LARGE FONT LABEL BOOK
Please do not remove from the Gallery
The order of the paintings, prints, sculpture and furniture in this text for Gallery 1 begin on the left hand side as you enter from the main hall, and continues in a clockwise direction.

The labels for the central cases appear at the end of the book.
Laurence Stephen Lowry
1887-1976

After the wedding, 1939
Oil on canvas

Known as a painter of busy urban street scenes and townscapes, Lowry was born in Stretford, now part of Greater Manchester. As a youth Lowry saw Stretford transformed by urbanisation led by the building of the Manchester Ship Canal in 1894. Many of his paintings depict the newly industrialised areas of Stretford and Pendlebury, Salford, where he lived most of his life.

Lowry had a distinctive style, characterised by buildings with strong black outlines set against a hazy white sky, the streets filled with stick-like men, women and children going about their lives. In this painting, the factories and their smoking chimneys rise up on both sides, dwarfing the church spire, old houses and wedding group.

This painting was exhibited in the year of its creation at Lowry’s first one-man exhibition, held at the Reid and Lefevre Gallery in London.

Given by Mrs F.J. Collard
PD.6-2002
Kathleen Scott, Baroness Kennet  
1878-1947

Charles Ricketts (1866-1931), c. 1907-10

Bronze, cast and patinated

Kathleen Scott (née Bruce) specialised in portrait sculpture. Among her most famous works are a bronze of her first husband, Antarctic explorer Captain Scott, and a bronze nude, Youth, displayed outside the Scott Polar Research Institute, Cambridge. She trained in London, then Paris. On her return to England, she moved to Chelsea, where she became a neighbour of the artists, collectors and life partners, Charles Ricketts and Charles Shannon (seen nearby), whom she nicknamed ‘The RickyShan’.

Lent by Gregory Martin

AAL.10A-2019
Sir William Nicholson
1872–1949

Begonias, 1939

Oil on panel

Nicholson was an exceptionally gifted painter of still-life. From his earliest years as a painter he developed an innate ability to combine simple – sometimes even mundane – objects and forms to create immensely satisfying compositions which were at once studies in light, texture and the physicality of paint. In this way, more than any other British painter of his generation, he made an astonishing artistic virtue of considered understatement.

This one of his last still-lifes, was painted in oils on panel at Bretton Park in West Yorkshire, where Nicholson spent the winter months of 1939 working on a portrait of Lord Allendale. In a letter to his daughter the following year, Nicholson recorded that it was painted, ‘with an urge’, during one – long – overnight session ‘after a perfect dinner (O! the wine)!’

Under the yellow glow of an oil lamp, which intensifies the depth of cast shadow, Nicholson represents the painter’s materials and equipment: notebooks, ink bottle and sealing wax – and gives the soft pink begonia flowers the full warmth and resonance that survivor-indoor blooms assume in the bleak winter months.

The first owner of this painting, the popular novelist and dramatist Marguerite Steen, was Nicholson’s companion
in the last two decades of his life. It subsequently belonged to Lillian Browse, who expressed a wish that it should enter the Fitzwilliam’s collections.

Educated in South Africa, Lillian Browse returned to London in the 1920s with the idea of becoming a ballet dancer. Instead, she began to work for the Leger Galleries, an art dealership in London. In 1945 she joined two other art dealers to set up a new gallery, Roland, Browse & Delbanco, in Cork Street (at the time, Browse later wrote, a ‘haunt for prostitutes’!) When this business dissolved in 1977 she became a partner in a new gallery, Browse & Darby, in the same street. Affectionately known as ‘The Duchess of Cork Street’ – a title she gave to her autobiography - Browse pioneered the study of important French and English artists such as Degas, Rodin, Sickert, Barbara Hepworth, Augustus John and William Nicholson, a catalogue raisonné of whose work she published in 1956.

Browse came to know many of the leading painters and sculptors of her generation in both France and England, among whom Stanley Spencer, Harold Gilman, Christopher Nevinson, James Pryde, Jack Yeats, Moise Kisling, Othon Friesz and Mané Katz. But, of all the painters she came to know, she reminisced in 1985, ‘the man I really loved was William Nicholson.’ The memory of his ‘delightful courtesy and charm’ during their first meeting at his Apple Tree Studio in the 1930s left a lasting impression, and – despite the considerable difference in their age (34 years) – they became ‘devoted friends.’ She particularly admired this painting and the ‘controlled freedom’ of Nicholson’s paint handling, which
she felt showed the touch ‘not of a virtuoso, but of a master.’

Accepted by H.M. Government in lieu of Inheritance Tax from the estate of the late Mrs Sidney Lines (Lillian Browse C.B.E.) and allocated to the Fitzwilliam Museum, 2007
PD.1-2007
Henri Matisse
1869–1954

Woman seated in an armchair, 1917

This painting was bought by the economist John Maynard Keynes from the Leicester Galleries in 1919 Matisse’s first one-man show in the UK. Keynes bequeathed the painting to King’s College, Cambridge in 1946; it is one of several works from his collection on long-term loan to the Fitzwilliam Museum.

In November 1919, the writer Vanessa Bell, one of Keynes’ immediate circle, wrote to Roger Fry telling him, ‘We have induced Maynard to buy one of the best, a small seated figure with bare arms very sober in colour’. The painting is reproduced in the background of a self-portrait by Keynes’ painter-friend Duncan Grant, now in the Scottish National Portrait Gallery, Edinburgh.

Lent by the Provost and Fellows of King’s College (Keynes Collection)
Henri Matisse
1869-1954

Women on the beach, Étretat

Matisse visited Étretat with his wife and daughter Marguerite in early July 1920.

He painted still-lifes during his stay, and a sequence of pictures of the seashore, some depicting a variety of species of fish on the beach. In these, as in this painting, the composition is dominated by the extraordinary rock formations at Étretat, on the Normandy coast, a site which had attracted artists such as Delacroix, Courbet and Monet to paint there in the previous century.

The figures on the beach have been thought to be washerwoman, but it may be that they are mending nets.

Bequeathed by Arnold John Hugh Smith through the National Art Collections Fund, 1964
PD.15-1964
Edouard Vuillard
1868-1940

Woman reading in the reeds,
St-Jacut-de-la-Mer, Normandy, 1909

Distemper on paper, laid down on a stretcher

The figure engrossed in her book amidst the reeds is Lucy Hessel, wife of the picture dealer Jos Hessel, whose Parisian firm Bernheim Jeune handled Vuillard’s work from around 1900. Around the same time, Vuillard began an affair with Mme Hessel, who remained devoted to him for the rest of his life.

The medium used is distemper – peinture à la colle (‘glue paint’) in French – which Vuillard first began to use when designing avant-garde theatre sets in the early 1890s.

Given by E. Vincent Harris, 1967
PD.11-1967
Henri Matisse
1869–1954

Boats on the beach, Étretat

This view was painted in the summer of 1920, when Matisse visited Étretat with his wife and daughter Marguerite; it was exhibited in Paris later that year.

The view is towards the Porte d’Amont, the smaller of the so-called natural formations known as the ‘gates’ in the chalk cliffs at Étretat on the Normandy coastline.

Bequeathed by Captain S.W. Sykes, 1966
PD.8-1966
Henri Matisse
1869–1954

La Blouse Bulgare

According to the artist, this was painted in his studio in Nice in 1920. The same model appears in a number of Matisse’s paintings around this date, although her identity remains uncertain.

Bequeathed by Frank Hindley Smith, 1939
No.2400
Edouard Vuillard
1868-1940

Marguerite Chapin in her apartment with her dog, 1910

Oil on millboard

Vuillard once claimed ‘I don’t paint portraits. I paint people in their homes.’ Certainly, his interest in this painting is as much the richly-furnished apartment in Avenue d’Iéna, Paris, as the young woman, Marguerite Chapin, who bends over to caress her dog. Miss Chapin (1882-1963) was a wealthy American expatriate who had come to Paris in 1900 to study singing; this painting is one of two commissioned directly as a result of this meeting (the other, The Library, 1910-11, is in the Musée d’Orsay, Paris).

Bequeathed by Edward Maurice Berkeley Ingram, 1941
No. 2454
Pierre Bonnard
1867-1947

At table, 1899

Oil on board

Like his friend Vuillard, Bonnard painted many interior scenes during the 1890s, often featuring members of his own family. This domestic scene was painted in the dining room of his grandparents’ house in the Dauphiné region of France, where he spent much of his childhood and early adult years. The elderly woman on the right is Bonnard’s maternal grandmother, Mme Frédéric Mertzdorff (1812-1900); the rosy-cheeked child is one of his nieces, Renée Terrasse (1894-1985), who nursed Bonnard in his later years.

Acquired from the Trustees of Mrs Rosemary Maud Peto’s Settlement (hybrid transaction part in lieu, part payment), by the Syndics of the Fitzwilliam Museum with a contribution of £15,000 from the National Art Collections Fund and additional support from the Resource/V & A Purchase Grant Fund.
PD.14-2002
Sir Jacob Epstein, KBE
1880-1959

Portrait of Hélène, 1919

Bronze, cast and patinated (one of several casts)

Hélène was the wife of musician W. Yellin and of mixed heritage. The half-smile, gentle expression and demure gesture of the hands clasped to the breast recall images of women made during the Italian Renaissance, and imbue the portrait with a calm spirituality and lyricism. Here, as in other post-War portraits, Epstein rejected the smooth geometric forms of earlier heads (e.g. Romilly John also shown here) in favour of a roughly-modelled surface, which broke up the light. Although some critics deplored this “mud-pie” effect, others hailed Epstein as “the greatest modeller since Rodin”.

Given by A.E. Anderson, 1931
M.11-1931
Augustus Edwin John
1878-1961

Dorelia wearing a turban

Oil on panel

Augustus John met Dorothy McNeill (1888-1963), a friend of his sister, Gwen John, in 1903. He nicknamed her Dorelia and she eventually became his second wife after his first wife, Ida died in 1907.

Dorelia was his most important model and inspiration; he often painted her wearing flowing dresses and interesting headgear. In her time, she was regarded by some as an exemplar of bohemian fashion.

Bequeathed by Peter Harris, 1976
PD.18-1976
Gwen John
1876-1939

The convalescent, c.1923-4

Oil on canvas

Female subjects - portraits, self-portraits and paintings of unidentified women - dominate Gwen John’s work. These restrained and passive figures are almost invariably shown in an interior, sometimes in churches, but most often the artist’s own studio-apartment, in this case on the top floor of the rue Terre-Neuve, in Meudon, south-west of Paris.

From around 1919, John painted ten versions of this subject, each featuring the same seated model, reading a book or a letter, but with slight variations in the still-life ‘props’ on the table, such as a book, teapot or soup plate.

Given by Eric Milner-White
PD.24-1951
Walter Richard Sickert
1860-1942

Chagford churchyard, Devon, 1916

Oil on canvas

Sickert first visited Chagford in 1912, and returned in the summer of 1916. The graveyard of the church of St. Michael’s was one of Sickert’s favourite subjects at Chagford: at least five painted versions (some sketches) and four related drawings have been recorded. Painted during the war years, the prominence of the gravestones – here, in particular, the sharply-profiled black cross in the foreground - has been considered to be ‘a lament for the dead youth of Europe’.

Bequeathed by Lillian Browse, C.B.E. (Mrs Sidney Lines), 2006
PD.42-2006
Ethel Sands
1873-1962

Interior with a view over a cemetery, 1920/23

Oil on board

American by birth, Ethel Sands studied painting in Paris in 1894, and exhibited widely in both London and Paris in the first decades of the twentieth century. Most of her paintings, like this one, are of interior scenes. In part, this reflects the influence of Edouard Vuillard (1868-1940), although the motif of a view through the window of a domestic interior (here probably a bathroom) suggests the influence of Sickert and the Camden Town School. In particular, the prominently-placed dark crosses are reminiscent of Sickert’s painting of the churchyard at Chagford in Devon, which hangs nearby.

Bequeathed by Henry Scipio Reitlinger, 1991
PD.37-1991
Sir Jacob Epstein, KBE
1880-1959

Third portrait of Oriel Ross (Bust), 1931
Bronze, cast and patinated (1 of 4 original casts)

Oriel Ross (1907-1994) was a stage and screen actress who made her debut aged 16. By the time she appeared in Diaghilev’s *Ballet Ode* (1928), Epstein had already made two portraits of her. The first incorporated the upper part of her torso, the second, only her head. The present bust was conceived in 1931, following the 24-year-old’s return to London from Broadway, and includes her left arm folded across her body. Like many sculptors before him, Epstein grappled with the length of torso to include in his portraits, and how the arms should be shown (if included at all).

Given by Mrs Chester Beatty, 1948
M.6-1948
Walter Richard Sickert  
1860-1942  

Lainey's Garden (The Garden of Love)  

From mid-1927 to 1931, Sickert lived with his third wife, Thérèse Lessore, in Southey Villa, Islington. This painting, executed around 1928 to 1930, is the only visual record of their life there. It shows Thérèse, whom Sickert nicknamed 'Lainey', in the garden of their house with, on her left, a sculpture which has been identified as a cast of Michelangelo's Bruges Madonna.  

A related drawing in The Fitzwilliam Museum's collection is inscribed *Londra Benedetto*, and is probably a study for a proposed series of etchings of that title, rather than a preliminary drawing for this painting.  

Given by Howard Bliss, 1945  
No.2726
Spencer Frederick Gore
1878-1914

Morning: The green dress, 1908 - 1909

Oil on canvas

Gore greatly admired Sickert, whom he met in Dieppe in 1904, and persuaded to return to London the following year. This painting is one of a series of nudes in interiors that Gore painted between 1907 and 1910, and shows the influence of Sickert’s work, both in the subject – a woman in undress in an interior – and the robust handling of paint. More specifically, it may have been inspired directly by Sickert’s portraits of Little Rachel (1907), one example of which is exhibited nearby; certainly, the use of the mirror, profiling the model’s features against the somewhat murky light of the window, suggest that Gore may have had Sickert’s painting in mind.

Bequeathed by James William Freshfield, 1955
PD.3-1955
Walter Richard Sickert
1860-1942

L'Oeillade (The Glance), 1911

Oil on canvas

In 1911, Sickert was closely implicated in setting up the Camden Town Group of painters; this painting was included in the Group’s exhibition at the Carfax Gallery in London the following year. It continues his exploration of the theme of female nudes in domestic interiors which he had begun in 1907 although in this and other paintings of this date, the models are often shown only to head and shoulder.

Oeillade literally means ‘the wink’, or ‘glance’.

Given by J. Howard Bliss, 1945
No. 2727
Stanley Spencer
1891-1951

Nude, c. 1935-42

Oil on canvas

Spencer first drew this nude portrait of Patricia Preece around 1935, but did not complete the painting for another seven years. The couple separated in 1937 after which time Preece no longer modelled for him. Much of the painting was therefore finished from memory, himself stating that he liked ‘the mixture of painting from life with my imagination’.

This painting was intended for the ‘Patricia Chapel’ in Spencer’s Church House. It was to hang with other nudes of Preece, including the Fitzwilliam’s Self-portrait with Patricia Preece displayed below.

Lent by the Frua-Valsecchi Collection, LL.1-2016
Stanley Spencer
1891-1959

Self-portrait with Patricia Preece, 1937

Oil on canvas

Spencer first met Patricia Preece in Cookham in 1929. He went on to develop what he himself described as a ‘sort of religious fervour’ for Preece, culminating in his divorce from his wife Hilda in 1937 and his remarriage to Preece shortly after.

This is the first of two double nude portraits that Spencer painted of himself and Preece; the other, in Tate Britain, is known as the ‘Leg of Mutton’ nude.

Bequeathed by Wilfrid Ariel Evill, 1963
PD.966-1963
Sir Jacob Epstein, KBE
1880-1959

First portrait of Roma of Barbados, 1932

Bronze, cast and patinated (one of several casts)

Epstein made several portraits of Black women in the twenties and thirties, including two of Roma of Barbados, about whom little is known. The proudly-held head and wide-eyed, slightly dreamy gaze imbue this first study with great dignity, serenity, and timelessness. The bust-length portrait of Roma made the following year is arguably less successful because the head is more generalised, and its impact is diluted by an unconvincing torso, which appears unfinished.

Given by Mr J. Howard Bliss, 1945
M.1-1945
Spencer Frederick Gore
1878-1914

The toilet

Oil on canvas

Gore was a contemporary of Augustus John and William Orpen at the Slade School of Art (1896-99), and went on to become a key figure in Fitzroy Street, Camden Town and London artists’ groups. He was especially close to Sickert, and like The Green Dress, exhibited nearby, this painting shows the influence of the nudes in shabby interiors which Sickert painted from 1907. But Gore has also been inspired by the example of Sickert’s older friend, Degas, whose own paintings and pastels frequently show women quietly, but intently, engaged in the act of washing.

Lent by the Provost and Fellows of King’s College Cambridge, (Keynes Collection)
Walter Richard Sickert
1860-1942
Mornington Crescent nude, 1907
Oil on canvas

At the beginning of 1907, Sickert rented a ‘room-studio’ above his own lodgings at 6 Mornington Crescent, Camden Town, in order to paint ‘the interiors I love’. Over the summer, he produced a series of paintings he described as ‘sets of Studies in illumination’, some studies of the adolescent model, Rachel Siderman, others paintings of nudes on beds.

Given by Mrs Maurice Hill, 1990
PD.103-1990
Sir Jacob Epstein, KBE
1880-1959

Portrait of Professor Albert Einstein, 1933

Bronze, cast and patinated (no. 5 of an edition of 6)

Albert Einstein (1879-1955), the brilliant theoretical physicist and Nobel Prize winner was staying at an army camp near Cromer, Norfolk, as a refugee, when he sat for this portrait in September 1933. Although the portrait was modeled in just six hours and left incomplete, it is considered an excellent likeness, having captured Einstein’s humane, humorous and profound glance, and his ‘wild hair floating in the wind’. Its rich impasto modeling recalls the work of Rembrandt, perhaps deliberately since Epstein believed that Einstein ‘resembled the ageing Rembrandt’.

Given by Lady Jeans, 1933
M.7-1933
Glyn Warren Philpot
1884-1937

La Zarzarrosa, 1910-11

Oil on canvas

Philpot was a precocious talent, exhibiting his first painting at the Royal Academy in London at the age of nineteen. Around 1906 he began to organize a series of small selling exhibitions in studios in Chelsea, and with the proceeds was able to travel to Spain in 1908, and again in 1910. Inspired by his travels, he executed two paintings on Spanish themes, *Manuelito (The Circus Lad)* (1909; Stedelijk Museum, Amsterdam) and this painting - ‘The Wild Rose’ in English - which depicts a group of Spanish dancers at rest. Both works secured his reputation and made him much in demand as a portrait painter: as one friend wrote, ‘Everyone is rushing to be painted like sheep.’

While working on this picture, Philpot also completed a portrait of the donor, Mrs Angela Primrose Mond (née Goetze) who with her businessman husband, Emile, and wider family would become some of Philpot’s most enthusiastic patrons. The scale of the picture proved a challenge. Midway through painting it, Philpot had to move to a bigger studio in Chelsea; when Mrs Mond bought the painting in 1911, she had to remove a window from her London home in order to get it in!

Bequeathed by Mrs Emile Mond in memory of her sons, Captain Francis Mond of King’s College and Alfred William Mond of Peterhouse, 1942
No. 2472
Sir Jacob Epstein, KBE
1880-1959

Louis Colville Gray Clarke Litt. D.
(1881-1960), 1951

Bronze, cast, with green patina

Louis Clarke was a British archaeologist. He was born in Croydon on 2 May 1881, tenth son and youngest of the fourteen children of Stephenson Clarke, coal factor, and his wife, Agnes Maria Bridger. He was schooled privately.

He was Curator of the Museum of Archaeology and Anthropology, University of Cambridge 1922-1937, and then Director of Fitzwilliam Museum in Cambridge from 1937–1946. He was a fellow of Trinity Hall, Cambridge.

Epstein’s bronze portrait-head of Romilly John (opposite), for example, was given by Clarke to the Museum in 1941. Following his retirement, the Friends of the Fitzwilliam commissioned Epstein to make a portrait of Clarke. The present bronze is the only version to have been cast from the original model, which makes it doubly unique since all of Epstein’s other models were cast in multiple editions.

Given by the Friends of the Fitzwilliam Museum, 1951 M.14-1951
Dorothy Barnard was the daughter of Sargent’s friends, the artist and illustrator Fred Barnard and his wife, Alice Faraday. After her husband’s tragic early death, Alice Barnard and her daughters became very close to Sargent and they often holidayed together, especially in the Alps. With her sister, Polly, Dorothy Barnard had previously modelled for one of Sargent’s best-known paintings, *Carnation, Lily, Lily, Rose* (1885-6, Tate Britain) - a painting Sargent jokingly nicknamed ‘Darnation, Silly, Silly Pose’! (Charteris 178) - and posed for him frequently thereafter.
This contemplative portrait was painted at Fladbury, near Pershore on the River Avon in Worcestershire, where Sargent had rented the rectory for the summer. Sargent appears to have captured his sitter spontaneously, in a moment of quiet introspection. At the same time, though the paint is fluidly applied, the image is anything but impressionistic: rather, her static, upright pose and sharply silhouetted profile create an arresting image of permanence.

If the little girl is lost in her thoughts, Sargent himself was not given to reverie, artistic or otherwise; as one contemporary,

Graham Robertson, pithily remarked ‘Dreams were not in Sargent’s line.’ (Time Was, 241)

Bequeathed by the sitter, 1949
PD.34-1949
Siegfried Sassoon, 1917

Oil on canvas

Sassoon had been introduced to Philpot, himself invalided out of active service, shortly after he returned from the Front with a shoulder wound in April 1917; this portrait was painted within weeks of this meeting. Sassoon thought Philpot had made ‘rather a good job of it’, and was not displeased by being told it gave him a romantically Byronic allure. It was a ‘little popular’ he acknowledged, but would ‘help to sell my posthumous works when sold as a frontispiece.’

Given by Siegfried Sassoon, 1924
No.1121
John Singer Sargent
1856–1925

Near the Mount of Olives, Jerusalem

Oil on canvas

Sargent visited Syria and Palestine between November 1905, and January 1906, when he returned to England after the death of his mother. One of the main motivations for his trip was to carry out research in preparation for his commission for a series of six murals for Boston Public Library, which were installed in 1916. One of the paintings was to include a scene representing the Sermon on the Mount, he was probably keen to see the Holy Land at first hand. As this painting shows, he was fascinated by the strength of the light and shadow and their effect on colours.

Given by Miss Sargent and Mrs Ormond, the artist’s sisters, in memory of their brother, 1929

No.1506
John Singer Sargent
1856–1925

Olives in Corfu, 1909

Oil on canvas

Sargent spent much of his career establishing himself as a society portraitist and once he was earning a steady income, frequently traveled on the Continent. Inspired by the countryside he saw there, he stopped accepting portrait commissions by 1909, focusing instead on landscapes.

He visited Corfu with friends and relatives in 1908 and was so captivated by the Greek island’s warm climate, lush landscape and olive groves that he returned the following year. The flickering lights show his interest in the French Impressionists and the extreme fluidity of the application of paint suggests that this was done from nature.

Given by The Friends of The Fitzwilliam Museum, 1922
No.1067
Sir Jacob Epstein, KBE
1880-1959

First portrait of Dolores (‘La Bohémienne’) c. 1922-31

Bronze, cast and patinated (one of several casts)

Epstein met “the beautiful and fantastic” Dolores (1894-1934) in 1921, when she was a nightclub artiste. Having invited her to live with him and his wife, he made four portraits of her between 1922 and 1923, of which this is the first. Its exotic air may be partly due to “Egyptomania” which swept England in 1922 with the discovery of Tutankhamen’s tomb. However, the original plaster model was abandoned as a failure until c. 1931, when Epstein reappraised it as “a very vivid and spontaneous sketch of her”, and had several bronzes cast of the whole bust and, as here, the head alone.

Given by J. Howard Bliss, 1945
M.2-1945
Pier table (one of a pair)

English; by Gillows of Lancaster, 1867

Oak, with a green marble top

Pier tables were intended to stand against the piers between window openings, often below a mirror. This pair was supplied in 1867 to William Preston of Ellel Grange (built 1860).

Purchased with The Fitzwilliam Museum Cup Fund
M.21-1983
William Newenham Montague Orpen
1878-1931
Self portrait, 1924
Oil on panel

Orpen made numerous self-portrait paintings and drawings from the age of thirteen until shortly before his death in 1931. This arresting portrait was probably painted in Paris in 1924; the Sacré Coeur in Montmartre is visible in the background on the right. Like most artists, Orpen would have used a mirror to capture his own features, and he often included one in his self-portraits to acknowledge this painterly device. Here, while the mirror is absent, the distorting effects of reflection remain.

Given by the artist
No.1486
John Singer Sargent
1856–1925

Study of a Sicilian Peasant

Oil on canvas

Sargent visited Sicily several times from the 1880s. Increasingly, these trips provided him with a welcome respite from the demanding practice of portrait-painting, allowing him to make more informal studies of the local population.

Sargent gave this painting to the Fitzwilliam in 1914, the year after he had been awarded an honorary degree by the University. He told the then-Director, Sydney Cockerell, that it was ‘rather a study than a picture’, but for all that the best painting he owned.

The model for the painting has yet to be identified.

Given by the artist, 1914
No.753
Stanley Spencer
1891-1959

Making columns for the Tower of Babel

Oil on canvas

Painted in 1933 from studies for a projected commission to decorate the University Library, Cambridge. In 1937 Spencer recalled using the scene as part of a much larger design called The Tower of Babel, which was to fill one wall, probably of the library entrance hall. Another scene of the Upper Room at Pentecost was to go opposite. The original concept called for an allegory of the gradual decay of architecture, in which the tower evolved through history from level to level, until, reaching the modern age at the top, ‘only army huts and bungalows’ remained.

Accepted by H.M. Government in lieu of Inheritance tax and allocated to the Fitzwilliam Museum and acquired with additional contributions from The Art Fund, The Victoria and Albert Purchase Grant Fund, The Fairhaven Fund and The Friends of the Fitzwilliam Museum
PD.15-2013
In 1938, Spencer travelled to Snowdonia in North Wales, to meet up with his ex-wife, Hilda. Encouraged by his supportive dealer, Dudley Tooth, Spencer painted increasing numbers of landscapes in the 1930s, largely in an attempt to boost his flagging finances. He found a ready market among collectors, but resented the time he spent on them, claiming that their lack of a spiritual dimension made him feel ‘lonely’ in front of Nature.

Bequeathed by Edward Maurice Berkeley Ingram, 1941
No. 2452
Sir William Goscombe John, R.A.
1860-1952

Portrait of William Cavendish, 7th Duke of Devonshire, 1907

Bronze, cast and patinated

William Cavendish was Chancellor of Cambridge University from 1861 until 1891, and benefactor of the Cavendish Laboratory, which was named after his relative, the scientist Henry Cavendish (1731-1810). This small seated portrait-statue was cast in 1907, from Goscombe John’s model for a large bronze statue at Eastbourne, which had been unveiled in 1901, and for which he was awarded a gold medal in the Paris Salon. The fine modelling and realism are traits of Goscombe John, who worked in the style of his master, the French sculptor Jules Dalou.

Given to the University by the Committee and Subscribers and placed in the Fitzwilliam Museum
M.1-1908
Walter Richard Sickert
1860-1942

Sir Hugh Walpole, 1928

Oil on canvas

Hugh Seymour Walpole (1884-1941) was a prolific novelist, best known for his series of historical romances, *The Herries Chronicle*. He had a large art collection, which included paintings by Renoir, Cézanne, Picasso and Derain as well as works by British artists such as Sickert. The director of the Savile gallery, R.E.A. Wilson commissioned Sickert to paint Walpole’s portrait in 1928. Here, the bespectacled Walpole is painted against a background of children playing beside a lake.

Bequeathed by Sir Hugh Walpole, 1941, No.2515
Stanley Spencer
1891-1959
Self-portrait, 1939
Oil on canvas

Spencer was conscious of the highly autobiographical nature of his art: its ‘memyselfness’, as he called it. Part of this included a documentation of his own appearance, in a series of penetrating self-portraits painted between 1914 and his death in 1959.

This was painted at a particularly difficult moment in Spencer’s life, in the wake of the crises in his personal relationships and a year after he resigned from the Royal Academy. His pose is defiant, his palette blockading the viewer as if to assert his authority as an artist.

Given by The Friends of the Fitzwilliam Museum, 1942
No. 2506
Stanley Spencer
1891-1959

Love among the nations, 1935 - 1936

Oil on canvas

Spencer exhibited this painting in 1936, with the title ‘Humanity’. It survives as a single canvas, but was originally intended as part of the Church House project, his ‘temple of salvation through the flesh’, which he was planning from the early 1930s. He described it as a memento of his visit to Mostar and Sarajevo in 1922 and of his feelings towards the East generally: ‘I have longed as usual to establish my union with those aspects of life which I feel are definitely to do with me and not cut off by nationality; love breaks down barriers.’

Bequeathed by Wilfrid Ariel Evill, 1963
PD.967-1963
Stanley Spencer
1891-1959

Love on the moor, 1949 - 1954

Oil on canvas

This complex, multilayered painting combines all the elements which had been central to Spencer’s work over previous decades: sexual love, religious worship, the ‘sacred presence’ of his native Cookham, and of course Spencer himself, doubly present as the small child-spectator behind the makeshift goal posts on the left, and as the devotee at the foot of the statue of his first wife, Hilda. Spencer intended this to form part of the Hilda Chapel - which he otherwise called the ‘you and me’ room - in his Church House.

Bequeathed by Wilfrid Ariel Evill, 1963
PD.968-1963
Designed by Ernest Gimson
1864-1919

Cabinet and stand, c.1910-15
Ebony

Gimson trained as an architect but is best remembered for his arts and crafts furniture, which was made by hand by craftsmen in his Cotswolds workshop. The lattice detail of this stand shows the influence of Japanese design and the furniture of E. W. Godwin on Gimson’s designs. A cabinet by Godwin can be seen elsewhere in this gallery.

Lent by the Keatley Trust
KTL.2-1984
Kathleen Scott, Baroness Kennet
1878-1947

Charles Shannon (1863-1937)
c. 1907-10

Bronze, cast and patinated

Scott had admired the work of painter Charles Shannon long before she met him. She later became his neighbor and friend, sitting for him numerous times. Shannon often had brief flings with his models, but he fell deeply in love with Scott, to the great concern of his life partner, Charles Ricketts (seen nearby), In 1907, when Katherine announced her engagement to explorer Captain Scott, Shannon wandered into the road in shock. He was not seriously hurt, and the trio remained friends.

Lent by Gregory Martin
AAL.10B-2019
THE FITZWILLIAM MUSEUM

GALLERY 4
FRENCH AND BRITISH ART 17TH-19TH CENTURY

LARGE LABEL FONT BOOK
Please do not remove from the Gallery
Paintings, sculpture and furniture
The objects are listed clockwise beginning to your left as you enter the gallery from the Upper Marlay Gallery.
Jean-Léon Gérôme  
1824-1904  

Portrait of Claude-Armand Gérôme, 1848  

Oil on canvas  

Gérôme studied in Paris under the history painter Paul Delaroche (1797-1856). He painted few portraits, instead making his name as a painter of historical works and Orientalist subjects.

This swagger portrait of Claude-Armand (1827-50), the artist’s younger brother, is set against an impossibly steep staircase. He wears the dark blue uniform of the École Polytechnique in Paris, a prestigious school founded in 1794. Gérôme focuses attention on his brother’s face, with its drooping eyelids and slight pout. Claude-Armand tragically died of meningitis two years later.

This acquisition to commemorate the Fitzwilliam Museum’s bicentenary in 2016 was made possible through the kind generosity of The Art Fund, The Gow Fund, Deborah Loeb Brice Foundation, Professor Bill and Mrs Monica Beck, Daniel Katz Ltd, Estate of Brian and Mary Senior, Ms Shawn M Donnelley and Professor Christopher M Kelly, The Marlay Group, The Aldama Foundation, J Paul Getty Jr General Charitable Trust, Hugues and Emmanuelle Lepic, The Rothschild Foundation, The Tavolozza Foundation, The John S
Cohen Foundation, Ann D Foundation, The Oldfield Charitable Trust, The Earl Fitzwilliam Charitable Trust. With thanks to the many other generous individuals who made this acquisition possible.

PD.13-2017
Boulton & Fothergill, Soho, Birmingham
Designed by Matthew Boulton (1728-1809)

Titus clock, c.1776-78
bronze and gilt-bronze

This was one of the most successful allegorical clocks designed by Boulton. It features the figure of the Roman Emperor, Titus, and his famous phrase ‘Another day wasted’ (translated from Latin). This sentiment, coupled with his early and unexpected death, made him an apt figure with which to mark the passage of time. This allusion is strengthened by Boulton’s addition of an urn, a reminder of human mortality.

Lent by the Frua-Valsecchi Collection
LL.50-2016
Joseph Allen Smith contemplating across the Arno, 1797
Oil on canvas

Joseph Allen Smith (1769-1828) was born in South Carolina. In 1793, he travelled to Portugal and Spain, via London, and spent the next fourteen years travelling to Italy, Ireland, France and Russia, where he was welcomed by Emperor Alexander as the first American to visit the country.

Smith was a keen collector of gems, antiquities, and paintings, including several by Fabre. This portrait is one of five paintings commissioned by Smith during his extended residency in Italy from 1793 to 1796.

Given by the Friends of The Fitzwilliam Museum in celebration of their 75th anniversary, with the aid of a special gift from the Directors of Hazlitt, Gooden and Fox and contributions from the National Art-Collections Fund, the Eugene Cremetti Fund and the Cunliffe, Perceval and University Purchase Funds, 1984.
PD.16-1984
François-Edouard Picot
1786-1868

Portrait of Nicolas-Pierre Tiolier, c.1817
Oil on canvas

The medallist Nicolas-Pierre Tiolier (1784-1843) was trained by his father, Pierre-Joseph Tiolier. In 1805 he won the first Prix de Rome for gem engraving, and in 1806 left for Italy. He lived there until 1811 in the French Academy at the Villa Medici, seen in the background.

On his return to Paris, he worked in the Paris Mint under his father, whom he succeeded as Graveur général des monnaies in 1816. Tiolier wears the cross and ribbon of the Huissier des ordres du roi, and the insignia of the Ordre de la fidelité.

Bought from the Gow Fund, with a 50% contribution from the Victoria & Albert Museum Grant-in-Aid, 1978
PD.97-1978
Francois-Edouard Picot
1786-1868

Portrait of Adélaïde-Sophie Cléret, c.1817

Oil on canvas

Adélaïde-Sophie Cléret (1796-1839) married Nicolas-Pierre Tiolier on 27 March 1817. This portrait, and that of her husband, are thought to have been painted in celebration of their wedding.

She is shown here leaning against a plinth in the little wood beside the Villa Medici in Rome.

Bought from the Gow Fund, with a 50% contribution from the Victoria & Albert Museum Grant-in-Aid, 1978
PD.98-1978
Charles Le Brun
1619-90

Holy Family
Oil on panel

This painting is thought to represent the Holy Family on their flight into Egypt. On the scroll beside the Virgin Mary is a text in Hebrew characters foretelling the virgin birth. The text on the scroll held by the Christ Child is written in imitation Hebrew characters, and may foretell the birth of John the Baptist.

Le Brun was a pupil of Simon Vouet and in 1642 accompanied Nicolas Poussin (1594-1665) to Rome, where he made copies after Raphael and the Antique. He returned to Paris in 1646 and instantly achieved prominence, being appointed Peintre Ordinaire du Roi in the same year.

Bequeathed by the Rev. Charles Mesman, 1842
No.339
Jean-François de Troy
1679-1752

Duck shooting in a wood, 1730

Oil on canvas

De Troy had a long and successful career in France as a painter of historical and decorative subjects, genre and portraits. He later went on to become director of the French Academy in Rome and also designed several cartoons for the Gobelins tapestry factory.

Signed and dated 1730, this landscape shows the influence of tapestry design, combining the pastoral quality of the French Rococo with the colour and realism of Flemish painting. It once belonged to the painter François Boucher (1703-70).

Bequeathed by A. J. Hugh Smith through the National Art-Collections Fund, 1964
PD.9-1964
Claude Gellée, called Le Lorrain
1604/05-82

Pastoral landscape with Lake Albano and Castel Gandolfo, 1638-39

Oil on copper

Born in the Duchy of Lorraine, Claude spent virtually all of his working life in Italy. This beautiful landscape was painted for Pope Urban VIII, Maffeo Barberini (1568-1644); it remained in the Barberini family until 1962. The Pope himself was almost certainly responsible for the choice of subject, and also celebrated the charm of Lake Albano in a sonnet.

The gem-like quality of finish owes much to the level of detail which Claude was able to achieve by using the smooth surface of copper as a support.

Bought with funds bequeathed by Miss I.M.E. Hitchcock and L.D. Cunliffe, with grants from the National Art-Collections Fund and Grant-in-Aid from the Victoria & Albert Museum, 1963

PD.950-1963
Unknown maker
Tripod plant stand
English, c.1880

Malleable cast iron, wrought and partially gilded

Oval plantstand supported by a tripod with crossbars between the legs. Each leg has a coiled foot and a monster’s head at the top. There are rosettes at the junctions of the bars, and palmette like motifs in the middle of the crossbars, above the feet.

Given by the Friends of the Fitzwilliam
M.19-1980
Nicolas Largillière
1656-1746

Charles-Jean-Pierre de Barentin, comte de Montchal, vicomte de la Motte (1704-1763), Seigneur de Noyen, Grizy & Brigadier des armées du roi, 1736

Oil on canvas

Set against the fictitious backdrop of a lowering battlefield, the comte de Montchal wears a highly decorative ‘dress’ armour with the red ribbon of the Order of St Louis on his left breast. The purpose the armour serves is painterly, rather than practical; it would have offered scant protection in battle, but allows Largillière to indulge in a bravura display of light, texture and colour. It was probably painted to mark the sitter’s marriage to Louise-Madeleine Bertin de Vaugien the previous year.

Bought from the Perceval and Gow Funds, 2018
PD.17-2018
Unknown maker

Jardinière (plant stand)

France, c.1820

Nutwood and bronze with three lead-lined bowls, the largest with a bronze frieze of classical gods and goddesses separated by signs of the zodiac and supported by four fluted columns rising from winged bronze sphinxes supported on an inward-curving quadripartite base on scroll feet.

Purchased with the Rylands Fund, contributions from the Friends of the Fitzwilliam and Mr William Redford, and grant-in-aid from the Victoria and Albert Museum.

M.14-1979
Jean-Baptiste Oudry
1686-1755

Huntsman with a tufter on a leash

Oil on canvas

In 1726, thanks to the patronage of the minister of finance, Louis Fagon, Oudry was appointed official painter to the royal tapestry works at Beauvais. This is the only traceable sketch (‘modèle en petit’) for a series of six designs for Les Chasses nouvelles, one of his first commissions in his official capacity. The tapestries depicted a wolfhunt, a staghunt, a foxhunt, a boarhunt, a buckhunt, and - here - a tufter scenting and putting up quarry.

Oudry was artistic and financial director at Beauvais from 1734 to 1754, when he lost the financial directorship, but maintained control of the factory’s artistic production.

Bought from the Abbott, Cunliffe, Gow, Zoe Hadwen, Leverton Harris, Marlay, Perceval, and University Purchase Funds with contributions from the American Friends of Cambridge University, the Regional Funds administered by the Museums and Galleries Commission, the Pilgrim Fund and Miss Helen Smailes, 1988, PD.20-1988
Alexandre François Desportes
1661-1743

Sketches of a kitten, c.1712

Oil on paper

Desportes initially made a living by painting architectural and theatrical decorations, and also worked as a jobbing painter with other artists. By the time he was employed to work at the Gobelins tapestry manufactory in 1692-93, he had gained a reputation as a painter of animals and in 1699 was received as a painter of animals at the Académie Royale.

This enchanting study of kittens may relate to a painting representing a fight between a dog and a cat in a kitchen interior, signed and dated 1712 (present whereabouts unknown).

Given by the Friends of the Fitzwilliam Museum, 1951
PD.1-1951
Unknown maker

Tripod stand of rosewood

English, c.1815

The curving supports carved with serpent’s heads, partly gilded with ormolu mounts.

Purchased, 1973
M.55-1973
Simon Vouet
1590-1649

The Entombment, c.1635-38

Oil on panel

Vouet was among the most successful painters in seventeenth-century France. From 1613, he spent almost fifteen years in Italy, but was recalled to France by King Louis XIII. He dominated the Parisian art scene, receiving many commissions to paint religious works for churches and decorative schemes for private residences and public buildings.

This is one of several variants of this composition. The principal version is thought to be that in the Musée des Beaux-Arts, Epinal, which is itself based on the central part of an altarpiece in Brussels.

Bought from the Marlay Fund, 1959, PD.8-1959

© The Fitzwilliam Museum, Cambridge, UK
François Boucher
1703-70

Jupiter and Callisto

Oil on canvas

In Greek mythology, Callisto was the favourite nymph of Diana, the virgin goddess of the hunt. Callisto’s beauty attracted the attention of Zeus (Jupiter); he disguised himself as Diana so as to lure her into his company. After he seduced her, Callisto became pregnant.

Nine months later, the other young river goddesses became suspicious and revealed Callisto's condition to Diana whilst bathing. When Diana discovered that Callisto was pregnant, she forced Callisto out of her company.

Lent by Mrs D.M. MacDonald
Nicolas Lancret
1690-1743

‘Dans cette aimable solitude…’

Oil on panel

The painting’s title is derived from the verse which accompany the engraving by Charles-Nicolas Cochin (1688-1754): ‘In this pleasant solitude the lovers’ attitude shows that they are aware of their young witness. If he did not take the trouble to hear what they are saying, they might show greater tenderness to one another’.

Founder’s Bequest, 1816
No.330
Marguerite Gérard
1771-1837
and Jean-Honoré Fragonard
1732-1805

The Reader, c. 1786

Oil on canvas

Marguerite Gérard was the sister of Fragonard’s wife, Marie-Anne. After moving to Paris from Grasse in 1775, she became a pupil of Fragonard, and from 1778 helped to make prints after his paintings. There is evidence from prints to suggest that the two artists collaborated on paintings, mostly of domestic interior genre scenes, from the mid-1780s.

Gérard is thought to have painted the main part of the composition, although the principal figure, with her exquisitely rendered satin gown, is generally considered to be by Fragonard.

Bequeathed by Charles Brinsley Marlay, 1912
M.8
Attributed to Jean-Louis-André-Théodore Géricault
1791-1824

Head of a dead horse
Oil on canvas

One of the French pioneers of the art movement Romanticism, Géricault was admired for his dramatic equestrian paintings. A horseman himself, he started his artistic training with the painter of sporting art, Carle Vernet (1758-1836) and later admired the British painter of animals, George Stubbs (1724-1806).

This poignant study of a dead horse has been well observed; the browns, whites and greys of the horse’s coat have been blended together with broad brushstrokes.

Lent by the Frua-Valsecchi Collection
LL.007-2016
Eugène Delacroix
1798-1863

Study for part of the Justice frieze at the Palais de Bourbon, c.1833-36

Oil on canvas

In 1833, Delacroix was commissioned to decorate the Salon du Roi as part of a programme of rebuilding the Chamber of Deputies and the adjoining sections of the Palais de Bourbon in Paris. The decorative scheme consisted of ceiling panels with allegorical subjects representing Justice, Agriculture, Industry and War with a series of paintings on the frieze below.

This sketch for Justice is for the right half of the frieze, representing the executive powers of law. It depicts a female figure (? ‘Strength’) holding the bonds of a kneeling captive and an avenging genius pursuing malefactors. The composition was modified in the final painting.

Bequeathed by Charles Haslewood Shannon, 1937. No.2033
Jean-Louis-André-Théodore Géricault
1791-1824

Wounded soldiers in a cart, c.1814-17

Oil on paper laid down on canvas

Géricault was profoundly affected by the downfall of Napoleon in 1815, and made a number of paintings and lithographs that depict the troops and cavalry who fought in his military campaigns. This is one of a group of works representing the miseries of the common soldier on the retreat from Russia during the harsh winter of 1812; it was probably painted between 1814 and 1817.

Bequeathed by A. J. Hugh Smith, through the National Art-Collections Fund, 1964
PD.10-1964
Antoine-Denis Chaudet
1763-1810

Napoleon I (1769-1821)
Emperor of the French 1804-1815

Bronze; inscribed ‘Denon, directeur/ Chaudet, fecit/
Gonon; Canleurs, ciseleur. 1808:’
French, cast in Paris by Honoré Gonon and chased by
Charles Stanislas Canleurs, 1808.’

When the painter David met Napoleon for the first time in
1797 he enthused to his pupils
‘O! My friends, what a beautiful head he has.
It is pure, it is great, it is as beautiful as the antique.’
Chaudet’s herm-form bust gives permanence to David’s
impression, and was the image adopted by Napoleon as
his official portrait when he became Emperor. The date of
the original model is uncertain, but a replica in Tours is
inscribed ‘Chaudet An XI’
(23 September 1802 to 23 September 1803). Numerous
copies of the original model were made in bronze, marble
and porcelain.

Given by J.E. Fordham
M.1-1866
John Constable
1776-1837

Hampstead Heath, c.1820

Oil on canvas

In 1819, Constable took lodgings in Hampstead in order to find better living conditions, in what were then rural surroundings, for his invalid wife and growing family.

This view, from the Whitestone pond at the top of Hampstead Heath, looking north, was painted directly before the subject. The house known as the Salt Box is seen below the spire of Harrow church on the left; in the foreground, workmen are filling in one of the shallow depressions that formed ponds after heavy rain.

Bought from the Marlay Fund with a contribution from the National Art-Collections Fund, 1948
PD.207-1948
Samuel Palmer
1805-81

Autumn landscape with a view to the sea, c.1834-35

Oil on canvas

Previously entitled ‘On Chaldon Down, Dorset’, the scene represented in this painting is almost certainly in Devon. Palmer came to consider the countryside of south-west England to be ‘his ideal of English scenery’.

In this painting he combines an awareness of the idealised compositions of Claude Lorrain (1604/5-82), with the intensity of vision of his Shoreham period work of the previous decade. Most remarkable of all is Palmer’s sensitivity to the particularities of the autumnal coastal light, which saturates the foreground landscape, and all but dissolves the distant horizon in its glittering evanescence.

Bought from the Fairhaven Fund with contributions from the National Art Collections Fund and the National Heritage Lottery Fund (supported by the National Lottery through the Heritage Lottery Fund), 2003 PD.8-2003
Alfred Elmore
1815-81

On the brink, 1865

Oil on canvas

A lady who has lost her fortune at the gambling table sits on the brink of certain ruin and possible suicide. The man behind offers her the means of regaining her fortune at the table, but at what one contemporary reviewer described as ‘a fearful price’: her virtue.

Various elements of the painting hint at her quandary: the hellish glow from the gas lit interior, the dramatic contrasts of light and shade, and the note which lays torn at her feet. The passion flowers on the right symbolise susceptibility; the lilies purity. The painting may have been inspired by an episode which the artist witnessed at Homburg, the popular German spa in Hesse-Nassau.

Given by the Friends of The Fitzwilliam Museum in memory of Dr A.N.L. Munby with a contribution from the Victoria & Albert Museum Grant-In-Aid, 1975. PD.108-1975
Ford Madox Brown
1821-93

The Last of England, 1860

Oil on canvas

The mid-nineteenth century witnessed a mass migration to Australia and New Zealand that included some ten thousand British citizens. The movement was at its height in the 1850s when most emigrants headed for the goldfields in New South Wales.

Brown was inspired to paint The Last of England by the departure of the sculptor Thomas Woolner (1825-92) and his family in July 1852. This is a replica of the original version of the composition painted in 1855 in Birmingham Museum and Art Gallery. It was painted in 1860 for Major William Gillum, a patron of the Pre-Raphaelites.

Bought from the Marlay Fund, 1917
M.Add.3
Frederick, Lord Leighton
1830–96

Isabel Laing, 1853

Oil on canvas

Caroline Isabella Laing was Leighton’s childhood friend. Her father, John Laing commissioned this portrait during a visit to Rome in 1853. She is one of the few women whose name has been linked romantically with Leighton’s, although it seems unlikely that their friendship was more than flirtatiously platonic. As Leighton wrote to his mother from Rome: ‘the footing on which we stand is such an agreeable one: enough familiarity (for old friendship’s sake) to make our intercourse easy – a relaxation; enough restraint to refine it and make it improving’.

Two years later, Isabella married Captain Sir Joseph Nias, an intrepid explorer thirty-five years her senior.

Given by Miss Caroline Nias, 1928 No.1501
Dante Gabriel Rossetti
1828-82

Girl at a lattice, 1862

Oil on canvas

Painted from a servant at Ford Madox Brown’s house in Hampstead, this is one of the first paintings that Rossetti executed after the death of his wife, Elizabeth Siddal in February that year, and strongly recalls some of her features.

Rossetti painted many single female figures in the 1860s, often giving them titles with poetic, historic or musical references. This painting is unusual in not having an allusive title. Although the identity – or at least the profession – of the model is known, Rossetti’s image is anything but realistic. Instead he portrays the girl in a romantic aura, gazing pensively from behind a parapet, bedecked with a coral necklace.

Given by Charles Fairfax Murray, 1911 No. 728
Cyril Benoni Holman Hunt (1866-1934) was the eldest child of the artist and spent his life in the Colonial Service in Burma and Malaya. This portrait was begun after Holman Hunt’s return from the Middle East in 1878 and completed by 1880, when it was exhibited at the Grosvenor Gallery in London.

‘Benoni’ is Hebrew for ‘Child of Distress or Sorrow’, Cyril’s mother, Fanny, having died shortly after his difficult birth.

The frame was designed by the artist.

Bequeathed by Cyril Holman Hunt, 1934
No.1760
John Everett Millais
1829-96

The Bridesmaid

Painted in 1851. The subject represents a bridesmaid who passes the wedding cake through the ring nine times in order to have a vision of her beloved, which explains the intent gaze on the woman’s face. The painting was at one time known as All Hallow’s E’en, 31 October, a date notable for a number of superstitious practices for predicting marriage prospects.

Given by Thomas Richards Harding, 1889
No.499°
Pierre Destigny
apprenticed 1787-d.1855

Decimal clock in neo-classical style

Pine case veneered with mahogany, with dials showing decimal time and duodecimal time

In 1793 the French revolutionary government introduced a decimal calendar and decimal timekeeping. The day was divided into ten hours of one hundred minutes, and each minute was divided into one hundred seconds. Some clocks made between then and 1805 - when the traditional calendar and timekeeping were restored - have both decimal and traditional duodecimal dials.

Given by Mrs Sigismund Goetze
M/F.4-1943
John Everett Millais
1829-96

Twins: Kate and Grace Hoare, 1876

Oil on canvas

Kate Edith (1856-1948) and Grace Maud (1856-1946) were children of Thomas Rolls Hoare, a wealthy paint and varnish manufacturer.

Millais began the portrait in December 1875, completing it the following August. At some point during these months he was required to change their costumes from riding habits to the dresses which they now wear, but Kate still holds a riding crop as if she has returned from, or is poised for, a ride. When the painting was exhibited in 1878, Millais was praised for his ability to convey the twins’ distinctive characters: Kate more serene and engaging, Grace more highly-strung and anxious.

Accepted by H.M. Government in lieu of Inheritance Tax from the estate of Mrs Jean Wynne and allocated to the Fitzwilliam Museum, 2005. PD.36-2005
In the centre of the gallery

Antonio Canova
1757-1822

Modello for a statue of Hebe

Terracotta sketch model on wooden plinth
Italian, 1820-21

Canova is best-known for his large marble sculptures - terracottas by him are incredibly rare. This neoclassical work, depicting the Greek goddess of youth, Hebe, was presented to Mary Berry (1763-1852), the celebrated authoress, in around 1820-21. Berry and the artist first met in Rome in 1794 and remained friends for over thirty years. On their last meeting in Rome in 1820, they spent many days together on various outings and in his studio. It is likely to have been on this occasion that Canova presented her with three terracottas, including this fine example.

Lent anonymously
AAL.1-2015
Joseph Knibb  
1640-1711  
Table clock  
English, c.1675-85  
An 8-day Charles II ebony table clock, with dial plated inscribed ‘Ioseph Knibb Londini’ and back plate inscribed ‘Joseph Knibb Londini Fecit’.

Bequeathed by Marguerite Green  
M.1-2013

Christopher Gould  
d.1718  
Table clock  
English, c.1695  
An 8-day William and Mary ebony table clock, with back plate inscribed ‘Chris Gould Londini’.

Reconverted in the early twentieth century to verge with later back-cock.

Bequeathed by Marguerite Green  
M.2-2013
THE FITZWILLIAM MUSEUM

GALLERY 5
IMPRESSIONISM AND POST-IMPRESSIONISM

LARGE FONT LABEL BOOK
Please do not remove from Gallery
The labels for Paintings, Sculpture and Furniture are arranged in clockwise order beginning on the left as you enter Gallery 5 from Gallery 4.
Eugène Louis Boudin
1824–1898

The jetty and lighthouse at Honfleur
1905-06

Oil on panel

Boudin was born at Honfleur, the son of a ship's captain. The centre of his early activities was Le Havre where he opened a framing shop, visited by painters, including Jean-Francois Millet, who encouraged him to take up painting. Boudin visited Paris, where he studied at the Louvre. He also established contact with painters of the Barbizon School.

Like Corot, Boudin was largely self-taught and he followed Corot's example in his preference for working directly from nature. The majority of his paintings are small landscapes of the harbours and beaches of the coast of northern France, informed by a sharp eye for social detail. In about 1856 Boudin met Claude-Oscar Monet and introduced him to outdoor painting. The two worked together in the later 1860s.

Given by E. Vincent Harris, O.B.E., R.A., in memory of his wife Edith, 1967
PD.6-1967
Paul Signac
1863-1935

The entry to the port, Portrieux, 1888

Oil on panel

Brittany was one of Signac’s favourite painting haunts.

This view – which once belonged to Signac’s friend, the painter George Seurat - depicts the harbour at Portrieux, where Signac worked between June and September 1888.

It is one of six studies in oils on panel and nine finished canvases that he made during his stay, all of which represent the port from a range of different viewpoints. Many of the paintings bear the subtitle opus referring to a chronological list of his works which Signac kept between 1887 and 1902; this, for example, is ‘opus 188’.

Given by the Very Rev. E. Milner-White, Dean of York, 1959
PD.9-1959
Aimé-Jules Dalou
1838-1902

Alphonse Legros (1837-1911)

Bronze
French, after 1876

Dalou and Legros were friends, having trained together as sculptors in Paris. When Dalou was forced, for political reasons, to flee Paris in 1871, he found shelter with Legros, by then an established figure in the London art world. It was upon Legros’ recommendation that Dalou was given a post at the National Art Training School, now the Royal College of Art.

Around 1875, Legros etched a portrait of Dalou, and the following year, Dalou modelled a life-size, half-length portrait of Legros in plaster, but subsequently grew dissatisfied with it and smashed it. However, the head was saved (now Victoria & Albert Museum) and several casts were made from it in both plaster and bronze.

G.J.F. Knowles Bequest
M.16-1950
Camille Pissarro
1830-1903

Haymaking, 1874

Oil on canvas

This scene was at one time thought to represent the countryside around Éragny-sur-Epte in Normandy, where Pissarro settled in 1884. However, in 1874, the date inscribed on this painting, Pissarro was based in Pontoise about twenty-five kilometers north-west of Paris, having moved there in the late summer of 1872.

Stylistically, too, the robust paint handling and cool palette of soft pastel tones seem closer to Pissarro’s work of the mid 1870s.

Bequeathed by A.J. Hugh Smith through the National Art Collections Fund, 1964
PD.16-1964
Camille Pissarro
1830-1903

Piette’s house at Montfoucault: snow effect, 1874/6

Oil on canvas

Pissarro first visited his painter friend Ludovic Piette on his estate at Montfoucault, in eastern Brittany in the 1860s, but it was not until the middle of the following decade that he used it as the subject for a series of paintings. This is one of eighteen views that Pissarro painted during and after a trip in the autumn of 1874, and one of five that explore the effects of snow; most play down the dazzling whiteness in favour of more subtle and complex colour harmonies.

Bequeathed by Captain S.W. Sykes, 1966
PD.10-1966
Camille Pissarro
1830-1903

Snowy landscape at Éragny, with an apple tree, 1895

Oil on canvas

In 1884, Pissarro moved with his ever-expanding family to a house with a large garden at Éragny-sur-Epte, near Bazincourt, north of Paris. The orchard and surrounding countryside became the principal motifs in his paintings of the 1890s; this view was painted from the large barn at the foot of his garden which he converted into a studio.

Pissarro was a marvellous painter of snow. The cold green-greys of his earlier snow scene of Brittany, exhibited above, are here replaced by the warmer peachy-mauve tonalities of snow in cool winter sunlight.

Bequeathed by the Very Rev. E. Milner White, Dean of York, 1963
PD.974-1963
Claude Monet
1840-1926

Springtime, 1886
Oil on canvas

This view of Monet’s orchard at Giverny shows Suzanne Hoschedé, the eighteen-year old daughter of Monet’s then-mistress Alice (they would marry in 1892), seated with his own son, Jean.

The pinky-blue tonality perfectly exemplifies the ‘violettomania’ or ‘seeing blue’ for which Monet’s work – and that of other Impressionists – was frequently criticised: one visitor in 1877 described their work as creating an overall visual effect akin to that of a worm-eaten Roquefort cheese!

Bought with the aid of the National Art Collections Fund, 1953
PD.2-1953
Commode

Dutch, c.1765-70

Attributed to Matthijs Horrix (1735-1809)

This two-drawer commode is designed with serpentine sides, and with a serpentine and bombe front. Its carcase is veneered with marquetry and parquetry of various woods, and has ormolu mounts and a white marble top.

It is attributed to the German cabinet-maker Matthijs Horrix who moved to The Hague, and was known for his imitations of French marquetry furniture.

Bequeathed by A.S.F. Gow
M.8-1978
Alfred Sisley  
1839-1899 

The flood at Port-Marly, 1876 

Oil on canvas 

Port-Marly lies on the left bank of the Seine, between Saint Germain-en-Laye and Bougival. Sisley painted there from 1871 when he moved to nearby Voisins-Louveciennes and sent two views of the town to the first Impressionist exhibition in 1874. 

He first recorded the Seine in flood there in 1872 and returned to the subject after the extensive flooding in the spring of 1876. This is one of seven views of the inundated town that he painted that year and the only one of the group to show the flooding looking upstream. 

Given by Captain S.W. Sykes, 1958  
PD.69-1958
Alfred Sisley
1839-1899

A street, possibly in Port-Marly, 1875-77

Oil on canvas

Sisley lived for long periods in villages along the Seine to the west of Paris until 1880. From these bases he made regular painting expeditions to the surrounding region in search of pictorial motifs, so that identification of a particular site is not necessarily a clue to its dating.

The view has been variously identified as Moret-sur-Loing, Louveciennes, Port-Marly and Ville d’Avray and dated variously from the mid-1870s to early 1890s. On the whole, the motif of a village street set on a gently descending slope, and the vigorous, rhythmic painting of the sky make the earlier date more likely.

Bequeathed by Frank Hindley Smith, 1939
No. 2414
Aimé-Jules Dalou
1838-1902

Palm Sunday at Boulogne
(Le Jour des Rameaux à Boulogne)

Terracotta, signed ‘DALOU’
French, c. 1870s

A fervent socialist, Dalou was forced to flee to London in 1871 following his involvement with the Paris Commune and, ironically, was adopted by the English court and aristocracy. The original of this composition was the first sculpture that Dalou made in England and was exhibited at the Royal Academy in 1872. Portraying a caped Breton peasant girl on Palm Sunday, cradling her prayer book and a spray of Spring flowers in her arms, the composition is significant as the first of a series of peasants that Dalou made during his exile in London. It appealed to Victorian tastes and other versions were made, including one that was offered for sale at the Royal Manchester Institution’s Exhibition of the Works of Modern Artists in 1876 for £21.

Given by Mrs Eumorfopoulos
M.1-1921
Camille Pissarro
1830-1903

Study for *The Banks of the Marne*, 1864

Oil on canvas

This briskly painted sketch relates to a larger painting of the same subject in Glasgow Museum and Art Gallery, possibly the version that Pissarro exhibited at the Paris Salon in 1864. It probably represents a view of the banks of the River Marne, to the south-east of Paris.

The compositional format and cool palette with a vivid red accent suggest the influence of the landscapes of Camille Corot; in fact, Pissarro exhibited as a ‘pupil of Corot’ in precisely these years.

Bought from the C.C. Mason Fund, 1964
PD.23-1964
Aimé-Jules Dalou
1838-1902

Maternity (also known as French Peasant or *Paysanne française*)

Terracotta, signed ‘DALOU’
French, c. 1873-80

During his nine-year exile in England, Dalou produced a series of statuettes of women from across the classes in a style of gentle realism, which commented on the highly stratified nature of modern society. Many were exhibited at The Royal Academy, including an earlier version of this group, which shows a French peasant girl seated on an upturned basket, suckling her child. Despite its humble subject-matter, the composition became immediately popular and was reproduced in different sizes and materials, including bronze, marble, and biscuit porcelain by the Sèvres factory. It was also circulated as an engraving, which was copied by Vincent Van Gogh.

Bequeathed by Sir Sydney Colvin through the National Art Collections Fund
M.3-1927
Pierre-Auguste Renoir
1841-1919

The gust of wind, 1872

Oil on canvas

Landscape played an important part in Renoir’s earliest paintings, but in the 1860s his work became increasingly dominated by the human figure. Unpeopled landscape is rare in his work; this landscape is widely considered to be among his finest of its kind.

The view may represent a stretch of countryside near Saint-Cloud, to the west of Paris; it was probably painted around 1872. Evidently, Renoir was less concerned with reproducing topographical accuracy, than conveying the sensual pleasures of the outdoors: light, warmth, and that most un-paintable of natural elements, air.

Bequeathed by Frank Hindley Smith, 1939
No.2403
Pierre-Auguste Renoir  
1841-1919

La place Clichy, c.1880

Oil on canvas

Renoir was the leading Impressionist painter of the fashionable Parisian woman.

The busy streetscape was probably painted around 1880, in Renoir’s studio in place Saint-Georges. The blurring of the background crowd sharply contracted against the more clearly defined figure in the foreground may represent Renoir’s attempt to create something of the instantaneous effects of photography, although the steep compositional perspective also suggest that he may have been influenced by Japanese ukiyo-ë prints.

This painting was sold to the Museum by a descendant of Samuel Courtauld, who was one of the earliest and most influential collectors of Impressionist painting in England.
Bought from the Abbott, Cunliffe, Robin Hambro Works of Art, Leverton Harris, Marlay, Perceval and University Purchase Funds and the Bartlett Bequest, with the aid of very generous grants from the National heritage Memorial Fund, the National Art Collection Fund, the Wolfson Foundation through the National Art Collections fund, the Regional Fund administered by the Victoria & Albert Museum on behalf of the Museums and Galleries Commission, the Esmee Fairbairn Charitable Trust, the Pilgrim Trust, the Severn Pillars of Wisdom Trust, the American Friends of the Cambridge University, the Friends of the Fitzwilliam Museum and a number of Cambridge Colleges (Trinity, King’s, Gonville & Caius, St John’s, Emmanuel, Peterhouse, Sidney Sussex, Clare, Corpus Christi and Churchill) together with contributions from numerous firms and individuals, 1986.
PD.44-1986
Commode

French, c. 1860-90 in Louis XVI style

This rectangular three-drawer commode is designed with curved sides, a blocked front and cabriole legs. Its carcase is veneered with satinwood and inlaid with marquetry in various woods in the Neoclassical style. It is further embellished by a marble top and ormolu feet and mounts.

Given by Sir Hamilton Kerr
M.21-1970
Pierre-Auguste Renoir
1841-1919

The Return from the fields, 1886

Oil on canvas

In the late summer of 1886 Renoir and his family spent two months in Chapelle-Saint-Briac, not far from Dinard in Brittany.

Some years earlier he had begun to review his use of Impressionist technique, and to tighten his brushstroke so as to achieve a crisper definition of form. In this painting, he has prepared the canvas to enable him to work in this more controlled way. Over an initial priming in white paint, Renoir applied a second layer of thick opaque white. This produced a comparatively hard surface on which he was able to draw a preliminary design; in some places the pencil marks are still visible to the naked eye.

Given by Captain S.W. Sykes, 1964.
PD.29-1964
Hilaire-Germain-Edgar Degas
1834-1917

At the Café, c.1876

Oil on canvas

Degas made a number of paintings, prints and drawings of women in cafés between 1875 and 1877. The two women in this painting have sometimes been described as prostitutes, however Degas seems to have been less concerned with their identities than evoking the intimate – and apparently troubled – nature of their exchange.

The painting remained in the artist’s possession until his death in 1917. It was one of the first paintings by an Impressionist painter to enter the Museum’s collection.

Bequeathed by Frank Hindley Smith, 1939
No.2387
Pierre-Auguste Renoir  
1841-1919

Head of Coco, aged 7 1908

Bronze with dark patina
French, 1908
Signed on edge of left collar: ‘Renoir’; stamped at back ‘CIRE / C. VALSUANI / PERDUE’; and incised at back ‘10/30’

Renoir is best known as a painter, but he also produced sculpture from 1907, following an inspirational visit from Aristide Maillol (1861–1944) and as a means to alleviate his rheumatism. Renoir frequently used his children as models. This head portrays his third and youngest son, Claude, known as ‘Coco’, born in 1901 when Renoir was sixty.

The loose handling of the surface recalls the dappled effects of Renoir’s paintings and forms a striking contrast to Epstein’s contemporary portrait of Romilly John (displayed in Gallery I).

Given by Mr Keith Baynes in memory of Louis G. Hoare M.5-1974
Auguste Rodin
1840-1917

Torso of a Young Girl (Torse de Jeune Fille)

Bronze with streaky green patina
Signed on proper left thigh: ‘A. Rodin’.
Inscribed on right side of base: ‘© by musée Rodin 1962’;
and on back of base: ‘. Georges Rudier . / Fondeur . Paris .’
French, model: c. 1908; casting: 1962

This striking torso of a young girl with an arched back has an interesting genesis. It was originally conceived by Rodin in the mid-1880s as a small, full-length, figure of Psyche.

In 1908-1909, Henri Lebossé, an associate of Rodin, produced a greatly enlarged plaster replica of the torso alone, which was exhibited at the Paris Salon of 1910 to critical adulation. Henri Bidou praised ‘the living, swelling body, that carries to pure air the rhythm of its life […]. The refinement of the complex interlocking planes is combined with the exactitude of a captured momentary movement’.

Bequeathed by Lillian Browse, CBE, (Mrs Sidney Lines), 2005
M.14-2006
Jean-Baptiste Carpeaux
1827-1875

**The Winkle Gatherer (La pêcheuse de vignots)**

Bronze with light patina
Signed: ‘JB. Carpeaux Dieppe 1874’ with front of base inscribed: ‘PUYS’; and stamped ‘PROPRIÉTÉ / CARPEAUX’
French, 1874

The son of a mason, Carpeaux studied in Paris and Rome, and was influenced by the flamboyant movement and apparent spontaneity of Baroque sculpture. Carpeaux often portrayed humble subjects, including fishermen and women, which proved popular amongst the upper classes.

The young winkle gatherer portrayed here was spotted by Carpeaux whilst travelling from Dieppe to Puys, where he was taking a summer holiday in 1874. According to Carpeaux, this statuette embodied the “melancholic anxiety which the sea instills in fishermen”. The present bronze is one of several versions made from the original model, which was also reproduced in plaster, terracotta, and biscuit porcelain.

Given by the Friends of The Fitzwilliam Museum
M.9-1975
Hilaire-Germain-Edgar Degas  
1834-1917  

David and Goliath, c.1859  

Oil on canvas  

Between 1858 and 1865 Degas painted a small number of large-scale multi-figured compositions, mostly drawing on themes inspired by the Bible and classical antiquity.  

This dynamic sketch represents the warrior youth, David, slaying the Philistine giant Goliath, so saving the Israelite army. It is the most fully evolved working of a subject that Degas began to explore at the end of 1857 in pencil sketches made during a visit to Rome and Florence.  

X-ray analysis of the painting has shown that Degas painted this on top of a painting of a nude male model, just visible under paint layers on the upper left of the canvas.  

Given by Captain S.W. Sykes, 1966  
PD.7-1966
Claude Monet
1840-1926

The Rock Needle and Porte d’Aval Etrétat, 1885

Oil on canvas

Like a number of artists before him including Delacroix, Boudin and Courbet, Monet was captivated by the spectacular chalk cliff formations at Etrétat on the Normandy coast. This view was painted during a third extended visit to the resort in the autumn and winter of 1885-86, when he completed over half of his known views of this location. It may be that this version is unfinished, and possibly a sketch for another in the series.

Accepted in lieu of Inheritance Tax by H.M. Government and allocated to the Fitzwilliam Museum, 1998
PD.26-1998
Henri Matisse
1869–1954
Women on the beach, Etrétat, 1920
Oil on canvas

Matisse visited Etrétat in early July 1920. During his stay, he painted several still-lifes, as well as a sequence of pictures of the seashore, some depicting different species of fish on the beach. In these, as in this painting, the composition is dominated by the extraordinary chalk formations of the Porte d’Aval at Etrétat, on the Normandy coast, seen in the painting by Monet exhibited alongside.

Monet and Matisse were far from alone in finding inspiration in this powerful landscape: painters such as Eugène Delacroix, Gustave Courbet and Eugène Boudin painted there earlier in the century; the writers Gustave Flaubert and Guy de Maupassant were also frequent visitors to the town and the coastline.

The figures on the beach have been thought to be washerwoman, but it may be that they are mending nets.

Bequeathed by Arnold John Hugh Smith through the National Art Collections Fund, 1964
PD.15-1964
Henri Matisse
1869–1954

Boats on the beach, Etrétat, 1920

Oil on canvas

The view is towards the Porte d’Amont, the smaller of the so-called natural formations known as the ‘gates’ in the chalk cliffs at Etrétat on the Normandy coastline.

It was painted in the summer of 1920, when Matisse visited the coast with his wife and daughter Marguerite; and was exhibited in Paris later that year.

Bequeathed by Captain S.W. Sykes, 1966
PD.8-1966
Commode

French, c.1730

This five-drawer commode is designed with bombe sides, and with a serpentine and bombe front. Its carcase is veneered with parquetry of various woods and embellished with ormolu mounts and a marble top. It is the earliest of the four commodes on display in this gallery and, like the others, is typical of the sort of furniture that would have graced the homes of wealthy Parisians in the later nineteenth century.

C.B. Marlay Bequest
MAR.M.211-1912
Claude Monet
1840-1926

Rocks at Port-Coton, the Lion Rock, Belle-Île, 1886

Oil on canvas

Monet visited the so-called ‘wild coast’ of Brittany for the first time in the autumn of 1886. He had planned to stay only ten days, but ended up by spending ten weeks, based in a tiny hamlet only five hundred metres from the rugged coastline. This is one of thirty-nine views he painted during his stay.

As early as the 1860s, the novelist Émile Zola had praised Monet for his ability to capture the multiple ever-shifting, effects of water; in his paintings, he wrote, water was always ‘alive, deep and above all real’.

Accepted in lieu of Inheritance Tax by H.M. Government and allocated to the Fitzwilliam Museum, 1998, PD.27-1998
Auguste Rodin
1840-1917

Large Clenched Hand
(Grande main crispée)

Bronze with dark patina
Signed on front: ‘A. Rodin’ with founder’s mark on the back:
‘ALEXIS . RUDIER / FONDEUR . PARIS’
French, model: c. 1884-86; casting: between 1902 and 1913

This is the most famous of over 450 hands modelled by Rodin. Originally made as a study in connection with the Burghers of Calais group, Rodin later recognized it as a work of art in its own right and had it cast into bronze. He presented it to Lady Sackville (1862-1936) in November 1913 while she was in Paris to pose for her portrait.

Caught in the throes of acute anguish, the giant gnarled hand arches in a fitful spasm. Its intense energy, emphasized by the rough modelling, is shared by Monet’s Belle Ile.

This is perhaps unsurprising, since the two were friends and shared ideas. Indeed, Monet gave him one of his Belle Ile series in exchange for one of Rodin’s sculptures.

Lent by Miss Vanessa Nicolson, 1981
Jean-Léon Gérôme
1824-1904

Portrait of Claude-Armand Gérôme,
Brother of the artist, 1848

Oil on canvas

Jean-Leon Gérôme is one of the most significant French painters of the nineteenth century. Born in Vesoul, Haute Saône, he studied in Paris under the popular history painter Paul Delaroche (1797-1856). He then attended the École des Beaux-Arts, where he went on to become a formidable Professor; his students included the American artist Mary Cassatt (1844-1926) and Thomas Eakins (1844-1916). Gérôme is best known for his carefully finished historical works and depictions or Near Eastern or Orientalist subjects. He only made a handful of portraits and selected his sitters from his close circle of friends or his family. Hostile to the ‘decadent fashion’ of Impressionism, he nevertheless retained cordial relationships with Edgar Degas (1834-1917), with whom he shared a fervent admiration of Jean-Auguste-Dominique Ingres (1780-1867).

This striking full-length swagger portrait set against an impossibly steep staircase, represents Claude-Armand Gérôme (1827-50), the artist’s younger brother. Claude Armand was recorded as being brilliant, a well as ‘very gentle, nonchalant and even lazy’ and is shown wearing the dark uniform of the École Polytechnique in Paris, a prestigious school of higher education founded in 1794.
Gérôme has subtly observed the blacks and greys of his sober costume, while he focuses attention on his brother’s face, with its drooping eyelids and slight pout. Claude-Armand would tragically die of meningitis two years later. Exhibited at the 1848 Salon in Paris, the portrait earned Gérôme a Second Class medal, helping to consolidate his reputation as one of the foremost artists of his time.

This acquisition to commemorate the Fitzwilliam Museum’s bicentenary in 2016 was made possible through the kind generosity of The Art Fund, The Gow Fund, Deborah Loeb Brice Foundation, Professor Bill and Mrs Monica Beck, Daniel Katz Ltd, Estate of Brian and Mary Senior, Ms Shawn M Donnelley and Professor Christopher M Kelly, The Marlay Group, The Aldama Foundation, J Paul Getty Jr General Charitable Trust, Hugues and Emmanuelle Lepic, The Rothschild Foundation, The Tavolozza Foundation, The John S Cohen Foundation, Ann D Foundation, The Oldfield Charitable Trust, The Earl Fitzwilliam Charitable Trust. With thanks to the many other generous individuals who made this acquisition possible.
From the early 1890s, Monet began to paint works in series, depicting single, unassuming motifs, such as haystacks and cathedral facades, under a variety of weather conditions and seasonal changes.

In the summer of 1891, he turned his attention to the poplar trees that lined the banks of the river Epte, near his home at Giverny. By the beginning of the following year, he had painted thirty-two works, all on unusual square-shaped canvases; fifteen of these were exhibited together in Paris in March 1892 in a one-man show which consolidated Monet’s reputation as among the most innovative painters of his day.
Auguste Rodin  
1840-1917

Mask of the Man with the Broken Nose  
(*L’Homme au nez cassé*)

Bronze with dark brown patina  
French, clay model: 1863-64; casting: after 1875

The battered features of this mask are those of an impoverished old man called Bebé, a cleaner and model at the Carrier-Belleuse studio (where Rodin worked in the 1860s) and whose broken nose was believed to be the legacy of a boxing career. Intended as his debut work, Rodin portrayed Bebé with classically modelled hair and blank eyes in the manner of ancient Greek sculpture, but the mask was rejected by the Paris Salon in 1864, on account of its expressive realism and rejection of traditional notions of ideal beauty. Despite this, Rodin was very proud of his creation, claiming, “That Mask determined all my future work. It is the first piece of modelling I ever did.”

G.J.F. Knowles Bequest  
M.3-1959
Paul Cézanne
1839-1906

Landscape: the forest clearing, 1900-1904

Cézanne began to paint landscapes in the early 1870s, working in Marseilles and later at Pontoise and Auvers.

This landscape was once thought to have been painted between 1882 and 1885, but a significantly later dating of around 1900-1904 has now become widely accepted, since around this date, Cezanne used overlapping brushstrokes extensively in other paintings, influenced by his experience of working in watercolour.

The precise location remains uncertain.

Bequeathed by Frank Hindley Smith, 1939
No.2381
Georges-Pierre Seurat
1859-1891

Study for *A Sunday on the island of La Grand Jatte* : couple walking, 1884-1886

Oil on canvas

This is one of only three large-scale preliminary studies in oil on canvas which Seurat used to prepare his painting, *A Sunday on the Island of La Grande Jatte* (1884-86; Art Institute of Chicago) exhibited at the eighth and last Impressionist exhibition in May 1886.

In this sketch, Seurat established the broad chromatic structure of the composition, and through it light and shade. Visible under the paint layer is a grid drawn in conté crayon, which corresponds with only a few differences, to a smaller-scale compositional sketch in the Metropolitan Museum of Art, New York.

The scene represents, in the simplest terms, a group of contemporary Parisians at leisure on an island in the Seine. The significance of the couple in this study has been widely discussed; for some, the woman represents a prostitute, parading on the arm of her wealthy client, although others have considered the hierarchic stiffness of their pose as a parody of the ‘cant britannique’ of these bourgeois promenaders.

Lent by the Provost and Fellows of King’s College (Keynes collection)
Georges-Pierre Seurat
1859-1891

The rue Saint-Vincent, Paris, in spring, 1884

Oil on panel

The rue Saint-Vincent in Montmartre was a popular haunt of artists in the nineteenth century. This view was probably painted in the spring of 1884.

By far the majority of Seurat’s paintings are executed on wooden supports of dimensions similar to this panel. These ‘croquetons’, as Seurat called them, were sometimes prepared with a white paint ground but more often the wood is left in its natural state to create an intermediary warm brown tonality: in this case his only preparation has been to scratch the wooden surface to give it ‘tooth’.

Given by Captain S.W. Sykes, 1948
PD.1-1948
Commode

French (Paris), mid-eighteenth century

Workshop of Balthazar Lieutaud (master 1749, d. 1780)

This five-drawer commode is designed with serpentine and bombe sides and front. Its oak carcase is veneered in kingwood and tulipwood parquetry, and further embellished with ormolu mounts and a mottled marble top. The top right back corner is stamped with both the guild-mark ‘ME’ (Guild of Menuisiers-Ebenists) and the maker’s mark ‘B. LIEUTAUD’.

The son and grandson of Parisian ébénistes, Balthazar Lietaud settled in the clockmakers’ quarter, where he became renowned for making exquisite clock cases in both the Rococo and Neo-classical styles. This commode is a rare example of his work outside the field of clocks.

Bequeathed by Mrs K.D. Gifford-Scott
M.19-1984
Paul Cézanne
1839-1906

Undergrowth (*Le sous-bois*), 1879

Oil on canvas

Cézanne painted forest interiors, relishing the layered vegetation and dappled patches of light.

This landscape was probably painted around 1879. From April that year, until the following March, Cézanne worked at Melun, a town south-east of Paris, near Fontainebleau. He painted at least one other landscape there during the autumn of his stay, and both the subdued palette and leafless branches of the trees suggest this may have been painted around the same time. It was bought by the economist John Maynard Keynes in 1937.

Lent by the Provost and Fellows of King’s College (Keynes collection)
Vincent van Gogh
1853-1890

Autumn Landscape (L'Allée en Automne)
oil on canvas laid down on panel

Painted at Nuenen

With a special allocation to the University Purchase Fund with a contribution from the Gow Fund and the Victoria and Albert Museum Grant-in-Aid.

PD.33-1980
Auguste Rodin  
1840-1917  

Alphonse Legros (1837-1911)  

Bronze  
French, after 1882  

Legros was an eminent French painter, engraver and sculptor who moved permanently to London in 1863 and became a teacher of etching at the South Kensington School of Art, and then Professor of Art at the Slade School (1876-92). Rodin first met Legros in the mid-1850s, when they were fellow art-students at the *Petite École* in Paris and the two became firm friends.  

The model for this bust was executed by Rodin in 1882, during his second visit to London. It was likely made in response to the etched portrait that Legros had made of Rodin the year before, as well as the bronze portrait of Legros that their mutual friend, Dalou, had fashioned a few years earlier, a version of which is displayed nearby.  

G.J.F. Knowles Bequest  
M.1-1959
Pierre-Auguste Renoir  
1841-1919

Apples and walnuts

Renoir painted the vast majority of his still-lives in the last decades of his career. However, the relatively thick impasto and luminous tonalities of this small painting suggest that it is more likely to have been painted early in his career, in the late 1860s or early 1870s.

This sketch is thought once to have belonged to the writer Edith Wharton, who was a close friend of the donor, Hugh Smith.

It is painted on the cedarwood lid of a Villar Y Villar cigar box.

Bequeathed by A.J. Hugh Smith through the National Art Collections Fund, 1964  
PD.18-1964
Henri Eugène Le Sidaner
1862–1939

The Pond Garden, Hampton Court
1905-06

Oil on wood

A generation younger than the Impressionist painters, Le Sidaner was influenced by their work, and that of Monet in particular. With his close friends Henri Martin (1860-1943) and Ernest Laurent (1859-1929) he came to apply a modified form of Neo-Impressionist technique in his work, although it was tempered by a more traditional approach to landscape painting.

He travelled widely throughout Europe and France, and visited London on several occasions, exhibiting there in 1906 and 1907; this sketch was probably painted around 1905-06.

Given by The Friends of the Fitzwilliam Museum, 1962
PD.1-1962
Case closest to Gallery IV

Designed by Emile Gallé (1846-1904), made by Cristallerie de Gallé, Nancy, France
Cameo glass jug, overlaid and wheel-cut, decorated with flowering branches, 1901-1904
Lent by the Frua-Valsecchi Collection LL.109-2016

Daum Studio (founded 1878), Nancy, France
Cameo glass vase, overlaid and wheel-cut, decorated with geraniums, early 20th century
Lent by the Frua-Valsecchi Collection LL.106-2016

Daum Studio (founded 1878), Nancy, France
Cameo glass jug, overlaid and wheel-cut, decorated with flowering stems, early 20th century
Lent by the Frua-Valsecchi Collection LL.108-2016

Daum Studio (founded 1878), Nancy, France
Cameo glass vase, overlaid and wheel-cut, decorated with snowdrops, early 20th century
Lent by the Frua-Valsecchi Collection LL.105-2016
Cameo glass vase decorated with peacock feathers, early 20th century
Lent by the Frua-Valsecchi Collection LL.107-2016

Daum Studio (founded 1878),
Nancy, France

Cameo glass vase decorated with crocuses, partly gilt, early 20th century
Lent by the Frua-Valsecchi Collection LL.103-2016

Joh. Loetz Witwe Glass Factory (1850-1947),
modern Rejtejn, Czech Republic, formerly Bohemia
Iridiscent glass vase with bulbous body and long neck, c.1899
Lent by the Frua-Valsecchi Collection LL.123-2016

Joh. Loetz Witwe Glass Factory (1850-1947),
modern Rejtejn, Czech Republic, formerly Bohemia
Iridiscent glass vase with three handles, c.1900
Lent by the Frua-Valsecchi Collection LL.124-2016

Joh. Loetz Witwe Glass Factory (1850-1947),
modern Rejtejn, Czech Republic, formerly Bohemia
Small iridiscent glass vase, dimpled, c.1902
Lent by the Frua-Valsecchi Collection LL.118-2016

Joh. Loetz Witwe Glass Factory (1850-1947),
modern Rejtejn, Czech Republic, formerly Bohemia
Iridiscent green glass vase with horizontal cobalt banding, c.1902
Lent by the Frua-Valsecchi Collection LL.125-2016

Daum Studio (founded 1878), Nancy, France
Glass vase decorated with landscape, early 20th century
Lent by the Frua-Valsecchi Collection LL.104-2016

Daum Studio (founded 1878), Nancy, France
Glass vase decorated with toadstools and pine cones, early 20th century
Lent by the Frua-Valsecchi Collection LL.102-2016

Designed by Emile Gallé (1846-1904), made by Cristallerie de Gallé, Nancy, France
Cameo glass jug, overlaid and wheel-cut, decorated with flowering branches, 1901-1904
Lent by the Frua-Valsecchi Collection LL.109-2016
Bronze Statuettes in Case closest to Alcove

Henri Matisse
1869-1954

Reduced-scale Copy after Puget’s Écorché

Bronze with brown patina
French, 1903
Signed on base: ‘HM 8/10’; foundry mark: ‘CIRE / C VALSUANI / PERDU’

Bequeathed by Humphrey Whitbread, 2001
M.1-2001

Aimé Jules Dalou
1838-1902

The Sculptor

Bronze
French, after 1907
Signed: ‘DALOU’; foundry mark: ‘CIRE PERDUE AA HÉBRARD’

Given by Lady Proctor in memory of Sir Dennis Proctor
M.5-1998

Auguste Rodin
1840-1917
Movement de Danse H

Bronze with dark brown patina
French, model: c. 1911; casting: c. 1950-65
Signed: ‘A. Rodin’; foundry mark: ‘G Rudier / fondeur Paris’; and incised with ‘No. 4’
Bequeathened by Lillian Browse, CBE
M.12-2006

Auguste Rodin
1840-1917

Nature

Bronze, French, c.1899
Bequeathened by G.J.F. Knowles
M.2-1966

Auguste Rodin
1840-1917

Squatting Woman (Femme Accroupie)

Bronze with green patina
French, model: c. 1881; casting: c. 1954-55
Signed: ‘A. Rodin’; foundry mark: ‘Georges Rudier / Fondeur Paris’
Bequeathened by A.S.F. Gow through the National Art Collections Fund
M.3-1978
Hilaire-Germain-Edgar Degas
1834-1917

Danse Espagnole (Spanish Dance)

Copper alloy, almost certainly brass
Marks: ‘Degas’ (stamped); foundry mark: ‘CIRE / PERDUE / A A HEBRARD’ (stamped); and edition number: ‘20|Q’

Accepted in lieu of Inheritance Tax by H.M. Government from the estate of Anne Hoellering and allocated to the Fitzwilliam, 2018. M.4-2018
THE FITZWILLIAM MUSEUM

GALLERY 6

ITALIAN ART 14TH-16TH CENTURY

LARGE FONT LABELS

Please do not remove from Gallery
PAINTINGS

The labels for paintings are arranged in clockwise order beginning on the left as you enter from Gallery 4.

The labels for the display cases for sculpture and applied arts begin after the paintings, and are arranged in the same order.
Italian Painting from 1290 to 1520

The majority of paintings in this gallery were made in Siena or Florence, but there is also a group of pictures made in Northern and Central Italy and Venice.

Many of the paintings are fragments of altarpieces which, over time, have become isolated from the other elements of their original assemblages. Two paintings in this gallery give an idea of the original size and scale of these altarpieces: the Sacra Conversazione by Cosimo Rosselli (1478) and the reassembled, but incomplete altarpiece by Vittore Crivelli (1491-93).

Sections of these altarpieces are now scattered between collections. The three marvellously well preserved sections of Sts Geminianus, Michael and Augustine by Simone Martini, painted c.1319, were originally part of a five-panel altarpiece. The Entombment of the Virgin by Domenico Veneziano (all painted c.1445), each once formed part of a predella, a narrative strip of scenes from the lives of the Saints, which sometimes runs below the main panels of an altarpiece.

Painters’ workshops in the cities of early Renaissance Italy were well occupied with commissions from churches and monasteries. But some smaller religious paintings, complete works in their own right, were made specifically for private worship or contemplation in a private person’s house. Look, for example, at the Pinturicchio, the rare Madonna and Child by Giulio Campi, the exquisite Maineri and the damaged but deeply moving Crucifixion by
Cosimo Tura. Some such paintings displayed here even have their original frames, including the little triptych by Fra Filippo Lippi, the tabernacle by Paolo Schiavo and the icon-like *Madonna and Child* by Niccolò di Pietro da Orvieto.

Another type of fifteenth-century Italian painting well represented here had a more domestic purpose. Many long rectangular panels survive, usually painted with a scene from classical mythology or with a religious or moralizing subject. Some were made to fit into a marriage chest or ‘cassone’. The Apollonio di Giovanni is an example of just such a work, refitted into a nineteenth-century reproduction of a chest.

Others were set, at shoulder height, into the paneling of a room. These are known as ‘spalliere’ after the Italian word for shoulder, ‘spalla’. A particularly fine pair here show the *Death of Hector* and the *Wooden horse of Troy*, painted by Biagio di Antonio.

The paintings were executed in egg tempera or oil or a mixture of both on wooden panels. To ensure a smooth surface, the panels were first coated in a fine plaster-like mixture called gesso. Many religious paintings have gold backgrounds and use a brilliant blue pigment known as ultramarine which is ground from lapis lazuli. Blue and gold were the most expensive colours known and their use emphasizes the expense to which the patron has gone to indicate his wealth, piety and generosity.
Olivuccio di Ciccarello
active 1388-1439

worked in Ancona and the Marches

St James and St Andrew with nine angels, c.1430-1439

part of a polyptych

tempera with gold on panel

Previously attributed to Carlo del Camerino, an artist who never existed. This was probably the right hand wing of a polyptych, the central panel of which represents the Circumcision, formerly in the church of San Francesco ad Alto, Ancona. The angels who offer roses do so in accordance with the earliest paleo-Christian ritual, with their hands covered so that they do not pollute their offering. It is thought to have been painted in Olivuccio’s maturity, between 1430 and 1439.

Bequeathed by G.G. Milner-Gibson-Cullum, 1921
No.1061B
The Visitation

Spanish, 15th century

alabaster, painted and gilt

The Visitation depicts the meeting between the Virgin Mary, and her cousin Elizabeth, who long believing herself to be barren, had conceived a child, the future John the Baptist.

Given by Lionel Harris
M.2-1925
Boy supporting a shell

Spanish, Castile, possibly Ocaña, Toledo, c.1500-1525

alabaster

Probably from the tomb of the Don García Osorio (d. after 1502) and his wife, Doña Maria de Perea (d. after 1499) in San Pedro at Ocaña near Aranjuez. The shell, which occurs on other reliefs from the tomb, indicated the Osorio family’s connection with the Order of Santiago of Compostela.

The church was destroyed in 1907 because it was unsafe, and the sculpture from the tomb was dispersed. The two effigies are in the Victoria and Albert Museum, and other fragments are in the Metropolitan Museum of Art, New York, the Hispanic Society of America, the Fine Arts Gallery, San Diego and the Worcester Art Museum (USA).

Given by Dr and Mrs Charles Waldstein, later Sir Charles and Lady Walston, in memory of Mrs D.L. Einstein through the Friends of The Fitzwilliam Museum
M.7-1910
Virgin and child

French, early 14th century

wood (probably oak), carved and gessoed and gilt

The Virgin is portrayed as a graceful and serene young mother tenderly holding the Christ Child on one arm. Only her crown indicates that she is the Queen of Heaven. This approachable image of the Virgin, became popular in French gothic sculpture of the later thirteenth and early fourteenth centuries, superseding the hierarchical, frontally posed Virgins of the Romanesque period.

F. Leverton Harris Bequest, 1926
M.4-1926
Spinello Aretino  
1350/52-1410  
worked in Arezzo, Lucca, Florence, Pisa and Siena  

The Angel of the Annunciation  
part of a polyptych for Pisa Cathedral  
tempera on panel  

Originally placed in the upper left hand section of a polyptych of an altar dedicated to Mary, painted for Pisa Cathedral shortly before 1395. Other sections of the altarpiece are in the Sala Capitolare, Pisa, the Museo Nazionale, Pisa and the Fogg Art Museum, Harvard University. It has been reconstructed to show the Virgin and Child with attendant angels in the centre, surmounted by the Coronation of the Virgin with musician angels. To the left, below the Angel of the Annunciation, were Saints Rainerus and Michael with Pope Sixtus II. To the right, below the Virgin of the Annunciation, were Saints John the Baptist, James the Greater and Anthony Abbot. 

Bought, 1893  
No.550
Spinello Aretino
1350/52-1410

worked in Arezzo, Lucca, Florence, Pisa and Siena

The Virgin Annunciate

part of a polyptych for Pisa Cathedral

tempera on panel

Originally placed in the upper right hand section of a polyptych of an altar dedicated to Mary, painted for Pisa Cathedral shortly before 1395. Other sections of the altarpiece are in the Sala Capitolare, Pisa, the Museo Nazionale, Pisa and the Fogg Art Museum, Harvard University.

Bought, 1893
No.550
Piero di Giovanni, called Lorenzo Monaco
c.1370/1-1425

Virgin and Child enthroned

tempera on panel

Bought 1893
No.555
Luca di Tommè
active 1355-1389
worked in Siena

Virgin and Child enthroned, with four attendant angels, 1367-1370

cut down central part of a polyptych

tempera with gold on panel

A work of the artist’s maturity, painted late in the 1360s. The Christ Child wears a coral ornament, traditionally considered to have the power of averting the evil eye. He holds a goldfinch, a symbol both of the human soul and of Christ’s Passion.

Bought, 1893
No.563
Martino di Bartolommeo
active 1389-1434
worked in Siena and Pisa

The Angel of the Annunciation, c.1402-1404

part of a polyptych

Probably the upper left hand section over the lateral panel of a triptych of the Virgin and Child with Saints now in the Museo Civico, Pisa, documented between 1402 and 1404. The olive branch, an unusual attribute for an Annunciation, signifies peace.

Bought, 1893
No. 553
Martino di Bartolommeo
active 1389-1434
worked in Siena and Pisa

The Virgin Annunciate, c.1402-1404

part of a polyptych

tempera with gold on panel

Probably the upper right-hand section over the lateral panel of a triptych of the Virgin and Child with Saints now in the Museo Civico, Pisa, documented between 1402 and 1404.

Bought, 1893
No. 553
Giovanni di Marco, called da Ponte
1385-1437/38
worked in Florence

Virgin and Child enthroned with attendant angels, after 1425

cut down central section of a polyptych

Part of a triptych, the side panels of which, showing St John the Baptist, St Peter, St Paul and St Francis of Assisi, are in the Museo Bandini, Fiesole. The influence of Masaccio, most evident in the lively form of the squirming Christ Child, suggests a date later than that of the Pisa polyptych of 1426.

Bought, 1893
No.551
Umbrian School

C.1360

From a church near Perugia

Head of Christ, 2nd half of 14th century

A fragment of a fresco painting

Oil? on plaster

Bought, 1892

No.562
IN CONSERVATION

Domenico Veneziano  
active 1438-1461  
worked in Perugia and Florence

The Annunciation, 1442-1448

part of the predella of the altarpiece for the Church of Santa Lucia de’ Magnoli, Florence

tempera on panel

The central section of the predella of Domenico Veneziano’s signed altarpiece, which formerly adorned the high altar of the church of Santa Lucia de’ Magnoli in Florence and is now in the Uffizi. The altarpiece, considered to have been painted around 1445, shows The Virgin and Child enthroned between St Francis and St John the Baptist, St Zenobius and St Lucy. The predella consisted of five panels, each representing a scene from the life of the saint under which it was situated. The Annunciation, which has been cut down by about two and a half inches on the left, is painted in accordance with the precepts of Alberti’s Della Pittura.

Bequeathed by Professor Frederick Fuller, 1909, received 1923  
No.1106
Domenico Veneziano
active 1438-1461
worked in Perugia and Florence

The Miracle of St Zenobius

tempera on panel

Related in conception and composition to the bronze relief of the same subject by Ghiberti on the tomb chest of St Zenobius in the cathedral at Florence, executed 1432-42

The central section of the predella of Domenico Veneziano’s signed altarpiece, which formerly adorned the high altar of the church of Santa Lucia de’ Magnoli in Florence and is now in the Uffizi. The altarpiece, considered to have been painted around 1445, shows The Virgin and Child enthroned between St Francis and St John the Baptist, St Zenobius and St Lucy. The predella consisted of five panels, each representing a scene from the life of the saint under which it was situated. The Annunciation, which has been cut down by about two and a half inches on the left, is painted in accordance with the precepts of Alberti’s Della Pittura.

Bequeathed by Professor Frederick Fuller, 1909, received 1923
No.1107
Mariotto di Nardo
active 1384-1424
worked in Florence and Pesaro

The Coronation of the Virgin with attendant Seraphim and Cherubim, musician angels and Saints, including John the Baptist, Catherine of Alexandria, Stephen and (?) Margaret of Antioch, c.1385-1390

tempera with gold on panel

Bequeathed by Charles Brinsley Marlay, 1912
M.28
Giovanni di Paolo di Grazia  
c.1399-1482  
worked in Siena  

The entombment of the Virgin, flanked by St Bartholomew and the mourning Virgin,  
c.1450-1460  

tempera with gold on panel  

The left hand section of the predella of the Coronation of the Virgin painted around 1445, now in the Lehmann Collection of the Metropolitan Museum, New York. The central section of the predella shows Christ as Man of Sorrows and the right hand section, now in the El Paso Museum, Texas, shows the Assumption of the Virgin, flanked by St John the Evangelist and St Ansanus.  

Bought from the Perceval Fund, 1938  
No.2323
Master of Verucchio
active c.1320-c.1350
worked in Rimini

Christ on the Cross, with the Virgin, St John the Evangelist, Mary Magdalen and St Francis of Assisi, c.1345-1350

tempera with gold on panel

Probably painted between 1345 and 1350. The panel was probably intended to hang above a bed. The back is painted vermilion with a design in black of roundels at the edges and a King Solomon’s knot in the centre, symbolising eternity.

Bequeathed by the Rev. Philip Sidney Sidney, 1955
PD.8-1955
Bartolommeo di Giovanni
active c. 1475-1500/05
worked in Florence

and Biagio di Antonio
1446-1516
worked in Florence and Rome

The story of Joseph – Part 1, 1487
spalliera panel
tempera on panel

The story is unravelled like a strip cartoon: Joseph is sent to find his brothers; he is sold by them to the Ishmaelites; he repulses Potiphar’s wife; Pharaoh consults the wise men as to his dreams; Pharaoh sends for Joseph from prison.

Bartolommeo di Giovanni worked in Domenico Ghirlandaio’s workshop, collaborating with him on several commissions. Bagio di Antonio and Ghirlandaio both worked in the Sistine Chapel where Biagio’s fresco of *The crossing of the Red Sea* is paired with Ghirlandaio’s *The calling of the first disciples*. In the early 1490s Biagio di Antonio and Bartolommeo di Giovanni collaborated on *The story of Joseph*. It is thought that Bartolommeo laid out the overall design, but that Biagio painted at least half of the figures and all of the animals.

Bequeathed by Charles Brinsley Marlay, 1912
M.3
Spalliera

Spalliera (plural spalliere) is the Italian word for the back of a bench or settle, or the headboard or footboard of a bed, or any similar vertical attachment of a piece of furniture such as was commonly painted in Italy, and especially it seems in Tuscany, during the 15th century. Most cassoni originally had spalliere attached to them and many 15th-century Tuscan paintings are likely to have originally served as such.

Cassone

Cassone (plural cassoni) is the Italian word for chest or box. Long low cassoni were often made in pairs or groups of three in Italy during the 15th and 16th centuries. They were used for storage in a domestic setting, and were at first probably associated with the giving of a dowry although by the mid-15th century they were more usually part of a scheme of refurbishment conducted by the bridegroom's family on the occasion of a wedding.

Such pieces of furniture were often richly decorated with carving, gilding and painted panels. Narratives were
usually depicted on the sides, often illustrating acts of heroism or love.
Cosimo di Lorenzo Rosselli
1439-1507
worked in Florence and Rome

Virgin and Child enthroned with attendant angels holding roses, with St John the Baptist, St Andrew, St Bartholomew and St Zenobius

an altarpiece

tempera with gold on panel

Commissioned in 1478 by the company of St Andrew of the Purifiers or Corders, a group attached to the Guild of the Woolmakers. This hung originally in the chapel of St Andrew in the church of Santa Candida, Florence, which is where the company held their meetings until the church was destroyed in 1530. The painting remained in the possession of the company until it was suppressed in 1784. Rosselli worked in the Sistine chapel alongside many of the other Florentine artists represented in this gallery.

Bought, 1893
No.556
Sarcophagus with scenes from the life of Achilles

Roman, probably made around AD 150-200; acquired in Rome

Marble, the cist carved with scenes from the life of Achilles. The relief on the front shows Achilles, brought up as a girl at the court of Lykomedes in Skyros, having his true nature revealed by the gift of weapons brought by the Achaean envoys from Troy. The ends show later exploits of Achilles at Troy. On the left, he kills Hector, and on the right, he kills Penthesileia, Queen of the Amazons. The lid is decorated with winged sphinxes, amphorae, and thunderbolts, and, on the corners, with masks of the god Pan.

Sarcophagi like this were known and collected in Italy from the Renaissance onwards. Both the shape of the frieze and its mythological subject may have helped to inspire the long rectangular paintings of the Renaissance that were incorporated into marriage chests (cassoni) or wall panels (spalliere). The rather mannered drapery of some of the figures, including Achilles himself, may suggest it has been partially re-cut, perhaps in the eighteenth century.

Given by Dr John Disney
GR.45-1850
Bartolommeo di Giovanni
active c.1475-1500/05, worked in Florence
and Biagio di Antonio
1446-1516, worked in Florence and Rome

The story of Joseph - Part 2, after 1487
spalliera panel
tempera on panel

The story is unravelled like a strip cartoon: Joseph calls the brothers for a private audience; their sacks are filled with corn and they set off; Joseph’s steward stops the brothers and leads them back; the discovery of the cup, planted in Benjamin’s sack.

A giraffe was sent to Lorenzo de Medici as a present from the Sultan of Egypt in 1487.

Bequeathed by Charles Brinsley Marlay, 1912
M.4
Davide Ghirlandaio
1452-1525
worked in Florence, Orvieto, Siena and Pisa

Virgin and Child, crowned by angels, enthroned between St Ursula and St Catherine of Alexandria, with a female donor, dressed in the habit of a Benedictine nun, c.1480-1500

tempera with oil glazes on panel

St Ursula is identified by the arrow in her neck and St Catherine by the broken wheel at her feet. The lilies in the urn below the Virgin’s throne are a symbol of purity. The star on her cloak is a reference to the medieval poem: Ave Maria, stella maris (‘Hail Mary, star of the sea’). The painting has been dated to the 1480s or a little later. Its composition is based generally on a painting by Davide’s brother, Domenico Ghirlandaio, of 1479; a Virgin and Child with saints now in the Museo Civico, Pisa.

Bequeathed by Charles Brinsley Marlay, 1912 M.2
Attributed to Ridolfo Ghirlandaio
1483-1561
worked in Florence
Portrait of a young man, c.1505
oil on panel

Ridolfo was the son of the famous Florentine painter Domenico Ghirlandaio (1499-94), who died when Ridolfo was just eleven. He received his training from his uncle Davide and, according to Giorgio Vasari (1511-74), the more prominent artist Fra Bartolomeo (1472-1517).

A friend also of Raphael (1483-1520), Ridolfo turned down the opportunity to work with him in Rome, and instead became one of the leading painters of altarpieces, frescoes and portraits in Florence.

Bequeathed by Professor Frederick Fuller (1819-1909), received 1923 No. 1112
Master known as ‘Tommaso’
active late 15th century-early 16th century
worked in Florence

Archers shooting at St Sebastian, with angels above, carrying the crown and palm of martyrdom

oil on panel

Sebastian was said to be an officer in the Praetorian guard at the time of Diocletian in the third century. He was secretly a Christian, a fact discovered when he came forward to give support to two of his companions, Marcus and Marcellinus, who were condemned to death for their belief. Sebastian was ordered to be shot with arrows and was left for dead by his executioners. He was nursed back to health by St Irene and returned to confront Diocletian with a renewed avowal of his faith. This time he was beaten to death with clubs and his body was thrown into the Cloaca Maxima, the main sewer of Rome. As the Romans believed that disease was caused by the arrows of Apollo, it was a natural sequence that a cult of St Sebastian as a protector against plague should arise.

Given by David Forbes, in accordance with the wishes of Rev. H.A.J. Munro, 1885
No.125
Attributed to Andrea Ferrucci (Andrea di Piero (di Marco) Ferrucci; Andrea da Fiesole 1465-1526

The Crucifixion with St Jerome, 1490-1526

Marble, carved in high relief

St Jerome (c.340-420) is usually portrayed as a hermit adoring a Crucifix in the Syrian desert, or, because of his production of a Latin text of the Bible, as a scholar in his study. The iconography of this relief is unusual in showing him as a witness to Christ’s suffering on the Cross. A lion became his companion after he had removed a thorn from its paw, much later in his life, while he was a monk at Bethlehem.

According to Vasari, writing later in the 16th century, Andrea da Fiesole trained as a sculptor with a relative, Francesco di Simone Ferrucci, and then under Michele Maini of Fiesole. He was working in Naples in 1487, but was back in Tuscany by 1488, the date when his earliest documented works, an altarpiece and a ciborium, were commissioned for Fiesole Cathedral. Andrea specialized in making complex marble altarpieces, and it is possible that this relief was part of a larger work. From 1508 he was employed by the works of Florence Cathedral (the Opera del Duomo) and from 1512 until his death was its director. He also undertook ecclesiastical commissions elsewhere, and monuments for individuals in Florence. In 1524 he was engaged by Michelangelo to superintend work on the tombs in the Medici Chapel
Purchased with the Boscawen Fund
M.8-2006
William Morris Sussex Chair with rush seating

This is one of three chairs in this gallery that were originally purchased for use by the attendant staff. It was later thought that these beautiful chairs should be taken into the Museum’s collection and became museum objects: however, their provenance was not recorded and they have never been accessioned.

Bernardino Luini
c.1480/85-1532

worked in Milan and Lombardy

Child angel playing a flute

a fragment from an altarpiece

oil on canvas

Given by Lord Alwyne Frederick Compton, Bishop of Ely, 1905
No.634
Lodovico Mazzolino
c.1480-1528
worked in Ferrara

Christ before Pilate

the painting is unfinished

An unfinished painting, presumably in Mazzolino’s studio when he died of plague in 1528. This was in the Este collection at Ferrara until 1598 and was recorded in the collection of Cardinal Pietro Aldobrandini in 1603.

Bequeathed by Charles Brinsley Marlay, 1912
M.55
attributed to Amico Aspertini
1475-1552
worked in Bologna, Rome and Lucca

The beheading of St John the Baptist
part of a predella, or a cupboard door
oil on panel

An alternative attribution to Lorenzo Lotto (c.1480-1556), who worked in Venice, the Veneto, Rome, Bergamo and the Marche has been suggested.

Given by Mrs J.C. Hare, 1855
No.107
Gian Francesco Maineri
active 1489-1506
worked in Ferrara and Mantua

The Virgin and Child enthroned, the Holy Ghost and a crown suspended above, beneath a canopy with musician angels and peacocks, adored by the patron Saints of the Medici, Cosmas and Damian, with St Eustace and St George in the background, c.1500

oil on panel

The presence of two saints associated with the Medici family suggest that this might have been a gift from one of the Este at Ferrara to one of the Medici in Florence. It was painted around 1500.

Bequeathed by the Hon. Sir Steven Runciman, CH, 2000
PD.30-2000
Pietro di Francesco degli Orioli
1458-1496
worked in Siena

The Baptism of Christ

part of a predella

tempera with oil glazes and gold on panel

One of a series of four small panels which are probably part of the predella of *The Ascension* from the Basilica of the Osservanza, Siena.

Bequeathed by Mrs Irene Mann, 1963
PD.980-1963
Vittore Crivelli
1444/49-after 1501
worked in Venice, Zara (Croatia) and Fermo in the Marches

The Virgin and Child enthroned, with four angels; St Bonaventura and St Louis of Toulouse; St Agatha and St Augustine; St Margaret of Cortona and St Clare of Assisi; four Franciscan proto-martyr saints
part of a polyptych

tempera with gold and oil glaze on panel

Probably part of the polyptych ordered from Crivelli on 17 October 1491 by Father Luca, prior of the Convent of San Francesco in Monte Santo, south of Loreto, which was completed in 1493. The altar has been reconstructed. On the top level it is thought there were half-length figures of St Clare, St Jerome, St Anthony of Padua and St Catherine of Alexandria. The centre was as it appears today, with the addition of a full-length figure to the left of the Virgin and Child of St John the Baptist and to the right of St Francis of Assisi. On the bottom level a depiction of the Last Supper was placed between the figures of the female saints on the left and the four Franciscans on the right.

Bequeathed by
G.G. Milner-Gibson-Cullum, 1921
No.1060
Vincenzo Civerchio
1468/70-1544

St Roch and St Sebastian; above, The Annunciation

Tempera with gold and oil glazes on panel.

Two panels framed together

Bequeathed by Charles Brinsley Marlay, 1912
M.51
Pietro di Francesco degli Orioli
1458-1496
worked in Siena

The Resurrection of Christ

part of a predella

tempera with oil glazes and gold on panel

One of a series of four small panels which are probably part of the predella of *The Ascension* from the Basilica of the Osservanza, Siena.

Bequeathed by Mrs Irene Mann, 1963
PD.981-1963
Altobello Melone
c.1490-1542/43
worked in Cremona

Virgin and Child with the infant St John the Baptist, proffering violets: a symbol of Christian humility

Close in style to the work of Romanino; the influence of Northern artists, such as Altdorfer and Baldung, is particularly pronounced, both in the chiaroscuro and in the non-idealisation of the features.

Lent anonymously
Domenico Beccafumi, called il Mecarino
1484-1551
worked in Siena, Rome and Genoa

St Bernardino preaching in the Campo,
Siena, 1528

part of the predella of The Mystic Marriage of St Catherine of Siena with St Peter and St Paul, set up in the church of Santo Spirito, Siena in 1528

The preparatory drawing for this is usually displayed in the table-case behind.

Accepted by H.M. Government in lieu of tax and allocated to The Fitzwilliam Museum in memory of Dr and Mrs Alfred Scharf, 1993
PD.40-1993
North Italian School, influenced by Mantegna

Apollo and Poseidon come to help Laomedon build Troy: a scene from Ovid’s *Metamorphoses*, c.1500

oil on canvas

This painting is related to M.70, which is also hanging in this gallery.

Bequeathed by Charles Brinsley Marlay, 1912
M.69
Benevenuto Tisi, called Il Garofalo
c.1481-1559
worked in Ferrara

The Adoration of the Shepherds, c. 1519
oils on panel

The painting shows the influence of Raphael, whose work Garofalo had seen in Rome in 1513, and several of whose paintings were in Emilia by 1515. This was formerly in the collection of the Earls Fitzwilliam at Milton.

Accepted by HM Government in lieu of Inheritance Tax and allocated to The Fitzwilliam Museum, 2011
PD.13-2011
Giovanni Battista Benevenuto, called L’Ortolano
active c.1500-after 1527
worked in Ferrara

St John the Baptist in the wilderness, the Lamb of God at his feet, c.1525

oil on panel

A late painting of around 1525. The figure of St John is based on the well-known classical sculpture known as the Medici Pothos.

Given by Mrs J.C. Hare, 1855
No.160
Luca Signorelli

Luca Signorelli worked in Cortona, Siena, Orvieto, Rome and Arezza.

The massacre of the Innocents, with the Adoration of the Shepherds and the Kings, c. 1519 - 1520.

Oil on panel

Originally part of the predella of Signorelli’s Assumption of the Virgin painted for the high altar of the Cathedral of Santa Maria Assunta in Cortona. The main panel is in the Museo Diocesano in Cortona. Commissioned in March 1519 Signorelli delivered his painting in the spring of 1521. The other two sections of the predella were The Marriage of the Virgin and the Annunciation now in a private collection and The Flight into Egypt and Christ disputing with the Doctors in the Nelson Atkins Museum of Art, Kansas City. The predella is sketchy and must have been executed with great speed. In places it is unfinished, a daring feature suggestive of an artist who at this point late in his career was more interested in design solutions and overall effect than in a uniform finish. He must also have been fairly sure that his patrons would not notice the level of finish in these secondary areas.

Lent from an English private collection
Giovanni dal Ponte
1385-1437/38
worked in Florence

Mary Magdalene embracing the Cross
tempera with gold on panel

Bought 1893
No. 565B
Giovanni dal Ponte
1385-1437/38
worked in Florence

Pietà

tempera with gold on panel

Bought 1893
No. 565A
Bartolomeo Veneto
active 1502-1531
worked in Venice, the Veneto, Lombardy and Turin

Portrait of an unknown man, with a labyrinth emblazoned on his tabard, c.1510-1515

oil on panel

The sitter remains unidentified. It has been suggested that the labyrinth, and the King Solomon’s knots, together with the pinecone, opened, to reveal seven pearls, which represent the seven revealed truths, are symbolic of man’s spiritual journey. This interpretation is reinforced by the hat-badge, which shows a ship reaching land with its mast broken, on which is a single passenger; the scroll above it bears an inscription in French which can be translated as: ‘Hope guides me’. It was probably painted in Milan between 1510 and 1515.

Given by Mrs J.C. Hare, 1855
No.133
Niccolò Giolfino
1476-1555
worked in Verona

Hippomenes winning the race against the swift Atalanta by throwing in her path, one by one, the golden balls given to him by Venus, c. 1510

part of a room decoration
tempera on panel

On grounds of style this can be dated around 1510.

Bequeathed by Daniel Mesman, 1834
No.210
Niccolò Giolfino
1476-1555

worked in Verona

Scene from classical mythology; perhaps Venus giving Hippomenes a golden ball with which to win Atalanta, c.1510

part of a room decoration

tempera on panel

On grounds of style this can be dated around 1510. The inscription on the golden ball, ‘Io Zuro’ (‘I promise’) should give a clue to the subject matter of this painting.

Bequeathed by Charles Brinsley Marlay, 1912
No.208
North Italian School, influenced by Mantegna
c.1500

Laomedon, King of Troy refuses Apollo and Poseidon their reward: a scene from Ovid’s *Metamorphoses*

oil on canvas

This painting is related to M.69, which is also hanging in this gallery.

Bequeathed by Charles Brinsley Marlay, 1912
M.70
Cosimo Tura
c.1430-1495

worked in Ferrara and Mirandola and probably in Padua and Venice

The Crucifixion with the Virgin and St John the Evangelist, c.1470

tempera on panel

Generally thought to date from the 1470s.

Given by the Friends of the Fitzwilliam Museum, 1947
PD.30-1947
School of Sandro Botticelli (The Master of the Gothic Buildings)
1445-1510

worked in Florence, Pisa and Rome

The Virgin and Child

oil on panel

A slightly larger version of this composition is in the Palazzo Vecchio, Florence. It is characteristic of the product of Botticelli’s workshop in the later 1480s.

Bequeathed by Charles Brinsley Marlay, 1912
M.9
Sienese School
late 15th century

Trajan and the widow, late 15th century

A *desco del parto* or salver to celebrate the birth of a child

Tempera with gold and silver on panel

The story, sometimes called *The Justice of Trajan* records
how a widow, whose son had been run over and killed by
Trajan’s son, claimed justice from the Emperor. He
decreed that the widow should adopt his own son. The
coat of arms remains unidentified.

The inscription is from Psalms 92: 12, ‘The righteous shall
flourish like the palm tree’.

Bequeathed by Charles Brinsley Marlay, 1912
M.30
Marco Basaiti  
active 1496-1530  
probably of Albanian origin, worked in Venice  

A donor presenting a bowl of cherries to the Madonna and Child with St Peter and a female saint, c.1508  
tempera with oil glazes on panel  

The female saint has not been identified, as she has no attribute; beside her stands St Peter, with the keys of Heaven. The donor presents a bowl of cherries to the Christ Child, who holds one, a symbol of the fruit of Paradise. Basaiti was much influenced by Giovanni Bellini.  

Bequeathed by Charles Brinsley Marlay, 1912  
M.5
Floor tile

Pesaro, probably from the workshop of Antonio dei Fedeli (d.1508), 1493-94

Tin-glazed and painted earthenware

Colourful tiled pavements were a characteristic of ecclesiastical and domestic buildings in Renaissance Italy. This tile came from a series of floor tiles decorated with eight Gonzaga devices which were made at Pesaro during 1493-4 for Francesco II Gonzaga, fourth Marquis of Mantua (1466-1519). The tiles were intended for his villa at Marmirola, but after their arrival at Mantua on 1 June 1494 some were used to pave the study of his wife, Isabella d’Este, in the Castello San Giorgio. The white hound *sejant regardant*, muzzled and leashed, symbolizing fidelity, had been adopted as a device by Gianfrancesco Gonzaga (1395-1444), first Marquis of Mantua (1433).

The tiles are unusual in having concentric rings hollowed out on the back, probably to help them to dry out better before firing.

F. Leverton Harris Bequest, 1926
C.61-1927
attributed to Bartolomeo Ramenghi, called Il Bagnacavallo
1484-1542
worked in Bologna and Rome

The Virgin and Child with St Catherine,
early 16th century

oil on panel

Previously thought to be by Amico Aspertini (1475-1552).
Comparison with early paintings by Bagnacavallo in the picture gallery in Bologna suggest that the attribution to him is most plausible.

The inscription can be translated: ‘Pour forth prayers on my behalf’.

Given by Lord Alwyne Frederick Compton, Bishop of Ely, 1905
No.631
William Morris Sussex Chair with rush seating

This is one of three chairs in this gallery that were originally purchased for use by the attendant staff. It was later thought that these beautiful chairs should be taken in to the Musuem’s collection and became museum objects: however, their provenance was not recorded and they have never been accessioned.
Liberale di Jacomo, called Liberale da Verona
1445-1527/29
worked in Siena and Verona

The dead Christ supported by mourning angels, c.1489

 tempera with oil glazes on panel

Probably painted around 1489, when Liberale was most influenced by Venetian painting and by the work of Giovanni Bellini in particular. There is also a strong northern element and both the three dimensional quality of the figures and the strength of emotion conveyed suggests knowledge of the Bolognese sculptor, Niccolò dell’ Arca (d.1494). This was probably the top of a large ancona-type altarpiece.

Accepted by H.M. Government in lieu of Inheritance Tax and allocated to The Fitzwilliam Museum, 2003
PD.21-2003
Marco Palmezzano
1459-1539
The Deposition
oil on panel

Palmezzano was born in Forlì, a city northeast of Italy. In 1495 he inherited a house in Venice where he was likely to have become familiar with the work of the Venetian artist Giovanni Bellini (c.1431/36-1516). He was also greatly influenced by Melozzo da Forlì (1438-94), a distinguished colourist.

With anguished faces, Joseph of Arimathea and Nicodemus support and mourn the body of Christ, who bears the marks of his crucifixion. They later embalmed his body in cloth and spices in preparation for his burial.

Lent by the Frua-Valsecchi Collection
LL.009-2016
Liberale di Jacomo, called Liberale da Verona
1445-1527/29
worked in Siena and Verona

Simon Magus offering St Peter money for the power of conferring the Holy Spirit, his female companion Helena (or Silene) in the background, c.1470-75 part of a predella tempera on panel

One other part of the predella is known, St Peter healing the cripple at the gate Beautiful (Berlin). On grounds of style this has been dated around 1470, during Liberale’s stay in Siena (c.1465-1476). The architectural details show the influence of Francesco di Giorgio (1439-1501/02).

Given by Louis C.G. Clarke, 1949
PD.21-1961
Rosselli di Jacopo Franchi
1376-1457
worked in Florence

The Virgin and Child enthroned, with St John the Baptist, St Andrew, St James the Greater and (?) St John Gualbert, the founder of the Vallombrosan Order (or St Anthony Abbot)

tempera and gold on panel

Given by Bernard Berenson, 1924
No.1129
Francesco Botticini
1446/47-1498

worked in Florence

Virgin adoring the Child in a landscape
tempera with gold on panel

The composition derives from a prototype by Filippo Lippi. The star upon the Virgin’s robe refers to the medieval poem *Ave Maria, stella maris* (‘Hail Mary, star of the sea’).

Bequeathed by Charles Brinsley Marlay, 1912
M.10
Neapolitan School
1507

Virgin and Child between St John the Baptist and St Onufrius

tempera on panel

Given by Henry 1st Viscount Rothermere, 1927
No. 1185
Apollonio di Giovanni  
c. 1416-1465  
worked in Florence  

The triumph of Scipio Africanus  
a cassone panel, set in a 19th-century carcase  
tempera with gold and silver on panel  

One of Apollonio’s last autograph works. Scipio Africanus was awarded a triumph at Rome after his defeat of Hannibal at the battle of Zama. Rome is here identified by some of its principal monuments: a helical column (that of Trajan or Marcus Aurelius), the (?) Torre delle Milizie, the Pantheon, Santa Maria in Aracoeli, the Capitol, the Colosseum and the Castel Sant’Angelo.  

Bequeathed by Charles Brinsley Marlay, 1912  
M.29
Domenico Ghirlandaio and workshop
1448/49-1494
worked in Florence and Rome

The Nativity

tempera on panel

A mirror image of Ghirlandaio’s *Madonna and Child* in his Sassetti altarpiece of 1485. This is one of a group of nineteen paintings of a similar design based on the composition of the main fresco of a roadside tabernacle at the corner of Via di Brozzi and Via Pistoiese, Brozzi (near Florence airport). The fresco at Brozzi is usually attributed to Ghirlandaio’s pupil, Bastiano Mainardi (1466-1513), to whom this painting was formerly attributed. Of the nineteen replicas of this composition, three are considered to be largely by Ghirlandaio, including this one.

The conservation of this painting was made possible by Myril Pouncey, in memory of her husband, Philip.

Bequeathed by Charles Brinsley Marlay, 1912
M.54
Paolo di Stefano, called Paolo Schiavo
1397-1478

worked in Florence and its territories and Pisa

The Madonna of Humility, c.1440-45

a tabernacle displaying a complete cycle of sin and redemption, made for a Flagellant company

tempera with gold on panel

On the pilasters: St Mary Magdalen, St Francis of Assisi, St Jerome and St Bernard of Clairvaux
Below: The brothers of the Confraternity kneel round the bier outside the company’s Oratory, whilst the Office of the Dead is read
Underneath: Adam and Eve flank defaced coats of arms

tempera with gold on panel

On grounds of style this can be dated between 1440 and 1445.

Bought, 1893
No.557
Pietro del Donzello
1452-1509
worked in Florence and possibly Naples

St Julian the Hospitaller: in the background, scenes from the life of St Julian

oil on canvas

The scenes in the background depict incidents in the life of St Julian. He unintentionally killed his mother and father by mistaking them, when they were asleep in his bed, for his own wife and another man. In penance, he built and served in a hospital at the crossing of a river. A leper, whom he carried across the river and tended, revealed himself to be Christ and accepted his penance. In some versions of this story, including this one, the Devil was present on this occasion with St Julian’s wife. Julian is usually shown with a stag. The presence of the dog may mean that the picture was painted for a Dominican church (*Domini canes*, dogs of the Lord, a pun on St Dominic’s name) or it could be a symbol of fidelity.

Bequeathed by Charles Brinsley Marlay, 1912
M.72
Influenced by both Fra Angelico and Filippo Lippi, the artist, who is named after a painting formerly in the Villa Reale at Castello, shows some familiarity with the work of Domenico Veneziano. The motif of the Christ Child lying on the Virgin’s mantle was popular in Florence in the mid-fifteenth century and the painting is generally dated shortly after 1460. The Virgin’s hands are veiled in accordance with the description of a vision of her granted to St. Bridget.

Bequeathed by Charles Brinsley Marlay, 1912
M.14
Dalmatian School
14th – 15th century
St Augustine, St Jerome and St Benedict
tempera on panel
Given by the Friends of the Fitzwilliam Museum
No.1594
Andrea di Vanni
c.1330-1413

worked in Siena, Avignon and Naples

Virgin and Child (Madonna Lactans)

Tempera with gold on panel

The Child hold a goldfinch, symbolising Christ’s Passion

A date between 1380 and 1385 is most probable.

Bought, 1893
No.560
Andrea di Niccolò  
c.1445-c.1525  
worked in Siena  

Virgin and Child with St Jerome and St Peter, c.1500  

tempera with gold on panel  

St Jerome is shown with his attributes or a rock and a rosary, St Peter with the keys of Heaven.  

Bought, 1893  
No.561
The Annunciation and the Virgin and Child enthroned with Saints

Verre eglomisé, in a carved and gilt wood frame Sienese, c.1347, the frame probably 15th century

The iconography and style are similar to paintings by Simone Martini and his workshop, but there is insufficient evidence to make an attribution to a specific painter. The present frame is a later ‘marriage’. The original is almost certainly a reliquary frame lacking its central panel in the Cleveland Museum, Ohio. It is signed ‘LUCAS ME FECIT’ and dated 1347, and bears the arms of the Cinughi family, and of the hospital of Santa Maria della Scala in Siena.

The term eglomisé derives from the name of an eighteenth-century French picture restorer, Glomy, who revived the technique of applying gilding to glass for picture frames.

Frank McClean Bequest
M.56-1904
Simone Martini

c.1284-1344

worked in Siena, Assisi, Naples, San Gimignano, Orvieto, Pisa and Avignon

St Geminianus, St Michael and St Augustine, c. 1319

part of a polyptych painted for the church of Sant’ Agostino in San Gimignano

tempera with gold on panel

The altarpiece has been reconstructed to incorporate a Virgin and Child, now in Cologne, next to St Michael and a St Catherine between the central Madonna and St Augustine. It is thought that the polyptych was originally set up above the tomb of the Blessed Bartolus, sculpted by Tino da Camaiano, in the church of Sant’ Agostino.

Bought, 1893
No.552
attributed to Naddo Ceccarelli
documented 1347
worked in Siena

Christ on the Cross, with the Virgin and St John the Evangelist; above, the pelican in her piety; in the gable, a deacon martyr saint (?) St Stephen or (?) St Lawrence, mid 14th century

tempera with gold on panel

Bought, 1893
No.558
Anonymous, Sienese School  
c.1290

Christ on the Cross with the Virgin,  
St John the Evangelist and Mary Magdalen  
tempera with gold on panel

A panel intend for public worship to be placed above an altar, or to be attached to an iconostasis or a beam.

Bought, 1893  
No.564
Florentine School
c..1425

Madonna of humility; the Christ Child holding a goldfinch, symbolic of the human soul and Christ’s Passion

Tempera with gold on panel

Bequeathed by Charles Ricketts and Charles Shannon, 1937
No. 1987
Olivuccio di Ciccarello
active 1388-1439
worked in Ancona and the Marches

St Peter and St Paul with nine angels,
c.1430-1439
part of a polyptych
tempera with gold on panel

Previously attributed to Carlo da Camerino, an artist who never existed. This was probably the left hand wing of a polyptych, the central panel of which represents the Circumcision, formerly in the church of San Francesco ad Alto, Ancona. The roses held by the angels are a symbol of the Virgin. It is thought to have been painted in Olivuccio’s maturity, between 1430 and 1439.

Bequeathed by G.G. Milner-Gibson-Cullum, 1921
No.1061A
APPLIED ARTS

OBJECTS IN DISPLAY CASES
CASE 1

Late medieval lead-glazed earthenware and maiolica from Umbria

Fifteenth- and early sixteenth-century pharmacy jars from Umbria, Tuscany, and the Marches
Jug on pedestal foot

Orvieto (Umbria), 13th-14th century

Earthenware, the interior of the neck and foot lead-glazed, the rest tin-glazed and painted in manganese and copper-green with a bird and borders

This jug is typical of developed medieval maiolica. The lower part and interior are lead-glazed, and the upper part is tin-glazed and painted in manganese and copper-green. The shape is elegant, and the jug is light and well-balanced in the hand.

It was photographed in Orvieto about 1909/10

F. Leverton Harris Bequest, 1926
C.88-1927

Jug

Orvieto (Umbria), first half of 13th century

Earthenware, painted in manganese and copper-green under clear lead-glaze. The interior and base are unglazed. The sides are decorated with four multipartite leaves outlined in manganese reserved in a green ground between pairs of horizontal manganese bands.

Earthenware with underglaze decoration in manganese and copper-green was being made by the late twelfth century, and continued alongside tin-glazed earthenware for much of the thirteenth century. The shape of this jug is similar to early maiolica jugs.
The jug was found in Orvieto before 1914 when it was sold in London in Sotheby’s sale of the collections of medieval and later maiolica amassed by a lawyer, Arcangelo Marcioni (1859-1923), and Cavaliere Capitano Lucatelli.

Dr J.W.L. Glaisher Bequest
C.2161-1928

Basin

Tuscan, probably Florence district, c.1400-50.

Red earthenware, the reverse unglazed, the front tin-glazed and painted in copper-green, yellow, and manganese-brown

Large deep dishes (usually called basins) were used for hand-washing at meals or as coolers for glasses. Cross-hatching in manganese, a characteristic of medieval maiolica, is still prominent on this basin, but the laurel border on the rim and the use of yellow derived from antimony in addition to manganese and copper-green is indicative of progress towards the Renaissance style. The Victoria and Albert Museum owns a fragment of an analogous basin found at Florence and a smaller complete basin is in the Getty Museum at Malibu. Continuous loop-knot designs also occur on fifteenth-century Tuscan slipware.

Purchased with the Glaisher Fund
C.25-1932
Jug with ‘pelican beak’ spout

Orvieto (Umbria), 13th-14th century

Earthenware, the interior and lower part lead-glazed, the rest tin-glazed and painted in manganese and copper-green with leaves resembling oak, chain pattern round the neck, and borders of horizontal and vertical lines and S-hooks

It seems likely that jugs with a restriction round the body developed later than the same forms without them, and that spouts became progressively more pronounced in the late thirteenth and early fourteenth century. A drawing of a jug with these features, but standing on a high foot, is shown on a page of the Statuti della colletta (communal tax) of Orvieto in 1334.

Dr J.W.L. Glaisher Bequest
C.2162-1928

Jug on pedestal foot

Orvieto (Umbria), 13th-14th century

Earthenware, the interior of the neck and foot lead-glazed, the rest tin-glazed and painted in manganese and copper-green with an ostrich-like bird, chain pattern round the neck, and borders of vertical and hooked lines

The jug was photographed in Orvieto about 1909/10 and was presumably found there.
F. Leverton Harris Bequest, 1926
C.89-1927
Pharmacy jar with one handle

Florence district or Siena (Tuscany), c.1440-60

Tin-glazed earthenware, painted in blue

The decoration combines geometrical and calligraphic motifs, the latter derived from Kufic script, probably seen by the painter on Islamic or Hispano-moresque pottery, or Islamic metalwork. An albarello of this type without a handle is held by St Clare in an altarpiece of the Madonna and Child with Saints Peter Damian, Thomas, Clare and Ursula by Giovanni di Paolo (c.1400-82) in the Pinacoteca, Siena. It was probably painted after 1453 and therefore supports a mid-fifteenth century date for this jar and a few others like it.

H.S. Reitlinger Bequest, 1950
C.181-1991

Bowl with carinated sides

Orvieto (Umbria), late 13th-14th century

Earthenware, the exterior lead-glazed, the interior tin-glazed and painted in manganese and copper-green with a woman holding a ewer and beaker standing between rampant antelopes

Human figures are less common on Orvieto maiolica than plant or geometrical decoration. This crowned woman may be an allegorical representation of Temperance.
The popularity of Orvieto ware with collectors in the early twentieth century resulted in the manufacture of fakes, including bowls of this type.

However, a thermoluminescence test of a sample from this one gave a result indicating that it was made between 1144 and 1444.

Given by Alfred A. De Pass in memory of his son Crispin (died 1918)
C.130-1933

Pharmacy jar (albarello)

Florence or its district (Tuscany), c.1460-80

Tin-glazed earthenware painted in dark blue and pale yellow: on the front, a shield bearing the arms azure, a fess or between three fleurs-de lis or (two in chief and one in base), and on the sides and back with vine leaves on vertical stems

The sides are decorated with a crude version of the vine leaf pattern on Valencian lustreware which was imported into Tuscany during the late 14th and 15th centuries. The arms resemble those of the Pasini family of the Romagna, but this identification is not conclusive. A jar with the same arms and analogous decoration is in the Museo Internazionale delle Ceramiche, Faenza.

Purchased with the Glaisher Fund
C.39-1931
Two-handled pharmacy jar

Florence (Tuscany), probably from the workshop of Giunta di Tugio (d. 1450), or Maso and Miniato di Domenico, c.1425-35, perhaps 1427 or 1431

Tin-glazed earthenware painted in relief dark-blue, manganese and copper-green

Mark: two asterisks below each handle

Relief-blue decoration, a glaze-like upstanding pigment containing cobalt-blue, was introduced in Tuscany the late fourteenth century and continued in use until around 1460. It also occurs on tin-glazed earthenware from the Romagna, Lazio and Umbria, including jugs, pharmacy jars and dishes. The best-known examples in collections outside Italy, are the two-handled pharmacy or storage jars known as ‘oak leaf jars’ because of the wavy-edge leaves on their sides.

This is one of about twenty-one jars whose handles are decorated with the crutch emblem of the Hospital of Santa Maria Nuova in Florence. The Hospital’s archives record purchases of large orders of pottery in 1427 from Maso and Miniato di Domenico and, in 1431, from Giunta di Tugio, either of which might have included these jars. At that time it was a flourishing institution which could accommodate 250 patients, and employed two doctors in addition to its own staff to tend the resident sick, and out-patients.

Hounds on ‘oak leaf jars’ may have been inspired by those on Tuscan silks of the second half of the 14th
century, or by the more upright animals on the borders of Umbrian linens. The asterisks below the handles may be a painter’s or workshop mark.

L.C.G. Clarke Bequest, 1960
C.75-1961
Two-handled pharmacy jar

Florence district or Montelupo (Tuscany), c.1420-50

Tin-glazed earthenware painted in manganese and relief dark-blue. A bird amid oak foliage on both sides.
Mark: ‘S’ in manganese under one handle

Long-tailed birds reminiscent of magpies, depicted singly or in pairs, are among several species of bird found on ‘oak leaf jars’. The ‘S’ may indicate that the jar was made at Montelupo, near Florence, where the use of initials as marks became common during the late fifteenth century. The base is incised with a weight in pounds and ounces, probably indicating the jar’s capacity.

Dr J.W.L. Glaisher Bequest
C.2163-1928

Two-handled pharmacy jar

Florence district, or Montelupo (Tuscany), c.1420-50

Tin-glazed earthenware painted in manganese and relief dark-blue. A bird amid oak foliage on both sides.

F. Leverton Harris Bequest, 1926
C.71-1927
Two-handled pharmacy jar

Deruta (Umbria), c.1460-90

Tin-glazed earthenware painted in dark blue, green, and manganese: a gothic ‘a’ in a panel on both sides, stylized foliage, and on the shoulders wavy rays and lines

Two-handled albarelli were made for pharmaceutical and domestic use, the latter demonstrated by the presence of girl’s names on some of them. Labels with the name of the contents were uncommon before the early sixteenth century.

This jar is attributed to Deruta on the basis of fragments found there, similarly decorated with gothic letters with incised decoration, one of them with the same pattern as this ‘a’.

F. Leverton Harris Bequest, 1926
C.108-1927
Mortar

Perugia (Umbria), made by Jacques Doisement, c.1500

Copper alloy, probably bronze, cast with integral inscription: ‘IACOBVS DOISEMENT GALLVS PERSIA F’

Spices, herbs, medical preparations, and foodstuffs could be pulverized using a pestle and mortar. Mortars needed to be heavy so that they would remain stable on the table or workbench. Bronze, which is extremely heavy when thickly cast, was therefore well-suited for the manufacture of mortars.

Perusia was the Roman name for modern Perugia, and Gallus in Latin meant either an inhabitant of Gaul or a cockerel. From the Roman period onwards it could also be a name.

Given by E. Savile Peck
M.15-1952

Spouted pharmacy jar

Pesaro (The Marches), c.1480-1500

Tin-glazed and painted earthenware, labelled ‘S.DE CIDRI’, (syrup of citron or citrus fruit, probably lemon)

Pesaro was one of the most important maiolica producers in the late fifteenth century. The gothic foliage on this syrup jar closely matches fragments found there.
School of Giovani Della Robbia

Kneeling Angel holding a candlestick

Italy 16th century

Greyish-buff terracotta, decorated with lavender-blue, green, yellow, manganese-purple and white tin-glazes. The angel kneels on its right knee with its left knee forward, the upper part of its body and head turned to the viewer. It holds a pedestal and vase with a pricket for a candle balanced on its left knee. It has shoulder-length wavy hair with a lock falling over its forehead. Its wings project behind it, from either side of a circular hole in its back. It wears a gown with a collar and cross bands; over its left shoulder it has a cloak, draped across in front and looped up below its right hip; over its right shoulder there is a narrow drape which falls down in front and is held up to the pedestal in its right hand. The base is narrow and irregularly shaped. The face, hands and feet are pinkish-buff; the gown is blue with a white collar and yellow cross-bands; the right sleeve is white at the bottom and has a green lining; the cloak is yellow with a purple lining. The hair, wings, pedestal and vase are white. The base is purple.

Dr J.W. L. Glaisher bequest
C.2169-1928
CASE 2

Maiolica from Deruta, near Perugia, in Umbria

Dish for a ewer

Deruta (Umbria), perhaps Nicola Francioli called Co, c.1525-1545

Earthenware, moulded in relief, tin-glazed and painted in blue: a half-figure of a woman, surrounded by grotesques and a garland. The reverse is painted in blue and green with a border of leaves.

Deruta relief-moulded maiolica with lustred or reserved white grotesque decoration is uncommon. The attribution of this basin rests on the similarity between the grotesques and those around a painted medallion of St Catherine on a typical Deruta lustred ewer dish in the Victoria and Albert Museum. The only recorded dated piece moulded with grotesques was made in 1546, but the technique was used as early as 1521 on a dish moulded with the *Adoration of the Shepherds*.

Purchased with the Cunliffe Fund and University Purchase Grant C.4-1965

Two-handled vase

Deruta (Umbria), c.1490-1510
Tin-glazed earthenware painted in blue and orange. A garland on each side encloses respectively a bust of a young man and a young woman.

Two-handled vases were being made in Deruta by at least 1491 when one labelled ‘DERVTA’ was depicted in an illuminated letter at the beginning of the Deruta catasto (register for tax purposes). They are said to have been used at wedding banquets, and the presence of busts of a young man and woman on this example suggests that it could have celebrated a betrothal or marriage.

Purchased with the Glaisher Fund
C.21-1939

Dish

Deruta (Umbria), perhaps from the Mancini workshop, c.1520-1540

Tin-glazed earthenware painted in polychrome: in the well, hounds attacking a bear; on the rim, four medallions enclosing respectively busts of a young man, a Roman emperor, and the inscriptions ‘C/HI./LA.PVo/ VE/R’ (He who wants to have it/her ?), and, ‘P/AC/IE/N/TL/A’ (Pazienza: patience or pleasure)
Mark: an M crossed

Hunting is one of few contemporary activities depicted on maiolica. This indicates not only its popularity as a sport but its necessity in keeping down beasts which might raid flocks. The bear hunt and wreath on this dish were probably inspired by a circular print made about 1475. The inscription ‘CHI.LA.PVo VER’ and ‘PACIENTIA’
(Pazienza) is probably best interpreted as ‘he who wants to succeed, or gain it (or her), needs patience’. Patientia in adversis was a motto of the Orsini, so in view of the subject, there may be a connection with a member of that family, whose arms occur on several pieces of Deruta maiolica. The medallions reflect contemporary interest in Roman coins and medallic portraiture.

‘M’ crossed is the letter which occurs most frequently on the backs of Deruta dishes and may stand for the Mancini workshop.

Purchased with the Glaisher Fund
C.20-1939
Dish for a ewer

Deruta (Umbria), perhaps from the Mancini workshop, c.1500-1530

Tin-glazed and painted earthenware: the arms of Colonna and ‘VIVA’
Mark: an M crossed

The arms and inscription, signifying ‘Long live the Colonna!’, were an effective way of announcing the owner’s affiliation to this powerful Roman family, either as a member or a supporter. The ‘M’ on the reverse may indicate that the basin was made in the Mancini workshop at Deruta.

Purchased with the Glaisher Fund
C.38-1931

Dish

Deruta (Umbria), c.1500-1540

Tin-glazed earthenware painted in blue and silver-yellow lustre: the reverse, lead-glazed. St Roch (c.1350-80) indicating the Plague boil on his thigh

St Roch (c.1350-80) devoted himself to the care of Plague victims, and, after succumbing to the disease, miraculously survived, helped by his dog who brought him food. By the sixteenth century he was established as one of the most popular saints. However, despite the prevalence of Plague, Deruta dishes decorated with St
Roch are uncommon in comparison with those with St Francis or other religious subjects. A particularly virulent outbreak of Plague in Deruta in 1527 might have been the occasion for the making of this dish.

The figure on this dish is reminiscent of a St Roch in a detached fresco of about 1475 attributed to Perugino, formerly in San Francesco, Deruta, and now in the Pinacoteca.

F. Leverton Harris Bequest, 1926 C.45-1927

**Dish for a ewer**

Deruta (Umbria), c.1500-1530

Tin-glazed earthenware painted in blue, green, yellow, and brownish-orange. The central medallion contains a half-figure of a woman labelled, ‘LABINA’, surrounded by stylized foliage and crowns. The reverse is decorated with blue and orange concentric circles.

Busts of long-nosed young women with blue shading next to their profile and an inscription or initial in front of them are found on many Deruta dishes and ewer dishes. The name may have been intended to read ‘LA BINA’.

F. Leverton Harris Bequest, 1926 C.83-1927

**Broad-rimmed bowl**

Deruta (Umbria), c.1500-1530
Tin-glazed earthenware painted in blue and silver-yellow lustre with a radiating pattern of peacock’s feather eye motifs

This bowl formerly belonged to William Morris and then to his daughter, May Morris.

Purchased with the Glaisher Fund C.14-1931

Jug

Deruta (Umbria), c.1500-1530

Tin-glazed earthenware, painted in blue, yellow, and orange with St Francis (1181-1226) at prayer

Deruta potters took advantage of their proximity to the pilgrimage centre of Assisi to sell jugs, bowls, and dishes decorated with St Francis, usually shown at prayer, as here, or kneeling to receive the stigmata.

F. Leverton Harris Bequest, 1926 C.66-1927

Dish

Deruta (Umbria), c.1500-1530

Tin-glazed earthenware painted in blue, and lustred silver-yellow; reverse lead-glazed. Inscribed ‘LA/ VITA. EL. FINE.ELDI.LO/ DA.LASE/RA.X’ (Life by its end, day by the evening is praised)

Large decorative dishes of this shape, known as *piatti da pompa*, were a speciality of Deruta potters. Many of them are decorated with busts or half-length figures of young
women, usually accompanied by a scroll inscribed with their name, a saying, or quotation. This girl was derived from Pietro Perugino’s full-length Eritrean Sibyl in a fresco in the Sala dell’Udienza in the Collegio del Cambio in Perugia. She occurs on many Deruta dishes, both polychrome and lustred, but usually facing to the left, as does the Sibyl in the fresco.

The inscription (without the final ‘X’) was taken from Petrarch’s, Sonnets, XXIII, 31, ‘La vita el fine e ‘l di loda la sera’. It occurs on two more dishes decorated with the same girl, and on another decorated with a different girl.

Purchased with the Glaisher Fund C.24-1932

**Jug**

Deruta (Umbria), c.1500-1530

Tin-glazed earthenware painted in blue and silver-yellow lustre with St Francis (1181-1226) at prayer

F. Leverton Harris Bequest, 1926 C.67-1927

**Broad-rimmed bowl**

Deruta (Umbria), c.1500-1530

Tin-glazed earthenware painted in blue and silver-yellow lustre

This shape of bowl with a broad rim is often referred to as a *tondino*. Borders of pointed rays and buds decorate
numerous Deruta lustred dishes and bowls. Their occurrence on dishes bearing the arms of the Montefeltro Dukes of Urbino indicates that the design had been introduced before 1508 when Francesco Della Rovere succeeded to the title.

This bowl formerly belonged to William Morris and then to his daughter, May Morris.

Purchased with the Glaisher Fund C.13-1931
CASE 3

Maiolica from Faenza, Siena, and Gubbio

Dish

Faenza (Romagna), dated 1520

Tin-glazed earthenware painted in polychrome in the well with a girl tying up or untying a youth tied to a stake, surrounded by borders of bianco sopra bianco and grotesques with a blue ground. On the back there are blue and orange striped petals.

Mark: a crossed circle with a small circle in one quarter

The use of fanciful Roman ornamental designs in painting and architectural decoration gained impetus after the discovery c.1480 of the painted interiors of Nero’s ‘Golden House’ in Rome. Its by then subterranean rooms became known as grotte, hence the term grottesche for these designs. Adopted by artists such as Pinturicchio and disseminated by prints, grotesques rapidly became one of the most popular forms of Renaissance decoration. They appear on maiolica from the first decade of the sixteenth century.

The young man in the central medallion could be St Sebastian, but is equally likely to be an emblem of profane love serving as a target for Cupid’s arrows. The polychrome grotesques reserved in a dark blue ground on
the rim, and the transversely striped petals on the back are typical of Faenza maiolica. The sign on the back, resembling an inflatable ball (pallone), appears on many Faenza dishes and is probably a workshop mark.

Purchased with the Leverton Harris Fund
EC.36-1942
Pharmacy jar or vase

Faenza (Romagna), c.1470-1500

Tin-glazed earthenware painted in dark and pale blue, pale green, and brownish-orange: a crown, a large fruit, and Gothic foliage, with horizontal bands above and below, and on the neck and above the foot, borders of wavy rays and triangular arrangements of vertical lines.

The form of ovoid or baluster jars was derived from imported Syrian jars with lustred or underglaze painted decoration. This example is attributed to Faenza because maiolica decorated with comparable fruits and scrolling foliage has been excavated there.

F. Leverton Harris Bequest, 1926
C.68-1927

Plate with a broad rim

Probably Siena (Tuscany), c.1510-1520

Tin-glazed earthenware painted in dark blue, green, yellow, orange, and white: in the well is a putto riding a sea monster, surrounded by borders of bianco sopra bianco and grotesques with a blue ground. On the reverse, an asterisk and arrows, surrounded by petals.

This plate is attributed to Siena because the overcrowded grotesques on the rim are very different in character from those on Faenza dishes, whereas several individual motifs match those on dishes with orange grounds attributed to Siena. The decoration on the back is found on dishes and
plates made in Faenza and Siena, and on a few attributed to Cafaggiolo.

Purchased with the Glaisher Fund C.26-1932

Plate

Faenza (Romagna), painted by Baldassare Manara, dated 1534

Tin-glazed earthenware painted in polychrome overall with *Atalanta’s race against Hippomenes*. The reverse is inscribed ‘MD/XXX/ IIII/.B.M.’ and painted with orange scale pattern and narrow concentric bands over wide yellow bands

Baldassare Manara (active c.1529-1546/7), was a member of a flourishing family of potters in Faenza. He signed or initialled dishes in 1534 and 1535, and a circular plaque in 1536.

The story of how Hippomenes won Atalanta’s hand in marriage by defeating her in a race was told by the Roman poet, Ovid, in *Metamorphoses*, X, 560-680. The iconography was probably derived from a Venetian edition of Ovid’s *Metamorphoses* published in 1522, and two figures on the right were taken from an engraving of *Parnassus*, by Marcantonio Raimondi after Raphael.

Purchased with the Glaisher Fund EC.23-1939
Maiolica pharmacy jar

Maestro Mariotto da Gubbio, Castel Durante, Umbria, 1541

Painted in blue, green, yellow, and grey, with a label on the front inscribed 'PILLARIE' (with abbreviations over L and AR), the date '1541' and the badge of the Celestine Order or of the monastery of Santo Spirito da Sulmona.

Dr J.W.L. Glaisher Bequest
C.2184-1928

Maiolica pharmacy jar

Maestro Mariotto da Gubbio, Castel Durante, Umbria, 1541

Painted in blue, green, yellow, and grey, with a label on the front inscribed 'GALIA MOSCATA', the date '1541' and the badge of the Celestine Order or of the monastery of Santo Spirito da Sulmona.

Dr J.W.L. Glaisher Bequest
C.2185-1928
Dish

Probably Faenza (Romagna), or Venice, c.1495-1520

Tin-glazed earthenware painted in polychrome with the Doge of Venice, Agostino Barbarigo, supervising the loading of bags of money onto a ship

This is a rare example of a contemporary event on maiolica. During 1494-5 Charles VIII of France invaded Italy and took Naples, whose King fled to Ischia and then Sicily. He appealed for help, and an alliance, known as The Holy League, was formed in Venice in March 1495. The members were the Venetian Republic, Pope Alexander VI, the Emperor Maximilian, Ferdinand and Isabella, sovereigns of Spain and Sicily, the Duke of Milan, and the lords of Mantua, Urbino and Rimini. The scene on the dish was probably intended to show the willingness of Venice to send assistance. The label on the mast of the ship reads ‘fatte fatte fatte/e non parole’ (deeds, deeds, deeds, not words). The sacks are labelled with the names of the coins they contain: ‘docate papal’ (papal ducats), ‘docate ugar’ (Hungarian ducats), ‘docatti ancon’ (Ancona ducats), ‘docate ve’ (Venetian ducats), and ‘venentia’ (Venetian ?), ‘troni (silver lire introduced by Doge Niccolò Tron (1471-3), ‘March’ (perhaps silver marchi).

F. Leverton Harris Bequest, 1926
C.62-1927
Plate

Possibly Castel Durante, or elsewhere in the Marches, c.1510-1520

Tin-glazed earthenware painted in pale blue, pale green, yellow and orange with putti, military trophies, and a basket of fruit over a grotesque mask, reserved in a dark blue ground. On the back there are three blue plant motifs and three pairs of curved lines.

Military trophies, such as shields, breastplates, and drums, were among the most popular classical motifs used by maiolica painters, who derived their designs from prints by artists such as Enea Vico. The mask and basket on this plate may have been copied from an ornamental panel engraved by Agostino Veneziano after Raphael or Giovanni da Udine (Bartsch, XIV, 572). Possibly the combination of military trophies with a statue of Cupid was intended to indicate the rivalry and antagonism which can be provoked by love.

Purchased with the Glaisher Fund C.19-1939

Bowl with broad rim

Gubbio (Umbria), workshop of Maestro Giorgio Andreoli, c.1521

Tin-glazed earthenware painted in blue, green, and red and golden lustre with the arms of the Di Bate family of
Florence, surrounded by grotesques. On the reverse there are three broad circles of lustre.

Maestro Giorgio was the leading potter in Gubbio in the early 16th century. He had lived at Intra on Lake Maggiore in Lombardy, before moving to Gubbio about 1492 to join his brother Salimbene. At first they worked with established Gubbio potters, but after being granted citizenship in 1498, Giorgio had his own workshop until 1547, when his two sons, Ubaldo and Vincenzo took over from him. During this time the workshop specialized in the production of lustreware which was the luxury pottery of the day. Giorgio died in 1555.

This dish belonged to an armorial service, of which one survivor is dated 1521 (Robert Lehman Collection in the Metropolitan Museum of Art, New York). A further six dishes have been recorded.

F. Leverton Harris Bequest, 1926
C.104-1927
Pharmacy jar (albarello)

Gubbio (Umbria), workshop of Maestro Giorgio Andreoli, c.1500-1530

Tin-glazed earthenware painted in blue, and red and brownish-gold lustre with leaves and mounts.

Pharmacy jars with lustred decoration are uncommon. The most likely reason for this is that lustreware was more expensive than polychrome maiolica, and therefore less likely to be commissioned for hard usage in a pharmacy.

F. Leverton Harris Bequest, 1926
C.77-1927

Bust of an old woman

Probably Faenza (Romagna), c.1490-1510

Earthenware modelled in the round, tin-glazed, and painted in polychrome

The commemoration of individuals by realistic portrait busts became increasingly common during the fifteenth century. The earliest maiolica busts, excluding those made by the Della Robbia workshop in Florence, date from c. 1490-1510 and are extremely rare. Two larger busts of attractive young women are respectively in the Boston Museum of Fine Arts and the Cleveland Museum of Art, and another was sold in New York in 1971. The Fitzwilliam’s bust stands apart from these in its candid portrayal of gap-toothed middle age. The woman’s squat
proportions suggest that it might have been a portrait of a dwarf.

Given by L.C.G. Clarke  
C.1-1955

**Bowl**

Gubbio (Umbria), workshop of Maestro Giorgio Andreoli, c.1530

Earthenware moulded in relief with St Jerome kneeling as a penitent in the Syrian desert, tin-glazed and painted in blue, green, and brownish-gold and red lustre.

St Jerome (c.341-420) was one of the four Latin fathers of the early church, whose greatest achievement was the production of a Latin text of the Bible, later known as the Vulgate. He is usually depicted kneeling and holding a stone, a symbol of penitence because he used it to beat his breast in remorse. The lion became his companion after he had removed a thorn from its paw, much later in his life when he was a monk at Bethlehem.

The colouring suggests that this bowl was made in Gubbio, but bowls moulded with this subject and with silver-yellow lustre or coloured decoration were made at Deruta.

F. Leverton Harris Bequest, 1926  
C.72-1927
Shallow bowl on low foot

Gubbio (Umbria), workshop of Maestro Giorgio Andreoli, c.1530-50

Earthenware moulded tin-glazed, and painted in blue, and red and brownish-gold lustre with the Agnus Dei, surrounded by radiating leaves and buds

The Agnus Dei (Lamb of God) bearing a banner with a red cross was a symbol of Christ’s victory over death. It was one of the stock motifs found on the central medallions of Gubbio moulded dishes whose sides are usually decorated with radiating relief motifs such as leaves, buds and rays. Dishes of this type are rarely dated. The earliest dated example, of 1530, is in the British Museum.

F. Leverton Harris Bequest, 1926
C.106-1927

Dish

Probably made and lustred at Gubbio in the workshop of Maestro Giorgio, by a painter influenced by Nicola da Urbino, dated 1524

Tin-glazed earthenware painted in polychrome, and red and silver-yellow lustre: The Rape of Europa.

The abduction of Europa, daughter of King Agenor of Tyre, by Zeus in the form of a bull is described in Ovid’s Metamorphoses, II, 836-75. On the dish, Europa being carried out to sea on the bull's back may have been influenced by the illustrations in Francesco Colonna’s
Hypneratomachia Poliphili, Venice, 1499, or Giovanni dei Bonsignori’s Ovidio methamorphoseos vulgare, Venice, 1497, or later editions.

This dish was formerly considered to have been made and painted in Urbino, and sent to Gubbio for the addition of lustre. The current view is that it was probably both made and lustred in Gubbio.

F. Leverton Harris Bequest, 1926
C.80-1927
Dish on low foot

Gubbio (Umbria), workshop of Maestro Giorgio Andreoli, c.1530-1540

Tin-glazed earthenware painted in blue, yellow, orange, and white, and lustred in red and gold: a bust of a girl with a scroll inscribed ‘MADALENA B’ (Bella) against a blue background scattered with stars. On the back there are three curved and three straight strokes of lustre.

This dish belongs to a sub-group of *belle donne* dishes which are heavily lustred and have dark blue backgrounds, often scattered with stars or scrolls. Their colouring is very different from unlustred dishes such as the Fitzwilliam’s ‘LAVRA B’ (displayed in the opposite case), usually attributed to Castel Durante or Urbino, and this suggests that they were both made and lustred in Gubbio.

F. Leverton Harris Bequest
C.107-1927

Plate

Gubbio (Umbria), workshop of Maestro Giorgio, dated 1522

Tin-glazed earthenware painted in blue, green, yellow, and orange, and with red and golden lustre: *Mercury addressing Aglaurus while Herse sleeps*. On the reverse, ‘Mº ˚G’, surrounded by lustred foliage.
The story of Mercury and Aglaurus was told by Ovid in *Metamorphoses*, II, 708-832. The figures of Mercury and Aglaurus on the dish were derived from a woodcut in an Italian paraphrase, *Ovidio Methamorphoseos vulgare*, Venice, 1497, or a later edition. Two more dishes with the same arms (perhaps Turamini of Siena) are respectively in the Hermitage, St Petersburg, and the Metropolitan Museum of Art, New York. The painter was probably the same man who painted a dish with the *Judgement of Paris* in Maestro Giorgio’s workshop and dated it 1520.

L.C.G. Clarke Bequest, 1960
C.79-1961

Mercury and Aglauros

CASE 4

Maiolica from Montelupo, Cafaggiolo, Castel Durante, and Urbino

Soft-paste porcelain from the Medici workshop in Florence

Two-handed jar

Montelupo (Tuscany), c.1500-1520

Tin-glazed earthenware, painted in blue, yellow, and brownish-red with rosettes and palmettes linked by pairs of curved lines

Mark: below one handle ‘Lo’ or ‘PLo’

Palmette ornament (*palmette persiane*), probably a derivative of pomegranate motifs on Islamic textiles, was introduced during the late fifteenth century and continued for about two hundred years. This jar was probably made in Montelupo where fragments decorated with palmettes were found between 1973 and 1976 during the excavation of a well which had been used as a dump for potters’ waste. Variants of the mark occur on jugs recovered from the same well. The monogram may stand for Lorenzo di Piero di Lorenzo of Montelupo.

In 1490 twenty-three Montelupo potters signed a three year contract with Francesco Antinori to supply him with
maiolica for the Florentine market. This seems likely to have encouraged marking by Montelupo in order to identify the wares of individual potters for payment.

Purchased with the Glaisher Fund
C.41-1931
Dish: Caesar’s Horse from a Triumph of Caesar

Cafaggiolo (Tuscany), dated ‘1514’ over the alchemical symbol for tin

Tin-glazed earthenware painted in blue, green, yellow, orange, and brownish-red with two trumpeters, a dog, and Caesar’s horse ridden by a boy and a monkey, with an ‘H’ in the foreground

The Roman military triumph was one of the classical themes which caught the imagination of Renaissance rulers, and the artists who served them. The most celebrated portrayal of a Triumph of Caesar was Mantegna’s nine canvases (now at Hampton Court). The scene on this dish was derived from one of a set of large woodcuts forming a Triumph of Caesar by Jacob of Strasbourg after Benedetto Bordon, published in Venice in 1504. Each print is labelled with an alphabet letter from A to L, hence the ‘H’ on the dish. The next scene labelled ‘I’ is on a dish in the Victoria and Albert Museum and, as both are dated 1514 (the latter in Roman numerals), they may have formed part of a set. Apart from omitting a boy behind the horse, the maiolica painter followed the print closely, including the horse’s curious feet which followed Suetonius’ description of Caesar’s horse as having hooves which ‘were cloven in such a way as to look like toes’.

F. Leverton Harris Bequest, 1926
C.86-1927
Two-handed pharmacy jar

Montelupo (Tuscany), c.1490-1510

Tin-glazed earthenware painted in blue, green, yellow and manganese. On the front is a shield charged with the arms, _azure, a stag salient argent collared argent_, and, over the rest of the body, ‘gothic’ foliage and peacock feather eye motifs

Mark: B crossed, twice

The arms are probably those of the Corbinelli family of Florence. The ‘gothic’ foliage and peacock feather eye motifs on the back were fashionable from about 1470 to 1510.

Purchased with the Glaisher Fund C.23-1932

Bowl with a broad rim

Cafaggiolo (Tuscany), possibly by Stefano di Filippo, or his son Jacopo, c.1510-1525

Tin-glazed earthenware painted _alla porcellana_ in blue with spotted duck in a cusped frame, and a border of foliated tendrils and lozenges

Mark: on the base, ‘J o chafagguolo’

One of nine recorded broad-rimmed bowls (tondini) decorated in blue and inscribed ‘J o chafagguolo’ on the back. Each has a different central motif, but with one exception all have borders of lozenges and foliated arabesques, and, on the back, three or four foliated stems
surrounding the inscription. Their decoration was inspired by Chinese blue and white porcelain, which was imported into Tuscany in small quantities during the 15th and 16th centuries.

The abbreviated word before Chafagguolo has been interpreted as ‘Jacopo’, or ‘In’.

Purchased with the Leverton Harris Fund
C.4-1960

Basin for ewer

Probably Cafaggiolo (Tuscany), attributed to the ‘Vulcan Painter’, c.1520-1530

Tin-glazed earthenware painted in polychrome. In the central medallion a fox and a bear are in dispute over a shield bearing the arms, *per fess gules and argent, overall a tree eradicated*, with above, a scroll inscribed ‘E COSI VA CHE TROPO VOLLE’ (This is what happens to him who wants too much). The well is decorated with a battle between satyrs, satyresses and centaurs, and the rim with grotesques, interrupted by ‘cameos’ of heros and heroines from the Bible and Roman history: Marcus Curtius, Dido, David, Judith, Mucius Scaevola, Lucretia, Horatius, and an unidentified woman.

The painter is named after a dish in the Victoria and Albert Museum decorated with *Vulcan at his Forge*. The meaning of the central medallion remains obscure because the arms, *per fess gules and argent, overall a tree eradicated* have not been identified securely. They could be those of the Dini family of Florence, although they lack the word
Libertas in chief. The decoration round the arms may represent the battle between the centaurs and Lapiths which took place at the wedding of Deidamia to Pirithous described in the Metamorphoses, of Ovid (Book 12, 210-526).

Purchased with the Leverton Harris fund with a contribution from the National Art Collections Fund
EC.19-1946

Broad-rimmed bowl

Probably Urbino, or Castel Durante (The Marches), c.1515-1525

Tin-glazed earthenware, painted in blue, green, yellow, and orange: in the well, the arms of Ridolfi of Florence (lacking the palms and coronet on the sinister side) with a chief of the Order of the Knights Hospitallers of St John. The rim is decorated with strapwork and foliated scrolls.

Renaissance Italians were very status conscious, and on many maiolica services the owner’s coat-of-arms is displayed prominently in the centre, or on the rim. The arms here are those of Giuliano Ridolfi, who succeeded Giulio de’ Medici as Prior of Capua in the Order of the Knights Hospitallers of St John when the latter was promoted to the cardinalate in 1514 by Leo X (1513-21). During the reign of Hadrian VI (1522-23), Ridolfi was the Order’s ambassador in Rome. Similar scroll borders occur on five more dishes and a fragment, each with a different central motif. One of these, Europa and the Bull, is painted in a style close to Nicola da Urbino’s, so it seems likely that this group of dishes originated there.
Cruet for vinegar

Cafaggiolo (Tuscany), workshop of Stefano di Filippo, c.1510-1520

Painted in golden lustre with scale pattern and inscribed ‘A’ inside the neck
Mark: SP in monogram with a paraph through the tail of the P

This mark also occurs on polychrome maiolica bearing the place name Cafaggiolo, and therefore permits this jug and a few other pieces of marked lustreware to be associated with the maiolica workshop there. The ‘A’ inside the neck probably stands for Aceto (vinegar) rather than Acqua.

Shallow dish on low foot

Castel Durante or Urbino (The Marches), c.1520-1530

Painted in polychrome with a bust of a girl in front of a scroll inscribed ‘LAVRA BELLA’

Dishes decorated with busts of girls are often referred to as coppe d’amore or coppe amatorie, because it is assumed that they were given as presents by men to their girlfriends. Dishes decorated with men or couples are much less common. Some belle donne are sufficiently individual to have been true portraits, but the majority conform to stock types with variations in their pose and
costume. There are several who have a strong family likeness to the Fitzwilliam’s ‘LAVRA BELLA’. Traditionally polychrome _belle donne_ dishes have been attributed to Castel Durante, but it seems equally likely that they were made also in Urbino.

C.B. Marlay Bequest
MAR.C.65-1912

**Dish on a low foot**

Castel Durante or Urbino (The Marches), c.1520-1525

Tin-glazed earthenware painted in polychrome with a female warrior wearing a parade helmet, with an arched scroll inscribed ‘MARTA B’ (Bella).

This dish is one of a small group showing female warriors wearing fanciful parade helmets for which there was a fashion in the sixteenth century. The only dated example, ‘FAVSTINA’ of 1522, is in the Museo Civico, Pesaro; others include ‘DEIDAMIA’ (wife of Achilles) in the Kunstgewerbemuseum, Berlin, ‘BRADAMANTE BEL(LA)’ (a character in Ludovico Ariosto’s epic poem, _Orlando Furioso_) at Sèvres and, later in date, ‘MARFISA’ (a character in _Marfisa Bizzara_) at Faenza. These dishes are paralleled by a larger group of men wearing ornate helmets of which the closest in shape and style to the Fitzwilliam’s ‘MARTA B’ (Bella) is labelled ‘CATELINA’ on a similar arched scroll.

F. Leverton Harris Bequest, 1926
C.63-1927
Pharmacy bottle

Castel Durante (The Marches), c.1550-1600

Tin-glazed earthenware painted in blue, yellowish-green, yellow, and orange with foliage and the label, ‘C DE FENOCHI’

The bottle held a *confectio* of *finocchio*, a syrup containing a decoction of fennel. Fragments decorated with analogous foliage have been found at Castel Durante. It was probably intended to be vine as it resembles foliage accompanied by bunches of grapes on a dish attributed to Castel Durante in the Victoria and Albert Museum.

Given by E. Saville Peck
C.5-1952
CENTRAL CASES

Giovanni Francesco Rustici
1474-1554

Mercury

Florence 1515

copper alloy, probably bronze, standing on a breccia ball; the right foot is restored

Commissioned in 1515 by Cardinal Giulio de Medici for a fountain in the garden court of the Palazzo Medici in Florence, and described by Giorgio Vasari in his life of Rustici.

Bequeathed by the Hon. Mrs Pamela Sherek from the Collection of the late Lt-Col. the Hon. M.T. Boscauen, DSO, MC, in his memory
M.2-1997
Circle of Juan Martínez Montañés
Spanish, 1568-1649
Infant Christ blessing
Polychrome, carved wood, with glass eyes
Spain, Seville, mid-17th century

This devotional statue is inspired by Montañés’ Niño Jesus carved in 1606-7 for Seville Cathedral, but rather than having both arms outstretched in a gesture of welcome, he raises his right hand in benediction. This hyper-naturalistic statue would originally have been dressed in expensive clothes and adorned with jewellery, and likely paired with a similarly-sized statue of the Infant Baptist.

Lent by the Frua-Valsecchi Collection
LL.51-2016
The labels for all of the items in this gallery are arranged in clockwise order beginning on the left as you enter from Gallery 6.
Giovanni Battista Foggini
1652-1725

Grand Duke Cosimo III de’ Medici kneeling before an altar

C.1711-14

Terracotta painted black

Modello for the central roundel of the altar frontal of the Chapel of the Madonna in Santa Maria dell’Impruneta, Florence, about 1711-14.

Cosimo III (1642-1723), son of Ferdinand II, ruled Tuscany from 1670.

Accepted by H.M. Government in lieu of Inheritance Tax and allocated to the Fitzwilliam Museum
M.4-1995
Lodovico Carracci
1555-1619
St Sebastian, 1590
oil on copper

Saint Sebastian was an early Christian saint and martyr who died c 288 AD. According to traditional belief, he was killed during the Roman emperor Diocletian’s persecution of Christians.

Given by Karen and Edward Friedman, Kirsten and Gary Friedman, Ruth and Theodore N. Mirvis, Darcy Bradbury and Eric Seiler, through Cambridge in America, 2009
Annibale Carracci
1560-1609
worked in Bologna and Rome

Mary Magdalene in a landscape, c.1599

oil on copper

This was formerly in the collection of Cardinal Scipione Borghese, Rome. A larger, more finished version of the composition is in the collection of the Doria Pamphilji, Rome, painted around 1601.

Given by the Friends of The Fitzwilliam Museum with contributions from the Leverton Harris, Marlay and Prestige Funds, with additional contributions from the National Art Collections Fund and the Victoria & Albert Museum, Grant-in-Aid, 1976
PD.12-1976
Annibale Carracci
1560-1609
St Roch and the Angel c.1585-89
Oil on canvas
Founder’s bequest
No. 134
Annibale Carracci
1560-1609

worked in Bologna and Rome

Head of an old woman, c. 1590

oil on paper laid down on panel

Painted on a piece of paper which had already been used for accounts for food, around 1590.

Bequeathed by Warren Pollock, 1986, received 1992
PD.17-1992

© The Fitzwilliam Museum, Cambridge, UK
Armchair

English, second half of 17th century
Walnut with cane back, and replacement cane seat

Lent in 1941, purchased with the Gow Fund
M.16-1978

Alessandro Magnasco,
called II Lissandrino
1667-1749

worked in Genoa and Milan

Landscape with Camaldolite monks praying
at a roadside shrine, 1720s

oil on canvas

Probably painted in the 1720s when Magnasco himself
was painting the landscapes in the backgrounds of his
paintings.

Bequeathed by the Hon. Sir Steven
Runciman, CH, 2000
PD.29-2000
Giovanni Battista Piazzetta
1682-1754
worked in Venice and Bologna

The death of Darius, before 1745
oil on canvas

A preparatory study for the large painting formerly in the Palazzo Pisani-Moretto a San Polo, on which Piazzetta worked between 1745 and 1747. The subject, taken from Plutarch, depicts the moment when Alexander the Great, confronted with the dead body of Darius, unfastens his cloak to cover the body with it. The painting was commissioned to be a pair to Veronese’s *The family of Darius before Alexander*, now in the National Gallery, London.

Given by the Rt Hon. F. Leverton Harris, 1923
No.1117
Giuseppe Maria Crespi
1665-1747

Portrait of the artist, c.1715

oil on canvas

Nicknamed the Spaniard because of the way he dressed, Crespi was born in Bologna, Italy and became a distinguished painter of religious and mythological subjects. He was one of the first artists to introduce the subject of everyday life, previously popularised by 17th-century Netherlandish painters, into Italian art.

Depicted with his palette in the act of painting, this is one of six known self-portraits by Crespi. His owlish facial features and pursed lips are especially distinctive.

Lent by the Frua-Valsecchi Collection
LL.016-2016
Alessandro Algardi
1598-1654

Rest on the Flight into Egypt

Copper alloy, probably bronze, cast, chased, and gilt
Rome, c.1635-40

Algardi trained as a sculptor in Bologna, and after working briefly at Mantua moved to Rome in 1625 where he remained for the rest of his life. By the mid 1630s major commissions were beginning to come his way, and by the 1640s he was recognized as the city’s most outstanding sculptor after Bernini.

This octagonal relief of the Rest on the Flight into Egypt shows the Virgin tenderly holding out a cloth to shelter the sleeping Christ Child while Joseph sits further back holding a book. He rests his head pensively on his hand, possibly reflecting on the prophesies about Christ’s destiny. The relief can be attributed to Algardi on the basis of an engraving after it by Edward Le Davis (c.1640- c.1684) which bears an inscription citing Algardi as author. This evidence is supported by similarities between the composition and two drawings showing variants of the subject, one in the Royal Collection and the other in the Metropolitan Museum of Art, New York. The relief’s popularity is shown by the existence of more than twenty versions, most in bronze or other metals, of which this cast is considered the finest.

Given by Mrs Alys Kingsley
M.1-1939
Carlo Maratti  
1626-1713  
worked in Rome  

Cardinal Jacopo Rospiglioni, 1667-1669  
oil on canvas  

Jacopo Rospiglioni (1628-1684) was the nephew of Pope Clement IX. He became a Cardinal in 1667, the approximate date of this painting. This was formerly in the Rospiglioni palace at Pistoia. It is said that after seeing this portrait of the Cardinal, Pope Clement IX commissioned his own from Maratti. The frame is original.  

Bought from the Cunliffe Fund, 1962  
PD.6-1962
The Flagellation

Copper alloy, probably bronze, cast, chased and gilt, with an agate column, on a marble base
Rome, 17th century after 1725

St Matthew’s Gospel describes how Jesus was scourged before he was mocked, and led away to be crucified. The subject, which emphasized the physical suffering of Christ as a man, was popular as a focus for meditation in the late Middle Ages and Renaissance.

Two bronze versions of this group are known, each with a similar Christ but different flagellators. This version is attributed to Algardi, and the other to the Flemish sculptor, Duquesnoy. Possibly after 1697 this example may have been the gift of Augustus the Strong of Saxony to his confessor, Monsignor Alessi von Pisa.

Purchased with the University Purchase Fund
M.1-1965
Guido Reni  
1575-1642  
worked in Bologna, Rome and Naples  

The Man of Sorrows, c.1639  

oil on canvas  

Painted around 1639. This late picture exemplifies Guido’s supreme subtlety of colouring and his ability to convey intense emotion with great economy of means.  

Given by Mrs. Sigismund Goetze, 1943  
No.2546
Francesco Solimena
1657-1747
worked in Naples

The rest on the flight into Egypt, c.1695
painted on copper

The attribution to Solimena depends on the inscription on an engraving after another version of the composition published in 1724.

Presented by the Trustees of Sir Denis Mahon’s Charitable Trust through the Art Fund.
PD.6-2013

Unidentified Roman maker
Tripod table, bronze and coloured marbles, early 19th century

The top of this table is a virtuoso example of pietre dure, the inlay of coloured marbles, which was a speciality of Roman workshops from the sixteenth to the nineteenth century. The marbles came from the ruins of ancient Rome, and this table probably once had a key identifying the different varieties used.

Lent by the Frua-Valsecchi Collection
LL.45-2016
Francesco Solimena  
1657-1747  
worked in Naples  

Two prophets with a roundel of Fortitude  
Probably a preliminary idea for part of the decoration in the nave of the church of Santi Apostoli in Naples, on which Solimena was working in 1697. 
Lent anonymously

Giovanni Cariani  
c.1485-1547  

Judith with the head of Holofernes c.1510-15  
oil on panel  
Cariani depicts a popular Biblical story from the Book of Judith, Holofernes planned to sack the city of Bethulia but Judith, in order to protect her city, entered his tent. So enchanted was he with her beauty that he drank until he passed out and she beheaded him. 

Born in Bergamo, Italy, Cariani spent his life in Venice amidst the work of Giorgione (1478-1510), Sebastiano del Piombo (c.1485-1547) and Titian (c.1488/90-1576). the
speaking elderly maid servant is especially indebted to Giorgione.

Lent by the Frua-Valsecchi Collection
LL.006-2016
Taddeo Zuccari
1529-1566
worked in Rome

Adoration of the Kings, 1550s
oil on panel

Outside Italy Zuccari is a very rare painter, as most of his work is in fresco.

Bequeathed by Charles Brinsley Marlay, 1912
M.31
Chair

English; James Fordham, London, c.1730
Carved walnut with cabriole legs and claw and ball feet, splat decorated with floral marquetry, and drop-in seat recovered in 1984

Front seat rail is incised with ‘XXII’

C.B. Marlay Bequest
MAR.M.215A-1912

Tiziano Vecellio, called Titian

C.1488/90-1576

worked in Venice

Tarquin and Lucretia, 1571

oil on canvas

Completed in August 1571, when Titian wrote to Philip II of Spain, for whom it was painted, that it was an: ‘invention involving greater labour and artifice than anything, perhaps that I have produced for many years’. The subject, taken from Livy, shows Tarquinius Sextus, son of the last King of Rome, forcing Lucretia, wife of Tarquinius Collatinus, to submit to his desires. He had threatened to kill her and then to cut the throat of her attendant slave to make it appear that they had been caught in adultery. Lucretia subsequently told her
husband and her father what had happened and killed herself.

Given by Charles Fairfax Murray, 1918
No.914

Single-manual harpsichord

Italian, probably made or rebuilt in Florence, 17th century

The strings of a harpsichord are plucked to make the sounds. This harpsichord originally had three sets of strings disposed on one soundboard bridge and one nut, which is unusual, and different from the usual single-manual Italian harpsichords with one or two registers and sets of strings. The moulding on the bridge and nut, which are not the originals, is in the style of makers such as
Cristofori, and Ferrini, who worked in Florence. This suggests that it was altered there, and probably also made there or elsewhere in Tuscany. The case appears to have been made of re-used timber, because the bottom is decorated *en grisaille* with a coat-of-arms.

The harpsichord was formerly in the possession of the donor’s mother, the Italian actress, Eleanora Duse.

Given by Mrs E. Bullough
M/F.1-1933

Chair

English; James Fordham, London, c.1730
Carved walnut with cabriole legs and claw and ball feet, splat decorated with floral marquetry, and drop-in seat recovered in 1984

Front seat rail is incised with ‘XXII’

C.B. Marlay Bequest
MAR.M.215C-1912
Jacopo Palma, called Palma il Giovane
1544-1628
worked in Venice

Elijah and the Angel, 1575

oil on canvas

The subject is taken from I Kings, 19: 4-7. Originally part of a tabernacle set up in 1581 in the church of the Gesuiti, Venice, which was composed of Palma’s Christ calling Zacchaeus, Veronese’s John the Baptist preaching and his Christ and the centurion and Francesco Bassano’s Nativity.

Founder’s Bequest, 1816
No.111
Jacopo Palma, called Palma il Giovane
1544-1628
worked in Venice

Christ calling Zacchaeus, 1575
oil on canvas

The subject is taken from Luke 19: 5. Originally part of a tabernacle set up in 1581 in the church of the Gesuiti, Venice, which was composed of Palma’s *Elijah and the Angel*, Veronese’s *John the Baptist preaching* and his *Christ and the centurion* and Francesco Bassano’s *Nativity*.

Founder’s Bequest, 1816
No.108
Giovanni Battista Carlone
1603-1684
worked in Genoa

Juno and Mars, c.1650

oil on canvas

A modello for part of the ceiling of the Palazzo Airoli-Negrone, Genoa, depicting scenes from the life of Aeneas. Carlone decorated the ceiling in fresco around 1650. This shows Juno unleashing Mars and the Furies.

Bequeathed by Warren Pollock, 1986, received 1992
PD.13-1992
Attributed to Andrea Solario

1465-1522

Salome with the head of Saint John the Baptist c.1509

oil on panel

Saint John the Baptist criticised Herod for divorcing his wife and as a result was imprisoned. Herod then married his brother’s wife and was impressed by his stepdaughter Salome who had danced for him. In return, he offered her a gift and she wished for the saint’s head on a plate.

Held up by the executioner’s arm, Saint John’s head contrasts with the beauty of Salome and her bejewelled clothing. Solario spent much of his career in Milan and mastered the ability to depict different textures and surfaces, similar to Leonardo da Vinci and Netherlandish painting.

Lent by the Frua-Valsecchi Collection
LL.005-2016
On hooded plinth

Trilobate cistern

Urbino (The Marches), probably made in the workshop of Guido Durantino c.1550-1576 or his son, Orazio Fontana, c.1565-1571
Tin-glazed and painted earthenware: decorated inside with the *Triumph of Amphitrite* or *Galatea* and on the outside with landscapes

Trilobate cisterns (*rinfrescati*) were filled with cold water to cool flasks of wine. They were made at Urbino for over half a century. None of the *istoriato* examples are dated, but on stylistic grounds they appear to have been introduced about 1545-50. The latest dated example, decorated with grotesques, was made in the workshop of Francesco Patanazzi in 1608 (British Museum).

Marine subjects from classical mythology were appropriate for their function. These lively designs were inspired by Marcantonio’s engraving of the *Triumph of Galatea* after Raphael’s fresco in the Villa Farnese, in Rome, although only one survivor, in the Wallace Collection, is decorated with a close copy.

Purchased with the Cecil C. Mason Fund and grant-in-aid from the Victoria and Albert Museum
C.1-1964
Case 2 ITALIAN MAIOLICA

Top shelf

All the pottery in this case is made of tin-glazed earthenware with painted decoration.

Pharmacy jar (albarello)

Pesaro, c.1480-1500
Tin-glazed and painted earthenware: horizontal bands and stylized floral motifs

Purchased with the F. Leverton Harris Fund
EC.27-1946

Pharmacy jar (albarello)

Pesaro (The Marches), c.1470-1490
Tin-glazed and painted earthenware decorated with busts of four boys in profile to left, 'gothic' foliage, and peacock's feather eye motifs.

Portraits and 'gothic' foliage were two of the most popular and widespread types of decoration on maiolica in the second half of the fifteenth century. This jar can be attributed to Pesaro because the foliage is almost identical to numerous fragments found there. Possibly it was been made in the workshop of Matteo di Raniero da Cagli and Ventura di Simone da Siena (c.1447-1482), or by their successor, Antonio Fedeli, Matteo's son. The painter seems
to have been influenced by artists of the Ferrara school, such as Ercole Roberti.

F. Leverton Harris Bequest, 1926
C.60-1927
Pharmacy jar (albarello)

Pesaro (The Marches), c.1470-1490
Tin-glazed and painted earthenware, decorated with busts of a man and woman, ‘gothic’ foliage and peacock’s feather eye motifs.

Profile portraits of couples facing towards each other became fashionable in the second half of the fifteenth century. The concept was inspired by Roman Emperors and their wives on coins, imitated more closely on Renaissance medals. The couple are sometimes shown separated by a flower or vase of flowers. Carnations or pinks, shown here, were symbols of love and betrothal. The individuality of the couple suggests that they might have been living persons. Costanzo Sforza d’Aragona (1448-1483), lord of Pesaro from 1473, and his wife Camilla Marzana, whom he married in 1475 spring to mind. But the young man’s resemblance to medallic portraits of Costanzo may be coincidental.

L.C.G. Clarke Bequest, 1960
C.78-1961

Pharmacy jar (albarello)

Probably Naples (Campania), c.1470-1490
Tin-glazed and painted earthenware, decorated with a bust of Alfonso, Duke of Calabria (1448-1495), King of Naples (1494-1495), and ‘gothic’ foliage

Alfonso, Duke of Calabria ruled Naples from 1494 to 1495 as Alfonso II, before abdicating and fleeing to Sicily when Charles VIII of France took Naples in 1495. The jar is one of
several decorated with profile busts, some of which resemble portraits of members of the Aragonese royal house of Naples. Their attribution to Naples rests on similarities between backs of the portrait jars and others bearing the arms of either the Aragonese Kings of Naples or Alfonso, Duke of Calabria. Their decoration also has features in common with several late fifteenth century tile pavements in Neapolitan churches. However, their attribution to Naples is not entirely certain.

F. Leverton Harris Bequest, 1926
C.54-1927

Second shelf

Pair of vases and with fruit and vegetable covers

Florence (Tuscany), Della Robbia workshop, c.1490-1520
Moulded terracotta decorated with coloured tin-glazes, and gilding, of which only traces remain

Terracotta sculpture decorated with coloured tin-glazes was introduced by Lucca Della Robbia (1400-1482) about 1441 and was continued by his nephew, Andrea (1435-1525), and his sons, Giovanni (1469-1529/30) and Girolamo (1488-1566). Vases were made as adjuncts of altarpieces or for ornamental use in the home. A pair filled with flowers are shown standing on the ends of a bed head in a relief of the birth of John the Baptist on the font by Giovanni Della Robbia at San Leonardo, Cerreto Guidi.
Della Robbia glazes had a higher tin content than maiolica which made them whiter and more opaque. The glazes were coloured by tinting them with metallic oxides, instead of painting pigments onto the unfired glaze as maiolica painters did. The Fitzwilliam's vases, like a pair in the British Museum, retain traces of gilding.

L.C.G. Clarke Bequest, 1960
C.92A & B-1961

Basin

Spanish; probably Manises (Valencia), c.1420-1480
Tin-glazed earthenware painted in cobalt-blue and copper-lustre with a floral design, and the arms per fess azure and or, a lion counterchanged

Valencian lustreware was imported into Italy in large quantities during the fourteenth and fifteenth century and became known as ‘maiolica’. The term was probably adopted because the ships bringing it to Italy called at ports in Majorca, also known as Maiolica. Alternatively it may be derived from obra de Mallequa (Mallaga wares).

Its luxury status is indicated by its presence in religious paintings, and in the inventories of wealthy merchants, such as the Medici. Many dishes and basins bear the arms of their owner in the centre. The arms per fess azure and or, a lion counterchanged, have not been identified conclusively, but are probably those of a Tuscan family. The arms are surrounded by one of the most commonly occurring
Valencian patterns, made up of flower heads and parsley-like leaves growing on stems, which was imitated by Italian potters in the second half of the fifteenth century.

Shallow basins like this one were used for hand-washing and may have been displayed on a credenza with ewers and other vessels at mealtimes.

Purchased with the L.D. Cunliffe fund aided by a grant from the National Art Collections Fund
C.4-1961
Third shelf

Two-handed pharmacy or storage jar

Florence or Montelupo (Tuscany), c.1420-1450

Tin-glazed earthenware, painted in manganese and relief-blue (zaffera a rilievo) with a rampant lion amid oak sprays on each side. Mark: an asterisk below one handle.

This jar is decorated in relief blue, a glaze-like, upstanding pigment containing cobalt. It was probably introduced to Tuscany in the last quarter of the fourteenth century. Fragments with relief-blue decoration found in excavations in Florence, and nearby towns, such as Prato, Pistoia and Montelupo, can be dated to the end of the century. Other examples, found with fragments of Italo-Moresque type, suggest that it continued in use until the 1460s. It was also adopted in Umbria, Lazio, and the Romagna. Relief blue decoration occurs on jugs, ewers, albarelli, and dishes, but the best-known examples outside Italy, are the Tuscan two-handed jars, often called ‘oak leaf jars’. Typically these have borders forming a panel on each side which is occupied by a central motif surrounded by oak foliage. The motifs include heraldic beasts and other animals, fleurs-de-lys, and mythical or human figures.

Some jars were used in pharmacies, such as that of Santa Maria Nuova in Florence, others may have been used for...
silks. These imitated Islamic textiles on which the motifs symbolized the ‘eye of Allah’. An alternative source was local heraldry. The Temperani family’s arms featured a lion rampant azure with wheels on its body.

L.C.G. Clarke Bequest, 1960
C.76-1961

Two-handled pharmacy jar

Tuscany, possibly Siena, c. 1510-1550
Tin-glazed and painted earthenware, decorated with a medallion enclosing a woman holding a spear in one hand, and supporting a shield with the other, in a landscape, surrounded by grotesques, over a label inscribed SLI R(o)l P’

Jars of similar form are in the Victoria and Albert Museum, the Musée des Arts Décoratifs, Lyon, the Kunstgewerbemuseum, Leipzig (2) and the Museo Civico Massa Marittima (2). Despite different labels and decoration, each jar is sufficiently like the others to have been part of a set from the same pharmacy.

Their place of origin has not yet been determined, but it was probably a town in Tuscany. The panel on the front of the Fitzwilliam's jar is reminiscent of the work of the Sienese artist known as ‘The Master of Griselda’, and the female warrior also occurs on a Sienese tile. Siena and Montelupo have been suggested as the place of manufacture, but neutron activation analysis of samples from jars in the British Museum and the Fitzwilliam did not match data from previously tested pottery from either Siena or Montelupo.
Two-handled pharmacy or storage jar

Florence or Montelupo (Tuscany), c. 1420-1450

Tin-glazed earthenware, painted in manganese and relief-blue (zaffera a rilievo) with rampant lions adorsed amid oak sprays on each side.

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The motifs include heraldic beasts and other animals, fleurs-de-lys, and mythical or human figures.
Some jars were used in pharmacies, such as that of Santa Maria Nuova in Florence, others may have been used for domestic storage purposes.

L.C.G. Clarke Bequest, 1960
C.77-1961

Bottom shelf

Dish

Deruta, (Umbria) probably from the Mancini workshop, c.1525-1550
Earthenware, the reverse lead-glazed, the front tin-glazed and painted in polychrome with a mounted Turkish (?) lancer

Large decorative dishes (piatti da pompa) were one of the great specialities of Deruta potters from about 1500 to nearly the end of the century. They usually have a bust, figure, or scene in the centre surrounded by a wreath or a repeating border of panels containing scales, and stylised plants divided by rays and buds, painted either in blue and silver-yellow lustre, or in polychrome. Many have holes in the footring for suspension, which suggests that they were as much decorative as useful.

The nationality of the rider on this example is debatable. His face is not strikingly Asiatic, but his costume is similar to that worn by a mounted Turkish sipahi and a mounted archer in a set of woodcuts published in 1529 by Hans Guldenmundt (c.1490-1560).
Dish

Deruta (Umbria), c. 1531-1544
Tin-glazed and painted earthenware decorated with the arms of Medici impaling Pucci, a reclining youth wearing puffed and slashed costume, and the motto ‘SVB VBRA’ ALAR TVAR EGo DRMIA’ (Beneath the shadow of thy wings I sleep)

The arms are those of Cardinal Antonio Pucci (1483-1544), who was raised to the purple in 1531, and was adopted by the Medici Pope, Clement VII, at the behest of his uncle, Cardinal Lorenzo Pucci (1458-1531). It was a common practice for Cardinals to impale their family’s arms with those of the Pope who promoted them. The motto is based on a line from Psalm 16.8, ‘Sub umbra alarum tuarum protege me’’. This motto was used by several Italian families in the sixteenth century to denote that protected by divine grace, they feared nothing. It would therefore have been highly appropriate for Cardinal Antonio after 1531, to proclaim his allegiance to Pope Clement VII. Alternatively the motto may have been used by another man who benefited from Cardinal Antonio’s protection.
Dish

Deruta (Umbria), probably Mancini workshop, c.1525-1550
Tin-glazed and painted earthenware with lead-glazed reverse: on the front, a Turkish horseman; on the reverse, a crossed M or zig-zag and two spirals in blue under glaze

Polychrome dishes decorated with equestrian Turks may have become popular after the Turks were repulsed from Vienna in 1529. The dark blue spirals and zigzag crossed by a diagonal line on the back of the dish occur on many others decorated with Turks or other subjects. This probably indicates that they came from the same workshop which the style of painting suggests was that of the Mancini family.

F. Leverton Harris Bequest, 1926
C.100-1927

END OF CASE TWO

Claude Vignon
1593-1670

worked in Rome and Paris

St Gregory

Painted in Rome around 1615, this shows the influence of Caravaggio on Vignon’s early work.

Lent anonymously
Luis Tristán de Escamilla  
c.1586(?)–1624  
The Adoration of the Shepherds, 1620  
oil on canvas  
Bequeathed by Charles Brinsley Marlay, 1912  
M.78
Sebastiano del Piombo

c.1485-1547

Adoration of the Shepherds, c. 1510

Oil on canvas, transferred from wood

Sebastiano del Piombo spent his early years in Venice where he learnt the art of painting under Giovanni Bellini (c.1431-1516) and then Giorgione (1477-1510). At the invitation of the prominent patron and Sienese banker Agostino Chigi (1466-1520), Sebastiano moved to Rome in 1511, just as Michelangelo (1475-1564) unveiled the first part of his decoration for the Sistine Chapel ceiling. The two artists developed a close friendship, sharing drawings and designs.

*The Adoration of the Shepherds* was painted soon after Sebastiano moved to Rome, and demonstrated the influence of Giorgione’s *Adoration of the shepherds* (1505/10), National Gallery of Art, Washington) in its overall composition and colouring. The Fitzwilliam painting was considered to be by Giorgione when Lord Fitzwilliam bought it in 1800 at the sale in London of the Duc de Orléans collection, but his attribution was rejected seventy years later when it was given to an anonymous artist of the Venetian School. In 1913, it was attributed to Sebastiano on the basis of the fusion of elements characteristic of the Roman School - such as the monumental figures – and others more closely associated with Venetian painting, notably the rich colours and lyrical landscape background.
Cassone
Italian, early 16th century
Walnut

Large chests (cassoni) were one of the principal types of Italian furniture during the Renaissance. They provided storage for bedclothes, linen, and other household goods in bedchambers and public rooms.

Purchased with the Courtauld Fund
M/F.2-1934
Jacopo Robusti, called Il Tintoretto
1518-1594

worked in Venice

The Adoration of the Shepherds, 1540s

oil on canvas

Probably painted early in Tintoretto’s career, between 1546 and 1547. The figure on the left, carrying the child, has no nimbus and so cannot be a saint as was once suggested. She probably represents Charity. The perspective of the painting suggests that it was intended to be seen from the left, and it may have been originally one of a group of three paintings representing, Faith, Hope and Charity.

Bought from a fund given by Miss S.R. Courtauld, 1932
No.1610
Giovanni Francesco Barbieri, called Il Guercino
1591-1666

worked in Cento, Bologna and Rome

The betrayal of Christ, c.1621

oil on canvas

Painted around 1621 for Bartolommeo Fabri, in his native Cento, this is a pair to the Incredulity of St Thomas in the National Gallery, London.

Given by Captain R. Langton-Douglas, 1924
No.1131
Salvator Rosa
1615-1673
worked in Naples, Florence and Rome
L’Umana fragilità (Human frailty), c.1656
oil on canvas

Probably painted towards the end of 1656 after both Rosa’s brother and his infant son had died from plague in Naples. A winged skeleton is helping a child who sits in his mother’s lap to write. What he writes sums up the message of the painting. The Latin words come from a poem by a twelfth-century writer, Adam of St Victor: ‘Conception is sinful; Birth is a Punishment; Life, Hard Labour; Death Inevitable.’ The owl is a symbol of dissolution. The child blowing bubbles, the thistle, whose seeds are so easily dispersed, and the short-lived butterfly suggest evanescence. The glass sphere on which the woman sits implies the vagaries of fortune and the fragility of worldly achievement, as does the lighted tow which soon will die down (traditionally it was ignited at the Pope’s coronation to the accompaniment of the words: ‘Holy Father, thus passes the glory of the world’). In the background to the right is a statue of Terminus, the God of Death; to the left is an obelisk, a funerary emblem, which has five
reliefs referring to the ages of man. The head of the baby and the old man establish the theme; the fish represents hatred and death; the falcon, human vitality; the hippopotamus, the violence and discord in which man ends his days.

Bought from the L.D. Cunliffe Fund, 1958
PD.53-1958
Case 3 Bronzes

Top shelf

Mars

Italian, Rome, attributed to Pietro da Barga (active 1574-1577), after Giambologna (1529-1608), late 16th century
Bronze, with green patina
Given by Mrs Ester Hare
M.1-1856

Belvedere Torso

North Italian, 16th century or later
Bronze with green patination
After an antique marble torso in the sculpture court of the Belvedere in the Vatican
Given by the Friends of The Fitzwilliam Museum
M.7-1952

Marsyas

Florence, 16th century or later, with 19th-century replacement pipes
Bronze
The Belvedere Torso as Hercules

Italy, 16th century
Bronze
An adaptation of the antique marble torso in the sculpture court of the Belvedere in the Vatican

Second shelf

Grotesque bird with shell back
Origin uncertain, possibly French, 17th century
Bronze

Bequeathed by the Hon. Mrs Pamela Sherek, from the collection of the late Lt Col the Hon. M.T. Boscawen, DSO, MC, in his memory
M.22-1997
Perfume burner

Italian, Trent, or Padua; by Gian Girolamo Grandi (1508-1560) or Vincenzo Grandi (c.1493-c.1578), c.1530-60
Copper alloy, probably bronze
Bequeathed by the Hon. Mrs Pamela Sherek, from the collection of the late Lt Col the Hon. M.T. Boscawen, DSO, MC, in his memory M.7-1997

Bacchus

Italian, Venice; workshop of Niccolò Roccatagliata (active before 1593, died 1636),
17th century
Bronze
M.L. Horne Bequest
M.9-1953

Oil lamp formed as a satyr’s head

Italian, Padua; workshop of Severo da Ravenna,
c.1500-50
Bronze
The claw foot stand may be associated
Grotesque lamp

North Italian, 16th century
Bronze, combining an elephant, pelican, satyr, open-mouthed human mask and, on the base, a lion’s mask

Bought with the University Purchase Fund
M.8-1965

Inkwell in the form of a Running Boy carrying a Shell
Italian, Padua; workshop of Severo di Ravenna (active 1496-1543), c.1500-30
Bronze

Bequeathed by the Hon. Mrs Pamela Sherek, from the collection of the late Lt Col the Hon. M.T. Boscawen, DSO, MC, in his memory
M.17-1997

Shelf 3

Crab

Perhaps German, 17th century
Copper alloy, probably bronze

From the Boscawen Collection
M.23-1997
Standing Goat

Italian, Padua; after Andrea Riccio (1470-1532), c. 1540-60
Probably bronze
A number of versions of this model are known, with the hair rendered in different ways

Bought with the Leverton Harris Fund. M.1-1942

Boar

Italian, late 18th – early 19th century, after a model by Giambologna (1529-1608)
Bronze

Given by the Friends of the Fitzwilliam Museum
M.7-1962

Ostrich

Italian, late 16th early 17th century
Bronze

Bequeathed by the Hon. Mrs Pamela Sherek, from the collection of the late Lt. Col. the Hon. M.T. Boscawen, DSO, MC, in his memory.
M.24-1997
Lion

French, Paris; after Barthélemy Prieur (1536-1611), c.1575-1630
Copper alloy, probably bronze


Seated Cat with Lizard in its mouth

South German, c.1600
Bronze, originally gilded

Bequeathed by the Hon. Mrs Pamela Sherek, from the collection of the late Lt Col the Hon. M.T. Boscawen, DSO, MC, in his memory M.9-1997
Bottom shelf

Door Knocker

Italian, Venice; late 16th early 17th century
Copper alloy, probably bronze, cast
Given by Charles Fairfax Murray
M.27-1912

Pair of candlesticks

Italian, 19th century, after Renaissance models
Bronze

Bequeathed by the Hon. Mrs Pamela Sherek, from the collection of Lt Col the Hon. M.T. Boscawen, DSO, MC, in his memory
M.29A & B-1950

Dish

Italian, Venice; 1500-1550
Gilt-brass, chased with a radiating design of arabesques and panels of interlace in Islamic style
Purchased with the F. Leverton Harris Fund
M.21-1950
Mortar with a lizard
Venetian, attributed to Alessandro Leopardi (d. 1522/23), c. 1500
Bronze, cast
Given anonymously from the collection of the late Lt. Col. the Hon. M.T. Boscawen, DSO, MC, in his memory
M.18-1979

Doorknocker with bifurcate Tritoness
Venetian, 16th or 17th century
Bronze
Given by Charles Fairfax Murray
M.29-1917

End of case
Claude Vignon
1593-1670
worked in Rome and Paris

St Augustine
Painted in Rome around 1615, this shows the influence of Caravaggio on Vignon’s early work.

Lent anonymously

Luca Giordano
1634-1705
worked in Naples, Venice, Florence and Madrid

The miracle of the mule

A preparatory sketch for one of a series of six frescoes dealing with the life of St Anthony of Padua which decorated the church of San Antonio de los Portugueses at Madrid between 1692 and 1702. The scene depicts the moment when St Anthony, to prove the real presence of Christ in the Eucharist, shows the Host to a mule, unfed for three days. The beast kneels down and adores the Lord disregarding the food that is offered to it.

Lent anonymously
Domenico Antonio Vaccaro
1678-1745
worked in Naples

The mystic marriage of St Catherine with St Michael the Archangel

A *modello* for the painting executed for the church of Santa Maria al Plesco in Casamarciano.

Bequeathed by Donald Parker through the Art Fund, 2014 PD.79-2014

Armchair

Venetian, 18th century
Softwood, gessoed, painted and gilt, and upholstered in cut velvet

Given by Sir Hamilton Kerr M.10-1970
Giovanni Battista Gaulli, called Il Baciccio
1639-1709
worked in Genoa and Rome

The three Maries at the Sepulchre,
c.1684-1685

oil on canvas

Bought from Gaulli by John, 5th Earl of Exeter in 1684 or 1685. Gaulli’s early success in Rome was guaranteed by the support of the sculptor Gianlorenzo Bernini. Mary Magdalene is first to arrive at the empty tomb of Christ, followed by Mary Cleophas, mother of James the Less and Jose, and Mary Salome, the mother of James the Great and John. In the distance two saints can be seen coming towards the tomb, presumably Peter and John.

Bought from the Cunliffe Fund, with contributions from the Vera and Aileen Woodruff Bequest of the National Art Collections Fund and the Regional Fund administered by the Victoria & Albert Museum on behalf of the Museums and Galleries Commission, 1987
PD.7-1987
Giovanni Antonio Canal, called Canaletto
1697-1768
worked in Venice and England

St Mark’s, Venice, c. 1756

oil on canvas

Painted around 1756. The front facade of St Mark’s and a part of the exterior of the Doge’s palace are painted at such an angle that they lead the eye onward towards a view of the Church of San Giorgio Maggiore and the column with the Lion of St Mark, symbol of Venice.

Founder’s Bequest, 1816
No. 193
Giovanni Paolo Panini
1691-1765

worked in Rome

A capriccio view of Roman ruins, 1737

oil on canvas

Painted in 1737. Panini has combined many of the most famous scenes of Ancient Rome. One can see the Farnese Hercules, the Pantheon, the Temple of the Sibyl, Tivoli, Trajan’s Column, the Temple of Pallas and the Medici vase.

Bequeathed by Dr D.M. McDonald, 1991, received 1992
PD.108-1992
Nicolas Poussin  
1594-1665  
Extreme Unction, 1638-40  
Oil on canvas

*Extreme Unction* (or ‘Final Anointing’) is one of a set of seven scenes representing the sacraments of the Catholic Church, painted in Rome c. 1638-40 for Poussin’s friend and patron, the renowned connoisseur and antiquarian Cassiano dal Pozzo.

The series was acquired in 1785 by the Duke of Rutland through an intermediary in Rome, and with the active encouragement of Sir Joshua Reynolds, President of the Royal Academy. The arrival of the paintings in England was regarded as a national coup, and when they were displayed at the Royal Academy the following year, George III himself made a special visit to see them.

The set of Sacraments is now dispersed. One, representing *Penance*, was destroyed in a fire in Belvoir Castle, the seat of the Duke of Rutland, in 1816; another, *Baptism*, was bought by an American collector and given to the National Gallery of Art in Washington in the 1940s; *Ordination* was acquired by the Kimbell Museum in Fort Worth in 2011; the three others in the series, *Marriage*, *Confirmation* and *Eucharist* are still in the collection of the Duke of Rutland.

The scene depicts a dying man being anointed with oil in accordance with the rites of the ancient Roman church. According to the 17th century historian G.P. Bellori, one of Poussin’s earliest biographers, many of the classically inspired figures surrounding the bed bear an identifiable
relationship to the dying man. Dominating the composition is the priest, accompanied by two acolytes, one holding a candle (torcia), the other kneeling and holding a copy of the liturgy on which the word ‘Unc-tio’ can be discerned. Behind the dying man in deep shade, is his mother, who gently cradles his head, while at the foot of the bed his wife covers her face in an expression of inconsolable grief. The figure with her hands joined in silent prayer is the man’s daughter; next to her is an elderly man – presumably a doctor or apothecary – who distractedly hands a flagon to a youth while directing his gaze to the dying man. At the centre another woman wrings her hands in anguish, while at far right a servant exits from the scene. This figure adds to the naturalism and animation of the scene, her turning body initiating a rhythmic compositional line that flows across the canvas through the figures of the mourners, priest and dying man.

By showing us the varying reaction of these onlookers, Poussin shows us that death affects not only the dying, but those they leave behind.

The Kennedy Charitable Trust, The Kirby Laing Foundation, Mr. Termer Kyle, The Earl and Countess of Leicester, Sir Michael and Lady Marshall, Hamish Maxwell, Roland George Mayer, Professor D. and Professor R. McKitterick, Mr. and Mrs. Jeremy Newson, Mr. R.F. Norman, David Pike, Sir William and Lady Proby, Charles and Jill Rawlinson, the Countess of Rothes, Sir Paul Ruddock, Mr. and Mrs. Jonathan Scott, Charles Sebag-Montefiore. The Seven Pillars of Wisdom Trust, Dr. John Shakeshaft, The Staples Trust, Trinity College, Trinity Hall, Alex van Someven and Carol Atack, The Wakefield Trust, together with contributions from numerous individuals.

PD.11-2012
Side table

Italian, Venice, 18th century
Pine, carved in rococo style, gessoed and gilt, the top of Siena

Given by Captain Sykes
M.23-1950

Giovanni Paolo Panini
1691-1765
worked in Rome

A capriccio view of Roman ruins, 1737
oil on canvas

Painted in 1737. Panini has combined many of the most famous scenes of Ancient Rome. One can see the Temple of the Dioscuri, the Colosseum, a massive statue of a centaur, the pyramid of Caius Cestius, the obelisk of Augustus, the Arch of Constantine, the Arch of Titus and the Basilica of Maxentius.

Bequeathed by Dr D.M. McDonald, 1991, received 1992
PD.107-1992
Giovanni Benedetto Castiglione
1609-1664
worked in Genoa, Rome, Naples and Mantua

Abraham journeying to the land of Canaan

oil on canvas

Founder’s Bequest, 1816
No.148
Giovanni Antonio Canal, called Canaletto
1697-1768
worked in Venice and England

Interior court of the Doge’s Palace, c.1756
oil on canvas

Painted around 1756. The interior court of the Doge’s Palace is seen from the balcony in the upper gallery. One looks down towards Rizzo’s Scala dei Giganti, crowned by Jacopo Sansovino’s sculptures of Mars and Neptune and then upwards to the domes of St Mark’s.

Founder’s Bequest, 1816
No.194
Giovanni Battista Salvi, called Il Sassoferrato
1609 1685

worked in Rome and Umbria

The Holy Family

oil on canvas

Two variants of the composition are known, both as a horizontal composition without the landscape, but with a curtain behind the Virgin. One is in Berlin, the other in the collection of the Marquess of Bute.

Bequeathened by Charles Brinsley Marlay, 1912
M.74
Domenico Antonio Vaccaro
1678-1745

The Virgin and Child in glory interceding for the souls of the departed in Purgatory

oil on canvas

A modello for the painting executed for the church of Sant' Antimo, Naples.

Bequeathed by Donald Parker through the Art Fund, 2014
PD.80-2014

Armchair

Venetian, 18th century

Softwood, gessoed, painted and gilt, and upholstered in cut velvet

Given by Sir Hamilton Kerr
M.11-1970

Gian Domenico Tiepolo
1727-1804

worked in Venice, the Veneto, Würzburg and Madrid
The Astronomer

Lent anonymously

Giovanni Antonio Guardi
1699-1760

The Sala Grande of the Ridotto, Palazzo Dandolo, San Moisè, c.1755-1760

oil on canvas

Bought from the Gow Fund with contributions from the National Art Collections Fund and the Victoria & Albert Museum, Grant-in-Aid, 1980 PD.1-1980
Bernardo Bellotto  
1720-1780

A view at the entrance to the Grand Canal, Venice, c. 1741

oil on canvas

Painted around 1741. The view looks towards the entrance of the Grand Canal into the Bacino di San Marco. It is taken from the Campiello del Traghetto di Santa Maria Zenobico, with part of the Palazzo Pisani-Gritti on the left. Across the canal the facade of the monastery and church of San Gregorio rises above the houses. The principal Baroque church in Venice, Santa Maria della Salute, designed by Baldassare Longhena dominates the skyline. To the left of the church are the Seminario Patriarcale and the Dogana, above which can be seen the bell-tower and dome of Palladio’s church, San Giorgio Maggiore.

Founder’s Bequest, 1816
No.186
Francesco Guardi
1712-1793
Forte S. Andrea Del Lido, Venice
oil on canvas

Bequeathed by Charles Lesingham Smith
No. 185
Pair of Ewers emblematic of Wine and Water

Probably French, 19th century
Bronze, cast and chased

The design was derived from a model by Sigisbert-François Michel (1728-1811) exhibited at the Académie de Saint-Luc in Paris in 1774. Ewers of similar design were made in black basalt and jasperware by Wedgwood in the eighteenth and nineteenth centuries. A pair in black basalt are displayed in Gallery 27 on the ground floor.

Given by the Friends of The Fitzwilliam Museum
M.3 & 4-1941
Giovanni Antonio Canaletto
1697-1768
worked in Venice and England

A view at the entrance to the
Grand Canal, Venice, after 1746
oil on canvas

The view looks towards the entrance of the Grand Canal into the Bacino di San Marco. It is taken from the Campiello del Traghetto di Santa Maria Zenobico, with part of the Palazzo Pisani-Gritti on the left. Across the canal the facade of the monastery and church of San Gregorio arises above the houses. The principal Baroque church in Venice, Santa Maria della Salute, designed by Baldassare Longhena dominates the skyline. To the left of the church are the Seminario Patriarcale and the Dogana, above which can be seen the bell-tower and dome of Palladio’s church, San Giorgio Maggiore.

Bequeathed by D.M. McDonald
PD.106-1992
Francesco Guardi
1712-1793
View towards Murano from the Fondamente Nuove, Venice
oil on canvas

Bequeathed by Charles Lesingham Smith
No. 189
Marco Benefial  
1684-1764  
active in Rome  

The Vision of St Philip Neri, 1721  

oil on canvas

Marco Benefial was one of the most important painters working in Rome during the first half of the eighteenth century. His paintings include portraits but the bulk of his work is religious, mostly still in situ in Italy, which explains why he is not particularly well known outside that country. This painting, which has been described as ‘a masterpiece of the early eighteenth century Roman school’ was bought by the Abate Domenico Martelli from the artist in 1721 and remained in the Martelli collection until 1963. The Carlo Dolci of St Mary Magdalene is from the same collection. The subject matter was a favourite of the Oratorians, showing the co-founder of the movement, St Philip Neri [1515-1595] levitating before a vision of the Virgin and Child, whilst a girl, shushed by her mother, suggests the Saint is possessed by the Devil. The figures witnessing the scene are all probably portraits and
indicate Benefial’s gifts as a portrait painter.

Bought from the Gow Fund with contributions from the MLA / V&A Purchase Grant Fund and The Art Fund, 2007
PD.48-2007
Francesco Trevisani
1656-1746
worked in Rome

The Massacre of the Innocents,
1700 to 1710

oil on canvas

One of two surviving bozzetti for Trevisani’s painting executed between 1700 and 1710 for Cardinal Ottoboni. The painting was destroyed in Dresden during World War II. This shows the centre of the composition.

Bought from the Gow Fund, supported by the National Lottery through the Heritage Lottery Fund, 1996
PD.66-1996
Francesco Albani
1578-1660

worked in Bologna and Rome

The Trinity with the Virgin Mary and musician angels, c.1595-1596

painted on copper

Thought to date from early in Albani’s career, around 1595 to 1596.

Presented by the Trustees of Sir Denis Mahon’s Charitable Trust through the Art Fund.
PD.2-2013
Cornelis Cornelisz. van Haarlem
1562-1638
Ulysses and Irus, 1589
oil on panel

Taken from Homer’s *Odyssey*, Van Haarlem illustrates the defeat of Irus, who had challenged the Greek king Ulysses to a fight and lost. Their exaggerated muscular bodies and awkward poses are typical of the Mannerist style which came to characterise Van Haarlem’s work at this time, as well as those with whom he was associated such as Hendrick Goltzius (1558-1617).

The painting was engraved in reverse by the Dutch printmaker Jan Harmensz. Muller (1571-1628) in 1589.

Lent by the Frua-Valsecchi Collection
LL.017-2016

Chair

English, c.1730-40
Walnut, with later grey striped upholstery

Given by C.D. Rotch
M/F.3-1942
Lodovico Cardi, called Il Cigoli
1559-1613
worked in Florence and Rome

Head of a boy, 1594
oil on paper laid down on canvas

A study for the head of the angel in the upper section of Cigoli’s *The Emperor Heraclius bringing back to Jerusalem the True Cross* painted in 1594 for the church of San Marco, Florence.

Bought from the Gow Fund, with a contribution from the National Art Collections Fund, 1983
PD.10-1983
Studio of Jacopo da Ponte, called Bassano
1510/15-1592
worked in Venice and Bassano del Grappa

St Jerome in the wilderness, 1562

oil on canvas

The saint corresponds with a St Jerome in a *Crucifixion with Saints* at Treviso, which was completed in 1562. Another version of the composition, sometimes attributed to Francesco Bassano is in Munich.

Founder’s Bequest, 1816
No.112
Alessandro Allori
1535-1607
worked in Florence and Rome

The Temptation of St Benedict, 1587
oil on canvas

Probably painted in 1587. The view represents Subiaco, near St Benedict’s cave, with the remains of Nero’s palace in the foreground. The influence of Paul Bril, whose work Allori could have seen when working for Cardinal Ferdinando de’ Medici early in the 1580s, is evident in the background landscape details.

Bequeathed by Samuel Gorley Putt, 1996
PD.19-1996
Carlo Dolci
1616-1686
A Miracle of St Nicolas of Bari, 1640s
oil on canvas

Dolci depicts one of the miracles of St Nicolas when the son of a wealthy Christian merchant was taken by a pagan king and forced to be his cupbearer. Reminded of his family’s devotion on the feast day of St Nicolas, the boy burst into tears but received no sympathy. St Nicolas then appeared, took hold of the boy by his hair and returned him to his parents.

The high level of detail found in the figures’ exotic costumes, luxurious fabrics, carpets and silverware are typical of Dolci’s work from this period, as are their dramatic gestures.

Lent by the Frua-Valsecchi Collection
LL.008-2016
Pietro da Cortona
1596-1669
worked in Rome and Florence

The calling of St Peter and St Andrew, 1626-1630

oil on canvas

A preliminary study for the landscape fresco in the chapel of the Villa Sacchetti (now the Villa Chigi) at Castel Fusano near Ostia, commissioned in 1626 and completed in 1630.

Given by the Friends of The Fitzwilliam Museum, with contributions from the Victoria & Albert Museum, Grant-in-Aid and from the funds of Miss I.M.E. Hitchcock’s bequest, 1965
PD.3-1965
Spinetta-a-tavola

Italian, late 16th or early 17th century
Wooden case covered with tooled and gilt leather, the interior of the lid painted with playing putti, nymphs bathing in a fountain, two female musicians, birds and a frog.

Spinetta is the Italian term for a virginal or virginals, a keyboard instrument, on which the sound is produced by plucking the strings with quills, as it is on a harpsichord. This example is rectangular with a centrally placed keyboard, but some virginals are hexagonal or pentagonal and may have the keyboard placed to the left or right of centre.

Given by Mrs Sigismund Goetze
M/F.2-1943

Christoph Schwarz
C.1548-1592
worked in Munich and Venice

The rape of Proserpine, C.1573

Oil on canvas

Given by Harold, 1st Viscount Rothermere, 1936
No.1778
Ippolito Scarsella, called Lo Scarsellino

c.1550-1620

worked in Ferrara, Parma, Modena and Venice

Landscape with Abraham and Isaac

oil on canvas

Bequeathed by Edward Fitzgerald, 1883
No.113

Claude Vignon

1593-1670

worked in Rome and Paris

St Ambrose

Painted in Rome around 1615, this shows the influence of Caravaggio on Vignon’s early work

Lent anonymously
Carlo Dolci
1616-1686
worked in Florence

The penitent Magdalene, 1650-1651
oil on canvas

Dolci began painting this on Mary Magdalene’s saint’s day, 22 July 1650 and completed it on the 31 December 1651. It was painted for the Martelli family in Florence.

Bought from the funds of Miss I.M.E. Hitchcock’s bequest, 1966
PD.4-1966
Ciro Ferri
?1634-1689
worked in Rome, Florence and Bergamo

The Adoration of the Shepherds

painted on copper.

This was commissioned by Cardinal Francesco Barberini who completed payment for it in October 1670 (200 scudi). The frame was paid for in November of that year. The painting was then given by Barberini to the Venetian Ambassador to Rome, Antonio Grimani. The importance of the commission explains why Ferri has signed the painting. Its design is based on a prototype by Pietro da Cortona, who was Ferri’s master.

Presented by the Trustees of Sir Denis Mahon’s Charitable Trust through the Art Fund.
PD.3-2013

Commode

Italian, mid 18th century

Lime-wood, of bombé form, painted in green, dark red, and gold in imitation of Oriental lacquer, the handles and key plates of gilt brass

R.C. Cory Bequest
M/F.12-1936
CASE FOUR

Top shelf

Bacchus

Italian or French, 18th century
Gilt bronze

An adaptation of the antique marble *Resting Faun* which was given to the Capitoline Museum in Rome by Pope Benedict XIV in 1753. The bronze has been given the character of Bacchus by the addition of a bunch of grapes

Bequeathed by M.L. Horn
M.8-1953

Minerva and Venus

Italian, Venice, c.1700-25
Copper alloy, probably bronze, gilt
The figures were probably made to occupy niches in a tall cabinet

Given by the Friends of The Fitzwilliam Museum
M.19A and B-1950
Bacchus
Italian, Venice; workshop of Niccolò Roccatagliata (active before 1593, died 1636), 17th century
Bronze
M.L. Horne Bequest
M.9-1953

Mercury and Argus
Italian, Venice; in the style of Tiziano Aspetti (1557/59-1606), early 17th century
Bronze
Argus was an Argian hero whose many eyes never shut. He was killed by Mercury.
Given by the Friends of The Fitzwilliam Museum
M.3-1961

Second shelf

Morgante
Italian, Florence; Bronze, cast from a model by Giambologna (1529-1608), c.1560-1630
Morgante was the court jester at the court of Cosimo I dei Medici in Florence.

Bequeathed by the Hon. Mrs Pamela Sherek from the collection of the late Lt Col. the Hon. M.T. Boscawen, DSO, MC, in his memory. M.11-1997

Bagpiper

Italian, Florence; cast from a model by Giambologna (1529-1608), c.1600-1630
Bronze

Bought with the Leverton Harris Fund
M.2-1961

Peasant resting on his staff

Italian, Florence; cast from a model by Giambologna (1529-1608), c.1600-1630
Bronze

Bought with the Leverton Harris and Cunliffe Funds
M.2-1973
Cupid on horseback
Anglo-Florentine, London; by Francesco Fanelli (1557-last recorded 1641) 17th century
Bronze, cast and chased
Given by the Friends of The Fitzwilliam Museum M.1-1962

Putto with raised arms, probably a bell handle
Italian, after Donatello (1386-1466), late 15th or early 16th century
Bronze, cast, chased and gilt
Given by the Friends of the Fitzwilliam M.1-1951

The Three Ages of Man
Italian, Milan; 17th century
Copper alloy, probably copper, gilt.
Heads of a young man, a middle-aged man and an old man facing outwards in three directions.
Given by Charles Fairfax Murray M.31-1917
Hercules
Italian, Florence, late 16th century
Bronze
Given by the Hon. Mrs Ionides
M.19-1951

Third shelf

Sleeping nymph
Italian, Florence; by Ferdinando Tacca (1619-86), mid 17th century
Copper alloy, probably bronze
Purchased with the M.L. Horn Fund
M.1-1961

Cupid
Italian, c.1475-1500
Bronze

Bequeathed by the Hon. Mrs Pamela Sherek, from the collection of the late Lt Col the Hon. M.T. Boscawen, DSO, MC, in his memory
M.16-1979
Infant Hercules Strangling Snakes
Anglo-Florentine, London; from a model by Francesco Fanelli (1557-last recorded 1641), mid-17th century
Copper alloy, probably brass
Bequeathed by Percy Moore Turner
M.10-1951

Old Woman seated
German, early 16th century
Copper alloy, probably bronze
Bequeathed by the Hon. Mrs Pamela Sherek from the collection of the late Lt Col. the Hon. M.T. Boscawen, DSO, MC, in his memory
M.14-1997

Seated nymph sleeping
Italian, Mantua, early 16th century
Copper alloy, probably bronze
Bequeathed by the Hon. Mrs Pamela Sherek, from the collection of the late Lt Col. the Hon. M.T. Boscawen, DSO, MC, in his memory
M.40-1997
Kneeling Venus with Cupid

French, perhaps Versailles, mid 17th century
Bronze
The goddess is teaching Cupid how to use his bow

Given by the Friends of The Fitzwilliam Museum
M.8-1952

Bottom shelf

Kneeling Scythian

Italian, Rome, early 18th century
Bronze
Also known as the Arrotino (knife grinder), after an antique marble since 1677 in the Tribune of the Uffizzi, Florence

Given by Frank Partridge
M.5-1948

Laocoön

Italian, 17th century, after the Antique
Bronze, on a modern amboyna wood base inset with a bronze plaquette of 'The Fall of Phaeton'.

Purchased with the Leverton Harris Fund
M.20-1950
Kneeling Hercules
Italian, Padua; attributed to the workshop of
Severo Calzetta also called Severo da Ravenna,
(active 1496, died before 1543), c.1500-50
Bronze
Given by Alfred A. De Pass
M.8-1933

End of case

Sebastiano Luciani, called Sebastiano del Piombo
c.1485-1547

worked in Venice and Rome

Madonna and Child, 1513

oil on panel

The Christ Child holds a goldfinch, symbol of His future Passion. The figures of both Madonna and Child derive from Michelangelo's Sistine ceiling, the first part of which
was unveiled in 1512, a year after Sebastiano's arrival in Rome from Venice.

Bought with grants from the National Lottery through the Heritage Lottery Fund and the National Art Collections Fund with contributions from the Friends of The Fitzwilliam Museum, 1997
PD.55-1997
Coin case 5 – Papal Rome

1. Pope Alexander VII (1655-1667)
   Giocchino Francesco Travani (1634-1675), after a design by Gian Lorenzo Bernini (1598-1680)
   *Cast bronze medal, 1659*
   The reverse of Androcles and the Lion refers to the gratitude to the Pope of Domenico Iacobacci, who commissioned the medal.
   S. G. Perceval Fund, 1964
   CM.175.1964

2. Pope Alexander VIII (1689-1691)
   G.A. Lorenzani (b. 1640)
   *Cast bronze medal, 1689*
   Commemorating the acquisition of Queen Christina’s manuscripts by the Vatican Library.
   Gift of the Friends of the Fitzwilliam Museum, 1970
   CM.455.1970

3. Pope Alexander VII (1655-1667)
   Giocchino Francesco Travani (1634-1675)
   *Gilt-bronze medallion-chocket, 1663*
   Commissioned by Domenico Iacobacci to commemorate the reign of Pope Alexander. The reverse shows the
fountain in Piazza Santa Maria in Trastevere, which the pope restored.
Gift of the Friends of the Fitzwilliam Museum, 1971

4. Pope Clement IX (1667-1669)
   Charles Jean Francis Chéron (1635-1698)
   *Cast bronze medal*
   Medal for the completion of Bernini’s decoration of the Ponte S. Angelo.
   Ritchie Ginsberg Fund, 1968
   CM.392.1968

5. Pope Alexander VIII (1689-1691)
   F. de St Urbain (1658-1738)
   *Struck bronze medal*
   A.W. Young bequest, 1936

6. Pope Innocent XI (1676-1689)
   Giovanni Hamerani
   *Struck gold medal*

7. Pope Clement XII (1730-1740)
   Eumenegildo Hamerani (1683-1756) and Ottone Hamerani (1694-1768)
   *Struck gold medal*
8. Pope Clement XI (1700-1721)
   Eumenegildo Hamerani (1683-1756)
   *Cast silvered bronze medal in gilt bronze frame, 1716*
   Prize medal of the Academy of St Luke.
   CM.25.1965

9. Pope Clement XII (1730-1740)
   Ottone Hamerani (1694-1768)
   *Struck silver medal, 1733*
   Commemorating the construction of the Corsini Chapel in the Lateran.
   Emmanuel College loan

10. Castel Gandolfo, Rome
    Gasparo Mola (c. 1580-1640)
    *Gilded cast bronze medal, 1638*
    A medal commemorating the completion of Castel Gandolfo.
    S. G. Perceval Fund, 1967
    CM.42.1967

11. The Scala Regia and Chair of St Peter, Vatican
Gaspare Moroni-Mola (d. 1699), after drawings by Gian Lorenzo Bernini (1598-1680)
Struck silvered bronze medals, 1662 and 1663

12. Bernini’s Colonnade, Piazza of St Peter, Rome
Gaspare Moroni-Mola (d. 1699)
Cast bronze medal, 1657
The Foundation Medal for the Colonnade designed by Gian Lorenzo Bernini (1598-1680).
CM.84.1965

13. Altar at Grottaferrata
Giocchino Francesco Travani (1634-1675), after a design by Gian Lorenzo Bernini (1598-1680)
Cast bronze medal, 1665
Reverse a portrait medal of Cardinal Barberini.
Sir Herbert Thompson bequest, 1944

14. Gian Lorenzo Bernini (1598-1680)
Charles Jean Francis Chéron (1635-1698)
Cast and chased bronze medal, 1674
S. G. Perceval Fund, 1964
CM.226.1964
15. Meridian line in S. Maria degli Angeli, Rome
Unknown artist
Struck bronze medal, 1701
Reverse a medal of Pope Clement XI (1700-1721), commemorating the construction of the meridian line by Francesco Bianchini (1662-1729)

16. Anton Maria Biscioni (1674-1756)
Lorenzo Maria Weber (1697-c.1765)
*Cast bronze medal, 1747*
Anton Maria Biscioni was the Librarian of the Laurenziana in Rome.
University Purchase Fund, 1983
CM.50.1983

17. Giovanni Antonio Tornaquinci (d. 1764)
Lorenzo Maria Weber (1697-c.1765)
*Cast bronze medal, after 1753*
The reverse shows an allegory of Time and Work.
Historical Medals Fund, 2003
CM.2111A.2003
Venetian Glass Case 6

Two-handled vase

Venetian, c.1550-1600
Clear, greyish glass with opaque white canes (vetro a fili and vetro a retorti)

The vase may originally have had a cover

C.B. Marlay Bequest
MAR.C.131-1912

Shallow wine glass or drinking tazza

Venetian, late 16th or early 17th century
Clear glass (cristallo), with moulded bowl and hollow wrythen stem

C.B. Marlay Bequest
MAR.C.118-1912

Wine glass

Venetian, 17th century

C.B. Marlay Bequest
MAR.C.130-1912
Ewer

Venetian, or Austrian, Innsbruck or Hall in the Tyrol, 16th century
Brownish blown glass with trailed decoration
C.B. Marlay Bequest
MAR.C.119-1912

Wine glass

Venetian or Netherlandish, late 16th or early 17th century
Clear glass (cristallo) decorated with white enamel; hollow stem with clear and blue wings
C.B. Marlay Bequest
MAR.C.123-1912

Shallow wine glass or drinking tazza

Possibly Innsbruck in the Austrian Tyrol, or Netherlands, c.1570-90
Clear greyish glass, the mould-blown lion mask stem bearing traces of gilding
C.B. Marlay Bequest
MAR.C.120-1912
Flask

Venetian, c.1550-1600
Clear glass with opaque white canes (*vetro a retorti*)

C.B. Marlay Bequest
MAR.C.134-1912

Armchair

English, c.1760, re-covered in 1993
Mahogany, upholstered in pale green damask

Cecil E. Byas Bequest
M/F.15-1938
Tiziano Vecellio, called as Titian
c.1488/90-1576
worked in Venice

Venus crowned by Cupid, with a lute player, 1555 to 1565

oil on canvas

One of five paintings of a female nude with a musician, referred to by Titian in his letters as ‘of a female nude’, which are the culmination of Titian’s exploration of the female nude. Originally Venus was painted looking at the lutenist, but Titian changed the composition so that Venus looks out of the picture towards the spectator. Three of these paintings (one in Berlin and two in the Prado, Madrid) show her with an organist, the other (Metropolitan Museum, New York) shows her also with a lutenist. The paintings are often considered to have allegorical meanings, concerned with the senses of sight, hearing and touch in a context of love. Here the lutenist introduces the element of song in the form of madrigal music with its connotation of love music.

Founder’s Bequest, 1816
No.129
Console table

Italian, c.1700
Carved, gessoed and gilt wood with a marble top.

This table is an exuberant demonstration of the curving forms, and opulent carved and gilt decoration typical of Italian furniture in the baroque style. The four scrolled supports are decorated with fruit and flowers, and have male and female figures at the front, and two putti in the centre.

The table was formerly at Mentmore Towers, Buckinghamshire.

Given by the Friends of the Fitzwilliam Museum with a grant-in-aid from the Victoria and Albert Museum
M.9-1977

Anonymous gift
C.12-2018
Paolo Caliari, called Il Veronese
1528-1588

worked in Verona, Venice and the Veneto

Hermes, Herse and Aglauros, 1576-1584

oil on canvas

The subject is taken from Ovid’s Metamorphoses. Herse and Aglauros were daughters of Cecrops, King of Athens. Hermes became infatuated with Herse and, for a large bribe, arranged with Aglauros access to Herse. This annoyed Athena, who afflicted Aglauros with jealousy, so that she tried to prevent Hermes from entering Herse’s room, whereupon Hermes changed her into a black stone.

Founder’s Bequest, 1816
No.143
Jacopo Palma, called Palma il Vecchio, ?1479/80-1528
worked in Venice

Venus and Cupid, c.1523-1524

oil on canvas

Painted between 1523 and 1524. It has been suggested that Cupid may be summoning Venus to a wedding to act as the bride’s patroness. It is more probable that the action illustrates a passage from Ovid. In book X of his *Metamorphoses* Venus is accidentally wounded by an arrow which her son, Cupid, gives to her. This leads ultimately to her falling in love with Adonis.

Founder’s Bequest, 1816
No.109
Armchair

English, c.1760, re-covered in 1993
Mahogany, upholstered in pale green damask

Cecil E. Byas Bequest
M/F.16-1938

Venetian Glass Case 7

Shallow bowl

Venetian, 16th century
Clear glass (*cristallo*), half-moulded and trailed with blue, the area below the lip possible originally gilded

Donald H. Beves Bequest
C.532-1961

Winged goblet

Probably Netherlands, *façon de Venise*, 17th century
Clear glass, the serpent stem with pincered blue wings attached to a twised rod encasing red and white threads..

C.B. Marlay Bequest
MAR.C.142-1912
Tazza on low foot

Venetian, c.1490-1510
Clear glass (*cristallo*), half-moulded with ribs on the underside, folded lip and foot, decorated with enamels, and gold leaf

The central lion of St Mark is the emblem of Venice and occurs frequently in its art and architecture. It was adopted by the city after the relics of St Mark were taken from Alexandria to Venice in 828.

C.B. Marlay Bequest
MAR.C.116-1912

Winged goblet

Probably Netherlands, *façon de Venise*, 17th century
Clear glass, the serpent stem with pincered wings attached to a twisted rod encasing red and white threads

C.B. Marlay Bequest
MAR.C.141-1912

Tazza on low foot

Venetian, c.1500
Clear glass (*cristallo*) decorated with enamels and gold leaf
Jacopo da Ponte, called Bassano
1510/15-1592
worked in Venice and Bassano del Grappa
The journey to Calvary, c. 1542
oil on canvas
Bequeathed by Charles Brinsley Marlay, 1912
M.6
Bronze Medals Case 8

1. Ferdinando Carli
   Giovanni Cormano (fl. 1630-1650)
   Cast bronze medal, 1639
   Historical Medals Fund, 1993
   CM.321.1993

2. Filipo Pirovani
   Johann Jakob Kormann (Cormani) (d. 1649)
   Cast bronze medal, 1641
   M. L. Horn bequest, 1953
   CM.475.1953

3. Carlo Maratta (1625-1713)
   Charles Jean Francis Chéron (1635-1698)
   Cast bronze medal
   Leverton Harris Fund, 1965
   CM.57.1965

4. Self-portrait
   Charles Jean Francis Chéron (1635-1698)
   Cast bronze medal
   University Purchase Fund, 1969
   CM.199.1969
5. Christina (1626-1689), Queen of Sweden (1632-1654)
   Charles Jean Francis Chéron (1635-1698)
   Silvered bronze medal
   Trinity College loan, 1937

6. Christina (1626-1689), Queen of Sweden (1632-1654)
   G. B. Guglielmada
   Struck bronze medal, c.1681
   Trinity College loan, 1937

7. Redi (1626-1698)
   Massimiliano Soldani-Benzi (1658-1740)
   Three cast bronze medals, 1684
   Duke Cosimo III of Milan commissioned these three medals of Francesco Redi, a physician, poet and naturalist at the Tuscan court.
   Trinity College loan, 1937 and Gift of the Friends of the Fitzwilliam Museum, 1963
   CM.241.1963

8. Francesco Redi (1626-1698)
   Massimiliano Soldani-Benzi (1658-1740)
   Cast bronze medal, 1677
   Leverton Harris Fund, 1965
   CM.58.1965
9. Giovanni Matteo Marchetti, Bishop of Arezzo
   Massimiliano Soldani-Benzi (1658-1740)
   *Uniface cast bronze medal*
   Trinity College loan, 1937

10. Giovanni Gastone, prince of Etruria (1671-1737)
    Massimiliano Soldani-Benzi (1658-1740)
    *Uniface cast bronze medal, 1685*
    The reverse of this medal shows Hercules choosing the path of virtue, which is a compliment to the prince.
    Graham Pollard loan

11. Cosimo Serristori, patrician of Florence
    Massimiliano Soldani-Benzi (1658-1740)
    *Cast bronze medal, 1713*
    Trinity College loan, 1937

12. Louis XIV, king of France (1643-1715)
    Massimiliano Soldani-Benzi (1658-1740)
    *Cast bronze medal, 1682*
    Only two specimens of this portrait medal are known, based upon wax models taken from life by the artist.
    Gift of the Friends of the Fitzwilliam Museum, 1972
    CM.20.1972
13. Henry Newton (1651-1715)
   Massimiliano Soldani-Benzi (1658-1740)
   *Two cast bronze medals, 1709*
   Henry Newton was Queen Anne’s ambassador to the Tuscan court, and a celebrated Latinist.
   Sir Herbert Thompson bequest, 1944

14. Sir Thomas Dereham of Dereham Abbey, Norfolk (1674-1739)
   A. F. Selvi (1679-1753)
   *Bronze medal, 1719*
   CM.71.1965

15. Antonio Magliabecchi (1633-1714)
    A. F. Selvi (1679-1753)
    *Struck bronze medal*
    Antonio Magliabecchi was the Librarian of Cosimo III de’ Medici.
    Given by the Friends of the Fitzwilliam Museum, 1975
    CM.209.1975

16. Antonio Magliabecchi (1633-1714)
    Maria Antonio di Gennaro (1679-1774)
    *Cast bronze medal*
    Trinity College loan, 1937
17  Francesco I d’Este, Duke of Modena (1629-1658)
   A unique medal attributed to the Modenese court goldsmith, Elia Tiseo
   *Cast and chased silver medal*
   Gift of the Friends of the Fitzwilliam Museum, 1967
   CM.30.1967

18  Piety
   Gaspare Moroni-Mola (d. 1669)
   *Cast bronze medal, before 1652*
   The allegorical reverse to a medal of Carlo Antonio dal Pozzo (1606-1689)
   Gift of the Friends of the Fitzwilliam Museum, 1963
   CM.240.1963

End of case

Claude Vignon
1593-1670

worked in Rome and Paris

St Jerome

Painted in Rome around 1615, this shows the influence of Caravaggio on Vignon’s early work.

Lent anonymously
Case 9 Maiolica

Dish

Urbino (The Marches), probably made in the workshop of Guido Durantino, c.1544-1550
Tin-glazed and painted earthenware: The Judgement of Paris. The reverse bears the arms of Farnese impaling Crispi and the inscription ‘SORDENT. PRAE FORM/ INGENIVM VIRTVS/REGNA.AVRV’ (Genius, valour, domination and wealth are despised in comparison to beauty)

Paris was herding cattle on Mount Gargarus, when the goddesses Hera, Athene and Aphrodite were brought to him by Hermes with a message from Zeus that he was to award a golden apple to the fairest. Rejecting the bribes offered by Hera and Athene, Paris awarded the apple to Aphrodite, who offered to assist him in gaining the love of Helen, wife of Menelaus King of Sparta, whose beauty was equal to her own. During the Middle Ages and Renaissance this story was interpreted moralistically as a choice between the contemplative, active and pleasurable modes of life. On this dish the painter reproduced the engraving of the Judgement by Marcantonio Raimondi, but inserted a maiden with a unicorn into the left background. This was a Farnese impresa probably also used by Crispi, who was the half-brother of Pope Paul III’s natural children Costanza and Pier Luigi Farnese.
The arms on the back of the dish indicate that it was made after December 1544, when Crispi was appointed a Cardinal.

F. Leverton Harris Bequest, 1926
C.59-1927

Dish: the Contest between the Muses and the Pierides

Urbino (The Marches), made in the workshop of Guido Durantino and possibly painted by Camillo Gatti, c.1545-1550
Tin-glazed and painted earthenware. On the reverse is the inscription, ‘Ausae Cum Musjs Committere proelja/ Voce Victae nunc Volitant immitantes/omnia pjcae/Fatto in Urbino in Botega de M/Guido da Casteldurante
(Having dared to have contests with the Muses and defeated by voice, they now fly away as magpies imitating everything/Made in Urbino in the workshop of Maestro Guido of Casteldurante)

This dish is one of the most brilliant examples of Urbino istoriato painting. The literary source was Ovid’s Metamorphoses, Book V, 294-678. The nine daughters of Pierus, King of Emathia, challenged the Muses to a singing contest. The Muses were judged the winners and the Pierides made such a peevish outcry that they were punished by being transformed into magpies. The design and the title on the dish were copied from the engraving by
G.G. Caraglio after Rosso Fiorentino. Camillo Gatti, the likely painter, came from Castel Durante, and was a nephew of Guido Durantino, who was recorded as a potter in Urbino between 1519 and his death in 1576. Gatti had moved to Urbino by 1539, and in 1544 was described in his marriage contract as a ‘potter or painter’.

Purchased with the Glaisher Fund
EC.35-1942
Second shelf

Dish

Urbino (The Marches), made in the workshop of Guido Durantino, c.1535
Tin-glazed and painted earthenware: the Queen of Sheba listening to the wisdom of Solomon. The reverse is inscribed, ‘La Reina Sabba/Ande adudire la sa/pientia d Salomone /nella Botega d M Guido/duratino In Vrbino’

Guido di Niccolò Schippe, known as Guido Durantino, was living in Urbino by 1516 and worked there as a potter from at least 1519 until his death, probably in late 1576. This is one of at least twenty-seven dishes which are inscribed as made in his workshop. It probably dates from the mid 1530s because the writing resembles that on some of the dishes from services made for Anne de Montmorency, the Constable of France, and Cardinal Duprat in 1535. The subject was taken from the Bible, I Kings, 10.1-10.

Marmaduke Langdale Horn Bequest
C.17-1953

Dish

Urbino (The Marches), by the ‘Milan Marsyas Painter’, c.1530
Tin-glazed and painted earthenware: The Contest between
Apollo and Pan, with the arms, azure, three crescents argent

The literary source was the Roman poet Ovid’s *Metamorphoses*, Book XI, 153-71. Instead of the lyre mentioned by Ovid, Apollo holds a *lira da braccio* and a bow. During the Renaissance the *lira da braccio* was believed to be of ancient origin and was associated especially with Orpheus and Apollo. In pictorial representations of Apollo’s contests with Pan or Marsyas, it symbolized the triumph of harmonious and ordered music over the wildness of the rustic pan pipes.

Given by Alfred A. de Pass in memory of his son Crispin (d. 1918)
C.133-1933

Dish from the Isabella d’Este Service

Urbino (The Marches), painted by Nicola da Urbino, (Nicola di Gabriele Sbraga), c.1524
Tin-glazed and painted earthenware: *Peleus and Thetis* with two *imprese*, a gold rods in a crucible and XXVII, and the arms of Gonzaga impaling Este

This exquisite dish was part of a service owned by Isabella d’Este (1474-1539), widow of Francesco Gonzaga, fourth Marquis of Mantua (1466-1519). It may have been given to her in November 1524 by her daughter, Eleanora, Duchess of Urbino, for use in her villa at Porto, near Mantua.

Twenty-one dishes and one fragmentary dish have survived, two decorated with biblical scenes and the rest with subjects from classical mythology or history. They also bear one or more of Isabella’s seven *imprese* or her initials YS
intertwined. This dish has ‘XXVII’, sounding like vinti sète (you are defeated) which she had adopted by 1505, and a crucible containing gold rods, an emblem of incorruptibility, which had been adopted by her husband in 1495.

The story of Peleus and Thetis was told by Ovid in Metamorphoses, Book XI, 217-65. The design was based on a woodcut illustration which first appeared in Giovanni dei Bonsignori’s Ouidio methamorphoseos vulgare, Venice, 1497.

Purchased with the Glaisher Fund EC.30-1938

Dish

Urbino (The Marches), by the ‘Milan Marsyas Painter’, c. 1530
Tin-glazed and painted earthenware: Meleager hunting the Calydonian Boar and the arms, azure, three crescents argent

The painter was named after a dish in the Castello Sforzesco, Milan. His style was strongly influenced by Nicola da Urbino to whom his work was often attributed in the past. The literary source was the Roman poet Ovid’s Metamorphoses, VIII, 270-444. The goddess Diana, offended by a slight, sent a gigantic boar to terrorize Calydon. Meleager formed a band of his companions to track down the boar and, after a long and arduous hunt, he speared it, and presented its skin and head to Atalanta.
On the bowl he is shooting it with a bow and arrow probably because that was how the action was represented in the popular *Metamorphoseos vulgare*, Venice, 1497, and several later editions. The same arms occur on a further seven dishes and bowls, and a salt by this painter. They resemble those of Banes of the Dauphiné but it seems more likely that the service belonged to an Italian family, such as the Cosi or Buoncristiani of Florence although the crescents on their arms were not adorsed. An alternative opinion is that the device on the shield is not a coat-of-arms, but the heraldic *impresa* used by the Manetti family of Florence.

Given by Alfred A. de Pass in memory of his son Crispin (d. 1918)
C.132-1933
Dish

Urbino, probably made in the workshop of Nicola da Urbino, c. 1530

Tin-glazed and painted earthenware: *Aeneas and his companions on the coast of Carthage*. The reverse is inscribed, ‘Aevlus inmittit/ventos iunone precante’ (Aeolus sends out the winds at Juno’s command).

The literary source for this scene was the *Aeneid* (Book, I, 198-209), an epic poem by the Roman poet Virgil (70-19 BC) which describes the journey of the Trojan hero, Aeneas, and his companions to Italy, and culminates in the legendary founding of Rome. Aeneas is shown addressing his companions shortly after their arrival on the coast of the ancient Libya. The figures were taken from the first border panel on the left of a print of *Neptune calming the Tempest raised by Aeolus against Aeneas’ Fleet* engraved by Marcantonio Raimondi after Raphael, but the inscription mistakenly refers to the scene above. This suggests that the print was cut up into sections with the text attached to the wrong scenes, or that the painter was unable to read the text.

L.C.G. Clarke Bequest, 1960
C.85-1961

Third Shelf

Dish from the Pucci Service
Urbino (The Marches), painted by Francesco Xanto Avelli da Rovigo, dated 1532

Tin-glazed and painted earthenware: a scene from *Orlando Furioso*: Orlando, Oliver and Brandimarte find Ruggiero’s arms and his charger, Frontino, on board an abandoned vessel tossing on the waves; above, are the arms of Pucci of Florence: argent, a moor’s head proper wearing a headband argent charged with three hammers sable, with behind, a papal ombrellino. The reverse is inscribed ‘.1532./Nel agitato Legno truova/Orlando di Ruggier’l’armi/Nel XXXVII. cato del furioso d/.M.L./Ariosto.fra: Xato.A./da Rovigo i/Urbino.’

From an armorial service of which a salt, thirty-four dishes dated 1532, and two dated 1533 are extant. The subject comes from the epic poem, *Orlando Furioso*, by Ludovico Ariosto (1474-1533). Xanto’s reference to canto 37 (stanzas 25-9), shows that he used the first edition of 1516. After the hero, Ruggiero, had been shipwrecked on the coast of Egypt, Orlando, Oliviero and Brandimarte found his charger, Frontino, his armour and sword, on board his abandoned ship. Orlando allocated the sword to himself, the arms to Oliviero, and the charger to Brandimarte, in preparation for a battle with the Saracen, Gradasso. Xanto adapted figures extracted from a large print of the *Abduction of Helen*, engraved by Marcantonio Raimondi after Raphael.

The identity of the original owner, a member of the Pucci family of Florence, is disputed. Pier Maria Pucci (b. 1466 still living 1547), Roberto Pucci (d. 1547) and Antonio Pucci (1483-1544) have been suggested. However, the last was a
Cardinal, and would normally have had a cardinal’s hat over his arms.

Marmaduke Langdale Horn Bequest
C.10-1953

**Dish from the Pucci Service**

Tin-glazed and painted earthenware: Ulysses commanding Circe to restore his Companions to their Rightful Forms after she had transformed them into swine by giving them a magic potion, an event described by Ovid in *Metamorphoses*, Book XIV, 248-307. The subject and reference are inscribed on the back, the dish was part of an armorial service of which thirty seven pieces are recorded. The owner may have been Cardinal Antonio Pucci (1483-1544)

Marmaduke Langdale Horn Bequest
C.11-1953

**Dish**

Urbino (The Marches), by the ‘Milan Marsyas Painter’, c.1530-1535

Tin-glazed and painted earthenware: Parnassus

The design was derived from the engraving by Marcantonio Raimondi after a preparatory drawing by Raphael of his fresco of *Parnassus* in the *Stanza della Segnatura* in the Vatican. The painter omitted all the figures e
Except Apollo, two Muses and two poets. The trees and the window frame were retained, and a landscape background was inserted. The Este of Ferrara and the Benizzi of Florence are among possible owners of the arms.

C.B. Marlay Bequest
MAR.C.61-1912

Cover from an accouchement set bowl

Urbino, painted by Frances Parmigianino, c.1531

Pale buff earthenware tin-glazed overall and painted in blue, turquoise-green, yellow, orange, black, grey and white

C.B. Marlay Bequest
MAR.C.60-1912

Dish

Urbino (The Marches), probably made in the workshop of Guido Durantino, c.1555-1570

Tin-glazed and painted earthenware: The Crossing of the Red Sea; on the back, putti among clouds.

The Crossing of the Red Sea by the Children of Israel is described in Exodus, 14.21-31. The design was based on
Bernard Salomon’s woodcut illustration in Damiano Maraffi’s *Figure del Vecchio Testamento*, Lyons, 1554 (Book 3). It may be painted by the same hand as a dish decorated with the *Crucifixion* and, on the back, with flying angels in the Courtauld Institute Galleries, London.

Given by Alfred A. de Pass in memory of his son Crispin (d. 1918) C.134-1933
Bottom shelf

Dish from the Salviati Service

Urbino (The Marches), probably workshop of Guido Durantino, c.1560-70

Tin-glazed and painted earthenware: a landscape, with at the top, the arms of Salviati of Florence, bendy of six argent and gules embattled counterembattled

This dish comes from the only maiolica service known which is entirely decorated with landscapes. It is therefore likely to have been the Urbino service bearing the Salviati arms mentioned in an inventory made for Jacopo di Alamanno Salviati (1536-1586) in 1583 of the palazzo Salviati in via del Corso, Florence (now known as Palazzo Portinari-Salviati, headquarters of the Banca Toscana). The service could have been made for him, perhaps after his marriage to his cousin, Isabella Salviati, in 1559, or for his father, also Alamanno, who died in 1571.

The landscapes on the dishes do not resemble the landscape of central Italy, but have steeply roofed houses with a decidedly northern appearance reminiscent of those which appear in prints by Giulio (1482-c.1515) and Domenico Campagnola (1500-1664).

Henry Scipio Reitlinger Bequest, 1950, received 1991
C.211-1991
Dish: a Triumph over the Forces of King Juba

Urbino (The Marches), probably workshop of Guido Durantino or Orazio Fontana, c.1562-1570

Tin-glazed and painted earthenware (maiolica). Inscribed on the reverse, ‘Abbatute le forze del Re juba’” (King Juba's forces defeated)

Caesar’s Roman triumph of 46 BC, celebrated his victory over Scipio and Juba I King of Numidia at Thapsus. Juba escaped after the battle but committed suicide. His infant son, Juba II (d. 23 AD), was led (or according to Plutarch, carried) in the triumph and, when adult, became a Roman citizen and was reinstated.

The central part of the scene was probably based on a drawing in the Uffizi (12264F) which may record a lost drawing by Taddeo Zuccaro (1529-66).

In 1560 Taddeo had been commissioned by Guidobaldo II, Duke of Urbino, to produce drawings of scenes from the life of Caesar for a maiolica service which was completed and given to Philip II of Spain in 1562. Afterwards the drawings, some of which are attributed to Taddeo’s youngest brother Federico (1540/1-1609), were copied for other customers until about 1585.

C.B. Marlay Bequest, 1912
MAR.C.64-1912
Dish

Pesaro (The Marches), painted by Sforza di Marcantonio, dated (15)61

Tin-glazed and painted earthenware: inscribed ‘AMOR NE CAVSA’ (Love is the cause of it). On the reverse, ‘Leandro in Mare &./Hero alla finestra/.61/.S.’ (Leander in the sea and Hero at the window).

The tragic story of Hero and Leander was mentioned in Ovid’s *Heroides*, 18, but the inscription on the dish was taken from Petrarch’s, *Trionfo d’Amore*, III, 20. The figures were derived from prints by Marcantonio Raimondi and his school.

Sforza di Marcantonio da Casteldurante was recorded in Pesaro as a potter, and sometimes also as a painter, between 1550 and 1552, and between 1563 and 1580 when he made his will. He signed himself ‘SFORZA’ on two maiolica panels dated 1567 (British Museum and Museo Civico Medievale, Bologna). Dishes signed ‘.S.’, like this one, and dated in 1561 and in some years up to and including 1576 are attributed to him on stylistic grounds.

His choice of subjects, iconography, and inscriptions, suggest that he had been in contact with Francesco Xanto in Urbino, probably in the late 1530s. The subject and figures on this dish also occur on dishes by Xanto.

Purchased with the F. Leverton Harris and L.D. Cunliffe Funds C.21-1995
Domenico Fetti
1589-1624

A Poet, possibly Virgil c.1620-21

oil on canvas

Fetti was born in Rome, where he may have received his training from Ludovico Cigoli (1559-1613). In 1614 he moved to Mantua to become court painter to Ferdinando Gonzaga (1587-1626) and created large cycles of paintings for his royal residence.

Thought to depict a poet, this painting may have been one of nine over life-size works intended to decorate a room in the Appartamento del Paradiso at the Nova Domus, Mantua. The broad, expressive brushstrokes and strong use of light are characteristic of his work.

Lent by the Frua-Valsecchi Collection
LL.018-2016
Head of Lucretia

Italian, probably carved in Venice or Padua, c.1685-90
Marble

This dramatically carved, over life-size head shows the influence of the great Baroque sculptor, Gianlorenzo Bernini. An ancient Roman heroine, Lucretia killed herself with a dagger after being raped by Sextus Tarquinius (Tarquin), son of the ruling tyrant. Lucretia’s tragic violation – the subject of Titian’s painting displayed nearby – and death instigated the revolt that led to the creation of the Roman Republic.

Purchased with the Boscawen and Cowan Funds
M.9-2006

 Anonymous

The Virgin and Child with the Infant St John the Baptist

Probably Bolognese, c.1730
Terracotta

T.H. Riches Bequest, 1935, received 1950.
M.109-1950
Giulio Cesare Procaccini

1570-1625

The Deposition

oil on panel

Procaccini’s father Ercole (1520-95) was a student of Annibale Carracci (1560-1609). In the mid-1580s, Ercole moved his family from Bologna to Milan where he set up a painting school known as the Academy of the Procaccini.

Giulio initially trained as a sculptor but around 1600 focused on painting. While most of his life was spent in Milan, he travelled to Palma and Genoa, becoming influenced by the Mannerist style of Parmigianino (1503-40) and later the Baroque Flemish artist Peter Paul Rubens (1577-1640).

Lent by the Frua-Valsecchi Collection
LL.012-2016
Chair

English, c.1745-50

Mahogany or padouk chair. Upholstered seat with an elaborately carved back and vase shaped splat. The cresting is in a formalised shell pattern. The legs of cabriole shape, the back two plain while the front are carved with shells and acanthus foliage, on claw and ball feet.


Central Case of Valsecchi loans

Capodimonte porcelain factory, Naples, Italy

Hard-paste porcelain tureen with cover and stand, 1743–59

Charles III (1716–88), King of Naples and Sicily, founded the porcelain factory at Capodimonte in 1743, solely to make porcelain for his own use. It closed 16 years later in 1759, when he became King of Spain, re-opening in 1771 just outside Madrid.

The factory mostly copied designs from the Meissen porcelain factory in Germany, founded by another porcelain-
loving monarch, Augustus the Strong, Elector of Saxony and King of Poland.

Lent by the Frua-Valsecchi Collection
LL.69 & A & B-2016

Meissen Porcelain Factory, Dresden, Germany

Figure of Neptune carrying a shell
modelled by Johann Gottlieb Kirchner (1706-1768) after Lorenzo Mattielli (d.1748).

Hard-paste porcelain, c.1728-32

Like the coloured vase nearby, this figure of Neptune (God of the sea) formed part of a table fountain. A complete example is owned by the Hetjens Museum, Düsseldorf. Mattielli was invited to the Royal Court at Dresden by Augustus III, where he designed a full-scale Neptune fountain in the garden of the Palais Brühl-Marcolini, Friedrichstadt.

Lent by the Frua-Valsecchi Collection
LL.64-2016
Meissen porcelain factory, Dresden, Germany
Pair of hard-paste porcelain baluster jars with domed covers, c.1750

These jars combine Chinese form and European rococo decoration in their motifs of birds and flowers.

They were purchased by Lady Charlotte Schreiber (1812–95) and her second husband, Charles Schreiber (1826–84). Together they amassed an enormous collection of European ceramics. After Charles’ death in 1884, Lady Charlotte gave most of her collection to the Victoria and Albert Museum, London. The rest of the collection, including these jars, was split between her ten children.

Lent by the Frua-Valsecchi Collection
LL.66.1 & A-2016, LL.66.2 & A-2016

Doccia Porcelain Factory, Doccia, Italy
Campana vase
probably modeled by Gasparo Bruschi (d.1780), after designs by Massimiliano Soldani-Benzi (1656-1740) and Giovanni Casini (1689-1748)
Landscape in the manner of Giuseppe Romei (active 1747 onwards)
Hard-paste porcelain, c.1745-50

This vase formed part of a decorative fountain placed in the centre of a grand dining table. The figures, moulded in high relief, depict a sacrifice to the Roman Goddess of the hunt and the moon, Diana. A similar vase can be seen at Ickworth House, Suffolk.

Lent by the Frua-Valsecchi Collection
LL.55-2016
THE FITZWILLIAM MUSEUM

GALLERY 8
SPANISH AND FLEMISH ART
16TH – 18TH CENTURY

LARGE FONT LABEL BOOK
Please do not remove from Gallery
Labels begin to the left of the door from Gallery 7, and continue in a clockwise direction.
Attributed to Gerard Seghers
1591-1651

Faith, Hope and Charity, c.1630-50
Oil on panel

Seghers grew up in the city of Antwerp and may have received his training from Hendrik van Balen (c.1594-1632) and Abraham Janssens (c.1575-1632). In 1608, Seghers became a master in the Guild of St Luke and in 1611 joined the Jesuit Confraternity of Bachelors. He travelled to Italy soon after and studied the works of Bartolomeo Manfredi (1582-1622), a follower of Michelangelo Merisi da Caravaggio (1571-1610).

Seghers returned to Antwerp in 1620 and assisted Rubens in the decoration of the Jesuit church. He gradually developed a style of painting that reflected Rubens' influence. He continued to work with Rubens until the mid-1630s, when he assisted him in the decorations for the Triumphal Entry of Cardinal Infante Ferdinand into Antwerp in 1635. In 1637, Seghers was named court painter to Ferdinand.

Bequeathed by Samuel Sanders, 1894, received 1923, No.1098
Abraham van Diepenbeeck
1595-1675

The Crucifixion
Oil on panel

Born in ’s Hertogenbosch in the Southern Netherlands, Van Diepenbeeck trained with his father who was a glass painter. His earliest commissions were to design and glaze stained-glass windows for churches and monasteries in Antwerp. He also produced drawings for prints, many of which were illustrations and title pages for books, as well as designs for tapestries.

This grisaille (a painting executed in monochrome) is one of a series of paintings of Christ’s Passion intended for the Church of St George, Antwerp. Van Diepenbeeck was greatly influenced by Rubens, for whom he would make many drawings. His use of dramatic expression and foreshortened faces reveal his understanding of Rubens’ style.

Bought from the University Purchase Fund, 1971
PD.77-1972
Sir Peter Paul Rubens
1577-1640

The Union of Earth and Water, c.1618
Oil on panel

This is Rubens’ preparatory oil sketch for the large painting in the Hermitage Museum, St Petersburg. Seated with his back to the viewer, Neptune, god of the sea, represents Water, and Cybele, mother of the gods, standing with her horn of plenty, symbolises Earth. The union of the two elements brings prosperity, wealth and peace, and became a recurring theme in Rubens’ art.

There are a few differences between this sketch and the final painting. Here, Cybele’s hand rests on Neptune’s shoulder, but in the painting their hands are joined together. Rubens also removed the satyr on the left and replaced the putto with the goddess of Victory, who is more suitably welcomed by the triton emerging from the water with his conch.

Given by Charles Finch, before 1853
No.267
Sir Peter Paul Rubens
1577-1640

The Triumph of Venus, 1628
Oil over black chalk on panel

Oil sketches played a central role in Rubens’ studio practice. They not only helped him to layout and develop his compositions, but also served as models from which other craftsmen could work. This is a design for a salt-cellar, carved in ivory by the German sculptor Jörg Petel (1601/02-1634), which is now in the Royal Collection in Stockholm.

Rubens often collaborated with other artists, tapestry weavers, engravers and sculptors. He met Petel in the Netherlands around 1620 and greatly admired his work. The voluptuous, rounded forms of these figures reveal Rubens’ deep understanding of sculpture. The salt-cellar may have been intended for Rubens himself as it was listed in his posthumous inventory of 1640.

Accepted in lieu of Inheritance Tax by HM Government and allocated to The Fitzwilliam Museum, 2012 PD.7-2012
Otto van Veen, called Vaenius
1556-1629

On the Disposal of Wealth: illustration to Horace, c.1605-7
Oil over graphite on paper marouflé on oak panel

Born in Leiden in the Netherlands, Van Veen spent most of his life in Antwerp, where he ran a successful studio. He had numerous pupils, including Rubens who trained under him from c.1594 to c.1600.

In the first decade of the seventeenth century, Van Veen wrote and illustrated books. This is a discarded idea for an illustration to Van Veen’s Emblemata Horatiana first published in Antwerp in 1607. It illustrates the twenty-fourth ode of Book III: ‘Let us then take our jewels and precious stones and useless gold, cause of the greatest evil, and send them to the Capitol, drawn by the acclamation and approving crowd, or again simply cast them into the nearest sea.’

Given by the Friends of the Fitzwilliam Museum, 1980
PD.12-1980
Sir Peter Paul Rubens
1577-1640

The discovery of Achilles among the daughters of Lycomedes, c.1618
Oil on panel

Rubens’ oil sketch relates to a painting now in the Museo Nacional del Prado, Madrid. It depicts a story from the epic poem Achilleiad by the Roman poet Statius: Achilles was sent by his mother, Thetis, to live in the court of Lycomedes on the island of Scyros as she feared he would be killed if he fought in the Trojan War. He lived with the King’s daughters and was disguised as a girl. As Troy could not be taken without his aid, Odysseus and Diomedes went to the court and tricked him by placing the tools of a warrior at his feet. Achilles instantly picked up the sword and revealed his identity. The woman in white to the left standing in front of Achilles is Deidameia. She recognised him, fell in love with him and would bear his only child.

Bequeathed by A.J. Hugh Smith, through Art Fund, 1964
PD.22-1964
This is Rubens’ design for the title page of a book that commemorated the triumphal entry of the Cardinal-Infante Ferdinand of Austria into Antwerp on 17 April 1635, published in 1641. The new ruler was welcomed with grand celebrations: Rubens was commissioned to design the temporary arches and stages for this event.

In this title page, the doorway is supported by Mars and Victory to the left and Mercury and Peace to the right. The relief in the tympanum shows Philip IV of Spain bestowing the commander’s baton on his brother, Ferdinand. The medallion above shows a portrait of Philip IV, supported by figures of Cybele and Oceanus, with horns of plenty, emblematic of his empire over land and sea. In the sky are the evening star with the chariots of Luna and Aurora, reminders that the sun and moon never cease to shine on the Spanish Empire.

Bequeathed by the Rev. R.E. Kerrich, 1873
No.240
Chair

English, c.1720-30

Carved walnut with drop-in seat

On first glance this chair looks similar to the nearby pair, but it differs in having a straight seat at the front.

L.C.G. Clarke Bequest, 1960
M.11-1961

Console table with dolphin supports

English; probably made by March & Tatham to a design by C.H. Tatham (1772-1842), early 19th century

Carved, gessoed and gilt wood, with a porphyry top

One of a suite of two large and five small tables commissioned by George Granville Leweson-Gower, later Marquess of Stafford (d.1833) for Cleveland House, St James’s and later at Bridgewater House which was built on the site in the 1840’s.

Lent anonymously, 1990

Chair

English, c.1720-30
Carved walnut with drop in-seat
L.C.G. Clarke Bequest, 1960
M.10A-1961

David Vinckboons
1576-1632

Wooded landscape, c.1603-1605
Oil on panel

Depictions of upper class people enjoying life within a landscape became known as merry companies and was one of Vinckboons’ specialities. These scenes bore out of the joyful village festivals first invented by Pieter Bruegel the Elder (1525-69). Vinckboons was also influenced by the forest interiors of the Flemish artist Gillis van Coninxloo (1544-1607). He may have provided the figures for some of Coninxloo’s forest scenes, and Vinckboons acquired some of his drawings in an auction after his death.

Flemish by birth, Vinckboons and his family, like many others at the time, moved to Amsterdam from Antwerp in 1586. He remained there for the rest of his life running a successful studio in which he may have taught artists such as Hendrick Avercamp (1585-1634) and Esaias van de Velde (1587-1630).

Founder’s Bequest,
1816
No.90
Sir Peter Paul Rubens
1577-1640

The Triumph of the Eucharist, c.1625
Oil on panel

In 1625, the Infanta Isabel Clara Eugenia (1566-1633), daughter of Philip II, King of Spain, commissioned Rubens to produce designs for a large tapestry series for the Convent of Las Descalzas Reales, Madrid. Isabel frequently visited the Convent before she left Spain to rule the Southern Netherlands from 1599 with her husband Albert VII of Austria (1559-1621).

The commission consisted of twenty tapestries and evolved from a series of bozzetti (oil sketches), seven of which are on display here. Representing Rubens’ very first ideas, these sketches were worked up into larger, more detailed modelli followed by full-scale cartoons which were given to the tapestry weavers. Most of the tapestries were produced in the Brussels workshops of Jan Raes I (1574-1651) and Jacob Geubels II (1599-c.1633).

Delivered between 1628 and 1633, the enormous tapestries are still in the Convent but are no longer in their original location. They were once arranged in two rows, covering walls twelve metres high. This was Isabel’s most expensive commission, but she never returned to Spain to see it in situ.
Sir Peter Paul Rubens
1577-1640

The Four Evangelists, c.1625
Oil on panel

Shown with their attributes of an eagle, an angel, a lion and an ox, is St John, St Matthew, St Mark and St Luke.

Bequeathed by the Rev. R.E. Kerrich, 1873
No.242
Sir Peter Paul Rubens
1577-1640

The Triumph of the Eucharist over Philosophy and Science, c.1625
Oil on panel

Faith, standing on her chariot, bearing a globe, holds up her chalice as she looks back on her prisoners in triumph. They include Astronomy, who holds a book, Philosophy as the bearded man, Poetry, who wears a crown of laurel and at the back, Nature with five breasts.

Bequeathed by the Rev. R.E. Kerrich, 1873
No.243
Sir Peter Paul Rubens
1577-1640

The Triumph of the Church, c.1625
Oil on panel

This is a sketch for the largest of the tapestries, which measures 5 metres high by 7.5 metres wide. It occupied a central position on the wall of the chancel above the altar. Images of the modello and the tapestry can be seen on the next page.

The woman riding in the chariot represents the Church; she holds out a monstrance (a liturgical vessel used in processions) in which is displayed the Host. Behind her, an angel holds the Papal tiara above her head, whilst in front, a winged angel on horseback holds up the Papal umbrella above the crossed keys of St Peter. Hate and Envy are crushed beneath the chariot’s wheels, while Ignorance and Blindness follow behind as prisoners.

Bequeathed by the Rev. R.E. Kerrich, 1873
No.228
Sir Peter Paul Rubens
1577-1640

The Triumph of the Church, c.1625
Oil on panel 63.5 x 105cm, Museo Nacional del Prado, Madrid. Woven by Jan Raes I after designs by Rubens
The Triumph of the Church, c.1625-33, wool and silk, 490 x 750cm, Patrimonio Nacional Madrid, Monasterio de las Descalzas Reales.
Sir Peter Paul Rubens
1577-1640

The Victory of Truth over Heresy, c.1625
Oil on panel

The allegorical figure of Truth stands in the middle of the painting and points towards an inscription above her head Hoc est corpus meum (‘This is my body’). These were the words spoken during the mass when the bread miraculously turned into the flesh of Christ.

The dragon below her feet represents evil, while those that flee the advance of Truth represent the enemies of the true creed. This includes John Calvin, who wears a back cap, Luther, who is next to him and lying bare chested on the ground with a monstrance, Tanchelm of Antwerp, who argued against the Eucharist.

Bequeathed by the
Rev. R.E. Kerrich, 1873
No.229
Sir Peter Paul Rubens
1577-1640

The Defenders of the Eucharist, c.1625
Oil on panel

Depicted from left to right is St Jerome, St Norbert, St Thomas Aquinas, St Clare of Assisi, St Gregory the Great and St Augustine. St Clare, dressed in a Franciscan habit and holding the monstrance which contains the Host, is the patron saint of the Descalzas Reales and the namesake of the Infanta Isabel Clara Eugenia. In the subsequent designs and in the tapestry, Rubens used Isabel’s features for this figure, who was also altered to look out at the viewer.

Bequeathed by the Rev. R.E. Kerrich, 1873
No.241
ON LOAN

Sir Peter Paul Rubens
1577-1640

The Triumph of Divine Love, c.1625
Oil on panel

Divine Love, represented by a woman, stands on a chariot surrounded by angels. At her feet is a pelican, which draws blood from its own breast to feed its children, a symbol of Christ’s sacrifice and of the Eucharist.

Throughout this decorative scheme, Rubens creates a double illusion by depicting a tapestry within a tapestry: in the top right corner, an angel can be seen hanging up the tapestry.

Bequeathed by the Rev. R.E. Kerrich, 1873
No.230
ON LOAN

Sir Peter Paul Rubens
1577-1640

The Meeting of Abraham and Melchisedek, c.1625
Oil on panel

Melchisedek, the priest-king of Salem, meets the triumphant general Abraham and gives him bread and wine. Theologians consider Melchisedek as a precursor of Christ and his giving of food as pre-empting the Last Supper and the institution of the Eucharist.

As Rubens’ designs evolved, he made significant changes to this scene. Solomonic columns, as seen here, were depicted in the tapestries occupying the upper register, but a subsequent sketch and the tapestry for this scene show straight Tuscan columns. These were reserved for the tapestries placed on the lower level. The final tapestry is also larger and rectangular in format, indicating that Rubens changed its location within the Convent, probably following his visit in 1628.

Bequeathed by the Rev. R.E. Kerrich, 1873, No.231
Attributed to Jacob van Oost the Elder
1601-71

Portrait of a man holding a statuette, 1629
Oil on panel

The identity of this sitter is unknown, but the portrait probably marks a particular moment in his life: the year 1629 is clearly inscribed in the top right corner. He appears to hold an Antique statue, indicated by its broken right arm.

Jacob van Oost was a leading history and portrait painter in Bruges. From 1621 to 1628, he was in Italy, where he was especially influenced by Caravaggio (1517-1610), whose use of chiaroscuro (strong contrasts of light and dark) he adapted in his own history paintings. Upon his return to the Southern Netherlands in 1628, he also became aware of the portraiture of Rubens and Van Dyck.

Founder’s bequest, 1816
No.89
Attributed to Jacob Jordaens
1593-1678

Portrait of an old woman, c.1655-78
Oil on panel

Previously thought to have been painted by Anthony van Dyck (1599-1641), this portrait is now attributed to his Flemish contemporary Jacob Jordaens following recent analysis carried out by the Jordaens Van Dyck Panel Paintings Project.

Jordaens achieved success as a painter of history subjects, and as a designer of tapestries. Active in Antwerp, he was apprenticed to the painter Adam van Noort (1561/2-1641), and later worked with Rubens (1577-1640). Jordaens painted few portraits, and usually only of those close to him. This portrait is unfinished; all his efforts have gone into capturing the sitter’s aged and thinning face.

Bought from the Cunliffe Fund, 1961
PD.12-1961
Albrecht Bouts
c.1452-1549

The Transfiguration
Oil on panel

Albrecht, the son of Dieric Bouts (c.1415-75), specialised in small devotional paintings that were popular in Antwerp. He followed the compositions of his father and those of Rogier van der Weyden (c.1399-1464) and Hugo van der Goes (c.1430/40-82), although his scenes are usually more crowded and his figures’ forms concealed under numerous neat folds of drapery.

In this painting, Christ is shown between Elias and Moses, with St John, St Peter and St James in the foreground. In the background to the left is the Calling of the Disciples and to the right, St George and the Dragon, with the Princess.

Given by Richard Ellison, 1857
No.99
Juan and Diego Sánchez
active late 15th century

The road to Calvary, c.1495
Oil on panel

Christ falls beneath the cross as he carries it on the way to his crucifixion. St John, to the left, uses all his strength to prevent the cross from crushing Christ, whilst the soldiers torment and choke him. The painting is signed by two painters of the same surname, who worked together in Seville. It belongs to the Hispano-Flemish school, a style which developed in the fifteenth century as Flemish paintings entered Spanish collections. The exaggerated, grotesque features of the soldiers demonstrate the influence of Netherlandish artists, especially Hieronymus Bosch (c.1450-1516).

The painting was probably once part of a larger retable, a structure placed on or immediately behind and above the altar. They often contained architectural or sculptural elements as well as painted panels.

Bought from the Marlay Fund, 1925
M.Add.16
Bartolomé Esteban Murillo
1618-82

The vision of Fra Lauterio, c.1640
Oil on canvas

This was painted for the Dominican Priory of La Regina Angelorum, Seville. The subject is described in the long inscription: whilst studying theology, Friar Lauterio experienced great difficulty with problems of interpretation and prayed to St Francis, asking him for illumination and understanding. The Virgin, St Thomas Aquinas and St Francis soon appeared to him, and St Francis recommended that he consult St Thomas’ Summa Theologica. When the friar opened one of the volumes, he found the solution to his problem and gave thanks to the Lord. He became devoted to the teachings of St Thomas and publicly preached the miracle.

Painted early in Murillo’s career, this painting shows the influence of his teacher, Juan del Castillo (c.1590-c.1657), especially in the figures’ faces. Murillo’s early paintings also show the influence of Francisco de Zurbarán (1598-1664).

Given by Joseph Prior, 1879
No.100
Sir Peter Paul Rubens
1577-1640

Christ as Redeemer of the World, c.1624
Oil on panel

This painting may be one of a pair listed in the ledger of Rubens’ friend Balthasar Moretus (1574-1641), head of the printing company Officiana Plantiniana in Antwerp, which depict the heads of Christ and Mary. The painting of Mary is now in a private collection in Germany.

When the paintings are seen together, Christ, with his hands resting on the globe, one partially raised in blessing, looks over to Mary, who gazes down to her right as her hand holds down her veil.

Given by Dr H.M. Roland, 1975
PD.181-1975
Studio of Francisco de Zurbarán
1598-1664

St Rufina
Oil on canvas

St Rufina and her sister, St Justa, were sellers of earthenware in Seville. They refused to provide vessels for the worship of Venus and destroyed her image in consequence of which they were martyred in AD 304. They are patron saints of the city of Seville.

Bequeathed by Charles Brinsley Marlay, 1912
M.83
Sir Anthony van Dyck
1599-1641

The Virgin and Child, 1628
Oil on panel

Van Dyck painted this picture, presumably for a private chapel, soon after his return to Antwerp from Italy in 1628. He shows the Virgin looking up to Heaven acknowledging the Father of her Son, whilst Jesus looks out and beyond befitting for the ruler of the world. In many other depictions of this subject, Van Dyck created a tender exchange between mother and child through eye contact or embrace, but here the emotional connection and tenderness is conveyed through their hands.

Amongst the drawings in Van Dyck’s sketchbook compiled during his travels around Italy, are many copies of compositions of the Madonna and Child, especially those by the great Venetian painter, Titian (c.1488/90-1576).

Bought from the Abbott, Cunliffe, Leverton Harris, Marlay, Percival, University Purchase and the Duplicate Objects Funds, after a public appeal through the Friends of the Fitzwilliam Museum and contributions from the National Art-Collections Fund, the Pilgrim Trust, the Radcliffe Trust, the Rayne Foundation, the Monument Trust, various Cambridge Colleges and the Victoria and Albert Museum Grant-in-Aid, 1976
PD.48-1976
Cabinet on stand

Unknown workshop, Antwerp, c.1640

Cabinet of ebony and oak, painted in oils with hinged lid, and two fielded panelled doors, enclosing nine drawers and a central door decorated with scenes from the Biblical story of the Prodigal Son, and a draw below. The cabinet is supported on a rectangular stand with turned twisted legs, and has a key.

In Spain, cabinets like these are called Bargueños as they were mainly made in the village of Bargas (Toldeo, Spain). Likely to have been used to keep writing materials, documents and treasured possessions, they were portable desks that could be moved around by donkeys. The production of this type of furniture in Flemish territories is in direct response to the Spanish influence as the area was once part of the Spanish Empire.

This cabinet is typical of those made in Antwerp in large numbers between the 1620s and the 1660s. Their chief attraction is the decoration of their interiors with colourful oil paintings, which contrast with the sombre dark ebony-veneered exteriors.

Here the paintings, possibly by Frans de Momper (1603–60) show episodes from the Prodigal Son all in contemporary Flemish settings: the departure (right door); feasting (left door) and the return (underside of lid). The drawer fronts, and the central doors are painted with smaller scenes from the story.

The central door opens to reveal a ‘perspective’: an illusionistic compartment in the form of a miniature room with
chequered floor and figures of a man (right) and woman (left) only visible in the mirrors on the sides. This was a typical feature of Antwerp cabinets.

Given by Louise Nichols, Birgit Carolin, and Hélène Mitchell in memory of their parents, Johannes Herman and Hélène Warning, and their grandparents, Robert and Hélène De Vos. M.54 & A-L-1997
Teresa of Ávila’s vision of the dove, c.1614
Oil on panel

Teresa of Jesus (1515-1582) was a Carmelite nun and foundress of the Barefooted Carmelites. In her Life, which she wrote between 1563 and 1565, she recounts a vision of a dove, which she experienced on the eve of Pentecost. Teresa’s beatification and canonization were rushed through because of Philip II of Spain’s influence. She was beatified by Pope Paul V in 1614, the probable date of this painting, and canonized by Gregory XV in 1622. Four paintings by Rubens of Teresa of Ávila survive.

Accepted by H.M. Government in lieu of Inheritance Tax and allocated to the Fitzwilliam Museum, 1999
PD.43-1999
El Greco (Doménikos Theotokópoulos)
1541-1614

St John the Evangelist, late 1590s-early 1600s
Oil on canvas

From the mid-1590s, El Greco painted several series in which Christ and the Apostles appear as separate images (called in Spanish Apostolados). This painting was probably executed towards the end of the artist’s life, and shows all the hallmarks of his late style, such as the blurred facial features, free brushwork and broad planes of sharp colour. Several theories about who the models were include patients from the Hospital of Nuncio Viejo, an asylum in Toledo. In 1594, after asking the hospital management to let some of the patients grow their hair and beards, he then portrayed them as apostles.

El Greco's dramatic and expressionistic style was met with puzzlement by his contemporaries but found appreciation in the 20th century. El Greco is regarded as a precursor of both Expressionism and Cubism. He has been characterized by modern scholars as an artist so individual that he belongs to no conventional school.

On loan from a private collection
Bartolomé Esteban Murillo
1618-1682

St John the Baptist with the Scribes and Pharisees, c.1655
Oil on canvas

This is one of four scenes from the life of St John the Baptist painted for the Shod Nuns of St Augustine in the Convent of San Leandro, Seville. The Pharisees and Scribes are asking John the Baptist if he was the Messiah. The answer to their question is revealed by the quotations from the gospels of St Matthew and St Mark: ‘Among them that are born of women there has not risen a greater’ and ‘The voice of one crying in the wilderness, prepare ye the way of the Lord’.

Bought from the University Purchase Fund, 1869
No.334
Luis de Morales, called El Divino  
c.1510/11-c.1586  

The Pietà with the Virgin, Mary Magdalene and St John, c.1560-70  
Oil on panel  

Luis de Morales set up his workshop in Badajoz, a city in the southwest of Spain, where he produced many paintings for private devotion. According to the biography written by Antonio Palomino (1653-1726) in 1724, Morales was summoned by Philip II to work at the Escorial. There he would have seen the work of the Netherlandish artist Rogier van der Weyden (1399–1464) as well as the devotional images of the Italian painter Sebastiano del Piombo (c.1485–1547).

Morales often painted with fine detail, seen here in Mary Magdalene’s skilfully rendered veil, the glistening tears that stream down the figures’ faces and the many visible strands of wavy hair. Palomino wrote that ‘the hair was executed so finely and so delicately that it made even those who are most versed in art want to blow on it to see it move’.

Lent by the Parish Council of the Church of St Peter and St Paul, Ospringe, Kent. The painting was given to the church by Captain Hastings Wheler in memory of Elizabeth Townend Wheler
Jean-Michel Picart  
1600-82

Glass vase of mixed flowers, including jasmine, carnations, roses and narcissus on a stone ledge with jasmine petals  
Oil on panel

Picart was born in Antwerp, where he may have received training in the studio of the Francken family. In 1635, he left the north to join the community of Flemish painters in Paris in 1635, remaining there for the rest of his life. He made his career as a painter and a dealer.

Showing significant skill in his depiction of flowers, his style is similar to that of the flower painter Daniel Seghers (1590-1661), also from Antwerp.

Bequeathed by Major the Honourable Henry Rogers Broughton, 2nd Lord Fairhaven, 1973
PD.36-1975
Maarten van Heemskerk
1498-1574

Self-portrait, with the Colosseum, 1553
Oil on panel

In 1553, Van Heemskerk was appointed Dean of the artists’ Guild of St Luke in Haarlem. Perhaps painted to mark this occasion, he shows himself as a gentleman wearing an expensive black, damask jacket. On the right is an artist drawing the Colosseum from life with a quill pen, supporting his paper on a wooden board and holding an ink-well in his left hand. Van Heemskerk may have intended this figure, possibly also a self-portrait, to remind people that he had spent over four years in Italy between 1532 and 1536/7. Whilst there he made many sketches of Classical ruins, views of the city and contemporary sculpture and frescoes.

The Colosseum could be interpreted allegorically as a memento mori or reminder of death, suggesting that all splendour eventually decays.

Bequeathed by the Rev. R.E. Kerrich, 1873
No.103
Joos van Cleve  
c.1485-c.1540

Virgin and Child, c.1525-30  
Oil on panel

Van Cleve depicts a tender moment between Mary and the Christ Child, emphasising his humanity. Enveloped in her fur-lined cloak, he sleeps on his mother’s breast after feeding. Mary’s face is painted in a subtle sfumato (gradual and soft transition from light to shadow), suggesting that Van Cleve was aware of the work of Leonardo da Vinci (1452-1519).

To the left of Mary is a tin-glazed earthenware pitcher of the type referred to as Netherlands majolica. It contains daisies and lilies symbolizing Mary’s purity. The landscape in the background, showing on the left a shepherd with his flock and on the right a country house, recalls the work of Joachim Patinir (c.1480-1524), the founder of Netherlandish landscape painting.

Bequeathed by the Rev. R. E. Kerrich 1872 (received 1873)  
No.104
Crispin van den Broeck
1524-89/91

Two young men
Oil on panel

The subject has not been satisfactorily resolved in what is clearly an allegorical double-portrait. The apple suggests sexual experience and both the crows and owls in the background can signify ill-omen, although the owl is also a symbol of wisdom.

Van den Broeck trained in Mechelen but moved to Antwerp in 1558, becoming a citizen there in 1559. He worked in the studio of Frans Floris (1517-70) until his master’s death, after which he went onto produce altarpieces for churches and drawings for engravings for the Plantin Press.

Bequeathed by Louis C.G. Clarke, 1960, received 1961
PD.20-1961
Attributed to Barent van Orley
c.1488-1541

The Annunciation, c.1517
Oil on panel

The refined elegance of this painting reflects the courtly splendour of the Habsburg Regents of the Netherlands. The white lilies in the majolica vase allude to the Virgin’s purity, the blue iris refers to Her as Queen of Heaven and the pinks suggest the Incarnation. The white cat may symbolize the fact that the devil is trapped by Christ’s incarnation, as a mouse is trapped by a cat.

Founder’s Bequest, 1816
No.98
Chair

English, c.1720-30

Carved walnut with drop in-seat

L.C.G. Clarke Bequest, 1960
M.10B-1961

Jean-Michel Picart

c.1600-1682

Glass vase of mixed flowers with rose petals on a ledge

Oil on panel

Bequeathed by Major the Hon. Henry Rogers Broughton, 2nd Lord Fairhaven, 1973, received 1975
PD.37-1975
Lucas van Uden
1595-1672

The Escorial from a foot-hill of the Guadarrama Mountains (after Sir Peter Paul Rubens), c.1629
Oil on panel

Van Uden was a landscape painter active in Antwerp and was probably taught by his father, Artus van Uden (1544-c.1633). Lucas was influenced by Jan Brueghel the Elder (1568-1625) and Peter Paul Rubens (1577-1640), and copied the latter’s landscapes.

This mountainous scene with the Escorial in the centre is a copy after a lost drawing or oil sketch by Rubens, made during his second visit to Spain in 1628-29. The Escorial was a royal palace and monastery built by Philip II of Spain (1527-98) at the command of his father, Charles V (1500-58). It is located at the foot of the Guadarrama Mountains, near the town of El Escorial; building began in 1563 and was completed in 1584.

Bequeathed by Richard Edward Kerrich, 1873
No.92
Sir Peter Paul Rubens
1577-1640

The Death of Hippolytus, c.1611
Oil on copper

Rubens depicts the story of Hippolytus, the son of Theseus. One day Hippolytus’ stepmother, Phaedra made advances towards him but he rejected her, and in revenge, Phaedra told Theseus that Hippolytus had raped her. Theseus, furious, used one of his wishes granted to him by the god of the sea, Poseidon, who sent a sea-monster to scare Hippolytus’s horses, which then dragged him to his death.

Painted a few years after Rubens returned to Antwerp from Italy in 1608, the painting shows the influence of several Italian artists. The horses are inspired by Leonardo da Vinci’s cartoon for the Battle of Anghiari while the figure of Hippolytus is based on Michaelangelo’s drawing of Tityus. The fleeing figures in the background derive from Annibale Carracci’s Polyphemus in the Farnese Gallery, Rome.

Accepted by H.M. Government in lieu of estate duty and allocated to The Fitzwilliam Museum, 1979 PD.8-1979
Attributed to the Master of the Antwerp Adoration
active c.1520

St Catherine of Alexandria, early 16th century
Oil on panel

St Barbara, early 16th century
Oil on panel

The two paintings representing St Catherine and St Barbara were originally wings of a triptych. The central panel has not been identified but probably depicted the Virgin and Child, along with other figures.

St Catherine, on the left, can be identified by her crown and by the sword with which she was beheaded after having been saved miraculously from the wheel. St Barbara, on the right, holds a peacock feather. This alludes to the twigs with which she was beaten by her father for refusing to renounce Christianity and which were turned into peacock feathers. The tower in which her father imprisoned her can be seen under construction in the background.

Bequeathed by L.D. Cuncliffe, 1937
No.2307 & No.2308
Pieter Brueghel the Younger
1564-1638

A village festival with a theatrical performance and a procession in honour of St Hubert and St Anthony, 1632
Oil on panel

Pieter Brueghel the Younger ran a successful workshop in Antwerp, producing copies and imitations of paintings by his father, Pieter Bruegel the Elder (c.1526/30-69). This painting however is probably an independent composition by Brueghel and not, as has been suggested, based on a lost original by his father. It is considered the best of the twenty versions known of this composition.

The play taking place in the middle of the composition is a Flemish comedy called the ‘trick-water farce’. A woman flirts with the devil, disguised as a monk, whilst her husband is hidden in a coalman’s hod, waiting to catch them in the act of adultery. To the right is a procession in honour of St Hubert and St Anthony.

Given by Viscount Rothermere, 1927
No.1192
Designed by Giuseppe Levati
1739-1828
and made by Giuseppe Maggiolini
1738-1814

Lombardy Fruitwood, Amaranth and Tulipwood commode

Of shaped bowed form, the divided radiating top above three drawers inlaid sans-traverse, each with two ormolu Chinese head and floral swag handle, the sides with cupboards and with pilasters carved with Chinese monopodia, the back pilasters with half figures and on fluted bell-shaped spreading feet

Lent by the Frua-Valsecchi Collection
LL.34-2016
IN THE CENTRE OF THE GALLERY
Attributed to Jacob Claesz van Utrecht
c.1480-c.1530

The Annunciation; The Marriage of the Virgin; The Adoration of the Shepherds; The Adoration of the Magi, early 16th century
Oil on panel

Little is known about the life and work of Jacob van Utrecht, other than he was born in Utrecht and from 1506 to 1512 was a member of the guild of St Luke in Antwerp. These small but crowded scenes may have once formed part of a larger cycle of paintings illustrating scenes of the Life of the Virgin.

Bequeathed by Charles Brinsley Marlay, 1912
M.26
Peeter Scheemaeckers the elder
1652–1714

Madonna and Child, c.1702
Terracotta

Peeter Scheemaeckers was one of the most brilliant Flemish sculptors of his time, and was highly regarded by his contemporaries. Born in Antwerp in 1652, he served his apprenticeship with his uncle, Peeter Verbrugghen, and became a master of the Guild of St Luke in Antwerp when he was twenty-two. Much of his work was executed for churches there and in Brabant. He also created some splendid funerary monuments for private patrons, such as that of Don Francisco Marco del Picco de Velasco (d. 1693), now in the church of St Jacques at Antwerp.

This highly accomplished terracotta Virgin and Child was the model for a much larger wood carving commissioned in 1702 by the Duchess of Arenberg for the church of St Martin at Heers in the province of Limburg. The Virgin is seated on a bank of clouds with emerging winged cherubs’ heads on either side. She looks tenderly down towards the Christ Child, and places her arm protectively around him. Below is a crescent moon, and over it a serpent on which she treads, symbols of her Immaculate Conception, and triumph over sin, referred to in the Book of Revelations. In the finished work, the serpent is shorter, and holds an apple in its mouth, presumably to stress its role in the Temptation.

The work exemplifies Scheemaecker’s graceful but vigorous late Baroque style, and its acquisition brought a
new dimension to the Fitzwilliam’s small but notable collection of terracottas which ranges from the seventeenth to the twentieth century, but had previously lacked a work by a Flemish sculptor. Scheemaekers’ work is not well-known in England, yet in the context of English sculpture, he has importance as the father and master of Peter Scheemakers (1691–1781), who had a successful and prolific career in England between about 1721 and his retirement in 1771.

Purchased with the Boscawen Fund and a grant from the National Art Collections Fund
M.1-2006
Anonymous, French School
late fifteenth and early sixteenth century

Triptych: The Presentation of the Virgin; The Deposition; The Marriage of the Virgin, late 15th/early 16th century
Oil on panel

Recent conservation of this triptych has led to a change of attribution, from the Flemish School to the French. The central panel appears to have been painted first, before about 1497, and the side wings later, the left one before about 1511 and the right one before about 1520. As there are traces of burning caused by candles on the central panel, it is possible that the outer wings, which are of higher quality than the centre, are replacements of damaged lost originals. It was probably painted in Northern France, where there was a strong influence of Flemish painters.

Bequeathed by Charles Brinsley Marlay, 1912
M.25
Conserved in memory of Charles Francis Carr, 2004
Pedro de Mena
(1628-88)

Mater Dolorosa, c.1673-4
Polychrome wood bust

Pedro de Mena was one of the most important and accomplished sculptors of the Spanish Golden Age. The high-quality carving and painting, remarkably good state of preservation, and under life-size dimensions make this bust arguably the finest known example of Mena’s most popular composition and the only known work by Mena in a UK public collection.

The intimacy of scale, the care lavished on both the carving and the painting and the fact that the back is fully finished, indicate that it was designed to be seen close up, and in the round, most probably in a private devotional context.

It was probably made for the private chapel, study or bedchamber of a devout patron, almost certainly protected under a glass dome, and originally paired with a similarly-sized bust of Christ as the Man of Sorrows (Ecce Homo). During the seventeenth century, Spanish culture came to be dominated by the tension between an old regime of traditional values—honour, lineage, purity of blood—and modernizing influences. It is not known for whom the Mater Dolorosa was made, but the superior quality of both carving and polychromy suggest that it must have been produced at the height of Mena’s creative powers for a discerning patron. Devotion to the Seven Sorrows of Our Lady has its roots in Sacred Scripture and in Christian piety, which always associates the Blessed Mother with her suffering Son.
This mesmerizingly beautiful image of the Mater Dolorosa, with its understated pathos and startling realism – thanks to the naturalism of the flesh tones, the glass eyes and tear drops and the real hair eyelashes – still elicits a powerful response from the viewer, nearly 350 years after it was made.

Purchased with the Museum’s acquisition funds, grants from The Art Fund, the Henry Moore Foundation, the J. Paul Getty Foundation, the Gatsby Foundation, the David Laing Foundation Trust, and the Friends of the Fitzwilliam Museum, and with private donations. M.7-2014
Hendrick van Balen
1575-1632

and Jan Brueghel the Elder
1568-1625

The Judgement of Paris, c.1610
Oil on copper

The Judgement of Paris is a story from Greek mythology, which was one of the events that led up to the Trojan War and to the foundation of Rome. Paris gives the apple to Venus, declaring her the fairest of all, whilst Minerva, recognised by her helmet, spear and shield, and Juno, with her peacock, are rejected. Mercury is on the right and on the left is a reclining river god.

Van Balen often worked in conjunction with other artists. Here he has painted the figures, and Jan Brueghel the landscape.

Founder’s Bequest, 1816
No.416
Roelandt Savery
1576-1639
Orpheus charming the birds and the beasts, 1622
Oil on copper

In the top right corner below an elephant is Orpheus playing the lyre. After he lost his wife, Eurydice, for the second time he withdrew into the wilds of nature, where his song of lamentation moved animals, trees and rocks to tears.

This was one of Savery’s favourite subjects, which he first painted in 1604. From 1604 until 1613, he worked for Emperor Rudolf II in Prague and was sent to the Tyrol, a region in the Alps, to draw the mountains, waterfalls and forests. He also had access to the wild animals in the Emperor’s menagerie and hunting grounds.

Bequeathed by Daniel Mesman, 1834
No.342
Pieter Brueghel the Younger
1564-1638

The Triumph of Death, c.1626
Oil on panel

Set against a devastated landscape, an army of skeletons descend upon a village, killing everything in their path. One takes hold of a cardinal, another raises an axe to a priest, while a king is robbed of his wealth and forced to look at an hourglass. The design for Pieter Brueghel the Younger’s harrowing picture originates in the work of his father, Pieter Brueghel the Elder (1525/30-69). His Triumph of Death, (c.1562, Museo del Prado, Madrid) is one of his most inventive compositions. He created his own imposing vision of the late-medieval allegory of the Dance of Death: the universal force which disregards all stations in life, uniting them in one common destiny.

The only contrast to the bleak vista is the pair of lovers making music in the lower right corner. They appear all the more foolish in their obliviousness to the fate which is about to befall them at the hands of the skeleton behind them, scornfully serenading them on a violin.

On loan from a private collection
Hans Rottenhammer
1564-1625

and Jan Brueghel the Elder
1568-1625

The contest of Apollo and Pan, 1599
Oil on copper

After Pan had made panpipes from the reeds into which the nymph Syrinx had been metamorphosed, he challenged Apollo, the supreme master of the lyre, to a music competition. Tmolus, the mountain god, was the judge and King Midas, a follower of Pan, was an onlooker. Tmolus was entranced by Apollo’s playing and proclaimed him the winner, but Midas objected to the decision. Apollo was furious and could not allow such depraved ears to have human form, so he changed the King’s ears to those of an ass.

The figures were painted by Rottenhammer in 1599 in Venice and the landscape was presumably painted by Brueghel in Antwerp.

Bought from the Gow Fund with contributions from the Victoria & Albert Museum and the National Art-Collections Fund, 1981
PD.23-1981
Daniel Seghers
1590-1661

A vase of flowers, 1640-50
Oil on copper

Seghers was a Jesuit lay brother from Antwerp and is widely considered to be one of the most influential flower painters of the seventeenth century. He revolutionised and dramatised the flower piece, creating floral arrangements that were more natural than those of his predecessors, and depicted flowers and insects with a miniaturist’s precision.

Technical research recently conducted at the Hamilton Kerr Institute has revealed much about Seghers’ painting technique. The copper plate on which Seghers painted was first covered with a grey ground layer before the principal flowers were positioned in brightly coloured shapes. This stage is called ‘dead colouring’, and plays a key role in Seghers’ work. Over this he added a second paint layer to give shape and detail to the main flowers.

Bequeathed by Henry Rogers
Broughton, 2nd Lord Fairhaven, 1975
PD.42-1975
THE FITZWILLIAM MUSEUM
GALLERY 15
DUTCH ART
OF THE 17TH & 18TH CENTURIES

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LARGE FONT LABEL BOOK
Please do not remove from Gallery
Gerrit Adriaensz. Berckheyde
1638-1698

The Groote Kerk at Haarlem, 1674
oil on panel

Berckheyde was born and died in Haarlem. The quiet serenity and detachment of his townscapes was in part influenced by Pieter Saerendam (1597-1665), and has led him to be compared to Vermeer.

In contrast to the more straightforwardly topographical view of the Town Hall at Amsterdam, the pendant to this picture displayed nearby, Berckheyde here adopts a more dramatic view through the arcades of the Town Hall and across the market place to the late Gothic church of St. Bavo; the pronounced shadows of the foreground columns add a further structural element to the scene.

Founder’s Bequest, 1816
No. 47
Jan van Os
1744-1808

Vase with flowers and fruit, undated
oil on panel

Van Os was a painter and a poet. He worked mostly in The Hague, and though he began his career painting seascapes, he became best-known for his exuberant, pyramidal still-life compositions in the style of Jan van Huysum (1682-1749).

Technically his paintings are of exceptional quality and brilliance. His works were hugely sought after in France, Germany and in England, where he exhibited at the Society of Arts in London from 1773-1791

Bequeathed by Charles Brinsley Marlay, 1912
M.67
Jan van der Heyden
1637-1712

A view of Cleves from Mühlberg

oil on panel

Van der Heyden was born in Gorinchem in western Netherlands, but spent most of his life in Amsterdam. He received training as a glass painter, before turning to landscapes and still lifes, and is best known for his highly detailed townscapes. Here, Van der Heyden has depicted the German city of Cleves, with its church standing prominently on the hill and the locals going about their daily work.

Not only was Van der Heyden an accomplished artist, but he was also a gifted engineer. From the late 1660s, he designed a new streetlamp system for Amsterdam and invented a fire hose with a pumping device.

Lent anonymously
Isaak van Nickelen
active 1660-1703

Interior of The Cathedral of our Lady, Antwerp, 1668

oil on canvas

Isaak van Nickelen spent his career in Haarlem and was one of the last seventeenth-century architecture painters. There are no documents stating that he travelled to Antwerp in the Southern Netherlands, but this painting proves that he spent some time there.

The altars to the right of the nave against the columns are accurately recorded: the black and white altar fourth from the crossing was commissioned by the Mercers in 1598 and sculpted by the brothers Robrecht (c.1570-1636) and Jan de Nole (1560/80-1624).

The marble altar just visible on the second column from the crossing was commissioned by the Coopers Guild to replace the wooden altar of 1595. This new altar was not completed until 1678, indicating that Van Nickelen may have continued to add to the painting as much as ten years later.

Given by A.A. VanSittart, 1864
No. 82
Chair
One of a set of four, all in this gallery
English, c.1710-20

Walnut with hoof-shaped feet and cane seat. This chair and its three companions are typical of early eighteenth-century chairs in having a rather low seat and a tall narrow back. They are similar to a set of eighteen chairs with upholstered seats at Hampton Court Palace, supplied in 1717 by Richard Roberts, Chairmaker to George I.

Whilst the use of carved decoration is old-fashioned, the actual design of the carving is not, and nor is the shape of the chair. This model is very advanced in its form with its S-shaped back and cabriole legs, and was inspired by Chinese chairs from the late Ming and early Qing Dynasties. As a result, this type of chair was called both ‘bended-back’ and ‘India-back’—‘India’ being the generic term for most of southern Asia, especially China. Following the English lead, this sort of chair also became very popular in Holland in the early 1700s.

C.B. Marlay Bequest
MAR.M.214C-1912
Jan Steen
1626-1679

The old pancake seller, c.1664-68
oil on canvas

Jan Steen is best known for his exuberant tavern or dining scenes, many rife with sexual innuendo. Here, for example, plates are scattered in the foreground, a ladle and broken egg shells: evidence of the apparently innocent domestic activity of pancake-making. However in seventeenth century Holland ‘cracking an egg into a pan’ was a euphemism for sexual intercourse, an allusion sustained by the over-dressed, over-eager figure on the left, who lewdly proffers an elongated cake.

Steen was famously interested in popular theatre and it may be that this painting refers to a popular play of the day; the fact that the figures are all laughing uproariously suggest they are enjoying a joke that now eludes us.

Founder’s Bequest, 1816
No. 76
Adriaen van der Werff
1659-1722

Tancred’s servant presenting the heart of Guiscard in a golden cup to Guismond, c.1675

oil on panel

Van der Werff was one of the most highly esteemed of the Dutch fijnschilder (lit. ‘fine painters’), known for their attention to exquisite detail and smoothness of finish. He worked in Rotterdam, and from 1697 was also court painter to the Elector of Palatine in Düsseldorf.

The story represented here is drawn from Boccaccio’s Decameron (1353). Guismond is punished for her guilty love of Guiscard by her father, Prince Tancred. Here she receives from his servant the heart of her lover in a golden cup. Weeping over it she kills herself. The tragedy of Harcilia (1632) by the Dutch poet Abraham van Mildert, was based on Boccaccio’s tale, and performed regularly throughout the seventeenth century; it may be that this painting records a scene from a theatrical production.

Founder’s Bequest, 1816
No. 375
Stool
English, c.1720-40

Walnut, the seat covered in linen canvas embroidered with a landscape in polychrome wools and cream silk in tent stitch

This stool was probably originally part of a set, which would have been placed around the walls of a room. The status of the needlework cover has yet to be determined. While it could be original to its current frame, it could also be ‘associated’, meaning that it was added later, most likely in the 20th century, when it was common to cover seat furniture with either contemporary needlework or more modern reproductions.

Miss Grace Clarke Bequest, 1940
M.13-1950
Bartolomeus van der Helst
1613-1670

**Portrait of a man, 1662**

oil on canvas

Son of an inn-keeper, Van der Helst moved from Haarlem to Amsterdam before 1636 and is thought to have trained as a painter there.

A contemporary of Rembrandt van Rijn, he soon became the most popular portrait painter in that city, unusually working for both the Court and the ruling class of Amsterdam. Often, as here, he flattered his sitters by painting them with the swagger of the portraits of Van Dyck. The landscape background was painted by Jan Hackaert (1628-1685), who often collaborated with other painters in this way.

Given by Mrs W. H. Thompson, 1886
No. 149
Jan Steen
1626-1679

Village festival, c.1650

oil on canvas

An early painting of about 1650 in the tradition of Pieter Brueghel the elder (c.1525-1569) and Adriaen van Ostade (1610-1685).

The somewhat flat appearance of the trees and the sky is due to the fact that the pigments that Steen used have undergone chemical change, but the figures and building are all in good condition.

Steen's wit is evident in this typically boisterous scene. Characters swig wine and ale, smoke pipes, flirt, doze drunkenly, laugh, sing and make music. Sex is never far beneath the surface.

Founders Bequest, 1816
No. 73
Chest-of-drawers
English, c.1690-1700

Walnut with ‘oystershell’ veneering, with two long and two short drawers with replacement escutcheons and drop handles, and four ball feet.

The chest-of-drawers as a form of European furniture was invented in the second half of the seventeenth century, as a much more convenient way to store clothing and other items than chests. They usually had two or three long drawers below, and two short drawers above.

This chest-of-drawers has been embellished with ‘oyster’ veneers, cut from the cross-section of a branch, which was a fashionable type of decoration at this date.

Dr R.B. Meyer Bequest
M.10-1975
Gerrit Dou
1613-1675

Woman at a window with a silver-gilt bowl of apples and a cock pheasant, c.1675
oil on panel

Gerrit Dou spent all his career in Leiden where he was apprenticed to Rembrandt van Rijn (1606-1669) at the age of fifteen. He is best known for his meticulous attention to detail and his brilliant handling of fabrics and textures, marking him out as one of the Leiden fijnschilder.

Many of his paintings feature a figure in a window niche with a variety of objects laid and hung about them, many of which bear symbolic meanings. This painting has been interpreted as a complex allegory on the loss of innocence.

Founder’s Bequest, 1816
No. 34
Jan Steen
1626-1679

Interior with a painter and his family, before 1669

oil on panel

Steen’s depictions of domestic interiors included scenes which would have been inspired by his own surroundings. Here a woman – perhaps the artist’s wife, Margriet van Goyen, daughter of the landscape painter Jan - is shown sharpening a pencil whilst the artist helps one of his sons to draw a vase of flowers.

It was not unusual for Steen to paint the same subject on more than one occasion, often with distinctive variants. A painting of a drawing lesson in a more elaborate interior, dated 1665, is in the Getty Museum, Los Angeles.

Founder’s Bequest, 1816
No. 78
Stool

English, c.1730-35

Walnut, the seat covered in linen canvas embroidered with a repeat pattern of arcaded shells and stylized flowers and foliage in polychrome wools and cream silk in cross-stitch

This stool appears to have been made in the early 1730s, shortly after George II had ascended the English throne. Like the other stool displayed nearby (M.13-1950), the status of its needlework cover is uncertain; whilst it could be contemporary and made for this frame, it could also be contemporary but made originally for another chair, or it could be a much later reproduction.

Given by Lt. Col. Edward Lumbe
M.2-1952
Nicolaes de Gyselaer
1583-1654

Interior of a hall with musicians at a table playing a lute and a viol, 1621

oil on panel

This richly decorated interior with its carved fireplace and doorways, gilt leather walls and chandelier, as well as the exotic parrot and fashionably dressed occupants, all indicate this is the home of a wealthy person. However, this is likely to be an invention of the artist rather than a record of a real interior: Dutch houses were long and narrow with windows at the front and back, and were rarely this elaborate. A painter of architectural subjects, De Gyselaer demonstrates great skill at depicting perspective through the converging lines of the floor tiles and the wooden beams in the ceiling.

Founder’s Bequest, 1816
No.422
Chair

English, c.1710-20

One of a set of four, all in this gallery

Walnut with hoof-shaped feet and cane seat

This chair and its three companions are typical of early eighteenth-century chairs in having a rather low seat and a tall narrow back. They are similar to a set of eighteen chairs with upholstered seats at Hampton Court Palace, supplied in 1717 by Richard Roberts, Chairmaker to George I.

Whilst the use of carved decoration is old-fashioned, the actual design of the carving is not, and nor is the shape of the chair. This model is very advanced in its form with its S-shaped back and cabriole legs, and was inspired by Chinese chairs from the late Ming and early Qing Dynasties. As a result, this type of chair was called both ‘bended-back’ and ‘India-back’—‘India’ being the generic term for most of southern Asia, especially China. Following the English lead, this sort of chair also became very popular in Holland in the early 1700s.

C.B. Marlay Bequest
MAR.M.214D-1912
Hendrik Goltzius
1558-1617
Vertumnus and Pomona, 1615
Oil on canvas

Goltzius achieved international fame as a draughtsman and printmaker in the early part of his career, but began to paint only relatively late in life, around 1600.

The subject of this painting is taken from Ovid’s Metamorphoses. Pomona, the goddess of fruit, has locked herself away in an orchard to protect her virginity. Vertumnus, the god of the seasons, who has had no luck in seducing her in his manly form, has disguised himself as an old woman and here is begging Pomona to consider Vertumnus as her lover. Pomona is about to give in.

Bequeathed by Henry Scipio Reitlinger, 1950, received from the Reitlinger Trust, 1991
PD.33-1991
Vase

Dutch; Delft, Holland, c.1700

Tin-glazed earthenware painted in blue

This large, unmarked, Delftware oviform vase is decorated with eight vertical panels painted alternately with Chinese figures in gardens or landscapes and a large vase of flowers and foliage flanked by a vase of flowers on a table and flowers in a tripod cauldron. Below there is a horizontal band of scrolls with pendant leaves, and round the shoulder a border of formal flower heads and scrolls. The short cylindrical neck would originally have been capped by a domed cover similar to that on the adjacent vase.

Dr. J.W. L. Glaisher Bequest, 1928
C.2498-1928
Willem van Mieris
1662-1747

Landscape with ruins, nymphs bathing, c.1730

Oil on panel

Willem van Mieris was the son of the Leiden fijnschilder (‘fine painter’), Frans van Mieris (1635-81). The fijnschilders, led by the artist Gerrit Dou (1613-75), were admired for their exquisite painting technique and created highly detailed works with a smooth finish.

Van Mieris continued painting in this style in the eighteenth century. It remained popular amongst collectors who yearned for works from the heyday of Dutch painting. A painter of everyday life, Van Mieris also depicted classical landscapes with idealised figures similar to the work of Cornelis van Poelenburgh (1594/95-1667).

Founder’s Bequest, 1816
No.393
Karel Dujardin
1622-1678

Italian landscape (*Le Diamant*), 1660s

Oil on panel

Dujardin worked in Italy at the beginning and end of his career and most of his paintings and etchings have an Italian or Italianate setting. His *Bentveughel* name was *Barba di Becco* (Goat-beard).

In the eighteenth century this celebrated painting was known as *Le Diamant* (the Diamond), presumably because of its glittering brilliance. Another small landscape by Dujardin, with softer effects of light, is known as *La Perle* (the Pearl) is now in the Louvre.

Bequeathed by Samuel Sandars, 1894, received 1923
No. 1099
Armchair

English, c.1725-40

Walnut, the back and seat covered in linen canvas, embroidered with vases of flowers in polychrome wools and cream silk in tent stitch and cross-stitch

This unusual armchair was likely made during the reign of George I (1714-27) or George II (1727-60). Designed to look as though it has a drop-in seat, the seat is actually a single piece with the back. The embroidered seat and back covers have been ‘framed’, which means they cannot be changed without first removing the frame facings.

Although the outside-back cover is modern, the rest of the upholstery appears original to the chair. The embroidery depicts vases filled with a variety of cut flowers of different species and colours, including the ever-popular tulip. Mixed displays of this sort had become fashionable in England during the reign of William and Mary (1689-1702).

Miss Grace Clarke Bequest, 1940
M.12-1950
Abraham van Calraet
1642-1722

Landscape with figures and horses, undated

oil on panel

Calraet worked mainly in Dordrecht. He trained initially with his brother, but later became a pupil of Aelbert Cuyp (1620-1691) to whom this painting, and its pendant (no. 68), exhibited close by, were originally attributed. Stylistic affinities apart, the fact that Calraet signed his paintings with the initials ‘AC’, as here, has also been responsible for confusions of authorship.

Founder’s Bequest, 1816
No. 77
Bartholomeus Breenbergh
1598-1657

Classical landscape with rocks,
c.1627-29

oil on copper

Breenburgh was a founder member of the Schildersbent (painters’ clique), a group of Northern artists based in Rome; his nickname was *het fret* (the ferret).

This is one of a pair of paintings, each picture balanced in itself, but when viewed together the motifs and compositions are contrasting.

Breenbergh rarely produced paired paintings like this picture and its pendant, exhibited nearby.

Both were formerly in the renowned collection of the Duc d’Orleans, from which Lord Fitzwilliam acquired a number of other important paintings such as those by Titian, Veronese and Palma Vecchio displayed in the Courtauld Gallery at its dispersal in 1798.

Founder’s Bequest,
1816
No. 431
Armchair

English, c.1740-50

One of a pair with M/F.6-1946, also in this gallery

Walnut, with cabriole legs with claw and ball feet, upholstered in contemporary canvas work embroidery

This very handsome armchair and its pair (on the far side of the Blanket chest) are typical for mid-eighteenth century England. The embroidery which is believed to date from the period (even if not necessarily original to the chair) shows vases filled with a variety of cut flowers, as was still fashionable in Georgian England.

Further investigation of the webbing and base cloth on the underside of the seat is required to verify if it is original; if so, then the stuffing and shape, as well as the needlework covers are likely to be original too.

Bequeathed by Miss Grace Clarke 1946
M/F.7-1946
Adriaen van de Velde
1636-1672

Landscape with cattle and figures, 1664

oil on canvas

Unlike his father Willem I and brother Willem II, Adriaen van der Velde was not a painter of seascapes. He was taught by Jan Wijnants in Haarlem and later settled in Amsterdam. Despite painting Italianate views he was not known to have travelled to Italy. Pastoral country scenes populated with contented cattle, sheep and goats became his speciality.

The blue tonality visible in the foliage indicates a chemical change in the pigments the artist used – originally the leaves would have been green.

Given by A. A. VanSittart, 1864
No. 88
Blanket chest

English, c.1750-60

Mahogany chest of bombé shape with hinged lid, two drawers at the bottom, four bracket feet, and brass mounts and handles

Blanket chests are essentially large wooden boxes with hinged lids, designed to store clothes, household linens and blankets. Locking mechanisms were often incorporated, as is the case here, which indicates that valuables were also kept inside. Smaller versions often doubled as seats in households that could not afford chairs. Over time, drawers were added at the bottom, increasing the overall height of the unit, and the ‘mule chest’ was born, so called because slippers (or ‘mules’) were stored in the drawers. This chest is shaped like a sarcophagus and is probably deliberately antiquarian in form.

Given by S. Harris in memory of his brother George Harris M.3-1948
Armchair

English, c.1740-50

One of a pair with M/F.6-1946, also in this gallery

Walnut, with cabriole legs with claw and ball feet upholstered in contemporary canvas work embroidery

This very handsome armchair and its pair (on the far side of the Blanket chest) are typical for mid-eighteenth century England. The embroidery which is believed to date from the period (even if not necessarily original to the chair) shows vases filled with a variety of cut flowers, as was still fashionable in Georgian England.

Further investigation of the webbing and base cloth on the underside of the seat is required to verify if it is original; if so, then the stuffing and shape, as well as the needlework covers are likely to be original too.

Miss Grace Clarke Bequest, 1940
M/F.7-1946
Abraham van Calraet
1642-1722

Landscape with figures and horses, undated

oil on panel

Like its pendant (no. 77), this painting was attributed to Aelbert Cuyp (1620-1691) when in the collection of the Founder, Richard 7th Viscount Fitzwilliam.

Fitzwilliam acquired the painting from Richard Owen Cambridge (1717-1802) a poet, collector and noted wit, who was closely acquainted with many leading artists of the day, including Sir Joshua Reynolds, President of the Royal Academy.

Founder’s Bequest, 1816
No. 68
Bartholomeus Breenbergh
1598-1657

Classical landscape with ruins, c.1627-29
oil on copper

Breenbergh was a founder member of the Schildersbent (painters’ clique), a group of Northern artists based in Rome; his nickname was het fret (the ferret).

This is one of a pair of paintings, each picture balanced in itself, but when viewed together the motifs and compositions are contrasting. The massive ruin on the left is a composite fantasy inspired by the church of Santa Maria della Febbre, Rome and the Tomb of Scipio on the Via Appia.

Founder’s Bequest, 1816
No. 432
Nicolaes Berchem
1620-1683

**Italian landscape with nymphs and a satyr**, 1645

oil on canvas

Born in Haarlem, Berchem painted Italianate landscapes with such skill in representing warm, southern sunlight that it is hard to believe he never visited Italy, although there is no firm documentary evidence that he ever travelled there. His landscapes were in great demand in his day, and he also painted figures and animals in landscapes by other painters such as Allaert van Everdingen and Meindert Hobbema.

This painting was once in the collection of the Duke of Sutherland, one of the leading art collectors in Britain in the eighteenth century.

Bought from the Leverton Harris fund, 1960
PD.8-1960
Cornelis van Poelenburgh
1594/95-1667

Landscape with Abraham and Isaac, undated

oil on copper

Poelenburgh was a founder member of the *Schildersbent*, the fellowship of Dutch and Flemish artists in Rome, known as *Bentveughels* (Birds of a feather). His nickname in the group was Satiro or Satyr. He was strongly influenced by Adam Elsheimer. With Bartholomew Breenburgh he is considered the most important of the first generation of Dutch painters of Italianate landscapes. Most of his paintings are, like this one, in a small format and painted on copper or panel.

Founder’s Bequest, 1816
No. 388
Cornelis Cornelisz. van Haarlem  
1562-1638  
The choice between young and old, 1597  
oil on canvas  

A painter of mostly religious and mythological subjects, Cornelis was one of the leading Dutch painters in the city of Haarlem. He was closely associated with the Mannerists Hendrick Goltzius and the art historian Karel van Mander.  

Van Haarlem painted this popular moralising subject at least three times. The woman, her hair arranged in a style associated with Venetian courtesans, is having trouble choosing her lover: the older, wealthy man on the left or the youthful one on the right.  

Lent by the Frua-Valsecchi Collection  
LL.004-2016
Chair

English, possibly c.1730-40 with later modifications, or a 20th-century fake

Walnut, the back and seat covered in canvas embroidered with landscapes and ruins in polychrome wools and silk in tent stitch

This chair purports to be early Georgian, but certain features (such as the dark stain on the pale legs, the ‘antiquing’ varnish on the webbing and base cloth and the evidence that the seat rails once had arms attached) raise doubts as to its authenticity. Experts have suggested two possibilities: either it is indeed old but has had its arms removed and new (or associated) needlework covers fitted; or it is an elaborate fake.

Miss Grace Clarke Bequest, 1940
M/F.5-1946
Jacob Marrell called Marrellus
1614-1681

Glass vase of flowers on a stone plinth, 1640

oil on panel

Marrell studied with the German painter Georg Flegel (1566-1638) in Frankfurt from 1627, and in 1630 moved to Utrecht, doubtless drawn due the city by its pre-eminence as a centre of flower painting. There, he studied with Jan Davidsz. de Heem (1606-1683/4) and also came under the influence of Ambrosius Bosschaert the younger (1609-1645) and Roelandt Savery (1576-1639).

The flowers depicted here include lilies, roses, marigold, lily-of-the-valley, auricula and tulips, the latter painted after the economic collapse of the tulip market in 1637.

Given by Major the Hon. Henry Rogers Broughton, 2nd Lord Fairhaven
PD.36-1966
Aelbert Cuyp
1620-1691

Sunset after rain, 1648-1652
oil on panel

In his lifetime, Cuyp was little known outside his native Dordrecht. His works became increasingly popular in the eighteenth century, particularly in England, where he was admired by leading landscape painters such as John Constable and J.M.W Turner. This painting is known to have inspired a work by Thomas Gainsborough, *Landscape with Cattle* (c.1767) now in the National Gallery of Ireland.

From the 1640s, Cuyp was influenced by the warm Italianate skies in paintings by Dutch artists such as Jan Both and Herman van Swaneveldt. The shape of the panel suggests that it might have been intended as a fictive window set into paneling.

Bought from the Cunliffe, Percival and Hitchcock funds with contributions from the Friends of the Fitzwilliam Museum and the National Art Collections Fund, 1975
PD.115-1975
Salomon van Ruysdael
?1600/03-1670

Farm buildings in a landscape, 1628

oil on panel

The uncle of Jacob van Ruisdael, Salomon joined the Haarlem Guild of St Luke's in 1623. Early in his career he was influenced by the tonal landscapes of Esaias van de Velde (1587-1630), who also worked in Haarlem. Salomon specialised in river and estuary scenes.

Van Ruysdael’s earlier paintings are modest in theme and restricted in colour, but have a strong sense of place and often, as here, evoke the lowering mood of the weather.

Given by Mrs Laurence Humphrey, 1921
No. 1049
Jacob van Ruisdael
1628/29-1682

Landscape with a blasted tree near a house, c.1645

oil on panel

Ruisdael was one of the leading Dutch landscape painter of the later seventeenth century. He was taught in Haarlem by his father, Isaack, and his uncle Salomon van Ruysdael and was strongly influenced by other Haarlem landscape painters such as Nicholas Berchem. After training in Germany he settled in Amsterdam where he maintained a flourishing studio and taught many of the next generation of landscape painters, including Meindert Hobbema.

Famous for his brooding skies and emotional use of colour, van Ruisdael gives his trees forceful personalities. Here the blasted tree may be a symbol of the transience of life.

Given by A. A. VanSittart, 1864
No. 84
Allaert van Everdingen
1621-1675

Norwegian landscape, 1656
Oil on panel

Whereas most Northern artists were attracted to Southern countries where the light was golden and warm, Everdingen was unusual in heading north to Norway and Sweden. He travelled there in 1644-45 and Norwegian landscape remained his principal inspiration for the rest of his career.

His taste for stark, dramatic landscape is likely to have been stimulated by the spectacular Tyrolean mountain scenes painted by his master, Roelandt Savery (1576-1639); he in turn inspired his own pupil, Jacob Ruisdael’s, preference for painting powerful, rugged landscapes.

Bequeathed by Daniel Mesman, 1834
No. 66
Elias van den Broeck  
c.1650-1708

Stone niche with thistle, lizard and insects, 1690

Oil on canvas

Born in Antwerp, Van den Broeck moved to Amsterdam at the age of fifteen to become a pupil of Cornelis Kick (1634-81) and then the flower painter, Jan Davidsz. de Heem (1606-83/4) in Utrecht. He was an exponent of the so-called forest floor still life (sottobosco in Italian), a genre of painting developed by his older contemporary, Otto Marseus van Schrieck (c.1619-78).

Both artists depicted artistically conceived mini-dramas: brooding woodlands and forests are inhabited by menacing reptiles, amphibians and insects, which would have both fascinated and repulsed their viewers. Van den Broeck has depicted the scene from the perspective of the creatures themselves and uses strong contrasts of light and dark to instil the scene with an added sense of drama.

Bequeathed by Henry Rogers Broughton, 2nd Lord Fairhaven, 1966  
PD.45-1966
Hendrick ter Brugghen
1588-1629

Young musician tuning a lute, c.1626-7

Oil on canvas

Hendrick ter Brugghen was one of the leading painters among the group of artists active in Utrecht in the 1620s who came to be known as the Utrecht Caravaggisti, since they adapted Caravaggio’s subject-matter and style to suit the Dutch taste for religious and secular painting. Of these, ter Brugghen was the only one who may have been in Rome whilst Caravaggio was still working there, probably between 1606 and 1614.

Ter Brugghen painted two versions of this subject: the other, with slight variations, is in the Kunsthistorisches Museum, Vienna.

The painting can be understood as an allegory of the sense of hearing; covering the musician’s ear with a turban may have been intended as an amusing commentary or joke.

Bought from the Gow Fund with the assistance of the Art Fund, the MLA/V&A Purchase Grant Fund, the Matthiesen Foundation and the Orbis Pictus Trust, 2010.
P.D.41-2010
Frans Hals
1581/85-1666

Portrait of an unknown man,
c.1660-63

Hals’ technique was idiosyncratic. Lighting his sitters from the left he painted with loose brush strokes to depict light on form, with few pigments (there are four in this painting, black, white, red and a yellow ochre) alla prima or ‘wet-on-wet’ and very quickly. When the painting was bequeathed to the museum the hat had been painted out and the background painted brown. This was painted late in his career.

Given by Joseph Prior, 1879
No.150
Michiel Sweerts
1618-1664

An old woman spinning, c.1646-1648

oil on canvas

His birthplace, Brussels apart, nothing is known of Sweert’s life before Easter 1646, when he is recorded in Rome. He returned to Belgium in 1651, and later travelled to Syria and Goa, India, where he died. Most of his known works, including the present painting, were executed in Rome. There, he came under the influence of Caravaggio and his followers as well as the group of Flemish painters known as the Bamboccianti.

The woman is dressed in the clothes of a Roman contadina, or peasant woman. Sweerts lavishes the same attention on painting her wrinkles as he does to the folds and fabrics of her dress; even such details as the pins that hold together her gauze-like shawl do not escape his attention.

Bought from the Gow Fund, with contributions from the National Art Collections Fund and the Museum and Galleries Commission/Victoria & Albert Museum Fund, 1994
PD.145-1994
Card table

English, c.1735

Walnut, with burr veneer, hinged ‘concertina’ action, folding frame, cabriole legs and claw and ball feet

In the eighteenth century, playing cards was one of the main ways of passing the evenings, and gambling for low or high stakes was rife.

Card tables were often made in pairs, and sometimes made to be en suite with the chairs in the same room. This table is not a pair with M.9-1961 (positioned on the far side of the Games table), although they were both bequeathed by the same donor, Louis C.G. Clarke.

When not in use, card tables, like chairs, were usually placed against the walls. They were therefore designed to fold down so as to take up less space in the room. This table, unlike the other Card table on display, has a sophisticated ‘concertina action’ folding frame, which allows it to be put up and taken down easily and quickly.

L.C.G. Clarke Bequest, 1960
M.16-1961
Abraham Storck
1644-1708

The Four Days’ Battle, 1-4 June 1666

oil on canvas

The best known of a family of painters, Storck spent his career in Amsterdam where he specialised in marine paintings and topographical views.

The scene represents a naval battle of the second Anglo-Dutch war. Fought off the Flemish and English coast, it involved nearly two hundred ships and the loss of thousands of lives on both sides, and remains one of the longest naval engagements in history. The Four Days’ Battle is usually seen as both a tactical and important strategic victory for the Dutch. Various incidents of the battle between the Dutch and the English are here combined into a single composition.

Given by the Rev. Thomas Halford, 1855
No. 106
Aert van der Neer
1603-1677

**An estuary by moonlight, c.1645-1658**

oil on panel

By the mid-1640s, van der Neer had come to concentrate on a few key subjects: winter landscapes, snow storms and moonlit river scenes, many of which depict the canals around Amsterdam where he lived or the reaches of the river Maas or Rhine. He used a restricted palette of earth colours - browns, greens and greys - silhouetting tree and human forms against cool, luminous night skies.

Although today acknowledged as one of the great painters of light, van der Neer’s paintings were largely unappreciated in his own lifetime, and he died in abject poverty.

Bought from the Gow Fund, with contributions from the Grant-in-Aid for the Regions administered by the Victoria & Albert Museum, and the National Art Collections Fund (The Eugene Cremetti Fund), 1985

PD.250-1985
Abraham Susenier  
c.1620-1668  

A storm at sea, undated  

oil on panel  

Little is known of Susenier’s life. He was born in Leiden and worked there, in the Hague and at Dordrecht.  

He is mainly known as a still-life painter, but is also recorded as an occasional painter of seascapes and ‘ponds’. Perhaps unsurprisingly, given the glittering greys of this tumultuous sea, Susenier was noted as an especially accomplished painter of silverwork.  

Given by Mrs Joan Wyburn-Mason, in memory of her husband, Professor R. Wyburn-Mason, 1983  
PD.26-1983
Jan van Goyen
1596-1656

**View on the Merwede, 1654**

oil on panel

In his maturity Van Goyen specialised in monochrome paintings. The Merwede is the name of several connected stretches of river which ultimately mouth near the cities of Dordrecht and Papendrecht. The river is part of the Rhine-Meuse-Scheldt delta.

The ruined castle known as the House of Merwede can be seen in the distance on the right.

Bequeathed by Daniel Mesman, 1834
No.415
Card table

English, c.1760

Mahogany, with a small drawer, and cabriole legs with claw and ball feet In the eighteenth century, playing cards was one of the main ways of passing the evenings, and gambling for low or high stakes was rife.

Card tables were often made in pairs, and sometimes made to be en suite with the chairs in the same room. This table is not a pair with M.16-1961 (positioned on the far side of the Games table), although they were both bequeathed by the same donor, Louis C.G. Clarke, a former Director of the Museum and a generous benefactor.

When not in use, card tables, like chairs, were usually placed against the walls. They were therefore designed to fold down so as to take up less space in the room.

L.C.G. Clarke Bequest, 1960
M.9-1961
Meindert Hobbema
1638-1709

A wooded landscape with cottages, 1667
oil on canvas

Hobbema worked in Amsterdam, where he became both a pupil and a friend of Jacob van Ruisdael (1628/29-1682) around 1655. This painting is characteristic of Hobbema’s mature style with its subtle variations of tone and overall silvery quality. Although little-known in his own day – a change of career in 1668 diminished his output in quality and quantity – his evocation of wooded landscapes was to have an indelible influence on British landscape painters of the nineteenth century, such as Thomas Gainsborough, John Constable and the East Anglian artist, John Crome.

Given by A. A. VanSittart, 1876
No. 49
Chair

English, c.1710-20

One of a set of four, all in this gallery

Walnut with hoof-shaped feet and cane seat

This chair and its three companions are typical of early eighteenth-century chairs in having a rather low seat and a tall narrow back. They are similar to a set of eighteen chairs with upholstered seats at Hampton Court Palace, supplied in 1717 by Richard Roberts, Chairmaker to George I.

Whilst the use of carved decoration is old-fashioned, the actual design of the carving is not, and nor is the shape of the chair. This model is very advanced in its form with its S-shaped back and cabriole legs, and was inspired by Chinese chairs from the late Ming and early Qing Dynasties. As a result, this type of chair was called both ‘bended-back’ and ‘India-back’—‘India’ being the generic term for most of southern Asia, especially China. Following the English lead, this sort of chair also became very popular in Holland in the early 1700s.

C.B. Marlay Bequest
MAR.M.214D-1912
Studio of Rembrandt van Rijn  
1606-1669  

Man in a fanciful costume, 1650  

oil on panel  

The painting is seventeenth-century and the signature and date may be authentic. The main arguments against an attribution to Rembrandt himself are based on technique and materials. In particular, the brushstrokes, rendering of form and comparatively thick texture of the paint seem remote from Rembrandt’s style, while the pose is uncharacteristically stiff. The artist who painted this picture has used an undiluted pigment called cochineal red, a colour Rembrandt habitually muted; the extensive use of blue in the highlights of the cuirass and sword is also uncommon in Rembrandt’s work.  

Against this, X-ray photography has revealed much about the physical making of the painting that is characteristic of Rembrandt ‘s work, so that, if he did not paint the picture himself, it seems likely that it was produced in his immediate circle, perhaps even with his participation.  

A copy of the painting is in Warrington Art Gallery.  

Founder’s Bequest, 1816  
No. 152
Print cabinet

English, c.1730-50

Oak carcase, veneered in walnut, with cross-banding and herring-bone banding on four simple bracket feet

This large cabinet was designed to store prints and engravings. It has one central vertical division inside, with slotted sides for adjustable shelves. Formerly in the Harley Library in Wimpole Hall, near Cambridge (National Trust), it was likely commissioned for this room by Philip Yorke, 1st Earl of Hardwicke (1690-1764), who purchased Wimpole in 1739, shortly after he was appointed Lord Chancellor (1737-56).

Purchased with the Grace F. Clarke Fund M.23-1947
Jacob van Ruisdael
1628/29-1682

Landscape with a waterfall, 1665-1670

oil on canvas

Ruisdael was a versatile landscape painter who treated a range of subject-matter in a variety of different painting styles. From the late 1650s, after settling in Amsterdam, he began to paint waterfalls in rugged mountainous landscapes. These were inspired by the work of Allaert van Everdingen, who had travelled in Scandinavia in 1644 and returned to live in Amsterdam at the beginning of the following decade.

The reading of this picture is somewhat distorted due to the darkened colour in the middle ground, which has lost its original intensity over time, but the sky and water remain in good condition.

Given by A. A. VanSittart
No. 63
Chair

English, c.1710-20

One of a set of four, all in this gallery

Walnut with hoof-shaped feet and cane seat. This chair and its three companions are typical of early eighteenth-century chairs in having a rather low seat and a tall narrow back. They are similar to a set of eighteen chairs with upholstered seats at Hampton Court Palace, supplied in 1717 by Richard Roberts, Chairmaker to George I.

Whilst the use of carved decoration is old-fashioned, the actual design of the carving is not, and nor is the shape of the chair. This model is very advanced in its form with its S-shaped back and cabriole legs, and was inspired by Chinese chairs from the late Ming and early Qing Dynasties. As a result, this type of chair was called both ‘bended-back’ and ‘India-back’—‘India’ being the generic term for most of southern Asia, especially China. Following the English lead, this sort of chair also became very popular in Holland in the early 1700s.

C.B. Marlay Bequest
MAR.M.214A-1912
Roelandt Savery
1576-1639

Still-life of flowers in a glass berkemeyer with a lizard, frog and dragonfly on a ledge, 1637

oil on copper

Savery was a Flemish painter and etcher of landscapes, still-life compositions and animal subjects. He moved to Amsterdam in 1594 but is best known for his association with the court of Emperor Rudolf II in Prague, where he worked from 1603-1613. There he had access to the exotic creatures in the Emperor’s famed menagerie, including the now-extinct dodo.

Flower paintings are rare in his work: in all only nineteen are recorded; this is his last dated flowerpiece, painted in Utrecht towards the end of his life. The flowers represented include roses, iris and a species of tulip, all of which were introduced in the mid-sixteenth century, transforming European gardens. Although not all of the flowers represented here would have bloomed at the same time, it is tempting to imagine that at least some of them may have been picked from Savery’s own large garden in Utrecht. The glass berkemeyer in which they are placed probably belonged to the artist as it appears in another two of his flower paintings, dated 1619 and 1620.
Accepted by H.M. Government in lieu of Inheritance Tax and allocated to The Fitzwilliam Museum, 2002
PD.19-2002

Simon de Vlieger
c.1600/01-1653

Shipping before Dordrecht, 1651

oil on panel

De Vlieger is one of the most celebrated of all Dutch maritime painters. He was an influential teacher, who taught, among others Willem van de Velde the younger, Adrian van de Velde and Jan van de Capelle.

The event represented here is probably the visit of the stadholder and admiral general of the United Provinces, Prince Frederik Hendrik (1584-1647) to the Dutch fleet at Dordrecht in June 1646, before it set out Armada-like for Flanders to negotiate for independence at the end of the Eighty Years War with Spain.

Founder’s Bequest, 1816
No. 105
Johannes Lingelbach
1622-1674

A Port Scene

oil on canvas laid down on panel

Johannes Lingelbach born in Frankfurt, was a Dutch Golden Age painter, associated with the second generation of Bambocciate, a group of genre painters working in Rome from 1625 - 1700

Given by Mrs Joan Wyburn-Mason in memory of her husband, Professor R. Wyburn-Mason.
PD.24-1983
Peeter Snijers
1681-1752

A dead hare

oil on copper

Antwerp-born, Snijers was a painter of landscape, portraits and still-life, who worked in England for a number of years in the 1720s. He was also a collector in his own right, with a taste for Dutch and Flemish painting of the previous century.

Hunting was a strictly-regulated privilege of royalty and the aristocracy in the seventeenth century and ‘game pieces’ on all scales were correspondingly prized. It could be that in his treatment of a single hare, Snijers was influenced by works on a similar theme by Utrecht painter Jan Weenix (1642-1719).

By using a smooth copper support, Snijers was able to work to an extraordinary level of detail, notably his rendering of the hare’s fur and the glazed opacity of its open unseeing eye.

Given by Mrs M. Joan Wyburn-Mason, in memory of her husband, Professor R. Wyburn-Mason, 1983
PD.25-1983
Burkat Shudi
1702–73

Single-manual harpsichord,
compass F-F, 5 octaves, with 2 x 8’ (unison) stops

England, London, 1751

Inscribed: ‘Burkat Shudi No. 260 Fecit Londini 1751’.

This rare instrument, which is signed, dated and numbered ‘260’, is representative of the smaller type of single-manual English harpsichords with which the Museum’s Founder, Viscount Fitzwilliam, would have been familiar. Swiss-born but London-based Shudi was one of the two most prestigious harpsichord builders working in Georgian England. It does not have the swell ‘shutters’ that Shudi patented later on in 1769, nor a second (upper) manual, nor 4 foot stop that larger Shudi (and Shudi / Broadwood) harpsichords have.

Accepted in lieu of Inheritance Tax by HM Government from the estate of Doris Orr in memory of her husband Robin Orr, Composer Emeritus Professor and holder of the Chair of Music in the University of Cambridge from 1965 to 1976 and previously holder of the Gardiner Chair of Music in the University of Glasgow, and allocated to the Fitzwilliam Museum 2016.
Jan Davidsz. de Heem
1606-1683/84

Flowers in a glass vase, c.1660

oil on panel

Jan Davidsz. de Heem was one of the greatest still-life painters in the Netherlands, working mostly in Antwerp but with extended stays in Utrecht. This impressive composition was probably painted around 1660, when de Heem began to concentrate on painting flowerpieces to the exclusion of other types of still-life.

In it, the artist combines explosive colour and almost bombastic form with an extraordinary sensitivity to detail such as the dew drops on the roses, bloom on the blackberries and diaphanous butterfly wings. At least eight copies and copies after copies of this painting are known, indicating how much it was admired in its own day.

Bequeathed by A.G. Hartley, 1928
No. 1487
Hendrick van Anthonissen  
1606-after 1660  

**View of Scheveningen sands, with a stranded sperm whale, c. 1641**  

oil on panel  

Anthonissen’s paintings are rare. The pointed church tower helps identify the beach as that at Scheveningen a coastal town that remained popular with painters well into the 19th century.  

Recent restoration of the painting has uncovered the stranded whale on the right hand side. It may have been covered over because beached whales were considered unlucky. A stranded whale was recorded at Scheveningen on 21 January 1617; its skeletal remains are still preserved in the church at Scheveningen. A beached whale recorded in Callantsoog on 5 October 1641 may have inspired Anthonissen to paint this image.  

Bequeathed by the Rev. R.E. Kerrich, 1873  
No. 43
Before restoration

After restoration - as here
Abraham Mignon
1640-1679
Flowers in a glass vase
oil on panel

Mignon was taught by Jacob Marrel (1613/14-1681), a painting by whom hangs at the other end of this gallery. The theme of ‘Vanitas’ - symbolic allusions to the brevity and futility of earthly life - is common in Dutch flower painting, and flowers themselves were generally understood as symbols of transience. The ragged Chinese lantern visible in the foreground reminds us of this and epitomises the extraordinary virtuosity of Mignon’s painting technique.

This painting is in an exceptional state of preservation, with so subtle a detail as the trail of the snail still visible.

Bequeathed by Daniel Mesman, 1834
No. 306
Gerrit Adriaensz. Berckheyde
1638-1698

The Town Hall, Amsterdam, 1665

oil on panel

Berckheyde was a leading exponent of townscape painting. He often painted contrasting views, like this and its pair of the Groote Kerk at Haarlem, displayed nearby.

The Town Hall in Amsterdam was completed in 1665. Berckheyde was quick to identify a market for depictions of what some contemporaries proudly called the ‘eighth wonder of the world’. He painted dozens of views of the Hall, acquiring a new clientele outside his native Haarlem.

Berckheyde died tragically from drowning in the Brouwersgracht (Brewer’s canal) on his way home from a cabaret.

Founders Bequest, 1816
No. 44
Central cases - clock wise from the doors to the Flowers gallery

Lucas van Leyden
1494-1533

**St Francis of Assisi receiving the stigmata, c.1514**

Engraving

According to Christian tradition, St Francis received the stigmata – the wounds of the crucifixion – during an apparition of Seraphic angels in 1224. The marks of the crucifixion are seen to pass directly along visible lines into the body of St Francis. The visual parallels invited between the nail holes and the pitted tree trunks and hollow folds of St Francis’s tunic make the transfer explicit.

Bequeathed by the Rev. R.E. Kerrich, 1872 (received, 1873)
P.3950-R
Jan Lievens
1607-1674

The Resurrection of Lazarus, c.1630-74
Etching

This etching was created by Lievens after his own painting depicting Christ’s miraculous raising of the dead Lazarus. Rembrandt, Lievens’s friend and rival, also painted the same subject around this time.

In the printed version, the gloom of the painting is reversed and replaced by a bright, white light to evoke the power of the Holy Spirit working through Christ. The effect was created by extensive wiping of ink from the plate and numerous radiating etched lines.

Founder’s Bequest, 1816
30.I.7-69
Albrecht Dürer
1471-1528

Sudarium of St Veronica held by two angels, 1513
Engraving

The veil of St Veronica had, according to tradition, miraculously retained the imprint of Christ’s face after it was used as a sudarium (Latin for ‘sweat-cloth’) during the journey to the crucifixion. This late engraving by Dürer presents Christ as a fully fleshed-out man in pain. Christ as suffering ‘Man of Sorrows’ was developed from the thirteenth century onwards and was especially popular in Northern Europe.

Founder's Bequest, 1816
22.I.3-39
Albrecht Dürer
1471-1528

Vision of the Seven Candlesticks, c.1511
Woodcut

This print illustrates text from Revelation, the final book of the Bible, written by St John the Evangelist in 1 AD. Revelation or ‘Apocalypse’ describes a series of visions of the end of the world, following which a new, just Kingdom of God will be established. In this vision, St John sees himself before a mystical figure in the clouds with ‘eyes like fire’. The seven candlesticks symbolise the seven churches of Early Christianity.

Bequeathed by the Rev. R.E. Kerrich, 1872 (received 1873)
P.3304-R
Jan van Kessel the Elder
1626-79

Butterflies, shells and other insects, 1661

Oil on copper

Van Kessel trained as a flower painter (*blomschilder*) in Antwerp and worked there for most of his career apart from an interlude in Spain, probably in the late 1640s/early 1650s, where he worked as court painter to Philip IV. This panel is a companion to no. 223, and was painted in the same year. The astonishingly fresh appearance is the result of an elaborate and painstaking technique than allowed van Kessel to capture barely visible detail such as the structure and patterns of insect wings by scratching into the paint surface with a sharp tool to allow the under layer to show through and by working with a very fine brush to create extremely fine painted lines. The effect of the water drops is achieved by painting the highlight in a cool white and the reflected light within the drop in a warmer hue.

Bequeathed by Daniel Mesman, 1834,
No. 224
Jan van Kessel the Elder
1626-79

Butterflies and other insects, 1661
Oil on copper

Van Kessel was born into one of the greatest dynasties of Flemish painters; his father Hieronymus (1578-1636) married the daughter of Jan Brueghel the Elder (1568-1625). Brueghel’s insect and flower paintings must have inspired the young Van Kessel.

The small size of these paintings indicate that they may have once covered the façade of a collector’s cabinet. The painted insects and shells anticipated the curiosities and precious items that would have been inside the drawers. Van Kessel often painted on copper; its smooth surface allowed for a more fluid application of paint that aided the depiction of minute details.

Bequeathed by Daniel Mesman, 1834
No. 223
Attributed to Nicolaes Maes
1632-93

Joseph recounting his dreams, 1655
Pen, brown ink and brown wash, on paper

Joseph was the favourite son of Israel, which sparked jealousy amongst his other brothers. One night, Joseph dreamt that the sun, moon and eleven stars bowed down to him and he recounted this to his father and brothers. The dream fuelled the brothers’ hatred for Joseph even more and they plotted to kill him.

Nicolaes Maes was a pupil of Rembrandt and started his career depicting biblical subjects. In the 1660s, however, he became the leading portrait painter in Amsterdam.

Bequeathed by Sir Bruce Ingram, 1963
PD.837-1963
Samuel van Hoogstraten
1627-78

Abraham entertaining the Angels, 1649

Pen, brown ink and brown wash, heightened with white, on paper

The subject depicted here is taken from Genesis XVIII, 10. Sarah joins her husband, Abraham and three angels, who have arrived to inform them that she will miraculously bear a child despite her old age. Sarah later gave birth to a boy, whom they named Isaac.

Hoogstraten trained in the studio of Rembrandt, to whom this drawing was once attributed. Hoogstraten’s early work shows the influence of his teacher.

Bequeathed by Sir Bruce Ingram, 1963
PD.417-1963
Case 2

Jan Lutma II
1624-89

Joost van den Vondel, c.1681
Punched engraving

This portrait of the celebrated poet and playwright, Joost van den Vondel (1587-1679) is one of four portraits of ‘living’ classical busts created by the silversmith, Jan Lutma in the style popularized by Rubens.

The divergence between soft, creased skin with hair flying loose around the head and the hewn edges of stone at the shoulders is heightened by the trompe l’oeil illusionism of the shadows cast at the base.

Founder’s Bequest, 1816
31.K.12-4
Jan Lutma II
1624-89

Self-Portrait, c.1681
Punched engraving

In this self-portrait, Jan Lutma presents a depiction of himself which hovers somewhere between stone and flesh.

It is one of only four portraits that he created using an experimental technique stated on the print as ‘opere mallei’ or ‘hammer works’. The technique involved scoring the copper plate with a spiked wheel or roulette to achieve tonal effects comparable to a wash drawing.

Founder’s Bequest, 1816
31.K.12-2
Anthonie Waterloo
1609-90
Apollo and Daphne, c.1660
Etching

This landscape, one of six featuring scenes from Ovid’s *Metamorphoses*, demonstrates the way in which Waterloo used trees as more than just compositional devices. The strong vertical of Daphne’s left arm, held upwards in alarm, is echoed in the shape of the short, bowed tree seen at far right and foreshadows her transformation into a laurel tree to escape Apollo’s grasp.

Given by V.M. Turnbull, 1942
P.203-1942
Albrecht Altdorfer

c.1480-1538

Dream and Judgement of Paris, 1511

Woodcut

Paris, son of King Priam of Troy, lies asleep in this scene, dreaming of choosing one of the three goddesses who stand beside him. Mercury, the god of sleep and dreams and Eris, the goddess of discord, bend over Paris. Eris holds the golden apple which Paris will award to Venus. The dreamscape is intensified by the large, star-like emanation, edged with clouds, at upper left from which Cupid prepares to fire his arrow.

Transferred from Cambridge University Library, 1876 AD.5.22-57
Cornelis Floris II
1514-75

Two grotesque masks, c.1560-70
Pen, light-brown ink, light-brown wash over traces of black chalk, on paper

Cornelis Floris was born in Antwerp into a family of masons and stonecutters. He was a sculptor, printmaker and architect who designed strapwork and grotesque decoration with monstrous, bizarre and fantastical faces.

These particular faces, which combine human features with animal, plant and imaginary forms, may have been designs for sculpture. Intrigued by the strange and unusual, grotesque decoration became popular in the sixteenth century and was a common feature of Mannerism.

Bequeathed by the Rev. R.E. Kerrich, 1873
No.2979
Jacob de Wit
1695-1754

Putti playing with a goat, c.1740-50

Red chalk, sepia pen and ink, on paper

Based in Amsterdam, Jacob de Wit was an artist and decorative painter of interiors, especially of ceilings. He excelled in grisaille (monochrome) painting and created highly illusionistic works that imitated sculpture and stucco wall reliefs. His grisailles were known as ‘witjes’, a play on his name and the Dutch word for ‘white’.

The horizontal format of this drawing indicates that it may have been intended as an overdoor in a domestic or public interior. The artist’s careful shading gives the putti and goat a three-dimensional quality.

Given by Frank Brangwyn, 1943
No.2619
Jacob van der Ulft
1627-89

An Italian harbour scene, c.1670
Pen, dark-brown ink and wash, on paper

Dutch scenes of Italian harbours or Italiaense zeehaven were often invented; artists intended to evoke the Mediterranean rather than record it precisely. The classical columns on the left may have been inspired by the ruins in the Roman Forum and help to create a picturesque view that recalls a distant past. It is not known whether Van der Ulft ever travelled to Italy. He made a number of Italian drawings but they may be based on another artist’s work.

Bequeathed by Sir Bruce Ingram, 1963
PD.751-1963
Jacob van der Ulft
1627-89

An imaginary view of 'Het Tolhuis' on the River Merwede, near Gorcum, 1654
Gouache on vellum

Jacob van der Ulft was born in Gorcum (or Gorinchem), where he established a career as a painter and architect. He fulfilled many commissions for the city and served as mayor from 1660 to 1679.

This is a caprice or fantasy view of the Custom's House which was built in 1598 and still survives today, although much modernised. He has embellished the building with imaginary wings and an exceptionally neat and ordered garden.

Bequeathed by Sir Bruce Ingram, 1963
PD.749-1963
Water cistern in the shape of a baluster vase and cover
Dutch; Delft, Holland, c.1700

Tin glazed earthenware painted in blue

The upper and lower parts of the cistern and lid have lobed-shaped protuberances, or gadroons, which copy the form of seventeenth-century silverware. Although the overall blue and white colour scheme and the Oriental-style flowers imitate Chinese porcelain, the decoration of the central section is inspired by prints made in the Italian Renaissance.

The subject matter of cherubs (putti) collecting water from an ornate fountain is, of course, very appropriate given that this ‘vase’ actually functioned as a water cistern. There is a hole at the base of one of the gadroons into which a spigot (tap) would originally have been attached. It may well have been in silver and decorated with water-themed imagery, like the one shaped as a merman blowing a conch shell and riding a dolphin, attached on the house-shaped cistern (C.2416-1928) on display in the Glaisher Gallery.

Dr. J.W. L. Glaisher Bequest, 1928
C.2485 & A-1928
Baluster vase and cover
Dutch; Delft, Holland, c.1670-85

Tin-glazed earthenware painted in blue

This Delftware vase is decorated in imitation of late Ming blue and white porcelain. On one side it shows a Chinese emperor in a chariot being drawn by a semi-nude man, with two more figures in front, one holding a parasol; on the other, a rocky landscape with five figures, the one in front holding a fan. The rest of the vase’s body and lid is filled with smaller Orientalising landscapes and floral motifs.

It is marked on the base and flange of the lid with the letters ‘VL’ painted in blue, presumably the initials of the vase painter, who likely copied or adapted many of the motifs from prints or book illustrations, such as Jan Nieuhof’s Het gezantschap der Neerlanntsche Oost-Indische Compagnie, aan den grooten Tartarischen Cham, den tegenwoordigen keizer van China (Amsterdam, 1665).

Dr. J.W. L. Glaisher Bequest, 1928
C.2479 & A-1928
Flower vase with spouts

Dutch; Delft, Holland, The Greek A Factory, c.1690-1700

Tin-glazed earthenware painted in cobalt-blue

Mark: ‘AK’ in monogram for Adriaen Kocks (d. 1701), proprietor of the factory from 1686, and ‘court supplier’

This spectacular vase consists of four parts: stand; vase with twisted snake handles, bowl with 8 spouts and cover with 7 spouts. Monumental vases of this sort were made in limited numbers and only five complete examples are known today, including one at Chatsworth, Derbyshire. Each is decorated differently. This one is painted in a typically exuberant European Baroque style with putti, nymphs, urns and obeliskes.

The form and design of these spouted vases may have been influenced by illustrations in G.B. Ferrari’s influential gardening manual, De florum cultura, published in 1633, which illustrates vases made in sections filled with mixed flowers.

Although Delftware spouted vases are often referred to as ‘tulip vases’, this is a nineteenth-century term, and is misleading. Originally known as ‘flowerpots with spouts’, they were meant to be filled with a variety of cut flowers—one stem per spout—chosen for their species, colour and scent. Only the most wealthy could have afforded such a vase, as well as the specially cultivated
blooms for the spouts. They were therefore status symbols that displayed the owner’s wealth, refined taste and erudition in horticulture.

Dr J.W.L. Glaisher Bequest
C.2603-1928
What is Porcelain?

Porcelain is a hard, vitrified, non-porous ceramic material made by heating a soft white clay (kaolin or china clay), white stone and other materials in a kiln to temperatures between 1,200 and 1,400°C.

Porcelain was first invented in China over 2,000 years ago, and from the 11th century onwards, production centred around the town of Jingdezhen, which lay close to the Gaoling Mountain, where kaolin clay was abundantly available. The association of China and porcelain remains so strong that in the UK, porcelain is still commonly referred to as china.

Highly valued for its strength, whiteness, translucency and resonance, porcelain has been used for centuries to create household wares and decorative objects. In China, Jingdezhen ware was described as being ‘white as jade, bright as a mirror, thin as paper and clear as a bell’; in Europe, it was in such demand and was so expensive that it became known as ‘white gold’.

The potters in Jingdezhen produced vast quantities of porcelain both for the Emperor and the domestic market in China as well as for export to the West by trading corporations like the Dutch East India Company. The upper classes in Europe displayed their
wealth and refined taste by dining off porcelain plates and drinking tea imported from China out of porcelain cups. A great deal of exported porcelain was decorated with floral motifs or figures in blue enamel, and, as a result were known as ‘blue and white’ wares. This was the inspiration for Delftware.

What is Dutch Delftware?

Dutch Delftware is the name given to tin-glazed earthenware made in the factories at Delft in Holland.

By the 1650s, many cities in the United Provinces were producing tin-glazed earthenware, including Rotterdam, Utrecht and Haarlem, but the most important centre was at Delft. Here defunct breweries were transformed into potteries, and by the 1660s, there were over twenty operating. Key amongst these was The Greek A Factory, which was managed by Adriaen Kocks from 1686. Such factories mass-produced all kinds of domestic utensils and ornaments using tin-glazed earthenware painted in blue to imitate Chinese blue and white porcelain. The Delft factories also made imitations of colourful Japanese Imari ware and Chinese enamelled porcelains.

Dutch-born William III (1650-1702) and his English wife Mary II (1662-1694) introduced the fashion for Delftware to England following their coronation in 1689. Mary commissioned large quantities of Delftware from Adriaen Kocks, including many
spouted vases to display the flowers that she and her royal gardeners lovingly cultivated; when she died, she owed Kocks £122 14s 9d for 'Dutch China or ware'. William followed suit and ordered grandiose Delft pieces as royal gifts, which he presented to favoured members of the English aristocracy.

The demand for Dutch Delftware led, in turn, to the production of English Delftware. Many further examples of both types of Delftware can be seen.

What is Tin-glazed Earthenware?

Before porcelain and fine earthenwares were made in Europe, tin-glazed pottery was the nearest approximation to the highly-prized and expensive Chinese and Japanese porcelain imports.

Clay was hand-modelled or moulded into the desired shape, dried and ‘biscuit’-fired at c. 980-1000°C. An opaque liquid tin-oxide glaze was then applied to hide the buff clay body and provide a white ground, imitating porcelain, to set off the bright pigments used to decorate it. These were applied once the glaze had dried, mostly free-hand with a brush. Various oxides were used: cobalt for blue, copper for green, manganese for purple, iron for red and antimony for yellow. Once the glaze had dried, the object was kiln-fired for a second time.

During the seventeenth century, Renaissance-style decoration gradually went out of fashion, and regional styles developed. The continued importation of
Chinese blue and white porcelain also led to imitations. Designs of animals amidst foliage in the style of those made during the reign of Wan Li (1573-1619) were copied by European potters, as were the later Transitional style designs of figures in landscapes.

Imitation was followed by fanciful interpretations of the Oriental world, known as ‘chinoiseries’. These were especially fashionable in the mid-eighteenth century on table services and decorative wares. Chinese style and chinoiserie figures were frequently painted onto the tin-glazed earthenware produced in the factories at Delft in Holland.

**Flowers: Cultivating and Display**

Queen Mary II of England was a keen horticulturalist who enjoyed cultivating exotic ornamental plants and florists’ flowers. So too was her first cousin, the Dutch-born William III of Orange, whom she married in 1677. Having moved to the United Provinces (Netherlands) in 1677, she oversaw the gardens at Het Loo, which were designed to have blooms all year round. When Mary returned to England in 1689, to be crowned as joint Sovereign of England, Scotland and Ireland, she continued to garden at Hampton Court, where the gardens, greenhouses and nurseries provided year-round bouquets for her apartments.

In William and Mary’s day, the taste was for colourful double-formed blooms with stripes and heavy scents.
Although ‘tulip mania’ with its speculation and price inflation had occurred in the 1630s, tulips (especially striped varieties on white grounds) were still in great demand and therefore expensive. On 16 May 1708, for example, the sale of 240 tulip bulbs by a Rotterdam merchant raised 8862 guilders, or roughly £75,000 in today’s money.

Mary’s Delftware vases would have displayed mixed bouquets according to seasonal availability. In the spring: tulips, anemones, auriculas, irises, wallflowers, narcissi, hyacinths and ranunculus. In the summer: nasturtiums, lilies, roses, peonies, and scabious among others. Most arrangements had a crowning flower symbolising the hierarchical social order and divine supremacy. This was often a large striped tulip, a crown imperial lily or a sunflower.
The draped rugs:

**Carpet**

Caucasian; Soumak technique, 19th century

Wool, flat-woven with supplementary wefts in a weft-wrapping technique producing a herringbone effect

Sir Robert Hyde-Greg, KCMG Bequest
T.14-1954

**Carpet**

Caucasian; Soumak technique, 19th century

Wool, flat-woven with supplementary wefts in a weft-wrapping technique producing a herringbone effect

L.C.G. Clarke Bequest, 1960
T.3-1961
THE FITZWILLIAM MUSEUM

GALLERY 17
FLOWER PAINTINGS

© The Fitzwilliam Museum, Cambridge, UK

LARGE FONT LABEL BOOK
Please do not remove from Gallery
All of the paintings on display in this gallery were generously given or bequeathed to the Museum by Henry Rogers Broughton, 2nd Lord Fairhaven (1900-73).

He also bequeathed many important botanical drawings and watercolours, as well as a substantial collection of floral miniatures. This bequest transformed the Museum’s collection so that it is now recognised as having one of the finest collections of flower paintings and botanical art in the world.
Paintings, Sculpture and Furniture

The objects are listed in clockwise order beginning on the left as you enter from Gallery 7.
Astrolabe Longcase Clock

English, by Thomas Tompion (1639-1713), London, c.1675-80

The movement of the clock is of month duration, and has an early form of anchor escapement to improve time keeping. It was altered to incorporate the astrolabe shortly after being made.

The dial has a twenty-four hour chapter ring with Roman numbers I-XII twice. The minute hand rotates once every hour, and the hour hand bearing a small sun rotates once every twenty-four hours. The third hand bearing a small moon indicates lunar time. Within the central ring is an aperture showing the age and phase of the moon, and the time of high tide at London Bridge. The day of the month is shown in the square aperture above the chapter ring. The central area is occupied by a revolving astrolabe disk of gilt brass with two applied silver rings. The outer calendar ring is inscribed with the names of the months, and within them, the signs of the zodiac to mark the sun’s position in the ecliptic (the apparent path of the sun through the heavens) for each day of the year.

The oak case (not made by Tompion), is veneered with olive wood and small panels of marquetry, and has ormolu mounts. One of the capitals is a replacement.

Given by S.E. Prestige through the National Art Collections Fund M.21-1947
One of a pair of rosewood cabinets inlaid with hardstone, on a mahogany and parcel-gilt stand

Cabinet: Italian, Rome, c.1625;
Stand: English, c.1740

These magnificent cabinets were made in Rome in the mid-1620s, almost certainly for the Papal Borghese family, whose armorial crowned eagles can be seen supporting the bases. A variety of highly skilled craftsmen collaborated on the creation of these cabinets, whose form derives from contemporary Roman church architecture. Panels of valuable hardstones, including bright blue lapis lazuli, a technique known as *pietre dure*, are set into the ebony frame, which is additionally embellished with gilt bronze statuettes and mounts. Roman craftsmen particularly specialized in these geometrical *pietre dure* panels, while Florence was famed for pictorial hardstone panels, depicting birds, flowers and fruit.

Cabinets like these were a favourite quarry of English Grand Tourists. These particularly grand examples were acquired in Rome in 1739 by Henry, 4th Earl of Carlisle (1698-1758) and his son, Charles, Viscount Morpeth (1719-1741). They were installed at Castle Howard, North Yorkshire, where they were admired by numerous visitors, notably Horace Walpole in 1772. They remained at Castle Howard until 2015.
The stands were probably commissioned by Frederick, 5th Earl of Carlisle (1748-1825), possibly to a design of Charles Heathcote Tatham (1772-1842), a leading Regency architect. Tatham remodelled parts of the interior of Castle Howard and designed key pieces of furniture in around 1811. The stands combine Neo-classical elements such as the caryatids and Greek key pattern frieze, with the Apollo mask and sunburst motifs which hark back to the work of the early 18th century designer William Kent, which possibly deliberately evoke ‘the carved gilt frames’ that supported the cabinets when they first arrived at Castle Howard.

M.12 & A-2016 & M.13 & A-2016
Otto Marseus van Schrieck
1619-1678
worked in Amsterdam, Rome and Florence
Foxglove, poppy, convolvulus and a pea, with a water pepper in a landscape, with a frog and a lizard eating butterflies, with toadstools and a caterpillar
Oil on canvas
PD.41-1975
Rachel Ruysch
1664-1750

worked in Amsterdam

Still-life with poppy and carnation
with a lizard and butterflies in a dell

Oil on canvas

PD.87-1973
Melanie de Comolera
Active 1816 -1854

Vase of Flowers

Oil on canvas

PD.20-1966
Cabinet

English, probably London, c.1765

The upright cabinet is of bombé form with curved and splayed sides, two doors, and ormolu mounts, veneered with marquetry of shells, floral garlands, and bows, in pear wood, satinwood, kingwood, yew-wood, and light and dark mahogany. The upper part of the interior contains shelves, and the lower part drawers.

A possible maker was Pierre Langlois whose furniture often featured floral marquetry

From the collection of the Earl of Tankerville, and formerly at Chillingham Castle, Northumberland

Purchased with the S.G. Perceval Fund and a contribution from the National Art Collections Fund

M.6-1957
Jan Brueghel, the Elder
1568-1625
worked in Antwerp, Naples, Rome and Milan

A stoneware vase of flowers, c.1608

Oil on panel

Brueghel was one of the first Flemish artists to paint flower-pieces and perhaps the most brilliant. Here the uncut diamonds in the foreground have led scholars to suggest that this was a commission from a diamond merchant.

PD.20-1975
Ebony table cabinet in the form of a miniature classical temple, with silver-gilt mounts and inset with marble and lapis lazuli *pietre dure* plaques

Elias Boscher, Augsburg, Germany, c.1660

This exceptionally rare table-top cabinet is a masterpiece of German and Italian mid-17th-century craftsmanship, and is almost unique in being signed. It was designed and constructed by leading Augsburg cabinet-maker, Elias Boscher from exotic, expensive and exclusive materials. Crafted from ebony imported from India or Africa, it is studded with eighteen columns made from a very rare stone called Smaragdite Gabbro, which is only found in one valley in Switzerland. It is adorned with twenty-five colourful *pietre dure* panels of birds and flowers made in the Grand Ducal workshops in Florence, and silver-gilt mounts by Augsburg silversmith, Johann Spitzmacher.

Cabinets of this sort were commissioned by status-conscious rulers and aristocrats across Europe to demonstrate their intellectual interests and wealth, and to act as conversation pieces. This cabinet contains at least forty drawers and ingenious secret compartments, all lined with exotic silks, marbled paper or intricate wood marquetry. These would have contained both natural and man-made curiosities of the kind displayed here (mainly from the Museum’s permanent collections). These include exotic sea-shells, coconut-cups, ancient Egyptian scarabs and shabti figures, Roman coins and intaglias set into
rings, silver medals, and statuettes. For further details, please refer to the laminated information sheets in the gallery.

The cabinet was acquired in the early 19th century by Sir Charles Henry Coote, 9th Baronet (1792–1864), for his country house at Ballyfin in County Laois, Ireland. Although the house was sold in the 1920s, it remained in the family until 2006, when it was sold. It was acquired by the Fitzwilliam in 2014, and has recently undergone conservation.

Purchased with funds from the Monument Trust, the Monica Beck Legacy, the Abbott Fund, and the Gow Purchase Fund.

M.9-2014
Attributed to Philip de Marlier
c. 1600-c. 1668

A stoneware vase of flowers, 1637

Oil on panel

PD.21-1975
Balthasar van der Ast
1593/94-1657

worked in Bergen-op-Zoom, Utrecht and Delft

A terracotta vase of mixed flowers, including tulips, iris, aquilegia, roses, Turk’s cap lily and carnations on a ledge scattered with exotic shells, a spray of roses in the background with a dragonfly and butterfly

Oil on panel

PD.14-1975
Cabinet on stand

Continental, probably French, c.1670-80

The cabinet has ten drawers and a central compartment flanked by Corinthian columns and pilasters. The exterior is inlaid with ivory, and veneered with marquetry in various woods which would have appeared more highly coloured when it was new. There are vases of flowers in panels on the two ends and the central door, and the drawers are decorated with alternating designs of sprays of flowers, and two birds perching on sprays of flowers. The ebonized wood stand is of later manufacture.

Cabinets were the most prestigious class of furniture in the seventeenth century. They were used for the storage of writing materials and documents, or collections of treasured possessions. Essentially a rectangular box enclosing a series of drawers or compartments concealed by locking doors, they were inventively decorated with exotic woods, marquetry, tortoiseshell, ivory, and other materials. It was fashionable to stand small sculpture, Chinese porcelain vases, or Delftware imitations on the tops.

C.B. Marlay Bequest
MAR.M.210-1912
Paulus Theodorus van Brussel
1754-1795
Fruit and flowers
Oil on panel
PD.59-1973
Jan van Os
1744-1808

worked in The Hague

Urn of mixed flowers, including coxcomb, peony, convolvulus, aster and auricula on a marble ledge with grapes, pineapple, melon, peach and blackberries with a garden behind

Oil on panel

PD.81-1973
Longcase clock

English, London, c.1675-85

Eight-day movement with dial plate signed 'THOMAS TOMPION LONDONI FECIT' in an olivewood parquetry and marquetry case with original pediment, raised on bun feet

Bequeathed by Marguerite Green
M.3-2013

Jacobus Vonck
active 1717-1773

worked in Middelburg

A sculpted stone vase with roses, auricula, poppies, convolvulus and tulips with a jay on a ledge, 1760

Oil on canvas
PD.52-1975
Augusta Wilhelmine Reichelt  
1840-1907 
worked in Dresden and Berlin 

Mixed flowers, including roses, iris, pansies and laburnum in a stone vase, beneath a lion-mask fountain with ivy 

Oil on canvas 

PD.40-1966
Arnoldus Bloemers  
1792-1844  
worked in Amsterdam  
Terracotta pot of mixed flowers, including hibiscus, rose hips, roses, dahlia and phlox on a ledge with grapes, peaches, a walnut and a hazelnut  
Oil on panel  
PD.17-1966
Commode
English, c.1770
Satinwood commode, in the French taste. With serpentine front and sides bordered with ormolu mounts on the top edge, and corners and splayed feet mounted in ormulu. Cross banded in rosewood, with marquetry decoration of flowers, leaves, garlands and festoons of husks, in fruit woods and box wood. The top opens to reveal a deep well. The lower compartment stretches the whole length of the piece, and can be reached from a door on either side.

D.L. Cunliffe Bequest, 1937
M/F.9-1938
Jacobus Vonck
active 1717-1773
worked in Middelburg

A sculpted stone vase with roses, poppies, convolvulus, ivy, a wicker basket and grapes with a kestrel on a ledge, 1760

Oil on canvas

PD.53-1975
Serpentine Commode

English, made in London, probably in the workshop of William Vile (1700/05-1767) c.1755-60

Mahogany commode, veneered in rosewood, with applied pinewood decoration. The lifting top with moulded border enclosing a recess. Serpentine shaped front and curved sides, the front with panelled doors enclosing two long drawers. The canted angles with corbels and moulded columns on shaped bracket feet. The panels to the doors are decorated with applied carved and gilt berried foliage, and wheat ears tied by ribands in moulded scroll and foliage borders. The sides with moulded foliage, and oval borders to the panels, the angles with pendant foliage and husks to the corbels and acanthus leaves. The frieze with wave ornament, the lower border egg and tongue ornament, and the bracket feet with foliage and wave ornament.

The top is inset with Chinese black lacquer decorated in gold and colours with pagoda buildings, trees, and rockwork in a river landscape. The angles have fan pattern medallions. The border has a vandyck and floral design on a gold ground. Mounted with ormolu rope pattern loop handles at the sides, suspended from berried laurel foliage bosses.

Purchased with the Marlay Fund, 1953
M.6-1953
Wybrand Hendriks
1744-1831
worked in Haarlem

Urn of mixed flowers, including peonies, anemone, Crown Imperial, tulips, auricula and delphinium on a marble ledge with a bird’s nest in front of a forest landscape with a snail and butterflies

Oil on panel

PD.25-1966
Jacobus van Huysum
1686-1740
worked in Amsterdam and London

The month of November early 18th century
Oil on canvas
PD.76-1973
Kaspar van den Hoecke
c.1575-after 1648
worked in Antwerp

A wooden tub of mixed flowers, including tulips, iris, Crown Imperial, daffodils, Turk’s cap lily and anemones, with sprigs of currants and flowers in the foreground, 1614

Oil on panel
PD.28-1966
Georg Flegel
1566-1638
worked in Vienna and Frankfurt

Gilt metal vase decorated with a skull and cross-bones and inscribed _memento mori_ of mixed flowers, including narcissus, anemone, fritillary, lily of the valley, iris, pink and rosemary on a table with coins, shell, snail, beans, beetle and a frog, c. 1604

Oil on panel

From the collection of Major the Honourable Henry Rogers Broughton, 2nd Lord Fairhaven.

Bought from the Gow and the Perceval Funds
PD.12-1996
Attributed to Anna Ruysch
1666-1741

Vase of flowers, c.1700

Oil on canvas

PD.50-1966
Rachel Ruysch
1664-1750
worked in Amsterdam

Glass vase of mixed flowers, including hibiscus, hollyhock, roses, aster, carnation and cuckoo pint on a stone ledge with peaches and a hornet, 1701

Oil on canvas
PD.85-1973
One of a pair of rosewood cabinets inlaid with hardstone, on a mahogany and parcel-gilt stand

Cabinet: Italian, Rome, c.1625; Stand: English, c.1740

These magnificent cabinets were made in Rome in the mid-1620s, almost certainly for the Papal Borghese family, whose armorial crowned eagles can be seen supporting the bases. A variety of highly skilled craftsmen collaborated on the creation of these cabinets, whose form derives from contemporary Roman church architecture. Panels of valuable hardstones, including bright blue lapis lazuli, a technique known as *pietre dure*, are set into the ebony frame, which is additionally embellished with gilt bronze statuettes and mounts. Roman craftsmen particularly specialized in these geometrical *pietre dure* panels, while Florence was famed for pictorial hardstone panels, depicting birds, flowers and fruit.

Cabinets like these were a favourite quarry of English Grand Tourists. These particularly grand examples were acquired in Rome in 1739 by Henry, 4th Earl of Carlisle (1698-1758) and his son, Charles, Viscount Morpeth (1719-1741). They were installed at Castle Howard, North Yorkshire, where they were admired by numerous visitors, notably Horace Walpole in 1772. They remained at Castle Howard until 2015.
The stands were probably commissioned by Frederick, 5th Earl of Carlisle (1748-1825), possibly to a design of Charles Heathcote Tatham (1772-1842), a leading Regency architect. Tatham remodelled parts of the interior of Castle Howard and designed key pieces of furniture in around 1811. The stands combine Neo-classical elements such as the caryatids and Greek key pattern frieze, with the Apollo mask and sunburst motifs which hark back to the work of the early 18th century designer William Kent, which possibly deliberately evoke ‘the carved gilt frames’ that supported the cabinets when they first arrived at Castle Howard.

M.12 & A-2016 & M.13 & A-2016
Year equation timepiece: The Drayton House Clock

English, by Thomas Tompion (1639-1713), c.1695-1700

The oak case is veneered in burr walnut, with gilt-brass mounts, and figure of a Roman warrior. The dial is signed at the bottom, ‘THO.TOMPION. LONDON. INVENT’. Below the centre is an opening showing the days of the week with their deities. Above the chapter ring, openings display an annual calendar and the sun’s position in the ecliptic (its apparent annual path through the heavens). The movement is of year duration.

This is one of only three known equation clocks by Thomas Tompion. It is said to have been supplied to Drayton House, Northamptonshire, the home of Lady Mary Mordaunt, Duchess of Norfolk, who had separated from the Duke, and lived there from about 1692 with Sir John Germain. Tompion, the most famous English clockmaker, was the son of a blacksmith of Ickwell Green in Bedfordshire. By 1671 he was living in London, and was entered as a brother in the Clockmakers’ Company – one who has served his apprenticeship with a member of another company. He gained his freedom by redemption (payment of a fee) in 1674. His acquaintance with Dr Robert Hooke, an eminent scientist, and Fellow of the Royal Society, helped him to establish a reputation as a watch and clock maker. He was Master of the Clockmakers’ Company in 1703, and when he died in 1713 he was buried in Westminster Abbey.
Displayed on staircase

Pair of incense burners

Chinese, early 19th century

Cloisonné enamel

Given by J. McClean
O.1A & B-1973

John Michael Rysbrack
1694-1770

Sir Isaac Newton FRS (1642-1727)

Bronze, cast, chased, and patinated

This bust remained in Rysbrack’s possession until the sale he held on 20 April 1765. It resembles the marble bust commissioned from him by John Conduitt FRS (1688-1737), who had married Newton’s half-niece, Catherine Barton, and succeeded him as Master of the Mint. The marble was probably made between 1727 and 1729. A painted plaster version dated 1739 is in the Wren Library at Trinity College. The terracotta model has not been found.
Tapestry with the arms of the Grimaldi family

Flemish, Brussels, mid 16th century

Woven in wool and silk on woollen warps. The arms and motto of a member of the Genoese Grimaldi family probably Grimaldi di Castro or Grimaldi di Cavaleroni, supported by Atlas and Fortune.

The town mark is woven near the lower left corner, and the maker’s mark near the lower right corner.

Purchased with the Marlay Fund
T.2-1956

Louis François Roubiliac
1702-62

HRH Princess Amelia Sophia Eleanor
(1711-1786)

English, probably c.1740

Marble. Signed below the left shoulder, ‘L.F. Roubiliac Scit ad vivum’ (sculpted from the life)
Princess Amelia was the second daughter of George II, and died unmarried.

Born in Lyon, Roubiliac trained as a sculptor in Dresden with Balthasar Permoser, and worked for Nicholas Coustou in Paris before coming to London about 1730. He seems to have worked for Thomas Carter and Henry Cheere, and by 1738 had his own workshop in St Martin’s Lane. His reputation as one of England’s leading sculptors was made by his marble statue of the composer Handel which was erected in Vauxhall Gardens in 1738 (the terracotta model for it is displayed in Gallery 3). Judging by the Princess’s apparent age from this bust, she is likely to have sat to Roubiliac about 1740.

Purchased with the Perceval Fund
M.13-1955

Tapestry of Apollo and Clytie

French, Beauvais, c.1756-61

Tapestry woven in wool and silk on woollen warps after a design in the Loves of the Gods by François Boucher (1703-70). The royal arms of France and Navarre are at centre, and the border is in the form of a trompe l’oeil gilt wood picture frame.

The set of tapestries known as the Loves of the Gods was first woven at Beauvais in 1749. Individual subjects were repeated during the next twenty years. Apollo and Clytie was woven seven times in all and was made specially to the King’s order in 1756, 1757 and 1761. The
Fitzwilliam’s tapestry is presumably one of these as it is reputed to have been a royal gift to the Russian Ambassador in Paris. It is said to have been purchased from his descendants by the dealer who sold it to its last owner, the late Sir Bernard Eckstein, Bart.

Clytie, the sea-nymph daughter of Oceanus, was later to pine away with grief after being abandoned by Apollo, and was transformed into a sunflower.

Given by the Friends of the Fitzwilliam Museum
T.1-1949

Two vases

Chinese, period of Kangxi (1662-1722)

Hard-paste porcelain painted overglaze with polychrome enamels in the *famille verte* palette

Displayed in niches in the wall to right and left of the staircase landing.

Given by Anthony de Rothschild through the National Art Collections Fund
C.17.1-5-1948