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The Collectors' Cabinet: Renaissance and Baroque Masterworks from the Arnold & Seena Davis Collection

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The Collectors' Cabinet:
Renaissance and Baroque
Masterworks
from the Arnold & Seena Davis
Collection

October 10, 2013 – January 10, 2014

Bellarmino Museum of Art
Fairfield University
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www.fairfield.edu/museum

The art museum as we know it today is a direct descendant of the so-called “Cabinet of Curiosities,” which emerged in the Renaissance. Such collections were assembled by society’s cultural élite and featured wonders from both the natural and the man-made worlds (*naturalia and artificialia*, respectively). Displayed in purpose-built spaces and designed to inspire awe while facilitating learning, these *wunderkammern* (or “rooms of wonders”) were understood as microcosmic representations of the universe; their contents specifically installed to reveal hidden affinities and, by extrapolation, important clues to unraveling life’s mysteries. As the illustrated frontispiece from Ferrante Imperato’s *Dell’Historia Naturale* (Naples, 1599) makes clear, a typical cabinet might feature taxidermied reptiles, stuffed birds, and exotic shells, together with learned texts and treatises (it being assumed that nature had as much to teach us as books).



Frans II Francken (1581-1642), *Chamber of Curiosities*, 1636 (Vienna, Kunsthistorisches Museum)

on the so-called “Great Chain of Being” than with manifest physical characteristics; a shift that impacted the way cabinets were installed, as Frans Francken’s exuberant *Chamber of Curiosities* (inset) of 1636 reveals. During the following century, the so-called Age of Reason, the thirst for ever greater taxonomic clarity favored collections that were less universal and more targeted, paving the way for discipline-specific museums in the 19th century, including those focused exclusively on natural history or the visual and plastic arts. Despite important normative shifts, the objects in such collections continued to be prized not only for their inherently beautiful or fascinating qualities but also for the insights they provided into the power of creation (both human and divine). Along the way, the rituals and social practices associated with collecting developed and evolved, giving rise to a particular breed of individual: the “collector.”

The collector is someone who is devoted to the accumulation of a particular class of objects. The collector, who often loves the quest as much as – if not more than – the conquest, is driven by zeal and curiosity. The collector is a person whose eyes, mind, and heart play equally critical roles in the creation of his or her collection. When I first visited Arnold Davis in his home in 2012, I knew that he was indeed a true *collector*. Mr. Davis and his late wife Seena spent nearly the whole of their 65 years of married life pursuing European masterworks and assembling their remarkable collection. Seasoned travelers, they never missed an opportunity to visit not only the biggest auction houses but also, and perhaps more interestingly, small private vendors where they sought out “sleepers,” overlooked objects with tremendous potential. Their stately Westchester County home is a testament to their commitment: every room on the ground floor is hung, floor to ceiling,

with paintings and drawings from the 15th–19th centuries, and every object has a fascinating story that Mr. Davis readily shares with great generosity and humor. The art continues on the upper floor where, in the tradition of earlier collectors, the Davises mingled exotica from the natural world with cherished paintings and other fascinating man-made objects, including row upon row of beautifully arranged and framed vintage button hooks. In every instance, the works are installed intuitively rather than according to any strict thematic, temporal, or geographical criteria. And it works. Seeing so many marvelous paintings and works on paper hung amongst Renaissance majolica pieces, figurines from the antique and Medieval periods, prized volumes, as well as objects associated with Seena’s own art-making and Arnold’s earlier career as a violinist, one senses a unity and completeness that is sometimes lacking in more austere or sterile museum settings. Experiencing the works in this manner provides a unique vista onto the rich and storied lives the Davises created and enjoyed over the course of their more than six decades together. It was a privilege, then, not only to have the opportunity to study these works in situ but also to be able to create a special exhibition highlighting some of Arnold and Seena’s finest paintings, which first visited Fairfield University’s Thomas J. Walsh Art Gallery 18 years ago in a

show entitled *Patience & Passion: Old Master Paintings from the Arnold and Seena Davis Collection*. I am delighted that we were able to bring this collection back to Fairfield University’s campus in an entirely new incarnation for an entirely new audience (many members of this year’s freshman class were born the same year that this earlier exhibition was mounted) in a venue that is celebrating its third anniversary this fall. My objective throughout has been to introduce our constituents to specific treasures from this particular “cabinet” while preserving the aesthetic of the collectors who so lovingly created it.

Naturally were it not for Arnold Davis’ incredible willingness to share his and Seena’s collection with us, this exhibition would not have been possible. On behalf of the Bellarmine Museum, and indeed the entire Fairfield University community, I extend to him my sincerest thanks for his gracious generosity. We are equally grateful to our sponsors for their invaluable support, including the National Endowment for the Humanities, Morris Media Group, and Whole Foods Market. As ever, I also owe a huge debt of gratitude to my colleagues at the Bellarmine who made this project everything it could be, including Carey Mack Weber, Meredith Guinness, and Edmund Ross, together with our colleagues in Advancement as well as our summer intern, Eric Nemarich (Georgetown University, class of 2014).

Dr. Jill Deupi
 Director and Chief Curator of University Museums
 October 2013



Attributed to Giovanni Baglione (Italian, ca. 1566-1643), *John the Baptist*, oil on canvas, 42 x 30 ½ inches

After Dieric Bouts, the elder (Netherlandish painter, ca. 1415-1475)

Virgin Weeping

Oil on panel on gilt ground

14 ¼ x 10 ¾ inches



A new devotion to the *Mater dolorosa*, or Sorrowing Virgin, began gaining ground in Europe in the 10th century. Over the course of the next 100 years this theology, which first emerged in affective monastic practices, grew increasingly popular among lay Catholics. This shift may be attributed, among other factors, to the writings of influential theologians like Saint Anselm of Canterbury (ca. 1033-1109), whose works were intended to arouse compassion in the reader, thus encouraging a deeper contemplation of the Passion of Christ and, ultimately, a life lived according to His lessons (the *imitatio Christi*). In the 13th century the new Franciscan and Dominican Orders, which were committed to spreading religiosity among the populace, further encouraged devotion to a compassionate Madonna; an empathetic figure to whom humanity could relate. As a result the *Mater dolorosa* evolved, in the 1300s, into an object of independent veneration rather than simply a conduit for drawing one closer to Christ. This trend

increased in the 15th century, when the invention of moveable type and the growing market for relatively inexpensive prints and engravings led to an increase in the circulation of devotional materials dedicated to the Virgin. It was also at this time that artists began responding to Mary as an intercessory figure in their works; a shift that dovetailed perfectly with the less idealized, more naturalistic religious imagery associated with stylistic changes ushered in by Renaissance Humanism. This painting, which is derived from an extremely popular painting by the successful Netherlandish Renaissance artist Dieric Bouts, the elder, perfectly embodies these trends. Though no autograph version by Bouts survives, multiple replicas and copies do, including several pairs that preserve the companion painting to this work depicting Christ as the *Man of Sorrows*. These two panels (examples of which are held in the collections of the Metropolitan Museum of Art, the National Gallery of Art in London, and the Art Institute of Chicago) were originally intended to have been hinged together to create a diptych, which would have functioned as a small private altarpiece. In these works, Christ, wearing a crown of thorns and quietly weeping, averts His gaze and clasps His hands in prayer as He contemplates His destiny. Mary echoes His emotions as large crystalline tears fall from her eyes (which in other versions are visibly reddened and puffy), her elegant fingers tented in prayer. Mary's hair is completely obscured by her white veil and blue scarf and the background is an abstracted gold, a reference to the unknowable Heavenly realms and an iconographic conceit borrowed from Medieval painting. The Virgin panel was originally located to Christ's proper right (the viewer's left), which explains why she is turned at a 45 degree angle away from the picture plane: she is venerating Christ, the Son of God. Thus Mary is both an object of compassion, as the Sorrowing Virgin who stoically resigns herself to Her Son's divine fate, and an approachable intermediary.

Attributed to Frans Floris, the elder (Flemish, ca. 1519-1570)

Apostles from a Pentecost

Oil on panel

18 x 26 ½ inches

Pentecost, in the Christian liturgical calendar, commemorates the descent of the Holy Spirit upon the Apostles. According to the Acts of the Apostles, "there appeared to them flames like tongues of fire distributed among them and coming to rest on each one" (2:3). This is the very moment that the Flemish painter Frans Floris chose to depict in this panel painting, which was originally part of a larger work depicting at least four more Apostles (present location unknown). Trained by Lambert Lombard in Liège, Belgium, Floris went on to become a leading "Romanist" painter in his native Antwerp. The artist is known to have traveled to Rome (perhaps as early as 1541), where he produced meticulous studies of ancient sculptures as well as paintings by contemporary Italian masters, including Michelangelo and Raphael. He returned to Antwerp ca. 1545, soon married, and opened his own studio two years later; a workshop that quickly grew to become one of the most successful and important in Antwerp (the famed biographer of Northern artists, Karl van Mander, claimed that, at his peak, Floris had some 120 assistants). In this image Floris' figures reflect the broad styling, classical disposition, and staid palette typically associated with the Renaissance. It is possible, therefore, that this painting was executed soon after Floris returned to Antwerp from Italy in the mid- to late-1540s, for his later work often incorporated characteristics more commonly associated with Mannerism, including attenuation, spatial complexity, and *changeant* colors. It is not clear whether this piece is entirely autograph or not, given Floris' (entirely typical) studio practice of preparing portrait heads for his assistants to copy and incorporate into new compositions. Interestingly, the figure shown in profile at the extreme left-hand margin of the painting had been over-painted until a fairly recent conservation revealed its presence.



After Joos van Cleve (South Netherlandish, died 1540 or 1541)

Madonna and Child in an Architectural Setting

Oil on panel

29 ½ x 22 ½ inches

The Netherlandish painter Joos van Cleve was renowned for his charming images of the Madonna and Child. One of his most famous such works, *Madonna of the Cherries* (now lost), was inspired by a painting by Giovanni Pietro Rizzoli (called “Giampietrino”), a painter active in Italy’s Lombard region circa 1495-1540 and a protégé of Leonardo da Vinci. Giampietrino’s composition, in turn, was based on a drawing by his master, whose *sfumato* technique (whereby a painter models flesh using layer upon layer of thin glazes to create “smoky” areas of soft, naturalistic shadow amongst a subject’s features) deeply influenced his followers. Vestiges of these important sources of inspiration resonate in the many copies, variants, and replicas of van Cleve’s work, including this fine version. Here the Madonna, shown in a three-quarter length view, sits squarely in the center of the pictorial field. Her heavy dress and cloak are depicted in saturated primary colors and her long dark hair falls in neat coils down her back and across her shoulders. Bent sharply at the elbow, Mary’s left arm rests on a high plinth that supports a partially visible colonette, which is richly decorated with “sculpted” vegetal motifs and a prominent ram’s skull (an allusion to Abraham’s sacrifice of a ram in place of his son, Isaac, foreshadowing God’s sacrifice of Christ, His only Son [Genesis 22:1-19]). The Virgin’s downcast eyes focus on the Infant Jesus, her expression leaving no doubt about the conflicted emotions she feels: joy in the present countervailed by future sorrows. Jesus, shown in a highly activated pose, bends His right leg acutely at the knee, which advances toward the picture plane as He prepares to stand. The Child twists sharply at the waist as He extends His left arm across His body to grasp the top of a cross that surmounts the crystal globe (symbol of Jesus’ dominion on Earth) and is balanced on Mary’s knee. Christ turns His head and neck in the opposite direction so that He may engage directly with His mother. In many versions based on the van Cleve/Giampietrino exemplars, an open window in the middle ground provides a view onto a landscape visible in the far distance (generally on the left but sometimes on the right in versions in which the entire composition is reversed). Here, instead, the background is the light-bathed interior of a Northern Gothic church. A symbolically potent simulacrum of the Holy pair (in the guise of a sculptural ensemble depicting the enthroned Madonna and Child) is visible in the spandrel between two pointed arches that pierce the nave. Two angels are visible through the opening on the right, while a pair of women in courtly attire – oblivious to not only the angelic figures behind them but also the Madonna and Child who sit quietly in a private vestry-like space in the foreground – are immersed themselves in conversation. The doorway that separates the celestial protagonists from the earthly brace behind them is elaborately rendered in fictive marble and stone. The lowest band surmounting the doorway is decorated with the curvilinear vegetal and floral motifs typical of Renaissance *grotteschi*, which were derived from antique sources. Above this is a wider frieze decorated with *putti* who frolic and play with a chariot and other *all’antica* elements. Surmounting these two bas-relief sculptural fields is a fictive lunette in which the sons of Adam and Eve, Cain and Abel, struggle beneath a deeply coffered barrel vault (another direct reference to antiquity). The *dénouement* is well-known: Cain, the first-born, will also be the first recorded murderer in the Bible, and Abel the first victim of homicide; an event made all the more gruesome by the fact that he was killed at the hands of his own brother (“fratricide”). A lamb slumbers beside the pair, a clear reference not only to the sacrifice that Abel made to God of the first-born of his flock (Genesis 4:4) but also to the future crucifixion of Christ, the “Lamb of God.” Equally allusive is the elaborate golden urn in the foreground that holds several branches from what looks to be a fig

tree; a reference, among other things, to Adam and Eve’s fall from grace, which will be redeemed by Christ. A nearly identical copy of this work has been located in the collection of the Hofburg Brixen/Palazzo Vescovile in Bressanone while the Wilanów Palace Museum (Warsaw, Poland) has a version that, though close, lacks ornate architectural detailing in the middle ground.



Marcellus Coffermans (Netherlandish, active 1549, died after 1575)

Madonna and Child, ca. 1570

Oil on copper

7 x 5 inches

Working in the Netherlands in the latter half of the 16th century, Marcellus Coffermans was known not only for his *retardataire* style, which consciously referenced works from the early 1500s, but also for his keen ability to emulate earlier masters of the Northern Renaissance. This painting, for instance, was clearly inspired by Gerard David's *The Rest on the Flight into Egypt*, which was originally executed ca. 1512-15 and is today held by the Metropolitan Museum of Art. Like many of David's paintings, *The Rest* was widely imitated, as examples attributed to Simon Bening (also at the MMA and dated to ca. 1520) and Adriaen Isenbrandt (ca. 1525-30, New Orleans Museum of Art) bear witness. In this work, whose copper support gives it a wonderful luminosity, an elegant Madonna bears her right breast to nurse the Infant Jesus. Both have golden ringlets though only Mary, interestingly, is given a halo. She is elegantly proportioned, with delicate features and elongated fingers, and is dressed in robes of her traditional colors (blue and red). The Virgin supports the Baby Jesus gently as He lovingly touches her arm with His left hand; a moment of maternal sweetness. Dressed in a diaphanous robe, Jesus holds what looks to be a key (a reference perhaps to His being the means through which mortals may gain access to the Kingdom of Heaven) as He playfully kicks His feet out and the corners of His mouth turn up almost imperceptibly into a gentle smile. A green damask "curtain of honor" is pulled aside to reveal the pair and heighten the work's dramatic effect.



Luis de Morales (Spanish, ca. 1520-ca. 1586)

Holy Family

Oil on panel

27 ¾ x 21 ½ inches

Born in Badajos (Extremadura), Luis de Morales trained with the Flemish Mannerist painter Peeter de Kempeneer, who lived in Spain from 1537 until around 1562. While Morales's early paintings reflect the influence of Italian Renaissance and Mannerist painters (including Raphael, Leonardo da Vinci, and Michelangelo), his later *oeuvre* is inflected by a Northern European aesthetic. The presumption that Morales traveled to Italy or Flanders himself, however, is now generally discounted. Rather, it seems that any inspiration he derived from foreign art was secondhand, reaching him through de Kempeneer (who was not only Flemish but also had lived in Italy for a number of years and was a follower of Raphael) as well as artists working in neighboring Portugal. Morales is also known to have made careful study of prints and engravings of key Flemish and Germanic works, thereby deepening his familiarity with these Schools as well. In keeping with the Mannerist aesthetic, Morales's earlier works are characterized by a cool palette, an arch clarity of line, and meticulous technical skill. In addition, the figural groupings and spatial elaborations are frequently awkward or unnatural. In this highly compressed image of the Holy Family, for instance, the figures virtually burst from their frame. Mary, with her mane of golden hair, marmoreal complexion, elongated fingers, and attenuated features, is the embodiment of Mannerist conceptions of beauty. The Christ Child, too, with His unnaturally long, curved back and preternaturally muscular limbs bears witness to the artist's quest for supreme elegance. A ruddy-skinned Joseph gently nuzzles the Child, who is supported in a loose but tender embrace by His mother. Christ looks out to the viewer, engaging us directly with His unyielding gaze. Morales's predilection for painting religious subjects such as this – which he treated with remarkable subtlety and feeling – led his contemporaries to dub him "El Divino."



Attributed to Hieronymus Francken I
(Flemish 1540-1610, active in France)

Witches' Sabbath

Oil on panel

20 x 26 inches

Beginning in the Middle Ages in Catholic Europe, individuals associated with unorthodox or heretical belief systems were frequently branded as sinners who communed with Satan. “Witches,” as they were popularly labeled, were generally persecuted, and their practices – including gathering on the “Sabbat” or “Sabbath” to engage in communal rituals – were strictly prohibited. Though modern scholarship suggests that such gatherings never actually occurred, rumors were so persistent (and superstition, fear, and illiteracy so prevalent) that the masses came to believe fervently in the existence both of witches and their Sabbath gatherings. Compelling stories of folkloric characters and their orgiastic, sadistic rituals (which were said to include flying on broomsticks, eating babies, and poisoning wells) were rampant and provided rich fodder for artists in the Renaissance; a period when the persecution of “witches” reached its peak. Here the artist (thought to be Hieronymus Francken I, whose father, brother, and nephew were also painters) presents us with a “coven,” or gathering of witches, engaged in different aspects of their practice. Two naked figures fly up the chimney while another stirs a cauldron that spews forth ghastly creatures. Other participants incant, worship and study spells, while a fire rages in the town visible in the distance; an allusion to the havoc and destruction that witches (who were often scapegoats for otherwise inexplicable tragedies, disasters, and unfortunate occurrences) were thought to wreak. The foreground is peppered with the detritus of the participants’ practice, including skulls and bones (some of which are very clearly recognizable as human), serpents, turtles, and other unnatural creatures, both human and amphibian in character. On the right two women, dressed as courtesans, are in various states of undress and exude licentiousness. The ghoulish quality of this work is evocative of the *oeuvre* of Hieronymus Bosch (Netherlandish, ca. 1450-1516) and Pieter Bruegel I (Flemish, ca. 1525-69). Beyond these likely sources of inspiration, Francken, much of whose early history remains a mystery, was also clearly influenced by artists working in France, where he is known to have lived from 1566 until 1572 and again from 1574 until his death in 1610.



Attributed to Barbara Longhi (Italian, 1552 - ca. 1638)

Holy Family

Oil on canvas

15 x 13 inches

... nor must I omit to say that a daughter of his [Luca Longhi], still but a little girl, called Barbara, draws very well, and has begun to do some work in colour with no little grace and excellence of manner.

- Giorgio Vasari, *Lives of the Painters, Sculptors, and Architects* (1568)

Born in Ravenna, Italy in 1552, Barbara Longhi was trained by her father, the Mannerist painter Luca Longhi (1507-80). Not surprisingly, her style was deeply influenced by Luca's *oeuvre*, as well as by the works of Correggio, Parmigianino, Marc Antonio Raimondi, and Raphael. Like her father, the younger Longhi's artistic output was heavily influenced by Counter-Reformation dogma, which embraced a pious directness. The scale of the younger painter's work, however, was far more modest than that of her father, whom she assisted on several large altarpieces. Her work also tends towards maternal imagery; indeed of the only 15 works that have been securely identified as autograph, a dozen depict the Madonna and Child. Here Mary, with arms outstretched in a stabilizing pyramidal posture, regards her Infant Son with equal measures of sorrowful resignation and maternal love. She is clad in a vaguely classicizing robe, in shades of delicate pink, and has a shot-silk blue mantle draped over her arms. Mary's fair hair is bound in a fashionably intricate arrangement of braids fastened with ribbons, pearls, and a diaphanous veil, which covers the back of her neck and gently sweeps the top of her shoulders. Her right hand clasps a pink flower, perhaps a thistle (associated in Christian imagery with Original Sin [Genesis 3:17], which would be expiated by Christ's sacrifice) or a “pink” (symbol of love), while her left hand barely grazes the sole of her Son's right foot. The Child's pose is relaxed and playful: He extends His left arm back behind His head while allowing His right arm to fall loosely to the side, toward the front of the picture plane. Meanwhile, a staid and somber Joseph, in a rose-colored tunic and ochre robe, observes the pair from the rear; modeling the pensive and contemplative mood that this painting was perhaps intended to arouse in the viewer. A grove of trees is visible behind the group (suggesting that this scene may actually be a *Rest on the Flight to Egypt*) while a pastoral landscape is seen in the far right-hand distance. This composition was likely modeled on the Emilian Mannerist painter Parmigianino's *Mary and Child with a Carthusian Monk* (Alte Pinakothek, Munich), which inspired a number of related paintings, including Giralamo Mazzola Bedoli's *Virgin and Child in a Landscape* (Fogg Museum, Cambridge). It also shares visual affinities with Barbara Longhi's own *Madonna Adoring the Child* (Walters Art Museum).



Attributed to Peter Paul Rubens (Flemish, 1577-1640)

Head of Christ

Oil on panel

24 x 17 ¾ inches

Peter Paul Rubens was one of the most important painters in 17th-century Europe. Armed with a classical education, the charm of a courtier, the discretion of a diplomat, and unparalleled artistic skills, Rubens painted large-scale allegories, landscapes, and portraits for some of the Continent's most powerful rulers as well as influential members of the patrician class in the Southern Netherlands (from which he hailed). His style, which was profoundly influenced by the artist's eight-year sojourn in Italy (1600-08), reflects a deep appreciation of 16th-century Venetian painters, including Titian, Tintoretto, and Veronese, together with a reverence for the masters of the High Renaissance in Rome, including Raphael and Michelangelo. In this image, for instance, Christ's hair and facial features are described with a bravura that looks almost effortless and a bold interplay of light and shadow; a nod to the painterly Venetian School. Yet a clear and coherent structure undergirds the figure, giving it clarity of form and a sculptural solidity that is more typically associated with a classical, Romanist sensibility. This work is related to Rubens' iconic *Elevation of the Cross*, a triptych that he completed in 1611 for the Cathedral of Our Lady in Antwerp, his natal city to which he returned in 1608 after leaving Italy for good. In the completed painting Jesus, who has already been nailed to the Cross, is shown being hefted into a tortuous vertical position by His tormentors. As in this tightly cropped study, Christ wears a crown of thorns and raises His eyes heavenward. His expression seamlessly melds complete surrender, fear, and unfettered love into a complex but legible array of emotions. Unlike the finished work, here Christ's arms clearly are not outstretched but rather are positioned in front of His body. This suggests that the work may also be tangentially related to Rubens' *Ecce Homo* (ca. 1610), which today is in the collections of The State Hermitage Museum in St. Petersburg.



Attributed to Peter Paul Rubens (Flemish, 1577-1640)

Study for the Medici Series: Head of Marie de Medici

Oil on paper adhered to canvas

19 ½ x 15 inches

In 1622 the Flemish painter Peter Paul Rubens began work on an extensive commission given to him by Marie de Medici, daughter of Francesco I, Grand Duke of Tuscany, and Johanna, Archduchess of Austria, and, later, wife of Henri IV. Marie reigned as regent after her husband's assassination in 1610 until 1617 when her son, Louis XIII, stripped her of her authority and banished her to the château of Blois. When at last she was allowed to return to Paris several years later, she took up residence in the newly rebuilt Luxembourg Palace. As part of the extensive decorating campaign she undertook there, Marie charged Rubens with creating 24 monumental paintings for the palace's Western Gallery. Not surprisingly, every image in the politically laden cycle was designed to bolster the dowager's reputation by glorifying her travails and triumphs. In the end, however, no amount of visual propaganda could rehabilitate Marie, who was again exiled – this time permanently – by her son to Compiègne in 1631, before the works were completed. This painting is associated with the penultimate canvas in the series, variously entitled *Return of the Mother to Her Son* or *The Full Reconciliation with the Son after the Death of the High Constable*. In the finished work, Marie's estranged son, in the guise of Apollo, gazes compassionately into her eyes. His mother, clad in vaguely classicizing garments (a reference to eternity), clasps an olive branch and a caduceus – both symbols of peace – as she looks imploringly at her son with maternal love and pride. She is crowned with stalks of wheat and poppy seeds, harbingers of abundance and tranquility. In the middle ground Divine Justice launches a thunderbolt at the monstrous hydra-headed beast and dragon below (allusions to the unrest caused by the “unnatural” discord between mother and son) while Divine Providence, with globe and rudder, surveys the scene from above. As with every image in the Rubens cycle, the completed painting was intended to buttress the deposed regent's power and authority. Here the narrative may go beyond the allegorical, however, and directly reference the death of Marie's arch-enemy (and one of the King's favorites), the Constable of Luynes, who died in 1621. It has been speculated the dowager's desire to revel in Luynes's death was catalyzed by the loss of one of her closest courtiers, Concini, who was assassinated in 1617.



After Jan Lievensz. (Dutch, 1607-74)

The Raising of Lazarus

Oil on canvas

29 ¾ x 23 ½ inches

Jesus Christ resurrected Lazarus, the brother of Mary Magdalene and Martha, from the dead four days after he expired (John 11:1-17). Visiting his tomb in Bethany, Jesus cried out, “Lazarus, come out,” whereupon he emerged, “his hands and feet bound with linen bandages, his face wrapped in a cloth” (John 11:43). It was Christ’s final miracle. This subject, with its heightened drama and strong emotional appeal, proved an attractive subject for a number of artists during the Renaissance and Baroque periods. Even 17th-century Calvinist Holland was not immune to its allure (though the Reformed Northern Netherlands prohibited imagery in its churches, the market for private commissions of religious works remained vigorous, even after the region’s break from Catholic Spain). Among those who treated this particular Biblical passage in their paintings were two of the greatest artists to have emerged during the so-called “Golden Age” of Dutch art, Rembrandt van Rijn and Jan Lievensz. Rembrandt and Lievensz. were both born in Leiden, where they worked closely together from approximately 1625 until 1631; perhaps even sharing a studio for a portion of that time. They both also studied in Amsterdam with the history painter Pieter Lastman before returning to their natal city to begin practicing as independent professional artists. Given this confluence of biographical details and historical circumstances, it is not surprising that many of the artists’ early works have significant stylistic and compositional affinities, including a clear penchant for the dramatic juxtaposition of dark and light (“*chiaroscuro*”) and a predilection for bold gestures and histrionics. These similarities have, in the past, rendered attributions sometimes difficult. This was certainly the case with both painters’ depictions of Lazarus’ resurrection, as well as with the works that these images inspired, including this one. Like Lievensz.’s *Raising of Lazarus* (Art Gallery and Museum, Brighton), which was one of the most successful paintings he created during his Leiden period, this work depicts Christ enveloped in darkness as He stands in the cave that holds Lazarus’ tomb. With hands clasped before Him and eyes raised to Heaven, Jesus has clearly just uttered the words: “Father, I thank you for hearing me” (John 11:41), for Lazarus is shown slowly rising from the dead. As in Lievensz.’s version, the onlookers are shown in various states of awe and wonder as a figure (a richly dressed black man in Lievensz.’s version, one of Lazarus’s sisters here) gently pulls back the winding cloth to reveal the miracle that is occurring before their very eyes. The composition, however, reverses Lievensz.’s disposition of the figures by placing Christ to the right of the center point and the principal knot of witnesses to the far left. It is interesting to note in this regard that Lievensz. produced a large etching, which is a mirror image of his *Lazarus* painting, soon after the latter was completed in 1631. This suggests that perhaps the artist who executed this fine work was not only intimately familiar with Lievensz.’s *oeuvre* but also may have been working from one of the master’s prints. After much scholarly debate, it has now been determined that Rembrandt also drew inspiration from Lievensz.’s *Lazarus*, and painted his own, more dramatic version in 1632 (Los Angeles County Museum of Art).



Attributed to Cornelis Bisschop (Dutch, 1630-1674)

Dutch Interior Scene with a Lady at her Toilet

Oil on canvas

20 ½ x 17 ½ inches

Born in Dordrecht, Cornelis Bisschop was a painter of portraits, genre scenes, and history paintings. Though his work is not well known outside of specialist circles, Bisschop was quite successful in his own time: he was, in fact, invited by the King of Denmark to serve as court painter shortly before the artist's death in 1674. Earlier in his career (circa 1650) Bisschop had apprenticed with Ferdinand Bol in Amsterdam before returning to Dordrecht in 1653. There he established his own studio and married Gerrtruyt Botland. The couple had 12 children together, two of whom – Jacobus and Abraham – later trained with their father. Bols' influence is palpable in the dramatic play of light and shadow that Bisschop favored in his paintings, including his "genre scenes" (or images of everyday life). This painting is precisely such a work, and is entirely characteristic of Bisschop's restrained treatment of seemingly ordinary, rather quiet domestic scenes. Here a wealthy burgher woman attends to her *toilette* with the assistance of her maidservant. The latter extends her hand toward her mistress, proffering a golden bauble that glints in the light as she probes it with the index finger of her opposite hand. The maid is dressed simply in a rust-colored gown and loose white collar with a matching cap; the picture of domestic decorum. The lady of the house, meanwhile, wears a dress that, though modestly styled, is clearly made from the finest of silks and embellished with metallic thread. She turns to regard her attendant without, however, releasing her grip on the table-top mirror that rests atop the caned chair positioned before her. The faces of both women appear life-like and highly individualized. The figures are not, however, portraits so much as participants in a larger allegory. More specifically, the open jewel chest – which rests on the floor and is filled with luxuriant goods (including multiple strands of glowing pearls strewn over the case's lip) – speaks to an earthly vanity, as do the rather audacious earrings that the lady wears. The mirror that she grasps so carefully, too, may be interpreted not only as a reference to Vanity but also as a symbol of Prudence, while the white cloth behind it alludes to Purity. Bearing this in mind, it is entirely reasonable to conclude that the object that the maid holds in her hand is a portrait miniature of an absent loved one (is the lady preparing for an illicit liaison, one wonders). This is a cautionary tale, then, about the fleetingness of material prosperity and the temptations of vice. Such lessons would not have been lost on contemporary audiences: 17th-century Holland's merchant class experienced a new wealth and concomitant worldliness that was at odds with the Northern Netherlands' dominant Calvinist belief system. These meditative allegories were, then, not only enjoyable intellectual puzzles for their patrons and casual viewers alike but also instructive moral compasses.



Unknown, Venetian School

St. Augustine, 17th century

Pen, brown ink and wash on paper

10 ¼ x 8 ¼ inches

Saint Augustine (13 November 354–28 August 430) was an important early Christian theologian and Doctor of the Church. His writings, including *Confessions* and *City of God*, were hugely influential in Medieval Christianity and are still widely read today. In this deeply emblematic work, Augustine is identifiable by the pierced heart that he holds in his outstretched left hand; a reference to his theology that holds faith's affective aspect at its center and the heart as the symbol of all that is deepest and truest within us. His Bishop's crozier (he was Bishop of Hippo, in modern-day Algeria) rests against the base of a Doric column that is partially obscured by a vision of Jesus. Christ, who hovers on a bank of clouds over the Saint's left shoulder, raises His right hand in a sign of benediction. Augustine lifts his quill from his writings (a clear reference to his own scholarly work) and turns to address Him. The Saint's arms are outstretched in a sign of complete submission as he utters the following words: "... lege [m] tua[m] in medio cordis mei." This elided speech is a direct reference to Psalm 39:9, which in Latin reads: "... ut facerem voluntatem tuam Deus meus volui et legem tuam in medio cordis mei" ("... that I should do Thy will: my God I would, and Thy law in the midst of my heart"). It is also a pointed allusion to the Saint's own texts, which contain multiple references to the heart being pierced by Divine Love. In *The Confessions*, for example, he writes: "You have pierced our hearts with the arrow of your love, and our minds were pierced with the arrows of your words" (9.2). Word and image, therefore, have been carefully contrived to undergird one another, reinforcing the work's meaning and impact. The low viewing point chosen by the artist for this work suggests that it may have originally been a preliminary sketch for a completed painting (as yet unidentified or perhaps never completed) that was to have been installed above eye level. The fact that the image is circumscribed by a carefully drawn circle further suggests that it may have been intended as decoration for a dome of some description. The dramatic gestures and theatrical arrangement place this work firmly in the 17th or early 18th century while the deft treatment of line and the fine wash, which consolidates the work and gives it spatial integrity, is reminiscent of Venetian artists working at this time.



Attributed to Circle of Giulio Cesare Procaccini (Italian, 1574-1625)

Study of an Angel

Red chalk on paper

12 x 8 ½ inches

The Lombard painter and sculptor Giulio Cesare Procaccini came from a family of artists whose productivity spanned three generations: his father, Ercole the Elder, was a famed painter, as was his nephew, Ercole the Younger. In the mid-1580s, the entire Procaccini clan relocated from Bologna, Giulio's natal city, to Milan. There the young artist continued his training, presumably in the studio of the Milanese sculptor Francesco Brambilla. Throughout the 1590s, Procaccini worked for the city's cathedral on a number of sculptural commissions in addition to completing ecclesiastical works for the city of Cremona. At the turn of the 17th century, Procaccini shifted his attention from sculpture to painting, exhibiting a style that was markedly influenced by Correggio, Girolamo Mazzola Bedoli, and Parmigianino; masters whose works he had studied closely in Parma. In the years after 1600, the artist executed a number of works back in Milan before traveling to Genoa in 1618 to complete several important commissions. Procaccini returned to Milan – via Turin – several years later, exhibiting a style that was *retardataire* in its embrace of Manneristic tendencies. This was entirely in keeping with the Lombard master's chameleon-like capacity to alter his style according to circumstances. This elegant drawing, which is squared for transfer, bears the inscription "Giulio Cesare Procaccini." It has yet to be associated with a finished work by the master's hand.



After Jusepe de Ribera

(Spanish, baptized in 1591, died 1652, active in Italy)

Study of a Grotesque Head

Brown ink and wash on paper

7 ¾ x 6 inches

The Spanish painter and printmaker Jusepe de Ribera was a leading Counter-Reformation artist in Italy, where he was known for his realistic characterizations of the human form. It is not clear where he originally trained, nor indeed when he left his native Játiva, near Valencia, to travel to Italy. Several contemporary sources suggest that he made his way to Rome (where archival materials show that he was attending the city's famed Accademia di San Luca by 1613) via the ducal city of Parma, executing at least one work under contract for the Confraternity of Saint Martin there. Census records indicate that Ribera remained in Rome until 1615, where he was deeply influenced by the work of Caravaggio. In 1616, the painter permanently relocated to Naples, marrying the daughter of the artist Giovanni Bernardino Azzolino soon thereafter. Almost immediately he received important commissions from the Grand Duke of Tuscany, Cosimo II, and the Neapolitan Viceroy, the Duke of Osuna, among others. Though Ribera is best remembered for his well-structured, carefully detailed paintings, he was also a distinguished draughtsman and printmaker, who produced a number of important prints in the 1620s, including one (signed and dated 1622) that is associated with this drawing. Though the finished etching shows a portrait head much like this one, the image is reversed, suggesting that this work may be a copy of a now-lost preparatory drawing. Both images depict a man who is visibly afflicted with goiters and dermal neurofibromas, whose features appear somewhat exaggerated. It is not clear whether the image was drawn from life or was intended as a caricature. What is known is that this drawing, like Ribera's related etching, reflects the artist's fascination with capturing humanity in all of its guises, including the "grotesque." In this he was likely inspired by the work of Leonardo da Vinci who, it is believed, was the first artist to create such direct and realistic imagery. Scholars have suggested that works such as this are connected to Ribera's larger – and ultimately unrealized – project, dating to the 1620s, to create a manual for drawing that would have catalogued human physiognomy in multiple, detailed variations. It has also been hypothesized that the bandeau that the figure wears tied loosely around his head is intended to mark him as a nefarious figure, since this is precisely the type of head covering that the executioners in Ribera's many painted scenes of martyrdom wore.



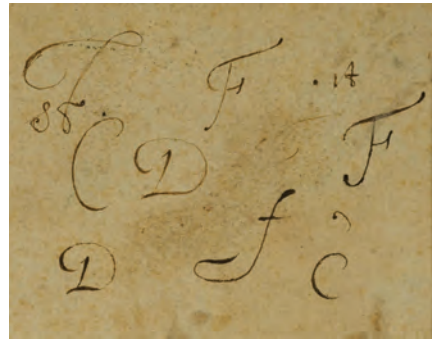
After David Teniers II (Flemish, 1610-1690)

Monkeys – Tavern Interior

Pen, brown ink and wash on paper

7 1/8 x 11 7/8 inches

“*Singerie*,” a term derived from the French word for monkey (“*le singe*”), refers to decorative works of art featuring primates engaged in human activities. Long associated in the Christian tradition with evil and, beginning around the 12th century, with folly and vice, apes appeared in late 17th-century European art as emblematic devices referencing mankind’s baser instincts. It was not uncommon, therefore, to see monkeys “aping” mankind, both in dress and in manner. This type of work became popular in northern Europe in the latter half of the 17th century, thanks in no small measure to the artist David Teniers II, who produced a number of such paintings. Teniers was trained by his father, the successful painter David Teniers I. The younger Teniers, who married the daughter of artist Jan Brueghel, Anna, made a name for himself in his native Antwerp by painting lively genre scenes (vignettes from daily life). A unique subset within this class of works includes images in which simian characters assume the guise of painters, encamped soldiers, or mischievous merry-makers. This drawing, though not directly associated with any of Teniers’s finished paintings, was clearly inspired by such imagery. Here monkeys, attired in the clothes and hats of the Southern Netherlandish working class, play cards, smoke tobacco, drink beer, play music, and toast one another in front of a broad hearth. Though the drawing is inscribed “D. Teniers,” it is not clear that this is a contemporary mark and may instead be a later attribution. The work also bears an as-yet unidentified monogram on the reverse (inset).



Checklist

Attributed to Giovanni Baglione
(Italian, ca. 1566-1643) – p. 2

John the Baptist

Oil on canvas

42 x 30 1/2 inches

Attributed to Cornelis Bisschop

(Dutch, 1630-1674) – p. 15

Dutch Interior Scene with a Lady at her Toilet

Oil on canvas

20 1/2 x 17 1/2 inches

Attributed to Valentin de Boulogne

(French, 1591-1632, active in Italy)

Christ, the Man of Sorrows

Oil on canvas

32 1/2 x 25 1/2 inches

After Dieric Bouts, the elder

(Netherlandish, ca. 1415-1475)* – p. 3

Virgin Weeping

Oil on panel on gilt ground

14 1/4 x 10 3/4 inches

After Joos van Cleve

(South Netherlandish, died 1540 or 1541)* – p. 6

Madonna and Child in an Architectural Setting

Oil on panel

29 1/2 x 22 1/2 inches

Circle of Pieter Coecke van Aelst, the elder

(Flemish, 1502-1550)

Allegory of Pryamus and Thisbe

Oil on panel

21 x 15 inches

Marcellus Coffermans

(Netherlandish, active 1549, died after 1575) – p. 7

Madonna and Child, ca. 1570

Oil on copper

7 x 5 inches

Francesco Curradi

Immaculate Conception, late 17th century

Oil on copper

11 1/2 x 9 inches

Attributed to Frans Floris, the elder
(Flemish, ca. 1519-1570)* – p. 4

Apostles from a Pentecost

Oil on panel

18 x 26 1/2 inches

Attributed to Hieronymus Francken I

(Flemish, 1540-1610, active in France) – p. 9

Witches' Sabbath

Oil on panel

20 x 26 inches

In the manner of Jean Jouvenet

(French 1644-1717) – back cover

Ascension

Oil on canvas

10 1/4 x 13 inches

After Jan Lievensz.

(Dutch, 1607-74)* – p. 13 & 14

The Raising of Lazarus

Oil on canvas

29 3/4 x 23 1/2 inches

Attributed to Barbara Longhi

(Italian, 1552-ca. 1638)* – p. 10

Holy Family

Oil on canvas

15 x 13 inches

Attributed to Corneille de Lyon

(Netherlandish, born 1500-1510, died 1575,

active in France)

Portrait of Man

Oil on panel

6 1/8 x 5 inches

Luis de Morales

(Spanish, ca. 1520-ca. 1586) – p. 8

Holy Family

Oil on panel

27 3/4 x 21 1/2 inches

Attributed to Circle of Giulio Cesare Procaccini

(Italian, 1574-1625) – p. 17

Study of an Angel

Red chalk on paper

12 x 8 1/2 inches

August Querfurt
(German, 1696-1761)
Elegant Couple Hawking
Oil on panel
9 ¼ x 11 ½ inches

After Jusepe de Ribera
(Spanish, baptized in 1591, died 1652,
active in Italy)* – p. 18
Study of a Grotesque Head
Brown ink and wash on paper
7 ¾ x 6 inches

Attributed to Philipp Peter Roos
(German, active in Italy 1657-1706)*
Landscape with Cows
Oil on canvas
14 ¾ x 18 ½ inches

Attributed to Peter Paul Rubens
(Flemish, 1577-1640) – p. 11
Head of Christ
Oil on panel
24 x 17 ¾ inches

Attributed to Peter Paul Rubens
(Flemish, 1577-1640) – p. 12
Study for the Medici Series: Head of Marie de Medici
Oil on paper adhered to canvas
19 ½ x 15 inches

Attributed to Peter Paul Rubens
(Flemish, 1577-1640)
Study of a Man (L' Andre Landrof)
Red chalk on paper
8 x 5 ¾ inches

After David Teniers II
(Flemish, 1610-1690)* – p. 19
Monkeys – Tavern Interior
Pen, brown ink and wash on paper
7 ⅛ x 11 ⅞ inches

Attributed to Claes Claesz. Wou
(Dutch, 1592-1665)
Sea Battle
Oil on panel
8 ¾ x 36 inches

Adriaen Hendricksz. Verboom
(Dutch, ca. 1628 - ca. 1670)
Landscape with a Church
Oil on panel
16 ¾ x 21 ¾ inches

Unknown, Flemish School
Mercury Slaying Argus, 17th century
Red crayon on paper
13 ⅜ x 9 ¼ inches

Unknown, German School* – p. 23 (left)
Corpus Christi, ca. 1500
Carved wood
15 ½ x 4 ¾ x 3 ½

Unknown, German School* – p. 23 (right)
Corpus Christi, ca. 1500
Carved wood
15 ½ x 5 x 4 ½

Unknown, German School* – p. 23 (center)
Corpus Christi, ca. 1650
Carved wood
11 x 2 ¾ x 2 ½ inches

Unknown, Sieneese School*
The Holy Family in a Manger
Pen and brown ink
3 ⅞ x 5 inches

Unknown, Venetian School – p. 16
St. Augustine, 17th century
Pen, brown ink and wash on paper
10 ¼ x 8 ¼ inches

Unknown
A White Bearded Man Grappling a Large Sea Creature
Enamel on copper plaque
6 x 4 ¾ inches

This show was curated by Dr. Jill Deupi, who also wrote the catalogue entries. Attributions, unless otherwise indicated (“*”), were provided by the lender.

All measurements are height x width.

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Unknown, German School, *Three Antique Carved Wooden Figures of Corpus Christi*, 15 ½ x 4 ¾ x 3 ½, 15 ½ x 5 x 4 ½, and 11 x 21 ¾ x 2 ½



In the manner of Jean Jouvenet (French 1644-1717), *Ascension*, oil on canvas, 10 ¼ x 13 inches



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