

National Gallery of Art

NEWS RELEASE

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PAINTINGS AND PRECIOUS OBJECTS FROM THE RENAISSANCE
ON VIEW IN NEWLY CONSTRUCTED ITALIAN CABINET GALLERIES;
OPENING SEPTEMBER 17 AT THE NATIONAL GALLERY OF ART

Washington, D.C. – Beginning September 17, visitors to the National Gallery of Art can view small Renaissance paintings and precious objects in a suite of three new cabinet galleries constructed adjacent to the Titian room in the Italian galleries on the main floor of the West Building. The new Italian Cabinet Galleries are designed to evoke the interior of an Italian Renaissance palace or villa and will showcase paintings and precious objects like those kept and enjoyed in the small private chambers or studies (*studioli*) of a prince, humanist, or well-to-do merchant. In these rooms, Renaissance collectors expressed their individual tastes and interests through the rare and beautiful objects they chose to display.

The new Italian Cabinet Galleries build on the success of the Dutch Cabinet Galleries, which opened at the National Gallery of Art in 1995. Seven installations have been presented in the Dutch Cabinet Galleries over the last five years, with the eighth exhibition, Small Northern European Portraits from The Walters Art Gallery, Baltimore, also opening on September 17, 2000.

Some 40 works of art from the Gallery's permanent collection will be on view. Small paintings will be hung alongside built-in wooden cases containing bronze statuettes and plaquettes, portrait medals, engraved rock crystal vessels set in enameled gold and gems, ivory carvings, and brightly painted maiolica dishes. Many of these works reveal the Renaissance fascination with classical Greece and Rome, as collectors sought out rare antiquities and commissioned works incorporating heroes and motifs from the ancient world. They also reflect the spread of the Italian taste for ornamentation and the antique to countries like France, as well as the influence of Near and Far Eastern ornamental styles on Italian bronze and ceramic vessels.

"The opening of the Italian Cabinet Galleries continues in the National Gallery's tradition of presenting its permanent collection in spaces of the highest quality and in ways that enhance the visitor experience. The new intimately scaled galleries are ideally suited for admiring these fine works of art at close range," said Earl A. Powell III, director, National Gallery of Art.

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Fourth Street at Constitution Avenue, N.W., Washington, D.C. 20565

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WORKS IN THE INSTALLATION

Nine frescoes depicting the mythological tale of Prince Cephalus and Princess Procris of Attica adorn the walls of the central room of the Italian Cabinet Galleries. They were executed between 1520 and 1522 by the Lombard master Bernardino Luini (c. 1480-1532). The paintings are the only examples of an Italian Renaissance fresco series in America. Commissioned by Luini's aristocratic patron, Gerolamo Rabia, to decorate one of his two residences, the frescoes form one of the earliest and most extensive depictions of a classical theme in northern Italy. Some three centuries after these murals were created, they were removed from their original setting and mounted as panels. Their cropped edges and discrepancies in scale, resulting from a previous installation, show that they are fragments of larger compositions.

Among the other painted masterpieces in the installation are Lorenzo Lotto's Allegory of Virtue and Vice (1505), Venus and Cupid in a Landscape (c. 1505/1515), attributed to the Circle of Giorgione, Titian's Cupid with the Wheel of Fortune (c. 1520), and Veronese's The Finding of Moses (probably 1570/1575).

The production of tin-glazed earthenware, known as maiolica, constituted a lively industry in Renaissance Italy. Several examples of maiolica plates and bowls will be presented in the Italian Cabinet Galleries. Retaining the full potency of their original colors, Plate with Venus in her chariot and Cupid, riding through a night sky (c. 1530/1535), attributed to Nicola da Urbino or a close associate, and Shallow bowl on low foot with the Conversion of Saul (c. 1525), attributed to Francesco Xanto Avelli, the great eccentric among the Urbino school of maiolica painters, demonstrate the remarkable talents of the artists. A rare blue and white glazed flask, influenced by Chinese and Near Eastern ceramics, comes from the late sixteenth-century Medici workshop in Florence.

Three examples of "Saint-Porchaire" ware, one of the rarest and most mysterious of all types of Renaissance ceramics, are included in the exhibition. Saint-Porchaire, produced in France during the sixteenth century, is recognized by its richly patterned decoration inlaid into a "clay skin," its assembly from parts made through a variety of techniques, and its uniform fine white clay that shrinks little in firing. Fewer than eighty examples survive. The pieces featured in this installation include a salt cellar, a candlestick, and a cup adorned with the royal arms of France.

GALLERY INFORMATION

The National Gallery of Art and its Sculpture Garden, located on the National Mall between Third and Ninth Streets at Constitution Avenue, NW, are open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. During the summer through Labor Day, September 4, the Sculpture Garden is open daily until 7 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 Gallery's Web site at www.nga.gov. To receive the Gallery's free bimonthly Calendar of Events, call (202) 842-6662.

National Gallery of Art

Washington, D.C.

Italian Cabinet Galleries
Checklist
National Gallery of Art
Opening September 17, 2000

- Black & White Prints available
 - Slides available
 - Color Transparencies available
1. Titian
Venetian, c. 1490 – 1576
Cupid with the Wheel of Fortune, c. 1520
oil on canvas
60 x 55.3 cm (26 x 21 3/4)
National Gallery of Art, Washington, Samuel H. Kress Collection
 2. Jacopo Palma il Giovane
Venetian, c. 1548 – 1628
Venus and Cupid at the Forge of Vulcan, c.1600
oil on copper
Private Collection
 3. Giovanni Sons
Parmese, 1553 – 1611 or 1614
The Judgment of Paris, late 16th century
oil on canvas
121.3 x 165.4 cm (47 3/4 x 65 1/8)
National Gallery of Art, Washington, Samuel H. Kress Collection
 4. Veronese
 Italian, 1528 – 1588
 The Finding of Moses, probably 1570/1575
 oil on canvas
58 x 44.5 cm (22 3/4 x 17 1/2)
National Gallery of Art, Gallery, Washington, Andrew W. Mellon Collection
 5. Emilian 16th Century
Fantastic Landscape with Figures, late 16th century
oil on canvas
63.5 x 83.9 cm (25 x 33)
National Gallery of Art, Washington, Gift of Duncan Phillips

(West Case on North Wall)

6. South German 16th Century (Possibly Augsburg)
Pietà, c. 1580
bronze
18.5 x 12.8 cm (7 1/4 x 5)
National Gallery of Art, Washington, Gift of Mr. and Mrs. Anthony Geber in memory of Dr. Antal and Klarissza Geber and in Honor of the 50th Anniversary of the National Gallery of Art
7. Spanish 16th Century
 Reliquary Cross, 1550/1575, with late 19th century alterations
 enameled gold, rock crystal, diamonds, emerald, rubies, glass pearls
 across arms: 27 x 11.6 cm (10 5/8 x 4 9/16); oval base: 13.4 x 10.7 cm (5 1/4 x 4 3/16)
National Gallery of Art, Washington, Widener Collection
8. Freiburg-im-Breisgau 16th Century; 16th Century Augsburg
Covered Cup with Shield of Arms of the Countess of Gleichen, c. 1566 (crystal); 1566 (mounts)
rock crystal and enameled gold
23.8 x 77 x 77 cm (9 3/8 x 3 x 3)
National Gallery of Art, Washington, Widener Collection
9. Freiburg-im-Breisgau 17th Century
Covered Cup with Serpent Handle, c. 1620/1630; Probably Italian 16th Century; late 16th century (stem);
Western European late 19th century (mounts, except serpent)
rock crystal and enameled gold
23.2 x 10.3 x 10.3 cm (9 1/8 x 4 1/16 x 4 1/16)
National Gallery of Art, Washington, Widener Collection

(East Case on North Wall)

10. Giovanni Bernardi
Bolognese, 1496 – 1553
Christ Expelling the Moneychangers from the Temple, c. 1540/1549
engraved rock crystal
oval: 10.8 x 89 cm (4 1/4 x 3 1/2)
National Gallery of Art, Washington, Gift of David Edward Finley and Margaret Eustis Finley
11. Attributed to the Saracchi Workshop,
Italian, active 16th century, (foot)
Western European 19th Century (cross and mountings)
Altar Cross, c. 1590 (foot); mid to late 19th century (cross and its mounts)
rock crystal, enameled gold, 2 diamonds (?), 1 rock crystal, 46 spinels (including some garnets?), 11 emeralds,
44.9 x 15.2 cm (17 11/16 x 6)
National Gallery of Art, Washington, Widener Collection
12. Probably Milanese 17th Century (body)
Possibly Parisian, 19th Century (foot, head, mounts)
Vessel in the Form of a Dragon, early 17th century (body); late 19th century (foot, head, mounts)
rock crystal, enameled gold, diamonds, rubies, emeralds
23.1 x 17.4 x 14.9 cm (9 3/32 x 6 27/32 x 5 27/32)
National Gallery of Art, Washington, Widener Collection

13. Milanese 17th Century (vase)
Western European 19th Century (handles)
Vase with Two Handles, c. 1600 (vase); 19th century (handles)
rock crystal and enameled gold
19.4 x 15.9 cm (7 5/8 x 6 1/4)
National Gallery of Art, Washington, Widener Collection
14. Venetian or Parisian 14th Century (crystal)
London 17th Century (mountings)
Western European 19th Century or 20th Century (spout)
Ewer and Cover, 14th century (crystal); c. 1600 (mounts); before 1905 (spout)
rock crystal and gilded silver and copper
height: 16.5 cm (6 1/2); diameter of base: 61 cm (2 3/8)
National Gallery of Art, Washington, Widener Collection
15. Roman 3rd Century
Symbols of Bacchus as God of Wine and the Theater, c. 200/225
mosaic, marble and some glass
178.4 x 254.7 cm (70 1/4 x 100 1/4)
National Gallery of Art, Washington, Given to the National Gallery of Art for the American People from the People of Tunisia
16. Bernardino Luini
 Milanese, c. 1480 – 1532
● *Cephalus and Pan at the Temple of Diana*, c. 1520/1522
■ fresco
226 x 103.5 cm (89 x 40 3/4)
National Gallery of Art, Washington, Samuel H. Kress Collection
17. Bernardino Luini
Milanese, c. 1480 – 1532
The Despair of Cephalus, c. 1520/1522
fresco
118.9 x 118.4 cm (71 5/8 x 46 5/8)
National Gallery of Art, Washington, Samuel H. Kress Collection
18. Bernardino Luini
Milanese, c. 1480 – 1532
Cephalus and the Nymphs, c. 1520/1522
fresco
228 x 124.5 cm (89 3/4 x 49)
National Gallery of Art, Washington, Samuel H. Kress Collection
19. Bernardino Luini
 Milanese, c. 1480 – 1532
● *Procris' Prayer to Diana*, c. 1520/1522
■ fresco
228.6 x 140.3 cm (90 x 55 1/4)
National Gallery of Art, Washington, Samuel H. Kress Collection
20. Bernardino Luini
Milanese, c. 1480 – 1532
Cephalus Hiding the Jewels, c. 1520/1522
fresco
221.6 x 150.2 cm (87 1/4 x 59 1/8)
National Gallery of Art, Washington, Samuel H. Kress Collection

21. Bernardino Luini
Milanese, c. 1480 – 1532
Procris Pierced by Cephalus' Javelin, c. 1520/1522
fresco
144.1 x 123.2 cm (56 3/4 x 48 1/2)
National Gallery of Art, Washington, Samuel H. Kress Collection
22. Bernardino Luini
Milanese, c. 1480 – 1532
Cephalus Punished at the Hunt, c. 1520/1522
fresco
211.4 x 110.3 cm (83 1/4 x 43 5/8)
National Gallery of Art, Washington, Samuel H. Kress Collection
23. Bernardino Luini
Milanese, c. 1480 – 1532
The Misfortunes of Cephalus, c. 1520/1522
fresco
176.2 x 107.3 cm (69 3/8 x 42 1/4)
National Gallery of Art, Washington, Samuel H. Kress Collection
24. Bernardino Luini
Milanese, c. 1480 – 1532
Procris and the Unicorn, c. 1520/1522
fresco
228.6 x 108 cm (90 x 42 1/2)
National Gallery of Art, Washington, Samuel H. Kress Collection
25. Possibly Hellenistic 2nd Century B.C or Roman 1st Century A.D.
Torso of Aphrodite, c. 200 B.C./150 A.D.
marble
98.1 x 42.6 x 33.4 cm (38 5/8 x 16 3/4 x 13 1/8)
National Gallery of Art, Washington, Gift of Barbara Harrison Wescott in memory of the Hon. Francis Burton Harrison
26. Circle of Giorgione
 Venus and Cupid in a Landscape, c. 1505/1515
● oil on panel
■ 11 x 20 cm (4 3/8 x 8)
National Gallery of Art, Washington, Samuel H. Kress Collection
27. Follower of Raphael
Putti with a Wine Press, c. 1500
oil on panel
33.3 x 32.8 cm (13 1/8 x 12 7/8)
National Gallery of Art, Washington, Samuel H. Kress Collection
28. Lorenzo Lotto
 Venetian, c. 1480 – 1556/1557
● *Allegory of Virtue and Vice*, 1505
■ oil on panel
56.5 x 42.2 cm (22 1/4 x 16 5/8)
National Gallery of Art, Washington, Samuel H. Kress Collection

29. Venetian 16th Century
Allegory, c. 1530
oil on panel
43 x 39.2 cm (17 x 15 3/8)
National Gallery of Art, Washington, Gift of Dr. and Mrs. G. H. Alexander Clowes
30. Dosso Dossi
Ferrarese, active 1512 – 1542
Saint Lucretia, c. 1520
oil on panel
53.3 x 41.9 cm (21 x 16 1/2)
National Gallery of Art, Washington, Samuel H. Kress Collection
31. Amico Aspertini
Ferrarese-Bolognese, 1474/1475 – 1552
Saint Sebastian, c. 1505
oil on panel
11.5 x 66 cm (45 1/4 x 26)
National Gallery of Art, Washington, Samuel H. Kress Collection
32. Attributed to Baldassarre d'Este
 Italian, c. 1442 – 1504
 Francesco II Gonzaga, Fourth Marquis of Mantua, c. 1476/1478
 tempera on panel
26.5 x 21 cm (10 1/2 x 8 3/8)
National Gallery of Art, Washington, Samuel H. Kress Collection

(Case on North Wall)
33. Guglielmo della Porta
Lombard, 1500/1510 – 1577
Vulcan Capturing Mars and Venus, c. 1553/1555
bronze relief
octagonal: 14 x 14 cm (5 1/2 x 5 1/2)
National Gallery of Art, Washington, Pepita Milmore Memorial Fund
34. Guglielmo della Porta
Lombard, 1500/1510 – 1577
Hunt of the Calydonian Boar, c. 1553/1555
bronze relief
oval: 13.5 x 23.7 cm (5 5/16 x 9 5/16)
National Gallery of Art, Washington, Pepita Milmore Memorial Fund
35. Guglielmo della Porta
Lombard, 1500/1510 – 1577
Diana and Callisto, c. 1553/1555
bronze relief
octagonal: 13.5 x 13.5 cm (5 5/16 x 5 5/16)
National Gallery of Art, Washington, Pepita Milmore Memorial Fund

36. Medici Porcelain Factory
Italian
Flask, c. 1575/1587, or slightly later
imitation porcelain (a version of soft-paste porcelain)
height to rim: 12.7 cm (5)
National Gallery of Art, Washington, Widener Collection
37. Veneto-Islamic
Bowl, mid 16th century
bronze medium brown patina
5.2 x 14.2 m (2 1/16 x 5 19/32)
National Gallery of Art, Washington, Samuel H. Kress Collection
38. Italian
Lock Face Plate, 16th century
gilt bronze
17.6 x 17.5 cm (6 15/16 x 6 7/8)
National Gallery of Art, Washington, Widener Collection
39. Probably Venetian
Venetian
Mortar with Shields of Badoer Arms, 16th century
bronze/medium brown bronze
13.4 x 16.8 cm (5 9/32 x 6 5/8)
National Gallery of Art, Washington, Samuel H. Kress Collection
40. Alfonso Ruspagliari
Emilian, 1521 – 1576
Self-Portrait, late 16th century
lead
diameter: 7.9 cm (3 1/8)
National Gallery of Art, Washington, Samuel H. Kress Collection
41. Jacopo Nizzola da Trezzo
Milanese, c. 1515 – 1589
Mary Tudor, 1516 – 1558, Queen of England 1553 – 1558, obverse, 1555
bronze
diameter: 6.8 cm (2 11/16)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund
42. Attributed to Circle of Guglielmo della Porta
Italian
Cup with Allegorical Scenes and Shields of Este Arms, 1560s
bronze
13 x 14.6 x 13.9 cm (5 1/8 x 5 3/4 x 5 1/2)
National Gallery of Art, Washington, Widener Collection
- (Case on South Wall)
43. North Italian 16th or 17th Century
 Bowl with a Shield of Arms, unknown date
 bronze
 10.1 x 27.9 cm (4 x 11 diameter)
National Gallery of Art, Washington, Gift of Ruth Blumka in memory of her daughter Vicki Blumka,
through the continued friendship of Douglas Lewis

44. Painted by Nicola da Urbino
Urbino, active 1520s – c. 1537/1538
Panel with the Adoration of the Magi, c. 1525
tin-glazed earthenware (maiolica)
22.2 x 16.8 cm (8 3/4 x 6 5/8); thickness: 15 cm (5/8)
National Gallery of Art, Washington, Widener Collection
45. Painting Attributed to Francesco Xanto Avelli
Urbino, active 1530/1542
Shallow bowl on low foot with the Conversion of Saul, c. 1525
tin-glazed earthenware (maiolica)
diameter: 26.6 cm (10 1/2)
National Gallery of Art, Washington, Widener Collection
46. Attributed to Nicola da Urbino or a close associate
 Italian
● *Plate with Venus in her chariot and Cupid, riding through a night sky*, c. 1530/1535
■ tin-glazed earthenware (maiolica)
diameter: 25.8 cm (10 1/8)
National Gallery of Art, Washington, Widener Collection
47. French 16th Century, probably Saint-Porchaire (Deux-Sevres)
Salt, c. 1540/1560
lead-glazed fine earthenware
height: 12 cm (4 3/4)
National Gallery of Art, Washington, Widener Collection
48. French 16th Century, probably Saint-Porchaire (Deux-Sevres)
Cup on high foot with the royal arms of France crowned, c. 1540/1560
lead-glazed fine earthenware
height x length of bowl excluding masks: 13.6 x 15.4 m (5 3/8 x 6)
National Gallery of Art, Washington, Widener Collection
49. Probably French 17th Century
Woman Cutting Her Nails, early 17th century
bronze/black lacquer (much rubbed) over medium brown bronze; traces of gilding on drapery and seat
82 x 51 x 60 cm (3 1/4 x 2 x 2 3/8)
National Gallery of Art, Washington, Samuel H. Kress Collection
50. Probably French 17th Century
Woman Bathing Her Foot, early 17th century
bronze
18.7 x 79 x 92 cm (7 3/8 x 3 1/16 x 3 5/8)
National Gallery of Art, Washington, Gift of David Edward Finley and Margaret Eustis Finley
51. French 16th Century, probably Saint-Porchaire (Deux-Sevres), or Paris region
Candlestick, c. 1547/1559
lead-glazed fine earthenware
height: 29.5 cm (11 5/8); diameter of base: 16.6 cm (6 1/2)
National Gallery of Art, Washington, Widener Collection