

*Theodore Meets the Spectre of Guido Cavalcanti* by Henry Fuseli  
— Composition of Terror and Passion —

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“England”, Henry Fuseli once said, “has produced only three genuine poets, Shakespeare, Milton, and Dryden.”<sup>1</sup>

As is well known, Fuseli was very interested in literature and got most of the material for his paintings from the literary world. Literary sources of his pictures are manifold and range over all ages and countries in the Western world, from the classical ancients to his contemporaries. Even if we limit our view to within English literature, we can easily list a dozen poets from whose works Fuseli got inspiration — Chaucer, Cowper, Dryden, Ben Johnson, Milton, Pope, Shakespeare, Spencer etc. His favorite poets among them are, needless to say, Shakespeare and Milton to whom Fuseli devoted many masterpieces: for example, nine paintings for *Shakespeare Gallery* (ca. 1786–89), which was planned by John Boydell with the contribution of many other painters, and forty-seven paintings for *Milton Gallery* (ca. 1790–1800) planned and executed by Fuseli himself. Paintings, drawings and prints inspired by the works of Shakespeare or Milton form the most important part of Fuseli’s oeuvre, both in quantity and in quality.<sup>2</sup>

In contrast with Shakespeare and Milton we seldom find the theme based on Dryden in Fuseli’s pictures, although the artist so respectfully counts the poet among the “three genuine poets” in England. Dryden has inspired, in fact, only five works of Fuseli, and they all concern the same theme: that is to say, *Theodore Meets the Spectre of Guido Cavalcanti*, an oil-painting produced about 1783 and now in the collection of the National Museum of Western Art, Tokyo (*Schiff* 755, fig. 1, see also colour plate on p. 2), two preliminary drawings (*Schiff* 830, Zurich, Kunsthaus, fig. 3; *Schiff* 1758, Chicago, Art Institute, fig. 4), second version of the oil-painting in the same theme exhibited in the Royal Academy in 1817 (*Schiff* lost work no. 84) and a preliminary drawing for it (*Schiff* 1555, Zurich, Kunsthaus, fig. 5). Those are all that are based on the work of Dryden and they hold, in view of quantity, only a small place in the whole productions of the artist. But, in spite of that, those works are very important among his oeuvre and the first oil-version of 1783, in particular, is one of the masterpieces of his early years in England. The painting, 276cm by 317cm in scale, is one of fifteen large paintings by Fuseli with

the longer sides over 3m — others are one painting for Shakespeare Gallery and thirteen for Milton Gallery. Among Fuseli's works remaining in good condition *Theodore Meets the Spectre of Guido Cavalcanti* is, moreover, the largest canvas next to *The Vision of Noah* for Milton Gallery (*Schiff* 902, 396 × 305cm) and *King Lear disown Cordelia* for Shakespeare Gallery (*Schiff* 739, 259 × 363cm). Apart from the thematic and stylistic importance of this painting and of its source, which we will discuss later, we may conclude at least that Dryden ranks, in the works of Fuseli, with Shakespeare and Milton in respect of the scale of canvas.

The theme of this painting, *Theodore Meets the Spectre of Guido Cavalcanti*, was taken from the poem, *Theodore and Honoria* included in the book, *Fables Ancient and Modern* by John Dryden, which, published in 1700, is a collection of short stories extracted and adapted from Homer, Ovid, Boccaccio and Chaucer and translated into English verse.<sup>3</sup> The seventh of those fables, *Theodore and Honoria* is the adaptation of the *Story of Nastagio degli Onesti* from the *Decameron* by Boccaccio (the eighth story of the fifth day). From this story Fuseli chose a dramatic scene for his painting: A young man in Ravenna called *Theodore* (in the *Decameron*, “Nastagio degli Onesti”), who fell in love with *Honoria* (in the *Decameron*, “a daughter of Messer Paolo Traversari” without name), but was refused cruelly by her, one day meets in the woods a ghostly knight on horseback running after a naked woman and spurring fierce dogs on her: he is the spectre of *Guido Cavalcanti* (in the *Decameron*, “Guido degli Anastagi”), who, just like Theodore, was treated harshly by his lover, killed himself in despair and now takes revenge on his heartless lover. The story itself will, after this scene depicted in Fuseli's painting, take a happy turn — Theodore learns that the same event will be repeated on every Friday and invites his friends including Honoria to the place on the following Friday to show them the scene: Honoria, the terrible scene of revenge before her eyes and for fear that she should also suffer the same fate, reflects on her cruel conduct and accepts Theodore's courtship. Thus the story ends happily. But the important and decisive factor for the result is “terror” and particularly in the picture by Fuseli we find only this terrible scene without any allusion to a happy ending.

To examine the representation of the scene by Fuseli in detail, we will, first of all, see the text of the *Decameron* which Dryden used as the base for his fable, and which also Fuseli must have consulted for his representation.<sup>4</sup>

Now, it so happened that one Friday morning towards the beginning of May, the weather being very fine, Nastagio fell to thinking about his cruel mistress. Having ordered his servants to leave him to his own devices so that he could meditate at greater leisure, he sauntered off, lost in thought, and his steps led him straight into the pinewoods. The fifth hour of the day was already spent, and he had advanced at least half a

mile into the woods, oblivious of food and everything else, when suddenly he seemed to hear a woman giving vent to dreadful wailing and ear-splitting screams. His pleasant reverie being thus interrupted, he raised his head to investigate the cause, and discovered to his surprise that he was in the pinewoods. Furthermore, on looking straight ahead he caught sight of a naked woman, young and very beautiful, who was running through a dense thicket of shrubs and briars towards the very spot where he was standing. The woman's hair was dishevelled, her flesh was all torn by the briars and brambles, and she was sobbing and screaming for mercy. Nor was this all, for a pair of big, fierce mastiffs were running at the girl's heels, one on either side, and every so often they caught up with her and savaged her. Finally, bringing up the rear he saw a swarthy-looking knight, his face contorted with anger, who was riding a jet-black steed and brandishing a rapier, and who, in terms no less abusive than terrifying, was threatening to kill her.

This spectacle struck both terror and amazement into Nastagio's breast, to say nothing of compassion for the hapless woman, a sentiment that in its turn engendered the desire to rescue her from such agony and save her life, if this were possible. But on finding that he was unarmed, he hastily took up a branch of a tree to serve as a cudgel, and prepared to ward off the dogs and do battle with the knight. When the latter saw what he was doing, he shouted to him from a distance:

'Keep out of this, Nastagio! Leave me and the dogs to give this wicked sinner her deserts!'

He had no sooner spoken than the dogs seized the girl firmly by the haunches and brought her to a halt. When the knight reached the spot he dismounted from his horse, and Nastagio went up to him. . . .<sup>5</sup>

Explained by the above-quoted passages from the *Decameron*, we can almost seize the situation of the scene which we find in the picture of Fuseli. "A naked woman, young and very beautiful", with her hair "dishevelled", "running through a dense thicket", "sobbing and screaming for mercy"; "a pair of big, fierce mastiffs", "one on either side", which "caught up with her and savaged her"; "a swarthy-looking knight" pursuing her, "riding a jet-black steed", with "his face contorted with anger"; Nastagio struck with "terror and amazement" — those motives in the *Decameron* clearly explain the picture. We might say that the picture is the visual representation of the *Story of Nastagio degli Onesti* directly from the *Decameron*, not indirectly through *Theodore and Honoria* by Dryden. As a matter of fact, Boccaccio, not Dryden, was regarded as the source of this picture in many cases. Concerning the second version of this painting, we find the following description in the catalogue of the Royal Academy Exhibition in 1817: "Theo-

dore in the haunted woods, deterred from rescuing a female chased by an Infernal Knight. See Boccaccio's *Decamerone*."6 Fuseli himself once called the painting "a picture from the *Decamerone* of Boccaccio" in his letter to Sir John Leicester who had bought the second version of this painting.7 For all that, we can never neglect the text of Dryden. If we examine the picture — the first painting of 1783 and also the preliminary drawings for the second and lost painting of 1817 — in detail, we will notice several motives which are described only by Dryden, not by Boccaccio. We will, then, quote the corresponding lines from the poem of Dryden.

It happ'd one Morning, as his Fancy led,  
 Before his usual Hour, he left his Bed;  
 To walk within a lonely Lawn, that stood  
 On ev'ry side surrounded by the Wood: 75  
 Alone he walk'd, to please his pensive Mind,  
 And sought the deepest Solitude to find:  
 'Twas in a Grove of spreading Pines he stay'd;  
 The Winds, within the quiv'ring Branches plaid,  
 And Dancing-Trees a mournful Musick made. 80  
 The Place it self was suiting to his Care,  
 Uncouth, and Salvage, as the cruel Fair.  
 He wander'd on, unknowing where he went,  
 Lost in the Wood, and all on Love intent:  
 The Day already half his Race had run, 85  
 And summon'd him to due Repast at Noon,  
 But Love could feel no Hunger but his own.  
 While list'ning to the murm'ring Leaves he stood,  
 More than a Mile immers'd within the Wood,  
 At once the Wind was laid; the whisp'ring sound 90  
 Was dumb; a rising Earthquake rock'd the Ground:  
 With deeper Brown the Grove was overspred:  
 A suddain Horror seiz'd his giddy Head,  
 And his Ears tinkled, and his Colour fled.  
 Nature was in alarm; some Danger nigh 95  
 Seem'd threaten'd, though unseen to mortal Eye:  
 Unus'd to fear, he summon'd all his Soul  
 And stood collected in himself, and whole;  
 Not long: For soon a Whirlwind rose around,  
 And from afar he heard a screaming sound, 100  
 As of a Dame distress'd, who cry'd for Aid,  
 And fill'd with loud Laments the secret Shade.

A Thicket close beside the Grove there stood  
 With Breers, and Brambles choak'd, and dwarfish Wood:  
 From thence the Noise: Which now approaching near 105  
 With more distinguish'd Notes invades his Ear:  
 He rais'd his Head, and saw a beauteous Maid,  
 With Hair dishevell'd, issuing through the Shade;  
 Stripp'd of her Cloaths, and e'en those Parts reveal'd,  
 Which modest Nature keeps from Sight conceal'd. 110  
 Her Face, her Hands, her naked Limbs were torn,  
 With passing through the Brakes, and prickly Thorn:  
 Two Mastiffs gaunt and grim, her Flight pursu'd,  
 And oft their fasten'd Fangs in Blood embu'd:  
 Oft they came up and pinch'd her tender Side, 115  
 Mercy, O Mercy, Heav'n, she ran, and cry'd;  
 When Heav'n was nam'd they loos'd their Hold again,  
 Then sprung she forth, they follw'd her amain.

Not far behind, a Knight of swarthy Face,  
 High on a Coal-black Steed pursu'd the Chace; 120  
 With flashing Flames his ardent Eyes were fill'd,  
 And in his Hands a naked Sword he held:  
 He chear'd the Dogs to follow her who fled,  
 And vow'd Revenge on her devoted Head.

As Theodore was born of noble Kind, 125  
 The brutal Action rowz'd his manly Mind:  
 Mov'd with unworthy Usage of the Maid,  
 He, though unarm'd, resolv'd to give her Aid.  
 A Saplin Pine he wrench'd from out the Ground,  
 The readiest Weapon that his Fury found. 130  
 Thus furnish'd for Offence, he cross'd the way  
 Betwixt the graceless Villain, and his Prey.

The Knight came thund'ring on, but from after  
 Thus in imperious Tone forbad the War:  
 Cease, Theodore, to proffer vain Relief, 135  
 Nor stop the vengeance of so just a Grief;  
 But give me leave to seize my destin'd Prey,  
 And let eternal Justice take the way:  
 I but revenge my Fate; disdain'd, betray'd,  
 And suff'ring Death for this ungrateful Maid. 140

He say'd; at once dismounting from the Steed;  
 For now the Hell-hounds with superiour Speed  
 Had reach'd the Dame, and fast'ning on her Side,

The Ground with issuing Streams of Purple dy'd.  
Stood Theodore surpriz'd in deadly Fright,  
With chatt'ring Teeth and bristling Hair upright;<sup>8</sup>

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Looking at the picture in connection with the text by Dryden, we find several motives based on it, among which the most important and distinct is the figure of the hero. In Fuseli's picture we see the figure of Theodore who "wrench'd a Saplin Pine from out the Ground", not the figure of Nastagio who "hastly took up a branch of a tree." In this motive Dryden manifested the surprising power which Theodore shows in fury, and such a power is completely expressed in the stout and muscular figure of Theodore and his forceful pose of wrenching in Fuseli's picture. Another thing which we cannot find in Boccaccio's text, but both in Dryden's text and in Fuseli's picture, is the description of uncanny atmosphere: "with deeper Brown the Grove was overspred." To add to them, Fuseli made use of some other detailed descriptions in Dryden's text, for example: The "Knight of swarthy Face" (in the *Decameron* more vaguely described as "cavalier bruno") "with flashing Flames" in his eyes and "a naked Sword" (in the *Decameron* as "uno stocco = a dagger") in his hand, "came thund'ring on" and told to Theodore "in imperious Tone", and Theodore "stood surpriz'd in deadly Fright."

The congeniality between the text of Dryden and the picture of Fuseli is shown not only in those details, but also, or more essentially, in the terrible and, at the same time, dynamic atmosphere as a whole. Dryden's text and Fuseli's picture share the depiction of "terror" with dynamic and dramatic effect which Boccaccio's text lacks. In comparison with the description of the scene in the *Decameron*, Dryden made a lot of changes and modifications in plot and elongated the story using various new motives or effects. All those changes and modifications are aimed at a sole purpose: making the atmosphere of this scene more gloomy and terrible bit by bit and, just like a usual device of horror movies, strengthening the terror in spectators' breasts gradually. Dryden inserted, for example, many new effects into the following sentence by Boccaccio: ". . . he had advanced at least half a mile into the woods, oblivious of food and everything else, when suddenly he seemed to hear a woman giving vent to dreadful wailing and ear-splitting screams." Between ". . . oblivious of food and everything else" and "when suddenly he seemed to hear . . ." in Boccaccio's text Dryden added as many as ten lines — from "At once the Wind was laid . . ." to ". . . a Whirlwind rose around" (lines 90–99) — in order to lead readers step by step, not suddenly, to the forthcoming peak of terror. And Fuseli obviously followed Dryden. He depicted not the scene described by Boccaccio, the scene like a daydream which suddenly emerges at high noon ("the fifth hour of the day" means the midday — between 11 and 12 o'clock — of today), but the terrible and dramatic scene which Dryden composed dynamically by using the motives such as "earthquake", "over-

spread, deeper brown”, “whirlwind” and so on. It is a matter of fact that the painting is, not like the poem, unsuitable for the description of the transition or development of the affairs — in this case, the description of the increasing terror and nearing danger. Fuseli, however, adopted almost all the elements of terror that Dryden provided in the passage of time and condensed those into one picture, into one most dramatic moment when the terror reaches the climax. For further consideration of this character of the painting, it may not be useless to turn our eyes, digressing from our main subject for a moment, to the most famous example of painting that deals with the same scene: namely, the first panel from the series of the *Story of Nastagio degli Onesti* painted by Botticelli in 1483, just three-hundred years before the execution of Fuseli’s painting (fig. 2).<sup>9</sup>

Apart from the scene on the left quarter of the picture representing the figure of Nastagio walking alone in meditation, to which we will refer later, we find the main scene on the right three quarters, *Nastagio meets the Spectre of Guido degli Anastagi* — Nastagio with a branch in his hands and a naked woman bitten by dogs in the center and Guido on horseback on the right. The scene offered before our eyes is, however, more sweet and dreamlike than terrible. It looks like something from a fairy tale. “A swarthy-looking knight . . . who was riding a jet-black steed” is transformed here to a knight in gorgeous golden armour with a red mantle riding a white horse, and one of two “big, fierce mastiffs” to a slender, white dog. Nastagio, in the figure of an elegant youth with downcast eyes, holds a twig in his hands. Though in the woods, the figures are brilliant with daylight and in the background the luminous and calm seascape spreads. In comparison with Fuseli’s painting, we might feel here the insufficient ability of Botticelli to represent the dramatic and terrible scene effectively. But, in this case, we should pay regard to the fact that Botticelli’s painting is one of a series of four panels representing a happily ending story — the last panel shows the scene of the marriage feast of Nastagio —, and that those panels were intended as the decoration for a bedroom of a newly-married noble couple. The gorgeous armour of Guido, elegant figure of Nastagio, the scene in bright daylight and the luminous seascape and without terrible atmosphere — we may understand that all those elements correspond and allude to the happy ending, the happy wedding, which is described thus by Boccaccio, just like that in fairy tales: “On the following Sunday Nastagio married her, and after celebrating their nuptials they settled down to a long and happy life together.”

In contrast with Botticelli’s example, Fuseli’s picture was painted, as far as we know, as a single scene separated from the whole story, not as one of a series. The picture does not suggest the happy ending of the story at all, but instead extremely stresses the terror. The element of terror is included, as the author has already mentioned, in the text of Dryden itself. But Fuseli chose just this most terrible scene of the story with a happy ending and emphasized the element of terror

in the scene. From this, we might suppose him to have had particular interest in representing the terrible scene. Moreover, if it is true that the representation of the young girl haunted by an incubus in *The Nightmare* (*Schiff* 757) of 1781 derived from Fuseli's "jealousy and repressed love for Anna Landolt" which "haunted her in the form of unpleasant dreams",<sup>10</sup> the terrible scene of our painting, in which a young girl is cruelly retaliated, might also reflect the affair between Fuseli and Anna Landolt. It is generally suspected, as we will mention subsequently, that the subject of this painting was fixed by the orderer, Lord Orford. If the situation is really so, it is, nevertheless, also very possible that Fuseli superimposed his own personal affair, which had ended in tragedy, on the subject and emphasized the tragical and terrible character of this subject.

One more important point in comparing the painting of Fuseli with that of Botticelli is that the latter chose a single and specified moment of the story for each scene, while the former represented some continuous moments together in one scene. It is true that in this picture Botticelli used the device of simultaneous representation — that is to say, he represented two different moments of time in one picture, connecting two different scenes in one. However, each scene corresponds clearly to one specified moment and there occurs no mixture of two moments. To say concretely, Botticelli's picture contained two different scenes — left quarter and right three quarters — and the left part depicts exactly a passage of Boccaccio, "Having ordered his servants to leave him to his own devices so that he could meditate at greater leisure, he sauntered off, lost in thought, and his steps led him straight into the pinewoods," while the right part strictly corresponds to the moment when Nastagio, after having taken up a branch of a tree to serve as a cudgel, "prepared to ward off the dogs and do battle with the knight." Unlike those scenes in Botticelli's panel, the scene in Fuseli's picture does not correspond exactly to one single moment. Regarding the poses and movements of the three figures, Guido, his lover and Theodore, we cannot clearly specify the depicted moment.

To clarify the matter, we will further examine each of the figures in Fuseli's picture in detail. Guido Cavalcanti's head with flashing eyes, to begin with, is turned towards Theodore, and it represents the situation in which he orders Theodore "in imperious Tone" to "cease to proffer vain Relief" (line 134). And the gesture of his left hand pointing to the young woman corresponds just to his words, ". . . for this ungrateful Maid" (line 140). Responding to his words, Theodore looks back toward him (motive not found in Boccaccio nor in Dryden). On the other hand, the lower half of Theodore's body, particularly the left leg, must indicate his preceding action: "he cross'd the way / Betwixt the graceless Villain, and his Prey" (line 132), while the deeply bent knee of his right leg, the strongly stretched right arm and the right hand grasping a tree show apparently his action of a few moments before: "A Saplin Pine he wrench'd from out the Ground" (line

129). Contrarily, the gesture of his left hand (indication of his fright) and the stiffness seen all over on his body correspond most closely to the passage, some lines later: "Stood Theodore surpriz'd in deadly Fright" (line 145). The third figure, the naked young woman, is running with her face turned towards Guido for mercy. At her sides there are two big dogs, one of which jumps upon her. The text of Dryden says: "Two Mastiffs gaunt and grim, her Flight pursu'd, / . . . / Oft they came up and pinch'd her tender Side, / Mercy, O Mercy, Heav'n, she ran, and cry'd" (lines 113–118). We are not sure that Fuseli's picture shows that moment, because we find a similar scene again in the later passage: "For now the Hell-hounds with superious Speed / Had reach'd the Dame, and fast'ning on her Side" (lines 142 and 143). In any case, however, the scene occurs either *before* the obstruction by Theodore (lines 131 and 132) and the speaking of Guido (lines 135–140) or *after* that.

Thus the painting does not show the scene at one special point of time in the story, but, instead, the scene is composed of several successive moments which Dryden described with about forty lines of text (lines 107–146). Fuseli selected some of the most dramatic and characteristic moments in the progress of the story, in other words, some most dramatic and typical acts of the characters in the text by Dryden, and, using the gloomy and terrible atmosphere described in the preceding passages as the background (lines 90–106), condensed them into one scene. And it is just for the sake of that "dramatic condensation", that Fuseli deviated from Dryden's text on some points. The deviation from the text can be seen most typically in the position of the three characters in the space — they are placed much more closely to one another in the picture than we would imagine through Dryden's text. Although Dryden described Guido calling to Theodore "from a far", it seems that there is no space between Guido and his lover in the picture to allow the intervention of Theodore. To put all the necessary characters within a limited picture space, such a modification is, more or less, often inevitable for the painter. Even so, it is clear, if we compare the position of the three figures in Fuseli's painting with that in Botticelli's painting, that the "condensation" by Fuseli is extremely strong, even excessive. What made such a strong "condensation" possible is, above all, the unique construction of the picture: that is to say, Fuseli depicted the horse — both its body and head — in completely frontal view and set the line of pursuit vertical to the picture surface, not parallel to it as seen in Botticelli's case. Thus, Guido on horseback is in the centre and Theodore and the young woman are on either side of him. Moreover, by means of this construction of the picture the passage of Dryden, "the Knight came thund'ring on", is much more effectively visualized. As a result, however, a curious discrepancy between the moving direction of the fleeing young girl and that of the horse pursuing her occurs — the woman towards the right and the horse towards the viewers of the picture. Nevertheless we are convinced that

the posture of a young girl bitten by dogs and running away for help may be most typically depicted in side view, the same technique Botticelli adopted.

In this regard we should notice that the expression of this painting is characterized, besides by the “dramatic condensation” of the situation, also by the “typical representation” of the characters. Guido Cavalcanti is typically represented as a grotesque, uncanny and furious figure, his horse as a creature dashing with awful power and energy, the mastiffs as terrible and fierce hell-hounds, and the young woman, contrastively, as a pitiful victim with a white, naked body. Nastagio, who in Botticelli’s picture looks young, slender and delicate, is replaced here with a robust and muscular Theodore like an ancient hero. In such a way each character of the story is represented here as a typical figure, so that the scene reveals not only a personal anecdote, an individual situation, but also an epical monumentality which we can also see in many of Fuseli’s later paintings representing the scenes from ancient or Germanic epics, for example, “Iliad”, “Odyssey” or “Nibelungenlied”. Generally speaking, Fuseli depicts the dramatic postures and looks of human figures within certain frames of the story, but it is not only to illustrate the individual situations in the story, but also, or much more, to represent the elemental characters (courageous, violent, delicate, modest etc.) and the essential emotions (hate, fright, hesitation, sorrow etc.) of human beings in general situations. When we examine the later works of Fuseli, we can easily admit it as one of the most important aspects of Fuseli’s expression, and, in this sense, *Theodore Meets the Spectre of Guido Cavalcanti* can be regarded as the earliest and most impressive example of dramatic and typical expression by Fuseli.

The painting was made about 1783 by order of George Walpole, the 3rd earl of Orford (1730–1791), and was hung in his residence, Houghton Hall, in Norfolk.<sup>11</sup> Having returned from Italy to London in 1779, Fuseli began his full-scale activities as a professional painter in the early eighties. In the Royal Academy exhibition he showed, successfully, three paintings in 1780 and also three in 1781 and gained a decisive reputation with *The Nightmare* (Schiff 757) exhibited in 1782. It was in this period, probably in the winter of 1781/82, that the painter came into contact with Lord Orford. The commission of the painting with the theme from *Theodore and Honoria* was, according to Schiff, at first given to Giovanni Battista Cipriani (1727–1785), who, however, felt himself incapable of painting it and introduced Fuseli to Lord Orford as his substitute.<sup>12</sup> Considering that Cipriani was one of twenty members of the Royal Academy since its founding in 1768, the transferring of the work from Cipriani to Fuseli may have been done on the strong recommendation of Sir Josua Reynolds, the president of the Royal Academy, who had encouraged Fuseli to become a painter and promised the flowering of his talent. In any case, the works of this young and able painter seems to have attracted the interest of Lord Orford. According to the letter of Fuseli

dated June the 14th, 1782, Lord Orford sent a messenger to Fuseli on the 12th of June 1782 and enquired the price of *The Three Witches* (Schiff 733),<sup>13</sup> which would be first put on view to the general public in the exhibition of the Royal Academy in 1783. This fact suggests the possibility that Lord Orford had an opportunity of visiting Fuseli's studio to see his works, including *The Three Witches* around June 1782. The biographer of Fuseli, John Knowles, tells us that Fuseli "kept up the most familiar intercourse" with Lord Orford about that period and visited Houghton Hall to enjoy riding.<sup>14</sup>

Concerning the date of production of *Theodore Meets the Spectre of Guido Cavalcanti*, the draft of an incomplete letter written on a sheet of drawing (Schiff 852, Basel, Kunstmuseum), offers a basis of supposition. In this draft we find a passage, "I am now beginning a very large picture of Theodore and Honoria for Lord Orford." Gert Schiff estimates the draft of the letter was written in winter 1783/84 and would date the beginning of the painting in the same period.<sup>15</sup> We have, however, another document which testifies that Lord Orford remitted £50 from his account at Coutts's Bank to Fuseli on the 25th September 1783. David H. Weinglass supposes that this remittance was a payment for *Theodore Meets the Spectre of Guido Cavalcanti*, and, accordingly, that the painting was started somewhat earlier than Schiff supposes.<sup>16</sup> Considering that Fuseli asked 20 guineas (about £21) for *The Three Witches*, and that the price of *The Nightmare*, sold in 1782, was also 20 guineas, the payment of £50 is very likely to have been for a large picture, that is to say, the painting in question. Viewed in this light, we can conclude that Fuseli may have completed this painting or, at least, been working on it in September 1783. Anyhow, the payment of £50 is a large amount for a young artist, although the work is very large in scale.<sup>17</sup> We can easily guess how Fuseli was devoted to the work. As far as we know he made two preparatory drawings for the whole composition (Schiff 830 and 1758, figs. 3 and 4), one of which is, unusual for Fuseli's study, carefully drawn with many details and the representation of the surroundings (Schiff 1758).

The picture was thus produced as the first large work that Fuseli was commissioned to paint and, as we will see later, as the first and best result of his earlier practice. In this sense, the commission by Lord Orford and his affection for Fuseli may have been very valuable for the inception of this talented painter as an independent artist. In the history of art collections and collectors, however, the 3rd earl of Orford is very notorious for the destruction of an important art collection: namely the Walpole collection which his grandfather, Sir Robert Walpole (the first earl and the prime minister), had built up for years. The collection, ranked with the famous collection of Duc d'Orlean in Paris, is said to have consisted of about four hundred paintings from the Renaissance and Baroque periods including works by Raphael, Tizian, Poussin, Rembrandt, Hals, Velazquez, Salvator Rosa, Guido Reni, Van Dyck, Rubens and so on. The 3rd earl of Oxford, George

Walpole, disposed of these paintings, one after another, in order to pay his debts caused by dissipation. The most decisive damage to the collection was the lump sale of 174 or 232 paintings to the Empress Cathrine of Russia for a sum of about £40,000.<sup>18</sup> George Walpole bought, on the other hand, the large pictures by Benjamin West, Cipriani or Fuseli, and his conduct was regarded as strange even by his uncle, Horace Walpole, who himself showed a romantic tendency. It is said that George Walpole fell into insanity. He died in 1791, eight years after his commission to Fuseli. The drain of the Walpole collection was a great loss for England, but the name of George Walpole is unforgettable to us as the originator of the picture, *Theodore Meets the Spectre of Guido Cavalcanti*. As mentioned above, the theme of this picture might have already been settled before Fuseli was introduced to Lord Orford by Cipriani. It was probably him, this noble of strange character, who found and took up such a unique theme which was, even for Cipriani, very difficult to deal with. And it was very lucky for Fuseli, that such a theme belonged to the very field in which he could show himself at his best.

The author of this essay has called the painting “the first and best result of Fuseli’s earlier practice”. Now, we should demonstrate this by looking into the painting itself and, particularly, by examining how Fuseli composed the picture and constructed the figures in this painting and, further, generally in his works.

Every student of Fuseli admits that the most important and decisive influences on Fuseli in establishing his own style were those from the sculptures of classical antique and the art of Michelangelo which, both, touched him during his stay in Italy from 1770 to 1778. Traces of the influences are, however, not always clearly discernible in his works. For example, *The Nightmare* of 1781, which brought him recognition as a painter, shows no direct influence from the ancient sculptures, nor from Michelangelo. In contrast with *The Nightmare*, *Theodore Meets the Spectre of Guido Cavalcanti* reveals those influences remarkably in various aspects.

The figure of Theodore (fig. 6), the first example in our examination, shows one of the most favorite poses of Fuseli. The pose — with the legs wide apart, one leg straight forward and another bent, leaning the upper part of the body somewhat backward and turning the head upward — is repeatedly found in Fuseli’s works, often with some variation. To give some typical examples besides the figure of *Theodore*, we can mention the figure of *Odin* in the drawing *Odin Receives the Prophecy* (ca. 1776, *Schiff* 485, fig. 7), *Macbeth* in the painting no. 8 of the Shakespeare Gallery, *The Three Witches Appears to Macbeth and Banquo* (ca. 1785–90, *Schiff* 1748, fig. 8), *Cain* in the drawing, *God Puts a Mark on Cain after he Killed Abel* (1781, *Schiff* 792, fig. 9) and so on. The poses of these figures are based on one common source, namely the *Statues of Monte Cavallo* in Rome, which, very famous in those days, affected Fuseli more than any other antique sculpture. The *Statues of Monte Cavallo*, a pair of huge marble statues

each composed of a figure and a horse (fig. 10), over five meters high, were believed to have been rediscovered in the 16th century in the ruins of the Baths of Constantine and incorrectly attributed to Phidias and Praxiteles.<sup>19</sup> They have been standing in the Piazza del Quirinale, alternatively called “Monte Cavallo”, since the end of the 16th century at least. It is certain that Fuseli was very interested in these statues. Knowles tells us, after referring to the strong influence of antique sculptures and Michelangelo’s paintings on Fuseli: “. . . if, however, any figure or group of figures may be quoted to have had a greater influence in this, or to have impressed his mind with more than ordinary notions of grandeur, the two colossal marble statues by Phidias and Praxiteles upon Monte Cavallo, may be instanced.”<sup>20</sup> As far as we know, Fuseli made a drawing representing the group of statues in the imaginary seascape (*Schiff* 1826, fig. 11) and two drawings showing one of the two figures (*Schiff* 634 and 635, figs. 13 and 14, see also fig. 12). These drawings suggest that what interested Fuseli most strongly in these statues was the strained pose of the mighty figures and the extremely emphasized representation of muscles. The powerful pose of the *Statues of Monte Cavallo* was, as we have already mentioned, applied to many figures in Fuseli’s pictures in every period of his creativity, and the emphasized muscularity which Fuseli shared with the statues became mingled with what he learned from the representation of human bodies by Michelangelo, forming the principle which regulates all the male figures in his pictures. The mighty expression of the sculptures of classic antique, including this group of statues, had, needless to say, great influence not only on Fuseli, but also, more or less, on almost all the other artists of the generations under the tide of Neo-Classicism. Regarding the *Statues of Monte Cavallo*, we find their reflections in many works of Neo-Classicians, for example, in *The Masacre of the Britons by Hengist’s Party* by John Flaxman (1783, fig. 15) or in *Les Sabines* by J.-L. David (1799, fig. 16) who stayed in Rome during the same years as Fuseli.

When we compare the *Statues of Monte Cavallo* shown in the drawings by Fuseli and the figure of Theodore in question, the latter seems undoubtedly to be based on the former (figs. 11, 13, 14 and 6). Although the gesture of Theodore’s arms, particularly of his left arm, is different from that of the statues, and although his right leg is more deeply bent and, accordingly, the upper part of his body leans even more backwards, it is certain that the figure of Theodore is, as the other examples (Odin, Macbeth, Cain etc.), one of the variations of the *Statues of Monte Cavallo*. It is also very remarkable in this connection that Fuseli interpreted the subject of the statues as “Achilles curbing and addressing his steed, and astonished at the answer of his prophetic courser”.<sup>21</sup> The interpretation does not seem suitable for the actual pose of the statues, but “Achilles astonished at the answer of his prophetic courser” was succeeded, in Fuseli’s mind and in his painting, by “Theodore astonished at the voice of Guido Cavalcanti” and got the more suit-

able form for the situation.

One more noteworthy point, common to both the statues depicted in the drawings by Fuseli and the figure of Theodore, is the characteristic viewpoint from which the artist looks up at the figures and the emphasized representation of the head turned upward. The heads of the actual statues are, as clearly shown in fig. 12, not so strongly turned upward. But, when we stand near the huge statues installed upon high pedestals, we look up at them and the turn of the heads are emphasized. Fuseli preferred such a looking-up viewpoint. That reminds us of another strong influence on Fuseli; that is to say, in the preference for looking-up viewpoint we feel the influence from Michelangelo, especially from his ceiling paintings of Cappella Sistina. This is not the place to detail the extreme looking-up viewpoint which Michelangelo had adopted in some parts of the ceiling paintings, but the author may only show a drawing by Fuseli, a drawing copy of *Jonah* in the Cappella Sistina (ca. 1770–78, *Schiff* 673, fig. 17), as evidence to suggest how Fuseli was stimulated by Michelangelo's daring viewpoint and daring construction of the human body. Incidentally, the prototype of the head of Theodore, which is repeated also as that of Hamlet in *Hamlet Meets the Ghost of his Father* (ca. 1785–90, *Schiff* 732, fig. 18), may be recognized in the same Cappella Sistina, in *The Last Judgement* (fig. 19).

A much closer relationship to Michelangelo is seen in the figure of the fleeing woman (fig. 20). Her pose and the movement of her body, except for the head and arms, almost wholly corresponds to one of the figures in a famous drawing by Michelangelo, *Archers shooting at a Herm* (fig. 21). From the drawing Fuseli borrowed not only the pose of the figure, but also the anatomic construction of the body and detailed representation of each section of muscles.<sup>22</sup> And it explains the strange impression that the young girl has a fairly masculine body. The drawing by Michelangelo, now in the Royal Collection of Windsor Castle (Inv. N. 12778r; Tolnay, *Corpus*, No. 336 recto), is assumed to be one of the drawings which George III bought from the collection of Cardinal Alessandro Albani in Rome between 1762 and 1772.<sup>23</sup> Fuseli may have seen it either in Italy before its transfer from Rome, or in England after its entrance into the Royal Collection to which he might have gained access through Reynolds, the president of the Royal Academy.<sup>24</sup> The modifications of Michelangelo's prototype are seen in the left leg, in both arms and in the head. The knee of the left leg is more strongly bent than that of the figure in Michelangelo's drawing in order to strengthen the movement of fleeing. For the turned head and for the left arm and left hand, Fuseli could have used other sources, for example, a male figure in *The Resurrection of Christ* by Bronzino (fig. 22). The considerably unnatural and forced turn of the head appears in many of Fuseli's works in this period and, above all, the example in the drawing, *The Girls Looking Upwards out of the Cabin Window* of 1779 (*Schiff* 86) is very interesting as the direct antecessor of the turned head of the fleeing

woman in question (fig. 23; see the head of the girl on the left).

As for Guido Cavalcanti (fig. 24), his face might also possibly be connected with a drawing by Michelangelo called the *Damned Soul* (fig. 25). But the head of Guido Cavalcanti has, in its form and expression, a much closer relationship to the representations of “the hatred (la haine)” and “the anger (la colere)” which were first published in *L'Encyclopedie* (1751–65) as the illustrations, *Dessein, Expressions des passions* (drawn by Le Brun and engraved by Bernard, fig. 26), taken over by the illustration (engraved by Chodowiecki) in *Fragments physiognomiques* by Lavater (French version, 1781–86) and then followed by the illustration (engraved by Holloway, fig. 27) in its English version, *Essays on Physiognomy* (1789–98).

It is well known that Fuseli sympathized with the physiognomical studies of Johann Caspar Lavater (1741–1801), a famous scholar in the field and a close friend of Fuseli's from his youth in Zurich. Fuseli contributed to the French version of Lavater's *Fragments physiognomiques* as one of the illustrators and supervised the translation and the illustrations in its English version. It is, therefore, fairly natural to take the head of Guido Cavalcanti as a typical example of the practical application of physiognomy by Lavater into the painting. Fuseli said later in his lecture at the Royal Academy held in 1802, “Expression is the vivid image of the passion that affects the mind; its language, and the portrait of its situation” and “every being seized by an enormous passion, be it joy or grief, or fear sunk to despair, loses the character of its own individual expression, and is absorbed by the power of the feature that attracts it”.<sup>25</sup> Fuseli's thought, manifested here, corresponds clearly with that of Lavater. According to Lavater, the physiognomies or the expressions of human faces represent the general, not individual, passions or the general feature of the mind. On the basis of this thought Lavater classified human faces in some types or categories. And Fuseli represented the face of Guido Cavalcanti as a physiognomical type showing the features of hatred and anger. The influence from the physiognomical theory by Lavater, together with that from the antique sculptures and from the art of Michelangelo, should not be forgotten when we study the character of Fuseli's art.

Concerning the fourth motive — the most peculiar motive in a sense —, namely the horse of Guido Cavalcanti which shows us its head in strictly frontal view (fig. 24), the author is unable to define the direct source of its type. Of course, it immediately reminds us of the demonic horse looming out of the darkness in *The Nightmare* (fig. 28) and someone may point out the horses in the woodcuts of Hans Baldung Grien which also appear demonic and have weird eyes (fig. 29). But those horses do not show their heads in the strictly frontal view as the horse of Guido Cavalcanti does. Still less convincing is to connect the horse in question with the horses in frontal view in the picture of Pisanello or Botticelli.<sup>26</sup> It may be, however, allowed to suggest the physiognomic character in the representation of

this horse which, not merely as the vehicle of its master, but also as his double, openly shows the strong expression in its face. In this sense, some illustrations in Lavater's *Essays on Physiognomy* are very suggestive. Here we see, as an example, the illustration including the strictly frontal face of an ox, although not of a horse, and of an ox-like man (fig. 30) — text reads: "Gross brutality, rudeness, force, stupidity, inflexible obstinacy, with a total want of tenderness and sensibility — such are the characters portrayed in the form and features of these caricatures of men forced into a resemblance to the ox."<sup>27</sup> Probably from physiognomical illustrations like this Fuseli got the hint for the horse of Guido Cavalcanti. The horse reflects the passion and the cruelty of Guido Cavalcanti and doubles the terror created through his appearance.

As the last point in the examination of *Theodore Meets the Spectre of Guido Cavalcanti*, the author should also refer to the whole composition of this picture. As already mentioned, Fuseli took here the compositional device to set the line of movement of the horse vertical to the picture surface and arranged Theodore and the fleeing woman in the foreground, almost parallel to the picture surface, respectively on the right and left side of the horse, which occupies the central position. The picture is so well-balanced and tight, that we feel a certain discrepancy between the whole composition and the handling of the subject and motives. In comparison with the dramatic subject and dynamic motives, the composition is, if we may say so, incongruously balanced and modest. But such a composition is characteristic of the early works of Fuseli. Generally speaking, most of Fuseli's pictures before about 1790 show the well-balanced composition: arranging the central motive vertically and the other motives around it parallel to the picture surface just as in this picture, or setting all the motives balanced and parallel.<sup>28</sup> Contrarily, the composition became more and more unbalanced and dynamic after about 1790. The most typical composition in Fuseli's later works is that in which the first motive is put to the one side in the foreground and the second motive to the other side in the background to make the diagonal movement into the depth of space.<sup>29</sup> There are, of course, many exceptional cases, but in Fuseli's works we can see the general development from the modest and balanced composition to the dynamic and unbalanced composition. And this development was apparently connected to the steps with which Fuseli gradually left the classical thought of calmness, unity and balance.

During his stay in Italy in 1770's the Neoclassical attainments which Fuseli had inherited from his father in his youth must have been confirmed by the antique sculptures, on the one hand, and shaken by the art of Michelangelo and the Mannerists following him, on the other hand. The static and the dynamic, the serenity and the movement, the longing for the calm equilibrium and the inclination for the moving overturn — the complex relation between those opposite elements imparted the creative tension to the art of Fuseli in 1770's and

1780's. Even concerning *Theodore Meets the Spectre of Guido Cavalcanti*, its first concept shown in the preliminary drawings (figs. 3 and 4) has the more dynamic composition. The fleeing woman is placed on the right corner in the foreground and Theodore in the middle distance. Here is the unbalance of the weight of the motives in the right and left half of the picture, and the main constructive line of the composition is set diagonally from the lower right corner towards the upper left.<sup>30</sup> Such a device of composition indicates, just as that in the right half of Raphael's wall-painting in the Stanza d'Eliodoro (fig. 31) which Fuseli must have remembered during the conception of the picture in question, a point in the development from the Classicism to the Mannerism. But the development or tendency shown in the drawings was restrained here in the oil-version by the Classical inclination for the balance which was still alive in Fuseli's thought and mind, and it was because of this Classical inclination that the oil-version of *Theodore Meets the Spectre of Guido Cavalcanti* got the balanced composition like that seen in the pediments of the antique temples or in the drawings of Flaxman (fig. 32). Such a Classical inclination can be recognized in other aspects of Fuseli's paintings, for example, in the handling of the figures which seem to be fixed to certain typical poses, and those Classical characteristics were never completely eradicated throughout his life. The "expressions" borne by such Classical "types" are, nevertheless, no more Classical. In the pictures of Fuseli there is no Classical world where time and space can be clearly seized by reason, but we find there a Romantic world where time and space and objects are swayed and deformed by sentiment and passion and reveal their new and dramatic aspects.

Fuseli lived and created his works in the "Sturm und Drang" era in the field of fine arts when the Neoclassicism and then the Romanticism germinated and grew, opposing each other and, sometimes, aiming at the similar ideal. The dynamism of the art in this period is often explained by the powerful relationship between two opposite elements, namely the Classical-Italian element and the Medieval-Northern element. *Theodore Meets the Spectre of Guido Cavalcanti* was produced amid this dynamic situation: the painter was born in Switzerland, lived also in Germany, studied long years in Italy and was active in England: the theme is the scene from the poem of Dryden based on Boccacio.

In the same period when Fuseli was working on this picture, J.-L. David painted *The Oath of the Horatius Brothers* and started his brilliant activities as the champion of the Neoclassicism. It was just two-hundred years ago.<sup>31</sup>

## NOTES

\*Abbreviations for literature

*Knowles*: John Knowles, *The Life and Writings of Henry Fuseli*, 3 Vols., London, 1831.

*Tomory*: Peter Tomory, *The Life and Art of Henry Fuseli*, London, 1972.

*Schiff*: Gert Schiff, *Johann Heinrich Füssli*, 2 vols., Zurich, 1973.

*Weinglass*: D.H. Weinglass (ed.), *The Collected English Letters of Henry Fuseli*, Millwood/London/Nendeln, 1982.

1. *Knowles*, vol. I, p. 358.
2. We find about 210 works concerning Shakespear and about 120 concerning Milton in the catalogue by Schiff which contains about 1900 works of Fuseli.
3. A copy of the first version of this book is found in the sale catalogue of Fuseli's library held on 22. July 1825 as lot no. 263 (*Tomory*, p. 237).
4. According to the sale catalogue of Fuseli's library, he possessed a copy of the Italian version of the *Decameron* (version of 1538) (*Tomory*, p. 236, no. 173).
5. Translation by G.H. McWilliam, quoted from *The Decameron*, Penguin Books, Harmondsworth, 1972, pp. 458f.
6. *Knowles*, vol. I, p. 417; Algerson Graves, *The Royal Academy of Arts, A Complete Dictionary of Contributors and their Works from its Foundation in 1769 to 1904*, London, 1905, vol. III, p. 185.
7. *Weinglass*, p. 439.
8. Quoted from James Kinsley (ed.), *The Poems and Fables of John Dryden*, London, 1962, pp. 704f.
9. Although there were arguments against the authenticity of these panels as works of Botticelli, most of the scholars admit today, at least, that they were produced in the atelier of Botticelli based on his design. These paintings, which have often been incorrectly described as the "Cassone" panels, were originally intended for the wainscot of the bedroom of a newly-married couple.
10. Exhibition catalogue, *Henry Fuseli*, The National Museum of Western Art, Tokyo, 1983, p. 64 (catalogue entry written by Gert Schiff).
11. The painting remained in Houghton Hall until quite recently. About the state of conservation Gert Schiff reported as follows: "Es fristete, als wir es vor einigen Jahren auf Houghton Hall besichtigen, mit Feuchtigkeitsspuren und infolge der Ablösung vom Keilrahmen entstandenen Rissen ein etwas unwürdiges Dasein in den Kellern des Schlosses, und man möchte hoffen, dass es an geeigneter Stelle zu neuen Ehren käme" (*Schiff*, vol. I, p. 141). The painting was recently completely restored and found a temporary home as a deposit in Kunsthau in Zurich and then, in 1983, its permanent residence in the National Museum of Western Art in Tokyo.
12. *Schiff*, vol. I, p. 495f.
13. *Weinglass*, p. 20f.
14. *Knowles*, vol. I, p. 66.
15. *Schiff*, vol. I, pp. 496-509.
16. *Weinglass*, p. 21.
17. In comparison with the price of the works of old masters in the Walpole Collection sold in 1779 (cf. note 18), £50 for this painting is so high that it is as much as about one fifth to one sixth of the price of the paintings of Andrea del Sarto, Poussin, Rembrandt, Van Dyck and so on, and almost the same as the price of the drawings by Holbein, Rubens, Frans Hals, Van Dyck etc.
18. Concerning the sale of the Walpole Collection, see: Gerald Reitlinger, *The Economics of Taste*, London, 1961, pp. 21-25; Frank Herrmann, *The English as Collectors*, London, 1972, pp. 80-92.
19. Today no one believes that they are the original works of Phidias and Praxiteles and they

- are regarded as Roman copies of the works of the 5th century B.C.
20. Knowles, vol. I, p. 399.
  21. Knowles, vol. I, p. 399. It must correspond to the *Iliad*, XIX, 399–424. The statues have been variously interpreted as Castor and Pollux, Dioscuri, Horse Tamers, Alexander and Bucephalus etc. (see: Francis Haskell/Nicholas Penny, *Taste and the Antique*, New Haven/London, 1982, p. 136f.) Fuseli was of opinion that these statues are duplicate figures of one, namely, of *Achilles and horse*.
  22. The author of this essay would like to express his thanks to Prof. Kazuo Anazawa who gave the author the suggestion as to the relation between the drawing of Michelangelo and the figure of the fleeing woman.
  23. Anthony Blunt, "History of the Royal Collection of Drawings", in E. Schilling, *The German Drawings in the Collection of Her Majesty the Queen at Windsor Castle*, London, 1973, pp. 12–14.
  24. In the Windsor Collection there is also an old copy of the drawing (inv. n. 0442) which was bought in the same period in Rome from the collection of Baron Philipp von Stosch, a friend of Cardinal Albani. It may also be possible that Fuseli saw that copy, not the original drawing.
  25. Knowles, vol. II, p. 255f.
  26. For example, the horse in *The Legend of St. George* by Pisanello (Verona, S. Anastasia) or in *The Adoration of the Magi* by Botticelli (Florence, Uffizi).
  27. Johann Caspar Lavater, *Essays on Physiognomy*, 1792, vol. II, p. 108.
  28. Some typical examples: *The Thieves's Punishment* (1772, Schiff 424), *Dante and Virgil on the Ice of Cocytus* (1774, Schiff 425), *Hamlet and Ophelia* (1775–76, Schiff 446), *The Oath of the Rutli* (1780, Schiff 359), *The Nightmare* (1781, Schiff 757), *The Shepherd's Dream* (1786, Schiff 829).
  29. Some typical examples: *Beatrice Overhears Hero and Ursula* (1789–95, Schiff 749), *Milton's Vision of his Second Wife* (1799–1800, Schiff 920), *Bathing Scene* (1800–1805, Schiff 1401), *Kriemhild Shows Hagen Gunther's Head* (1805, Schiff 1395), *Brunhild Watching Gunther Suspended from the Ceiling* (1807, Schiff 1381).
  30. In the oil-version Theodore and the fleeing woman are placed almost on the same level: the highest points of the both figures (the head of Theodore and the right hand of the woman) are on the same level — in the lower part, the toe of the left foot of Theodore and the left heel of the woman.
  31. This essay is the translation of the introductory essay in Japanese for the catalogue of *Henry Fuseli Exhibition* held in 1983 in the National Museum of Western Art, Tokyo. The author would like to dedicate this translation to Prof. Gert Schiff who kindly took charge of the organization of the exhibition. The author also wish to express his special thanks to his wife, Seiko, for her support and assistance and to her friend, Miss Laura Samietz, for checking and correcting the translation.



Fig. 1



Fig. 2

Fig. 1 Fuseli, *Theodore Meets the Spectre of Guido Cavalcanti*, ca. 1783, Tokyo The National Museum of Western Art, Schiff 755 (see also color plate on p. 2)

Fig. 2 Botticelli, *The Story of Nastagio degli Onesti*, the first panel, 1483, Madrid, Museo del Prado

Fig. 3 Fuseli, *Theodore Meets the Spectre of Guido Cavalcanti*, preliminary drawing, 1783, Zurich, Kunsthaus, Schiff 830

Fig. 4 Fuseli, *Theodore Meets the Spectre of Guido Cavalcanti*, preliminary drawing, 1783, The Art Institute of Chicago, Schiff 1758

Fig. 5 Fuseli, *Theodore Meets the Spectre of Guido Cavalcanti*, preliminary drawing for the second oil-version, 1817, Zurich, Kunsthaus, Schiff 1557

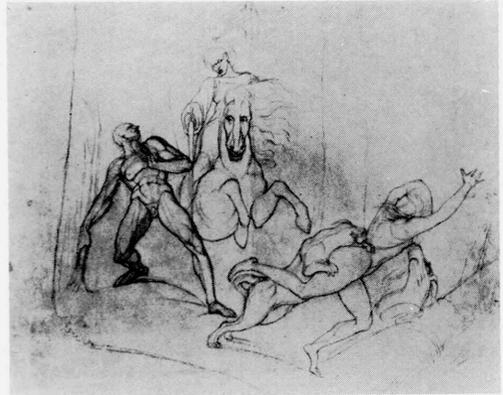


Fig. 3

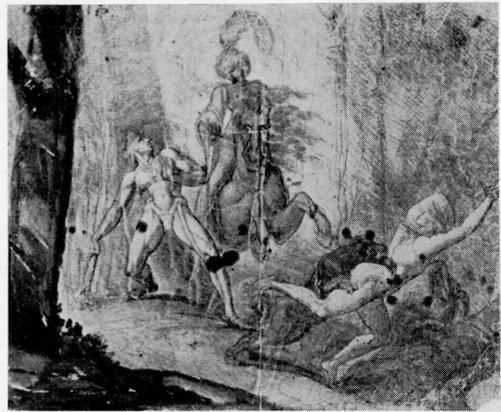


Fig. 4



Fig. 5

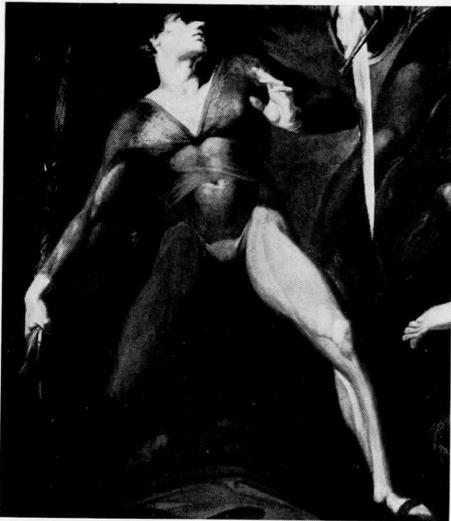


Fig. 6



Fig. 9



Fig. 7

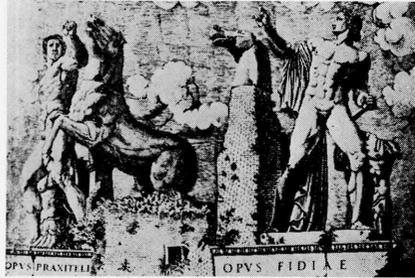


Fig. 10



Fig. 8

Fig. 6 Detail of Fig. 1

Fig. 7 Fuseli, *Odin Receives the Prophecy*, ca. 1776, London British Museum, *Schiff* 485

Fig. 8 Fuseli, *The Three Witches Appear to Macbeth and Banquo*, ca. 1785–90, location unknown, *Schiff* 1748

Fig. 9 Fuseli, *God Puts a Mark on Cain after he Killed Abel*, detail, 1781, Zurich, Kunsthau, *Schiff* 791

Fig. 10 *Statues of Monte Cavallo*, engraving by Lafreri, 18th century



Fig. 11



Fig. 12



Fig. 13



Fig. 14

Fig. 11 Fuseli, *Statues of Monte Cavallo in the Imaginary Seascape*, ca. 1810–25, Auckland City Art Gallery, Schiff 1826

Fig. 12 *Statues of Monte Cavallo*, detail, Rome, Piazza del Quirinale

Fig. 13 Fuseli, *Statue of Monte Cavallo*, ca. 1770–78, Zurich, Kunsthaus, Schiff 634

Fig. 14 Fuseli, *Statue of Monte Cavallo*, ca. 1770–78, Florence, Museo Horne, Schiff 635

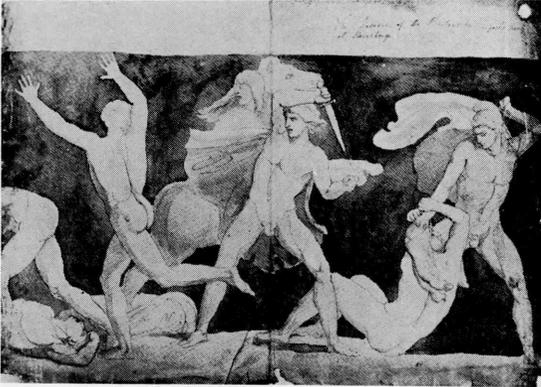


Fig. 15



Fig. 16

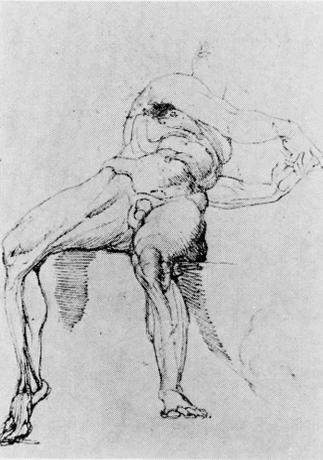


Fig. 17

Fig. 15 John Flaxman, *The Massacre of the Britons by Hengist's Party*, 1783, Cambridge, Fitzwilliam Museum

Fig. 16 Jacques-Louis David, *Les Sabines*, detail, 1799, Paris, Musée du Louvre

Fig. 17 Fuseli, *Drawing Copy of "Jonah" by Michelangelo*, ca. 1770–78, Zurich, Graphische Sammlung der Eidgenössischen Technischen Hochschule, *Schiff* 673

Fig. 18 Fuseli, *Hamlet Meets the Ghost of his Father*, detail of the engraving by Robert Thew after Fuseli's painting, 1796(original painting ca. 1785–90), *Schiff* 731

Fig. 19 Michelangelo, *The Last Judgement*, detail, 1552, Vatican, Cappella Sistina



Fig. 18



Fig. 19



Fig. 20

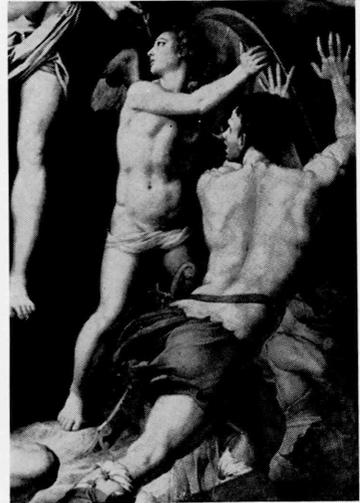


Fig. 22

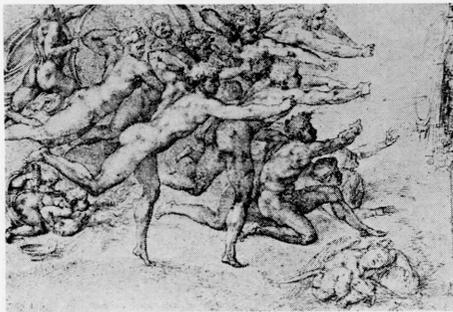


Fig. 21

Fig. 20 Detail of Fig. 1

Fig. 21 Michelangelo, *Archers Shooting at a Herm*, ca. 1530, Windsor Castle, The Royal Collection

Fig. 22 Bronzino, *The Resurrection of Christ*, detail, 1552, Florence, SS. Annunziata

Fig. 23 Fuseli, *The Girls Looking Upwards out of the Cabin Window*, 1779, Basel, Kunstmuseum, Schiff 553

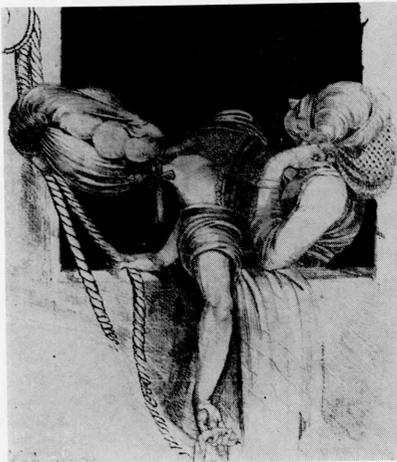


Fig. 23



Fig. 24



Fig. 26



Fig. 27



Fig. 25



Fig. 28



Fig. 29

Fig. 24 Detail of Fig. 1

Fig. 25 Michelangelo, *Damned Soul*, 1522, Florence, Uffizi

Fig. 26 Illustrations in *L'Encyclopedie*, 1751-65: *Dessin, Expressions des Passions*, engraving by Bernard after Le Brun

Fig. 27 Illustration in Lavater, *Essays on Physiognomy*, 1792, vol. II, p. 64, engraving by Holloway

Fig. 28 Fuseli, *The Nightmare*, detail, 1781, The Detroit Institute of Art, Schiff 756

Fig. 29 Hans Baldung Grien, *Wild Horses in a Wood*, detail, 1534

Fig. 30 Illustration in Lavater, *Essays on Physiognomy*, 1792, vol. II, p. 108, engraving by Holloway

Fig. 31 Raphael, *The Expulsion of Heliodorus*, detail, 1511-12, Vatican, Stanza d'Eliodoro

Fig. 32 John Flaxman, *Leucothea Preserving Ulysses*, ca. 1792, Truro, Royal Institute of Cornwall



Fig. 30



Fig. 31



Fig. 32