

inv. 1895-9-15-1235, as attributed; Schnackenburg 1981, I, p. 134 under no. 267); and the Musée de Rennes (pen and wash, 25 × 37.5 cm, inv. LA.16; Schnackenburg 1981, I, p. 134, under no. 267).

CONDITION Good condition; minor losses to paint surface at top and bottom edges, right of centre.

PROV. Duc de Choiseul (engraved in the Choiseul Gallery, no. 17); his sale, Paris, 6 April 1772, lot 41 (4600 livres, to Boileau); Prince de Conti sale, Paris, 8 April 1777, lot 310 (4999 livres, to Donjeux); Chevalier Lambert sale, Paris, 27 March 1787, lot 65 (4200 livres, to Leval); Coclens sale, Paris, 9 Feb. 1789, lot 38; P. Smeth van Alphen sale, Amsterdam, 1–2 Aug. 1810, lot 72 (fl. 1200, to de Vries); H. Croese sale, Amsterdam, 18 Sept. 1811, lot 61; Lapeyrière sale, 14 April 1817, lot 38, bought for 5450 frs. (£218) by Féréol de Bonnemaison for the 1st Duke of Wellington.

EXH. B.I., *Old Masters*, 1818 (68); 1845 (41); R.A., Winter Exhibition, 1886 (101); Whitechapel Art Gallery, 1904 (352); R.A., *Dutch Art*, 1929 (214); V&A, 1947 (10); Arts Council 1949 (6); Rotterdam, Museum Boijmans van Beuningen, and Frankfurt, Städelches Kunstinstitut und Städtische Galerie, *Senses and Sins: Dutch Painters of Daily Life in the Seventeenth Century*, 2004–05 (33)

LIT. C. Blanc, *Le Trésor de la Curiosité tiré des catalogues de vente*, Paris, 1857–58, I, pp. 194, 379, II, pp. 112, 332; Smith 1829–43, I, p. 124, par. 62; Waagen 1854, II, p. 274; Hofstede de Groot 1908–27, III, no. 856; *Paintings at Apsley House*, 1965, pl. 28; Schnackenburg 1981, I, p. 134, under no. 266; C. Brown, *Images of a Golden Past: Dutch Genre Painting of the Seventeenth Century*, New York, 1984, p. 210; M. Royalton-Kisch, *Adriaen and Isack van Ostade and their followers*, exh. cat., London, British Museum, 1995, n.p.

Alessandro Varotari, called IL PADOVANINO (1588–1648)

Italian (Venetian) School

Born in Padua, he settled in Venice in 1614 and received many commissions for frescoes in Venetian churches. His style is based on early Titian, and he helped to pass on the colouristic tradition of the 'great period' to Venetian artists of the seventeenth century. He also made copies of Titian's works (e.g. of the Aldobrandini pictures, in the Accademia Carrara, Bergamo).

LIT. U. Ruggeri, *Il Padovanino*, Soncino, 1993

Ascribed to IL PADOVANINO

121 *Orpheus enchanting the Animals* (Ovid, *Metamorphoses*, XI, Chapter I)

Canvas, 143 × 111 cm

WM 1582–1948

In its colours – in particular the deep red of the cloth and the pale reddish sky – its soft handling and use of coarse herring-bone canvas, this is a Titianesque picture; indeed, it was attributed to Titian in the Wellington collection in the nineteenth century. Its history is complicated by the fact



that there is another, almost identical, version in the Prado (no. 266; 165 × 108 cm) which was in the collection of Elisabetta Farnese (Queen Isabella of Spain) The Prado picture has fewer animals – it does not contain the dog on the left, which is very like the one in Titian's *Venus of Urbino* (Uffizi, Florence, c. 1538; H. Tietze, *Titian*, London, 1950, fig. 107) – or the birds which appear at the top of the Apsley House painting. A third version, closer to the Apsley House picture in that it contains the dog and the birds, was formerly in the Horny collection, Vienna, where it was attributed to Titian (W. Suida, *Tiziano*, Rome, 1938, p. 158, pl. 118, 153 × 104 cm). However, the Prado picture has long been catalogued as by Padovanino, and already in 1877 Crowe and Cavalcaselle recognized that this is a reasonable attribution for the Apsley House painting. Apart from general stylistic similarities, a close comparison can be made with the *Three Graces* attributed to Padovanino in the Bucharest Museum (Kauffmann 1973, fig. 3), which contains a bird similar to those in the Apsley *Orpheus* and, like them, probably derived from Netherlandish naturalism of the Jan Brueghel period, c. 1600. Padovanino has remained a somewhat shadowy figure, and the attribution to him has not found universal acceptance (Wethey 1975) but it remains plausible (Ruggeri 1988).

The figure of Orpheus himself is derived not from Titian but from a figure of Apollo playing the lyre in a musical contest with Marsyas in a North Italian painting of c. 1530 in the Hermitage,

St Petersburg (Tietze, Tietze-Conrat 1936). The artist's immediate source was probably an engraving dated 1562 by the Venetian Giulio Sanuto after the Hermitage painting (Kauffmann 1973, figs. 4, 5). A.E. Popham suggested that the ultimate source of the figure lies in one of the *ignudi* in Michelangelo's Sistine Chapel ceiling (A.E. Popham, *Correggio's Drawings*, London, 1957, pp. 21–27).

Orpheus enchanting the animals was frequently depicted in the time of the Roman Empire, when Orphism was a popular religion (Kauffmann 1973, fig. 6) and it remained common in the Early Christian period when Orpheus, with his power of ending discord with music and eloquence, became the principal model for the representation of Christ. Relatively rare between the sixth and fourteenth-centuries, the scene owed its revival in the pictorial arts to the writings of Christian commentators who interpreted pagan myths in Christian terms. In the *Ovide moralisé* (c. 1300) Orpheus is again interpreted as Christ and his song represents the preaching of the divine word by which the souls of men are drawn away from damnation. The modern tradition of representing the scene began with the illustrated *Ovide moralisé* manuscripts of the fourteenth century, and it is at this period that the animals and birds to be found in the Wellington picture – including the lion and the unicorn – first appear (Kauffmann 1973, fig. 7). The unicorn has no textual basis in the Orpheus story, but it was known as the traditional enemy of the lion. The appearance of the two animals side by side in the context of Orpheus is due to the traditional hostility between them and strikingly illustrates the power of Orpheus to enchant the wildest animals and to reconcile the deepest foes. For the same reason, the two are often shown together in scenes of Paradise or of the Creation of the Animals.

CONDITION. The canvas appears to have been cut at the bottom, which may account for the fact that the painting is shorter than the Prado version. There is some general wear, especially in the dark areas, and an old tear in the canvas 20 cm from the top edge downwards, near the top right corner.

PROV. Spanish royal collection, perhaps to be identified with the painting attributed to Titian ($2 \times 1 \frac{1}{2}$ vara, equivalent to 168 × 126 cm) in the early inventories: Royal Palace, Madrid (Alcázar) 1666 inventory, no. 692; 1686 inventory, no. 865; 1701 inventory, no. 487 (the Wellington Catalogue attribution to Bassano is due to a confusion with a picture of the same subject by Bassano listed in this inventory and elsewhere); 1734 inventory, pictures saved from the fire in the Alcázar, no. 24. (The Prado version is listed in the 1746 La Granja inventory, and was probably acquired by Isabella Farnese.) Captured at Vitoria, 1813.

LIT. J.A. Crowe and G.B. Cavalcaselle, *Titian, his Life and Times*, II, 1877, p. 461 (Padovanino); Pérez Sánchez 1965, p. 561 (Padovanino); C.M. Kauffmann, 'Orpheus: the Lion and the Unicorn', *Apollo*, xcix, 1973, pp. 34–38; H.E. Wethey, *The Paintings of Titian*, III, 1975, p. 218, no. X–31 (version 1), pl. 232 (Venetian School, c. 1575); U. Ruggeri, 'Alessandro Varotari detto il Padovanino', *Saggi e Memorie di storie dell'arte*, xvi, 1988, p. 142. For the composition and the Prado picture see also A. Venturi, *Studi dal Vero*, Milan, 1927, pp. 281ff. (Titian); H. Tietze and E. Tietze-Conrat, 'Tizian Studien', *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, x, 1936, pp. 144ff.; Thieme, Becker 1908–50, XXXIV, p. 116 (Padovanino); C. Donzelli and G.M. Pilo, *I pittori del Seicento Veneto*, Florence, 1967, p. 308 (Padovanino)