

National Gallery of Art

NEWS RELEASE

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POWERFUL AND EVOCATIVE

MASTER DRAWINGS BY ANNIBALE CARRACCI ON VIEW

AT NATIONAL GALLERY, SEPTEMBER 26, 1999 – JANUARY 9, 2000

Washington, D.C. – The first exhibition devoted solely to the powerful and evocative drawings of Annibale Carracci (1560-1609), widely regarded as one of the world's finest draftsmen, will be on view at the National Gallery of Art, September 26, 1999 - January 9, 2000. Ninety-five of the artist's best works—many never before seen in the United States—will be on view, including grand compositions, figure studies, landscapes, genre scenes, and quick jottings. It is the first monographic exhibition of Annibale's work, which has previously been shown only with that of his brother Agostino and his cousin Ludovico, with whom he worked closely.

The exhibition is made possible by Republic National Bank of New York, and Safra Republic Holdings S.A., Luxembourg.

"Annibale Carracci is justly celebrated for his naturalism and ability to bring the human figure to life on the page," said Earl A. Powell III, director, National Gallery of Art. "We are grateful to Republic National Bank and to the many lenders who have enabled us to bring to our nation's capital the exquisite drawings of this master, who so brilliantly bridged the High Renaissance and the baroque."

From his earliest years, Annibale Carracci set down his thoughts rapidly and constantly on paper. Annibale, together with his brother and cousin, founded an art academy—one of the first of its kind and the acknowledged prototype for those that followed throughout Europe—in which special emphasis was given to drawing, especially drawing from the live model. A full range of Annibale's magnificent studies of the human figure is included in the exhibition, from his early Bolognese works executed in red chalk in the 1580s to those in black and white chalk on blue paper made in the late 1590s in preparation for his masterpiece, the decoration of the Farnese Gallery in Rome.

A key innovation of Annibale's art was his insistence on nature and reality as the basis of his style. He rejected the artificialities and elegant deformations of Italian mannerism,

- more -

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which was then in fashion, and drew inspiration from the real people and places of his own world. He also studied closely the classical forms of ancient sculpture and absorbed the lessons of High Renaissance masters like Michelangelo, Correggio, and Titian, and came to be admired as "Raphael reborn." Even in Annibale's grandest paintings of gods and saints, the figures, gestures, and expressions are based in the same reality as the studies he made of ordinary people in their daily life.

The exhibition will include many drawings made by Annibale in preparation for paintings, prints, and *objets d'art*. Several studies will showcase the systematic preparatory process by which Annibale developed his compositions: from broad pen sketches to monumental chalk studies of the individual figures to final model drawings and full-scale cartoons. The development of this orderly yet vital progression of studies is considered one of Annibale's most influential contributions to the practice of painting.

The most dramatic example of this preparatory process can be seen in studies for Annibale's decoration of the ceiling of the Farnese Gallery, Rome (1597-1601). The centerpiece of that group will be the spectacular full-scale, eleven-foot-square cartoon for the right half of the painting in the center of the ceiling, The Triumph of Bacchus and Ariadne. The cartoon has never before been exhibited outside its home museum, the Museo Nazionale delle Marche, in Urbino, Italy.

The exhibition has been selected and catalogued by an international team of Carracci experts: Daniele Benati of the University of Udine; Gail Feigenbaum of the New Orleans Museum of Art; Kate Ganz, an independent scholar who first conceived the idea for the exhibition; Catherine Loisel Legrand of the Louvre; and Carel van Tuyl van Serooskerken of the Teylers Museum. The National Gallery's coordinating curator is Margaret Morgan Grasselli, curator of old master drawings.

A fully illustrated catalogue written by the members of the organizing committee presents new scholarly research in the study of Annibale Carracci's drawings. The introductory essay was written by Diane De Grazia of the Cleveland Museum of Art. A softcover catalogue will be available for \$39.95 in the Gallery Shops and through the Gallery Web site at www.nga.gov. To order by phone, call (301) 322-5900 or (800) 697-9350.

Additional support has been provided by the Samuel H. Kress Foundation and The Circle of the National Gallery of Art. The exhibition is organized by the National Gallery of Art, Washington. It is also supported by an indemnity from the Federal Council on the Arts and the Humanities.

The National Gallery of Art, located on the National Mall at Fourth Street and Constitution Avenue, N.W., is open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. The Gallery is closed on December 25 and January 1. Admission is free. For general information, call (202) 737-4215; call the Telecommunications Device for the Deaf (TDD) at (202) 842-6176; or visit the National Gallery of Art's Web site at www.nga.gov. To receive the Gallery's free bimonthly Calendar of Events, call (202) 842-6662.

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Annibale Carracci: Chronology and Documents

Excerpted from the catalogue *The Drawings of Annibale Carracci*.
Chronology compiled by Stacey Sell. Copyright ©1999 Board of Trustees, National Gallery of Art.

- 1560 •
3 NOVEMBER: Annibale Carracci is baptized in Bologna (Malvasia 1678 [1841], 326).
- 1580–1582 •
Possible date of study trip to Parma and Venice with Agostino.
18 APRIL AND 28 APRIL 1580: Writes to Ludovico from Parma with his reactions to Correggio and Parmigianino (Perini 1990, 152–154). An undated note from Agostino confirms that the brothers are in Venice and describes Annibale's admiration for Veronese (Perini 1990, 168).¹
- 1581 •
Signed and dated print: *Crucifixion*, "Anj. in. Fe., 1581" (De Grazia 1).
- 1582 •
Probable founding of the Accademia degli Desiderosi, later renamed "Accademia degli Incamminati," after Agostino's return to Bologna (Bellori 1672, 43).² In this year, Giovanni Paolo Bonconti entered the Accademia and contributed to the furnishings of the new school (Malvasia 1678 [1841], 404–405).
Signed and dated print: *Holy Family with Saints John the Baptist and Michael*, "Ani. Cara. fe. 1582." (De Grazia 2).
- 1583 •
First signed and dated painting: *Crucifixion with Saints*, for San Nicolò di San Felice, Bologna (Posner 6).
OCTOBER: Receives commission for *The Baptism of Christ* (Boschloo 1974, 179, n. 6).
- c. 1583–1584 •
Signed and dated fresco cycles: *The Story of Jason*, dated 1584, and *The Story of Europa* (see Cats. 4, 5) for the Palazzo Fava, Bologna, executed by the three Carracci.
Later possible date, accepted by some scholars, for Annibale's trip to Parma and Venice (see above, 1580–1582).
- 1585 •
Signed and dated paintings: *Baptism of Christ*, San Gregorio, Bologna (Posner 21) (see Cat. 7), and *Pietà with Saints* (Posner 24), Pinacoteca Nazionale, Parma.
Signed and dated print: *Saint Francis of Assisi*, "1585, Ani. Ca. in. fe." (De Grazia 7).
Latest possible date for the founding of the Accademia (see above, 1582).
- 1587 •
Signed and dated paintings: *Assumption of the Virgin*, Gemäldegalerie, Dresden (see Cat. 12); *Portrait of Claudio Merulo(?)*, Pinacoteca Nazionale, Naples (Posner 35), dated M.D.L.X.X.V.I.I. (Posner 40).
Signed and dated print: *Madonna of the Swallow*, "1587/ANI. CAR. BOL. F. IN." (De Grazia 9).
- 1588 •
Signed and dated painting: *Madonna and Child Enthroned with Saints (Madonna of Saint Matthew)*, Gemäldegalerie, Dresden, "HANNIBAL CARRACIVS BON.F. MDLXXXVIII." (Posner 45).
- 1589 •
19 JULY: Signs contract with the Collegio dei Notari for an altarpiece, in his own hand, of the Madonna and Child with Saints Luke and Catherine and the Four Evangelists, for their chapel in the cathedral in Reggio (Ferrari 1913, 3–11). *Madonna and Child in Glory with Saints* is dated 1592, the year of the final payment (on 3 August), and the painting was delivered soon afterward (Posner 67).
- c. 1589–1592? •
Signed and dated fresco cycle: *Story of the Founding of Rome* for the Palazzo Magnani, Bologna, executed by the three Carracci (see Cats. 16, 17).³
- 1590 •
Signed and dated print: *Holy Family with Saint John the Baptist*, "Anni.Car. in. fe. 1590" (De Grazia 11).
- 1591 •
Signed and dated print: *Mary Magdalene in the Wilderness*, "Carra. in.1591" (De Grazia 12).
- 1592 •
Signed and dated paintings: *Assumption of the Virgin*, Pinacoteca Nazionale, Bologna (Posner 69); *Venus and Cupid*, Galleria Estense, Modena (Posner 65); *Madonna and Child in Glory with Saints ("Madonna of Saint Luke")*, Louvre, Paris, "ANNIBAL CARACTIVS F MDXCII." (Posner 67; see 1589); *Death of Dido*, Palazzo Francia Zambeccari-Angelelli, Bologna (Posner 68).⁴
Signed and dated print: *Venus and a Satyr*, "1592. A.C." (De Grazia 17).
15 NOVEMBER: Letter from Cornelio Lambertini refers to *Venus and Cupid* (Posner 65) and one of its intended companion pieces, Agostino's *Pluto* (Posner 1971, 2: 28).
- 1593 •
Signed and dated paintings: *Madonna and Child Enthroned with Saint John the Baptist, Saint John the Evangelist, and Saint Catherine of Alexandria*, "ANNI CARR FE MDXCIII." (Posner 72); *Resurrection of Christ*, Louvre, Paris, "ANNIBAL CARRATIVS PINGEBAT MDXCIII." (Posner 73); *Self-Portrait*, Galleria Nazionale, Parma, "17 di Aprile 1593" (Posner 75).

Signed print: *Madonna and Child* (De Grazia 16). In 1593, Raphael Sadeler made a dated copy of this print, indicating that Annibale's version must have been finished by that time.

SUMMER: Cardinal Odoardo Farnese writes to his brother Ranuccio about hiring the Carracci to paint the Sala Grande of his palace with a cycle commemorating their father, Duke Alessandro Farnese (Uginet 1980, 7).

8 DECEMBER: Letter from Giasone Vizani to Onofrio Santacroce describes the current commitments of the Carracci (Zapperi 1986, 205).

• 1594 •

AUTUMN: With Agostino, visits Cardinal Odoardo Farnese in Rome (letter from Odoardo to Ranuccio, dated 21 February 1595, in Tietze 1906–1907, 54).

Signed and dated painting: *Crucifixion*, Staatliche Museen, Berlin, "ANNIBAL CARATIVS. MDXCIII." (Posner 81).

• 1595 •

21 FEBRUARY: Letter from Odoardo Farnese to Ranuccio states that he plans to have the Sala Grande decorated by the "Carraccioli" (Tietze 1906–1907, 54).

8 JULY: Writes to Giulio Fossi that he will be unable to finish *The Alms of Saint Roch* because of commitments to the Farnese (Perini 1990, 155–156; Cat. 26).

AUGUST: Letters from Odoardo Farnese to Fulvio Orsini reveal that the Sala Grande project is being postponed and that Annibale is to work on the Camerino instead (Martin 1956, 112, and Martin 1965, 42–43).

AUTUMN: Returns to Rome (Zapperi 1986, 204) and is at work for the Cardinal by 8 November, when Ranuccio's letter to Odoardo recommends that the painter Ottavio Pincolini be put under Annibale's direction at the Palazzo Farnese (Tietze 1906–1907, 107).

• 1595–1597 •

At work on the Camerino (see Cats. 27–38).

• 1597 •

22 OCTOBER: Document listing a payment for his portrait of Ranuccio Farnese places Agostino in Parma (Bologna 1956 [Dipinti], 88; De Grazia 1988, 104); sometime after this date, he arrives in Rome to work with Annibale.

Signed and dated print: *Pietà (Christ of Caprarola)*, in succeeding states, "1597" "Caprarolae 1597," and "Annibal Caracius fe. Caprarolae 1597" (De Grazia 18).

• 1597–1599 •

Probably at work on *Saint Margaret* and *Coronation of the Virgin* (see Cat. 64; Posner 106 and 107) for Santa Caterina dei Funari, Rome. Documents relating to the dedication of the altar indicate that negotiations were under way between January 1597 and December 1599 (Tietze 1906–1907, 133). According to Mancini, the paintings were in place after 1600 (Mancini 1617 [1956–1957], 2: 38).

• 1597/1598–1601 •

At work on the ceiling of the Farnese Gallery (see Cats. 39–61).⁵

• 1599 •

Agostino is in Rome working on the Gallery but leaves before 16 July, when another payment for a portrait of Ranuccio Farnese places him in Parma (Bologna 1956 [Dipinti], 88; De Grazia 1988, 104). An undated letter from Annibale to Ludovico, probably written soon after Agostino's departure, complains about the poor relationship of the brothers, citing in particular Agostino's "unbearable arrogance" (Perini 1990, 165).

2 AUGUST: Letter from Giovan Battista Bonconti to his father describes Annibale's underpayment and mistreatment at the hands of the Farnese: "...he labors and pulls the cart all day like a horse, and paints loggie, small rooms and large, pictures and altarpieces and works worth a thousand scudi, and he is exhausted, and cracking under this, and has little appetite for such servitude" (Malvasia 1678 [1841], 405; Briganti 1987, 42, interprets this letter to mean that Agostino has already departed).

An inscription marks the date of completion of the chapel of Benedetto Gelosi in the cathedral at Spoleto, for which Annibale and an assistant (probably Innocenzo Tacconi) painted the *Madonna and Child in Glory with Saints* (Posner 109). Although Malvasia read "1591" as the date

of the painting's completion, the inscription commemorates the death of Gelosi's son, to whom the chapel is dedicated (Posner 1971, 2: 48; Tietze 1906–1907, 136).

• 1600–1601 •

Probable dates of the *Assumption* (Posner 126) and vault (Posner 127[A]) in the Cerasi chapel, Santa Maria del Popolo, Rome. July 1600 is the date of the chapel's consecration, and the work seems to have been finished by Tiberio Cerasi's death in May 1601 (Posner 1971, 2: 55, and Mahon 1951, 226–227; Cats. 77, 78).

• 1601 •

2 JUNE: An *avviso* preserved in the Biblioteca Casanatense announces the unveiling of the Farnese Gallery vault in the presence of Cardinal Pietro Aldobrandini, who presented Annibale with a gold chain and medallion valued at two hundred scudi. He also commissioned a painting from him, *Christ Appearing to Saint Peter (Domine, Quo Vadis?)* (Zapperi 1981, 822).

• c. 1601–1602 •

Probable date of *Saint Gregory Praying for the Souls in Purgatory* (Posner 130) for the Salviati chapel in San Gregorio al Celio, Rome (see Cats. 79–81). According to Posner, the painting must have been commissioned before Salviati's death in 1602, and was probably finished well before October 1603, when the chapel was consecrated (Posner 1971, 2: 57; see also Smith O'Neil 1985, 165).

Probable date of *Rinaldo and Armida* (Posner 132[s]). Accord-

ing to Posner a studio work after Annibale's design, this painting is mentioned in the opening paragraph of Agucchi's description of Annibale's *Sleeping Venus* (Posner 134), which was in the artist's studio being finished in 1602 (see below). Agucchi saw the recently completed *Rinaldo and Armida* at this time, so the painting is datable to 1601–1602.

• 1602 •

FEBRUARY 23: Agostino dies in Parma (Tietze 1906–1907, 130).

Returns to Bologna for a brief visit, probably until May. Several members of the Bolognese shop move to Rome to work with him in the same year: Domenichino, Lanfranco, Sisto Badalocchio, Antonio Carracci (Posner 1971, I: 140).

APRIL 17: Letter from Giovanni Battista Agucchi to Bartolomeo Dulcini in Bologna asks him to speak to Annibale about a commission for a *Saint John the Baptist* "if he has not yet left Bologna" (Malvasia 1678 [1841], 330).

29 MAY: Death of his mother in Bologna (Zapperi 1989, 143–145).

31 MAY – 13 JUNE: Ludovico visits Rome (Malvasia 1678 [1841], 297).

18 JULY: The mason Domenico da Corte is paid for removing scaffolding from the Farnese Gallery vault (Zapperi 1981, 821).

AUTUMN: At work on the *Sleeping Venus* (Posner 134; see Cat. 84). Agucchi wrote a long description of this painting after seeing it, nearly finished, in Annibale's studio in the Palazzo Farnese during the "vendemie," or fall harvest, of 1602 (published in Malvasia 1678 [1841], 360–368).⁶

Probable date of *Christ Appearing to Saint Peter* ("Domine, Quo Vadis?") (Posner 135). The inclusion of this painting in the 1603 Aldobrandini collection inventory provides a terminus ante quem, but Posner dates it after the Cerasi chapel version of the same subject (Posner 1971, 2: 60; for inventory, see D'Onofrio 1964, 203).

• 1603 •

13 JANUARY: Agostino's funeral is held in the Chiesa dell'Ospe-dale della Morte, Bologna.

10 MAY, 12 JULY, 19 JULY, AND 13 SEPTEMBER: Testimony in Annibale's hand states that "mastro Jacomo" had been doing stucco work for the Farnese (Uginet 1980, 105).

1 JUNE – 27 SEPTEMBER: Cardinal Farnese's weekly books list payments to Annibale and three assistants (Uginet 1980, 103).

10 JULY: Testimony in Annibale's hand states that he has spent eight scudi and fifty baiocchi on paint in the service of Cardinal Farnese (Uginet 1980, 105).

13 SEPTEMBER: On trial for libel, Caravaggio lists Annibale among those he considers "valentuomini," noting, "This word 'valentuomo,' in my use of it, means a man who knows how to practice his art well. Thus, a painter is a *valentuomo* if he knows how to paint well and to imitate well natural things." He also names Annibale as one of the painters with whom he is currently on speaking terms (Friedlaender 1955, 277).

• 1604 •

Earns the commission to paint the Herrera chapel, San Giacomo degli Spagnuoli (Malvasia 1678 [1841], 296).

4 APRIL – 24 APRIL: Cardinal Farnese's weekly books list payments for Annibale and three assistants (Uginet 1980, 104).

NOVEMBER 25: With Roncalli, evaluates a painting by Baglione (Bertolotti 1885, 145, cited by Posner 1971, I: 177, n. 33).

Contributes to the Accademia di San Luca (Posner 1971, I: 177, n. 33).

Publication of Carel van Mander's *Het Schilderboek*, in Haarlem, which contains a brief entry on Annibale based on information from a correspondent in Rome. Van Mander praises Annibale's work for Cardinal Farnese, including "a beautiful gallery," but does not mention other specific paintings. According to Posner, the information was probably supplied to Van Mander no later than 1601 (Posner 1971, I: 174, n. 12).

• C. 1604 •

Probable starting date of Aldobrandini lunettes (Posner 145–150[s]). Apparently mostly studio works designed by Annibale, these lunettes are dated on the basis of documents concerning the chapel where they once hung. Fresco and gilt work were finished by late October 1604, and Albani received a payment for six paintings done with other studio members on 22 January 1605 (Hibbard 1964, 183–184). Posner and Hibbard agree that this means that the commission was probably awarded in 1603 or 1604 (Posner 1971, 2: 67), and

Posner suggests that Annibale made sketches for all the lunettes and painted two of them in 1604, leaving the rest of the work in 1605 to be finished by Albani and others over the course of the next several years (Posner 1971, 2: 67).

• 1604–1605 •

Probable date of the *Madonna of Loreto* (Posner 151[s]), painted in Annibale's shop for the Madruzzi chapel in San Onofrio, Rome. The commission was probably awarded sometime in 1604 and finished by 1605, the date of the chapel's completion according to an inscription on the floor (Posner 1971, 2: 68).

Moves out of the Farnese Palace (see Bellori 1672, 93; Posner 1971, I: 147, and 2: 67; Martin 1965, 18).

• 1605 •

Falls ill with "...a deep depression, accompanied by emptiness of mind and lapses of memory. He neither spoke nor remembered and was in danger of sudden death" (Mancini 1617 [1956–1957], I: 218).

19 FEBRUARY: Letter from the duke of Modena to Odoardo Farnese requests a painting from Annibale (Tietze 1906–1907, 146).

12 MARCH: Letter from Odoardo Farnese to the duke of Modena describes Annibale's illness, which has prevented him from painting (Tietze 1906–1907, 147, n. 1).

27 MAY: Letter from Fabio Masetti, the duke of Modena's agent in Rome, notes that Annibale has not spoken with Odoardo Farnese in two months (Tietze 1906–1907, 147).

22 JUNE AND 30 JULY: Further letters from Masetti document the progress of the commission for the duke, a *Nativity of the Virgin* (location unknown) (Tietze 1906–1907, 147–148).

6 AUGUST: Letter from Masetti says Annibale is living “behind the vineyards of the Riajji alla Lungara” (Tietze 1906–1907, 148).

AUGUST: Masetti’s letters document the progress of the *Nativity of the Virgin* (Tietze 1906–1907, 148).

• 1606 •

Signed and dated prints: *Christ Crowned with Thorns*, “Annib. Carracius in. et fecit. 1606.” (De Grazia 21; see Cat. 93); *Madonna della Scodella*, “Annib. Carracius in. et fecit. 1606.” (De Grazia 20).

12 APRIL: Letter from Odoardo Farnese to the duke of Modena describes Annibale’s poor condition, noting that it has been more than a year since the painter has produced so much as a brushstroke for him (Tietze 1906–1907, 150).

20 APRIL – 28 JUNE AND 30 NOVEMBER – 20 DECEMBER: Cardinal Farnese’s weekly books list payments to Annibale and three assistants (Uginet 1980, 104).

• 1607 •

The Herrera chapel, San Giacomo degli Spagnuoli, Rome (Posner 154–172[s]), is finished, according to an inscription in the chapel. The commission was taken over by Albani after Annibale became ill (Posner 1971, 2: 69).

An entry for this year in the “state d’anime” for San Lorenzo in Lucina reveals that Annibale

is living on the Via Condotti in that parish in a house with Sisto Badalocchio, Giovanni Antonio Solari, and Antonio Carracci (Andrews 1974, 32–33).

12 MAY: Failure to produce the *Nativity of the Virgin* prompts a letter to Masetti, requesting the return of any money paid to the painter (Bologna 1956 [Dipinti], 99).

26 MAY: Masetti replies that Annibale was not paid anything in advance, because it had seemed doubtful that he would finish the painting (Tietze 1906–1907, 149).

4 JULY: Letter from Agucchi mentions an important work for Cardinal Farnese, which both Mahon and Posner assume is the *Pietà* (Posner 136). Although this establishes a completion date of 1607, stylistic evidence suggests that the painting was begun much earlier, probably around 1600–1601 (Posner 1971, 2: 61; Mahon 1947, 114–115).

Sisto Badalocchio and Giovanni Lanfranco dedicate their series of etchings after Raphael’s Loggia in the Vatican, “Historia del Testamento Vecchio,” to Annibale.

• 1608 •

14 JULY: Contract drawn up between Annibale and his students, apparently in an attempt to persuade him to return to work. They all agree to complete one painting, on canvas, of a head every five weeks and to work for two hours every day, beginning on that date. The contract is signed by Annibale, Antonio Carracci, Sisto Badalocchio, Giovanni Antonio Solari (Bologna 1956, no. 248, on verso of a drawing now in Turin, inv. 16096).

The Farnese books contain records of payments made to Annibale for the months of May (dated 14 June, picked up for Annibale by Sisto Badalocchio), September (dated 8 October, picked up for Annibale by Giovanni Lanfranco), and October (dated November, picked up for Annibale by Sisto Badalocchio) (Uginet 1980, 105–106). There are also records of payments made by Cardinal Farnese to Annibale and three assistants for the weeks of 20 April–28 June, and from 30 November–20 December (Uginet 1980, 104).

Annibale’s assistants finish painting the walls of the Farnese Gallery.

• 1609 •

Brief trip to Naples for his health (Mancini 1617 [1956–1957], 1: 219).

JULY 15: Dies in Rome (confirmed by parish records found by Zapperi 1979, 62). A letter of the same date, from Agucchi to Dolcini, describes Annibale’s death in detail (Malvasia 1678 [1841], 319). At the time, he was living on the Quirinal Hill, in the parish of San Girolamo al Quirinale (Zapperi 1979, 62).

JULY 16: Annibale’s burial in the Pantheon (confirmed by church records found by Zapperi 1979, 62).

JULY 17: An inventory is made of Annibale’s belongings (published by Zapperi 1979, 62–65).

NOTES

1. Although some scholars have doubted the veracity of these letters, which first appear in Malvasia, and date the study trip to c. 1583–1584 (see Pepper 1987, 413; Mahon 1986, 794), many others now support the idea that the brothers took a study trip at this time (Cropper and Dempsey 1987, 502; De Grazia

Bohlin in Washington 1979, 30).

2. Scholars who believe that the trip took place later assign a different date to the Accademia’s opening, with 1585 as the latest possible date (Bologna 1956 [Dipinti], 76).

3. Dated 1592 on the wall but probably finished before this time; see Posner 1971, 2: 23, and Dempsey 1986, 248.

4. Bologna 1956 (Dipinti), 83, describes the last painting as signed and dated, but Posner 1971, 2: 29, disagrees.

5. The starting date of 1597, although generally accepted, may be too early (see, for instance, Martin 1956, 53; Posner 1971, 2: 49; and Dempsey 1995, 7). Briganti sets the starting date at 1598, based on his discovery of an inscription reading “1598” on the vault, in the white unpainted area under *Glaucus and Scylla*. This date also agrees with reference to the dates of the Camerino: a year would have been a reasonable amount of time for preparations to paint the Gallery after finishing the Camerino (Briganti 1987, 32). The other dates found on the ceiling can be interpreted as follows: 1599 (in chalk, under *Glaucus and Scylla*) marks the participation of Agostino (Briganti 1987, 35); “1600 16 [or 18] maggio” (in paint, under *Glaucus and Scylla*) may be the date that work on the Gallery was resumed after a nine-month interruption while Farnese renewed his plans to decorate the Sala Grande in September 1599 (Briganti 1987, 34); MDC (under the figure of Galatea) was the intended date of completion. Others think this last date may refer to the wedding of Margherita Aldobrandini and Ranuccio Farnese (Tietze 1906–1907, 125) or the actual date of completion (Posner 1971, 2: 49; Gash 1990, 247), but documentary evidence shows that the ceiling was not unveiled until 1601.

6. Although this description is undated, one of Agucchi’s later letters, written by 23 April 1603, refers to the essay, providing a terminus ante quem for the painting. (See Posner 1971, 2: 60; Battisti 1962, 547–548.)

National Gallery of Art

Washington, D.C.

SPECIAL PROGRAMS AND ACTIVITIES

THE DRAWINGS OF ANNIBALE CARRACCI NATIONAL GALLERY OF ART September 26, 1999 - January 9, 2000

GALLERY TALKS

Tours led by staff lecturers take visitors through the exhibition *The Drawings of Annibale Carracci*. All groups meet in the Rotunda of the West Building.

November 9 and 30 at noon
November 17 and 25 at 2:00 p.m.
December 5, 8, and 10 at noon

TOURS OF THE EXHIBITION

Tours by Special Appointment: for adult groups of twenty or more, call (202) 842-6247.

CATALOGUE

The Drawings of Annibale Carracci presents new scholarly research in the study of the artist's drawings and is written by an international team of Carracci experts, including Daniele Benati of the University of Udine; Gail Feigenbaum of the New Orleans Museum of Art; Kate Ganz, an independent scholar who first conceived the idea for the exhibition; Catherine Loisel Legrand of the Louvre; and Carel van Tuyl van Serooskerken of the Teylers Museum. The introductory essay was written by Diane De Grazia of the Cleveland Museum of Art. A softcover catalogue is available for \$39.95 in the Gallery Shops and through the Gallery Web site at www.nga.gov. To order by mail, call (800) 697-9350 or (301) 322-5900.

GENERAL INFORMATION

The National Gallery of Art, located on the National Mall at Fourth Street and Constitution Avenue, N.W., is open Monday through Saturday, 10:00 a.m. to 5:00 p.m. and Sunday, 11:00 a.m. to 6:00 p.m. For general information, call (202) 737-4215; call the Telecommunications Device for the Deaf (TDD) at (202) 842-6176. For information

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on accessibility to galleries and public areas, assistive listening devices, sign language interpretation, and other services, please inquire at the Art Information Desks or call (202) 842-6690. The National Gallery's Web site can be accessed at www.nga.gov.

Admission to the National Gallery of Art and to all of its programs is free except as noted.

SPONSOR/ORGANIZATION

The exhibition is made possible by Republic National Bank of New York, and Safra Republic Holdings S.A., Luxembourg.

Additional support has been provided by the Samuel H. Kress Foundation and The Circle of the National Gallery of Art. The exhibition is organized by the National Gallery of Art, Washington. It is also supported by an indemnity from the Federal Council on the Arts and the Humanities.

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REPUBLIC NATIONAL BANK OF NEW YORK

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Republic National Bank of New York has had a long-standing commitment to the arts, and once again is proud to be a patron of a major exhibition in our nation's capital. Support of *The Drawings of Annibale Carracci* exhibition at the National Gallery of Art in Washington is the most recent example of that commitment.

Republic seeks to bring the arts to the widest possible audience, as is evidenced by its history of support of both the visual and the performing arts. Republic's strong relationship with the National Gallery of Art spans more than a decade. This is the ninth National Gallery exhibition to be sponsored by Republic National Bank of New York. Previous exhibitions include *An American Perspective: Nineteenth Century Art from the Collection of Jo Ann and Julian Ganz, Jr.* (1981); *Renaissance Master Bronzes from the Collection of the Kunsthistorisches Museum, Vienna* (1986); *Berthe Morisot: Impressionist* (1987); *Franz Hals* (1989); *Circa 1492: Art in the Age of Exploration* (1991); *Cesarini Venus* (1993); *John Singleton Copley in England* (1995); *Georges de la Tour and His World* (1996); and *Bernini's Rome: Italian Baroque Terracottas from the The State Hermitage Museum, St. Petersburg* (1999).

Elsewhere around the world, Republic has sponsored a Walter Sickert exhibition at The Royal Academy of Art in London and an exhibition of the Dead Sea Scrolls at The New York Public Library.

In the performing arts, Republic provides regular operating support to a number of major New York City arts and cultural institutions.

Republic believes that the arts should be supported not only with financial resources but also with human resources, and a number of its senior officers serve as trustees of not-for-profit organizations.

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