The story of Rebecca at the well comes from Genesis 24:11–22. The aged Abraham, wanting a wife for his son Isaac, sent his senior steward (usually identified as the Eliezer of Damascus mentioned in Genesis 15:2) to his homeland of Mesopotamia to find a suitable woman. Tired after his long journey, the steward stopped at a well outside the city of Nahor and prayed for guidance. Rebecca came out of the city to draw water from the well, and when she offered it to the old man and his camels, he recognized her as the appointed bride and presented her with the betrothal jewels of a gold earring and two bracelets. In Veronese’s depiction, the jewels are offered by a kneeling servant, while the city of Nahor is represented in the right background.

First recorded in 1613, in the posthumous inventory of Charles de Croy, 4th Duke of Arschot, at the Château de Beaufort in the Spanish Netherlands, the picture once formed part of a series of ten paintings by Veronese and/or his workshop, five of which show scenes from the Old Testament and five from the New. [1] Of the other
nine, seven are now in the Kunsthistorisches Museum, Vienna (Hagar and the
Angel, Esther before Ahasuerus, The Flight of Lot, Susanna and the Elders, Christ
and the Samaritan Woman [fig. 1], Christ and the Adulteress, Christ and the
Centurion); one is in the Castle Museum, Prague (Adoration of the Shepherds); and
one (The Flight into Egypt—or more probably, a Rest on the Flight) is lost. [2] An
eleventh canvas, The Washing of the Disciples’ Feet, also in Prague, is sometimes,
but inconclusively, associated with the series. [3]

As well as being complementary in their subject matter, the ten canvases are
nearly identical in size and shape and were clearly commissioned as a cycle for a
particular building; on the evidence of style, scholars are agreed that they date
from the 1580s, the last decade of the painter’s life. [4] The identity of the patron,
however, remains a mystery; furthermore, it is far from clear whether the series was
originally destined for a secular building—some princely residence or private
palace—or for a church or convent. Sergio Marinelli preferred the secular option
and even raised the possibility that the series was commissioned for a royal palace,
such as the Escorial. [5] Friderike Klauner, by contrast, identified the site as some
religious building in Venice; and this view is made more plausible by the
demonstration by Hans Aurenhammer that another series of canvases by
Veronese and his workshop with subjects drawn from the Old and New
Testaments was originally painted for the sacristy of the Servite conventual church
of San Giacomo della Giudecca. [6] In this connection it may be noted that the
protagonists of the majority (but not quite all) of the canvases are women, in a way
that would have been appropriate for a nunnery. Yet whatever the original
destination, the paintings cannot have remained in place for long—indeed, for
some reason they may never have been installed—since they had already reached
the Netherlands within two decades of Veronese’s death. In any case, as
suggested by Beverly Brown, they may well have already been for sale in Venice in
1588 and been bought by Arschot, [7] and although she was mistaken in supposing
that the 4th Duke was ever in the city, it remains perfectly possible that the
paintings were acquired by his father, Philippe, 3rd Duke, who briefly visited in
1588, and who died there in 1595, on his return from a pilgrimage to Loreto. [8]

Another possibility, raised by Klara Garas, is that the canvases are arguably
identical with a group of pictures by Veronese that was unsuccessfully offered in
1606 to the German prince Ernst von Schaumburg by the painters Josef Heintz and
Hans Rottenhammer. [9] In this case, the paintings would have remained either in
their original destination or unsold between Veronese’s death in 1588 and 1606,
and the 4th Duke of Arschot would have acquired them between this date and his
death in 1612, perhaps through the same intermediaries.

In the absence of certain information about the original destination of the series, it is difficult to draw firm conclusions regarding the choice of subjects. As noted by Brown, some of the Old and New Testament scenes can be arranged in typologically matching pairs, and the Gallery’s picture finds a natural pendant in the Christ and the Samaritan Woman, in which the scene is likewise set beside a well, from which a beautiful young woman draws water and gives it to her unknown guest to drink. Just as in the Old Testament scene Abraham’s steward recognizes Rebecca by this act as the wife promised to Isaac by God, so in the corresponding New Testament scene (John 4:6–42), the Samaritan woman—at a well founded by Rebecca’s son Jacob—recognizes Christ as the Messiah. [10] Since both scenes are lit from the left, it might further be inferred that they were intended to hang beside one another in their original setting. Yet most of the other subjects cannot be paired off in this way, and as noted above, while a majority of them has a female protagonist, in a way that might be interpreted as appropriate as a positive or negative model for a community of nuns, a subject such as Christ and the Centurion would have no place in such a scheme. Brown also noted that most of the canvases repeat subjects, poses, and compositions previously used by Veronese, and in the end it may be that the choice of subjects was determined as much by practical convenience as by any strict iconological program.

Although some scholars, including Alessandro Ballarin, Remigio Marini, and Rodolfo Pallucchini, [11] have regarded the series as autograph, or substantially autograph, works by Veronese, there exists a long tradition for judging them to be products of the master’s workshop: Franz Wickhoff, for example, gave them to Veronese’s close follower Francesco Montemezzano (1555–c. 1602). [12] Any assessment of the quality of the Gallery’s picture is complicated by its present badly abraded condition and its many inexpert retouchings. Yet it is clear that the execution of the landscape and vegetation must always have been perfunctory, with even the yellow drapery on the foreground servant poorly handled, and Brown was certainly correct to insist that the Rebecca is not as refined as Veronese at his best. [13] Brown suggested that the figure of Rebecca follows, in reverse, a design used for her counterpart in another version of the subject, in the collection of the Earl of Yarborough. This picture, however, is of even weaker quality, so the relationship of the two compositions to each other, to a third version of the subject (Château de Versailles), and to an autograph preparatory drawing showing figures and camels (private collection, England) remains to be clarified. [14]
The reuse of existing designs might also explain why the figure of Rebecca appears somewhat small in relation to the male figures, and why, as observed by Kurt Badt, [15] the psychological and dramatic potential of the story is not properly realized.

Peter Humfrey
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COMPARATIVE FIGURES

fig. 1 Veronese and Workshop, Christ and the Samaritan Woman, c. 1585, oil on canvas, Kunsthistorisches Museum, Vienna. © KHM-Museumsverband

NOTES


[2] For these paintings, see Terisio Pignatti and Filippo Pedrocco, Veronese (Milan, 1995), 2:466–472. Brown has convincingly matched up the individual paintings with the sometimes vague descriptions in the Arschot inventory of 1613, in Beverly Louise Brown, “The So-Called Duke of Buckingham Series,” in Nuovi studi su Paolo Veronese, ed. Massimo Gemin (Venice, 1990), 231. Klauner argued that there never was a Flight into Egypt, in Friderike Klauner,
The reason for associating the picture with the series is that like the others (except for the apparently lost Flight into Egypt), it belonged to the Duke of Buckingham and is of similar size and format. Friderike Klauner, "Zu Veroneses Buckingham-Serie," *Wiener Jahrbuch für Kunstgeschichte* 44 (1991): 107–109, also found it integral to her theological interpretation of the series. It may be noted, however, that the picture is not mentioned in the Arschot inventory of 1613, and that it was originally narrower than the other canvases and may have been widened to conform with them. Brown has suggested that a 12th picture by Veronese, The Anointing of David (Kunsthistorisches Museum, Vienna), which was likewise owned by Arschot and later by Buckingham, also belonged to the series, but this suggestion was rejected by Klauner, and by Pignatti and Pedrocco, because of its different style and format. See Beverly Louise Brown, "The So-Called Duke of Buckingham Series," in *Nuovi studi su Paolo Veronese*, ed. Massimo Gemin (Venice, 1990), 234–239; Friderike Klauner, "Zu Veroneses Buckingham-Serie," *Wiener Jahrbuch für Kunstgeschichte* 44 (1991): 119 n. 24; Terisio Pignatti and Filippo Pedrocco, *Veronese* (Milan, 1995), 2:466.


Sergio Marinelli, in *Palladio*, ed. Guido Beltramini and Howard Burns (Venice, 2008), 129.


negotiate for the purchase of the paintings. It is worth noting, however, that
his host in Venice in 1595 was the wealthy merchant Carlo Helman, whose
family, originally from Cologne, had close dealings with Titian, and who is
likely to have been well informed about the Venetian art market. See
Valentina Sapienza, in Der spate Tizian und die Sinnlichkeit der Malerei, ed.
Sylvia Ferino-Pagden (Vienna, 2007), 347.

Nuovi studi su Paolo Veronese, ed. Massimo Gemin (Venice, 1990), 20. Her
suggestion is supported by Hans H. Aurenhammer, in Meisterwerke der
Prager Burggalerie (Milan, 1996), 76, and Hans H. Aurenhammer, “‘Quadri
numero sette esistenti nella sagrestia de San Giacomo della Zueca fatti per
mano del q. Paolo Veronese.’ Zur Provenienz und ursprünglichen
Bestimmung einiger Bilder Veroneses und seiner Werkstatt im Wiener
Kunsthistorischen Museum,” Jahrbuch des Kunsthistorischen Museums

Nuovi studi su Paolo Veronese, ed. Massimo Gemin (Venice, 1990), 235.
Friderike Klauner, “Zu Veroneses Buckingham-Serie,” Wiener Jahrbuch für
Kunstgeschichte 44 (1991): 113–114, agreed with this typological pairing, but
suggested that further theological allusions in the Rebecca were intended.
She pointed out, for example, that Rebecca was often interpreted as a type
for the Virgin Mary (and hence also as a symbol of the church), and the well
as a symbol of baptism and eternal life. According to Augusto Gentili,
detailed arguments for the typological pairing with the Samaritan Woman
were presented in 2010 by Lucia Casellato, who also argued that the series
as a whole was intended for a feminine audience. See Augusto Gentili,

nella Galleria del Castello di Praga,” Arte veneta 19 (1965): 72–74; Remigio
Marini, Tutta la pittura di Paolo Veronese (Milan, 1968), 122; Rodolfo

Gazette des Beaux-Arts 9 (1893): 139–140. More recent scholars who have
accepted a greater or lesser degree of workshop assistance include
Giuseppe Fiocco, Paolo Veronese: 1528–1588 (Bologna, 1928), 200; Jaromír
Neumann, The Picture Gallery of Prague Castle (Prague, 1967), 296–300;
Fern Rusk Shapley, Catalogue of the Italian Paintings (Washington, DC,
1979), 1:522–524; Richard Cocke, Veronese (London, 1980), 109; Kurt Badt,
Paolo Veronese (Cologne, 1981), 215–216; Terisio Pignatti and Filippo
Pedrocco, Veronese (Milan, 1995), 2:466; and Sergio Marinelli, in Palladio,
ed. Guido Beltramini and Howard Burns (Venice, 2008), 129.
TECHNICAL SUMMARY

The picture was painted on a plainly woven, relatively coarse fabric, with three horizontal seams and one vertical seam. The vertical seam runs the entire height of the painting and is located approximately one-tenth from the right edge. One horizontal seam is located approximately one-third of the height of the painting from the bottom edge. It runs the entire length of the painting, including the area to the right of the vertical seam. The second horizontal seam is located approximately one-quarter of the height of the painting from the top edge. It runs from the left edge to the vertical seam. The topmost seam runs on a diagonal starting two inches from the top edge on the left to the center of the top edge. The painting has been lined, and cusping visible in the x-radiographs along the side edges indicates that the painting retains its original dimensions in the horizontal direction. The top and bottom edges have had their tacking margins flattened out, resulting in a slight expansion of the picture surface in the vertical direction. A thin imprimatura of warm brown was applied to a heavy white ground, and analysis of the paint application around the edges of the figures suggests that these were painted first, before the background. The paint was applied fluidly and relatively quickly, with its thickness varying from very thin in the darker areas of the background to moderately impasted in the highlights. The surface shows extensive abrasion and has suffered from a very heavy-handed lining, resulting in a general flattening, particularly of the impastos. The original paint is disfigured in places by careless retouchings.

Peter Humfrey and Joanna Dunn based on the examination reports by Michael Swicklik and Joanna Dunn


[14] For this drawing and its relationship with the Versailles picture, see Richard Cocke, Veronese’s Drawings (London, 1984), 238–239; for its relationship with the Yarborough picture, see W. R. Rearick, in The Art of Paolo Veronese (Cambridge, 1988), 196. In the latter work, 180–181, Rearick also discussed the evolution of Veronese’s various paintings of Rebecca at the Well with reference to a picture at Burghley House, which he dated to 1584.

PROVENANCE


[1] The picture is listed, together with its companion-pieces by Veronese, in the posthumous inventory of 1613 of the duke’s collection in his castle of Beaufort in Hainaut, no. 52: “Une pièce encoire sur thoille du susdit maistre, longue et large, et ces molures commes les précédentes, contenant la représentation d’une femme aient les bras demy nud avecq ung vieillard, ung nein, ung moriaume et pluisieurs chamaux” (A picture on canvas by the aforementioned master [Veronese], of the same dimensions and framing as the others, showing a woman with half-bare arms, an old man, a dwarf, a Moor, and several camels). See Alexandre Pinchart, “La collection de Charles de Croy, duc d’Arscot, dans son château de Beaumont,” Archives des Arts, Sciences, et Lettres 1 (1860): 164. Before the series was bought by the Duke of Buckingham in 1619, other English collectors, including the Earls of Somerset and Arundel, were alerted by their agents that they were available for purchase. See Philip McEvansoneya, “Some Documents Concerning the Patronage and Collections of the Duke of Buckingham,” Rutgers Art Review 8 (1987): 29 n. 18; Beverly Louise Brown, “The So-Called Duke of Buckingham Series,” in Nuovi studi su Paolo Veronese, edited by Massimo Gemin, Venice, 1990: 231-232; Philip McEvansoneya, “Italian Paintings in the Buckingham Collection,” in The Evolution of English Collecting: The Reception of Italian Art in the Tudor and Stuart Periods, edited by Edward Chaney, New Haven and London, 2003: 320. Charles de Croy’s widow was his second wife and his first cousin once removed; they were married in 1605 and she died in 1661.


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