

THE BURLINGTON MAGAZINE



Recent acquisitions (2013–16) at
The J. Paul Getty Museum, Los Angeles

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IN THE FOUR years covered by this review the Getty Museum has continued to collect in modest numbers but with immodest ambition. The Antiquities Department has made its first acquisitions in many years, including a rare Late Geometric amphora, a Roman gem (ex-Marlborough coll.), as well as attempting to secure a major work from beyond the classical world at auction. New manuscript leaves and folios include such renowned illuminators as Simon Bening, Lieven van Lathem and the Rohan Master. Our sculpture holdings, small even by Getty standards, have been much enhanced with works by the Master of the Rimini Altarpiece, Bernini (a rediscovered *Portrait of Pope Paul V*, his first papal commission), Pietro Tacca, and a Rodin marble of *Christ and Mary Magdalene*.

Opportunities to bring to Los Angeles some highly important paintings have been grasped wherever possible. Particularly noteworthy are a recently rediscovered Rembrandt self-portrait, which adds to the already remarkable representation of this artist's work at the Getty and elsewhere in southern California; and the reuniting of Orazio Gentileschi's *Danaë* with his *Lot and his daughters* (acquired 1998), thus re-pairing two of the three Sauli commissions. An ex-Wrightsmen Venetian Canaletto could not be resisted; and a Vincent likeness of the sculptor Roland added a much needed masterwork of Revolutionary French portraiture. It was, however, Manet's *Spring (Jeanne)*, the last of his salon paintings – where it was paired with *A Bar at the Folies Bergère* – that has most dazzled visitors and now graces the cover of our collections *Handbook*. The nineteenth century has also been a focus of drawings acquisitions – see here sheets by Bonington, Seurat and Redon – along with fine earlier works by Philippe de Champagne, Guardi and Fragonard. The recent auctioning of the Borghese-Windsor cabinet in Paris provided a unique opportunity to represent Baroque cabinetry and *pietre dure* inlay of the highest quality and most distinguished pedigree.

Photographs, our youngest and most acquisitive department, has added more works than all other departments combined, ranging from the mid-19th century to today. We are especially grateful to the museum's Councils and generous individual benefactors who have supported these and other acquisitions. These latter include Dan Greenberg and Susan Steinhauer, and Bruce Berman (photographs), Jonathan Kagan and Ute Wartenburg-Kagan (antiquities), and Horace W. Brock (decorative arts). Needless to say, the works illustrated here are but a sample of the new acquisitions that can now be enjoyed in our galleries.

TIMOTHY POTTS
Director, J. Paul Getty Museum

I. *Gem with Aphrodite and Anchises*, perhaps by the engraver Aulos. c.25 BC. Sard, in a late seventeenth- or early eighteenth-century mount, 4.9 by 3.3 cm (including mount). (2016.236).

The Comte de Caylus, describing this 'magnificent carnelian' in P.-J. Mariette's collection in 1761, suggested that the figures represent Sappho and Phaon, but they are more likely to be Aphrodite and Anchises. The unidentified artist was certainly one of the top engravers working in the circle of the court of Emperor Augustus. In style, the carving is similar to several gems signed by the engraver Aulos. In 1941, the gem was forcibly purchased for Hitler's museum in Linz. It was recently restituted to the heirs of Kurt Walter Bachstitz and purchased by the Getty at auction.



II. *Amphora with scenes of funerary rites*, attributed to the Philadelphia Painter. c.720–700 BC. Terracotta, 70.2 cm. high. Purchased in part with funds provided by the Villa Council. (2016.35).

The decoration on this long-necked amphora represents the final flourishing of the Geometric style (Late Geometric IIb, c.720–700 BC), which anticipates the classical interest in the human figure. The finely painted decorative patterns and figures – featuring warriors, dancing men and women, grazing horses and horse-drawn chariots – allow the vase to be attributed to the so-called Philadelphia Painter. The dances and processions refer to funerary rituals, while the snakes moulded from terracotta and added to the shoulder, rim and handles signify death and rebirth. The vase was documented before 1963 in a private collection in Düsseldorf and published several times in the years 1963–64. No comparably important Geometric Greek vase has appeared on the market in recent memory.



III. *St Philip*, by the Master of the Rimini Altarpiece (active second quarter fifteenth century). c.1420–30. Alabaster, 43 cm. high. (2015.58).

The statuette represents the apostle Philip holding a cross, a reference to his death by crucifixion. It was probably part of a group of twelve apostles made to decorate an altarpiece in a church or private palace. Traces of pigment are still visible on the lips and eyes, but it is likely that the sculpture was left mostly unpainted to highlight the lively surface of the polished alabaster, with its attractive veining. The Master of the Rimini Altarpiece is recognised as the leading alabaster sculptor of the South Netherlands in the early 1400s. The artist takes his name from an altarpiece that once adorned the Church of S. Maria delle Grazie in Covignano, just outside Rimini, and that is now conserved in the Liebieghaus in Frankfurt.



IV. *The Crucifixion*, by Giuliano Amadei (active 1446–died 1496). 1484–92. Tempera colours and gold on parchment, 39.7 by 24.1 cm. Ms. 110 (2012.2).

The Crucifixion is rendered in an illusionistic arched frame like a painted altarpiece. A sombre sky serves as an emotional backdrop to the Virgin Mary, St John and Mary Magdalene, who mourn at the foot of the cross. The scene below depicts the Lamentation, while along the margins ten roundels represent prophets, including King David, thought to be a direct ancestor of Christ, shown with his lyre. The illumination is one of six fragments surviving from a deluxe missal made for Pope Innocent VIII (1432–92) and used in celebrating the Mass in the Sistine Chapel in the Vatican.

V. *Livre des faits de Jacques de Lalaing*, by Simon Bening (c.1483–1561) and the Circle of the Master of Charles V (active second quarter of the sixteenth century). c.1530–40. Tempera colours, gold and ink on parchment, 36.4 by 26.2 cm. Acquired in honour of Thomas Kren, Ms. 114 (2016.7).

This manuscript's text and illuminations concern the life of Jacques de Lalaing (1421–53), knight of the Order of the Golden Fleece and perhaps the most celebrated jousting champion of the Middle Ages. Produced about eighty years after knight's death, the manuscript was made for a member of the Lalaing family, no doubt proud of his ancestor who had come to symbolise the ideals of chivalry. The exceptional frontispiece depicting the author, Jean Lefèvre de Saint-Remy (d. 1468), composing his text was painted by Simon Bening, the greatest Flemish illuminator of the sixteenth century. Seventeen other miniatures, attributable to the Circle of the Master of Charles V, represent de Lalaing's unparalleled feats of arms, as he made his way across Europe challenging the prominent knights of his day.



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VI. *The Rejection of Joachim and Anna's Offering*, attributed to the Rohan Master or immediate circle (active c.1410–1440). c.1410–30. Tempera colours, gold and ink on parchment, 26 by 18.5 cm. Ms. 112 (2014.56).

This magnificent leaf is from an otherwise lost manuscript that may have never been completed. It probably depicts the refusal of the offering of Joachim and Anna at the Temple. According to Christian legend, when Joachim and Anna approached the Temple with an animal sacrifice, they were turned away because they were childless, although later they were blessed with a daughter, the Virgin Mary. The story is represented as an elaborate scene with figures, animals and complex architecture weaving around the page. In its unfinished state, the image reveals the working methods of the artist, emphasising the equally important role of drawing and painting in the creative process.

VII. *Roman de Gillion de Trazegnies*, by Lieven van Lathem (c.1430–1493) and calligraphy by David Aubert (active 1453–79). 1464. Tempera colours gold and ink on parchment, 37 by 25.5 cm. Ms. 111 (2013.46).

Comprising 237 leaves with eight miniatures and 44 historiated initials, the manuscript recounts the exploits of Gillion de Trazegnies, a medieval nobleman who made a pilgrimage to Egypt. The story includes all the elements of the romance genre: faithful love, nefarious villains, family loyalty and violent combat. In the illumination illustrated here, Gillion's galleon is attacked by ships carrying the sultan's army. The manuscript was commissioned by Louis de Gruuthuse (c.1422/27–1492), adviser to Philip the Good, Duke of Burgundy, and one of the great book collectors of the Renaissance. In 1518 it was recorded in the collection of King Louis XII of France, and was subsequently owned by William George Spencer Cavendish, 6th Duke of Devonshire (1790–1858).



VIII. The Borghese-Windsor Cabinet, made in Rome. c.1620. Ebony, mounted with *pietre dure* including lapis lazuli, jasper, agate, carnelian and amethyst; and gilded bronze and silver. The stand attributed to Louis François Bellangé (1759–1827), c.1820s, ebony with gilt mounts. Cabinet: 178 by 126 by 54 cm.; stand: 84 by 153.5 by 65.5 cm. (2016.66). (Photograph courtesy Sotheby's).

The design of this ornate display cabinet, one of the most impressive pieces of *pietre dure* furniture produced in Rome in the early seventeenth century, suggests the façade of a church. Brilliantly coloured and technically superb, it was made for Pope Paul V Borghese, whose coat of arms adorns the central pediment. In the early 1820s it was acquired from Prince Camillo Borghese by the London dealer Edward Holmes Baldock, who probably commissioned the Neo-classical stand on which it still rests. Baldock sold the cabinet and stand to King George IV in 1827. It remained in the Royal collection, displayed at Windsor Castle, Buckingham Palace, and Marlborough House, until 1959, when it was sold at auction to the father of businessman Robert de Balkany, who kept it in his Hôtel Feuquières at rue de Varenne in Paris.



IX. *Danaë and the Shower of Gold*, by Orazio Gentileschi (1563–1639). 1621–23. Oil on canvas, 161.3 by 226.7 cm. (2016.6).

Cupid pulls back a dark green curtain to reveal Danaë reclining on a red mattress covered with white and gold sheets. Jupiter appears as a cascade of gold coins and shavings. Considered among the artist's supreme works, *Danaë* was painted for Giovan Antonio Sauli, a member of a Genoese delegation sent to Rome in 1621 to honour the newly elected pope, Gregory XV. Sauli became so enamored with Gentileschi's paintings that he invited the artist to Genoa, asking him to paint 'a penitent Magdalene, a Lot fleeing his burning city with his two daughters, and a Danaë with Jupiter appearing in a shower of gold, and other paintings of great exquisiteness'. *Danaë* now rejoins the *Lot and his Daughters*, acquired by the Getty Museum in 1998 (*Mary Magdalene* is in a private collection). A second, later version of the painting is in the Cleveland Museum of Art.

X. *Bust of Pope Paul V*, by Gian Lorenzo Bernini (1598–1680). 1621. Marble, 78 cm. high. (2015.22).

Bernini was just twenty-three years old when he received the commission to make a bust of Pope Paul V, the recently deceased uncle of his most important patron, Cardinal Scipione Borghese. Bernini depicts the Pope dressed in pontifical vestments, his hair styled in the 'tonsure of St. Peter'. The thick cope is richly decorated with images of Peter and Paul, patron saints of Rome. The Pope gazes at the viewer with a natural expression, his face individualized by the slight turn of his head, the delicate contours of his forehead and the wrinkles carved around his eyes. The artist's subdued dynamism can best be seen in the folds of drapery at the sitter's left shoulder, suggesting his body moves underneath. The bust was kept at Villa Borghese in Rome until 1893 and then sold. Its whereabouts were unknown until its rediscovery in late 2014.





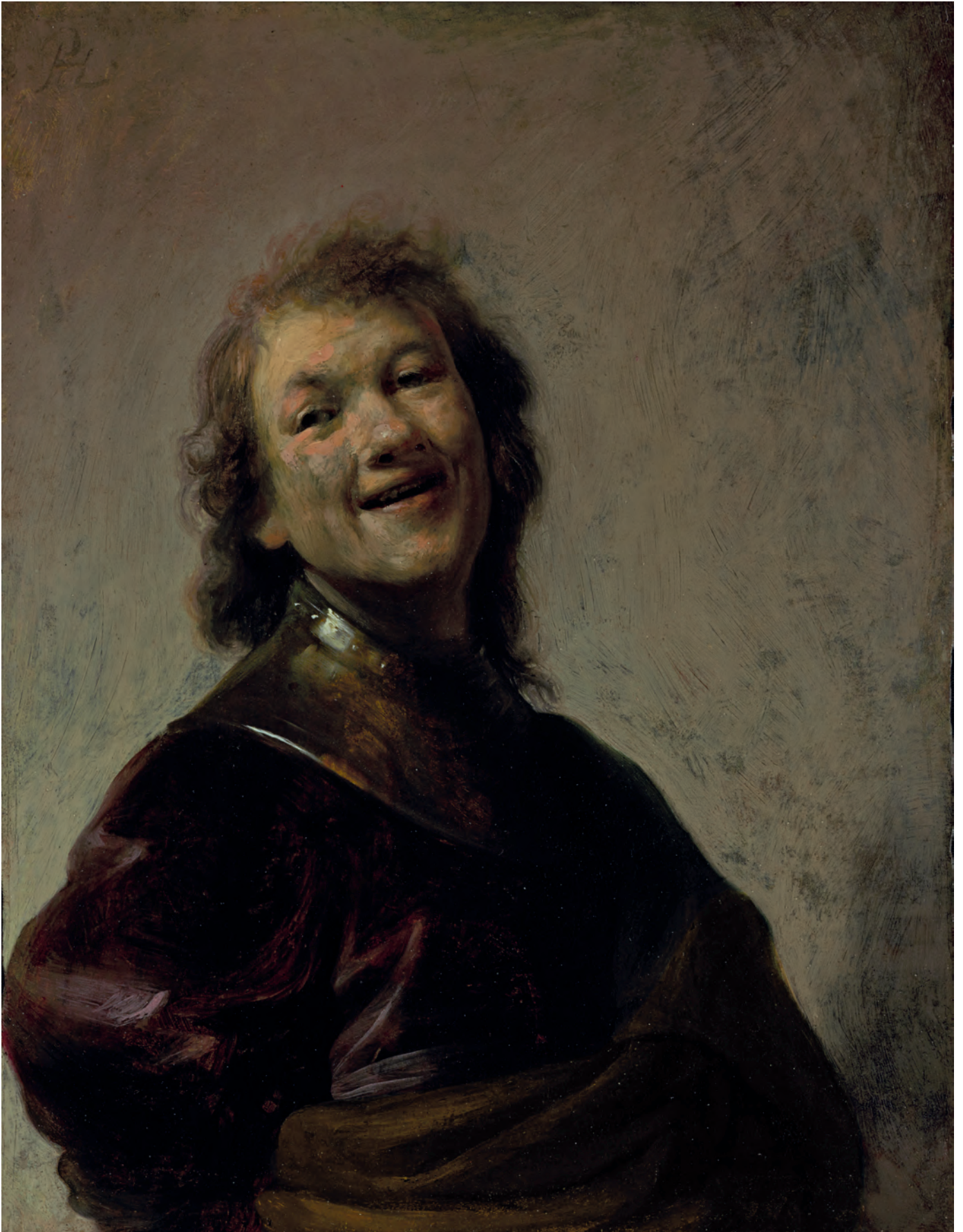
XI. *A Shaded Avenue*, by Jean Honoré Fragonard (1732–1806). c.1774. Pen and brown ink, brush with brown wash, over black chalk on paper, 44.5 by 34.4 cm. (2016.77).

This large and unusually well-preserved drawing is one of Fragonard's most accomplished graphic conceptions. A plunging perspective focuses on a small patch of brilliant sunlight at the end of a majestic avenue of trees, the scene an essay on the abstract qualities of light. The location has been tentatively identified as the park at the Château de Nointel near Paris or that at the Château de Nègrepelisse in the south of France. Both properties belonged to Fragonard's patron Bergeret de Grancourt, with whom the artist had just completed a trip to Italy. The Italianate elements have also spurred suggestions that the location could be the Villa Mattei in Rome. Nevertheless, the composition is largely the product of Fragonard's vibrant imagination.



XII. *Portrait of Dame Etienne*, by Philippe de Champaigne (1602–74). 1647. Inscribed by the artist, 'ANNO 1647 / DAME ETIENETE / VIA GARDI... / DE M. DE / CHAMPAINE'. Brush and grey ink, 22.5 by 16.8 cm. Purchased in part with funds provided by the Disegno Group. (2013.4).

Champaigne's inscription, written on the sitter's laced bodice, suggests that this sympathetic likeness portrays a domestic in the artist's Parisian home. He depicted her with striking honesty, recording the folds of her neck, the texture of her skin and the intensity of her gaze in subtle gradations of grey ink applied with a brush. The drawing's reverent, unadorned realism suggests a deep compassion born of Champaigne's devout Christian faith.



XIII. *Rembrandt Laughing*, by Rembrandt Harmensz van Rijn (1606–69). Signed with the monogram 'RHL'. c.1628. Oil on copper, 22.2 by 17.1 cm. (2013.60).

Keenly interested in the expression of human emotion, Rembrandt often used himself as his own model in his early years as an independent master in Leiden. For this self-portrait, painted at age twenty-one or twenty-two, he combined a study of character and emotion (known in Dutch as a *tronie*) with a jovial self-presentation. He shows himself in the guise of a soldier, relaxed and engaging the viewer with a laugh. The lively brushwork in the face and brisk handling of the neutral background enhance the sense of immediacy. It is one of a small number of paintings by Rembrandt from the late 1620s executed on copper. He signed it with his monogram, 'RHL' (Rembrandt Harmenszoon Leidenensis), which he used only briefly, from late 1627 to early 1629.



XIV. *The Grand Canal in Venice from Palazzo Flangini to Campo San Marcuola*, by Canaletto (Giovanni Antonio Canal) (1697–1768). c.1738. Oil on canvas, 47 by 77.8 cm. (2013.22).

Canaletto was at the peak of his powers when he painted this view of the sun-drenched palaces, reflecting in the shimmering water, lining the Grand Canal near the entrance of the Cannaregio Canal. With precise brushwork, he evoked the effects of soot and crumbling stucco disfiguring the façades. The viewer is placed on a boat in the middle of the waterway. A bewigged nobleman stands in the doorway of Palazzo Flangini at left, either about to board or having just alighted from a gondola moored at the steps. A *traghetto* carrying passengers across the water departs from the embankment at right; another, with a standing passenger in a long greenish cloak, has already reached the middle of the canal.



XV. Wall Clock. Paris, c.1785. Clock movement probably by Nicolas Thomas (master 1778; died after 1806). Gilt bronze, enameled metal and glass, 49.5 by 55.9 cm. Partial gift of Dr. Horace W. Brock in memory of Philippe Kraemer. (2015.67).

In eighteenth-century France clocks were works of both art and technology, objects of luxury and curiosity that could appeal to Enlightenment sensibilities. The elements making up the decoration of this extraordinary gilt-bronze wall clock suggest the fleeting nature of time: the winged clock face refers to the ancient symbol for time, an hourglass with wings; the branches of bay (symbolising fame) and the garland of flowers (symbolising transience) surrounding the clock indicate that time conquers all. The clock is part of an important collection of eighteenth-century French decorative arts assembled by Dr Horace Wood Brock, one of the world's foremost economists, and acquired by the Getty through gift and purchase.

XVI. *Portrait of the Sculptor Roland*, by François-André Vincent, (1746–1816). Signed and dated, lower right corner: 'Vincent an V / 1797 v px'. Oil on canvas, 74.5 by 61.3 cm. (2016.70).

Vincent, a rival of Jacques Louis David, exhibited this assured and beautifully preserved portrait of the sculptor Philippe Laurent Roland (1746–1816) at the 1798 Salon in Paris. The sobriety and restraint typifies French male portraiture in the Revolutionary era, while it is evident from the intimate portrayal that the artist's was a close friend of the sitter. Roland is vividly present, his head and hand powerfully modelled. His coat is decorated with the red ribbon of the recently established Institut de France and in his right hand he holds an *ébauchoir*, a sculpting tool.



XVII. *Riva degli Schiavoni from San Biagio, Venice*, by Richard Parkes Bonington (1802–28). 1826. Watercolour over graphite, heightened with opaque watercolour on paper, 18.4 by 17.1 cm. (2015.51).

The watercolour was probably made on the spot during Bonington's trip to Venice in April–May 1826. The view is from the waterfront close to the church of San Biagio near the public gardens, with the Doge's Palace and the bell-tower of St Mark's visible in the distance. By relegating the city's famous architecture to the background and giving prominence to the shipping in the foreground, Bonington harked back to the work of Canaletto and Guardi. The drawing demonstrates the artist's ability to capture effects of light and reflection that were to become influential on British watercolour painting.





XVIII. *Jeanne (Spring)*, by Edouard Manet (1832–83). 1881. Oil on canvas, 74 by 51.5 cm. (2014.62).

Manet submitted this painting, along with *A Bar at the Folies-Bergère*, to the Paris Salon of 1882, the last in which he participated. In representing the aspiring actress Jeanne Demarsy (1865–1937) as the embodiment of Spring, Manet had in mind both the latest fashion trends and old artistic traditions. A connoisseur of fashion, he visited the establishments of reputed *modistes* for springtime hats and dresses in which to portray the beautiful young woman, whom he had already depicted in some pastels and unfinished pictures. Posing his model in the studio, however, he referred to portrait conventions of the Italian Renaissance, presenting her half-length, in profile, and against a mass of greenery. More than just an ephemeral ‘fashion-plate’, Manet’s *Spring* was conceived as a picture for the age, the figure of a beautiful *Parisienne* personifying his epoch.

XIX. *An Indian Man*, by Georges Seurat (1859–91). c.1878–79. Powdered vine charcoal and charcoal with stumping and lifting on paper, 48.4 by 28.5 cm. (2014.11).

Seurat was around twenty years old and still a student at the Ecole des Beaux-Arts when he made this extraordinary life drawing of an aged Indian model. The subject’s sagging, emaciated body forms a marked contrast to the standard academic formula. Bright light lends the elderly model an aura of spirituality, while the profound shadows that silhouette his shoulder, head and topknot presage the artist’s bold formal experiments of the 1880s.

XX. *Head within an Aureole*, by Odilon Redon, (1840–1916). Signed ‘Odilon Redon’. c.1894–95. Charcoal and pastel on paper, 52 by 36 cm. (2016.10). In the 1890s Redon began to add pastel to his *noirs*, the charcoal drawings so named for their dark tones and mysterious, often hallucinatory imagery. In this monumental composition, a round nimbus—rather like the iris of a human eye—floats in glowing, cosmic space suffused with pink pastel. Flecks of cobalt blue, applied over the powdered charcoal, give this sphere depth; its centre forms a black halo for the Christ-like head that appears at the heart of the composition with eyes closed in dreams, or death.



XXI. *The French Fleet, Cherbourg*, by Gustave Le Gray (1820–84). 4th–6th August 1858. Albumen silver print, 30.8 by 39.1 cm. (2014.57).

Le Gray was a pioneering landscape and portrait photographer best known for his composite seascapes. This photograph depicts the French fleet lying at anchor in the harbor of Cherbourg in Normandy between 4th and 6th August 1858. The occasion was a visit by Emperor Napoleon III and Empress Eugénie to inaugurate the harbour as well as a new railway line linking the town to Paris. The composition is a marvel of geometric simplicity, with the glowing light of the setting sun providing contrast to the stark silhouettes of the ships and gentle waves.



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XXII. *La Cigale*, by Edward Steichen (1879–1973). Negative 1901; print 1908. Waxed gum bichromate over platinum print, 31.4 by 27 cm. (2014.5).

Originally a painter, Edward Steichen came to photography through Pictorialism, a movement that celebrated photography's artistic potential by creating self-consciously handcrafted works of art. The awkward position of the nude is reflected in its title, *La Cigale*, French for 'the grasshopper,' a reference to an Aesop fable that was a frequent motif in painting. To achieve the atmospheric moodiness, Steichen experimented by coating a platinum print with blue-green pigmented gum bichromate before burnishing the work in wax. This print is one of thirteen works were acquired through purchase and gift from the Raymond Kassar collection of Pictorialist photographs.





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XXIII. *Christ and Mary Magdalene*, by Auguste Rodin (1840–1917). 1908. Marble, 109.2 by 85.1 by 78.8 cm. (2014.32). (Photo courtesy Daniel Katz Gallery, London).

Nailed to a rocky cross, a dying bearded man is embraced by a naked woman kneeling in front of him. Rodin called this group Christ and Mary Magdalene but also The Genius and Pity and Prometheus and the Oceanid. These themes, mixing the sacred and the profane, relate to Rodin's conception of the creative life, which in his view inevitably involved suffering and martyrdom. The power of the composition stems from the stark contrast between the highly polished surfaces of the naked flesh and the surrounding rough-hewn marble. The industrialist Karl Wittgenstein (German, 1847–1913), father of the famous philosopher Ludwig and pianist Paul, commissioned this marble for his private collection in Vienna. Only one other marble version of this composition was carved; it is in the Museo Thyssen-Bornemisza, Madrid.

XXIV. ひろしま/*hiroshima* #69 (*Abe Hatsuko*), by Ishiuchi Miyako (born 1947). 2007. Chromogenic print, 108 by 74 cm. (2015.23.1). (©Ishiuchi Miyako).

Born in Kiry in the aftermath of the Second World War, Ishiuchi Miyako spent her formative years in the city of Yokosuka, where the United States established a naval base in 1945. The shared experience of trauma as a subject for photography registers most poignantly in her series ひろしま/*hiroshima*. Ishiuchi chose as her principal focus the artifacts, now housed at the Hiroshima Peace Memorial Museum, devastated by the United States atomic bombing of the city. Aware that Tomatsu Shomei, Tsuchida Hiromi, and others had previously photographed some of the same objects, Ishiuchi sought to present this material from a different, distinctly feminine perspective. The title of the series ひろしま/*hiroshima* intentionally includes the word Hiroshima in Hiragana, a Japanese writing system used by women in earlier eras.

XXV. *Large Flamingo*, by Richard Learoyd (born 1966). 2012. Silver-dye-bleach print, 172.7 by 121.9 cm. Purchased in part with funds provided by Daniel Greenberg, Susan Steinhauser and the Greenberg Foundation. (2016.40). (©Richard Learoyd, courtesy Fraenkel Gallery, San Francisco).

This unique direct positive print depicts a taxidermied flamingo arranged on a sheet of glass. The specimen was donated to the artist by a curator at the Natural History Museum at Tring. Learoyd made several photographs of the carcass in various positions using a camera obscura the size of a small room. Inside of this room he affixed a sheet of direct colour positive paper to the wall opposite a fixed lens. After the paper was exposed, it was fed directly into a processing machine connected to the walk-in camera. Since the photograph is not enlarged from a negative or transparency, it is exceptionally detailed.



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