

GIULIANO BRIGANTI

THE MAHON COLLECTION OF
SEICENTO PAINTINGS

Reprinted from
'THE CONNOISSEUR'
Volume CXXXII, pages 4-18
(August, 1953)

THE MAHON COLLECTION OF SEICENTO PAINTINGS

by GIULIANO BRIGANTI*

THIS collection has an unusual *raison d'être*; for Denis Mahon is something more than a collector. First and foremost he is a scholar and an art historian, one of the best-known authorities on Italian seventeenth-century painting, and, what is more, one of those principally responsible for the recent and widespread interest in the Emilian contribution to that great revolution in artistic language which occurred in Italy towards the beginning of the Seicento. For many years now Mahon has made a special subject of what we may call the artistic traffic between Emilia and Rome during the first few decades of the century, and the central nucleus of his collection is in a sense the private offspring, highly personal, of those careful researches. The result, a well-deserved 'pre-

* The name of our contributor, Dr. Briganti (who is an assistant editor of the well-known periodical *Paragone*, directed by Prof. Roberto Longhi), will be familiar to students of Italian art as the author of *Il Manierismo e Pellegrino Tibaldi*, and of numerous articles, including several on Seicento subjects. Dr. Briganti was responsible for the rediscovery of the group of painters of Roman popular life known as *Bambocciari*, and is now engaged in preparing a monograph on the paintings and drawings of Pietro da Cortona.—ED.

mium' which he has awarded to himself, is naturally most striking, and I can hardly believe that there exists at the present day a more individual and consistent collection of its kind, so scrupulously selected and so richly documented.²

The appreciation of Bolognese painting of the early Seventeenth Century has its own readily discernible history, the ups and downs of which can be traced within the framework of European artistic culture of the last three centuries and a half. Lavish praise in the Seventeenth and Eighteenth Centuries was followed by almost complete eclipse by the second half of the last century. The renewed comprehension which is developing nowadays is connected with the growing realization that reactions based purely on emotional considerations—which can, however, frequently be ready-made and artificial—are not always an adequate basis, *by themselves*, for a valid criticism. The fact is now being grasped

² In preparing my brief account of the collection I have had the initial advantage of access to a quantity of factual information which Denis Mahon has kindly placed at my disposal.



NO. I.—ASSERETO, GIOACHINO: 'THE ANGEL APPEARING TO HAGAR AND ISHMAEL': CANVAS, 119 X 167 CM.: CAT. NO. 2, TEXT PAGE 13: EXHTD. AGNEW GALL. 1942

that the first duty of a critic is to see to it that his criticism is genuinely relevant; hence the necessity for seriously attempting to understand what the artist whose work the critic proposes to assess was really aiming at, what his problems were, what demands were made upon him by those innumerable aspects of his time which vary in each individual case. *Pace* Michelangelo (who indulged in this particular fallacy), it is worse than useless to judge an artist by inapplicable criteria. Hence the desirability for a thorough-going and yet balanced historical sense, which seeks to contemplate the work of art within its contemporary framework and, whenever possible, in its true relation to the then contemporary ideas on aesthetics. It is symptomatic that Denis Mahon, whose work has played a considerable part in the current revival of interest in Bolognese Seicento painting, makes use of the approach outlined in this paragraph, and has educated his own critical sensibilities by a knowledge, derived from the study and interpretation of the written sources, of the 'climate' of art-theory and taste in which the artists actually had to operate.

* * * * *

What, from the historical point of view, may be described as the basic stem of the tree is represented by the *Coronation of the Virgin* by Annibale Carracci (Cat. 4, illustration No. iii),³ which was recorded in the Seventeenth Century, by Bellori and Malvasia, as being in the Aldobrandini Villa on Monte Magnanopoli at Rome, and may very well have been painted for Pope Clement VIII Aldobrandini or a member of his family. The most probable dating is in the years 1596-7, not long after Annibale's arrival in Rome from the Emilia. From a stylistic point of view the picture is close to the frescoes of the *camerino* in the Palazzo Farnese and to the related canvas of *Hercules at the Crossroads* now in the Naples Gallery. Many things speak to us here of the deep impression which experience of Rome, still novel and fresh, had made upon him. The emotion, fervent and yet restrained, of his first contacts with the surviving fragments of antiquity and with the great conceptions of the High Renaissance is expressed in the deliberation with which he builds up the very simple, but solemn and majestic, symmetry of the composition. But what a high degree of painterly texture is to be found within the severe circlet, precise like a musical canon, of the composition—a muted but intense *pittoricismo*⁴ which bathes the monumental protagonists with light, breathing human life and warmth into them, and plays happily among the flanking groups of music-making angels! The striking concept of the composition, born in the intellect, is carried unhesitatingly into effect with a straightforward naturalness which gives scope to passages of remarkable painterly freedom. Such an unequivocal assertion of principles, made at the beginning of Annibale's Roman period, is of extreme importance, and places this picture in the position of a keystone for both the tendencies, classic and painterly, which were to develop in Rome during the ensuing years.

An earlier, purely Bolognese, phase of Annibale Carracci is represented by the enchanting little picture on copper of *An Angel appearing to St. Francis* (Cat. 3, No. ii). I should not hesitate to describe this small work as one of the most subtle and poetic achievements of Bolognese art. The painter's feeling for the observation of nature is wedded to the theme, dear to Annibale, of the emotional link which binds together the figure (in other words, the subject proper) with the landscape. Here the gentle, tender vision of the slumbering saint finds its counterpart in a landscape seen by moonlight—a pale and silvery light which does no more than glide over the forms, giving birth at every pause to soft slate-grey tones, delicately varied with the most subtle modulations. I can hardly conceive anything more attractively appropriate than the freshness of this evening landscape, falling in so naturally with the feeling evoked by the saint's quiet dream. It is interesting to note the connection with the works of the young Reni who, in these years of his first fledgling—the early fifteen-nineties—, must have looked with interest at such



NO. II. — CARRACCI, ANNIBALE: 'ANGEL APPEARS TO ST. FRANCIS': CAT. NO. 3

examples of Annibale. As a specimen of the kind of work a very young pupil of the Carracci was doing at about this period we have a small religious picture of Francesco Albani (Cat. 1), in which the influence of Lodovico Carracci joins that of Annibale; this unusual painting, one of the few in existence of the artist's pre-Roman period, must date from about 1598-9.

Domenichino takes his place in the collection with three works from different periods of his career. The most youthful is the *St. Jerome* (Cat. 9, No. vi), which was mentioned by Bellori as having been painted when the artist was living under the protection of his patron, the classic art theorist Monsignor Agucchi. Bellori records it as having been painted on copper,⁵ stating that it had already gone to France by the time he wrote (1672), and in fact the engraving after it by Pietro del Po was issued in France in 1663 by Pierre Bertrand. The *St. Jerome* is without doubt a relatively early work of Domenichino, datable about 1608-10: at the time, that is to say, of his frescoes at Grottaferrata. It is an example from the years when he was in the process of developing a personal style: a quieter, colder, more sober variation of the broad naturalistic classicism of Annibale's late period, resulting in a type of painting which strove for an almost Hellenic exactitude and self-sufficiency. Nevertheless in this composition, after trying a pose for the angel which is related in reverse to that in his own canvas of the same subject in the Prado (judging by a *pentimento* which became apparent during the course of cleaning), he reverted to a prototype of his master by appropriating with slight variations the motive of the latter's angel in the altar-piece of *St. Gregory* formerly in the church of that saint on the Caelian hill, and recently destroyed by bombing at Bridgewater House. The landscape is confined to a brief indication at the top, since the scene is conceived as taking place close to a high, steep bank, a compositional method of relating

⁵ Another version (replica or copy), on canvas as opposed to copper, existed in the Prussian State collections and was last heard of at Potsdam.

³ Throughout the article arabic numerals will refer to the catalogue at the end, in which detailed particulars of the pictures will be found, and roman numerals will refer to the illustrations.—ED.

⁴ There is no obvious equivalent in English of the expression *pittorico* in the special sense used here by Dr. Briganti, conveying the opposite of classic, linear, sculptural, etc. If we accept 'painterly' as the best English translation of Wölfflin's *malerisch* (which carries the same meaning), *pittoricismo* may be roughly rendered 'painterliness' or 'painterly quality'.—ED.



NO. III. — CARRACCI, ANNIBALE (1560–1609) : 'THE CORONATION OF THE VIRGIN' : CANVAS, 118 X 142 CM. : CAT. NO. 4 FOR PREVIOUS COLLECTIONS, TEXT P. 5

figure and setting which was also much employed by Lanfranco.⁶

The *Magdalen* (Cat. 10) has already been published by John Pope-Hennessy in his volume on the Domenichino drawings at Windsor Castle, in which two preparatory studies for it are noted. Both the painting, with the breadth of its execution, and the drawings suggest a date close to the monumental frescoes in the church of Sant' Andrea della Valle at Rome: in other words, about 1625. The emotional sympathy which flows to and fro between figure, setting and landscape is traceable back to Annibale Carracci; the conception of a penitent Magdalen with the marmoreal features of a daughter of Niobe transmuted by the milder grace required by religious convention is intimately bound up with the cool vision of the landscape, bathed in moonlight, which reflects tones of mother-of-pearl on the smooth firm flesh. The light is perhaps the real protagonist, diffusing itself over the whole picture in a way which, though not strictly 'naturalistic', nevertheless bears witness to a close observation of natural phenomena: as, for example, in the case of the shadow, obviously cast by the light of the moon, of the arm on the parapet.

The latest work of the three is the *Landscape* (Cat. 11, No. vii) which is to be counted among the most notable achievements of the Bolognese

master. The composition is a very free variant of one of the so-called Aldobrandini lunettes, the *Flight into Egypt* by Annibale Carracci which is now in the Doria Gallery at Rome. The almost identical treatment of certain details leads one to suppose that when Domenichino painted it he must have had access to Annibale's lunette. It is however absolutely impossible that it could have been painted at the beginning of his career, when he was actually an assistant in Annibale's studio: the style is far too broad and mature. Moreover the preparatory drawings for the picture, identified at Windsor by John Pope-Hennessy, also suggest a late dating, being in the same style (and, in one case, on the same distinctive paper) as the drawings for his Neapolitan work, executed during the thirties. It seems clear that the hypothesis put forward to me by Denis Mahon must certainly be the right one. This is to the effect that the landscape must have been painted by Domenichino during his comparatively brief interlude in Rome (whether he had fled for respite from troubles with his patrons at Naples) during the winter of 1634–5, when he was under the protection of the Aldobrandini family, in the chapel of whose palace in the Corso Annibale's lunette then was. From the way in which he re-elaborates a pre-existing theme we may get some insight into Domenichino's method of procedure *vis-à-vis* works of his predecessors which had attained celebrity. He does not attempt to deny (like Caravaggio!) that he has been looking at them; instead he proclaims it (look at the seated woman on the left—a quotation, in everyday dress, of a motive

⁶ See in addition the small picture on copper by Orazio Gentileschi in the Incisa della Rocchetta Collection which was published by Longhi in *Proporzioni* (I, Fig. 35).

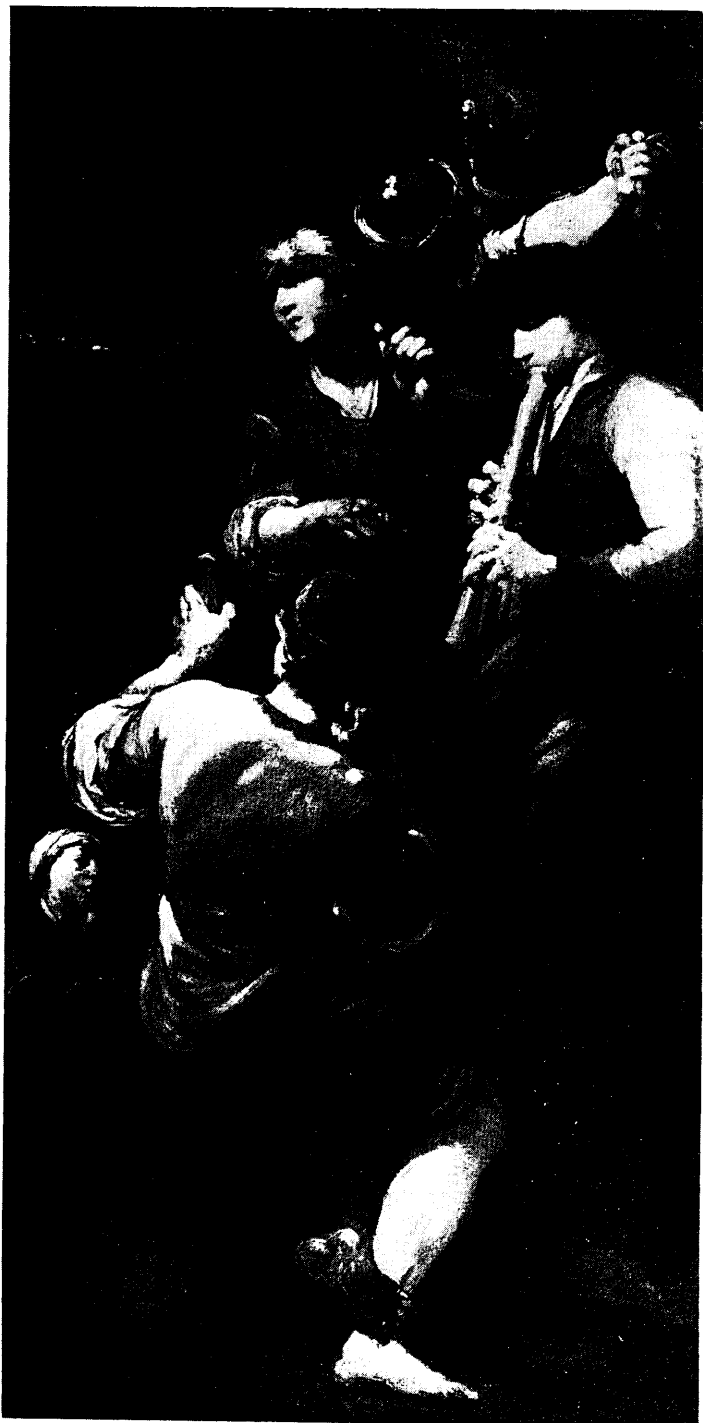
from a Titian at that time also in the Aldobrandini collection). But then, leaving the allusion clear for every amateur of painting to see, he proceeds to create something which is quite new in all the artistic essentials. In the present case it is as if the energy unexpended on the initial impulse is lavished on the reinterpretation, in which painterly qualities seem to unfold themselves with all the greater intensity. In the background lies a luminous glimpse of the sea, while the brilliant azures of the distant mountains stand out against the greyer blues of the sky. Then come a series of slow gradations of colour—the warm greens and browns of the countryside—towards the foreground. Within this delicate web, which melts into the atmosphere, vivid isolated accents of colour assert themselves unexpectedly: the jet-black cauldron and yellow blankets on the grey horse, and whites, emphatic reds and a flaring green in the clothes of the figures—one of which, the young fisher-boy in the left foreground, could very well be a type remembered from the painter's sojourn at Naples. There can be no doubt that this landscape is entitled to a place among the major prototypes of classic landscape in the Italian idiom. Though Claude was at this moment taking his earliest steps, Nicolas Poussin, with whose type of ideal landscape this architectonic work of Domenichino has most in common, was not to make his first experiments in pure landscape-painting until appreciably later.

Denis Mahon possesses an example of the art of Guido Reni that can perhaps lay claim to the title of one of the painter's masterpieces. I refer to the *Rape of Europa* (Cat. 40, No. xvii), datable between 1630-42, which may be listed among the most notable productions of that late period to which belong, in my opinion, many of his loveliest works. There is still much to be said of Guido's final phase, of that moment in which he succeeded in giving form, with unparalleled sensibility and the lightest of touches, to ever paler and more evanescent scales of colour—as if puffed in the subtlest of crystalline bubbles. We may reflect, too,

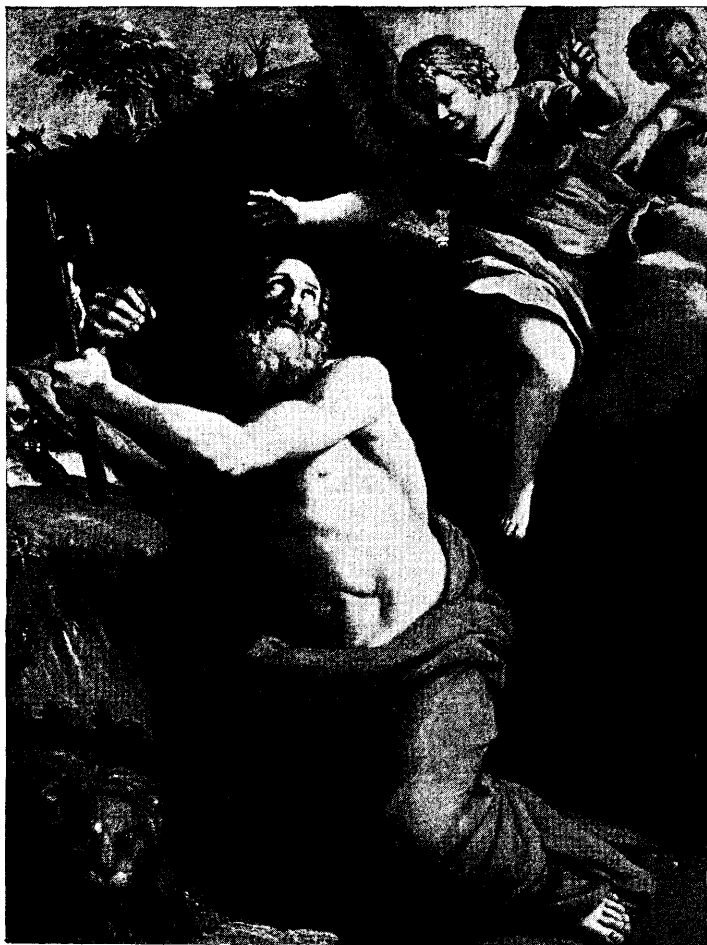


NO. IV. — CASTELLO, VALERIO (1625-59) : 'VIRGIN AND CHILD WITH ST. JOHN THE BAPTIST' : CAT. NO. 5, TEXT P. 13 : A MATURE WORK OF THE ARTIST

that the refined formal purity of this figure appealed to Guido Reni precisely at a time when the rich pomp and resounding ostentation of the full Baroque was coming into its own. Reni had chosen the classic ideal (perhaps the Munich *Apollo flaying Marsyas* and the *St. Michael beating down the Devil* in the Capuchin church in Rome may be read as half-hidden art-theoretical allegories, symbolizing the conquest of all that is brutish), but his highly individual and refined version is different from the luxuriant 'Alexandrine' classicism of the developed Baroque. Guido's form of classicism was an intense and (as we ought now to be able to recognize) sincere yearning for an almost Praxitelean beauty endowed with a soul which is no longer pagan. Amid the subtle yet clear-cut intertwining of the forms there is a feeling in this *Europa* which makes her sister to the heroines of Tasso rather than to the



NO. V. — CRESPI, GIUSEPPE MARIA (1665-1747) : 'PEASANTS PLAYING MUSICAL INSTRUMENTS' : CAT. NO. 7 (FRAGMENT, SEE ALSO CAT. NO. 8), TEXT P. 11



NO. VI. — DOMENICHINO: 'ST. JEROME WITH ANGELS': CAT. NO. 9, TEXT P. 5

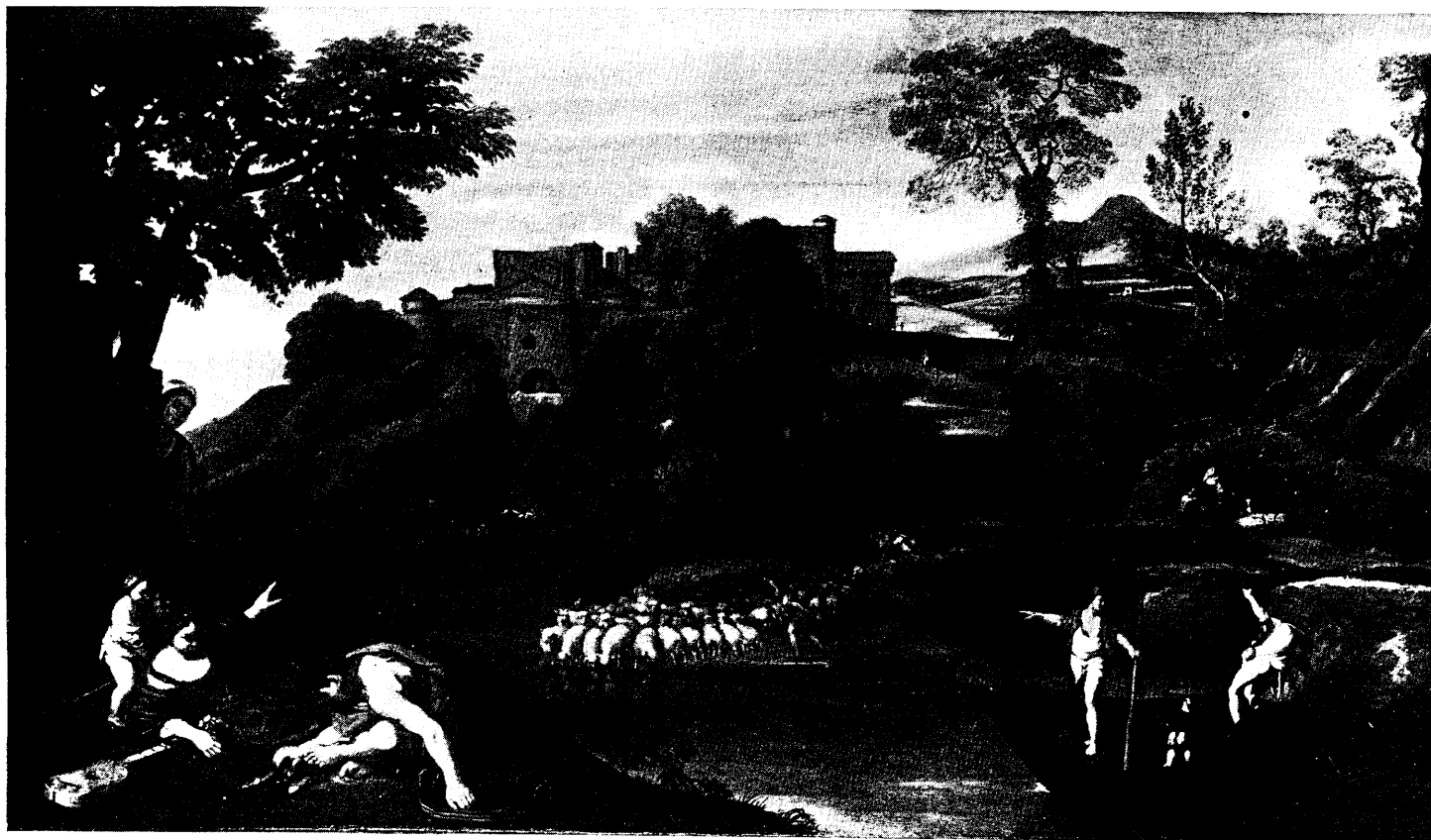
happy mythological creatures of the Cavalier Giambattista Marino.⁷

Two small works of Schedoni may serve to mark the historical transition to the real nucleus of the collection, composed of the paintings of Guercino. Especially notable, and of Schedoni's highest quality—due perhaps to the fact that it was given by his wife to his mother-in-law!—is the *Holy Family* (Cat. 47, No. xix), a late picture probably datable about 1610–15. It reveals a certain influence from Lodovico Carracci and is, besides, a characteristic example of the type of painting by Schedoni which may have interested the young Guercino.⁸ The *Coronation of the Virgin* (Cat. 46), cooler and more Parmese in feeling, is an earlier work, probably painted shortly before 1600. At this juncture we may mention the delicious little *Holy Family* of Scarsellino (Cat. 45), who worked at Ferrara and was the channel, as Mahon pointed out as far back as 1937, whereby Venetian influence penetrated to Guercino at a very youthful stage in his career. And so we reach Guercino himself, represented in the collection by no fewer than eight paintings, mostly from his early period. That the principal and best known part of the collection should consist of the works of this painter is readily explained by the fact that it was with the study of Guercino that Denis Mahon began his career as an art historian.

The *Denial of St. Peter* (Cat. 26, No. x), published here for the first time, is one of Guercino's earliest works which has as yet come to light. Painted about 1610–12, it shows clearly his point of departure from Lodovico Carracci. The reminiscences of the altar-piece of Lodovico (painted some twenty years before), with which Guercino had been familiar since childhood in the church of the Trinity in his native town of Cento, are particularly evident here. This work of Lodovico which

⁷ It may perhaps be counted a misfortune for Reni that his paintings frequently exacted the compliment of imitation. This *Europa* enjoyed an instant celebrity; cut-down copies (not showing the whole figure, and without the Cupid) exist in the galleries at Dulwich, Leningrad and Tours, and a small and feeble copy of the whole composition is in the storerooms of the Pinacoteca Capitolina at Rome. Drawings in the Brera, Milan (attributed to Simone Cantarini), and at Windsor Castle (No. 3350) are copies after the cut-down version.

⁸ This kind of treatment of the subject was much favoured by Schedoni. A variation, with the addition of St. John the Baptist, is in the Ashmolean Museum at Oxford, and another variant (in this case a workshop production) is in the Modena Gallery.



NO. VII. — DOMENICHINO: 'LANDSCAPE WITH A FORTIFIED BUILDING': CANVAS, 112 X 193 CM.: SEE TEXT P. 6, AND CATALOGUE NO. 11 FOR PREVIOUS COLLS.



NO. VIII. — GIORDANO, LUCA: 'SCENE OF APOTHEOSIS': CAT. NO. 15, TEXT P. 14

gave Guercino his initial stimulus was one of the older artist's most intensely painterly performances, and it was precisely in the painterly sense that Guercino profited from the lesson. In the attempt (in this case still very immature) to seek out a glowing pictorial texture, there is all the fascination of those earliest works in which the personality of a great artist begins to emerge, a little crudely and awkwardly and yet full of the urge towards expression. What strikes one above all is the exuberant spontaneity which seems to exclude any previous working out of a compositional idea, a spontaneity which if looked upon through classically-tinted spectacles could hardly fail to lead to an accusation of easy-going superficiality. The soldier on the left almost has the appearance of having been inserted at the last moment, as if for the purpose of hastily filling a perilous void in the composition. But it is precisely in this almost rough

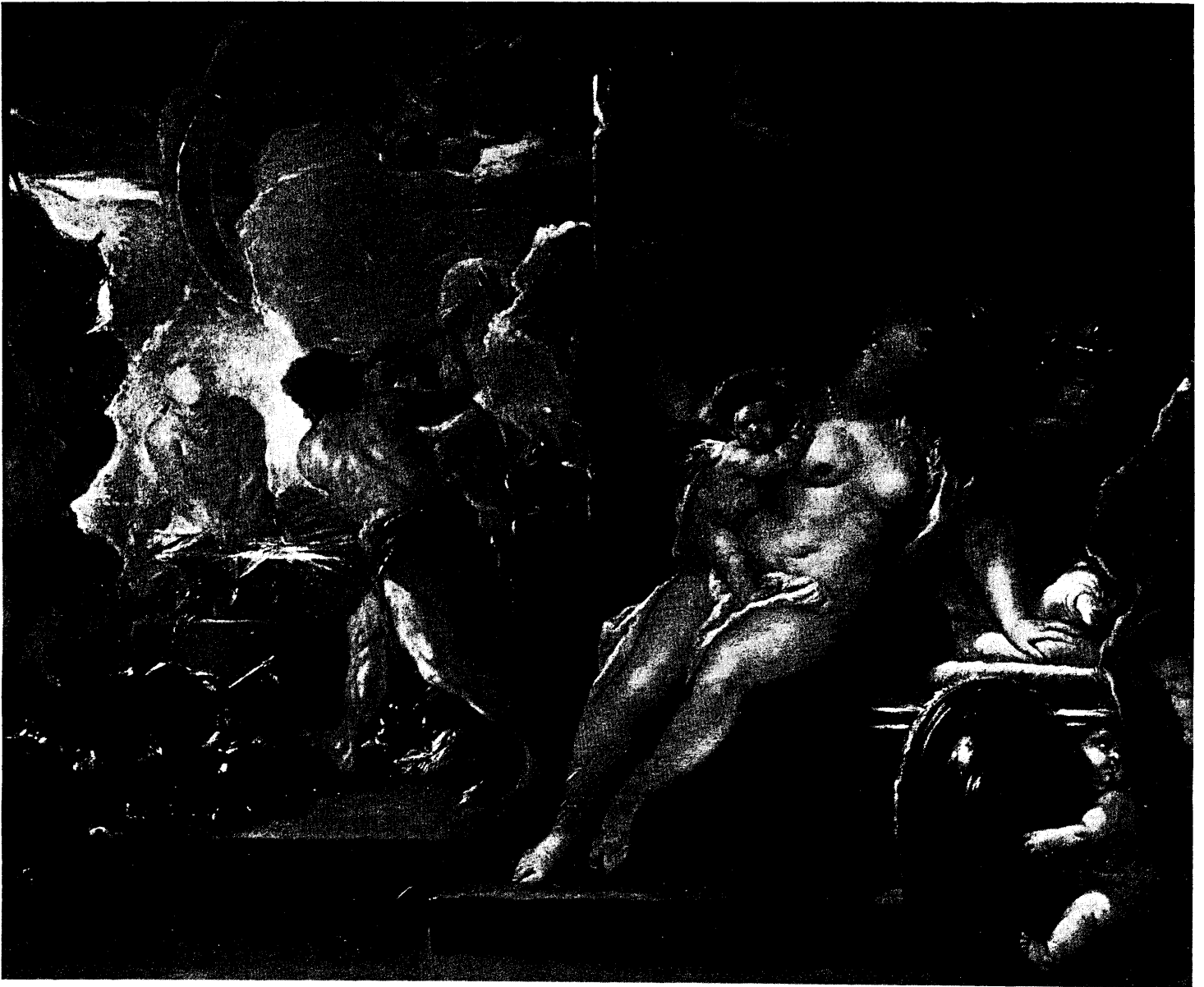
immediacy that pure painting finds its outlet, for example in the few smeared strokes on the helmet and the breastplate: quick touches of white lead, simple and to the point. Everywhere, indeed, there is an elementary simplicity which renders objects with unhesitating concreteness.

Another very youthful work is the *Madonna with the Bird* (Cat. 27), datable about 1614-15, also painted at Cento, and likewise influenced by Lodovico Carracci; Mahon has already pointed out to the writer, with good reason, that in this sort of subject the young Guercino shows awareness of the smaller works of Schedoni. In the series of early Madonnas by Guercino this must be one of the first, and is surely one of the most charming. It is already well known to scholars as a result of having been exhibited at the Hazlitt Gallery and published in *The Burlington Magazine*. Yet another early work, in this case not previously reproduced, is the *Sibyl* (Cat. 28, No. xi). This study must have been executed a few years later, in 1619, on account of its close relationship to a now lost composition of *St. Sebastian tended by the Pious Women* which Guercino painted in that year for Cardinal Serra. It can be numbered among the most direct and painterly specimens of the artist's handiwork. The vivid purplish red of the sleeves, which reflects the experiences of his journey to Venice during the previous year, is brought to a pitch of chromatic intensity which had hitherto been hardly known in painting, and its colour-value is emphasized by the straightforward contrasts—for example, with the whites, lively, chalky, and full of body, of our occasional glimpses of the blouse.

Among the most famous paintings of the master from Cento is the *Elijah* (Cat. 29, No. xii), formerly in the Barberini Gallery, an altogether exceptional example of Guercino's early style in its most mature phase, painted the year before his journey to Rome: it was 1620, and the artist was twenty-nine years old. Of this formidable picture, which would deserve a place among the twenty masterpieces of an ideal anthology of Seicento painting, Denis Mahon has already given us so detailed and intelligent an analysis in his *Studies in Seicento Art and Theory* that one can only refer the reader to what he has written. The same applies also to the not less celebrated *Jacob's Blessing* (Cat. 30), a work of the same year and a commission of the same patron, Cardinal Serra. A new addition to the *oeuvre* of Guercino is however provided by the *Head of an old Man* (Cat. 31), one of his most powerful essays in pictorial realism. In this case, and also in that of two further heads of old men (unhappily obscured by dirt and old varnish) in the Uffizi and Pitti Galleries at Florence, the hypothesis can be advanced that we are concerned with oil studies based directly on nature, and carried out (immediately after Guercino's return from Rome to Cento in 1623) in connection with the commission received from Count Alessandro Tanari of Bologna to paint a very large *Assumption* with apostles grouped around the tomb. The poses are not actually used in the Tanari picture, now in the Hermitage at Leningrad, but there is a notable affinity in style and feeling.⁹ This colour sketch of a head (Illustration No. xiii), which may perhaps have been completed within a period of relatively few hours of concentrated work, gives us an unusually good opportunity to study Guercino's methods of painting, full of a confident directness and by now backed by considerable experience. The form leaps out unexpectedly, yet with a firm clarity, conjured up solely by a rapid and assured patchwork of brush strokes soaked in light, which seem to carve it out with a series of gradations of subtly-balanced colour-values of an extremely painterly character, while the parts in the shadow remain undefined, fused into each other, as if untouched by the brush.

The large and imposing altar-piece of *St. Gregory the Great with Saints Ignatius Loyola and Francis Xavier* (Cat. 32, No. xiv) belongs to Guercino's period of transition between his early and late style. Mahon has already published it in his *Studies*, dating it on stylistic grounds to about 1625-6 and suggesting that it was a commission from the Ludovisi family in memory of Gregory XV Ludovisi, who had canonized the two Jesuit saints on the feast day of his namesake St. Gregory in 1622, the year before his death. In his early works Guercino had never been

⁹ In all three cases it is the actual head which appears to be taken straight from nature and consequently to be the real *raison d'être* of the study. The suggestion is, therefore, that the canvases, at first left unfinished, were completed in due course, with a view to sale as heads of saints. Both the Florentine pictures are called *St. Peter*, and indeed that in the Uffizi does in fact contain a hand holding a key, which Guercino could very well have added for iconographical reasons.



NO. IX. — GIORDANO, LUCA : 'VENUS, MARS AND VULCAN' : CANVAS, 130 X 156 CM. : PROBABLY EXECUTED IN SPAIN : SEE CAT. NO. 25 AND TEXT P. 14

concerned with what may be termed conscious monumentality; the commissions he received did not necessarily demand it and his own natural instincts lay rather in the direction of rendering the transitory and impermanent. As a result of his visit to Rome, however, the classic point of view—which in our context means the principles and requirements of a more statically monumental type of art than that which Guercino had as yet practised—became familiar to him. It is no doubt easy to be wise after the event, but it is arguable that a markedly 'hieratic' subject of this kind (apart even from the wishes of his patrons, which could have carried great weight in a commission of such importance) did encourage what we may call treatment as 'an image' rather than that less rigid treatment as 'a scene' which always coloured Guercino's approach before his stay in Rome in 1621–3. And it cannot be said that, in consenting to undertake a task which was relatively new and unfamiliar and which involved something like renunciation of what was most congenial to him, Guercino succeeded in finding a solution which was altogether satisfactory. The three gigantic figures are fitted with what seems like a certain embarrassment into the restricted space, so that the solid monumentality of the group has an effect which is almost too overwhelming—as if sufficient space was lacking between the three saints and the spectator. The very slight diagonal axis leading into the composition, based on the throne of St. Gregory, is hardly adequate to give

breathing space to the figures of the two Jesuits which appear to be pressed against the frame. Even the turning movement of the Pope under his heavy cope seems somehow constrained—a movement which, checked by the position of his knees, almost makes one think of an unconscious tribute to Michelangelo's *Moses*. However, in spite of this pressing-together of massive forms (in which the angel and cherubs are also involved), the picture has great force and authority, to which the intense colours make no small contribution. At first glance it might appear that the actual quality of the execution, tighter and more careful than before, had suffered from the pains taken by the artist in grappling with his unaccustomed task. But only at first glance! For this is a picture which, in my opinion, should be enjoyed from close at hand. Only in this way can the remarkably high quality of the details, as pure painting, be appreciated to the full. His vivid sense of colour, which is evident throughout the picture, has even gained in intensity with the artist's abandonment of the dark shadows of former years.

The *Hagar* (Cat. 33, No. xv), a typical example of Guercino's late classicizing style, was painted at Bologna during the winter of 1652–3, when the artist was sixty-two. It is one of the most poetical works of that more unequal and on the whole less happy period. The spontaneous painterly impetuosity of the early years has been replaced, within the framework of what is now a deliberate but decidedly elegant composi-



NO. X. — GIOVANNI FRANCESCO BARBIERI, CALLED IL GUERCINO (1591-1666) : 'THE DENIAL OF ST. PETER' : CANVAS, 98.5 X 120 CM. : CAT. NO. 26, TEXT P. 8 ILLUSTRATED NOW IN 'THE CONNOISSEUR' FOR THE FIRST TIME, IT IS ONE OF GUERCINO'S EARLIEST WORKS (C. 1610-12) WHICH HAS YET COME TO LIGHT

tional balance, by a subtlety of pastel-like tones and a delicacy so refined as to foreshadow the *grand goût* of the European Eighteenth Century. A painting of this kind serves to explain Reynolds' very real admiration for Guercino, and the landscape background, tempered by a faint mistiness in the damp atmosphere and suffused with a subtle autumnal feeling, is brushed in with a light grace which has something in common with Gainsborough.

The direct pupils of Guercino are represented only by an example of Benedetto Gennari which can be said to have obtained admittance to the collection by virtue of its subject, since it portrays Guercino himself (Cat. 14). After the portrait engraving by Ottavio Leoni which was executed during Guercino's young days, this is one of the most important iconographical documents which we have of the master from Cento, depicting him frankly with the pronounced squint which gave him the nickname by which he is commonly known: *Il Guercino*. The portrait had always been traditionally supposed to be the self-portrait of Guercino, but Mahon considers, with good reason, that it must have been painted by his nephew and pupil, Benedetto Gennari, probably in the later sixteen-fifties. The artistic inheritance of Guercino lived on in a more lively fashion in artists who were not his immediate scholars. One of the most important of his later admirers is Giuseppe Maria Crespi, who is responsible for two fragments probably cut from the same canvas,

the original subject of which cannot easily be determined (Cat. 7, No. v; and Cat. 8). In my opinion they can be dated in the first decade of the Eighteenth Century, specially close to the *Rebecca and Eliezer* in the Visconti Venosta Collection at Rome,¹⁰ and coeval with the two well-known examples in the Uffizi, the *Massacre of the Innocents* and the *Fair at Poggio a Caiano*.

What may conveniently be described as 'Caravaggesque' tendencies are represented in the collection by a powerful canvas of Matthias Stomer (Cat. 48), who, though Dutch-trained (he is recorded as having been a pupil of Honthorst), settled permanently in Italy, and always retained a robust vigour which Honthorst himself hardly approached even in his comparatively short 'Caravaggesque' phase. Benedict Nicolson, in publishing the picture in *The Burlington Magazine*, has made the plausible suggestion that the *Executioner with the Baptist's Head* is an early painting in which the example of his teacher's work is still apparent, though the handling is bolder and more emphatic than with Honthorst. There is also a hint of classical allusion in the picture which would have been less likely at a later date; the profile head of Salome seems to have been taken from an antique cameo (we may recall the analogous case of Rubens' *Tiberius and Agrippina*), and it is interesting to note that it is pre-

¹⁰ Reproduced in the exhibition catalogue *Cinque Pittori del Settecento*, Rome, 1943, pp. 31-3.



NO. XI. — GUERCINO : 'FEMALE STUDY, AS SIBYL' : CAT. NO. 28, TEXT P. 9



NO. XII. — GUERCINO : 'ELIJAH FED BY RAVENS' : CATALOGUE NO. 29, TEXT P. 9

cisely this rather self-conscious echo of classical antiquity which undergoes transformation (into what may be loosely called a 'Van Dyck type') in the recently exhibited copy by William Dobson, which must have been made in the sixteen-forties—when the original had presumably already arrived in England.

At this point we may turn to a group of works which belong to the so-called minor genres of the Seicento—for example, the landscapists and *Bambocciari*. These last are represented by a small painting by Pieter van Laer, the Dutchman who developed in Italy, as a special genre, subjects of Roman low life, and from whose sobriquet *Bamboccio* the collective name for this tendency is derived. The panel by him in the Mahon Collection (Cat. 34) portrays a Franciscan saint giving alms at the door of a monastery in the Campagna; that the monk is in fact a saint can be deduced only from a faintly-visible halo, since the subject is in reality simply a so-called 'genre scene', a fragment of popular life recorded on the outskirts of Rome. It is akin stylistically to the paintings by Van Laer in the Corsini Gallery at Rome. Two Landscapes of Pier Francesco Mola, one with Carthusian monks (Cat. 38, No. xvi) and the other with *Mercury and Argus* (Cat. 39), are typical and pleasing examples of that neo-Venetian movement which came to the fore within the Roman Baroque in the sixteen-thirties. A stormy Landscape of Gaspar Dughet, otherwise Poussin (Cat. 12), already well known from having been exhibited at the Royal Academy in 1949–50, is particularly interesting because it belongs to the less familiar early phase of the artist. It was perhaps painted soon after his frescoes in the church of San Martino ai Monti at Rome, which were executed in the sixteen-forties. Salvator Rosa's place in the collection is occupied by three works. A pair of desolate Landscapes (Cat. 42, No. xviii; and Cat. 43) are characteristic and noteworthy examples of that new genre, in which nature is seen running wild, that Salvator was certainly the first to conceive, drawing inspiration from the strong romantic traits in his imagination. Paintings of this kind are of considerable importance as stepping-stones in the history of Italian landscape and clearly blaze the trail towards the future: Rosa's discoveries unquestionably exerted an influence on Magnasco and Marco Ricci. His third work, the *Head of a Man* (Cat. 44), can be regarded with some confidence as an informal self-portrait. Baldinucci tells us that towards the end of his life Salvator had a large mirror in his room and made use of himself as a model for pose and expression. Such could well be the origin of this rapid study, in which the artist sought to catch some fleeting idea by painting himself in a gloomy and almost necromantic aspect, the psychological purport of which is not however clear to us.

Among the most beautiful pictures in the Mahon Collection is the *Fall of Phaëthon* by Johann Liss (Cat. 35), which publication in *The Burlington Magazine* and recent exhibition at the Hazlitt Gallery have already made familiar. It must have been painted in Venice around 1626, and we are indebted to Liss' fellow-countryman Sandrart for publishing a description of the composition, which he had noted when passing through Venice not long before the outbreak of the plague of 1629–30, which claimed the brilliant young artist as a victim. Liss' surviving works are relatively few in number, but they provide us with one of the most extraordinary instances of the anticipation of future developments. More than Fetti and Strozzi (both, like himself, imports into the city of the lagoons), Liss, inspired by the colour of the Venetian Cinquecento, developed within an amazingly short span of years a style which unmistakably heralds the Settecento. Indeed the light iridescent painting of his late phase, with its bright clear atmosphere in which the objects shine like precious substances, was not destined to awaken the slumbers of contemporary Venetian painting but rather to provide a stimulus for that of the century to come—for Piazzetta, Ricci, Pellegrini, and even Tiepolo himself.

After this fine painting by Liss, which may be rated as one of his most remarkable performances, we may turn to a small work of Strozzi (Cat. 49), unusual in type and very early in date. It is his oil sketch for one of those ceiling frescoes in the Palazzo Carpaneto (formerly Centurione) at Sampierdarena, near Genoa, which are always considered to have been executed at the beginning of the Genoese artist's career. Despite the extremely free and flowing brushwork with which he has sketched in the figures of this *Horatius Cocles defending the Bridge*, its first allegiance is within the compass of the Mannerist movement. But rather than the local type of Mannerism of such a painter as Bernardo Castello it is more

a question of the influence of Sorri, the Siense artist who was very active at Genoa and seems to have been the channel whereby Strozzi became acquainted with that Siense variant of Baroccesque Mannerism without which it would be difficult to account for his early works. That Strozzi in his earlier years, together with other Genoese artists, was sensitive to the example of the Milanese Mannerists (such as Procaccini, Cerano and Morazzone) is a fact which has already been amply aired, but that he was (so to speak) prepared for these Mannerist inclinations by an impulse provided by a different dialect of the same artistic language, in the shape of Sorri, appears to me to be equally evident. A comparison with the very numerous oil sketches of Sorri, preserved at Florence in the storerooms of the Uffizi, would prove to be of considerable interest. We would find again there a similar method of rendering the formal schemes of Mannerism, whereby the composition is indicated in a summary fashion with rapid confident touches of thick paint. But in Strozzi's study the colours have already begun to 'sing' in the silvery atmosphere—a lively kaleidoscope of pinks, greens, blues and yellows which sparkle like a foretaste of things to come.

Another Genoese: Gioachino Assereto, a personality first investigated in 1926 in a study by Roberto Longhi. A scholar of Borzone and Ansaldo, Assereto (like Strozzi) was influenced by the Milanese Mannerists, and seems to have followed in his early years a path not greatly different from that of Strozzi. But he soon came to insert into his pictures calmer passages, areas which were more restful and less tense, showing clearly enough that he was working towards the same sort of 'naturalism' which came to fruition not long afterwards in Giovanni Andrea de Ferrari. This tendency was a very indirect offshoot of Caravaggism, greatly modified by the traditions of painterly richness which were taking root in Genoa, nourished by Strozzi, and encouraged by what Rubens and Van Dyck had left behind them. The result was a flourishing school which, however limited and provincial, provided something of a parallel to the direction taken by a Velázquez. During the course of his career,



NO. XIV. — ALTAR-PIECE 'ST. GREGORY THE GREAT, WITH STS. IGNATIUS LOYOLA AND FRANCIS XAVIER' : GUERCINO : CATALOGUE NO. 32, TEXT PAGE 9



NO. XIII. — GUERCINO : 'HEAD OF AN OLD MAN (AN APOSTLE?)' : CANVAS, 63 X 48.3 CM. : CATALOGUE NO. 31 FOR NOTE ON PREVIOUS COLL., TEXT PAGE 9

which ended rather prematurely in 1649, Assereto took a prominent part in building up this vigorous local culture by means of a series of pictures now scattered throughout Europe, which were often under the names of other artists and were in great part restored to him through the efforts of Roberto Longhi. Among these can be authoritatively inserted the characteristic *Hagar* (Cat. 2, No. i) in the Mahon Collection, a late work, intensely painterly and very close to the great canvas of *Moses striking water from the Rock* in the Prado. It may be noted that Assereto treated this *Hagar* subject on another occasion, in a picture published a few years ago.¹¹ Although a clear relationship exists between the two compositions, the present one, transformed in almost every detail, suggests a later dating by reason of the elimination of many of the Milanese Mannerist elements in favour of a more 'natural' conception, in which the impact of the action gains in clarity and force.

A third example of the Genoese school is provided by a *Madonna and Child with St. John* by the short-lived but prolific Valerio Castello (Cat. 5, No. iv), a work of the next generation and typifying a new tendency in Genoa. Castello had also shown, rather belatedly, an active interest in Lombard Mannerism and Soprani tells us of a visit to Milan. But in his case there is no 'naturalistic' counterweight; from the Milanese, and Giulio Cesare Procaccini in particular, he inherited an elegantly eccentric formal language which, wedded to the more purely Baroque contributions of Castiglione, gave birth, in the middle of the century, to a sort of proto-rococo style, foaming, airy, neo-Correggesque. Of this *Madonna*, which I would place among the most pleasing examples of Castello's mature period, there exists another version, rather coarser in quality and with variations which include a completely different system of lighting, in the Museum at Nantes.

¹¹ By Caterina Marcenaro in *Emporium*, CV, January-June, 1947, p. 142, Fig. 4.



NO. XV. — GUERCINO: 'THE ANGEL APPEARING TO HAGAR AND ISHMAEL': CANVAS, 193 X 229 CM.: TEXT PAGE 10, AND CATALOGUE NO. 33 FOR PREVIOUS COLLS.

A homogeneous and noteworthy group in the collection is formed by a set of ten oil studies by Luca Giordano for his celebrated frescoes in the Palazzo Riccardi-Medici at Florence, dating from 1682-3 (Cat. 15 to 24). The series, which contains numerous variations from the frescoes both in composition and colour, throws a fascinating light on the way in which one of Giordano's major compositions was built up. But the problems raised are so complex that they cannot be dealt with adequately in a brief survey of this character; they deserve a separate study of their own, and I shall accordingly limit myself here to some general comments. The Corsini had secured Giordano's oil sketches for the frescoes executed immediately before for their chapel in S. Maria del Carmine at Florence, and the Marchese Riccardi, in following their example, apparently understood the spontaneous character of such work, as he did not require the artist to remove traces of studio atmosphere from them; for instance, in the case of the sketch for the library ceiling (Cat. 24), we have Giordano's rough indication, drawn in one stroke with a dryish brush, of the modification required to adapt the rectangular composition of the *bozzetto* to the curve which the Marchese had decided upon for the fresco. These spirited canvases show the Neapolitan artist in a relatively late Cortonesque phase—a Cortonism which was clearly encouraged by the direct contacts which were possible with Pietro's work at the Palazzo Pitti—and make it clear that Giordano, while adhering

completely to the principles of Roman Baroque, favoured especially the neo-Venetian aspects of that style. This explains the strong emphasis on the intensity of the colour accents, based on fragments of thick impasto applied with a touch that is always lively and immediate. Indeed, in so far as vivacity and sparkle are concerned, the study for the central section of the Galleria ceiling (Cat. 15, No. viii) foreshadows in a really remarkable way the artistic language of the Venetian Settecento.

Another work by Giordano in the collection, the large composition of *Venus, Mars and Vulcan* (Cat. 25, No. ix), is probably later in time. Here every trace of Cortonism has vanished and Giordano's exuberant enthusiasm for Venetian painting seems no longer to require the mediation of neo-Venetian tendencies in the Baroque. It is a direct and extremely intelligent tribute to Titian. To suggest a precise date for this picture is however by no means easy; we are still insufficiently supplied with established points of reference for the chronology of Luca. For example, already in 1655-60 (after his return to Naples from his early travels in Italy, which De Dominici, writing only 23 years after his death, tells us included a visit to Venice), Giordano had already given an extremely personal interpretation of the great Venetian tradition in the canvases in the church of Sant' Agostino degli Scalzi (otherwise Santa Maria della Verità) at Naples, and in the *Last Supper* in the Cathedral at Sessa Aurunca—in which the forms are drenched in a warm atmosphere almost



NO. XVI. — MOLA, PIER FRANCESCO (1612–66): 'ROCKY LANDSCAPE WITH TWO CARTHUSIAN MONKS': CANVAS, 51.5 X 68 CM.: CATALOGUE NO. 38, TEXT P. 12

burnt by golden reflections. But this *Venus*, on the other hand, more broken in handling and lit by the brilliant flashes of light from the forge of Vulcan which give the whole scene a flickering sense of luminous movement, would appear to belong to a much later stage—so late as to lead one to suppose that the Cortonesque phase had waxed and waned in the meantime. A work which seems to me to be very close is the *Sleeping Venus with a Satyr* in the Naples Gallery, perhaps painted shortly before the beginning of his Spanish period (1692–1702). The picture in the Mahon Collection might be placed soon after this one, and contemporary with the works executed during Luca's first years in Spain; and it may be noted that the hypothesis of a Spanish origin can be supported by the direct influence in it of the late style of Titian, together with that of Rubens, two masters whose work was readily accessible to him in the galleries of the King of Spain.

We may complete our survey by noting some works by minor masters, which have however been selected with the usual taste and discrimination. A romantic scene from Ariosto (*Orlando Furioso*, Canto XIX) representing Angelica encountering, and falling in love with, the wounded Medoro (Cat. 41) is charmingly portrayed by Giovanni Francesco Romanelli in a characteristic painting which probably dates from the late thirties, and shows the artist under strong Cortonesque in-

¹² When in the collection of the Earl of Ellesmere at Bridgewater House this picture was strangely catalogued (No. 107) as *Cephalus and Procris* (!) and attributed to a mysterious artist, 'Filippo Monzani'. In fact the subject was then, to all appearances on the surface, *Venus and Adonis*, as the corpses of Dardinello and Cloridano had been painted over, and Medoro, instead of pointing at that of Dardinello, had been given an apocryphal hunting spear. As for the attribution, Mrs. Jameson had noted as far back as 1844 (*Companion to the Most Celebrated Private Galleries of Art in*

fluence.¹² A small *Adoration of the Shepherds* by Ciro Ferri (Cat. 13) was regarded as the work of Pietro da Cortona until the time of Waagen (1854), but not long afterwards, while still at Hamilton Palace, the signature of Ferri (one of Pietro's most faithful pupils in his later years) must have been noted, perhaps as a result of cleaning. There is also a small *Rest on the Flight into Egypt* by Maratti's follower Giuseppe Chiari (Cat. 6), who gives us a personal and delicate interpretation in an arcadian vein; and finally two long narrow landscapes by Andrea Locatelli (Cat. 36 and 37), which must be among the most original productions of Roman landscape-painting in the early Eighteenth Century.

In conclusion, I ought to make some reference to a fact which throws light on the rigorous standards which have guided Denis Mahon in assembling his collection, namely that the state of preservation of the great majority of the paintings is not merely satisfactory but sometimes quite exceptional. Moreover they have all undergone cleaning with a care which no one could accuse of rashness. At a time when comparatively few Seicento pictures in European public galleries can be seen in a condition which even roughly approximates to the painter's intentions, this cannot but add to the attractions of the collection from the point of view of all serious students of the period. *P.S. The Ashburnham Guercino, just added to the collection, will be discussed in the October issue.*—ED.

London, p. 109) that no such artist as 'Monzani' was recorded; the explanation seems to be that it had been felt, perhaps in the late Eighteenth Century, that an Italian Seicento picture with small figures in a landscape must have some vague connection with Albani, and the name of the latter's obscure assistant Filippo Menzani (none of whose works are known) had been resuscitated hopefully from the writings of the historian, Count Malvasia, and had in the course of time transformed itself to Monzani!

CATALOGUE

(The text references at the end of each entry indicate where the picture in question is mentioned in the main body of Dr. Briganti's article. In recording the measurements, height always precedes width.—ED.)

1. ALBANI, Francesco (1578–1660): *God the Father, Christ, and the Virgin in glory, with music-making angels*. Copper, 42 × 31.5 cm. Text, p. 5.
2. ASSERETO, Gioachino (1600–49): *The Angel appearing to Hagar and Ishmael*. Canvas, 119 × 167 cm. Exhibited at the Agnew Gallery (1942). Illustration No. i. Text, p. 13.
3. CARRACCI, Annibale (1560–1609): *An Angel playing the violin appears in a vision to Saint Francis*. Copper, 44.5 × 34 cm. Illustration No. ii. Text, p. 5.
4. CARRACCI, Annibale: *The Coronation of the Virgin*. Canvas, 118 × 142 cm. Previous collections: Aldobrandini; Pamfili; Borghese; Alexander Day; Samuel Rogers; Dukes of Newcastle (Clumber House). (For fuller particulars, see Denis Mahon, *Studies in Seicento Art and Theory*, 1947, pp. 40 f.) Engraved by J. J. Frey, 1741. Exhibited at: British Institution (1819 and 1835); Art Treasures, Manchester (1857). Illustration No. iii. Text, p. 5.
5. CASTELLO, Valerio (1625–59): *Virgin and Child with Saint John the Baptist*. Canvas, 98 × 74 cm. Previous collections: Lord Gwydir; Neeld (Grittleton House). Illustration No. iv. Text, p. 13.
6. CHIARI, Giuseppe (1654–1727): *The Rest on the Flight into Egypt*. Copper, 32.4 × 38.9 cm. Previous collection: Duke of Norfolk. Text, p. 15.
7. CRESPI, Giuseppe Maria (1665–1747): *Peasants playing musical instru-*

ments. Canvas, 100 × 50 cm. Previous collection: Warren-Codrington (Worting House, Basingstoke; reputed to have come by descent from the collection of Dr. Pelham Warren, 1778–1835). This painting (Illustration No. v) and No. 8 are fragments, presumably of the same picture, the subject of which is difficult to identify. Text, p. 11.

8. CRESPI, Giuseppe Maria: *Peasants with donkeys*. Canvas, 93.5 × 53.5 cm. Same provenance as No. 7, q.v. Text, p. 11.
 9. DOMENICHINO, Domenico Zampieri, called Il Domenichino (1581–1641): *Saint Jerome with Angels*. Copper, 49.3 × 37.5 cm. Previous collections: Monsieur Paillot; Dukes of Orléans (Palais-Royal); Henry Hope; George Watson Taylor; Captain Arthur Finch Dawson. Engraved by: Pietro del Po, 1663; Berseneff; Devilliers (Landon, Pl. 92). Exhibited at: British Institution (1822); Royal Academy (1879). Illustration No. vi. Text, p. 5.
 10. DOMENICHINO: *Saint Mary Magdalen*. Canvas, 119 × 94 cm. Previous collections: Robert Udny (?); Sir Simon H. Clarke, Bt.; R. S. Holford; Sir George Lindsay Holford. Exhibited at the British Institution (1818 and 1841). Reproduced in *The Holford Collection, Dorchester House*, I, 1927, Pl. LXXXV, and in John Pope-Hennessy, *The Drawings of Domenichino . . . at Windsor Castle*, 1948, p. 45, Fig. 15 (two drawings for the picture exist at Windsor Castle, Nos. 209 and 210). Text, p. 6.
 11. DOMENICHINO: *Landscape with a fortified building*. Canvas, 112 × 193 cm. Previous collections: Commandant d'Hautefeuille; Dukes of Orléans (Palais-Royal); Duke of Bridgewater; Marquess of Stafford; Earls of Ellesmere (Bridgewater House). Engraved by Michel; Devilliers (Landon, Pl. 150); C. Heath. Two drawings for the picture exist at Windsor Castle (Pope-Hennessy, Nos. 207 and 208). Illustration No. vii. Text, p. 6 f.
 12. DUGHET, Gaspar, called Gaspar Poussin (1615–75): *Landscape with a Storm*. Canvas, 91 × 116 cm. Previous collections: Colonna; William Champion; Marquess of Stafford; Earls of Ellesmere (Bridgewater House). Engraved by I. H. Wright. Exhibited at the Royal Academy (1949–50). Text, p. 12.
 13. FERRI, Ciro (c. 1634–89): *The Adoration of the Shepherds*. Copper, 52.7 × 38.8 cm. Signed: CIRVS FERRI. Previous collections: Baron d'Espagnac; Colonel John Trumbull, the American painter; Duke of Hamilton; Earl of Plymouth; Lady Phyllis Benton. Text, p. 15.
 14. GENNARI, Benedetto (1633–1715): *Portrait of his uncle, Giovanni Francesco Barbieri, called Il Guercino*. Canvas, 63 × 52 cm. Previous collections: Palazzo Fava, Bologna; Dukes of Bedford (Woburn Abbey). Text, p. 11.
 - 15 to 24. GIORDANO, Luca (1634–1705): Series of *Mythological and allegorical scenes*. Previous collections: Marchesi Riccardi, Florence (traces of seals with the family arms have been found on some of them); Earls of Shrewsbury. Text, p. 14; for particulars of individual subjects, see below.
- The ten paintings in this set are Luca Giordano's preliminary oil studies (*bozzetti*) for his frescoes in the Palazzo Riccardi-Medici at Florence, carried out for the Marchese Francesco Riccardi in 1682–3, on the basis of an elaborate literary programme provided by the learned Senatore Alessandro Segni. Nos. 15–23 are studies for sections of the colossal ceiling of the Galleria, while No. 24 is a study for the whole of the smaller ceiling of the adjoining room, the Biblioteca. The engravings of the *Galleria Riccardiana* by G. P. Lasinio, published in 1822 under the sponsorship of the Marchese Francesco Riccardi-Vernaccia, are partly based on these studies (which were in the Riccardi Collection, and which show variations from the fresco) and partly on the fresco itself. Two studies, covering the lower part of the ceiling of the Galleria on the window side, are missing, and are believed to have perished in an extensive fire at Lord Shrewsbury's house, Ingestre, in 1882; their compositions, with interesting variations from the frescoes, are preserved in Lasinio's engravings (plates III and IV of the publication of 1822).
15. *Scene of Apotheosis*: Canvas, 138.5 × 65 cm. Study for the central section of the ceiling of the Galleria. The main group (four of the lower figures in which are transformed in the fresco into portraits



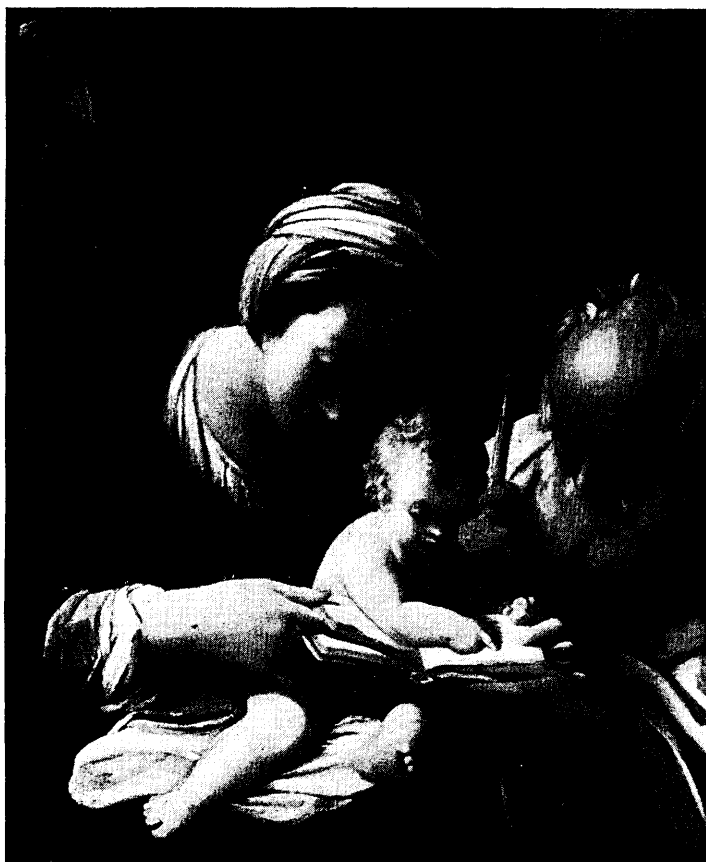
NO. XVII. — RENI, GUIDO: 'THE RAPE OF EUROPA': CAT. NO. 40, TEXT PAGE 7

- of the Medici) is surmounted by Jupiter; above and below it are the chariots of the Moon and Sun. Illustration No. viii.
16. *Mythological scenes illustrative of Agriculture*: Canvas, 121 × 192.5 cm. Study for the lower right section of the ceiling which faces the windows; among many figures those of Flora, Ceres and Zephyrus are included. A scene on the extreme right of this composition, including a river god and some fauns, was omitted from the ceiling and also from the engraving of Lasinio (who in this case used the fresco as his basis, but introduced a considerable number of modifications derived from the *bozzetto*).
 17. *Mythological scenes, with Pluto carrying off Proserpine to the Underworld*: Canvas, 121 × 193.1 cm. Study for the lower left section of the ceiling which faces the windows; among many figures those of the Furies, the Harpies, Cerberus and Charon are included.
Allegorical groups: Justice, Prudence, Fortitude and Temperance, with related Virtues and Vices. Studies for the four corners of the ceiling.
 18. *Justice*: Canvas, 99.1 × 95.3 cm.
 19. *Prudence*: Canvas, 99.4 × 95.3 cm.
 20. *Fortitude*: Canvas, 94.6 × 99.1 cm.
 21. *Temperance*: Canvas, 96.4 × 101.5 cm.
 22. *Allegorical group*: Canvas, 73 × 87 cm. Study for the end of the ceiling opposite the main entrance door; among many figures those of Janus, the three Fates and Prometheus are included.
 23. *Allegorical group*: Canvas, 73 × 87 cm. Study for the end of the ceiling over the main entrance door; the central figures are Minerva (symbolizing Wisdom), inspired by Mercury.
 24. *Allegorical scene*: Canvas, 139 × 65 cm. Study for the ceiling fresco of the Biblioteca in the Palazzo Riccardi-Medici, representing the Human Intellect (freed from the bonds of ignorance by Mathematics, Philosophy and Theology) about to soar into the presence of Divine Wisdom. This study, which is intended to cover the whole ceiling composition for the library, includes at the top (above the seated figure of Divine Wisdom) several figures which were omitted from the fresco. The subject, having nothing to do with the Galleria, was not engraved by Lasinio.
 25. GIORDANO, Luca: *The Forge of Vulcan*. To the right, Mars entices Venus. Canvas, 130 × 156 cm. Illustration No. ix. Text, pp. 14 f.
 26. GUERCINO, Giovanni Francesco Barbieri, called Il Guercino (1591-1666): *The Denial of Saint Peter*. Canvas, 98.5 × 120 cm. Engraved in reverse in 1627 by Giovanni Battista Pasqualini. Illustration No. x. Text, pp. 8 f.
 27. GUERCINO: *The Virgin and Child, with a Bird*. Canvas, 78.5 × 58 cm. Previous collections: Borghese; William Young Ottley; Samuel Rogers; Burdett-Coutts. (For fuller particulars, see Catalogue of the Exhibition 'Vasari to Tiepolo', Hazlitt Gallery, May-June, 1952, No. 4, with reproduction.) Engraved by: Pietro Bettelini; Raffaello Persichini. Exhibited at: British Institution (1821 and 1835); Art Treasures, Manchester (1857); Hazlitt Gallery (1952). Reproduced in *The Burlington Magazine*, XCIV, 1952, p. 126 (May, 1952). Text, p. 9.
 28. GUERCINO: *Half-length study of a woman, as a Sibyl*. Canvas, 72.7 × 61.7 cm. Previous collections: Duke of Hamilton; Earl of Carlisle; Hon. Geoffrey Howard. This painting is an oil study for the figure of one of the pious women in a large composition, now lost, of *Saint Sebastian succoured*, which is recorded by Malvasia as having been painted at Ferrara in 1619 for Cardinal Jacopo Serra; the composition is known to us from bad copies (one of which is in San Cristoforo, Ferrara) and drawings. Illustration No. xi. Text, p. 9.
 29. GUERCINO: *Elijah fed by ravens*. Canvas, 195 × 156.5 cm. Previous collections: Cardinal Jacopo Serra (for whom, Malvasia tells us, it was painted at Ferrara in 1620, together with No. 30); Barberini. (For fuller particulars, see Mahon, *Studies*, 1947, pp. 12 ff.) Exhibited at the Royal Academy (1938). Illustration No. xii. Text, p. 9.
 30. GUERCINO: *Jacob blessing the Sons of Joseph*. Canvas, 170 × 211.5 cm. Previous collections: Cardinal Jacopo Serra (for whom, Malvasia tells us, it was painted at Ferrara in 1620, together with No. 29); very probably Cardinal Giulio Sacchetti; Don Juan Alfonso Enríquez de Cabrera, Duque de Medina de Rioseco, Almirante mayor de Castilla; Church of San Pascual, Madrid; very probably T. S. Cave and Lord Northwick. (For fuller particulars, see Mahon, *Studies*, 1947, pp. 68 ff., and *The Burlington Magazine*, XCII, 1950, p. 80.) Engraved by Rafael Esteve y Vilella, 1808. A drawing for the composition exists in the Museum of Fine Arts, Moscow (No. 4816). The painting has been reproduced frequently; for example, *Zeitschrift für Kunstgeschichte*, II, 1933, p. 199; *Gazette des Beaux Arts*, 6th Series, XXIII, Jan.-June, 1943, p. 200; Mahon, *Studies*, Fig. 19. Text, p. 9.
 31. GUERCINO: *Head of an old Man (an Apostle?)*. Canvas, 63 × 48.3 cm. Previous collection: Lt.-Col. R. W. Barclay (Bury Hill House, Dorking). On the back of the canvas are the seals (for customs purposes?) of the Habsburg-Lorraine Grand Dukes of Tuscany and the Papal Academy of Fine Arts of Bologna. Illustration No. xiii. Text, p. 9.
 32. GUERCINO: *Saint Gregory the Great with Saints Ignatius Loyola and Francis Xavier*. Canvas, 296 × 211 cm. Previous collections: very probably Ludovisi; Don Juan Alfonso Enríquez de Cabrera, Duque de Medina de Rioseco, Almirante mayor de Castilla; Church of San Pascual, Madrid; Baron Mathieu de Faviers; Dukes of Sutherland (Stafford House); Sir Lionel Faudel-Phillips, Bt. (Balls Park). (For fuller particulars, see Mahon, *Studies*, 1947, pp. 98 ff., and *The Burlington Magazine*, XCII, 1950, pp. 80 f.) Exhibited at the British Institution (1837). A composition drawing for the picture existed in the collection of Dr. Ludwig Pollak (Mahon, *Studies*, Fig. 43), and preparatory studies are at Windsor Castle (Inv. No. 2891, child angels) and the British Museum (No. 1943-11-13-12, Saint Gregory). Illustration No. xiv. Text, pp. 9 f.



NO. XVIII. — ROSA, SALVATOR: 'DESOLATE LANDSCAPE': CAT. NO. 42, TEXT P. 12

33. GUERCINO: *The Angel appearing to Hagar and Ishmael*. Canvas, 193 × 229 cm. Previous collections: Pietro Maria Landi, of Siena (for whom it was painted in 1652-3, Guercino receiving 300 scudi for it on 17th March, 1653); still in Siena in 1750-1, when it was seen by Cochin in an unnamed private house; acquired not long afterwards by the second Marquess of Rockingham; by inheritance to the Earls Fitzwilliam (Wentworth Woodhouse). Two composition drawings for the picture exist, one in the Boymans Museum, Rotterdam (formerly Koenigs collection), and the other in the collection of Mr. Denis Mahon. Illustration No. xv. Text, pp. 10 f.
34. LAER, Pieter van, called Il Bamboccio (1592/5-1642): *Peasants receiving soup from a monk (Saint Anthony of Padua?)*. Panel, 32.7 × 26.9 cm. Previous collections: 2nd Marquess of Clanricarde; Earls of Harewood. Text, p. 12.
35. LISS, Johann (c. 1597-1629/30). *The Fall of Phaëthon*. Canvas, 128 × 110 cm. Previous collection: Colonel M. A. W. Swinfen-Broun (Swinfen Hall, Lichfield). Exhibited at the Hazlitt Gallery ('Vasari to Tiepolo', May-June, 1952, No. 5 in catalogue, with reproduction.) A description of the composition, no example of which was known until the discovery of the present picture, was provided by Joachim von Sandrart, who met Liss in Venice shortly before his premature death from the plague (for fuller particulars, see *The Burlington Magazine*, XCII, 1950, pp. 278 ff., with reproduction on p. 276). Text, p. 12.
36. LOCATELLI, Andrea (active in the early Eighteenth Century, died in 1741): *Rocky Landscape with a distant Tower and Arcadian Figures*. Canvas, 18.5 × 108 cm. This painting and No. 37 form a pair of decorative landscapes, obviously (on account of their unusually narrow shape) painted for a specific position, possibly as overdoors. Previous collection: Sir G. Warrender, Bt. (Bruntisfield House). Text, p. 15.
37. LOCATELLI, Andrea: *Landscape with Waterfall and distant Lake*. Canvas, 18.5 × 108 cm. A pair to No. 36, with the same provenance. Text, p. 15.
38. MOLA, Pier Francesco (1612-66): *Rocky Landscape with two Carthusian Monks*. Canvas, 51.5 × 68 cm. Previous collection: The Earl of Halifax, K.G. Illustration No. xvi. Text, p. 12.
39. MOLA, Pier Francesco: *Landscape with Mercury and Argus*. Canvas, 31.2 × 40.8 cm. Previous collection: K. R. Mackenzie. Text, p. 12.
40. RENI, Guido (1575-1642): *The Rape of Europa*. Canvas, 174 × 129 cm. Previous collection: acquired from the art dealer Samuel Paris in 1741 by Sir Jacob de Bouverie, ancestor of the Earls of Radnor, for the Longford Castle collection (for further particulars, see Mahon, *Studies*, 1947, p. 51). Illustration No. xvii. Text, pp. 7 f.
41. ROMANELLI, Giovanni Francesco (c. 1610-62): *Angelica encountering the wounded Medoro*. Canvas, 61 × 76 cm. Previous collection: Earls of Ellesmere (Bridgewater House). Text, p. 15.
42. ROSA, Salvator (1615-73): *Desolate Landscape, with a prominent rocky formation, and small figures of Saints Anthony Abbot and Paul the Hermit*. Canvas, 67.3 × 49.5 cm. Previous collections: Edward Harley, Earl of Oxford; Dukes of Bedford (Woburn Abbey). This painting, paired with No. 43, was acquired by the Duchess of Bedford at the Earl of Oxford's sale in 1741-2. Illustration No. xviii. Text, p. 19.
43. ROSA, Salvator: *Desolate Landscape, with a dark steep hillside, dead and splintered tree trunks prominent in the foreground, and two small figures*. Canvas, 67.5 × 49.8 cm. Signed with SR in monogram. Same provenance as No. 42, q.v. Text, p. 12.
44. ROSA, Salvator: *Head of a Man, with a cloth headdress*. Canvas, 59 × 49.2 cm. Previous collections: Palazzo Ridolfi, Florence; Sebright (Beechwood Park). Text, p. 12.
45. SCARSELLINO, Ippolito Scarsella, called Lo Scarsellino (1551-1620): *Holy Family with Saint John and the Lamb*. Panel, 28.5 × 21.5 cm. Previous collection: Earls of Pembroke (Wilton House). Attributed to Schedoni during and since the eighteenth century, but obviously by Scarsellino. Text, p. 8.
46. SCHEDONI, Bartolomeo (c. 1570-1615): *The Coronation of the Virgin*. Panel, 47 × 38.1 cm. Previous collections: acquired from a *célèbre galerie italienne* by Renault-César-Louis de Choiseul, Duc de Praslin (ambassador at Naples, 1766-71); Colonel John Trumbull, the American painter; Duke of Hamilton; Earl of Plymouth; Lady Phyllis Benton. Text, p. 8.
47. SCHEDONI, Bartolomeo: *The Holy Family*. Panel, 33.6 × 28.2 cm. Previous collections: it bears an inscription on the back to the effect that it was purchased in 1618 from Schedoni's mother-in-law, who had received it as a gift from her daughter, the painter's wife Barbara; another inscription on the back seems to indicate that it was in 1645 in the possession of an Archbishop of Aix-en-Provence (if *Es* is reasonable as an italianization of *Aix*); Monsieur Coypel (a member of the family of painters, probably Antoine or his father Noël); Dukes of Orléans (Palais-Royal); Duke of Bridgewater; Marquess of Stafford; Earls of Ellesmere (Bridgewater House). Engraved by: Romanet; Worthington. Illustration No. xix. Text, p. 8.
48. STOMER, Matthias (c. 1600-after 1650): *The Executioner giving the head of Saint John the Baptist to Salome*. Canvas, 109.2 × 155.6 cm. Previous collection: Earl of Malmesbury. Exhibited at the Colnaghi Gallery, August, 1952 (No. 14 and Plate IV in the catalogue, which records the verbal endorsement of the attribution to Stomer by Roberto Longhi and Hermann Voss). Published by Benedict Nicolson in *The Burlington Magazine*, XCIV, 1952, pp. 250 ff. (and cf. also XCV, 1953, pp. 169 f.). A copy by William Dobson (1611-46), formerly in the Earl of Pembroke's collection at Wilton House, and now in that of Sir Thomas Barlow, figured in the Dobson Exhibition at the Tate Gallery in 1951 (No. 26), before Stomer's original had become generally known. Text, pp. 11 f.
49. STROZZI, Bernardo (1581-1644): *Horatius Cocles defending the Bridge*. Oil sketch on paper, mounted on canvas, 24 × 35.5 cm. Preliminary study (*bozzetto*) for Strozzi's ceiling fresco in the Palazzo Carpaneto (formerly Centurione) at Sampierdarena, near Genoa. There are *pentimenti* in the sketch and slight variations from the fresco, which was reproduced by Orlando Grosso (*Gli affreschi nei Palazzi di Genova*, 1910, Pl. 28) and Giuseppe Fiocco (*Bernardo Strozzi*, 1921, Fig. 1). Text, pp. 12 f.



NO. XIX. — SCHEDONI, BARTOLOMEO: 'THE HOLY FAMILY': ESPECIALLY NOTABLE & OF SCHEDONI'S HIGHEST QUALITY: CATALOGUE NO. 47, TEXT PAGE 8