

MUSÉES ROYAUX

DE

Peinture et de Sculpture

DE

BELGIQUE

N° 5115/141

Objet :

ANNEXE

RÉDACTEUR

Expédié copie le 26-1-10

Notes :

Bruxelles, le 19

A

Civelli

Indes

Nous avons l'honneur de vous faire connaître qu'il n'est pas dans les intentions de la Commission Directrice d'acquérir, pour les collections de l'Etat, que vous avez bien voulu offrir de céder à ces fins par

Veuillez agréer, M., l'assurance de notre considération distinguée.

POUR LA COMMISSION DIRECTRICE,
Le Secrétaire,

30/12/1909

23, Bateman Street. London, S.W.



I beg to let you know

that I am in possession of an original oil painting by Titian, signed and dated, representing "Jupiter and Antiope", 31½ inches by 17 inches, which I should be willing to dispose of.

I enclose a photograph and history for your perusal.

Awaiting your reply,

Believe me, Monsieur le Directeur

Yours respectfully,

Charles Crivelli.

Tobacconist & Hairdresser

ENTREE & ENREGISTRÉE

1931 DEC 1909

"JUPITER & ANTIOPE" BY TITIAN 1520.

Sous le N°

signed and dated "Titianus MDXX".

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In this picture, the subject of which was inspired from the book of the Greek author Hypnerotomachia Poliphili, the lady is painted in the same position as the Nymph in the fore-ground of the Bacchanals, there being only some slight varieties, in which one gives an expression of sweet smile, in her sleep; while the other overcome by wine, bears a dejected expression; and other slight details: but she was painted from the Model who had posed for the paintings of the "Three Ages", 1510; "Noli me Tangere", 1511; "Sacred and Profane Love", 1512; and as a Nymph doing homage to the Goddess in the "Adoration of Venus", 1518; and not from the model who had posed for the Nymph of "The Bacchanals" which was painted in 1519; the subject being inspired from the Greek author Philostratus; while we find the model of the Jupiter painted in the "Assumption of the Virgin", 1533, Verona, seen in profile, also in the "Holy Trinity" La Gloria, 1554, Prado, Madrid, as "Noah holding the ark", and many others.

This picture of "Jupiter and Antiope" coincides rightly with the picture mentioned in Titians history of the same period, a picture with a nude female figure; all that is known about it is that it is mentioned (in Campori's Tiziano e gli Estensi, P.16) as having been seen by Tibaldi, Duke Alfonso d'Est of Ferrara's agent, who asked Titian to bring the picture with him to Ferrara to show the Duke, which the painter refused to do, Tibaldi wishing the Duke to see the picture, because the nude in it was in the same position as the nymph in the Bacchanals (which was in the Duke's possession), and so might interest him.

Again we read that Guidobaldo II, Duke of Camerino, visiting Titian, bought from him a picture with a nude, which certainly was the one above mentioned by Campori, and so this one, because every other picture of nudes painted during this period are known and classed.

It was afterwards lost from the Guidobaldo collection with several other paintings by Titian, (Annali della Rovere) including the portraits of the Turkish Ruler, the Emperor, and of François I. King of France, called the Father of letters (See Le Ragois) and was next heard of in 1870 at Manchester in the possession of Joseph Peers, Esq., lost trace of and rediscovered on the 10th of April 1909, in London, by Charles Crivelli, Esq.