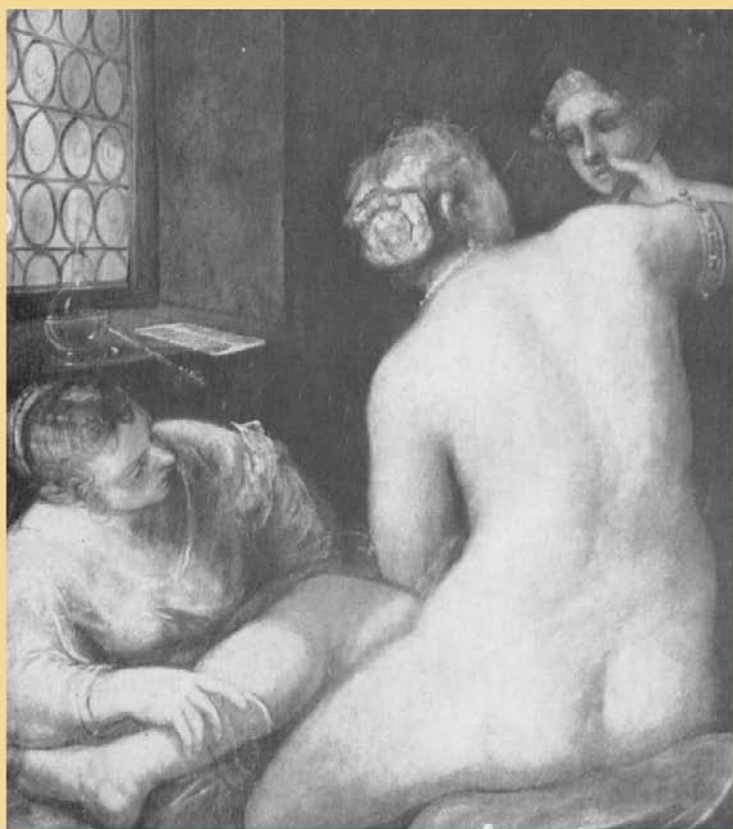


*A handbook of the*  
PAINTINGS IN THE  
J. PAUL GETTY MUSEUM  
*by Burton B. Fredericksen*



1965

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## P R E F A C E

All works, however modest, display debt. In the instance of the present editions of the J. Paul Getty Museum Guidebook the writers are particularly grateful to four men.

The very impress of our Founder, Mr. J. Paul Getty, is so effectually discussed by Dr. Valentiner in the first and second editions of the Guidebook that we have included this same introduction in this new revision. Baudelaire, writing on the Salon of 1846, dreamt of a day when scholars would be owners and owners scholars: "Until that supreme harmony is achieved, it is just that those who are but owners should aspire to become scholars; for knowledge is no less of an enjoyment than ownership."\* The poet would have been gratified by the attitude of Mr. Getty, a collector who justifies the true meaning of *amateur*—a lover of the arts. And this love is informed, and enriched by knowledge.

When Mr. Getty desired to share his collection with the public he chose two distinguished art historians to arrange, complete and establish the Museum. The late Dr. William R. Valentiner was named Director of the new institution. Dr. Paul Wescher became Curator, a post from which he resigned in 1958 after building the fund of scholarship upon which the present writers continue to draw. Finally, we are grateful for the sustaining influence of Dr. Karl M. Birkmeyer, former Acting Curator and member of the Board of Trustees of the J. Paul Getty Museum.

The present writers wish to acknowledge their debt to these four men while accepting full responsibility for the current material.

May 1965.

ANNE JONES,  
Curator.

\* Baudelaire, Charles, *The Mirror of Art*, Phaidon Press, London, 1955, p. 123.

## INTRODUCTION

The J. Paul Getty Museum developed out of a private collection which Mr. Getty formed during the last twenty years and which, like all outstanding private collections, has its own distinctive character. While large museums are held together through a systematic arrangement based upon principles of education, the binding element in a private collection is the owner's personal flair. The formation is more a matter of intuition than reasoned plan, as in the case of the public institution. That is why private collections like ours, even when they become public, often have a special charm absent from museum collections which from their inception are created with an eye to the education of the public.

The Getty collection comprises in the main two seemingly heterogeneous fields, separated from one another by time and character: French 18th century art and Greek and Roman sculpture. Visitors confronted with these products of completely different cultures will, by preference, be more inclined to one than to the other. But they should be aware that it is today quite possible to admire both types of art when they are represented by masterpieces of the first rank. André Malraux rightly crystallizes the catholicity of modern man's unique historical perspective today which enables him to understand and appreciate the great art of all cultures rather than occupy himself only with those epochs connected with the style of his own time. Thanks to the constant widening of our horizon, nothing is alien to us in the original creativeness of all great epochs.

There will of course always be museum visitors who will relate everything they see to themselves and judge works of art from the standpoint of adaptability to their homes. However, museums are not formed to cultivate prejudice, but to encourage those who wish to extend their knowledge and experience, and to learn from other cultures what perfection art can attain, in order to spur efforts towards accomplishment in our own culture. To have culture means to be receptive to the expression of other cultures as much as to our own.

The great originality of Greek art of the classical period, as well as of French art of the 18th century, resulted in an endless stream of imitations throughout the epochs which followed the period of creativeness. As French art is closer to us in time, its copies—especially in the field of furniture which is so splendidly represented in the Getty collection—can still be found abundantly in many American homes where people try to capture something of the radiant shimmer and elegance of pre-Revolutionary France. Here, then, they are invited to see originals of superb quality, and to perceive that it is impossible to bring to real life again a style of the past which was created as an expression of a conception of the world utterly different from the one of today. It should teach us that, since every period forms an art expression of its own, it is better to be satisfied with what our time can produce than to imitate that which cannot be imitated, even if a few are in a position to surround themselves with originals of the past.

In the case of the classical epochs, we observe a similar relationship between Greek art and Roman copies as between French art and modern imitations. With all their infinite skill the Romans were only great when they developed their own genius, which was primarily for portraiture, of which we find such excellent examples in our collection, ranging from the Republican epoch to that of the late emperors of the Antonine age. It is true that Roman copies of Greek masterpieces have considerable historic value as the preservation of famous compositions of works which would otherwise have been lost. But only in exceptional instances is the re-creation combined with fine workmanship, as in the case of the celebrated Lansdowne Hercules which, executed in Pentelic marble, was copied after a great work by Skopas in the 4th century B.C. The sculptor was probably a Greek engaged by the Emperor Hadrian, a lover and collector of Greek originals, in whose villa at Tivoli the statue was found. Otherwise we should study Roman copies of famous Greek sculptures primarily to train our discernment in differentiating between copies and originals. A comparison is easily afforded in our museum by the presence of several Greek masterpieces of the 6th to 4th centuries B.C., three sepulchral reliefs, and the torso of a Kore, from Athens, collected by Lord Elgin when he formed the famed Elgin marbles group which he sent from Greece to England.

Following the sculptures which appeal to the sense of touch, and the French art objects which increase the pleasure of high craftsmanship, the small collection of paintings, in the picture gallery, presents the changeover from the three-dimensional to the two-dimensional world of painting with its imaginary content. Examples from the great epochs of Italian Renaissance and Dutch Baroque show the evolution from the devotionalism of the Middle Ages to the worldly tendencies of modern times. A few religious and historical pictures by the Italian masters among them an outstanding altarpiece by Benvenuto di Giovanni, lead to the interior and exterior scenes of genre-like character of the Dutch painters, the art of portraiture which began in the early Renaissance connecting both schools: the 16th century Venetians, such as Cariani, Lorenzo Lotto, Tintoretto and Paolo Veronese, and the Amsterdam painters of the 17th century, Nicolaes Eliasz Pickenoy and Bartholomeus van der Helst. We can follow the further development of the portrait into the 18th century as we end our selection with a masterpiece by Thomas Gainsborough, dated 1778, representing the first great auctioneer, James Christie, under whose eyes were sold many of the great works accumulated in England at this time.

The charm of the Getty Museum lies not least in its surroundings, situated as it is in a small fertile valley which rises up from the ocean front and which, with its natural spring, attracted early settlers to its fresh water in the course of their sailing trips. With its well-kept gardens opening on views of marble statues between green hedges and enchanting glimpses of the ocean, it offers a combination of art and nature which, thanks to its donor, will be, we hope, for years to come a place of neverending enjoyment to its visitors.

W. R. VALENTINER

## EXPLANATION OF CATALOGUE NUMBERS\*

Those objects acquired by the Museum Trust are designated by the accession letter "A", followed by the year of acquisition. The category is indicated by a code letter and a final number for the place of that item among all the objects purchased in that category for any particular year. For example, the catalogue number "A55.P-3" would indicate the third item of painting acquired by the Museum in the year 1955. The Museum codes used in this guidebook are:

A(yr.)P-(#) Painting

Objects on loan to the Museum but still in the possession of J. Paul Getty are designated by Mr. Getty's catalogue code which consists simply of category code letter and number of acquisition. Museum category code letters were chosen with a view to avoiding conflict with those utilized by Mr. Getty. Mr. Getty's codes used in this guidebook are:

G-(#) Painting

\* For the convenience of the reader, art objects are described in the sequences noted above rather than chronologically, stylistically, etc.



## INTRODUCTION TO THE PAINTINGS

This guide is intended primarily for the use of visitors and is not expected to function as a careful catalog for serious students of the history of art. Nonetheless an attempt has been made in the little space available to include those facts in our possession which would be necessary to begin a more thorough study of the pictures. In addition, we have included photographs of all of the pictures which have not previously been available in reproduction, as well as the best of those that already have. Lastly, it will be noticed that a few pictures included in the last Guidebook (pub. in 1956, prepared by W. R. Valentiner and Paul Wescher) are no longer to be found here. These have gone to Mr. Getty's collection in England. All pictures in the current possession of the Museum are included in the present guide.

Although the assembly of paintings is the smallest of the three principal segments in the museum, it is nonetheless large and distinguished enough to be called one of the finest private collections in the United States. It does not blanket the entire history of art in each country and period, but rather follows the taste of the founder, Mr. Getty, and since the periods represented in it have long been the most sought and studied among individual collectors of paintings, one can say it also follows, in a manner, a form often found in private collections: Tuscan (Florentine and Sienese) paintings of the 15th century (what used to be called Italian primitives), giving way to Venetian in the 16th century, and then to the North (Holland and Flanders) in the 17th century.

It is difficult to represent even a majority of the many facets of Italian Renaissance painting in a small collection but the examples to be found here represent either the leading painters of the period, or trends begun by them. The great triumvirate of Titian, Tintoretto and Veronese serves to describe Venetian art of the 16th century better than adjectives and their names will not be unknown to the majority of visitors. Less known are the painters of the 15th century, and the anonymity of the oldest picture in the collection (Florentine ca. 1440) will cause fewer people to seek it out. But in many ways

these earlier pictures, although sometimes in less perfect condition, are the most interesting objects to be found in the museum. A complete understanding of the cassone panel representing the *Triumph of Chastity*, (generally attributed to Francesco di Giorgio himself), in all of its detail, would give any viewer a very thorough and invaluable insight into 15th century Italian thinking and culture. There is no panorama of Italian peasant life, such as in the later Dutch pictures, but rather complicated allegories based on the Bible or Legend. But part of their beauty lies in their meaning, and this is less true of the 16th century Venetian pictures (or of Venetian pictures at all) as also with pictures of our own time. Both of the cassone panels are good examples of the story-telling of the early Renaissance, painted in the older tempera (water-soluble) medium, and then later replaced by larger pictures in the oil medium. The classical themes (such as those from Homer, of which the *Siege of Troy* is a very early example) slowly became more and more common and by the time of Tintoretto, a Renaissance *Venus* (ca. 1575) can easily be compared directly to classical statues of her (as, for example, those exhibited in the Hercules Hall). The world-wide fame of Venetian pictures and style can be shown by a coincidence involving the heads of Titian's *Magdalene* and Rubens' *Dido*. There is a great similarity between the heads of these two sorrowing women resulting from Rubens' study of Titian's pictures, and their meeting on a wall of the Getty Museum accidentally reveals the extent of it. The movement of Italian style into the North was a common thing at this time (around 1600) and Venetian technique can be followed like a well-beaten path through the Flemish school of Rubens (via van Dyck) to England, where the Gainsborough portrait of Sir James Christie demonstrates a last aspect of its influence. In partial contrast, the Dutch painters, because of politics, religion and Rembrandt, evolved a different manner. It will be noticed that there is not one mythological or religious picture among the Dutch paintings in the collection dating later than those of Breenbergh and Poelenburgh (ca. 1630). And even these last examples can hardly be labelled as religious or mythological because the painters were landscape and "ruins" specialists, and the "scenes" were far less important than their idyllic hills and crumbling buildings. (As witnessed for instance by the anachronisms in the Breenbergh).

Rembrandt, the most deservedly famous painter of the time, was the big exception to this rule. The portrait of Marten Looten by Rembrandt, the prize of our Dutch group, was donated by Mr. Getty to the Los Angeles County Museum in 1953, thereby reducing the remainder of the Dutch pictures to names less well-known to the average visitor. Nonetheless, the dozen or so Dutch pictures hanging in a row in the upper hallway present in themselves a well-rounded view of the Dutch art, many of them painted by the leading "specialists" of their time. Kalf is still considered the best of the still-life painters, Salomon Ruysdael a very good landscape painter, Breenbergh was undoubtedly the best "ruins painter" working in Italy at this period, van der Helst one of the best professional portrait painters, and there are good examples of the church painting, interior domestic, street view and rowdy card game categories, the latter complete with cheaters, as every Netherlandish card game seems to have been. (Our card game by Craesbeeck is Flemish but is to be found hanging among the Dutch pictures).

The collection of paintings then represents that stage between the other two parts of the museum: it is primarily an attempt at a recreation of the first, gradually dissolving into the more decorative style of the 18th century in which French taste dominated, and where the most overt traces of remaining classicism are to be seen in the stories used for the Boucher tapestries. Most all post-classical styles were attempts to approximate the original classical period, if not in appearance, then in spirit. But the 15th–17th centuries were the most famous and successful and it was in this time that painting took its place as the principle visual art.

BURTON B. FREDERICKSEN

A54.P-1 KALF, WILLEM (1622-1693). Amsterdam.

*Still-Life*. (Signed on the table). Kalf is now certainly the most prized still-life painter of the Dutch period. This picture, painted about 1644, contains, as do many of his early works, a very elaborate table vessel which allows him to paint its reflections, contrasting its texture with the fruit, wine, etc. His entire career was given to painting these same or similar objects, each time differently composed. [Plate 1]

A54.P-2 ANTWERP PAINTER, ca. 1575-80 (possibly ADRIAEN THOMASZ. KEY, ca. 1544-1589).

*Portrait of Abraham Ortelius* (1527-1598) inscribed CONTEMNO ET ORNO. Ortelius was a cartographer, compiler of the first modern atlas (in 1570), the friend of many painters (Bruegel, Martin de Vos, etc.) and a chief figure in the intellectual life of Antwerp. Key is not known to have been connected with him, but the picture's style is closest to his. Editions of Ortelius' atlas, beginning in 1579, use an engraved version of this pose in reverse, implying this may be the original. The monument on his grave (now missing) had the complete inscription, CONTEMNO ET ORNO, MENTE MANU. Rubens' copy of the composition (ca. 1633) for B. Moretus is now in the Plantin-Moretus Museum, Antwerp.

A54.P-3 ELIASZ., NICOLAES (PICKENOY) (1591?-1654/56). Amsterdam.

*Portrait of a lady*. Aged 21. Painted on wood. The smooth surface and the sharp detail are the marks of Pickenoy's style who seems to have painted almost nothing else but portraits. He was evidently one of the most popular portrait painters of the Amsterdam middle class and their appearance at his hands is always expressionless and quiet. Dated 1632.

A54.P-4 RUYSDAEL, SALOMON VAN (1600/03-1670). Haarlem.

*Landscape with cows, and a carriage approaching a village*. Signed and dated 1660. Ruysdael, like his nephew Jacob Ruisdael, painted primarily landscapes and seascapes but, whereas Jacob painted

many imaginary scenes (i.e. waterfalls, mountains) which could not be found in Holland, Salomon reproduces probably a real location, one whose age is revealed only by the carriage.

A54.P-5 FLEMISH PAINTER, about 1525-1530.

*Portrait of a boy in a red cap.* A very fine and unusual example of Flemish portraiture by a very good but anonymous painter. It seems possible that this small bust comes from the Northern Provinces (Holland), perhaps from Leyden. The head is developed in a very painterly manner; loosely, but confidently, and highly personal in quality. [Plate 2]

A54.P-6 TINTORETTO (JACOPO ROBUSTI) (1518-1594).  
Venetian school.

*Allegorical figure, probably representing Prudence.* Previously called Vanity, this figure possibly belongs to a series of similar Virtues, others of which are in the Fogg Museum (Harvard), the Kress collection at Birmingham (Ala.), a private collection in England, and formerly in the Rothschild collection, Vienna. The building whose interior this series originally decorated is not yet known. A two-inch strip of canvas has been added to the right and bottom sides of our picture. [Plate 3]

A54.P-7 TINTORETTO (JACOPO ROBUSTI) (1518-1594).  
Venetian.

*The Toilette of Venus* (Ovid, *Metamorphoses*, Book X). This subject was made popular by Titian and repeated by many painters in Venice. Our version is usually dated about 1575, although it is not his typical style, as the surface is now very thin and the colors are limited to browns. A similar leaded window with a vase of liquid on the sill is in a picture of Mars and Venus by Tintoretto, now in Munich.

A54.P-8 TINTORETTO (JACOPO ROBUSTI) (1518-1594).  
(Attributed to).

*Portrait of the Doge Girolamo Priuli.* Called Priuli because of resemblance to other portraits of him. (Museums in Venice, Vienna, Berlin,

and Detroit). Priuli was elected Doge (Chief Magistrate of the Venetian Republic) in 1559, and he died in 1567. Tintoretto was commissioned in 1560 to paint his portrait, but that picture is probably the one in Venice.

A54.P-9 VERONESE, PAOLO CALIARI, Called, 1528–1588. (Venetian school).

*Bust portrait of a boy.* This picture is a study for a larger portrait of the same boy standing with a greyhound which is in the Metropolitan Museum in New York. The boy was possibly a member of the Colleoni family from the city of Brescia in northern Italy. One sees here a small sample of Veronese's very popular style in portraying the wealthy personages of his day, and his accompanying fondness for rich fabric, as well as rich paint. [Plate 4]

A54.P-10 BENVENUTO DI GIOVANNI (1436–1518).  
Sieneſe.

*Nativity.* A large and well-preserved altar piece done in tempera with a composition painted with only minor changes by many Sieneſe painters at the turn of the century (see G-29). Unusual in our picture is the predella painted on the same panel and containing three roundels of Saint John the Baptist and a Dominican friar (?) flanking the dead Christ. Even more curious is the Christ child in the upper panel who seems to have been painted as hovering in the air. [Plate 5]

A55.P-1 RUBENS, PETER PAUL (1577–1640).  
Flemish school.

*The Death of Queen Dido* (Virgil's Aeneid, Book IV). Dido was the Queen of Carthage and the lover of Aeneas. When Aeneas left for Italy, Dido committed suicide on a pyre with the wooden image of her husband. This picture is one of two versions of the same scene. The other in the Louvre differs only to the extent of a cloth drawn about Dido's waist. [Plate 6]

A56.P-1 TITIAN (1473/82–1576). — Venetian School.

*The Penitent Magdalen.* There are approximately a half-dozen ex-

amples of this painting (in Leningrad, Florence, Naples, etc.), each with its own variations. Because Titian's students sometimes helped paint pictures that Titian signed, it is difficult to know which are his. However, this example is at least as fine as any of the others, rich in color and handling, and painted fairly late in his long career. [Plate 7].

A57.P-1 RUBENS, PETER PAUL (1577-1640).  
Flemish school.

JORDAENS, JACOB (1593-1678). — Antwerp.

*Andromeda* (Ovid, *Metamorphoses*, Book IV). In mythology, Andromeda was held captive by a sea monster and freed by Perseus. In Rubens' possession when he died, our picture was finished by his pupil, Jordaens, whose style is seen in the putto with the torch. This same composition by Rubens is in the Berlin Museum, with Perseus at left centre. He was never completed in the present picture and was painted over. A six-inch wide strip has also been added on the right-hand side.

A57.P-2 FRANCESCO DI GIORGIO, 1439-1501/02.  
(attributed to) Siena.

*The Triumph of Chastity*, one damaged side of a painted wedding chest (cassone). The scene, based upon one of the *Trionfi* by Petrarch, was very popular in Tuscany in the 15th century. The "chastised" Cupid, bound and wings clipped, walks before the procession of Chastity's unicorn-drawn chariot and her accompanying women. The shields, those of the husband and wife who "sponsored" and daily lived with this allegory in their bedroom, hang draped from the necks of griffins on either end. [Plate 8a]

A57.P-3 LOUIS MOREAU THE ELDER (1740-1806).  
Parisian school.

*View of the Place Louis XV*; (now called Place de la Concorde) seen from across the river Seine. The buildings in the rear were constructed in 1770, and a bridge, built in 1790, now crosses the river at this point, which means the picture dates from somewhere in between. The equestrian statue of Louis XV standing in the Place was melted down for cannon in 1792.

G-23 HUYSUM, JAN VAN (style of) 1682-1749. — Amsterdam.

*Two pictures with vases of flowers.* One of the inventions of the Dutch was the flower-piece, a form subsequently popular throughout the 18th and 19th centuries, primarily in France. They were vehicles for brilliant color and animated composition, but also displayed an intense realism. Our two pieces are inconspicuous examples conceived only as decoration, and hung as supplements to the furniture in the Louis XVI gallery.

G-28 RIGAUD, HYACINTHE FRANÇOIS (1659-1743).  
French.

*Portrait of Louis XII (died 1715) in coronation robes.* This portrait of the Sun King exists in three versions, the most famous being in the Louvre, another at Versailles and ours which was reputedly done for the Tuileries. It beautifully displays the pomp of Louis' reign, the rich fabrics, the elevated shoes, all done with flawless virtuosity. The pose has sometimes been referred to as "showing the leg."

G-29 GIROLAMO DI BENVENUTO (1470-1524).  
Sienese.

*Nativity.* Girolamo was the son of Benvenuto di Giovanni (see A54.P-10) and his style reflects that of his father. He was not a productive painter but his few works are typical of Sienese altars of the period; linear, traditional, and unpretentious when compared to the more progressive Florentine painters. [Plate 9]

G-47 POELENBURGH, CORNELIUS VAN (1586-1667).  
Utrecht.

*Landscape with Diana and Callisto* (Ovid, *Metamorphoses*, Bk.II). Poelenburgh, like Breenbergh (see G-70), learned his trade in Italy, and almost always painted small landscapes with Roman ruins and nudes. The figures are sometimes from mythology as here where Diana and her attendants discover that Callisto is pregnant by Jupiter. Poelenburgh painted the scene many times (Munich, Frankfurt, Leningrad, etc.) because it was especially adaptable to his style, allowing him to display his skill in depicting figures, landscapes, ruins and even still-life such as we find in the foreground.



G-48 POELENBURGH, CORNELIUS VAN (1586-1667).  
Utrecht.

*Landscape with bathing nudes.* These little idealized scenes were very popular in the early 17th century, both in Italy and in the North. Poelenburgh usually painted figures into the landscapes that at least seemed as if they might have lived among antique buildings, being either nudes or mythological personages; (see G-47). With the younger Dutch painters, however, the fashion changed to peasants who, coincidentally, were easier to find *in situ* (see G-85). [Plate 10]

G-66 HELST, BARTHOLOMEUS VAN DER (1613-1670).  
Haarlem-Amsterdam.

*Portrait of a young man in uniform.* Van der Helst was probably the most popular portrait painter of his time, from about 1645 onward, but he is now less well-known. He was very prolific, and was possibly a student of Nicolaes Eliasz. (q.v.). Here he makes a fine display of the gold embroidery on the uniform of the young man who evidently preferred to leave his gloves on. [Plate 11]

G-69 DUTCH 17TH CENTURY (anonymous).

*Portrait of a man in "Polish" costume.* Dated 1638, this picture has always been attributed to Hendrik G. Pot (1585-1657), a rare Haarlem portrait painter trained by Frans Hals, although the style is more probably derived from Rembrandt (Amsterdam) and may be that of a pupil. It is probably not an actual person and, like the theatrical costume, more likely a matter of invention. This kind of costume is called Polish because of a large Polish-Jewish community in Amsterdam.

G-70 BREENBERGH, BARTHOLOMEUS, 1599/1600-1657.  
(Dutch school).

*Aaron's Miracle before the Pharaoh* (Exodus, 7:20). Breenbergh was born near and lived primarily in Amsterdam, but spent his earlier years studying in Rome with other artists (e.g. Poelenburgh, q.v.) until ca. 1630. (This picture is signed and dated 1631). He almost invariably included Roman ruins which he had seen in Italy, regard-

less of the subject of his picture, and he is an important conveyor of the idealized landscape to the North. In the present picture, Aaron and Moses are seen changing the rivers of Egypt to blood.

G-81 GAINSBOROUGH, THOMAS (1727-1788).  
English.

*Portrait of Sir James Christie* (1730-1803). Christie was founder of the famous London auction house established in 1766 which still bears his name. This portrait was painted in 1778 by Gainsborough who was Mr. Christie's friend, and it hung in the large auction hall until this century. Certainly one of the painter's finest. [Plate 12]

G-85 BERCHEM, NICHOLAES (1620-1683).  
Haarlem-Amsterdam.

*Italian Landscape with Shepherds*. Berchem was one of the most prolific and influential Dutch painters of landscape. He studied in Italy, and his scenes are always in the South, usually including peasants and animals, evidently (after mid-century) more popular than the nudes painted by Breenbergh and Poelenburgh (q.v.).

G-86 CRAESBEECK, JOOS VAN (ca. 1606-ca. 1660).  
Antwerp-Brussels.

*Card Players*. Signed lower right corner. The humorous (and often scandalous) occupations of the poorer classes were very popular in scenes by the Dutch and especially the Flemish. The two men in the background perform two of the more common misdeeds. Craesbeeck, a student of Brouwer, specialized in this style. [Plate 13]

G-87 DUCK, JACOB (ca. 1600-1667). — Utrecht.

*Interior with soldiers and women*. Signed on the top of the overturned bucket. Duck often painted elaborately detailed interior scenes with a large number of objects, varying in substance and texture—metal, wood, glass, fabric, etc.—to display his skill. This particular room must have cost him much work for he used it again for a picture in the Utrecht Museum, but with different figures. [Plate 14]

G-88 LORME, ANTHONIE DE (ca. 1610-1673). — Rotterdam.

*Interior of the St. Lawrence Church at Rotterdam.* Signed and dated 1662 at lower left. Anthonie de Lorme painted only architectural scenes, and in this picture the figures were added by another painter, Ludolf de Jongh. Another painting of this church by de Lorme is in the museum in Leningrad, also dated 1662. One can see here the absence of altar paintings in Dutch churches, and the picture is itself rendered without religious content.

G-89 MAN, CORNELIS DE (1621-1706). — Delft.

*Family portrait at dinner table.* A view of a typical Dutch interior. They owned at least six paintings for their walls, and they are here adding a seventh by commissioning their portrait. In the Netherlands after 1600 it is the wealthier middle class whose likeness is known to posterity, rather than members of court, and a larger number of people could afford paintings.

G-90 VREL, JACOBUS (active ca. 1654-1662).

Probably at Delft

*Dutch street scene.* Vrel seems to have painted mostly street scenes with many brick houses. His pictures are relatively rare, and almost nothing is known about him. Small quiet pictures of everyday Dutch life ("intimiste" painting) are typical of the town of Delft. [Plate 15]

G-97 CARIANI (GIOVANNI BUSI) (ca. 1480-1547).

Bergamo-Venice.

*Portrait of a Nobleman.* A typical example of Venetian portraiture probably from the 1520's, by one of the lesser-known painters. Cariani, like others trained in Venice, was much influenced by Titian and carried the Venetian style to the western portion of Northern Italy. This sitter is not, therefore, necessarily Venetian. The nobleman, looking away, with his hand on his sword, wears a large hat which was until recently repainted to look smaller.

G-98 FLORENTINE SCHOOL, ca. 1440.

(Circle of Uccello).

*The Greeks and Trojans battling before the walls of Troy.* The panel

from a decorated wedding chest (cassone). This earliest picture in the collection is well preserved and is sometimes attributed to the Master of the Battle of Anghiari. The painter shows a concern for perspective (developed in Florence at this time) and contemporary architecture, but he included a landscape from an earlier time in which the trees rising from behind the mountains are larger than the mountains. Nonetheless it records, in a very persuasive manner, the beginning of spatial painting—as well as Helen's seduction and retrieval. [Plate 8*b*]

G-103 LORENZO DI CREDI, ca. 1458–1537. — Florence.

*Madonna and child with an angel.* This Madonna is based upon the compositions of Leonardo and thereby reflects the fact that both men studied under the same teacher. The landscape behind the Virgin was taken by Lorenzo from an altar (now in the Uffizi) by Hans Memling, a Flemish painter from Bruges. (Note the swans, still characteristic of that city). Our painting comes from the museum in Munich and is one of the finest pictures in the collection. [Plate 16]

G-104 LOTTO, LORENZO (1480–1556). — Venice-Bergamo.

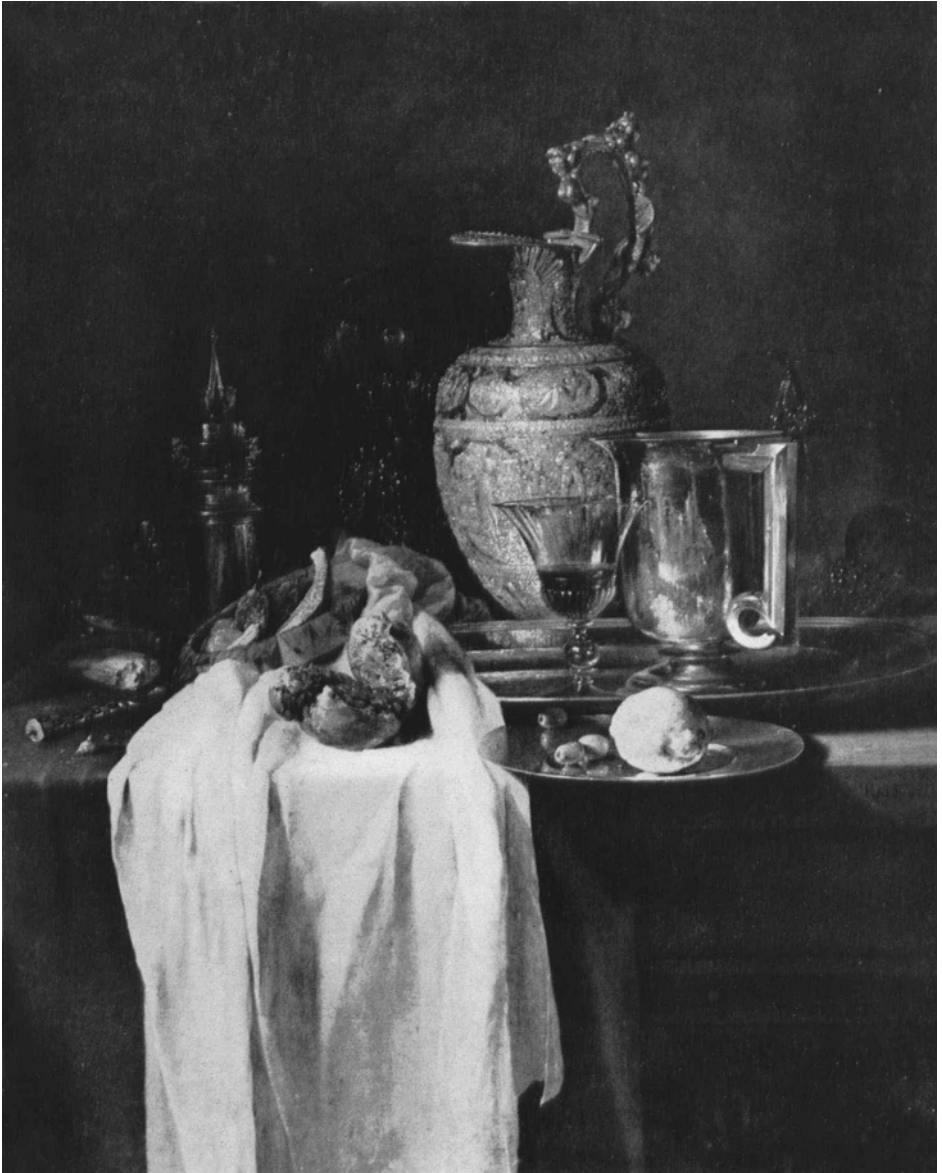
*Portrait of a Jeweler.* Lotto painted many dozens of pictures in Northern Italy but his finest were portraits because, more so than his contemporaries, he rendered each very individualistically. This jeweler, identified as Gian Pietro Crivelli of Milan, was painted with his wares about 1515. The landscape has been curiously half-painted out (by Lotto?) and never replaced.

## LIST OF PLATES

- [Plate 1]. Willem Kalf, Still Life
- [Plate 2]. Flemish, Portrait of a Boy in a Red Cap
- [Plate 3]. Jacopo Tintoretto, Allegorical Figure
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Portrait of a Young Man in Uniform
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- [Plate 16]. Lorenzo di Credi, Madonna and Child with an Angel
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*Illustrations*

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[Plate 1]. Willem Kalf, Still Life





[Plate 2]. Flemish, Portrait of a Boy in a Red Cap



[Plate 3]. Jacopo Tintoretto, Allegorical Figure



[Plate 4]. Paolo Veronese, Bust Portrait of a Boy



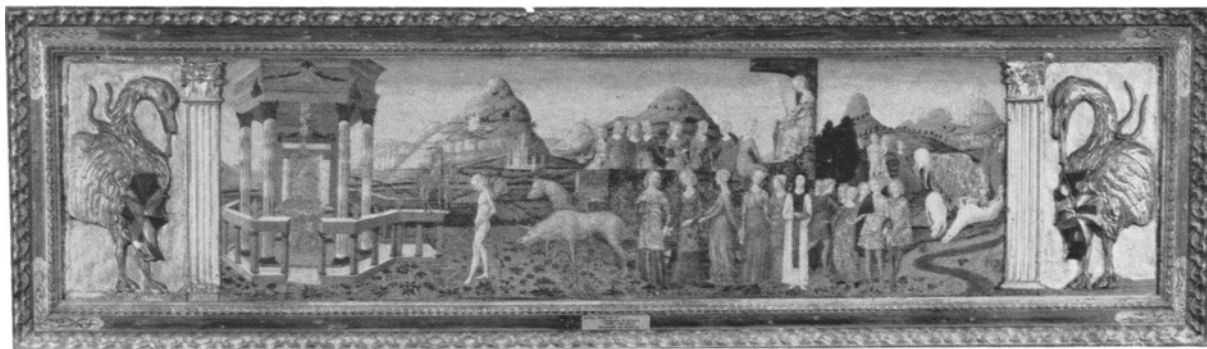
[Plate 5]. Benvenuto di Giovanni, Nativity



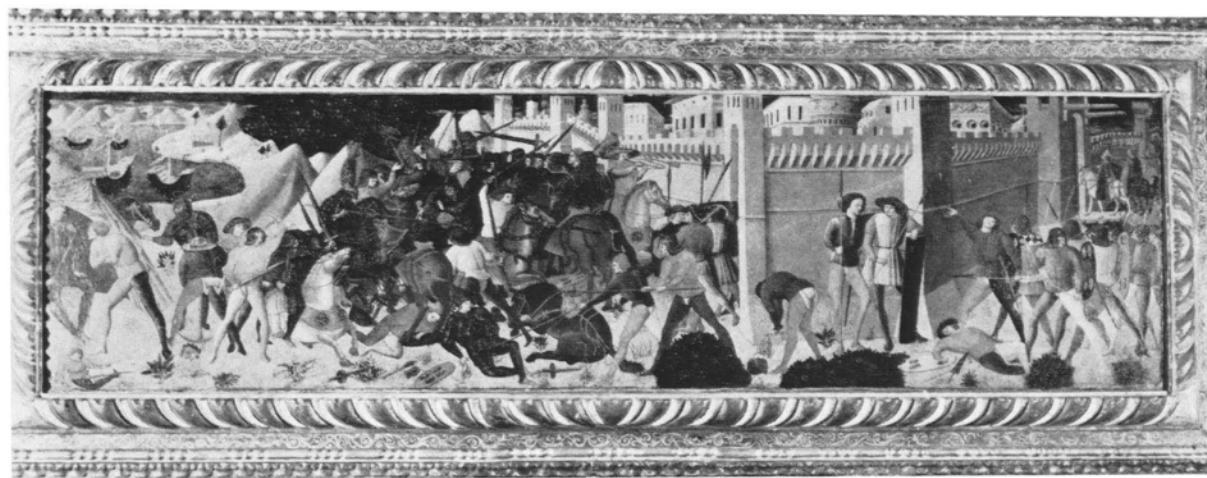
[Plate 6]. Peter Paul Rubens, *The Death of Queen Dido*



[Plate 7]. Titian, The Penitent Magdalen



[Plate 8a]. School of Francesco di Giorgio, The Triumph of Chastity

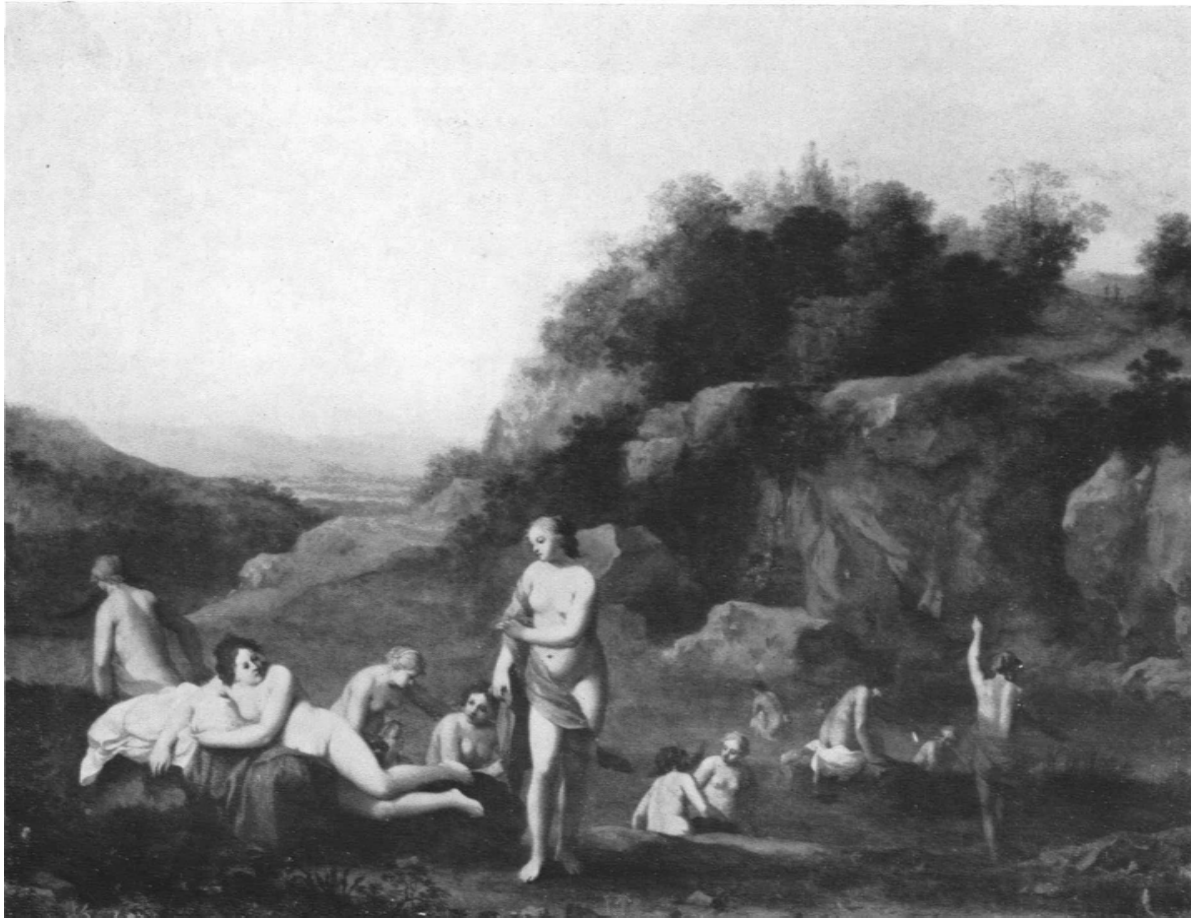


[Plate 8b]. School of Paolo Uccello, The Siege of Troy



[Plate 9]. Girolamo di Benvenuto, Nativity

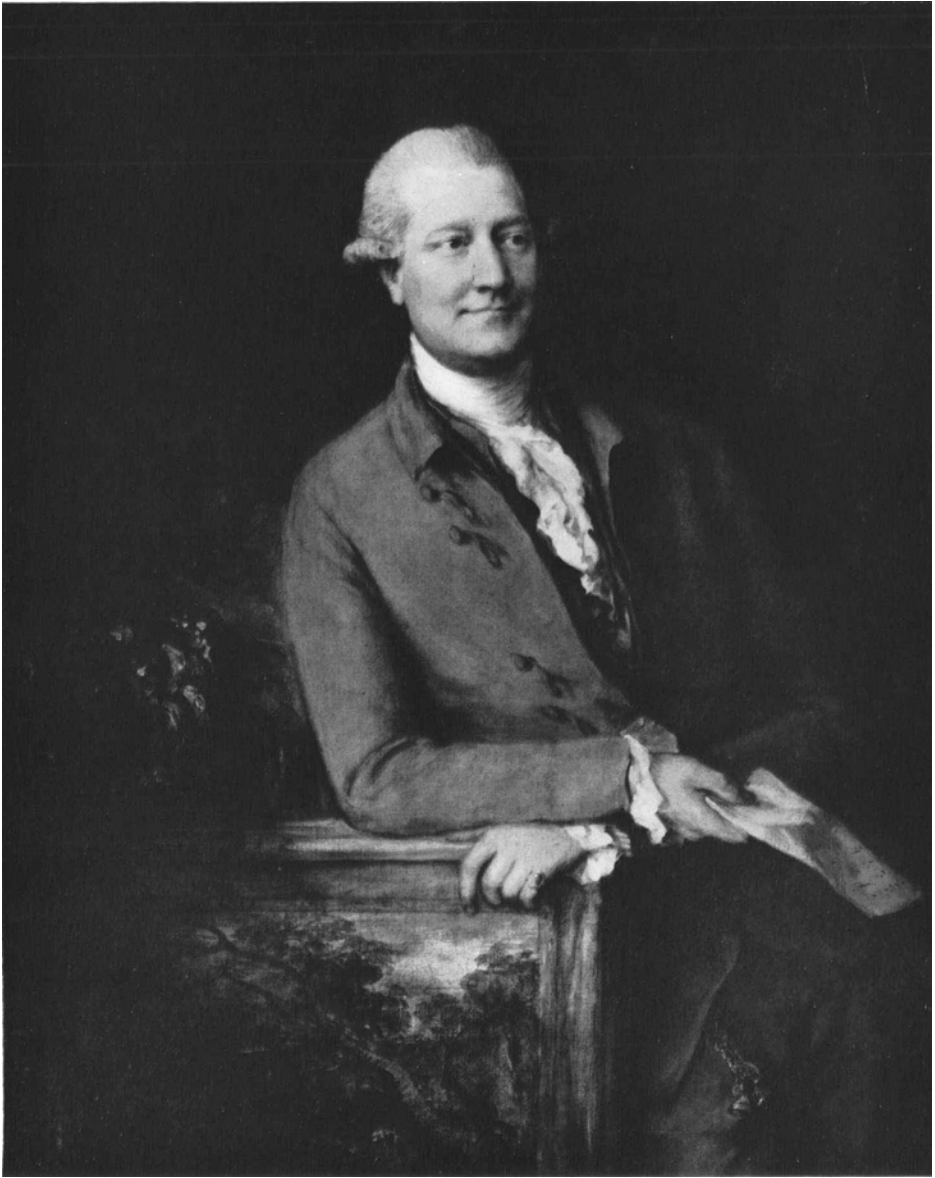




[Plate 10]. Cornelius van Poelenburgh, Landscape with Bathing Nudes



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