

*Felice che del fiume a l'onde arriva,
Che'l foco stingue al dishonesto Amore;
Et empie di contento, e d'ogni honore
Chi del suo van piacer se stesso priva.*

Ovid's last age, that of Iron, was a time of complete lawlessness: modesty, truth, and loyalty fled, treachery and trickery took their place, deceit and violence and criminal greed...³⁷ The last composition, for which *Love in the Iron Age* would be the appropriate title (Fig. 5), depicts the punishment of unfaithful or deceitful lovers and the fate – in the scenes of suicide – of those who followed them. The inscription again emphasises those aspects which were typical of the Iron Age, when Astrea, the Virgin of Justice, finally left the earth:

*Del castigo d'amor mira l'esempio
De quell'Amor che fa gran torto al dritto:
Che in precipitio, onde rimane afflitto,
Mena colui, che'l segue ingiusto et empio.*³⁸

The young men hurling themselves to death from a high precipice in the background of the picture have been explained by Kurz with reference to Cartari's account of the ancient myth of Timagoras and Meletes.³⁹ This may be correct, but since there are several dead or dying figures around, both male and female, it is probably again too restrictive an explanation. To commit suicide has always been a popular device for literary heroes to end the pains of their unrequited or unsuccessful love – from Theocritus⁴⁰ and Virgil⁴¹ to Ariosto⁴² and Goethe's *Werther*. Since Kurz quoted the famous chorus *O bella età dell'oro* from Tasso's *Aminta*, to illuminate our first picture, to point out that the title-figure hurls him-

self from a precipice may help to underline the coherence of our cycle at least as much as the reference to Cartari's classical source.⁴³

Ovid's description of the Four Ages was not just an exercise in mythological history; it was also read as a critical account of different levels of virtue and morality. Our allegories are similarly not necessarily to be read as a historical development. They depict the effects of love, from a nostalgic longing for an unrealistic happiness (*Le Bonheur de Vivre*) to a very real and deadly despair, – the same effects which have always provided the basic ingredients of any form of literature (not just the pastoral genre) which concerned itself with love. Yet while literature can develop this elusive theme by narrative or poetical description, painting can not. For pictorial representations of the different effects of love, the artist had to allegorise, and Ovid's account of the Four Ages understood as allegories of different levels of human virtue must have appeared as a perfect model for such an undertaking. That the painter should have spoiled this great theme by over-indulging in its purely sexual aspects⁴⁴ is sad; yet we have to admit that we know nothing about the purpose or the occasion for which his four huge canvases were first commissioned.

If we look at Agostino Carracci's print in this wider context we see that Matisse found his main visual inspiration exactly within the iconographic tradition to which his own picture belongs: the age-old tradition of an ever-present utopia. The Golden Age of the mythological past inspires our dream of *Bonheur de vivre*. And *reciproco Amore* fosters the belief that the dream might still come true.

³⁷ OVID, *op. cit.*, 129-31.

³⁸ The 'ingiusto et empio' has its direct correspondence in Ovid's account of the Iron Age:

*Victor jacet Pietas; et Virgo caede madentes,
Ultima coelestium, terras Astraea reliquit.* (*Metamorphoses*, I, 149-50)

³⁹ KURZ, *op. cit.*, p. 229; with reference to CARTARI, *op. cit.*, p. 500.

⁴⁰ THEOCRITUS: *Idyll XXIII*; the story told by Theocritus is, in fact, very similar to the tale of Timagoras and Meletes. A passionate lover, whose love for a boy is not reciprocated, commits suicide; the boy is subsequently killed when he is hit by a collapsing statue of Eros.

Dido commits suicide having been left by Aeneas (*Aeneid*, Book IV).

In the *Orlando Furioso*, V, 57, Ariodante hurls himself from a precipice into the sea, believing that he has been deceived by his lady, Ginevra, daughter of the King of Scotland; yet suicide, according to Christian faith, is a sin, and in a

typically ironic twist, Ariosto permits his hero to have second thoughts:

'Once in the sea, his mood changed to regret.

Exerting all his courage as of yore,

He swam with mighty strokes to reach the shore'.

(VI, 5)

Ginevra, of course, turns out to be innocent and the couple are happily reunited.

⁴³ As befits a comedy, *Aminta* miraculously survives and is, at last, successful in attracting Silvia's love (*Aminta*, V, 1).

⁴⁴ When in 1798 the German poet Ernst Moritz Arndt visited the Liechtenstein Gallery in Vienna, the four paintings were hidden behind curtains (cf. KURZ, *op. cit.*, p. 221).

ANTHONY BLUNT

A newly discovered late work by Nicolas Poussin: 'The Flight into Egypt'

ON 10th August 1665 Bernini was taken by Chantelou to see the collection of a silk-merchant called Serisier who lived opposite the church of Saint-Merri in the rue Saint-Martin. He owned a number of paintings by Poussin, including the two Phocion landscapes (Earls of Derby and Plymouth), the *Esther and Ahasuerus* (Hermitage), the *Holy Family with ten figures* (Dublin), and one described as *La Vierge en Egypte*.¹ This description led Thuillier² to identify Serisier's painting as *The Holy Fam-*

ily in Egypt in the Hermitage,³ but this picture is known to have been painted for Madame de Montmort, later Madame de Chantelou. Fortunately other early sources which mention Serisier's painting describe it as '*Une Vierge qui fuit en Egypte*'⁴ or '*Une Fuite en Egypte*'⁵ which clearly eliminates the Hermitage painting. Félibien further states that the picture was painted in 1658. Now the only late composition by Poussin of *The Flight into Egypt* is one known from a number of engravings, of

which the earliest appears to be that by Pietro del Po (Fig.7),⁶ and it is almost certain that these engravings represent Serisier's painting.

Till recently no painted version of the composition was known but one has now been discovered which there is every reason to believe is the lost original (Fig.6).⁷

The painting agrees in almost every detail with the Pietro del Po engraving except that it is in reverse. The only substantial differences are that in the engraving the two vases on the somewhat mysterious piece of architecture on the right do not have the handles which appear in the painting, and that in the latter the donkey is not being led by a bridle (the significance of this detail will be discussed below).⁸

Apart from some damages along the upper and lower edges the painting is in excellent condition and the soft, slightly hesitant handling – visible for instance in the figure of the youth lying by the side of the road (Fig.9) or the head of Joseph (Fig.8) – is typical of Poussin's style in the late 1650s. The colours in the darker areas have sunk a little, so that the cloak of the Virgin – loaded with white but tinged with a pale crimson, like the drapery of the same figure in the National Gallery *Annunciation* of 1657 – now stands out in a slightly stronger contrast than was probably originally the case. The beautiful grey-blue of the angel's wings and the sombre colours worn by Joseph – a dull orange cloak over a reddish tunic – could be paralleled in many of Poussin's later works, such as the *St Peter and St John healing* in the Metropolitan, the *Esther* which also belonged to Serisier, or the *Dublin Lamentation*.

If any doubt that this is the lost original could remain, it would be dispelled by the fact that there are clear traces of *pentimenti* in the painting. Fig.8 shows a sort of halo round the head of Joseph which indicates either that it was originally painted a little higher up, or possibly – though this is not so likely – that he was originally shown

wearing some kind of hat.⁹ Just above this 'halo' are traces of further alterations which, insofar as they can be read, seem to indicate that the outline of the rock was originally carried down further to the left, almost to the pointing finger of the angel. If this is so, then it is likely that the whole of the building which now fills this area was an afterthought, and was probably inserted to emphasise the importance of the head by framing it in a rectangular zone, just as Poussin frames the head of the infant Christ in *The Holy Family on the Steps* (National Gallery, Washington).¹⁰

In composition the *Flight* has the strange centrifugal character to be found in many of Poussin's late works. Joseph, the angel and the donkey move to the right – though Joseph turns his head to look up at the angel – whereas the action of Mary, although she too is walking to the right, is dominated by her gesture of turning her head to gaze back, apparently at the path along which they have all come, a motif not uncommon in representations of the *Flight*, probably intended to indicate her fear that she and her family are being pursued by Herod's soldiers.

The 'centrifugal' composition can be paralleled in many of Poussin's late works. In the late *Rebecca*¹¹ the composition ends on the right with two women, one kneeling and facing out of the picture, the other actually walking out of it. In the *Eudamidas* (Copenhagen) the two women turn their backs on the main group. In the *Woman taken in Adultery* (1653, Louvre) two men rush out of either side of the composition. In the *Oxford Exposition of Moses* of 1654 the child's father walks meditatively out of the picture, and in the *Death of Sapphira* (Louvre) a woman carrying a child moves in the same way, though she turns her head to look at the dramatic event which has taken place.¹²

The painting has the grand, almost clumsy solemnity and monumentality typical of Poussin's last works. All the sensuous charms of Venetian handling and colouring in which the artist indulged in his youth have been abandoned, and even the explicitly dramatic action and gestures which characterise the paintings of the 1640s have given place to a strangely impressive, remote calmness. Although all the figures move they do so at a majestic pace, in planes strictly parallel to that of the picture surface, as if frozen into a marble relief. Mary's cloak has the weightiness to be found in statues of ancient Roman matrons, and the angel is, I suspect, inspired by the reliefs on the Tower of the Winds in Athens, of which drawings or engravings were probably available at the time. Poussin's heroes, '*nos braves anciens Grecs*', were very much in his mind when he painted this composition.

¹ P. "REART DE CHATELOU: *Journal du voyage du Cavalier Bernin en France*, ed. L. L. ne, Paris [1885], p.89 and J. THUILLIER: 'Pour un "Corpus Poussinianum"', *Actes of the Colloque Nicolas Poussin* (Paris, 1958), Paris [1960], p.127 (referred to below as *Corpus*). The name of the collector is spelt in various different ways but I have adopted here the form Serisier, used by THUILLIER and MONOT in their article 'Collectionneur et Peintre au XVII^e siècle: Pointel et Poussin', *Revue de l'Art*, 39 [1978], p.39.

² *Corpus*, p.126, note 18.

³ A. BLUNT: *The Paintings of Nicolas Poussin. A Critical Catalogue*, London [1966], p.44, No.61.

⁴ A. FÉLIBIEN: *Entretiens sur les vies et sur les ouvrages des plus excellents peintres*, Trévoux [1725], IV, p.66; O. BRICE: *Description... de Paris*, Paris [1717], II, p.191; LOMÉNIE DE BRIENNE, in THUILLIER, *Corpus*, p.222.

⁵ FLORENT LE COMTE: *Cabinet des singularitez*, Brussels [1702], III, p.32.

⁶ BLUNT, *Critical Catalogue*, No.61. For a detailed account of the various engravings see A. ANDRESEN: *Nicolas Poussin. Verzeichniss der nach seinen Gemälden gefertigten Kupferstiche*, Leipzig [1863], Nos.143-148, and O. WILDENSTEIN: 'Les Graveurs de Poussin au XVII^e Siècle', *Gazette des Beaux-Arts* [1962], II, p.175, No.57.

⁷ The only other painting of the subject by Poussin is the early work now at Worcester (BLUNT, *Critical Catalogue*, No.60). He painted allied themes such as the *Rest on the Flight* (BLUNT, Nos.62-64) and the *Return of the Holy Family from Egypt* (BLUNT, No.68) but none of these would fit the phrase '*la Vierge allant en Egypte*'.

⁸ It seems also that there is a slight difference in the columned structure on the left in the painting, but this area is difficult to read in both the painting and the engravings. These differences appear in all the engravings which I have been able to examine, a point which indicates that, as was normal practice, the later engravings were made after the first one, without further reference to the original painting.

⁹ This is the less probable explanation because in other paintings Poussin never showed Joseph wearing a hat of any kind, though this occurs in works by Venetian sixteenth-century artists, such as members of the Bassano family.

¹⁰ Poussin did the opposite in the *Rebecca and Eliezer* in my own possession (BLUNT, *Critical Catalogue*, No.9). There Poussin originally painted a large rectangular building – still clearly visible as a *pentiment* – over the heads of the three standing girls, but later replaced it by two smaller ones which appear in the gaps between the heads, leaving Rebecca's head to be 'framed' by the rock.

¹¹ See last note.

¹² The same device appears even more markedly in the *Landscape with Hagar* (BLUNT, *Critical Catalogue*, No.7) if, as I now believe, it is a complete composition and not, as has been suggested, a fragment.

No drawings are known for the composition as a whole – this is quite normal for Poussin's late works – but two in the Hermitage seem to be connected with the landscape background of the painting. The drawings were dated by John Shearman¹³ to c. 1660 on grounds of style and they have distinct affinities with the painting. One (Fig. 10) shows the edge of a lake bordered by banks of trees, amongst which is a cottage with a low-pitched roof. In the background are distant mountains. The other (Fig. 11) is less closely related, but it contains a similar cottage, even broader in its proportions and so nearer to that appearing in the painting. It would be rash to suggest that these drawings were made as direct preparations for the painting, but it is reasonable to believe that Poussin had them in mind when he came to paint the background of the *Flight*. If so, they would have to be dated slightly earlier than 1660, to 1658 at the latest.

There are several unusual iconographical features in the painting. The fact, already mentioned, that Joseph is not leading the donkey, evidently puzzled the engraver who was presumably not familiar with this feature and remedied the situation by adding a cord tied round the nose of the donkey and held by Joseph. In fact, however, though unusual in representations of the *Flight into Egypt*, it is not unknown for the donkey to be finding its own way, neither led by Joseph nor guided by Mary, who often does not hold the reins. The most obvious example, which would certainly have been known to Poussin, is Annibale Carracci's lunette painted for the chapel in the Palazzo Aldobrandini (now Doria). Here Mary, carrying the child, walks in front, while Joseph, with his traveller's staff, follows the donkey, but there is no flying angel to guide the party. The same is true of Elsheimer's paintings (Louvre and Alte Pinakothek) and many other sixteenth and seventeenth-century versions.¹⁴ In Poussin's earlier version, at Worcester,¹⁵ the artist uses the same iconography as in the Serisier picture, except that the angel walks in front of the party, pointing the way, while two others and a putto fly above.¹⁶

I have not been able to trace any written source for this iconography¹⁷ but it seems to embody a traditional idea that the donkey was in some way divinely inspired to find the road to Egypt, and in Poussin's version Joseph seems to be pointing to the donkey, as if to say to the angel that he did not need his instruction, as the animal already knew its mission.

On the rock in the top right-hand corner of the painting (Fig. 8) is another unusual feature: an eagle attack-

ing a snake. This theme occurs constantly in art of all periods as a symbol of the triumph of good over evil or more specifically in Christian art the victory of Christ over Satan,¹⁸ but it is rarely found in connection with *The Flight into Egypt*. A similar theme occurs in Vorsterman's engraving after Rubens's *Return of the Holy Family from Egypt*, though it does not seem to be visible in the painting itself (Hartford) but according to Rooses the bird is here a pelican.¹⁹ An even more curious variant occurs in a bronze relief of the *Flight* by Francesco Bertos at Glynde Place, Sussex, where the donkey, led by a winged putto, treads on a snake with one of its hind hooves.²⁰

These two unusual features – the absence of a bridle and the struggle of the eagle and the snake – can be explained as conforming to a well-established iconographical tradition, but others are more mysterious. Why has Joseph slung a shield and spear on the donkey? For defence, obviously; but Joseph was not a soldier and is usually shown carrying a simple traveller's staff. And what is the significance of the youth lying on the bank to the left? Another traveller, no doubt, as we can judge from his staff, but he is not mentioned in any of the Gospels, canonical or apocryphal.²¹ Finally, what is the strange piece of architecture on the left? It is not, as one might at first sight think, a kind of gate on the road, because it stands beside it. It resembles in shape the kind of structure found over wells, with a beam from which to hang the bucket, but no well-head is visible.²² For the moment these features must remain unexplained; indeed they may well be personal inventions of Poussin, who in his late works often introduced details which are difficult to explain in terms of traditional iconography.

For instance, in this painting he seems to have intended to depict a specific time of the day. The shadows are long and the sun is tinging the low clouds on the extreme left with a cool yellow – a point unfortunately not visible in a black-and-white reproduction. The time must be sunrise or sunset; but which? My instinct is to say 'sunrise', with the Holy Family just setting off on a day's journey; I feel that Poussin would have made a sunset warmer in colour. My guess is to some extent supported by the fact that the Holy Family is walking away from the low sun and that, in their journey from Bethlehem to Egypt, they would have gone south-west – and eventually west – and therefore would have left the rising sun behind them. This may seem a far-fetched argument, but it is the kind of detail to which Poussin might well have paid attention.

¹³ FRIEDLAENDER-BLUNT: *The Drawings of Nicolas Poussin, Catalogue Raisonné*, London [1937-77], IV, p. 50, Nos. 288, 289.

¹⁴ E.g. etchings by Swanevelt (BARTSCH, II, p. 305, No. 97) and Bernardino Passeri (BARTSCH, XVII, p. 31, No. 41). In many cases it is difficult to see in a reproduction whether or not Joseph is actually leading the donkey.

¹⁵ See above, note 7.

¹⁶ Other versions with the angel walking and pointing the way are paintings by Bramantino (Locarno, *Madonna del Sasso*), Marco Meloni (London art market, 1977) and a drawing by Guglielmo Cortese at Düsseldorf (cf. D. GRAP: *Master Drawings of the Roman Baroque*, catalogue of an exhibition at the Victoria and Albert Museum [1973], No. 15). Murillo's *Flight* in Budapest shows a flying putto but no angel.

¹⁷ The apocryphal Gospels do not seem to mention the idea, and Karl Vogler in his fairly exhaustive thesis *Die Ikonographie der 'Flucht nach Aegypten'* (Arnstadt in Thüringen, 1930) makes no reference to it.

¹⁸ Cf. R. WITTKOWER: 'Eagle and Serpent', in *Allegory and the Migration of Symbols*, London [1977], pp. 15ff.

¹⁹ ROOSES: *L'Œuvre de Rubens*, Antwerp [1886-92], I, No. 182. I confess that the bird seems to me no more like the traditional pelican than an eagle and, given the iconographical tradition, I am inclined to think it may well be intended to represent the latter.

²⁰ I am very grateful to Alastair Laing for bringing this relief to my notice.

²¹ In the catalogue of the seventeenth and eighteenth-century French paintings in the Musée des Beaux-Arts at Orléans, published late last year, Mary O'Neill points out that the motif of the resting traveller also occurs in a painting in the museum (No. 192 in the catalogue) by François Verdier, who evidently knew the Serisier picture, either in the original or in one of the engravings, since his version has other similarities with it.

²² In the engraving the two columns appear to be joined at the bottom by a solid base, but this seems to be a mistake on the part of the engraver.

Little is known of Serisier, but Thuillier and Mignot²³ have established that his Christian name was Jacques, that he belonged to an important family of Lyons silk-merchants and that he was a friend and business associate of Jean Pointel, also of Lyons, who was one of Poussin's closest friends – so close indeed as to arouse jealousy in the heart of Chantelou. Serisier is frequently mentioned in Poussin's letters to Chantelou;²⁴ usually in connection with arrangements for sending his paintings or other works of art to Paris, but he always refers to him as a friend.²⁵ The paintings by Poussin which he owned have already been mentioned; some of them were commissioned directly from the artist, but the self-portrait and *The Holy Family with ten figures* came from Pointel who had died in 1660 and whose collection had been dispersed.²⁶ The date of Serisier's death is not known, but it must have occurred between 1676, when he appeared – with Chantelou – as an enthusiastic admirer of Poussin in a satirical publication called *Le Banquet des Curieux*;²⁷ and 1685 when the *Esther* is recorded by Le Maire as belonging to Jean-Baptiste Colbert, marquis de Seignelay.²⁸

The later history of the other paintings which he owned is not fully recorded, but it seems that his collection was sold piecemeal. The two Phocion landscapes were acquired by Pierre de Beauchamp, Maître des Ballets du Roi, before 1687 and eventually came to England,²⁹ but the self-portrait and the *Holy Family* disappeared, to turn up in the early nineteenth century, the former in the Solly collection, acquired by the Berlin Museum in 1821,³⁰ and the latter in that of the Earls of Milltown, given to the National Gallery of Ireland in 1847.³¹ The *Flight into Egypt* may possibly be the painting mentioned by Brice in 1713 as belonging to Raoul de la Porte, Entrepreneur des Bâtimens du Roi, and that which appeared in the Lethières sale at Paillet's, Paris, 24th November 1829,³² lot 133, but as no dimensions are given the identification must remain uncertain, and otherwise there is no evidence to indicate its history between the death of Serisier and its reappearance a few years ago. By a curious coincidence soon after the picture was published was discovered, another version appeared in an American private collection. I only know this version from good photographs, but it appears to me to be certainly a copy. In spite of requests, it has not been

possible to obtain permission to illustrate it here.³³

When Bernini saw the *Flight* in Serisier's house his comment on it was unflattering. On being told that it was one of the artist's last productions he said: '*Il faudrait cesser de travailler . . . dans un certain âge; car tous les hommes vont déclinant*',³⁴ and on a later occasion he came back to the same theme. Talking to Chantelou about his *Sacraments*, which he greatly admired, he said: '*A la vérité, il a fait depuis des choses, qui ne sont plus cela; le tableau de la "Femme Adultère", cette "Vierge allant en Egypte" que j'ai vue chez ce marchand et votre "Samaritaine" . . . ne sont plus de cette force. Il faudrait qu'un homme se sût abstenir au delà d'un certain temps*'.³⁵

That is to say that Bernini did not enjoy Poussin's late style of figure painting,³⁶ and many of the critics of the time agreed with him. Bellori and Félibien refer to the fact that he suffered from a shakiness of the hand in his last years, and Loménie de Brienne develops the theme when talking of his late style which he describes as '*sa manière tremblante à laquelle je ne m'arreste pas, parce que c'étoit comme les derniers soupirs de son pinceau qui s'étoignoit*', and he refers to Chantelou's *Samaritaine*, saying '*qui ne m'a jamais plu*'.³⁷ On the other hand it is clear that the composition of these paintings was greatly admired in the late seventeenth and early eighteenth centuries, since most of them were repeatedly engraved, the *Flight into Egypt* as many as eight times.

Most eighteenth and nineteenth-century critics followed suit, reserving their praise for the landscapes of the last years, and it was not really till the early twentieth century that the figure pieces of the same period received the recognition due to them. Otto Grautoff and Walter Friedlaender in their monographs, published in 1914, both refer to the new synthesis arrived at by the artist in his last years,³⁸ and since then it has been increasingly appreciated that, though the late figure paintings lack the sensuous attraction of the early 'Venetian' paintings or the dramatic intensity of the paintings of the forties, they have a mystery and a poetical quality which put them among Poussin's most moving creations.

²³ *Op. cit.* p.40 and p.43, note 3.

²⁴ *Correspondance*, ed. Jouanny, Paris [1911]; see index.

²⁵ Cf. letter of 4th February 1663 (*ibid.*, p.453) '*monsieur Serisier nostre bon ami*'; 17th March, 1664 (*ibid.*, p.258): '*nos bons amis Serisier et Pointel*'. On 3rd November 1667 Poussin reports that Serisier has arrived in Rome (*ibid.*, p.367).

²⁶ Cf. THUILLIER and MIGNOT, *op. cit.* In a letter of 18th February 1664 (*Correspondance* 457) Poussin tells the abbé Nicaise that this self-portrait then belonged to Serisier.

²⁷ THUILLIER and MIGNOT, *op. cit.*, p.43, note 3.

²⁸ C. LE MAIRE: *Paris ancien et nouveau*, Paris [1685], III, p.264.

²⁹ BLUNT, *Critical Catalogue*, Nos. 173, 174.

³⁰ *Ibid.*, No.1.

³¹ *Ibid.*, No.59.

³² *Ibid.*, No.61. Raoul de la Porte in fact had died in 1712 and his collection is not mentioned in later editions of Brice.

³³ As far as I can judge from the photographs some parts of the painting – for instance the outstretched arm of the angel – are almost without modelling; but what is much more clearly evident is the difference in the treatment of the foliage. In the version here published it has the clear meticulous articulation characteristic of Poussin's later landscapes – which also appears in Pietro del Po's engraving – whereas in the American version it is blurred and schematic and without any sense of structure. It is perhaps worth recording that a copy after a *Flight into Egypt* by Poussin is mentioned in the inventory after death of David Bourdelle, Sculpteur du Roi, on 3rd March 1706 (M. RAMBAUD: *Documents du minutier central concernant l'histoire de l'art*, Paris [1971], II, pp.413, 794), though there is no means of knowing whether it represents the same composition as the picture here published.

³⁴ CHANTELOU, *op. cit.*, p.90; *Corpus*, p. 127.

³⁵ CHANTELOU, *op. cit.*, p.222; *Corpus*, p. 131. Bernini had seen the *Femme adultère*, now in the Louvre, in the house of André le Nôtre.

³⁶ Though he spoke enthusiastically about Serisier's *Esther*, saying '*Voilà un très beau tableau, et peint de la manière de Raphaël*' (CHANTELOU, *op. cit.*, p.90; *Corpus*, p.131).

³⁷ *Corpus*, pp.216, 222.

³⁸ O. GRAUTOFF: *Nicolas Poussin*, Munich and Leipzig [1914], pp.278ff., and W. FRIEDLAENDER: *Nicolas Poussin*, Munich [1914], pp.97ff.



6. *The Flight into Egypt*, by Nicolas Poussin, 73.5 by 97 cm. (Private collection, Switzerland).



7. *The Flight into Egypt*, by Pietro del Po after Nicolas Poussin. Engraving.