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from **Catalogue of Paintings in the Wellington Museum, Apsley House, by C. M. Kauffmann, rev. by S. Jenkins (English Heritage, 2009)**

Lit. S. V

Buscaroli Fabbri, Carlo Cignani. *Affreschi, Dipinti, Disegni*, 2nd edn, Milan 2004

Ascribed to CIGNANI

27 *Venus and Adonis*

Inscribed with inventory no. in white, lower right: 213

Canvas, 126 × 188 cm

WM 1612–1948

Adonis, a huntman, holds the lead of his dog, while his right arm encircles Venus. This painting was described as by Cignani in the Spanish royal palace inventories of 1772 and 1789. The attribution was presumably not known to Lord Maryborough, to whom the 1st Duke of Wellington had sent the pictures captured at Vitoria for safe keeping, for in a letter dated 9 February 1814 he speaks of it as by Domenichino. This appears to have been the attribution suggested by Benjamin West and the other connoisseurs to whom Lord Maryborough had shown the collection. Subsequently, Cignani's name was again given (Wellington 1901) and the attribution was accepted by Pérez Sánchez (1965) and Mary Cazort Taylor (oral opinion). However, it must be admitted that precise parallels in Cignani's documented work are hard to find and



the picture is not mentioned in the most recent study by Buscaroli Fabbri (2004). L. Peruzzi (*Paragone*, 1986) attributes the painting to the Flemish artist and pupil of Guido Reni, Michele Desubleo (1602–1676), with which A. Cottino agrees, arguing that it is an elegant work dating from the artist's Venetian stay in the 1650s (2001, pp. 106–07, no. 30). Other scholars also argue for an attribution to Desubleo, including John Gash and Dr Roberto Contini (written opinions, 2008). Nevertheless, the painting shows close stylistic links with Cignani; the figure of Cupid, for example, is paralleled by the angels in his Sant'Andrea della Valle frescoes (Roli 1977, pl. 6A), and the traditional attribution has also been recently tentatively supported by Richard Spear (written opinion, 2008). Since Cignani made extensive use of assistants, one source listing sixty-four pupils, it is possible that it was executed by one of these.

CONDITION. Prominent area of damage running vertically down the centre.

PROV. 9th Duke of Medinaceli, no. 15 in inventory on his death in 1711; Marquis de la Ensenada, bought for the Spanish royal collection in 1768; Royal Palace Madrid 1772 inventory (hanging in the passage to the Infante Don Luis's apartment), 1794 inventory (in the 'Green Room with fireplace'); captured at Vitoria, 1813.

LIT. Gaya Nuño 1964, p. 88, no. 295 pl. 97; Pérez Sánchez 1965, p. 121; L. Peruzzi, 'Per Michele Desubleo, Fiammingo', *Paragone*, 431–33, Jan.–Mar. 1986, pp. 85–92; V. Lleo Cañal, 'The Art Collection of the ninth Duke of Medinaceli', *The Burlington Magazine*, February 1989, pp. 108–15, at p. 113; M. Agueda Villar, 'Una colección de pinturas en el Madrid del siglo XVIII: El Marqués de la Ensenada', *Jornadas de Arte III. Cinco siglos de Arte en Madrid XV–XX*, Madrid, 1991; Agueda Villar 1991, p. 175, note 21; A. Cottino in E. Negro and M. Pirondini (ed.), *La Scuola di Guido Reni*, Modena, 1992, p. 209; A. Cottino, *Michele Desubleo*, Soncino, 2001, pp. 106–07, no. 30

CLAUDE Gellée, called Le Lorrain (1600–1682)

French school; worked in Rome

Born in Chamagne (Vosges), which was in the then independent Duchy of Lorraine, he went to Rome in c. 1613, where he worked under Agostino Tassi. He visited Naples c. 1618–20, returning to his home country in 1625, thereafter settling in Rome. His fame as the greatest exponent of pastoral landscape was still further spread by his *Liber Veritatis*, a series of drawings he made of his paintings as a safeguard against forgery and imitation.

LIT. M. Roethlisberger, *Claude Lorrain. The Paintings*, 2 vols, London, 1961

Ascribed to CLAUDE

28 *Pastoral Landscape with the Ponte Molle, Rome*

Inscribed in white, lower left, with inventory number: 335, and, on right, with the cross of Philip V

Canvas, 47 × 67 cm

WM 1599–1948