach's arms, was used without differentiation on autograph and on studio works, and it is frequently difficult or virtually impossible to make a clear demarcation between the two.

Crucifixion

oil on panel, 30 ~21 ins signed with dragon, bottom left, and dated 1532 (?)

#### Frovenance

Heinrich Ranzau, Schleswig-Holstein (1596); Count Wilczek, Schloss Kreuzenstein, near Vienna (before 1938). Acquired by Dr Clowes in 19.

#### Literature

D.C.Rich, Catalogue of the Charles H. and Mary E.S.Worcester Collection of Paintings, Sculpture and Drawings, Chicago, 1938, p.39.

#### Exhibited

Museum of Fine Arts, Jun.-Nov. 1936, Gallery of Primitives, no.15; Holbein and his Contemporaries, John Herron Art Museum, Indianapolis, Oct.-Dec.1950, cat.no.19, ill. (entry by R.O.Parks); Ind., 1959, no.20.

#### Versions

- 1. Lempertz sale, Cologne, Nov.21, 1957, no.30 (photograph in Witt Lib.). Corresponds exactly to the Clowes version, spart from the inscription. The date is clearly readable here as 1532.
- 2. Art Institute, Chicago, Worcester colln. (M.J.Friedlander J.Rosenberg, <u>Die Gemälde Lucas Cranach</u>, Berlin, 1932, cat.no. 302, ill.) From the colln. of Sir Fairfax Cartwright. Friedlander and Rosenberg read the date here as 1538, rather than 1533, the reading given by Rich (<u>Bull. of Art Institute of Chicago</u>, 33, 1929, p.6). A veriant of the same composition.

This panel carries an inscription at the bottom left recording its gift by Dri Hardwig of Dassel on October 26, 1596 to Heinrich Ranzau, Vicary of the King of Denmark and nobleman of Schleswig-Holstein. The coat of arms is said to be that of the Dassel family.

It was certified to be a work of Cranach the Elder by M.J.Friedlander (1934) and by W.Suida, G.Glück and W.R. Valentiner (1935). Friedlander and Suida read the date as 1532, and this appears prefereable to Rich's reading of it as 1544. The situation ar regards activity in Cranach the Eder's workshop (see above) makes it extremely difficult to make a firm attribution in the present case; but the possibility that this version is by Lucas the Younger —whom Friedlander and Rosenberg suggested as the author of some of the variants that they list —deserves consideration.

- 1. Friedlander and Rosenberg also list (nos. 302a-d) the following further variants of the Chicago version which they do not illustrate: Dessau, Anhaltische Gemaldegalerie, nos.16 and 17 (the latter dated 1538); Erlangen, Galerie, nos.8, 9 and 10 (dated 1540); Lazzaro colln, Madrid, 1929 cat., no.1002. They further mention a version is the Schlosskirche, Manover (pub. by F.Stuttmann, "Ein unbesehener Altar Lucas Cranachs d.A. in Hannover", Zeitschrift für Bildende Kunst, 21, 1927-8, pp. 341ff.)
- 2. The inscription runs : GEMEROSO DNO HEMRICO RANTZOVIO VICARIO REGIS DANIAE PRODUCI CIMBRICO D.D. HARDWIGUS A DASSEL I.C. CAESAR XXVI DIE OCTOBRIS ANNO M.D.XCVI (reading by Glück, Clowes archives).
- 3. By Glück (see n.4).
- 4. Letter of Apr. 27, 1934, Clowes archives.
- 5. Statement of Cct. 20, 1935; Gluck and Valentiner, docs. of Nov.25 and Dec.27, 1935, Clowes archives.
- 6. The version sold in 1957 seems definitely of lower quality.

This artist was born at Augsburg in 1497-8, the son of Holbein the Elder, by whom he was trained. By 1515 he was at Bale, where his elder brother Ambrosius is recorded as a painter, and he took part at this time in the decoration of Erasmus's book The Praise of Folly. From 1517 to 1519 he was at Lucerne, and was a member of the Guild of at Luke there : and it is probable that he visited North Italy during this period. He became a member of the painters' guild at Bale in September 1519, and a citizen there in July of the following year. During the ensuing period which he spent in Bale he was kept busy with paintings, did drawings for stained glass and woddcut illustrations. and drew the blocks for his famous series of the Dance of Death. A visit to France in 1524 is recorded, and he is to be identified as the painter mentioned by Erasmus, in al letter of August 1536. as on his way to England. He is correspondingly recorded in London in a letter from Sir Thomas More to Erasmus of December that year. On this first vaisit to England, he undertook a large portrait of More's family, which appears never to have been completed, and also painted Archbishop Warham and made decorations for one of Henry VIII's celebrations at Greenwich -- the first of a long series of works for the King. He returned to Bale in 1528, but was in London again by 1532, and now settled there. He entered Henry VIII's service (the date of this is unknown, but he is referred to as a royal servant in 1536). In march 1538 he was in Brussels, and in France later that same year, after which he vsisited Bale briefly. He made his will in London on October 7. 1543 and died between them and the end of November. he worked as a painter, draughtsman, and book illustrator, and also did jewellery-designs, pageant-designs and fresco decorations. In England he did mainly portraits.

Self-Portrait

monogrammed HH either side of head, and inscr.

#### Condition

Restored in the 1870s by Andreas Muller. It was reported then that the oak panel had been broken on the left side and repaired, and that the inscription had been somewhat strengthened. The last figure of the date appears today to be somewhat dubious.

#### Provenance

Von Stackelberg family, Schlose Fahna, near Riga (1873); Emil Paravicini-Engel, Bâle (from 1929); Silberman Galleries, New York (1936). Acquired by Dr Clowes in 19

#### Literature

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H. Wormann, "Hans Holbeins d.J. Selbstportrat von Schloss Fahna", Zeitschrift für Bildende Kunst, 10, 1875, pp.315ff.; A. Woltmann, Holbein und Seine Zeit, 2nd ed., 2 vols., Leipzig, 1874-76, I, p.101, n.1 and II, pp.168f.; H.Knackfuss, Holbein der Jungere, 4th ed., Beidefeld-Leipzig, 1902, p.154; P.Ganz, "Das Bildnis Hans Holbeins d.J.", Jahrbuch fur Kunst und Kunstpflege indar der Schweiz, 5, 1928-29, pp.287f. and pl.1; H.A.Schmid. "Wie hat Hans Holbein d.J. ausgesehen", Anzeiger für Schweizerische Altertumskunde, 33, 1931, p.282 and pl.19; P.Ganz, "Holbein's Last Self-Portrait", Burl. Mag., 71, 1937, pp.62ff., ill.; H.A.Schmid, Hans Holbein der Jungere, 3 vols., Bâle, 1945-48, I, p.19 and II, p.380; P.Ganz, Hans Holbein, die Gemalde, Bale, 1950, p.240, no.130, ill. : (English ed., 1950, p.257); H.A.Schmid, "Ein unbekanntes Selbstbildnis Hans Holbeins des Jungeren", Das Werk, 38, 1951, pp.27ff., ill.; F.Grossmann, "Holbein Studies -- II", Burr. Mag., 93, 1951, pp.113f.

#### Exhibited

Masterworks of Five Centuries, San Francisco, Golden Gate International Exham., 1939, no.12a (not in cat.); Holbein and his Contemporaries, John Herron Art Museum, Indianapolis, Oct.-Dec.1950, no.38, ill. on cover; Art Unites Nations, E.and A. Silbermana Galleries, New York, Dec.1957, no.10, ill.; Ind., 1959, no.36.

#### \*ersions

- 1. Private colln., Switzerland. Oil on panel, 12.5 cm. in diameter. (Knackfuss, 1902, p.154; Schmid, 1951, ill. pp.29ff.) Green background. Inscr. HH either side of the head, and beneath each of the letters ANO 154(3?) --last figure illegible -- and AETA 45. Considerably damaged, restored 1949 with removal of earlie retouchings. From the colln. of Capt. Edward Manners, Rutland House, Knightsbridge (inherited by him in 1835); then with the Verety family.
- 2. Florence, Uffizi (no.149). Drawing, balack and colored chalk, (Ganz, 1950, no.131, ill.; Schmid, 1948, II, p.21 and frontispiece). Acquired by Camdinal Leopold Medici in 1714. Enlarged then on all four sides and almost entirely painted over with watercolor and gold. Dimensions, without the later additions, 23 ×18 cm. Inscr. IOANNES HOLPENIUS BA / SILENSIS / SUI IPSIUS EFFIGIATOR AE XLV; this inscription is not original.

There are also various miniature versions: Wallace Colln., London (P.Ganz, Hans Holbein der Jungerer, des Meisters Gemalde, Stuttgart-Leipzig, 1912, p.150); colln. of Duke of Buccleuch (H.Kennedy, "Early English Portrait Miniatures in the Collection of the Duke of Buccleuch, The Studio, 1917, pl.II); colln. Meyer van den Bergh, Antwerp, etc. The first two versions, which seem to be the best, are both dated 1543.

There was already considerable controversy in the 1870s, when this work was first written about, as to whether or not it could be by Holbein himself. Woltmann (1876), taking support from a report by E. His-Heusler (quoted by him) considered that it could not be an autograph work.

Ganz subsequently published the portrait and argued (1929, 1937, 1950) for its being a work of 1542 -- the year before Holbein's death -- by the artist himself ; but the arguments which he presented in support of this are confused and inconsistent. At the same time Schmid (1931, 1948) judged the Clowes version to be a copy after Holbein. Schmid's later view (1951) that the Verety-Manners version, which he had previously classed as more

removed still from the original, was by Holbein was echoed in a modified form by Grossmann (1951 also), who stated that while its condition made judgement difficult, the Verety-Manners version appeared to be better. The compiler concurs with the view that the Clowes version can hardly be by Holbein; its metallic and enamel-like character suggest that it is a later sixteenth century version, of very high quality, and that the inscription correspondingly represents a retrospective statement as to Holbein's age when he died.

The adoption of a tondo form for self-portraits in the sixteenth century is related to the use of a mirror for portraying ones&Af.

- 1. See the restorer's statement of that time, published by Wormann, pp.317ff.
- 2. Dr F.Grossmann, after seeingt the work, wrote to the compiler to that effect (letter of Jul.31, 1966). For the evidence of other versions which can equally be taken as casting doubt on this date, see below; and cf. Woltmann's comment, p.168. According to Ganz (1937, p.68, n.23) the last figure of the date was altered at some point and then revealed as a "2" by cleaning.
- 3. According to Wormann, it had been with the family for 150 years; according to Knackfuss, who appears more reliable here, their ownership went back to 1774. The supposed appearance of the work in the Dresden Holbein-Austellung, May-Oct. 1871, is not substantiated by the cat. of that exhbn.
- 4. See the comments on this inscription of R.N.Wornum, <u>Some</u>
  Adcount of the Life and Works of Hans Holbein, London, 1867, 815.

5. It would appear most likely, from this provenance, that this version and not the Clowes one is the one that belonged to the Parl of Arundel; for as noted by Wornum (Loc.cit.) there was a marriage connection between the Arundel and Rutland families. Cf. Schmid (1951) and Grossmann for this suggested identification.

The history of the Arundel version can be put together as follows : possibly the version which Carel van Mander recorded having seen in the possession of the painter Bartholomeus ferreris (Het leben der... Sschilders [1604], Amsterdam, 1764 ed., I, p.134%: "groot omtrend de palm van eene hand") : recorded in an engraving by Lucas Vosterman (H.S. Hymans, Lucas Vosterman, Catalogue Raisonné de Son Oeuvre, Brussels, 1893, no.167; Ganz, 1937, pl.IB; inscr. \*....AMNO 1543 AETAT 45\*), which was probabby done in England between 1624 and 1630, since Vosterman worked for the Earl of Arundel at that time ; also recorded in a corresponding engraving by Wenzel Hollar, dated 1647 (G. Parthey, Wenzel Hollar, Beschreibendes Verzeichnis seiner Kupferstiche, Berlin, 1853, no.1418 ; Ganz. op.cit., pl.IC; the writing on the portrait itself is reproduced 'in this case -- HH and AE.45, put here to the left of the head. and AN. 1543, but on the other side -- and the inscription below records the original as being in the Arundel colln.) ; recorded by Richard Symonds in his notebooks (British Museum, Egerton MS. 1636, \$.89v.; cited by Wornum, loc. cit. ) as being in the Arundel colln. in 1653, and as being dated 1543; passed subsequently to Lord Stafford (H. Walpole, Anecdotes of Painting in England, 1828 ed., I, p.128)

6. Schmid's statement (1948, p.19) implying that there is at least one miniature dated 1542, as against 1543, remains unverified. The earliest record of a miniature version is provided by Carel van Mander, who saw one in the house of Jacques Razet in Amsterdam (op.cit., I, p.134: "het Portret van Holbein door hem zelf in een kleine rondje zeer net en zuiver in migniatur geschildred"). Subsequently Joachim von Sandrart, who was in Amsterdam between 1639 and 1645, gave a small, round version which was probably a miniature one to the collector Michel Le Blond

n.6, cont.

(Academie der Bau-, Bild- under Mahlerey-Kunste [1675], Munich, 1925 ed., p.102). The version belonging to the Duke of Buccleuch goes back to the colln. of Horace Walpole at Strawberry Hill (1842 sale, p.116, no.40).

- 7. See Wormann's remarks on this subject, recording the views of both sides and abstaining from a final judgement of his own.
- 8. It was sold to Dr Clowes with certificates from Ganz of Jul. 24, 1936mand one from W.Suida (Clowes archives).
- 9. Cf. Grossmann's corrective comments, 1951. If the date of 1542 on the Clowes version is genuine, as Ganz consistently beltived, then this version cannot have been the Arundel one (discussed in n.5), since the latter was definitely dated 1543. Also, in his 1950 cat. entry, Ganz now gave 1616 as the date of the Vosterman engraving, gather than 1624-30 (cf. again n.5), and argued from this that the Clowes version could have been one of the two versions seen by van Mander in Amsterdam (cf. ns. 5.6), at the same time maintaining his point (cat.no.64) that one of those two was in fact the Holbein portrait of Hans of Antwerp ; whereas he had previously maintained (1937) that the version seen in the ferreris colln. was the Hans of Antwerp and had correctly stated that the other version was described by van Mander as a ministure. That the Arundel version was not a ministure is shown by Symonds' description of it as an oil-painting. In his 1950 entry Ganz also suggested that the Uffizi drawing was most probably the preliminary study for the Clowes version; in his 1937 article he had argued that that drawing was used for a lost original, of which the Clowes version was to be taken as a small replica.
- 10. I am grateful to Dr Grossmann for his help here (letters of Jan.7 and Jul.31, 1966).

### Portrait of Thomas Cromwell oil and tempers on panel, 20 x 17 ins.

#### Condition

A photograph in the files of the National Portrait Gallery, London (no.12511) shows the condition of the work at the time of the 1930 sale. A crack appears there, running all the way down the center of the panel, and the sitter's right hand —now missing sais included at the bottom left, resting together with the left hand. Comparison of infra-red photographs of the work in its present state (taken for the compiler) with that older photograph suggests, that in the course of the restoration and between 1930 and Dr Clowes's acquisition of the work, older retouchings were removed and replaced, where necessary, with a slightly more delicate hand, and that the face is less covered up than it was:

#### Provenance

Charles Penruddocke (1890); Capt. G.W.Penruddocke; sold Robinson and Fiske, Nov.13, 1930, lot 23. Acquired by Dr Clowes in 19

#### Literature

A.R.Chamberlain, Hans Holbein the Younger, 2 vols., London, 1913, II, p.61; P.Ganz, Hans Holbein, die Gemalde, Bâle, 1950, p.234, cat.no. 99 and fig.29 (Englishe ed., 1950, pp.249f. and fig.28)

#### Exhibited

Exten of the Royal House of Tudor, New allery, London, 1890, no.162; Holbein and his Contemporaries, John Herron Art Museum, Indianapolis, Oct.-Dec.1950, no.36, ill.; Ind., 1959, no.37.

For the major versions of the Holbein portrait showing Cromwell as Master of the Jewel House (Frick colln., New York; Chichester Constable colln.; National Portrait Gallety, London, no.1727) see, most recently, R.Strong, "Holbein in England, I and II", Burl.Mag., 109, 1967, pp.276ff. Further versions are in the Saumarez colln., Shrubland Park (from the colln. of Lord Cunliffe; sold Sotheby's Jan.23, 1946, no.52); in the colln. of Lord Egremont, Petworth House (1920 cat., no.181); and in the colln. of Major H.B.Trevor Cox (on loan to Northampton City Art Gallery). The National Portrait Gallery also has a second version, no.1083.

For related miniature versions, see L.Cust, "A Newly Discovered Miniature of Thomas Cromwell", <u>Burl.Mag.</u>, 20, 1911, pp.5f. (this miniature was sold at Christie's, Jun.27, 1958, no.47); and Ganz, 1950, cat.no.137, pls.190-191.

Ganz also mentioned (under cat.no.81) further versions of the present work, but he did not specify their whereabouts. One was in the C.L.Cardon, sale, Brussels, Jun.27-30, 1931 (roundel, head only).

Thomas Cromwell (ca.1485 - 1546), the son of a blacksmith and brower, become known to Cardinal Wolsey and was beected a Member of Parliament? He was made Chancellor of the Exchequer by Henry VIII in 1533; Master of the Rolls and Vicar General of Ecclesiastical Affairs in 1535; Lord Privy Seal in 1536; and Earl of Essex and Lord Chamberlain in 1539. He was arrested on January 10, 1540 and beheaded on a treason charge on July 20.

Chamberlain (1913) considered that the present work could not be by Holbein. After its restoration, Ganz certified it to be a Holbein and published it accordingly (1950).

In fact all of the portratits of Holbein which have been attributed to Holbein show, basically, the same face-mask, though the costume and accourrements differ; and they are all to be taken correspondingly, according to Strong, as derivations from a lost original of around 1533-34, the character of which is most closely reflected in the portrait in the Frick Collection?

(see under versions). The condition of the present work makes it hard to assess its quality; but it would appear, according to Strong's argument, that it can hardly be by Holbein, but is rather to be taken simply as a sixteenth century derivative — from the same prototype as lies behind all the other versions.

- 1. I am grateful to Elizabeth Jones of the Fogg Museum 66r interpreting these photographs for me, and to F.Grossmann for giving me his opinion of the work's condition, before and after he saw the 1930 photograph, which I sent him (Letters of Jul.31 and Aug.6, 1966). Asccording to Ganz (see Lit.), the painting was cut down on three of its sides, and the restoration revealed "underdrawing ....in Indian ink on a light redtinted chalk ground".
- 2. The previous owner was given in the 1959 cat. as Count Wilczek, Schloss Kreuzenstein; but this would appear to be a transfer of prevenance from the Portrait of a Lady (q.V.). Ganz (1950) gives no provenance in the present case.
- 3. As 18 × 16 ins.
- 4. Information from the revised cat. entry of the National Portrait Gallery, kindly provided for me by Mr Kerslake.
- 5. Doc. of Dec.9, 1937, Clowes archives. In his 1950 cat. Ganz dated the portrait around 1538, on the grounds that the sitter appeared older than in the Frick portrait and that this might be the work for which "Hanns the painter" (Holbein) was paid 40 shillings by Cromwell on Jan.4, 1538 (see Chamberlain, op.cit., II, p.232 for this payment in Cromwell's account book). Cahasberlain, in contrast, had suggested that this payment was for a miniature portrait. Since the donument gives no

Notes, cont.

specification as to the kind of work involved, all assumptions on the subject are purely hypothetical.

6. Iam grateful to Dr Strong for outlining to me (orally, 1965) the viewpoint which he subsequently put forward in his 1967 article, and for giving me his opinion of the Clowes portrait in terms of that viewpoint (it will be mentioned correspondingly as a derivation in the forthcoming revised cat. of the National Portrait allery, under no.1727). F. Grossmann (letter to the compiler, Aug.6, 1966) considered that the differences from the Frick version were sufficient to justify the assumption that at least a design of Holbein's lay behind the Clowes version.

# Portrait of an Unknown Lady (sometimes called Frau Holbein) black and colored chalk and watercolor on red tinted paper, $14\frac{1}{2} \times 11\frac{3}{4}$ ins. signed lower right HH.

#### Condition

Mounted on wood. The ink appears to represent later strengthening, and the bluw ground to have been renovated more than once. The tempera may also be a later addition.

#### Provenance

Count Hans Wilczek, Schloss Kreuzenstein, near Vienna; Vienna art market (early 1930s). Acquired by Dr Clowes in 19

#### Literature

P.Ganz, Les Dessins de Hans Holbein le Jeune, Catalogue
Raisonné, Geneva, 1939, p.139, no.464, ill.; ibid., HandZeichnungen Hans Holbein des Jüngere in Auswahl, Bale, 1943, p.36,
no.29, ill.; H.A.Schmid, Hans Holbein der Jüngere, 3 vols., Bale,
1945-48, III (Tafelband), 1945, p.36, no.118, ill. and I, 1948,
p:20; cat. of exambn. Die Materfamilie Holbein in Basel, Kunstmuseum, Bale, Jun.-Sept. 1960, no.322 (entry by M.PfisterBurkhalter).

#### Exhibited

Holbein and his Contemporaries, John Herron Art Museum, Indianapolis. Oct.-Dec. 1950, no.37 (entry by R.O.Parks); European Old Master Drawings in Indiana Collections, John Herron Art Museum. Mari-Apr. 1955, no.2, ill.; Bâle, 1960 (see under Lit.)

This drawing was recognized by Ganz as being a pendant to the male portrait now in the Bâle Kupferstichkabinett (inv. 1949.43); Ganz, 1939, no.46). He identified the watermark in that case as one found on paper made in Zurich between 1536 and 1540, which gives an approximate date for the drawings. They have been assigned correspondingly, following Ganz, to around 1538, and are accepted generally (by Schmid and Grossmann as well as Ganz himself) as being by Holbein.

The identification of the sitters as Holbein as his wife Elsbeth, originally proposed by Ganz, has to be abandonned, as it was by Scmid and in the 1960 catalogue. It rests on the supposed evidence of two engravings made by Francesco Bartolozzi, for John Chamberlain's publication of 1792 reproducing drawings of Holbein at Windsor? Those engravings are after a pair of portraits monogrammed HB, which were then at Kensington Palace and are now at Hampton Court; taken to be by Holbein on the basis of the monograms, these portraits show different persons and are not in fact by Holbein, but rather by another German artist—most probably Hans Brosamer. The sitters for the two drawings must therefore be taken to be an unidentified married couple, most probably Swiss and or German-Swiss?

- 2. According to Schmid, 1945.
- 1. See Ganz's comments and those in the 1960 cat.
- 3. Already published by Ganz, as a self-portrait, in his Hans Holbein der Jungere, des Meisters Gemalde, Stuttgart-Leipzig, 1912, p.138.
- 4. In his 1939 publication Ganz dated the Clowes portrait 1524-26, but this appears to have been an oversight on his part, since he dated the pendant portrait 1538-40, and had dated it around 1538 in his article "Das Bildnis Hans Holbein der Jungeren", Jahrbuch

Notes, cont.

für Kunst und Kunstpflege in der Schweiz, 5, 1928-29, pp.273ff.; the latter date was adopted by Schmid for both portraits.

- 5. Letter to the compiler, Jan.7, 1966.
- 6. See n.3 for themsele portrait; the matching identification of the female sitter, by Ganz, is first recorded in print in the 1950 Indianapolis cat.
- 7. John Chamberlain, <u>Imitations of Original Drawings by Hans</u>
  Holbein, London, 1792, frontispieces.
- 8. This attribution was first proposed by F.Grossmann (Exhbn. of the King's Pictures, Royal Academy, London, 1946-47, cat.nos. 143, 146). It seems to have become generally accepted, and will be put forward in the forthcoming cat. volume on the German portraits in the Royal Collections (letters from O.Millar to the compiler, Jan.17 and 21, 1966)
- 9. As suggested by Schmid.

## **English Paintings**

British school, 1697 - 1769.

Born in London in 1697, the son of Richard Hogarth, a schoolmaster and literary back, Hogarth was apprenticed to a gol smith, Ellis Gamble, and began engraving on copper about 1720. That year he entered the Academy of Cheron and Vanderbank in St Martin's Lane. His earliest works were engravings, designs for a tapestry and illustrations to travel books. Between 1728 and 1732 he did conversation- and theatre-pieces. In 1729 he married Sir James Thornhill's daughter and was living in Thornhill's house at the time when in 1731, he engraved his first satirical series. The Harlot's Progress, which proved an immediate popular success. In 1732 he made a famous five-day "peregrination" through Kent with Thornhill, Samuel Scott and two others. He moved in 1735 to Leicester Fields and apart from occasional absences in Chiswick, based himself there from then on. About 1736 he painted two religious works for St Bartholomew's Hospital. Meanwhile and subsequently he continued with his famous satifical series : The Rake's Progress, Marriage a la Mode, The Four Times of the Day, etc. He visited Paris in 17430 and 1748. His main later works were the twelve plates of Industry and Idleness (1747), The Gate of Calais (1749), the March to Finchley (1750), Beer Street, Gin Lane and the Four Stages of Cruelty (1751). He also carried out three further essays in the style of history painting. His final series was that of The Election. He was the author of The Analysis of Beauty, published in 1753, which consists mainly of an advocacy of the "serpentine line" as the basis of artistic composition. In 1757 he was appointed Sergeant Painter to the King, and was reappointed on the accession of George III. His last years were dominated by a bitter quarrel with his former friend John Wilkes and Churchill the poet. His associates included, besides the novelist Fielding, with whom he had a long and elose friendship, Sterne, Smollett, Addison and Steele. Besides the works mentioned he did a number of single portraits.

#### Lord Lovatt

oil on canvas, 284 ×18 ins.

#### Condition

There is visible evidence of repainting, particularly in the face and clothes. What lies underneath appears to be a much damaged eighteenth century work.

# Provenance

Acquired by Dr Clowes in 19

#### Versions

There are many versions of this painting, all of which conform in character (see below); one for example, in the National Portrait Gallery, London, (no.216, 26; × 17 ins, acquired in 1866; repr. in C.R.L.Fletcher, Historical Portraits, Oxford, 1909, III, p.126). The earliest record of the existence of a painted version comes only in 1810; one was lent by Lord Lovat to the Aberdeen Archaeological Exhibition of 1859, but no description of it is available. The corresponding etching of 1746 is discussed below.

There is related pen and wash drawing, now in the Harris

Art Gallery Preston, which is attributed to Hogarth and is said to
have been made for Lovat's escort, major Gardner; also a drawing
of the head only in the British Museum (1893-5-16-390; 10 3 × 8 4 ins.)

Simon Fraser, who became the 11th Baron Lovat in 1999, was an extraordinarily colorful and extremely devious character — popularly known as the "Fox of the North", because he consistently left in doubt in his intriguing which side he was really on. He was outlawed twice, first in 1698, for having accepted a commission in the regiment of Lord Murray, with the aim of betraying the government of William and Mary. He obtained a pardon for this from

William III, but meanwhile, in 1700, had visited the exiled James II at St Germain. he was then outlawed afresh in 1701, for having forciblyby secured the succession to his cousin's estate by abducting, marrying and raping his cousin's widow. Fleeing to France in 1702, he pretended to be converted to Roman Catholicism and intrigued for the Stuarts, setting in motion in plan for their invasion of England which he subsequently betrayed in 1703. Imprisoned in France, he escaped with Fraser in 1713. Arrested in London, he was released and rallied his clan to the government in 1715, thereby receieving a full pardon and, ultimately, recognition of his title in 1733. In return for the promise of a dukedom, he joined the association of 1737 in support of the Pretender, and was deprived of his regimental command and the office of sheriff in consequence. In calling out the Fraser clan, he had taken the precaution of sending his eldest son to lead the men; but his part in the affair was well-known, and in 1745 he was seized in his castle as hostage for the clan's fidelity. He escaped to an island off the West coast, and then moved to another, but the Navy found him hiding in a hollow tree, arrested him and brought him to London. There he was tried, found guilty of high treason and executed on April 9, 1747 on Tower Hill -- the last man in England to be beheaded.

At the invitation of a local physician, Doctor Webster,
Hogarth travelled to St Albans in August 1746 to draw Lovat,
who had halted there briefly on his way to London for trial. On
August 14 he went with Dr Webster to the White Hart Inn, where
the doctor was to check Lovat to see if his sickness was genuine.
Hogarth presumably made one or more drawings then; and he went
on to produce the etching, which was published in London on
August 25. As in the present painting, Lovat is shown there
counting off on his fingers the clans that fought for the Pretender
in the 1745 rebellion; and a volume representing his memoirs lies
open on the table, with pen and ink beside it.

by Hogarth and having served as the basis for the etching is the drawing now at Preston (polarisove). It differs from the etching, in that while the pose is the same, the table and the inscription on the books differs, and the prison bars cast a shadow on

the wall at the left; in the left hand top corner there is a satiric cost of arms. It is possible, however, that both it and the British Museum drawing were in fact worked up from the etching.

All of the painted versions which have at one time or another been claimed as the work of Hogarth, including the present work, in fact correspond to the etching in being in the same direction as it: that is, the action is left-handed and the buttons of coat are correspondingly reversed. Only the Preston drawing has the buttons on the right and the right hand used to count. Furthermore, it is intrinsically unlikely that Hogarth had enough time at St Albans to produce a painting. The present work must therefore be regarded as a derivative from the etching, probably from the late eighteenth century (see remarks on condition).

#### Notes.

- 1..It was purchased before 1810 by Duncombe of Duncombe Park, Yorkshire J.Nichols G.Steevens, William Hogarth, Genuine Works, 2 vols., London, 1808-10, II, p.186.
- 2. Cat. no.931. I take this information from the revised cat. entry for the National Portrait Gallery version, kindly shown to me by Mr Kerslake.
- 3. See A. Fraser, The Frasers of Philorth, 3 vols, Edinburgh, 1879, II, pl. facing p.180; A.P.Oppe, The Drawings of William Hogarth, London, 1948, pp.38f., cat.no.37.
- 4. J.B. Nichols, Biographical Anecdotes of William Hogarth, London, 1782 ed., p.228n.; J. Ireland, Hogarth Illustrated, London, (1791-98) 1806 ed., III, pp.285ff.; S. Ireland, Graphic Illustrations of Hogarth, 2 vols, London, 1794-97, I, pp.146f.
- 5. 13% ×8% ins.; the publication line gives the date of issue. Lettered Drawn fromt the Life". See British Museum Catalogue of Political and Fersonal Satires, London, 1873-83, no.2801;

Notes, cont.

Hogarth's Graphic Works, ed. R.Paulson, 2 vols., New Haven-London, 1965, I, pp.192f., II, pl.178.

- 6. This is the view of C.Kerslake of the National Portrait Gallery, who gave the compiler his judgement of the Clowes painting, corresponding to what is said below (orally, 1965).
- 7. As pointed out by Oppe; see n.3.

Born at Plympton near Plymouth, where his father was a clergyman and master of the Garammar School, Reynolds was apprenticed at the age of Mito the Devonshire portraitist Thomas Hudson, and remained with him until 1743. He then returned to Devon and practised on his own/as a portraitist until 1749 -- apart from a period in London, from 1744-46, during which he won notice with a portrait of Captain John Hamilton. He was influenced at this state by Ramsay and Hogerth. In 1749 he sailed for Italy with his friend Commodore Keppel, landed in January 1750, and spent the next two and a half years in Rome, coming home through Florence, Parma, Bologna, Venice and Paris. Back in England in 1752, he settled in London early the following year, establishing himself in St Martin's Lane ; and from then on ran a studio with numerous assistants. Later he moved to Great Newport Street, and in 1760 to Leicester Square. Appointed first President of the Royal Academy in 1768, he exhibited regularly there from 1769 and subsequently wrote his Discourses for this audience. In 1769 he was knighted. He travelled to Flanders and Holland in 1781, and his notes from this trip show that he made a special study of Rubens. On the death of Ramsay in 1784 he became Principal Painter to the King. He ceased to paint after 1789, owing to loss of sight in his left eye, and died on February 23, 1792.

Reynolds relied heavily on studio assistants for the large number of portraits which he produced, but he appears unquestionably to have added the final touches to original pictures. Sittings and payments are frequently recorded in his pocket-books and ledgers.

> Portrait, of Mrs Thomas Watkinson Payler oil on canvas, 30 √25 ins.

# Provenance

Thomas Watkindon Payler, Heden, Kent; Egerton Hammond, Nonington, Kent; Newhouse Galleries, New York. Acquired by Dr Clowes in 19 .

## Literature

X

A.Graves - W.V.Cronin, A History of the Works of Sir Joshus Reynolds, 2 vols., London, 1899, 11, p.735; E.K.Waterhouse, Reynolds, London, 1939, p.62

#### Exhibited

Early British Masters, John Herrron Art Institute, Indaianapolis, March-Apr. 1941, no.26, ill.; Ind., 1959, no.48.

This is the companion portrait to one of Mr Payler (now in the Willits J. Hole collection, University of California, Los Angeles). This man, the son of Thomas Turner of Heden, who changed his name to Payler, was born around 1748 and married in 1771 Charlotte, daughter of William Hammond; he died in 1816. According to the records published by Graves and Cronin, Mrs Payler sat for the present portrait in May 1771, Mr Payler for his in February 1772, and on June 24, 1771 Reynolds was paid £73 los for the two works.

Certain areas of the painting, especially the costume, suggest studio assistance.

#### Notes.

1. Waterhouse, <u>loc.cit</u>. Same dimesions, and set in a painted roundel of the same dimensions as this one. Figure facing three-quarters left. Inscr. bottom right "Mr Payler/Sir Josh.Reynolds". From the colln. of Henry Hammond, St Albans (photo kindly supplied by the Newhouse Galleries).

JOSEPH MALLORD WILLIAM TURNER, attrib. to
British school, 1775-1851

#### Seascape

oil on canvas, 204 x 274 ins.

#### Provenance

Purchased by Dr Clowes from Dawson, 19

An eighteenth century Dutch Sindscape marine piece, not by Turner

Notes.

1. I am grateful to Evelyn Joll for giving his opinion here (orally, 1965).



Frans Hals, the son of a cloth worker from Mechelen. Franchoy Hals, was probably born in Antwerp between 1581 and 1585. The earliest reference to the presence of the Hals family in Haarlem comes in March 1591, when Frans's brother Dirck was baptized there. Hals was a pupil of Carel van Mander, probably around 1600-1603, and in 1610 he joined the Guild of Saint Luke in Haarlem. The earliest dated painting of his which survives is from 1611, and in September of that year the artist's son was baptized; his first wife, Annetje Harmandar, died four years later, leaving two children. In 1616 hals painted the first of six large group-portraits of militia-men, the Banquet of the Officers of the Saint George Civic Guards of Haarlem. He is mentioned as being in Antwerp that year, from about August until November, He was an asscorite at this point of the Haarlem society of rhetoricians, Die Wijngaertranken -- an affilitation which he maintained until 1625. In 1617 he married his second wife, Lysbeth Reyniers, by whom he would have eight children. In 1629 he is mentioned as having cleaned and "changed" paintings from the Commandery of Saint John (possibly by Geertgen tot Sint Jans). In 1633 he was commissioned to paint the Corporalship of Captain Reynier Readl at Amsterdam, but refused to finish the work in Amsterdam, and it was finallye completed by Pieter Codde in 1637. 1644 saw him serving as a member of the board of the Saint Luke's Guild of Haarlem. In 1654 a baker sei ed his property and five paintings on account of an unpaid debt. The Saint Luke's Guild exempted him in 1661, on a count of old age, from paying his annual dues, and the next year the burgomasters of Haarlem made him a gift of fifty floring, followed by an annual subsidy, which was increased from 150 to 200 guidders in 1663. In 1664 he painted the Governors and Lady Governors of the Old Men's Almshouse, for which he appears to have been handsomely paid. He was buried in Haarlem in September 1666. Besides the group-portraits manetioned, he did single portraits and genres figures. The stories that he was dissolute and a drunkard are all to be distrusted as later

extrapolated from the subjects of his most popular paintings.

## Self-Portrait

oil on panel, 13 x11 ins.

Condition

Good

Provenance

Koniglichen Gemäldegalerie, Dresden (1722 inv., no.A 1910; sold after 1920); BilbermanniGallerles, New York; H.Klaus, Minneapolis. Acquired by Dr Clowes in 19.

#### Literature

Katalog der Konigliehen Gemaldegalerie zu Dresden. 1868 ed., p.214, no.940; 1880 ed., no.1020; 1887-1920 eds., no. 1360; W.Bode, Studien zur Geschichte der Hollandischen Malerei, Brunswick, 1883, p.87, n.1; C.Hoftsede de Groot, A Catalogue Raissonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century, tr.E.G. Hawke, 8 vols., London, 1907-27 (also in German), III, 1910, p.46, no.148-1; Fr. Reid, Das Selbstbildnis, Berlin, 1931, pl.55 (?); W.R. Valentiner, "New Additions to the Work of Frans Hals", Art in America, 23, 1935, pp.89f., 102 no.20 and fig.4 ; E. Richardson, "The Frans Hals Exhibit", Bull. of Detroit Institute of Arts, 14, 1935, p.59 (ill.); W.R. Valentiner, Frans Hals Paintings in America, Westport, Conn., 1936 (no paging), no.88, ill. ; L.Goldscheider, Funfhundert Selbst Portrats, Vienna. 1936 (English ed., 1937), no.162; K.G.Boon, Het Zelfportret in de Nederlandsche en Vlaamsche Schilderkunst, Amsterdam, 1947, pl.23; S.Slive, Cat. of Frans dals exhibition. Municipal Museum. Haarlem, 1962, p.68, no.58; H.van Hall, Portretten van Nederlandsche Beeddende Kunstenaars, Amsterdam, 1963, p.125, no.820.9.

# Axbibitag

#### Exhibited

Fifty Paintings by Frans Hals, Detroit Institute of Arts, 1935, no.49; Dutch Paintings, Etchings, Drawings, Delftware of the Seventeenth Century, John Herron Art Museum, Indianapolis, Feb.-Apr. 1937, no.20; Frans Hals-Tentoonstelling, Frans Hals Museum, Haarlem, Jul.-Sept.1937, no.98; Masterpieces of Art, New York World's Fair, 1939, no.188; Frans Hals and Rembrandt, Los Angeles County Museum, Nov.-Dec.1947, no.19; W.R.Valentiner Memorial Exhibition, North Carolina Museum of Art, Raleigh, Apr.-May 1959, no.67; Haarlem, 1962 (see lit.).

# Versions \_\_\_\_

There are at least fifteen versions or copies of this portrait, including the following ones:

- 1. Denver Museum, Colorado (N.S.Trivas, The Paintings of Frans Hals, Phaidon Press, 1941, app.7, pl.158)
- Metropolitan Museum, New York; from Friedsam colln.
   13 × 11 ins (Hofstede de Groot, apreit. no.148; Valentiner,
   1935, fig.5).
  - 3. Helsingfors Museum
- 4. Frans Hals Museum, Haarlem. Roundel, 17 ins. in diameter (1960 cat., no.133)
  - 5. Lathom sale, Christie's, Jun. 11, 1926, no.6
  - 6. Fischer sale, Lucerne, Aug. 23-25, 1928, no. 208. 23 x 19 cm.

There is every reason to think that this is a portrait of Hals -- in fact that it represents, or is based on, the only surviving independent image of the artist painted by himself. There is a strong resemblance to the artist's features as they appear at the back left in the Group Portrait of the Baint George Militia Company, and the multiplication of the image (see under versions) suggests that there was an early tradition that it was Hals's own portrait. The earliest dated reference to the image as a self-portrait comes in 1754, when Cornelis van Noorde reproduced it in the form of a watercolor, dated that year, and inscribed "ipse pinxit"; that in turn formed the basis for a mezzotint by the same artist, dated 1767.

The Clowes version was described by Bode (1883) as a copy, possibly by one of Hals's sons, of the version now in the Metropolitan Museum, New York (no longer accepted as by Hals), and was also catalogued by Hofstede de Groot (1910) as a copy. Valentiner then published it as a work by Hals, dating it initially (1935) not much later than 1645, and subsequently (1936) around 1648-50. Slive, who catalogued the work (1962) as the best of the known versions and dated it similarly, has subsequently expressed the view (orally) that it is not acceptable as being by Hals himself. On the basis of quality and handling, the compiler concurs in this view.

#### Notes.

- 1. According to Valentiner (1935 and 1936; see lit.), the work appeared in the 1710 inventory, but this is not confirmed by any of the Dresden catalgues. According &t those catalogues, it was acquired by Raschke and taken out of the storerooms in 1861.
- 2. See Time, Jan. 21, 1935, p. 25 for this provenance.
- 3. Possibly not the same work ; no whereabouts are given.
- 4. The half-length Portrait of a Man, from the colln. of Frau gisola Kemperdick, Kaster, Cologne, sold at Christie's, Nov. 26, 1965, no.70, was identified there as a self-portrait, by comparison with the Clowes painting. This identification appears dubious and is not accepted by either H.P.Baard ("Wedergeboote en Lotgevallen van de 'Hotinov-Hals', Oud Holland, 80, 1965, p.214, where the Clowes painting is compared; Engish summary, p.216) or S.Slive (statements to the compiler, 1967). Valentaria values (sakes 1935 ochole) as the lower with the compiler of the compiler
- 5. See Slive, 1962, fig. 9
- 6. Dee Slive's cat. entry. The watercolor, unpublished

Notes, cont.

(Municipal Archives, Haarlem, no.6414) shows the portrait in an oval frame supported by two putti. One of these bears the arms of Haarlem and the other has a palette at his feet, while a winged figure of frame blowing a trumpet crown; the portrait with a laurel wreath. These iconographic details, together with the inscription ("he painted it himself") make it clear that van Noordetook the work to be a self-portrait.

- 7. In the Detroit cat. of 1935, Valentiner dated the work 1655-60, but he corrected this in his article.
- 8. Statement to the compiler, 1967.

Rembrandt was born in Leyden on July 15, 1606, the son of a miller, Harem Gerritz. van Rijn. The family name van Rijn came from the Rijn-mill, near which they lived. He attended the Leyden Grammar School for seven years, then enrolled in the University of Leyden in May 1620. His parents recognized his artistic bent and allowed him to give up his university studies. While his first teacher has not been identified, his second was Jacob Isaacz van Swanenburgh, a local painter of architectural views. He was sent to Amsterdam to study for six months with Pieter Hastman. He returned to Leyden around 1624-25 and set himself up as an independent master. His earliest dated work is the Stoning of Saint Stephen of 1625 in the Lyons Museum. He aspired during his Leyden period to be a history painter and did not execute a portrait commission until about 1631. At the end of 1631 or early in 1632 he moved to Amsterdam and would remain there for the rest of his life. He married in 1634 Saskia van Uylenburgh, and her inherited wealth enabled him to buy a handsome house in 1639 and form an extensive art collection. The occupied an exalted social position in Amsterdam, and the commission of 1632 to paint the Anatomy Lesson of Doctor Tulp appears to have established his reputation immediately. He received commissions for further group portraits and during the 1630s was also commissioned to do a servies of Passion pictures for the Prince of Orange. He continued to do self-portraits, also Biblical and mythological pictures and, from the mid 1630s, on. landscapes. Saskia died in 1642, leaving a year-old son, Titus, and changes in taste in Amsterdam led to a gradual waning of the artist's popularity. Around 1645 Hendrickje Stoffels joined his household, first as nurse to Titus and later as Rumbrandt's mistress -- in effect his wife, though the relationship was never legalized. Financial troubles forced the artist to buy a smaller house in 1655, and he was soon declared insolvent. He received permission to liquidate his property, to avoid bankruptcy, and an inventory of his estate was taken in July 1656, followed by two public auctions in 1657 and 1658. After the sale of the larger house,

he moved to one of the poorer districts of Amsterdam, and his last years were lonely and troubled ones. Of the two large commissions that he received at the beginning of the 1660s, the Syndics of the Drapers' Guild may have had some success, but the Conspiracy of Julius Civilis for the Amsterdam Town Hall apparently did not meet with favor and was cut up. Hendrickje fell ill and died in 1663, and Titus, who was also sickly, died soon after his marriage in 1668. Rembrandt, his economic situation still unrelieved, died himself on October 4, 1669.

## Self-Portrait

oil on panel, 17 x 13 ins. signed bottom right with Leydon monogram, RHL.

#### Provenance

(?) Pieter Locquet sale, Amsterdam, Sept. 22, 1783, no. 325; Prince Georges Lubomirski, Lemberg (1898); Newhouse Galleries, New York. Agquired by Dr Clowes in 1951.

#### Literature

A.Bredius, "Kritische Bemerkungen zur Amsterdamer Rembrandt-Austellung", Zeitschrift für Bildende Kunst, NF 10, 1898-99, p.167; M.Nicolle, "L'Exposition Rembrandt à Amsterdam" Revue de L'Art, 2, 1898, pp.424ff.; C.Hofstede de Groot, L'Exposition Rembrandt à Amsterdam, Amsterdam, [1899], no.93; M.Bell, Rembrandt van Rijn, London, 1901, p.118; E.Moes, Iconographia Batava, 2 vols., Amsterdam, 1897-1905, II, no. 6693.11; W.von Bode - C.Hofstede de Groot, The Complete Works of Rembrandt, 8 vols., Paris, 1897-1906, VIII, 1906, p.54, no. 546; F.Scmidt-Degener, "Le Troisième Centenaire de Rembrandt en Hollande", Gazette des Beaux Arts, 36, 1906, p.276; J.Veth, "Rembrandtiana, V, L'Exposition en honneur de Rembrandt à la Halle au Drap de Leyde", L'Art Flamand, 6, 1906, p.88, ill.;

beh senci

(also in trame, Onze Kunst, 5, 1906, p.84); W.R.Valentiner,

Rembrandt, des Meisters Gemälde, 3ff ed., Stuttgart, 1909, pp.29,
550, 567; A.von Wurzbach, Niederländisches Kunstler-Lexikon, 3 vols.,
Vienna-Leipzig, 1906-11, II, 1910, p.401; C.Hofstede de Groot,

A Catalogue Raisonne of the Works of the Most Eminent Dutch Painters
of the Seventeenth Century, tr. E.G.Hawke, (also in German), 8 vols.,
London, 1907-27, VI, 1916, p.272, no.549; D.S.Meldrum, Rembrandt's
Faintings with an Essay on his Life and Work, London, 1923, p.20,
no.91; K.Bauch, Die Kunst des Jungen Rembrandt, Heidelberg, 1933,
pl.207 and p.209; A.Bredius, The Paintings of Rembrandt, Vienna
(Phaidon Press), 1936, no.3, ill.; P.L.Grigaut, "Rembrandt and
his Pupils in North Carolina", Art Quarterly, 19, 1956, p.106;
H.van Hall, Bortretten van Nederlandse Beeldende Kunstensers,
Amsterdam, 1963, no. 1743.6 K.Bauch, Rembrandt: Gemälde, Berlin,
1966, no.289.

#### Exhibited

Rembrandt, dollection des Seuvres du maître reunies a l'occasion de l'inauguration de S-M la Reine Wilhelmine, Stedelijk Museum, Amsterdam, Sept.-Oct.1898, no.9; Fêtes de Rembrandt à Leyde, Cataelogue de l'exposition de tableaux et de dessins de Rembrandt et d'autres maîtres de Leyde, du dix-septième siècle, Stedelijk Museum, Leyden, Jul.-Sept. 1906, no.53c; Dutch Paintings, The Golden Age, Metropolitan Museum, New York, Tolèdo Museum of Art and Art Gallery of Toronto, 1954-55, no.60, ill.; Rembrandt van Rijn, Marion Koogler Monay Art Institute, San Antonio, Texas, Oct.(?) 1956, (no cat.); Rembrandt and his Pupils, North Carolina Museum of Art, Raleigh, Nov.-Dec. 1956, no.3, ill.; The Young Rembrandt and his Times, John Herron Art Museum, Indianapolis and Fine Arts Gallery, San Diego, Feb.-May 1958, no.2, ill. (entry by D.G.Capter); Ind., 1959, no.47.

# **Versions**

Copies of this work include the following:

1. Formerly in colln. of E.Warneck, Paris; sold 1926 Previously in Paculty colln., Paris. 45.5 \ 39 cm. (Hofstede de Groot, no. 549.2; M.Rooses, "Die Verzameling Paculty te Paris",

Versions (cont.)

Onze Kunst, 2, 1903, p.125, ill.)

 Gatchina Palace, Russia (1908) (Hofstede de Groot no.549.3).

This painting, known from an engraving recorded by Bartsch, but presumed lost, was rediscovered by Bredius at the end of the nineteenth century in the family collection of Prince Lubomirski. It represents one of Rembrandt's earliest self-portraits. The artist wears a beret and scarf as in the Gardner Museum Self-Portrait of 1629, and a steel collar as in the mauritahuis Self-Portrait of about 1629-30. The facial features are very similar to those in the Cassel Self-Portrait, which is probably the earliest one known; and the expression of the eyes and open mouth are features which are equally found in early etched self-portraits. It is generally agreed, on these grounds, that this portrait is to be dated around 1628-29.

Notes.

- 1. According to Hofstede de Groot (1916) it was probably this work, sold to "Yver" for 350 florins.
- 2. See below for the rediscovery. The portrait had eveidently been with the family for some time, but for how long remains unverified.
- 3. See also La Nouvelle Revue, Paris, 1898, p.481 (V.de Swarte);
  Deutsche Rundschau, Oct.1898 -Mar.1899, p.436 (O.Selax).
- 4. The Clowes painting is not recognized there as being the Lubomirski one. and is therefore listed as a copy of it.
- 5. Valentiner (1956 cat.) mentions a copy in a private colln. in Sweden.
- 6. A. Bartsch, Catalogue daisonné de Toutes les Estampes qui

Notes, cont.

Forment L'Oeuvre de Rembrandt et ceux de ses Principeaux Imitateurs, 2 vols., Vienna, 1797, II, p.171, no.87.

- 7. Bauch, 1966, no.292.
- 8. Ibid. no.295
- 9. <u>Ibid.</u> no.288; cf. also no.287 there.
- 10. A.M.Hind, A Catalogue of Rembrandt's Etchings, 2 vols., London, 2nd ed., 1923, nos.31-32, 34.
- 11. This dating was first proposed by Valentiner (1909). Bauch (1966) noted, with a question mark, the existence here of a date, 1628, accompnying the monogram; but there is no visible evidence of this. Bauch had earlier (1933) taken the Clowes version to be a copy,osnd\*the Pacully version probably the original, but in his later book he changed his mind and accepted the otherwise universally held opinion that the present work is the original.

Portrait of an Old Man in a Fur Cap

oil on panel,  $9\frac{3}{4} \times 7\frac{1}{2}$  ins.

#### Condition

Retouched in the area of shadow at the right of the hat.

Earlier photographs, such as the one in the Rrick Art Reference Lib., suggest that there were additional strips at the sides and along the top which have since been removed.

#### Provenance

V.H.Crosby, London; Mrs H.H.Hallahan, London; Dowdeswell, London; Baron Leopold Hirsch, London (by 1909); Hirsch sale, Christie's, May 11, 1934, no.126; Ehrich-Newhouse Galleries, New York (1935). Acquired by Dr Clowes in 1955.

#### Literature

W.von Bode - C.Hofstede de Groot, The Complete Work of

Rembrandt, 8 vols., Paris, 1897-1906, VIII, 1906, p.136, no.587, ill.;

H.Posse, Die Gemäldegalerie des Kaiser-Friedrich-Museum, vollstandinger beschräibender Katalog..., 2 vols., Berlin, 1911, II, p.186,

under no.828J; C.Hofstede de Groot, A Catalogue Raisonné of the

Works of the Most Eminent Dutch Painters of the Seventeenth Century,

tr. E.G.Hawke (also in German), 8 vols., London, 1907-27, VI, 1916,

p.217, no.400; W.R.Valentiner, Rembrandt, des Meisters Gemälde,

3rd ed., Stuttgart, 1909, p.436; 1921 ed., p.127; 1923 ed.,

p.125; D.S.Meldrum, Rembrandt's Paintings with an Essay on his

Life and Work, London, 1923, pp.179, 199, ill. p.354; Museum

Dahlem, Berlin, Verzeichnis der ausgestellten Gemälde des 13 bis

18 Jahrhunderts, Berlin, 1961, p.73, under no.828 I; 1964 ed.,

p.97.

# toxhibited,

## Exhibited

National Loan Exhibition, Grafton Gallery, London, Oct. 1909 - Jan. 1910, no.41; Dutch Paintings, Etchings, Drawings, Delftware of the Seventeenth Century, John Herron Art Museum, Indianapolis, Feb.-Apr. 1937, no.59; Ind., 1959, no.46.

## Versions

- 1. Staatlichen Museen, Berlin. Old Man in an Armchair; oil on canvas, 20 × 14½ ins. (Hoftstede de Groot, no.363; A.Bredius, The Paintings of Rembrandt, Vienna, 1931, no.269; K.Bauch, Membrandt: Gemalde, Berlin, 1966, no.203). The figure here is shown full length, seated in a chair with a stick. He has the same face, beard and hat as in the Clowes painting and is similarly dressed, but does not have buttons down the front of his costume.
- 2. Formerly in the Cook colln, Richmond (no.314). Sold Sotheby's, Jun.25, 1958, no.112. Old Man in an Armchair; oil on canvas, 13½ > 10½ ins. (Hofstede de Groot, no.450; Von Bode-Hofstede de Broot, V, no.390, ill.) Full-length, but with the feet cut off. Corresponds generally in its imagery to the Berlin vestion; but includes curtains to the rear, and the head, looking off to the left, is turned at exactly the same angle as in the Clowes version.

This small half-length figure study was catalogued by Hofstede de Groot (1906) 1978) as by Rembrandt. He identified the model as the same old man as in the Berlin and Cook Collection paintings (see above) and suggested that all three works were painted at the same period, around 1654. In the 1911 Berlin catalogue the same identification of the model was repeated. The Cook version has been excluded from the work of Rembrandt by subsequent writers. The Clowes version was acquired with certificates attributing it to Rembrandt from W.Suida, who dated it around 1655; von Bode, who dated it 1656-58; Hofstede de Groot (1929); and W.R.Valentiner (1940 and 1951), who had previously doubted it could be by Rembrandt (1909) and had subsequently considered it to be probably a studio copy (1921), but who now accepted it, dating it first around 1650, and then, as originally, around 1654.

According to a suggestion of Hofstede de Groot's, the Berlin painting --which has been generally accepted as a work of Rembrandt's --is to be taken as a study from the life for a painting of Jacob telling Joseph his Dream. In the 1964 Berlin catalogue, the present work is referred to as a detail study for the Berlin painting. In the opinion of S.Slive, however --with which the compiler concurs -- the Cook painting is to be taken as a later pastiche; the Clowes version as a school piece. The generally reddish coloring of these painting suggests that it might be by Aert de Belder (1645-1727), a follower of Rembrandt's who adopted the characteristics of the master's late style; but this can only be a hypothesis.

Notes.

- 1. Cf. here the illustration in von Bode-Hofstede de Groot, 1906 (see below). The dimensions given in Hofstedeede Groot's 1916 volume are correspondingly somewhat larger in both directions: 11 × 9½ ins.(29 × 24.5 cm.). The 19210 Grafton Gallery cat. gives the dimensions as 11 × 19 ins.(27.9 × 48.3 cm.), but this would seem to be a mistake.
- 2. On the brois of a photograph
- 3. Suids and von Bode, undated docs.; Hofstede de Groot, doc. of Apr. 1929; Valentiner, docs. of Oct.11, 1940 and Jun.5, 1951 (Clowes archives).
- A. See Bauch, 1966, under no.203; he draws attention to the Rembrandt drawing of this subject in the Albertina, Vienna, which has a comparable figure in it (O.Benesch, The Drawings of Rembrandt, 6 vols., London, 1954-57, III, no.526).
- 5. Oral communication to the compiler, 1967
- 6. For this artist's work, see K.Lillienfeld, Arent de Gelder, seine Leben und seine Kunst, The Hague, 1944 (out of date and with poor reproductions).

A portrait of an old man of similar type, which poses

NOTE L

Notes, cont.

analogous problems as to which follower of Rembrandt's it might be by is the so-called Portrait of an Architect in the Cassel Genaldegalerie (1958 cat., no.246, as school of Rembrandt). Aert de Gelder has been suggested in that case; but also Drost, Fabritius and Nicholas Maes.



JAN BREUGHEL the Elder
Flemish school, 1568 - 1625

This artist, sometimes known as "Velvet Breughel" because of his fondness for painting fine materials, was born in Brussels. the second son of Pieter Breughel the Elder. He studied in Antwerp under R. Goetkind, who died in 1583. He went to Italy early ; there are drawings of his dated as done in Rome in 1593 and 1594. In 1596 he is recorded in Milan, working for the Cardinal Borromeo. with whom he developed a life-long association. The next year he became a member of the St Luke's Guild in Antwerp and subsequently took up citizenship there in 1602. He made many subsequent trips to Germany : he was in Prague in 1604 and Nuremberg in 1616. He became wealthy and gained unusual honors. being named painter to the Governor of the Netherlands and working also for Rudolph II. He had a close friendship with Rubens and often collaborated with him, particularly as a specialist flowerand landscape-painter. He also painted landscape settings or flowers for works by von Balen, Rottenhammer, Frans Francken II and Joos de Momper. Apart from landscape, flower and animal pieces, he also did genre and history paintings ; and many engravings were made from drawings of his. On his death in Antwerp on January 12, 1625 Rubens created the inscription and a portrait of him for his tomb. His son Jan Breughel II followed in his steps, along with Daniel Seghers and Lucas de Wael.

# Canal Scene

oil on canvas, 15 24 ins. Signed and dated left center "Breughel 1612"

# Provenance

Jakob de Wit, Antwerp (before 1710); Koniglichen Gemaldegelerie, Dresden (1710 - 1920 or later); Duke of Sachsen-Meiningen; Newhouse Galleries, New York. Acquired by Dr Clowes in 1959.

#### Literature

Verzeichnis der Königlichen Gemäldegalerie zu Dresden, 1880, no.813; 1887, 1912 and 1920 eds., no.888; Le Siècle de Rubens, Musées Royaux des Beaux Arts, Brussels, Oct.-Dec.1965, cat.no.21.

## Exhibited

Ind., 1959, no.10; Brussels, 1965 (see lit.)

# Versions

- 1. Sutterley Hall colln., River Scene,  $8\frac{1}{2} \times 12$  ins (photo in Witt Lib.). Has figures at the bottom right, otherwise identical.
- Christies, May 14, 1965, lot 90. 104×134 ins.
   Another variant, also with figures at the bottom right.

This painting, which was in the Dresdeh Gallery for over two hundred years, is a typical example of the river scenes with deep perspective that Jan Breughel produced in quantity.

Notes.

1. 1722 inventory, no.708 (this number appears at the lower right here).

PIETER BREUGHEL the Elder, attrib. to Flemish school, active by 1551 - died 1569.

The birthdate of this artist, sometimes known as "Peasant Breughel", is unknown. He or his family probably came from one of the two Flemish towns named Bruegel -- perhaps the one in North Brabant, near s'Hertogenbosch where Hieronymus Bosch had worked, since Bosch-like monsters appear in Breughel's early paintings. According to van Mander. he was a pupil of Pieter Cock van Aelst. In 1551, the year after Cock's death, he entered the painter's guild at Antwerp ; and he married Cock's daughter twelve years later. He travelled in 1552-53, visiting Rome and probably Naples, and recording in Numerous drawings the Alpine and southern landscapes through which he passed. Back in Antwerp. probably in 1553, he made a business arrangment around this time with Hieronymus Cock the engraver, and continued for a number of years to produce drawings which were engraved and published by Cock and his assistants. In 1563 he moved to Brussels, and though he continued to supply drawings to Cock, particularly now political satires, the last six years of his life seem to have been devoted mainly to painting. He produced in 1563 the Tower of Babel now in Vienna, in 1564 two religious paintings, in 1565 his famous series of Harvest subjects; and there are at least five dated pictures from the year 1568. In his paintings of peasant subjects he recorded viallage and farm life, dances and weddings; and there are other series of paintings illustrating occupations, proverbs and human failings.

Seascape with a High Cliff
oil on copper, 5 × 4½ ins.

Provenance

X

Acquired by Dr Clowes from Dawson, 19

Acquired with an attribution to Pieter Breughel, this painting may perhaps --following a suggestion of J.Held's 2-be by Jan Breughel the Elder2

Notes.

- 1. Memorandum to Dr Clowes, (Clowes archives). Subsequently Held confirmed this attribution orally.
- 2. A comparable painting of a <u>Coast Scene</u>, attrib. to J.Breughel, is in the colln. of Lord Hesketh (ca.  $6\frac{1}{4} < 7\frac{1}{3}$  ins.; photo in Witt Lib.)

Flemish school, active by 1480 - died 1516.

Very little is known of this artist's life. According to van Mander he was born in s'Hertogenbosch (Bois-le-Duc) in North Brabant ; and a claim has been made for the discovery of his birth-date as October 2, 1453. As well as being called Jeronimus Bosch, which corresponds to the way in which he signed his paintings -he was also known by the family name of van Aken, and it is now known that he came from a dynasty of painters in s'Hertogenbosch. which included his grandfather Jan, who died in 1481, his father Anthonis, who is recorded between 1472 and 1481, and also two uncles and two brothers who were equally master painters. It was in s'Hertogenbosch, correspondingly, that he spent most of his life. He is first recorded there as "Jeroen the painter" in 1480-81, weas married by June 1481 to Aleyt, daughter of Guyart van der Mervenne, and became a member of the Brotherhood of Our Lady in 1486-87. He is subsequently mentioned a number of times, between 1488 and 1512. in the register of the Brotherhood, and is known to have made a a-made a design for a stained glass window for the chapel of the Brotherhood, and also a cross for a surplice and a design for a candlestick. In 1504 he was commissioned to paint a Last Judgement for Philip the Handsome, Archduke of Austria. He died in s'Hertogenbosch some time in 1516. Works of his were in private hands In Venice by 1520, if not earlier. Later, in the mid-sixteenth century. Philip II of Spain and Don Felipe da Guevara were both extremely interested in his work, and consequently many important pictures which they acquired are in Spain and Portugal. This interest, along with the evident popularity of the artist's bizarre inventions in the north, led to a multiplication of variants and replicas of his work which appears to have continued throughout the sixteenth century, and probably later still. Bosch's key paintings consist of triptychs, or composites of other kinds, whicha are filled throughout with a rich vein of allegory and complex allegorical and moral meanings.

#### Ecce Homo

oil on panel, 244 × 20% ins.

#### Condition

Good .

#### Provenance

Silberman Galleries, New York. Acquired by Dr Clowes in 1940.

#### Literature

E.P.Richardson, "Augmented Return Engagement...of the Masterpieces of Art from Two World's Fairs ", Art News, 40, 6, May 1941, p.17; Masterpieces of Flemish Art, van Eyck to Bosch, Detroit Institute of Arts, Oct.-Dec.1960, pp.208ff., cat.no.56, ill. (entry by J.Folie); C.de Tolnay, Hieronymus Bosch, (1965), Eng.tr., London, 1966, p.352, cat.no.12a, ill. p.104; D.Buzzati-M.Cinotti, L'Opera Completa di Bosch, Milan, 1966, under cat. no.27, ill.; Jheronimus Bosch, Noordsbrabant Museum, s'Hertogenbosch, Sept.-Nov.1967, under cat.no.25.

#### Exhibited

Masterpieces of Art from European and American Collections, Twenty-Second Loan Exhibition of Old Masters, Detroit Institute of Arts, Aprilmay 194%, cat.no.3, ill.; Holbein and his Contemporaries, John Herron Art Museum, Indianapolis, Oct.-Dec.1950, cat.no.7, ill.; Ind., 1959, no.6; Detroit, 1960 (see lit.)

### Versions

Phidadelphia Museum of Art, John G.Johnson colln., no.352.
Oil on wood, 20 ~ 29 ins. (De Tolnay, 1966, cat.no.12, ill.p.104)
Does not include the horizontal parapet at the bootm; and a second column to the left of Christ, further over than the one in the Clowes version, was removed by cleaning in 1938 (see

The Worcester-Philadephia Exhibition of Flemish Painting, Feb.-Apr. 1939, cat.no.41 and the plate there, as compared to the one repr. by De Tolnay). The gold at the top has been much rubbed.

Evidently cut along the base, since the painted surface extends to the extreme edge there. It has been suggested accordingly that it formed part of a larger whole, corresponding in character to the composition reflected in a drawing in the Crocker Art Gallery, Pacramento (ill. De Tolnay, p.326)

H.Tietze and De Tolnay (1940) considered this work to be by Bosch and superior to the Johnson version; and Richardson (1941) echoed this view, while Valentiner considered both versions to be originals by Bosch. Subsequently De Tolnay modified his earlier opinion (1965), stating that the Clowes version was undoubtedly a replica, from the atelier of Bosch, though equal in quality to the Johnson version and even slightly better preserved. Bozzati and Cinotti (1966) correspondingly argued for its being a copy from the studio of Bosch, made as a self-sufficient painting as opposed to a fragment of a larger whole; and in the 1967 catalogue it was designated as not autografh; but very close to the original.

The painting is indeed virtually identical to the Johnson version in terms of the pacing of the figures and the character of their expressions; and the addition of the parapet here, with its slightly incongruous perspective, would seem to point, in the compiler's view, to its being a replica, whether or not the Johnson version is a fragment. It is, at the same time, of very high quality and may perhaps, accordingly, have been produced under the direction of Bosch himself.

As noted by De Tolnay, three moments in the story of the Passion of Christ are condensed and melded together here: the Flagellation, referred to in the column and scourgers ; the reading of the sentence (shown at the left); and the presentation of Christ to the people by Pilate.

- 1. See the report steeming from J. Mosmans, "Chronique d'Art", Gazette des Beaux Arts, 53, 1959, pp.15f.
- Museum of Fine Arts, 53, 1955, p.5, and the comments of De Tolnay (1966, p.351) and Bozzati-Cinotti on the implications of the perspective. De Tolnay correspondingly affirmed that the right hand edge had been cut irregularly; but this is not commented on in the 1939 cat. entry. It is sated there that the removed column was put in to cover up damage and repair --including slight widening -- caused by a cleavage down the length of the panel at this point.
- 3. Statements of 1940, Clowes archives. See also De Tolnay's comment (1966) on his earlier opinion.
- 4. Undated document, Clowes archives. For opinions of the Johnson version expressed by writers who did not know or did not mention the Clowes version, and dates suggested for it, see Detroit cat., 1960, p.210; De Tolnay (1966) assigned it to the 1490s, and Buzzati-Cinotti to around 1500-1504.
- 5. They argued that the Clowes version must have been made after the cutting up of the larger composition, which led to the painting in of the additional column there. But they give no indication of the dating that this would imply for the Clowes version except that their argument would seem to suggest a considerably later date than their use of the term "di bottega" implies. (I am grateful to Stephen Ostrow for his help in interpreting their view, in comments made in a letter to allen W.Clowes of Feb.22, 1967, to which he appended a translation from the Italian). Furthermore, the column in question, which they held to be understandable only as a disguise of the poor restoration, does not appear in the Clowes version; and it should also be noted that the 1939 Worcester-Philadelphia cat. (cf.

- n.2 above) a different view was expressed as tot the original character of the Johnson version: namely that it was originally somewhat taller in format (but still a self-contained painting).
- 6. There are minor differences, noted by De Tolnay, in the direction of the cudgels and halberds low down. He also felt that the faces were rounder and softer, creating a somewhat empty effect as opposed to the sharply defined psychological tension found in the Johnson version.

# Temptation of Stint Anthony oil on panel, 234 ×194 ins.

## Provenance

Private colln., Budapest. Acquired by Dr Clowes in 19

#### Exhibited

Budapest Museum, 1927; Art of the United Nations, Denver Art Museum, Chappell House, Denver, Jan.-Feb.1947, no.97; Shadow and Substance, The Art Film and its Sources, Addison Gallery of American Art, Andover, Feb.-Mar.1954, no.7, ill.; Ind., 1959, no.7

## \*ersions

There are numerous versions of the Lisbon panel, e.g.

- 1. Sao Paolo Museum, Brazil. 504 40 ins. From '& Convent of St Sophie near Seville (Catalogo das Pinturas...., 1963, no.179, ill.)
- 2. Boymans Museum, Rotterdam, van Beuningen colln.  $19\frac{1}{2} \times 15\frac{3}{4}$  ins.
- 3. Leon Cardon sale, St Gudule, Brussèls, Jun.27-30, 1921. 74×71 cm.
- 4. Bechstein sale, Wertheim, Berlin. Dec.11, 1930, no.9. 70 × 81.5 cm.
- 5. Musée Royal des Beaux Arts, Antwerp, no.25. 88 × 71 cm. Signed Jheronimus bosch, in gothic letters. Attr. to Pieter Huys (ca.1519-1581) by analogy with the Temptation in the Musée Meyer van den Bergh, Antwerp, which is signed by him (see A.J.J.Delen, Catalogue Descriptif, Maîtres Anciens, 1948, p.137).
- 6. Guimbaud sale, Muller's, Amsterdam, Nov.4, 1905, no.10787 (central panel of a triptych; photo in Frick Art Ref. Lib.)
  7. Musées Royaux, Brussels, no.50. Copy of the whole

triptych. Central panel 133.5 x 119.5 cm; signed IHERONIMUS BOSCH.

Certfied by W.R. Valentiner (1944) to be after the Lisbon Temptation and by Bosch himself. It is in fact a straightforward replica -- probably from the sixteenth century -- of the the central panel of the Lisbon triptych.

Saint Anthonylis shown being assailed by a variety of temptations which symbolize the sins of the world. To his left a scene occurs which seems to be a mixture of a black mass and a witches' sabbath, and to his right in the original Christ himself appears in the ruined tower, pointing to a crucifix on the altar which is visible here. The scenes depicted on the ruined column include two Old Testament scenes, Moses receiving the Tables of the Law and the arrival of Moses's emissaries from Hebron with grapes from the Promised Land (antitypes of the coming of the Holy Ghost and the Baptism of Christ) and scenes of heresy, including the sacrificewof a swan and the worship of the Golden Calf. These scenes may represent hallucinations of Saint Antony's, rather than actual rituals, since they are rendered as weightless and gleaming. The rest of the panel is filled with motifs associated with sorcery and witchcraft. The include a whale and a sawfish, a flying man on the back of a moneter, a giant rat and egg-like forms.

Notes.

- 1. According to Valentiner ; see n.3
- 2. For listings of further versions, see M.J.Friedlander, Die Altniederlandischen Malerei, V, Berlin, 1927, pp.149f. and XIV, 1937, pp.99f.; and C.de Tolnay, Hiernnamus Bosch, London, 1966, p.358.
- 3. Doc. of Dec.20, 1944, Clomes archives
- 4. Museu de Arte Antigua, Lisbon.  $51\frac{1}{2}\times46$  ins. Signed Jheronimus Bosch (De Tolnay, 1966, cat.no.18, ill. p.136). There are some small differences in the present case --e.g. in the group halfway up the left-hand side --but they are of minor consequence and may be attributable to the use of an intermediate version.

Notes, cont.

5. See De Tolnay, 1966, p.357. More elaborate interpretations are discussed critically there.

## AMBROSIUS BOSSCHAERT the Younger Flemish school, 1609 - 1645

sr:

(Perase)

This artist, the eldest son of the flower-painter
Ambresius Bosschaert the Elder (1573-1621), was baptized at
Arnenmuiden, near Middleburg. on March 1, 1609. He married
Maria Steus (or Stuys) in 1634. He lived and worked in Utrecht
and was buried there in May 1645. Paintings by him and his
brothers Johannes and Abraham are dated from 1626 to 1633, while
those of his father are signed and dated from 1607 to 1620.

No known work by either Ambressius the Younger or Abraham is
signed with the Christian name in full. They either used the
the monogram AB. in imitation of their father's monogram, or
the signature "A.Bosschaert", which occurs in two different forms.
It is therefore inherently difficult to make distinctions, but
a still-life in the Centraal Museum, Utrecht which carries the
first form of the signature and is dated 1635, after the father's
death, can reasonably be given to Ambrosius the Younger.

## Flowers in a Glass Vase

oil on panel, 124×94 ins. Signed lower right A. Boschaert.

Colln. Edith Clowes.

## Frovenance

John Kenneth Danby, England; Victor D. Spark, New York (1958). Acquired by Mrs Clowes in 19 .

#### Exhibited

The Young Rembrandt and his Times, John Herron Art
Museum, Indianapolis and Fine Arts Gallery, San Diego, Feb.-May
1958, no.78, ill.; Ind., 1959, no.8

The signature here appears dubious, and therefore, while the work does bear some resembalance to still-lifes attributable to Ambrosius the Younger, it is difficult to make a firm attribution.

The fly and the lizard in still-lifes of this kind represent symbols of decomposition, and the bouquets themselves are symbolic of transience. At the same time the individual blooms included in the bouquet reflect contemporary interest in rare flowers, particularly tulips. Flower pieces of this kind were evidently done with the aid of pattern-books, like the one that survives by Jacques de Gheyn.

Notes.

- 1. See I.Bergstrom, <u>Dutch Still-Life Painting in the Seventeenth Century</u>, London, 1956, pp.72ff. and pl.70. It is suggested there that a group of looser and more amateurish flower pieces, carrying the second form of the signature, are by Abraham.
- 2. See Bergstrom, op.cit., pls.69-70; S.H.Pavière, A Dictionary of Flower, Fruit and Still-Life Fainters, 3 vols., Leigh-on-Sea, 19, pl.15.
- 3. See I.Bergstrom, "Disguised symbolism in "Madonna" Pictures and Still Life", Burl.Mag., 97, 1955, pp.34-36 and op.cit., p.65.
- 4. Colln. Frits Lugt, Paris.

## PIETER BOUT and ADRIAEN BOUDEWYNS Flemish school, 1658 - 1719 and 1644 - 1711

Adriaen Frans Boudewyns (who subsequently used a French version of his name, Adrien François Bauduins) was baptized in Brussels on October 3, 1644. He was a pupil of the landscapist and engraver Ignatius van der Stock, married Louise de Ceul in October 1664 and was enrolled in the St Luke's Guild of Brussels in November 1665. In the late 1660s he visited Paris and became associated with the French artist Frans van der Meulen, doing series of tapestries of the months made for Louis XIV. After the death o' his first wife, he married van der Meulen's sister Barbara in Paris in 1670. She died in 1674 after bearing him a son and a daughter, and Boudewyns subsequently returned to Brussels in 1677 and remained there until his death. He painted landscapes and market subjects. Bout, a painter of popular subjects and also an engraver, was baptized in Brussels on December 5, 1658. He engtered the artists' guild there in 1671 and married in 1695. He spent a few years in France and also appears to have visited Italy. He died in Brussels on January 28, 1719. He painted the figures for landscapes by Boudewyns and also for ones by Jacob van Arthois.

## Market Day

oil on canvas,  $10\frac{1}{4} / 16\frac{1}{2}$  ins.

## Provenance

Ec?

Private colln., Nice; Newhouse Galleries, New York. Acquired by Dr Clowes in 1959.

## Exhibited

Ind., 1959, no.9

This painting was acquired with double attribution given above, which derives from the fact that Bout almost always did the stoffage for landscapes painted by Boudewyns.

di

Flemish school, 1599 - 1641

Van Dyck was born on March 22, 1599 in Antwerp, where his father Frans was a merchant. His mother died in 1607. In 1609 he is listed in the records of the Saint Luke's Guild of Antwerp as a pupil of Hendrik von Balen, and his first dated works are of 1613 and 1616. In February 1618 he was declared independent of his father. Further dated works of 1618-20 follow, and in March 1620 he is named in a contract between Rubens and the Jesuists of Antwerp. By this time he had been with Rubens for some years. In July 1620 he was still at Antwerp with Rubens. but by late November of that year he was at the English Court of James I. After receiving a payment for special services from the King, he returned to Antwerp in February 1621, then left for Italy the following October and spent about five years there. Arriving in Genoa, he moved to Rome in 1622 and then to Venice, with stops at Florence and Bologna. In 1623 he was again in Rome, where he painted the Cardinal Bentivoglio's portrait. In July 1624 he wase at Palermo and in July 1625 at Marseilles, on his way to Aix-en-Provence to visit Rubens's friend Pieresc. In 1626 he was in Wenoa, where he did portraits of Gian Vincenzo Imperiale. Then in the autumn of 1627 he finally returned to Antwerp and remained there for the next five years. Paintings for the Church of the Augustinians there and for the Church of Saint Michael at Ghent won him an international reputation. In march 1632 he was in Brusslels, and by April of that year in London; and in July he was knighted and appointed principal painter to the English Court. He spent his last years thereafter - in London, with visits to Antwerp and Brussels in 1634 and Paris early in 1641. In "ctober 1640 he was solemnly honored by the Antwerp Guild. He fell ill in 1641, and thought of returning to Flanders via Holland, but died in his Blackfriars house on December 9, 1641. His production includes religious and mythological subjects, and a very large number of portraits, particularly from the English period. These last were requently copied and recopied.

#### Self-Portrait

oil on canvas, 24 × 19 ins.

## Condition

Technically examined at the Fogg Museum, Nov.1968.

Found to have been rubbed and somewhat compressed by relining.

An infra-red photograph shows retouchings of a relatively modern date.

#### Provenance

Koetser, New York; Newhouse Galleries, New York. Acquired by Mrs Clowes in 1964.

#### Versions

- 1. Louvre no.1985, exh. at Versailles. Oval, on canvas, 68 × 58 cm. (E.Schaeffer, Van Dyck, Des Meisters Gemalde, StuttgartLeipzig, 1909, frontispiece). Explouis XIV; first recorded 1683.
  - 2. Colln. Mrs H.A. Ibbetson, Los Angeles (1945)
- 3 Wilton House. Three-quater length version, showing artist seated in a chair, holding a paper. 50 × 40 ins. (N.R.Wilkinson, Wilton House Pictures, 2 vols., 1907, II, p.348, no.109, ill., as school of ∜an Dyck).

The Louvre version of this portrait, reproduced by Schaeffer as a Van Dyck, was subsequently excluded from Gluck's 1931 edition of the same publication, being now considered by Gluck to be an inferior school piece. The present version, which became known only recently, is clearly superior to the Louvre version, to which it corresponds exactly, apart from being slightly smaller. It was certified by L.Burchard (1958) as a van Dyck, and dated by him 1632-40. Jaffe, however, (1968), after technical examination, considered it to be a work from the studio of

Notes.

who becomed

- 1. Le Brun, <u>Inventaire des Tableaux du Cabinet du Roy</u>, Paris, 1683, no.229.
- 2. Photograph in the Brick Art Ref.Lib., labelled there a copy or replica.
- 3. This would clearly seem to be a later copy, probably eighteenth century. Since the lower half of the painting is very weakly composed, the existence of this version need not imply that there was an original three-quarter length version on which this one is based.
- 4. G.Glück, Van Dyck, Des Meisters Gemalde, Stuttgart-New York, 1931, p.517.
- 5. Letter to Newhouse Galleries, Jun.27, 1958 (copy in Clowes archives).
- 6. A dating of the work to the artist's English period, follows, e.g., from the resembelances to the right-hand head in the double portrait of Stafford and Mainwaring (Gluck, op cit.ph.483), especially in the treatment of the hair.

For the iconography of van Dyck's self-portraits across the years, see Glück, op.cit., frontispiece, and nos. 3, 119, 121-22, 440 (with Endymion Porter), 496; the same author's "Self-portraits by van Dyck and Jordaens", Burl.Mag., 65, 1934, pp.195ff. and "Reflections on van Dyck's Early Death", Burl.Mag., 79, 1941, pp.194ff.; and also D.Piper, Catalogue of Seventeenth Century Portraits in the National Portrait Gallery, Cambridge, 1963, under, no.1291. Offethese, the version which appears as Glück's frontispiece is the closest to the present work in its face mask.

7. Letter to the compiler, Nov. 13, 1968. Of the versions self-portraits cited in n.6, the one which appears as Gluck's frontispiece (formerly in Holford colln.) is the closest to

Notes, cont.

the present work in its face mask. Gluck, 1934, p.196, considered the Louvre version an altered adaptation from it, and Jaffe correspondingly suggested that the present work and ablother corresponding versions were based on that original. Character of the corresponding versions were based on that original.

Flight into Egypt and Joseph and Mary in Bethlehem two companion pieces, oil on canvas, each 63 × 42 ins.

#### Condition

The Virgin has been overcleaned.

## **Versions**

(+ porme )

souls:

Carnegie Institute, Pittsburgh : two corresponding panels.

These two paintings have been attributed to marchlus Coffermans (active 1549-1570; see the preceding entry). They would clearly seem to be sixteenth, rather than fifteenth century works, and can best be attributed to the circle of Coffermans, around 1550.

Notes.

J.meld, in a memorandum to Dr Clowes ( ) suggested
 Coffermans or his daughter and noted the overcleaning.

# THE MASTER OF THE HALF-LENGTH FIGURES Flemish school, first quarter of sixteenth century

The "aster of the Half-Length Figures (in German Meister der Weblichen Halbfiguren) is the name used to designate an unknown Flemish artist of the early sixteenth century, to whom a large group of works can be attributed. consisting mainly of figures of Saint Mary Magdalen in fashionable costume and Madonna and Child paintings with similar costuming and an equally impersonal type of facial expression. Also included amongst the attributions are a painting of Women Making Music (Harrach collection, Vienna) and a few mythological subjects. These paintings, have a close affiliation to the work of Adrien Isenbrandt in Bruges (see below). behind which in turn lies the example of Gerard David ; the landscapes suggest a dependance on those of Joachim Patinir (died 1524) and the figure style appears to draw on the work of Bernard van Orley of Brussels (died 1542). It appears probable that this artist was active in Antwerp, around 1525-35, and it has been suggested that he is to be identified as Hans Vereycke, who is mentioned by van Mander as the author of a triptych in Bruges, and whose name appears on a landscape drawing in the Louvre.

Madonna and Child in a Landscape oil on panel, 8×7 ins.

Condition

Somewhat rubbed.

Provenance

211

Acquired by Dr Clowes in 19 .

Exhibited

Ind., 11959, no.39.

This ppinting was acquired with certificates byom G.Gluck and W.Suida (1937) attributing it to the Master of the Half-Length Figures. It does bear some redation to that artist's work, but the background architecture and the method of painting the leaves, the informally winding roads and the neatly sawn-off tree stump all suggest, according to R.Koch (1967), that it should be attributed rather to the studiosp of Adrien Isenbrandt (active 1510-1551). The name of Ambresius Benson (active in Bruges by 1519, died 1550), who appears to have beense follower of Isenbrandt, has in fact been suggested.

Notes.

- 1. See M.J.Friedlander, Die Altniederlandische Halerei, 14 vols., Perlin, 1924-37, XII, 1935, pp.25ff., 171ff.
- 2. See O.Benesch. "The Name of the Master of the Half-Lengths", Gazette des Beaux Arts, 23, 1943, pp.269ff. The evidence presented there seems inadequate. There had been previous attempts to identify the artist as Jean Clouet as Lucas de Heere
- 3. Cf. especially the triptych of the Madonna and Child, Sts

  Jerome and Francis attrib: to this artist (Figdor sale, Gassirer,
  Berlin, Sept.29-30, 1930; Friedlander, op.cit., no.51)
- 4. Letter to the compiler, Feb. 2, 1967, in which Prof. Koch stated that he felt quite definite on this point. On may compare, e.g., the right wing of the Nativity triptych in the Metropoltan Museum, New York, depicting the Flight into Egypt (13.32 A-C; H.B. Wehle -M. Salinger, Catalogue of Parly Flemish, Dutch and German Paintings, New York, 1947. p.99, ill., as by Isenbrandt); and the Madonna and Child in the Musee des Beaux Arts, Ghent.
- 5. Note in Clowes archives.

X

Flemish school, active ca. 1465 - died 1494.

mans (or Jan) Memling, whose real name was Mimnelinghe (also spelt Memlinc and Himmelinck) was born in the town of Seligenstadt, near Frankfurt-on-the-Main, and the document which provides this information also states that he became a burgess of the city of Bruges early in 1465; his date of birth is. however. unknown, not is it known when he left Wermany for Flanders. There is little or nothing in his early work to suggest an early training in Germany. Rather, the reflection there of the art of Rogier van der Weyden, who died in Brussels in 1464, has led to the hypothesis that he spent time in Brussels as a pupil of van der Weyden before moving to Bruges. The first of the paintings done in Bruges which can be dated even approximately is the triptych made for Sir John Donne. (now at Chatsworth); the fact that this Englishman went to Bruges for the wedding of Charles the Bold indicates a date of around 1468. From 1472 on there is a long series of works. including the famous shrine of Paint Ursula, dedicated in 1489, which the artist decorated with scnnes from the life of the saint. "emling's style did not change much, and it is therefore difficult to give even an approximate date to works of his which are not dated.

## Saint Francis

oil on panel, 12 ×6% ins Colln. Edith Clowes.

## Provenance

Private colln., U.S.; Newhouse Galleries, New York. Acquired by Mrs Clowes, in 1964.

This work, acquired as a "emling with a certificate by M.J.Friedlander, seems in fact closer in feeling to the work of Gerard Paris David (active before 1484, died 1523).

Notes

Notes.

11 -11

1. Copy in Clowes archives.

Flemish school, 1577 - 1640

Rubens, was born at Siegen in Westphalia on June 28, 1577. His father was Jan Rubens, an Antwerp lawyer who had left Flanders because of the prosecution of the Protestants. After his death in 1587, Rubens's mother returned to Antwerp and made the young boy into a page. In 1598, having received his training there from Tobias Verhaecht, Adam van Noort and Otto Venius, Rubens became a master in the Saint Luke's Guild of Antwerp. From 1600 to 1608 he was in Italy, entering the service of Vincenzo Gonzaga, Buke of Mantua, in 1600. He stayed in Venice, Mantua, Rome and Genoa, where he painted portraits of the nobility, including the Spinola. Doria and Grimaldi families -- and made copies after works by Michelangelo and Correggio. In 1603-4 he went to Spain for the first time, in the service of Vincenzo Gonzaga; he did works for the Duke of Lerma and made copies after paintings of Titian's. In 1608 he returned to Antwerp. and settled there after the death of his mother; and the following year he was appointed painter to the Brussels Court of the Archduke Albert and the Infanta Isabella, and married fsabella Brandt, by whom he had three children. Between 1609 and 1621 he did numerous paintings for churches in Antwerp and won international fame. Between 1622 and 1625 he paid visits to Paris, in connection with the cycle of paintings commissioned from him by Marie de Medici for the Luxembourg Palace. The cartoons for the tapestry series of the Story of Constantine (see below) also date from this petiod. Isabella Brant died in 1626. In 1625-27 Rubens did cartoons for the tapestry series depicting the Life of Achilles and in 1627-28 for the Eucharist series. In 1628 he went back to Spain on a diplomatic mission. He did portraits there of Philip IV, who appointed him Secretary of the Netherlands Privy Council, and of other mebers of the Spanish Royal Family. In 1629-30 he visited Iondon as envoy to Charles I, who knighted him; and in 1630 he married the sixteen-year old Helena Fourment, by whom he had five children. In 1630-34 he did sketches for the Whitehall Ceiling in London.

In 1635 he purchased the Castle of Steen, and this estate, to which he virtually retired during the last years of his life, and the countryside around would become the inspiration for his most important landscape paintings. At the same time in 1636-38 he did paintings for Philip IV's hunting lodge near madrid, the Torre de la Parada. Following his death from a paralytic stroke on May 30, 1640, an inventory was taken of the extensive collection he had formed, and of the paintings remaining in his studio. He maintained a large workshop, particularly in the Antwerp house that he occupied during his middle years —employing numerous assistants and specialist collaborators. His letters show him as a many-sided man —diplomat, statesman and humanist as well as a painter.

The Triumphant Entry of Constantine into Rome oil on panels 20 > 25% ins.

## Condition

Good

#### Provenance

(?) Louis XIII of France (1622-23; see below); Saintwarcel tapestry shop, Paris: Marc de Comans (1623) - François
de la Planche (1627); (?) Menri de Valois (died 1676);
Philippe, Duc d'Orléans, Palais Royal, Paris (before 1723; sold
in England, 1793); Earl of Liverpool, London; sold Christie's,
May 25, 1829, no.63; John Smith, England; Hon.G.J.Vernon,
England; Newhouse Galleries, New York. Acquired by Dr Clowes
in 1956.

## Literature

Palais Royal, Paris, 1727, p.409, no.VI; J?Smith, Catalogue

Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters, 9 vols., London, 1829-42, II, 1830, pp.204f., no.739; A.von Hasselt, Histoire de P.P.Rubens, Brussèls, 1840, p.284, no.583; G.F.Waagen, Treasuressof Art in Great Britain, 3 vols., London, 1854, II, p.502, no. 14; A. Michièls, Ctatalogue des Tableaux et Dessins de Rubens, Paris, 1854, p.21, no.510; M.Rooses, L'Oeuvre de P.P.Rubens, 5 vols., Antwerp, 1886-92, TII, 1890, p.213, no.723; D.Dubon, cat. of exhbn., Constantine the Great, The Tapestries, the Designs, Philadelphia Museum of Art, Oct.-Nov. 1964, no.4a, ill., a.d. (b) Potos, Tapestries from the Damuel H.Kress Collection at the Philadeplphia Museum of Art, Phaidon Press, 1964, p.112, under cat.no.4, and pl.80.; E.Williams, cat. of exhbn., Gods and Heroes, Baroque Images of Antiquity, Widdenstein, New York, Oct.1968 - Jan.1969, under no.43.

Exhibited

(Exhbn. of Orleans Callery), 125 Pall Mall, London, Apr. 1793, no.61; British Institution, London, 1815, no.121; Ind., 1959, no.50; A Henten Exhibition, University of Notre Dame, Indiana, Mar.-Apr. 1962, no.43; Northern European Painting, The Clowes Fund Collection, Indiana University Art Museum, Bloomington, Emdiona, Mar.-Apr. 1963 (no cat.); Philadepphia, 1964 (see lit.)

## Versions

A copy is recorded by L.Puyvelde (Les Esquisses de Rubens, 1948 ed., p.28, no.6) as being on the Brussels art market in 1947 (ca. 40 × 60 cm.)

The tapestry version woven from the cartoon (lost) in the Saint-Marcel shop in Paris in 1623-25 and given by Louis XIII to the Cardinal Francesco Barberini in Sept. 1625 is now in the Philadelphia Museum of Art (Dubon, 1964; book, 1964b, no.4, ill.p.112. In reverse, central panel 10 ft.9 ins × 12 ft. 2½ ins.). At least nine further sets of the tapestry series were made in Paris in the seventeenth century (ibid., pp.22ff.) One is in the Mobilier National, Faris (see Pubon, 1964 cat., p.42, fig.20 for the Entry). The composition

X chart

Versions, cont.

was engraved by N. Tardieu (1674-1749) and by Lorieux for J. Couché's Galerie du Palais Royal.

This is one of a series of twelve preliminary oilsketches made by Rubens between 1620 and 1625, as the basis for a set of tapestries woven for Louis XIII in Paris, depicting the story of Constantine. They were inventoried in 1627 as being from Rubens's own hand, and their consistent technical brilliance confirms that he painted them himself. The exact circumstances of the commission and the date of execution of the sketches are not entirely clear, but it appears most probably that they were ordered directly by Louis XIII, either for himself or in his capacity as patron of the Saint-Marcel tapestry shop; and they are documented as being in the possession of Marc de Comans, co-director of the shop, by mid-anuary 1623. They were still in the Saint-Marcel shop in 1627, and subsequently passed into the Orleans Sallery. Menri de Valois may have owned them intermediately in the seventeenth century (see under provenance). In 1793 the set was sold in London, and was thereby broken up.

The subject of the Entry into Rome appears to have come fifth or sixth in the series as originally planned --after the Marriage of Constantine, Apparition of the Monogram of Christ, Labarum and Battle of the Milvian Bridge , and either before the Trophy (Victory crowning Constantine) or right after it, concluding the first half of the series. Eusebius's description in his Life of Constantine of the Emperor's triumphale entry into Rome after the Battle of the Milvian Bridge in 312 A.D. was in all probability the basis for this subject. As Constantine advances on horseback with a diadem on his head -- followed by the mounted Imperial guards, one of whom carries the banner bearing the monogram of Christ, and by a man on foot carrying the Imperial fasces -- he is met outside an archway by the goddess Minerva, who hold in one hand a statuette of a winged victory ; and a winged victory simultaneously places a laurel crown on his head. To the rear a circular buidling appears, which may represent the

tastel San Angelo, and fragments of Roman architecture appear in the foreground. Rubens appears to have based his design as a whole here on Roman Imperial reliefs, such as the one from the Arch of Constantine showing the triumphant entry of the victorious general; and he correspondingly used a relief-like composition, in order to evoke the look of antique triumph.

Notes.

- 1. The two were co-directors of the Saint-Marcel shop. For the first date, see below. The inventory taken at Francois de la Planche's death in Aug. 1627 shows that all twelve of the sketches ofor the Constantine series which had been brought to Paris were in his possession then ("douze petitz desseings peintz en huille sur des planches de bois, de la main de Pierre Paul Rubens, representant l'Histoire de Constantine"), as well as the twelve cartoons (referred to as "les dessins peintz à destrampe sur papier") ; sec J.J.Guiffrey, "Notes et Documents sur les Origines de la Manufacture de Gobelins er sur les Autres Atèliers Pariaiens, pendant la première moitie du dix-septième siècle", (first pub. in Memoires de la "ociété de l'Histoire de Paris, 19, 1892, pp.43ff.), in M.Fenaille, Etat General des Tapisseries della Manufacture des Gobelins depuis son origine jusqu'a nos jours, 5 vols., Paris, 1903-23, I, 1923. p.46. In the subsequent inventory of Sept. 1661 only the cartoons are listed (ibid., p.61). According to L. Burchard (Loan Exhbrick to of Works by Peter Paul Rubens, Kt. Wildenstein, London, Oct .- Nov. 1950, p.21, under cat.no.19), the sketches passed into the collapse of Hippolyte de Comans, son of Marc, who succeeded his brothers Charles and Alexandre as the third director of the shop ; but there appears to be no documentary support for this assumption.
- 2. His seal, or that of Adrien de Valois, is affixed to the back of the sketch from the series for the Battle of the Milvian Bridge residenthe Wallace Collection, London (no.520; Wallace Collection Catalogues, Peictures and Drawings, London, 1920, pp.273f.). These two were successively historiographers to the French court in the

- 3. See. for the sale of the present work, W.Buchanan, Memoirs of Painting...., 2 vols., London, 1828, I, pp.168f., no.6;
  C.Blanc, Le Tresor de la Curiosité, 2 vols., Paris, 1858, II, p.151; and C.Stryienski, La Galerie du Régent, Paris, 1913, p.188, no.478 (where the present sketch is referred to as being in the colln. of H.Lanquin, Paris, and as exhibited at the Ecole des Beaux arts, 1887, no.179, which appears to be an error). Philippe died in 1723, and his descendant Philippe Egalité was responsible for the sale, which was conducted through the agency of Thmas Moore Slate and associates.
- 4. The art historian (see below, under lit.)
- 5. For further refs. to the sale of the work from the Orleans colln., see n.3
- 6. See A.Graves, A Century of Loan Exhibitions, 1813-1912, 5 vols., London, 1913-15, III, p.1159.
- 7. See n.12 below for the possibility that this may have been one of a complete set of replicas made by Rubens's assistants (high quality replicas of other sketches in the series are known).
- 8. C.G. Voorhelm Schneevogt, Catalogue des Estampes Gravees d'apres Rubens..., Haarlem, 1873, p.219, no.18.7
- 9. 3 vols., Paris, 1786-1818, II, [p.113].
- 10. For the series as a whole, see also the following additional literature: E.Michel, Rubens, his Life, Work and Times, 2 vols., London-New York, 1899, II, pp.26f., 31, 33f.; J.Burchardt, Rubens, Phaidon Press, 1938 ed., p.142; H.Gerhard Evers, Peter Paul Rubens, Munch, 1942, p.258; L.van Puyvelde, Rubens, Paris-New York, 1942, pp.141f. and 209f., n.138; Burchard, 1950, cat., entry cited in n.1,; Olivierfschetsen van Rubens, Museum Boymans, Rotterdam, 1953, pp.60ff., cat. nos. 37-41 (under no.41 there, part of the provenance for the present work,

is transferred to the <u>Triumph of Rome</u> sketch, but this appears mistaken); J.Coolidge, "Louis XIII and Rubens, the Story of the Constantine Tapestries", <u>Gazette des Beaux Arts</u>, 6<sup>e</sup> ser., 67, 1966, pp.271ff.

Il. See n.l above. Apart from the thirteenth sketch of the Triumph of Rome, about which Guiffrey is said to have expressed reservations (see Fenaille, op.cit., I, p.245, n.3), the attribution to Rubens has never been doubted. It was strongly affirmed by, for example, Michel (see n.10). The fact that no tapestry was made from the thirteenth sketch suggests that it was rejected by Louis XIII and the Death of Constantine added in Lieu (see Rotterdam cat., 1953, no.40, where this suggestion was first made, and Dubon, 1964b, p.10)

12. See Pieresc's letter to Rubens from Paris of Jan.13, 1623
(M.Rooses-C.Ruelens, ed., Correspondance de Rubens..., 6 vols.,
Antwerp, 1887-1909, III, 1900, pp.114ff.), where "Sgr Colmans"
is reported as having admitted that he had in his possession
"i dissegni dei Cartoni".

According tot the traditional view on the subject, arrangments ware made for the designing of the tapestries while Rubens was in Paris in Jan.-Feb.1622. Dubon (1964b, pp.5ff.) considered it most likely, in default of more concrete evaluance, that the commission was made specifically for the Saint-March shop. In his interpretation of the documents, the first four sketches — rather than the first four cartoons — had arrived in Paris by Nov.4, 1622 (The works in question are, however, specifically called "cartoni" in the relevant docs.; see Pieresc's letters of Nov.24 and Dec.1, Correspondence, III, pp.78ff, 83ff.). Others were then received in Jan.1623, (with perhaps some following later). The cartoons were made up in Paris, by workers attached to the tapestry shop. Seven tapestry panels were ready by Sept.1625 (see under versions), and the remainder making up the Philadelphia Museum set were completed in Paris by Nov.1630

According to J.Coolidge's reconstruction, on the other

hand, (op.cit., pp.273ff.), Louis XIII commissioned the series between Nov.7, 1620 and April 11, 1621, probably suggesting the subject. Rubens painted the sketches himself, in Antwerp, and must have had his assistants make up a complete set of replicas. He arrived in Paris at the beginning of 1622, at the command of Marie de Medicis, bringing the original sketches with him. Louis had the sketches explained to him on his return to Paris, paid Rubens and kept them (for a year, before ceding them to the shop). Rubens, back in Antwerp by early March, then had assistants work up the full-scale cartoons (in tempera on paper ; cf.n.l) from the replicas. I am grateful to John Coolidge for discussing this reconstruction with me (1968) and amplifying the way in which he believes that it is implied by what can be extrapolated from the documents. For the political conhotations of the series and the related question of contemporary figures being included in historical guise, see the contrasting interpretations by him and Dubon.

- 13. Dubon, 1964 cat., p.9 and 1964b, p.10 numbers this as the fifth subject; Coolidge, op.cit, proposes the latter position for it, with supporting arguments.
- 14. Bk.I, ch. XXXIX; see Dubon, 1964b, p.34, for the suggestion of this source.
- 15. The imagery is exactly the same in the Philadelphia Museum tapestry, but framed there within a border that was also designed by Rubens himself.
- 16. See Dubon, 1964b, pp.26, 112 (comparing the Triumph and more especially the Clementia relief panels of Maurous Aurelius, ca. 176 A.D., Museo dei Conservatori, Rome); and for the more general question of Rubens's use of antique sources in the Constantine series. cf. F.Goeler van Ravensburg, Rubens und die Antike...., Jena, 1882, pp.185ff.; E.Kieser, "Antikes im Werk des Rubens", Munchner Jahrbuch der Bildenden Kunst, 10, 1933, p.126. In the Clementia relief the movement is from left to right, as in the

Notes, cont.

present sketch; whereas in the tapestry version the composition is reversed. The putto blowing a trumpet recalls similar winged figures in the spanderels of the arches of Titus and Septimius Severus, which Rubens eveidently knew (see Williams, 1968, citing two drawings of about 1620 for the sculptor who decorated the portal of the Jesuit Church in Antwerp, discussed in cat., Rubens Drawings and Oil Sketches in American Collections, Fogg Art Museum, Harvard Univ., 1956, no.19). The figure of Minerva, absent from the Aurelian reliefs cited by Dubon, is to be taken as an invention of Rubens's own. For the reasonable authenticity of the antique armor shown in the Gonstantine series, see H.D.Rodee, "Rubens' Treatement of Antique Armor", Art Bull., 49, 1967, p.227.

Portrait of a Man in Armore (called the Duke of Mantua) oil on panel, 123 ×91 ins.

#### Provenance

Private colln,, Vienna; Mr and Mrs F.E.Keeler, Los Angeles; Newhouse Galleries, New York (1930). Acquired by Dr Clowes in 19.

#### Literature

×

J.A.Goris - J.S.Held, Rubens in America, New York, 1947, p.28, no.10; M.Jaffé, "The Deceased Young Duke of Mantua's Brother", Burl.Mag., 103, 1961, p.378, n.22.

#### Exhibited

Loan Exhibition of Portraits, 17th to 19th Centuries, from Indiana collections, John Herron Art Museum, Indianapolis, Feb.-Mar.1945, no.5; Ind., 1959, no.51.

## Versions

- 1. Putnam Foundation, on loan to Metropolitan Museum,
  New York. Life size, 25 / 19% ins. (Goris-Held, no.9). Corres ponds
  compositionally to the present version. Acquired by Charles I
  as Prince of Wales.
- Colln. Charles Graves, England. On panel, 26.5 × 23.5
   Version matching the Putnam painting, but with more of the armored shoulder.
- 3. Black chalk drawing, formerly in Francis Welleslyy colln. (Connoisseur, 53, Mar.1919, p.138). #2%.

This painting was acquired with certificates from W.R.Valentiner (1928 and 1934) identifying it as the preliminary study by Rubens for the Putnam version, which is larger, and

dating it as having been painted in Italy in 1608-10. Goris and Held (1947) equally called it the preliminary study, and W.Suida recorded his belief that it was by Rubens. Jaffe, however, (1961), considered this version to be a reduced copy of the Putnam version, of considerably later date. The compiler concurs in this view; an eighteenth century date suggests itself as most likely.

The identification by Haffe of the true Rubens portrait of Francesco IV Gonzaga (National Trust, Saltram House) established that this c nnot be, as previously supposed, the young man of about twenty depicted here. Jaffe assigned the Putnam portrait to a later date correspondingly, the mid 1620s, on the basis of style.

Notes.

- 1. See Burl. Mag., 58, Dec. 1930, advert. suppl., pl.13.
- 2. Mentioned by Jaffe in a letter of 1960 to Allen W.Clowes and in his 1961 article (loc.cit.), where he classed both it and the drawing as copies.
- 3. Certifécates of Apr.20, 1928 and Oct.18, 1934 (Clowes archives). In a ltter to the Newhouse Galleries of Dec.4, 1930, Valentiner reiterated the same view of the painting.
- 4. Undated doc., Clowes archives, in which Suida held the portrait to have been painted for the artist's enjoyment and as a personal record.
- 5. F.Grossmann, in a letter to the compiler of Aug.6, 1966, noted that the brown paint is applied like the other pigments, a contrast to Rubens's technique in which the brown underpainting is left uncovered in the shadows. He considered this a copy, most probably French XVIIIth c.
- 6. Francesco IV was born in 1586 and died in 1612.

Flemish school, ca.1399 - 1464

The origins and training of this artist have been a subject of controversy. Later fifteenth century Italian sources mention him as being from Bruges and a pupil of van Eyck ; but the view which generally prevails now is that he is to be identified as the Rogelet de la Pasture, a native of Tournai, who is recorded as having begun his apprenticeship with Robert Campin on March 5. 1427, and ggain under the name of Rogier, -- of which Rogelet is to be taken as the diminuitive -- as having become a free master of the painters's guild of Tournai on August 1, 1432. Documents of October 1435 and March 1441 gave this artist's age as 35 and 43 respectively. On this assumption he had moved to Brussels by October 1435 : it being from that time on that Rogier van der Weyden is recorded as active in Brussels. Van der Weyden was official painter of that city by 1436, a post which he held until his death. He married as early as 1426, which is not incompatible with the date when Rogelet's apprenticeship began, insofar as the Tournai system seems to have involved a long training period before the apprenticeship proper; and his financial records show that he had in fact many contacts with the city of Tournai. His Italian contemporary Bartolommeo Faccio records that he went to Rome in 1450 for the gcelebration of the Jubilee Year ; and he is known to have also worked at that time for Lionello d'Este . of Ferrara. He died in Brussiels. There are no signed paintings of his, and most of the known documentation deals with minor decorative works; but sixteenth century inventories and accounts of works by early writers provide a basis for attributing to him a body of religious paintings, centering around the Crucifixion from the Escurial (now in the Frado) and the Last Judgement in the Hospital at Beaune (painted for the Chancellor Rolin btween 1443 and 1450), and also a number of portraits.

#### Portrait of a Man

oil on canvas, 14 × 10 ins.

#### Condition

Originally on an oak panel, slightly larger in its dimensions (14%×11 ins or 14½×10½ ins.). Transferred to canvas, after 1938. Photographs of the work taken before its transfer (Frick Art Ref. Lib., photo taken by Bruckmann at 1902 exhbn. } Witt Lib., photo from time of 1938 sale) show it to have changed considerably in character. In particular the modelling became softer throughout, and there are corresponding changes in the physiognomy and structure of the face, which appear to be the result of cleaning down.

#### Provenance

Charles Léon Cardon, Brussels (1902); Kleinberger, Paris (1911); Mortimer L. Schiff, New York (1929); sold Christiets, Jun. 24, 1938, no.85; Countess Vetter von der Lilie, Vienna; Silberman Galleries, New York. Acquired by Dr Clowes in 19.

## Literature

Hulin de Loo (ed.), Catalogue Critique, Exposition de Fableaux Flamands des XIV<sup>e</sup>, XV<sup>e</sup> et XVI<sup>e</sup> Siecles, Bruges, 1902, p.7, no.27; H.Hymans, L'Exposition des Primitifs Flamands à Bruges, Paris, 1902, p.30; F.Dulberg, "Die Ausstellung altniederländischer Meister in Brugge", Zeitschrift für Bildende Kunst, NF 14, 1902-3, pp.53 (ill.), 55; W.Burger, Rogier van der Weyden, Leipzig, 1923, p.70 and pl.48a.; M.J. Friedländer, Die Altniederländische Malerei, Berlin, 14 vols, 192-37, II, 1924, pp.41 and 102, cat.no.33; J.Destrée, Rogier de la Pasture van der Weyden, 2 vols., Paris-Brussels, 1930, I, p.179, II, pl.134.

## Exhibited

Bruges, Exposition des Primitifs Flamands et d'art Ancien, Bruges 1902, tableaux, no. 27 (cf. lit.); Flemish exhibition, Guildhall, London, 1906, no.11; Ind., 1959, no.56. This portrait, when exhibited in 1902 as a van der Weyden, was catalogued by Hulin de Loo with a question-mark; he affirmed that it recalled van der Weyden, but had suffered too much damage for any definite statement to be made. Hymans (1902) expressed similar doubts as to whether it could be by van der Weyden. Friedlander (1924) noted that it was much restored, and suggested a date of around 1450.

After transfer to canvas and restoration (see under condition), the work was sold with certificates of 1934 from G.Gluck and R.Einberger, attributing it to van der Weyden and dating it 1450-60. It was said then, without apparent basis, to be a portrait of William Rolin. In the opinion of the compiler, this portrait is reminiscent of van der Weyden in its general character, and most probably fifteenth century.

#### Notes.

- 1. Information from the photo in the Frick Art Ref. Lib. The painting was not in the Cardon sale, Brussels, Jun.27-30, 1921, and was listed by Friedlander (1924) as whereabouts unknown.
- 2. Sold by order of John M. Schiff (son); bought by Ranson.
- 3. According to information provided at the time of acquisition.
- 4. Cf. in particular the Portrait of Laurent Froimont (Destrée op.cit, pl.35)

#### Annunciation

oil on panel,  $17\frac{3}{4} \times 13$  ins (framed)

#### Condition

Blood

Good. Some rubbing in the head of the Madonna

#### Provenance

Frincess Thurn and Taxis; Newhouse Galleries, New York. Acquired by Mrs Clowes in 1966.

#### Versions

Louvre, Paris \$86 × 92 cm. (E.Panofsky, Early Netherlandish Painting, 2 vols., Cambridge, Mass., 1953, pls.309b, 310).
Universally accepted as by Rogier van den Weyden; dated by Panofsky ca.1435.

This painting propresents a later version of the Louvre Annunciation. It follows that work very closely, differing only in the dress of Gabriel, the proportions and some details of the interior. As noted by Panofsky, motifs taken over from the Louvre painting —the fireplace, cabinet, carafe and basin and the medallion showing Christ enthroned, blessing —are combined with others which are of Eyckian origin: namely the Romanesque double window (from the Ghent altarpiece) and the gestures of both Mary and Gabriel (which derive from van Eyck's Annunciation in the National Gallery, Washington). Panofsky dated the work accordingly to the very end of the fifteenth century, suggesting that it was by an artist who was engaged in fusing together the two traditions in question. The compiler agrees with that dating; one may compare, in particular, the Annunchation, now in Brussels, which forms part of the alterpiece for the Abbey of Afflighem and is by an anonymous

Flemish artist of around 1500. It is equally based on the Louvre painting, includes bedposts similar to the ones here, and is generally analogous in handling.

The window is shown open, as in the Louvre version, because the Annunciation took place in summer; and the three cushions allude to the triad of the Holy Family.

Notes.

- 1. As noted by Dr William Suhr (conservator) in a telephone conversation with Allen W.Clowes, Jun. 2, 1966.
- 2. Letter to Allen W. Clowes, May 17, 1966.
- 3. Musee Royaux, Brussels, no.552 (scenes from the Childhood and Passion of Christ). For the artist in question --sometimes known correspondingly as the Master of the Abbey of Afflighem" --see M.J.Friedlander, Die Altneiederlandische malerei, 14 vols., Berlin, 194137, IV, 1926, pp.115ff@ where he is discussed as a follower of van der Weyden around the turn of the century.



The following is a checklist of works excluded from the present catalogue, on the compiler's judgement (see p. of the preface). They were acquired by Dr Clowes unless otherwise stated.

#### Paintings

Attrib. to

Jan Breughel I . A Lady and her Retinue

Jan Breughel and H.van Balen Rest on the Flight into Egypt

Pieter Breughel the Elder Landscape with Hermit (1nd., 1959, no.11)

Paul Cézanne Figures in a Landscape

François Clouet Francis II (?)

Marcellus Coffermans Holy Family with Angels
John Constable The Cornfield

(Ind., 1959, no.15)

Harnham Bridge, Salisbury

(Ind., 1959, no.16)

Albrecht Durer Portrait of a Man, said

to be Dr Christopher Scheurl Jnr.

(Ind., 1959, no.22)

French school, XVIth c. Abbess at Prayer

(Ind., 1959, no.26)

Francesco Goya The Game of Bars

(Ind., 1959, no.28)

Francesco Guardi Two Venetian Canal Scenes

(Colln. Edith Clowes)

Master of Winter Landscapes Winter Landscape

(Ind., 1959, no.40)

Pierre-Auguste Renoir Supposed study for

Bal de Bougival

Schoool of Reynolds Mrs Charles James Fox

Atbrib. to

Peter Paul Rubens

Paolo Uccello

William van de Velde

Adam Willaert

Portrait of a Man (with ru

Head of a Young Man

Seascape

(Colln. Effith Clowes)

Seascape with Ruins

on a Cliff

#### Drawings

Attrib. to

Mary Cassattt

Mother and Child (pastel)

François-Hubert Drousis

Portrait of a Lady (pastel

(Colln. Edith Clowes)

Jean-Honore Fragonard

Figure of a Woman on

Clouds

Francesco Goya

Jean François Millet

Hubert Robert

Paolo Veronese

Antoine Watteau

Holy Communion

Gleaner

Italian Garden Scene

Self-Portrait

Threee Studies of a Seated

Woman

Five Standing Female Figures

Four Ladies

Sheets of comments on these paintings and drawings have been deposited by the compiler in the Clowes Fund archives, and are available for consultation on request.

## A Lady and her Retinue oil on canvas, $13\frac{3}{4} \times 20\frac{1}{4}$ ins.

#### Condition

Damaged all over by loss of paint.

#### Provenance

Acquired by Dr Clowes from Dawson, 19

Following the view of J. Held, this work is to be attributed to a Flemish follower of Jan Breughel.

X

1. Memorandum to Dr Clowes, 19 (Clowes archives)

10

Kenure ?

JAN BREUGHEL the Elder and HENDRIK VON BALEN, attrib. to

(See above for collaboration between these two artists. Von Balen's dates are 1575-1632)

Rest on the Flight into Egypt
oil on canvas,  $2l\frac{1}{4} > 3l\frac{1}{2}$  ins.

Condition

Pair

Provenance

Acquired by Dr Clowes from Dawson, 19

Versions

X

Formerly in colln of Capt. E.G.Spencer-Churchill; Leonard Koetser Gallery, London (advertised in Connoisseur, Nov.1965, and attrib. there to J.Breughel). A variant of the present work.

As pointed out by J.Held, there is no basis for attributing the figures here to von Balen; Frans Francke II (1581-1642) has equally been suggested as the author of Madonnas in Jan Breughel's studio, but again there is no basis for attributing the figures here to him. This painting is therefore best ascribed to the studio of Jan Breughel the Elder, and dated to the late sixteenth, or more probably the early seventeenth century (Jan Breughel died in 1625). Held thought it possible that it might be by Jan Breughel the Younger (1601-1678).

Notes.

1. In a moemorandum to Dr Clowes, 19 (Clowes archives)

## Landscape with a Hermit

oil on panel, 19% X10% ins.

#### Condition

Blisters were laid down by the Newhouse Galleries, New York, Jun. 1966.

Technically examined and X-rayed at the Fogg Museum, Sept. 1966. The panel is made up of mesonites first layer of mak, the a second of masonite and a third of walnut veneer. Scattered repaint was found over the varnish, and one large area of repaint in the center. Deyond the design area, on the wood of the left, side, are dots which presumably represent repaint applied with an airbrush. Much of the angel goes over the crackle. Beard round the edges shows that the work had an attached frame when painted. The azzurite was tested and found to be a pigment not used in Europe bifere the seventeenth century. The crackle is not typical of Flemish net-crackle. In the blues, the pigment particle-size is quite uniform.

## Provenance

Alfred Strauss (Heiman and Strauss). Acquired by Dr Clowes in 1949.

## Literature

G.Glück, "Pieter Breughel the Elder and the Legend of St Christopher in Early Flemish Painting", Art Quarterly, 13, 1950, pp.36ff. and figs 1-5.

## Exhibited

Holbein and his Contemporaries, John Herron Art Museum, Indianapolis, Oct.-Dec.1950, no.10, ill.; Ind., 1959, no.11.

Certified as a work of Pieter Breughel by G.Gluck and W.R.Valentiner (1948) and subsequently published by Gluck (1950) with a suggested date of 1552-53, this is an old painting, probably sixteenth century, which has been completely done over (see mondition report).

#### Notes.

- 1. It is not on pine, as stated by Gluck (see lit.)
- 2. Undated MS., Clowes archives; and doc. of Dec.30, 1948.
- 3. Gluck believed it to have been the left wing of a triptych representing a legend of St Christopher.
- 4. The only remotely comparable work attrib. to Pieter Breughel is a panel of a Hermit in a Mountainous Landscape, inscr.

  "BRUEGEL 1568", which was in the colln. of M.W.Frilling (16½ × 19 cm.) sold "alerie Groux, Brussels, Mar.1-2, 1957).

\* PAUL CEZANNE? atbrib. to French: school, 1839-1906.

Figures in a Landscape oil on canvas, 14×8 ins.

Not by Cezanne; a nineteenth century French, or possibly English work. The subject cannot be made out, but it may simply be an outdoor genre scene.

FRANÇOIS CLOUET, attrib. to.

Francis II (?)
oil on vellum, 6%×374 ins.

Provenance

Jules Robert Auguste, Paris (before 1850) (?)(; F. Kleinberger, New York (1929). Acquired by Dr Clowes in 19

This ministure belongs to a series of at least seven miniatures on vellum, depicting the French royalty of the sixteenth century. Six of the miniatures in question were in the hamilton Palace collection in the later nineteenth century. They were exhibited together in London in 1862, and then, and also when the collection was dispersed in 1882, their subjects were identified as : Claude de France, wife of Francis I (1499-1524) : François le Grand Dauphin, son of the above (1518-1536) ; Henry II (1510-1556); Catherine de Miédicis, wife of Henry II (1519-1589) ; Charles IX (1510-1574); and Henry III (1551-1589). The Henry III subsequently became detached from the group ; the remaining five were sold together in 1955. The present miniature, which eveidently became detached from the set before 1862, clearly belongs with the others, because of the correspondences in size, medium and presentation. It was identified as showing Francis II (1544-1560, son of Henry II and Catherine de Medicis) att the time of its acquisition by Dr Clowes. This identification has some possible basis. Lin sor far as Henry II and Henry III, who might otherwise suggest themselves, appear elsewhere in the series -- but it is by no means certain.

In 1862 the group of six was attributed to "Janet", the name shared by Jean and François Clouet, and this attribution was maintained by subsequent owners. W. Suida dated the Clowes miniature around 1574 --i.e. after François Clouet's death. In

fact this series cannot be traced back before the mid nineteenth century, and would appear to be a later pastiche in the manner of Clouet, most probably of noneteenth century origin.

- 1. See below, n.5
- 2. Information from the photograph in the Witt Lib.
- 3. The Mamilton Falace Collection, sold Christie's, London, Jun. 17-Jul.20, 1882, cat. mop.190, no.1651 (&s by "Janet"; in tortoiseshell frame). Sold to W.King (£1758.15.0 for set), For the ministure of Henry III, subsequently sepamerated from the group, see the engravings made by C.E. Wielson from it and two other ministures in the set, 1882 cat., pp.191-193, and the labelling of those engravings in P.Eudel, La Vente Hamilton, Paris, 1883, plates facing pp.63-65, The engraving labelled \*Henry III" does not correspond to the Clowes ministure.
- 4. South Aensington Museum, London, Special Loan exhan. of Works of Art of medieval, Renaissance and more Recent Periods, Jung 1862, pp. 220f., nos. 2426-2431.
- 5. Galerie Charpentier, Paris, Dec.2, 1955, lot 20, ill. Five miniatures on vellum (20 A-E), 0.135 × 0.09 m. The provesnance given there runs: Augeuste, Faris (the painter and follower of Delacroix, 1789 -1850); M.Rattier, London (1859); Duke of Mamilton (cf. n.3); Capt. Bertram Currie, Dingley Hall.
- 6. The Witt LIb. photo is erroneously labelled "Henry II". Sir A.Blunt doubted that it could be Francis II (orally, 1965), but without having seen the 1883 engravings (see n.3) which need to be taken into account here.
- 7. Doc. in Clowes archives.

Marcellus, or marcellis, Coffermans (also spelt Koffermans and Koffermaker) was received as a free master into the Guild of State Luke at Antwerp in 1549. He is repeatedly mentioned thereafter in the records of the guild, but little is otherwise known about his life. The lastes date on an extant work of his (the Death of the Virgin in the Cremer collection, Dortmund) is 1570. His chief work is generally taken to be the Penitent Magdalen in the Prado. While his artistic origins are unknown, his style harks back to that of an elder generation in Flemish painting; he seems to have made deliberate imitations of earlier Flemish and German paintings, including works by Schongauer.

Holy Family with Angels
oil on panel, 5×4 ins.

Condition

Split down right hand side. Some losses.

Most probably a sixteenth century work; the attribution to Coffermans is unconvincing.

JOHN CONSTABLE, attrib. to (cont.)

#### The Cornfield

oil on canvas, 82 × 122 ins.

#### Condition

Technically examined at the Fogg Museum, Sept.1966. The white surface coating of varnish has pigment added to it, possibly in order to give the effect of age.

#### Provenance

George Eames, Boston<sup>©</sup>; Alfred Eames. Acquired by Dr Clowes in 19 .

#### Exhibited

Early British Masters, John Herron Art Museum, Indianapolis, Mar.-Apr.1941, no.3, ill.; Ind., 1959, no.15.

This painting purports to be a study for the Cornfield of 1826 in the National Gallery, London In the opinion of G.Reynolds, with which the compiler concurs, it is to be taken as a pastiche of around 1880, possibly by W.W.Warren.

- 1. According to information given at the time of acquisition, it was previously in a private colln. in London.
- 2. No.130 ; National Gallery Illustration, British School, London, 1936, p.15.
- 3. Given orally to the compiler, 1966.

\*JOHN CONSTABLE, attrib. to

British school, 1776 - 1837

Harnham Bridge, Salisbury
oil on canvas, 212 × 302 ins.

#### Provenance

A.P.Fletcher, Oxford; Marjorie Fletcher, London; Col. M.H.Brandt, London; John Nicholson, New York (1947). Acquired by Dr Clowes in 19 .

#### Exhibited

Nicholson Gallery, New York, feb.1947, no.5, ill. } Ind., 1959, no.16

Acquired as a Constable; W.G.Constable (1955) confirmed this attribution. In the opinion of G.Reynolds, though the topography here is partially accurate (one can compare an 1821 watercolor by Constable of Harnham Bridge), this is a pastiche of Constable motifs. The compiler concurs in this view. The handling bears some resemblance to the work of John Dunthorne Jnr. (1798-1832) in the manner of Constable.

- 1. Letter of June 13, 1955 (Clowes archives)
- 2. Given orally to the compiler, 1966.
- 3. Victoria and Albert Museum; G.Reynolds, Catalogue of the Constable Collection, London, 1960, no.240.
- 4. E.G. a version of Salisbury Cathedral in the colln. of Edward Fisher in 1949 (photo in the Victoria and Albert Museum, Dept. of Prints and Graphics). I am grateful to Mr Reynolds

ALBRECHT DURER, attrib. to

German school, 1471 - 1528.

Portrait of a Man (said to be Doctor Christoph Scheurl, Jnr.)

oil on panel, 36 x 24 ins. inser. across top.1504. ALT 23

#### Condition

Technically examined at the Fogg Museum, Sept.1966. Very extensive overpaint, over heavily fluorescent varnish. Repaint in the mouth, over carackle, did not appear under ultra-violet --implying it in under the varnish. The structure of the support is very much like that in the Landscape with Hermit attributed to Pieter Breughel (q.v.).

#### Provenance

Private colln., Hungary; Silberman Galleries, New York (1935). Acquired by Dr Clowes in 19 .

### Literature

X

G.Glück, "Ein neu gefundenes Werk Albrecht Duerers",

Belvedere, 7-8, 1934-36, pp.117ff., ill.: H.Tietze, Meisterwerke

Europaischer Maleriei in Amerika, Vienns, 1936, pp.338f., no.

202, ill.; H.Tietze and E.Tietze-Conrat, Kritische Verzeichnis

der Werke Albrecht Duerers, 2 vols., Bale-Leipzig, 1937-38,

II, pt.2, pp.77f., cat. no.193 and p.217; E.Panofsky, Albrecht

Duerer, 2 vols, Princeton, 1945, II, p.19, no.92.

#### Exhibited

Exhan. of Fainting, Sculpture and Graphic Arts, Dallas Museum of Fine Arts, Jun.-Nov.1936, Gallery of Primitives, no.12; Holbein and his Contemporaries, John Herron Art Museum, Indianapolis, cont.

Oct.-Dec.1950, no.24, ill.; Ind., 1959, no.22.

The sitter here was identified as Dr Christoph Scheurl
Jnr by Suida. He holds in his left hand a sprig of erygnium, a
common European weed included in bethothal and other pictures of
the Renaissance, because the male plant was supposed to be
irresistible to women and the female plant to men; because at
the same time no one knew how to distinguish between the male
and female plants, the root was regularly concealed, as here.

This portrait was certified as a work of Durer's, whose monogram AD appears on the shirt, by G.Gluck and W.Suida (1935), and attribution was accepted by Tietze (1936). Subsequently, however (1938), Tietze expressed a modified view, stressing the lack of parallels in Durer's work of 150305 and seeing the work as more related to the portraiture of Hans Baldung Grien; and Panofsky analogously (1945) considered the work upper Rhenish in character and somewhat reminiscent of portraits by Baldung. The condition of the work lobscures its original character to such an extent that it is difficult to make any firm attribution; but it is doubtful if the inscription or monogram can be original.

- According to Mrs Clowes (orally, 1966) the cradling was done for Dr Clowes by the Newhouse Galleries, New York.
- 2. See below, n.4.
- 3. See A. Marquand, Bull. of the Garden Club of America, 3, 14, March 1941, p.23.
- 4. Docs. of Mar. 28 and 29, 1935, Clowes archives.

Notes, cont.

5. The work bears some kinship, in physiognomy and handling, to a <u>Portrait of a Man</u>, attra to Durer, which was in the Gindele sale, Baden-Baden, Jan. 24-26, 1935, no. 121 (24 x 28 cm., inscr. upper right AETATIS SUAE QXXVIIII / 1515; photo in Witt Lib.)

Abbess at Prayer

oil on panel,  $17\frac{3}{4} \times 11\frac{3}{4}$  ins.

### Provenance

Acquired by Dr Clowes in 19 .

#### Exhibited

Ind., 1959, no.26

This may perhaps be an early sixteenth century work from the school of Atignon; it is ceptainly by a minor artist.

The Game of Bars

oil on panel, 242 X272 ins.

#### Provenance

Acquired by Dr Clowes in 19

#### Literature

M.S.Soria, Catalogue of Spanish Paintings done between 1550 and 1850 in the United States and Canada, Cambridge, Mass., 1947, p.384, no.328; J.Gudiol, "Paintings by Goya in the Buenos Aires Museum,", Burl.Mag., 107, 1965, p.16.

#### Exhibited

Inaugural Exhibition, Fort Worth Art Center, Texas, Oct. 1954, no.37, ill.

Rey (1944). Spria attributed the work to Eugenio Lucas (18241870), dating it around 1860-65. Gudiol (1965) discussed it as being by Goya himself, and subsequently (19 ) catalogued it as by him.

In the opinion of X.de Salas --with whose view the compiler concurs -- this is a later imitation of Goya, done around 1900. It may perhaps be by Eugenio Lucas de Villamil (1863 ? -1918), son of the elder Lucas.

Notes.

1. Docs. of May 3, 1943 and Sept.21, 1944, Clowes archives.

Notes, cont.

- 2. Given orally to the compiler, Madrid, 1966.
- Jucas, cat. of exhbn. at Galeries des Beaux Arts, Paris, 1936, no.48, ill. p.10 (La Fête du Village); and for information about him, E. Lafuente Ferrari, Antécedentes, Coincidencias e Influencias del Arte de Goya, Madrid, 1947, pp.234ff. A painting which has been attributed to both Goya and Lucas the Elder and appears to the compiler to be by the same hand as the present work is the Revolutionary Scene in the Budapest Museum, acquired in 1912 (Katalog der Gemäldegalerie alter Meister, ed. G.von Terey, 1913, no.328g; E.du Gué Trapier, Eugenio Lucas y Padella, New York, 1940, pl.28).

\* FRANCESCO GUARDI; attrib. to.

Venetian school, 1712-1793.

Two Venetian Canal Scenes

oil on canvas, each 3 × 4 ins.

Colln. Edith Clowes.

#### Provenance

Acquired by Mrs Clowes in 19 .

Acquired as by Guardi, these little paintings appear, at best, to be in the manner of Guardi.

One of the winter landscapes by the anonymous artist known by this name has on the reverse the monogram GL and the mark of the Stint Luke's Guild of Antwerp, and it has been suggested on this baisis that he is to be identified as Gysbrecht Lyttens, who was born probably in 1586, was a pupil of Jacob Vrolyck in Antwerp in 1598 and became a master in Antwerp in 1617.

#### Landscape

oil on convas, 42 x72 ins.

#### Condition

Technically examined at the Fogg Museum, winter 1966. The handling of paint, under magnification, seems impossible for the seventeenth century.

### Provenance

Acquired by Dr Clowes in 19

Evidently a modern imitation (see under condition) of the style associated with the early seventeenth century winter landscapists of the Netherlands.

Notes.

 See P.F.J.J.Reelick, "Bijdrage tot Identificatie van den Meester der Winterlandscapeen" (G.Leytens?)", Oud Holland, 59, 1942, pp.74ff. Supposed study for the Bal de Bougival oil on canvas,  $6\frac{3}{4} \times 6\frac{1}{4}$  ins.

#### Condition

Technically examined by the Fogg Museum Conservation Dept., Sept. 1966. One acut piece of linen. Paint very soluble.

### Parenance

7

Certified as a work of Renoir by W.Pach and S.Bourgeois.

In the opinion of the compiler, this is a forgery, purporting to be a study for the painting of 1883 in the Boston Museum.

Notes.

1 10

1. Docs, in Clowes archives.

# Portrait of Mrs Charles James Fox oil on canvas, 30 x 25 ins.

### Provenance

Acquired by Dr Clowes in 19

0

The subject of this portrait was identified at the time of acquisition as Mrs Armstead (1752-1842), who married Charles James Fox, the politician, in 1795. Style suggests that the portrait was done in the later 1770s. A prortrait of the same sitter by Reynolds done in 1789 is recorded (colln. Hon. Stephen Fox Powys) and also a version showing her in old age.

- 1. This may perhaps be the half-length portrait sold by Puttick and Simpson, London, Jun. 26, 1930 (p. 2, not ill.)
- 2. I am grateful to Mr C.Kerslake of the National Portrait Gallery, London, for his help on this point.
- 3. See E.K. Waterhouse, Reynolds, London, 1939, p.81.
- 4. Colln. of Earl of Ilchester, Holland House (photo in files of National Portrait "allery, London); shows the sitter frontally.

## Portrait of a Man

oil on panel, 193 ×14 ins.

# Provenance

Acquired by Dr Clowes in 19 .

This portrait would appear, at best, to have a seventeeenth century basis.

#### Head of a Young Man

tempera on oval panel, 224 x 22 ins.

#### Condition

In a technical examination at the Fogg Museum in Sept. 1966, the paint was tested for solubility at the edges, and found to dissolve readily and completely in acetone. The appearance of the crackle is unusual: there is little evidence of gross crackle, although the panel is cradled. The drawing runs over the paintwork, which is very thin. The panel appears to be mahogany (discovered only in 1493) and has what appears to be painted custom stamps on the back.

Provenance

Galerie Charpentier, Paris (1952); Silbermann Galleries, New York. Acquired by Dr Clowes in 19 .

In the compiler's view, this painting was created in the present century --most probably ar und 1928. Technical considerations (see above) certainly militate against its being a fifteenth century work.

Notes.

1. Information from E.Fahy (1966), deriving from his cooperation with J.Pope-Hennessy on the revised ed. of the latter's book

on Uccello.

Motes, cont.

2. Wiss Elizabeth Jones of the Fogg Museum concurred in this view at the time of the technical examination.

WILLIAM VAN DE VELDE, attrib. to Dutch school,

Seascape

oil on panel,  $11 \times 8\frac{1}{2}$  ins.

Condition Blotised

Provenance

18112 7

Acquired from Dawson,

This would appear to be a forgery,

Resort i francisco

ADAM WILLAERT, attrib. to

Dutch school, 1577 - 1664

Born in Antwerp, this painter of marines became a member of the Guild of Smint Luke in Utrecht in 1611. He resided in Utrecht for the rest of his life. He was the father of three painter sons, Abraham, Cornelis and Isaac.

Seascape with Ruins on a Cliff
oil on canvas, 144 × 204 ins.

Condition

Poor

Provenance

Acquired by Dr Clowes from Dawson, 19

As paggested by J.Held, this painting would seem more probably to be by Abraham Willaert (ca. 1603-1669), Adam's son, than by Adam himself.

Notes.

1. Memorandum to Dr Clowes,