The Burlington Magazine, Vol. 131, No. 1030 (Jan. 1989), 59-60.

come has convincingly attri-
egorio de Ferrari. Missing from
se panorama were portraits –
l have represented the profound
an Dyck in that city – and any
f Baciccio's activities, Roman
may be.

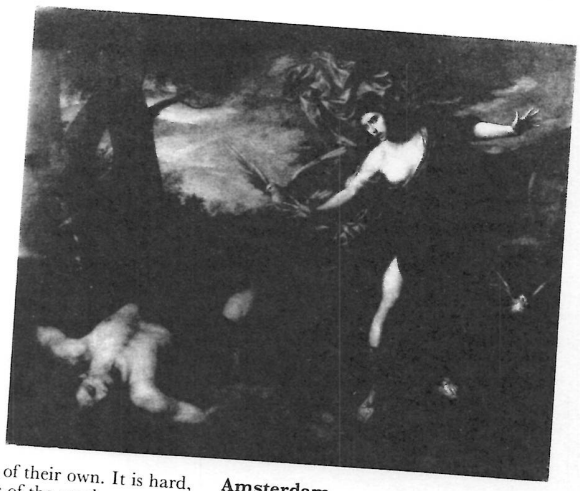
id part assembles an intriguing
netian works. The first room
surprising: several paintings
ven to the adventurous and
o Ricchi, a curious Florentine
took up residence in Venice
to France and Milan. While
dull canvases given to him
excite great enthusiasm, one
ception is a *Jacob and the angel*
ributed to him by Brejon, a
ade by Marcel Puech to the
iseum under the name of
hose decisive influence on the
ving of the heads and hair is
'neo-mannerist' composition
e mixture of turbulent *furia*
onstruction built up of con-
, punctuated by the spec-
ig of the hands of angel and
nbines Venetian ardour with
lorentine preciosity of draw-
alculated dynamism of this
ut of judo, the other paint-
n appear slightly dull, apart
surprise of the exhibition,
r Mazzoni than usual, once
quemart-André Collection
museum of the Abbaye de
belongs to the Institut).
quarrelling, it shows a peril-
stling match taking place
he edge of a cornice.
ere becomes more medi-
ext room, which presents
amples of Venetian ten-
around a moving *Good*
ngetti, from the museum
it an enigmatic *Mercury*
en, very close to Giordano,
ributed to Pietro Negri,
farik suggests instead the
Drost. The composition
e letter: Argus, overcome
rm fall heavily, while on
he tender muzzle of Io,
n of patient trust. In the
m, despite the presence
scovered in the municipal
te, the tension slackens a
pointing *Schoolmaster* by
gnon (Puech donation).
sch picture, and adds a
of imaginary portraits of
rsed between Ljubljana,
a. There is, however, a
a *Canon* by Forabosco
ynamic *Diogenes throwing*
jaccio, hitherto given to
ibuted to Forabosco by
spite its very Venetian
igour and psychological
h clearly contradict the
nd velvety reserve of
hangs next to it. This
n the Venetian section
eaknesses of the French
rea: important names
ti and Liss are missing,

and even the facile Liberi is nowhere to be found.

The strongest and most richly stocked section of the exhibition is the last, dedicated to the Neapolitan school, occupying almost half the exhibition space. If Caravaggio and the first generation of Caravaggeschi, such as Caracciolo, are unfortunately not of the party, the influence of their inventions is tangible in paintings by Ribera and artists following in that master's footsteps. The first room unites those who came out of the Caravaggesque tradition but were sensitive to the contribution of the Bolognese – artists such as Cavallino, to whom the *Dead Christ* from Grenoble is here justly attributed, or Guarino, represented by a brilliant *David with the head of Goliath* from the Webb Collection, now in Nice, which seems, in the present state of research, to be firmly integrated into this artist's *œuvre*. In the same room is an interesting Codazzi, a scenographic view before the addition of figures, from the Granet Collection at the Museum of Aix-en-Provence, pleasingly juxtaposed with a *Martyrdom of St Lucy* by Micco Spadaro from Beauvais, a sacred subject without architecture and with a rather Bolognese feeling which reveals a less well-known side of Gargiulo the history painter. The following room contains a selection of Riberesque works, of which the half-length *Mary of Egypt* from Montpellier needs special mention: despite what Stendhal wrote of the copy in the Borghese Gallery – '*horrible vieille, d'autant plus horrible que l'on voit qu'elle a été belle*' – the bandits' favourite saint is more fascinating in old age than in youth. Farelli's *Dead Christ* from the Cacault Collection in the Nantes Museum, hung close by, is, by contrast, an unpleasantly morbid example of the resurgence of poorly assimilated renaissance influences in Naples after the traumatic plague of 1656.

The following room traces the consequences of Ribera's impact and the attempts to escape from it. Despite the absence of Stanzione and Falcone, this was the high point of the exhibition. Here one can admire one of the most subtle works of the Master of the Annunciation to the Shepherds, a painting of this eponymous subject from the Donzelot Collection, lent from Besançon, as well as an eloquent, recently cleaned *Death of Sophonisba* by Preti from Lyon, once in the Berio Collection. There are several new attributions in this room – two paintings given back to Antonio de Bellis by Raffaelle Causa in 1972, including the *Sts Sebastian and Irene* from Lyon, previously given to Stanzione, and a theatrical *Venus and Adonis* (Fig.77) from Aix-en-Provence, hitherto thought to be by Vaccaro, but spectacularly attributed to Onofrio Palumbo by Arnauld Brejon. Finally, two canvases by Preti once hung – despite the disparity of their subjects – as pendants in the royal gallery at Turin, are reunited for the first time since their separation in 1803 and their respective consignment to Montpellier and Tours.

The last room of the exhibition contains some still lifes, along with a rather cramped selection of works by Luca Giordano, which might more appropriately have been



77. *Venus and Adonis*, by Onofrio Palumbo. c.1650. 205 by 264 cm. (Musée Granet, Aix-en-Provence; exh. Centre de la Vieille Charité, Marseille).

placed in a room of their own. It is hard, despite the claims of the catalogue, to see Giordano's hand in the figures of the large, over-decorative *Homage to Pan* by Belvedere from the hôtel Lallemant in Bourges. The surprises are to be found among the still lifes: Zeri has boldly attributed two pendant paintings from the Louis La Caze Collection, now in the Museum at Pau, to Andrea de Lione, although the activity of this artist as a still-life painter is completely unknown. As for Giordano, his career is well represented in France, and the exhibition gives a convincing resumé of it with the aid of six paintings, including the *Biblical procession* from Albi, executed in the manner of Castiglione (an unfamiliar facet of Giordano's protean abilities) and a sombre *Martyrdom of St Sebastian* from the Fesch Collection, Ajaccio; the latter is still very Riberesque, but the rather systematic treatment of the light makes one anxious to compare it directly with the version at Schleissheim.

The catalogue of the exhibition is an indispensable working tool (despite the absence in some entries of comparative photographs), and includes essays by Krzysztof Pomian discussing the different social and historical characteristics of each of the three cities, and by Mina Gregori focusing on the notion of a Seicento school amid this '*civilisation artistique nettement polycentrique*', as well as giving a precise account of the evolution of the three artistic centres and the ways in which they influenced one another.

JEAN HABERT
Musée du Louvre, Paris

[1]The exhibition will be shown in **Naples** from February to May 1989.

[2]*Escales du baroque*. Edited by Françoise Viatte. 264 pp. + 29 col. pls. + 124 b. & w. ills. (Editions Adam Biro and Musées de Marseille, Paris, 1988). FF.220. ISBN 2-87660-021-8. A few errors have regrettably crept into the reproductions: Nos.25 (Johann Karl Loth) and 29 (Pietro Negri) on pp.111 and 121 have been interchanged; the colour reproduction of the Guarino from Nice on p.199 has been reversed; and the colour plate of the Master of the Annunciation to the shepherds (p.203) is too brown, whereas the painting has a silvery, supernatural tone.

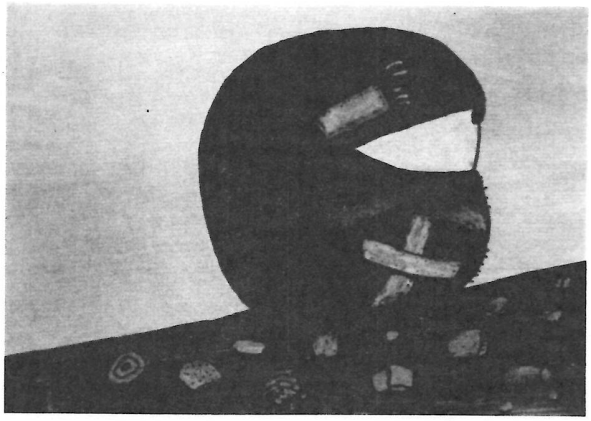
Amsterdam
Drawings of Philip Guston

Søren Kierkegaard spoke for Philip Guston when he said:

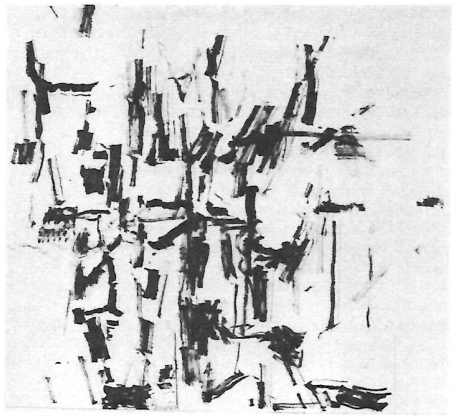
> In addition to my other numerous acquaintances, I have one more intimate confidant – my depression, In the midst of my joy, in the midst of my work, she beckons me, calls me aside, even though physically I remain on the spot. My depression is the most faithful mistress I have known – no wonder, then, that I return the love.[1]

The **Museum of Modern Art**'s traveling exhibition of Guston's drawings (currently at the **Museum Overholland, Amsterdam**)[2] and a new biography by his daughter, Musa Mayer,[3] provide ample confirmation of this aspect of Guston's temperament. Drawings are the most personal and introspective part of any artist's *œuvre*, but for Guston they were even more so than usual. He was highly successful at three separate stages in his career, each of which was characterised by very different imagery – the public mural work of the late 30s and early 40s, the abstractions of the 50s and early 60s, and the last period of representational work. At the highpoint of each of these stages, Guston sank into deep depressions. According to the exhibition's curator, Magdalena Dabrowski, he used the ruminative, searching side of drawing to find his way out of the *impasses* in his career which seemed to occur each time he achieved success. As his daughter relates, he appeared to live under a permanent cloud of anxiety because his 'faithful mistress' – depression – was always beckoning to him.

Guston, who died in 1980 at the age of 66, kept a large reproduction of Albrecht Dürer's print *Melencolia I*, hanging in his house where he could see it daily for most of his life. This talisman, viewed by Panofsky as Dürer's spiritual self-portrait was, Panofsky believed, deliberately fashioned as an 'Artist's Melancholy . . . winged, yet cowering on the ground – wreathed, yet beclouded by shadows – equipped with the tools of art and science, yet brooding



78. *Untitled*, by Philip Guston. 1980. Acrylic and ink, 50.8 by 76.2 cm. (Private collection, New York; exh. Museum Overholland, Amsterdam).



79. *Drawing (related to zone)*, by Philip Guston. 1954. Ink, 45.1 by 60.7 cm. (Private collection, New York; exh. Museum Overholland, Amsterdam).

in idleness, she gives the impression of a creative being reduced to despair by an awareness of insurmountable barriers which separate her from a higher realm of thought.'[4] According to Panofsky, melancholics – like Dürer or Guston – are geniuses 'marked by a peculiar excitability which either overstimulates or cripples their thoughts and emotions . . . they walk, as it were, on a narrow ledge between two abysses.' As one follows Guston's journey either by viewing his drawings or by reading Musa Mayer's biography, the anxiety, the overwhelming nervousness of the man, comes through unquestionably. One sees him teetering between – and falling into – periods of almost manic creative furore and of paralysing idleness.

In the middle ages melancholy was feared as a disease, and the treatment prescribed for it was careful diet, calming music, and, if all else failed, a flogging. Interestingly, one image which appears in both early and late representational phases of Guston's career is that of flagellation, particularly of the self. (This image, or simply a whip, can also be discerned in many of the early abstract or near-abstract untitled drawings of 1947-48.) More often than not the flagellant is hooded like a monk, or, as many have thought, a member of the Ku Klux Klan. Guston told his daughter that the KKK had haunted him since he was a boy. In fact, one of his early California murals was defaced by the KKK. But many of the hooded figures he drew, particularly in the last decade of his life, are not tormentors with their victims. Instead, the image is often one of self-flagellation. When he painted a hooded figure whipping himself in a studio littered with bottles and cigarette butts, and then proceeded to title the painting *Bad habits*, Guston, a chain smoker and excessive drinker, clearly intended the image be autobiographical. In a 1969 drawing titled *The law* a seated, hooded figure, whip in hand, points to an open book or double tablet. Is he a contrite Klansman? Perhaps. Yet Musa Mayer states that her father was involved in an adulterous affair at about that time, so it seems more likely that the finger points instead to one of the Ten Commandments.

'There's nothing to do now but paint my life', Guston wrote in a 1972 note to himself.[5] In subsequent drawings he depicts himself as a disembodied head, sometimes bruised and bandaged (Fig.78). The head may be caught in a giant spider's web, drowning in a sea of similar heads, or buried amid the debris of an artist's studio. Its one huge eye stares at itself or a female head, at a painting, a book or a clock, when it is not staring straight down into the ground on which it lies. A mood of helplessness and hopelessness pervades these works.

Guston's abstract drawings of the early 50s appear like clean surfaces that have been lacerated by a sharp point of a pen (Fig.79). The white of the paper is a kind of skin that has been scratched and gouged open, the ink blood. Contrary to the general critical response, I found these drawings the most moving and effective in the exhibition, partly because they transcribed his feelings rather than illustrated them. The paintings for which these drawings were the groundwork, the predominantly red and pink abstractions of the later 50s, have the quality of flesh, or rather, flayed-skin with bright red blood seeping through pink tissues. Guston always denied the landscape readings many critics tried to give these works in their effort to make him into an Abstract Impressionist instead of the Expressionist he actually was. His passion is by no means diminished because he chose to express himself in small moves of the brush or pen rather than in large violent gestures in the manner of Kline or De Kooning. One can see the tremulous pain in such paintings, an anxiety expressed in quivering brushwork, indecisive scumbling, and in forms huddled together near the centre of the canvas.

Artists, like monks, are obsessively solitary individuals. The outside world is of far less importance to them than it is to us. Alone in the studio, struggling over and over again with the same intractable materials, trying to achieve the same impossible thing – a perfect expression of the self – the artist is often too absorbed to have much time for family or friends. Children of artists suffer the most and that complaint is a constant refrain in Musa Mayer's biography of her father. Even though she withdrew inside her own world in self-defence, she remained all her father's life exquisitely vulnerable to his spotty parental concern. But, like a good daughter, she says: 'I was used to making allowances for my father. I had learned to excuse his dark moods, his self-involvement, his unpredictability as the necessary foibles of his genius.'[6] After his death, with the long process of putting his life's work and its documentation in order, she slowly came to terms with him and with her pain. She emerged transformed into a mature adult able to produce this psychologically informative biography. Through it we can better understand Guston's Saturnine temperament and have a more penetrating insight into his work.

APRIL KINGSLEY

[1] S. KIERKEGAARD: *Either/Or*, edited and translated by HOWARD V. and EDNA H. HONG, Princeton, New Jersey [1987], p.20.

[2] *The Drawings of Philip Guston*. Text by Magdalena Dabrowski. 184 pp. + 30 col. + 123 b. & w. ills. (**Museum of Modern Art, New York, 1988**), $40 HB. ISBN 0-87070-351-X; $19.95 PB. ISBN 0-87070-352-8. The exhibition is at the **Museum Overholland, Amsterdam** from 16th January to 26th February 1989; it travels to the **Fundación Caja de Pensiones, Madrid** (30th March-14th May); the **Oxford Museum of Modern Art** (28th May-23rd July); **Douglas Hyde Gallery, Trinity College, Dublin** (9th August-16th September); and Rome (venue to be announced; October-November).

[3] *Night Studio, A Memoir of Philip Guston by His Daughter*, by Musa Mayer (Alfred A. Knopf, New York, 1988).

[4] E. PANOFSKY: *The Life and Art of Albrecht Dürer*, Princeton, New Jersey [1971], p.168.

[5] MAYER, p.173.

[6] MAYER, p.193.

Washington
Paolo Veronese

The quatercentenary
has been celebrated
beginning with that
Giorgio Cini (review
issue, p.488)* and end
exhibition at the
Washington (to 20
shows were conceived
Roger Rearick and th
bition was organised
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Accademia in Venic
to their newly resto
catalogue of that exhi
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inations and for its w
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judged rather too h
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the *Assumption of the*
Washington exhibitio
interesting of all the ex
e Verona, arranged by
the **Castelvecchio,**
October) which offer
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as a fascinating selecti
drawings to illuminat
alities of many of his
temporaries.

The Washington e
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103) – with the comp
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The catalogue[3] is di
Veronese's early wor
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court artist 1576-82
work from 1583 to
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Rearick's dividing hi
two exhibitions – onl
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was engaged on a ran