



Property of a Private Collector, Rio de Janeiro, Brazil

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*Domenico Zampieri, called Domenichino

THE REBUKE OF ADAM AND EVE

inscribed lower right with an inventory number E7
oil on canvas
48 by 67¾ in. 122 by 172 cm.

When included in his 1982 monograph on Domenichino, Prof. Richard Spear knew this painting only from photographs. Having recently studied the work in person, he confirms that it is an autograph painting, and notes its provenance, traceable at the time of his book only to a letter of *circa* 1740 describing it as in the Colonna collection, Rome, can in fact be traced even earlier. Luigi Salerno (see literature below) has published for the first time an inventory of this collection made at the death in 1714 of Don Filippo il Colonna, where the painting is listed as number 293 (*Un quadro di p.mi 7 e 5 per trav.o rapp.te il Padre Eterno che scaccia Adamo ed Eva dal paradiso Terrestre Origin.e del Domenichino*). Spear points out that these dimensions precisely correspond to the present painting, where in the 1783 catalogue they are listed as slightly smaller (4½ by 6 *palmi*, or about 100 by 134 *cm.*). The painting must have been acquired by the Barberini family before 1844, for it appears in an inventory (not yet published) of the collection made in that year.

The largest rendering by Domenichino of this subject, it is the only one that can be closely dated through the existence of a signed and dated preparatory cartoon of 1626 in the Louvre, Paris (inv. no. 9076). A smaller, upright depiction in the Musée de Grenoble, France, is dated by Spear slightly earlier, *circa* 1623-25, based on its inclusion of Adam and Eve's two guardian angels above, which are omitted in the present work. Borea and Pope-Hennessy (see literature below) had previously placed the Grenoble work slightly after this painting. A third *Rebuke* is in the Devonshire collection, Chatsworth, and is an unfinished reduction of the present picture.

The depiction of a chain of denied responsibility, where Adam directs the blame to Eve, and Eve to the serpent, is an unusual interpretation of the Rebuke already commented upon in the seventeenth century (see Bellori 1672 literature below). As Spear observes, it is a rare use of the Cotton Genesis rescension of Creation illustrations, which were seen in many medieval monuments. In seventeenth century Rome, they would have easily been known to Domenichino in a famous fresco of the *Rebuke* in San Paolo fuori le mura, painted in the fifth century and reworked by Pietro Cavallino between 1277-1290. Also unusual is Domenichino's decision to use as the Tree of Knowledge a fig tree, drawing upon the traditional description in early Jewish texts, rather than the popular contemporary custom of an apple tree

The group of God and the angels is taken from the *Creation of Adam* scene by Michelangelo in the Sistine chapel, and Spear notes that in light of Domenichino's careful translation in this painting of written text into visual image, this borrowing was probably due as much to an admiration of the motif as to its accurate portrayal of medieval descriptions ("God appeared in paradise, mounted on the chariot of his cherubim with the angels proceeding before him and singing hymns of praises," see: L. S. A. Wells, "The Books of Adam and Eve," in *The Apocrypha and Pseudepigrapha*, 1973, p. 147, ch. xxii: 3-4).

The appearance of the lion and lamb, symbolizing peaceful co-existence and taken from the book of Isaiah II: 6-8, was more common iconography. The poet Thomas Gray, visiting the Palazzo Colonna around 1740 and viewing Domenichino's work, wrote aptly of this (see literature below): "... in one corner is a lion beginning to grow fierce, a lamb by his side, wondering at the alteration in his late companion, and creeping by stealth away from him; a very beautiful thought, and like Milton's on the same occasion, in some sense." Like the lion becoming savage, the appearance of the horse in the distance, a symbol of lustfulness (see: Jeremiah V:8), also indicates the end of paradise.

We are grateful to Prof. Richard Spear for his assistance in cataloguing this painting.

Provenance:

Colonna family, Rome, by 1714—at least 1783
Barberini family, Rome, by 1844-1948, when sold through Studio d'Art Palma, Rome, to
Deputado Machado Coelho, Rio de Janeiro, Brazil, 1948-1976, when sold to the present owner

Literature:

Possibly Giovanni Bellori, *Le vite de' pittori, scultori et architetti moderni*, 1672, p. 352 (describing this composition, but without citing the owner: "Non meno è degna veramente l'altra inventione di Adamo e Eva: dipinse il Padre Eterno che da una nubbe si scopre sopra di loro, dopo il peccato, e li minaccia: temono essi, e si vergognano della nudita loro; si scusa, e si piega Adamo in atto miserabile, volgendo le mani verso Eva, accusando lei dell'errore, e Eva inclinato si accusa, e addita in terra il serpente e per mostrare che lo stato loro d'innocenza si muta in maledizione, vi è figurato il leone feroce, che si scompagna dal timido agnello." Possibly Falconieri, in a letter *circa* 1670 to Lorenzo Magalotti, published in Giovanni Bottari, *Raccolta di lettere sulle vittorie scultorie e pittoriche*, 1751-73, Vol. II, pp. 31-35, describing an Adam and Eve with the size of *sette palmi*, about 130 *cm.*, the present painting being the only version close to this, and probably not describing a copy since the price mentioned of 1,000 *scudi* is very high.

continued

Thomas Gray, who visited the Palazzo Colonna circa 1740, in: *The Works of Thomas Gray*, J. Mitford, ed., 1836-43, Vol. IV, pp. 244-245

Giovanni Bottari, in Filippo Titi, *Descrizione delle pitture, sculture e architetture esposte al pubblico in Roma*, 1763, p. 482 (citing the Colonna ownership, but mistakenly stating that Baude's [Etienne Baudet's] engraving of 1687 is after the present work, when it actually copies the Grenoble painting)

Catalogo dei quadri, e pitture esistenti nel Palazzo dell' Eccellentissima Casa Colonna in Roma, 1783, pp. 29-30, no. 182

Friedrich Wilhelm Basilius von Ramdohr, *Ueber Mahlerei und Bildhauer-arbeit in Rom*, 1787, Vol. II, p. 82 (as in the Palazzo Colonna)

G. Bottari and S. Ticozzi, *Raccolta di Lettere sulla Pittura, Scultura ed Architettura, scritte da' piu celebri, personaggi dei secoli XV, XVI e XVIII*, 1822-25, Vol. II, p. 34

Unpublished Barberini inventory, 1844, as having been formerly owned by the Colonna (with inaccurate measurements: 7.1 by 6.8 palmi; see: Spear, 1982 literature below), p. 265, note 10)

Luigi Serra, *Domenico Zampieri detto il Domenichino*, 1909, p. 68 note (dated circa 1623)

J. Hess, ed., *Die Künstlerbiographien von Giovanni Battista Passeri*, 1934, p. 45 (as one of four paintings executed for Principe Nicolo Ludovisi of Zagarolo; Spear notes that this series was a commission unrelated to the present work)

Sir John Pope-Hennessy, *The Drawings of Domenichino at Windsor Castle*, 1948, pp. 90-91 (as the first of the three autograph versions)

F. Zeri, *La Galleria Pallavicini*, 1959, pp. 285-7, under no. 546 (as a work separate from the series for Nicolo Ludovisi)

Sylvie Beguin, "Tableaux provenant de Naples et de Rome en 1802 restes en France," *Bulletin de la Société de l'Histoire de l'art français*, 1959 (1960), p. 194, no. 5 (describing the cartoon dated 1626, now in the Louvre, Paris, as being that for the painting from the Palazzo Colonna)

Evclina Borea, *Domenichino*, 1965, p. 180, under no. 74b

Richard Spear, "Some Domenichino Cartoons," *Master Drawings*, 1967, Vol. V, no. 2, pp. 148-150, illus. fig. 5 (the Louvre cartoon illus. plate 13: signed and dated: DOMINIC. SANPIER. BONON. I. AN. MDCXXVI)

Luigi Salerno, *Pittori di paesaggio del Seicento a Roma*, 1977-80, Vol. III, p. 1127 (publishing the 1714 Colonna inventory)

Richard Spear, *Domenichino*, 1982, Vol. I, pp. 264-265, cat. no. 95, Vol. II, illus. 313

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