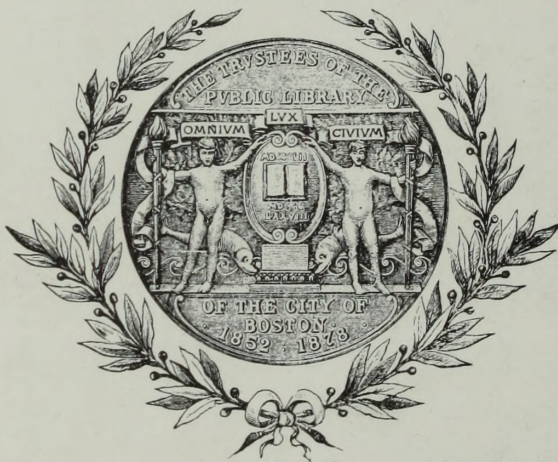





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*100 Paintings from the Boston Museum*

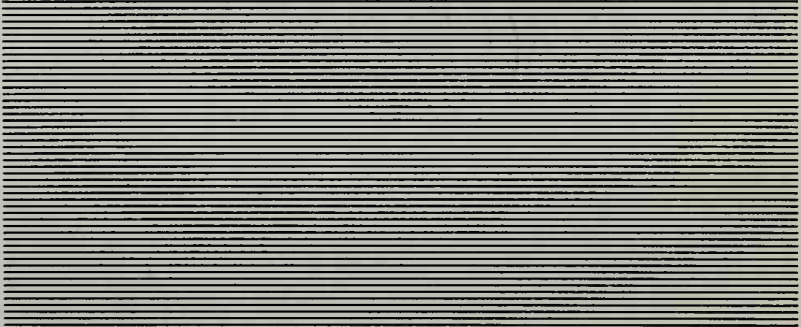




100 Paintings  
from the  
Boston Museum

Museum of Fine Arts, Boston

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The one hundred paintings published here comprise the exhibition at  
The Metropolitan Museum of Art, May 29 to July 26, 1970.

Notes on the paintings by Kent Sobotik



# Introduction

Useful work

Museum collections are usually narratives writ large in the script of a strong personality, or group of such personalities acting together. This is particularly true of the Asiatic, Classical, Egyptian, and Textile collections in the Boston Museum. But no individuals dominate the history of the Department of Paintings. Nor do the merchant princes who enriched the public collections in New York, Chicago, and Cleveland. Rather, the collection has grown from the artistic heritage of Boston itself; the continuing generosity of a host of private collectors; the single forays of a particular and enthusiastic trustee, director, or curator; and the essential ingredient that must supplement the administration of any well-run museum—luck. The collection of paintings, one of the oldest in America, has been in the process of formation for one hundred years. It therefore reflects with singular accuracy the changing tastes of American society, and the individualism of Bostonians.

When the first Museum building opened on July 4, 1876, a brilliant array of American paintings was permanently deposited by the Boston Athenaeum and the City of Boston—portraits by Copley, Stuart, and Neagle; historical works by Trumbull and West, among others. In due course the Museum's Copleys swelled to a total of some sixty, almost every one of which came to the Museum from family pride and tradition. Some, such as the portrait of Paul Revere (72), came from heirs of the sitter; others, such as the portrait of Mrs. Skinner (73), came from the artist's descendants. A similar number of Stuarts came by virtue of the same impulse.

Even before the first museum building was designed, the trustees had begun to collect. The first registered acquisition, a gift in 1870, was an American painting, *Elijah in the Desert* (77) by Washington Allston. The early trustees also responded to contemporary American artists, especially those with New England associations. In 1899 they bought Winslow Homer's *The Lookout—"All's Well"* (83), a classic that achieves as high a synthesis of color, form, and symbol as Homer ever reached in his painting. John Singer Sargent, admired and patronized in Boston throughout his career, is represented here

by *The Daughters of Edward Darley Boit* (82), a work of striking design and originality inspired by Sargent's idol, Velázquez.

Later in the Museum's history, the M. and M. Karolik collection of American painting, 1800–1865, brought the Museum a rare representation of a largely neglected field of American art. Maxim Karolik, the Russian emigré, by his vivid personality and persuasive ways first rescued this field from “un-appreciation.” It has since become a veritable racecourse of competition between museums and private collectors. Among the three hundred works in the Karolik collection are paintings by Fitz Hugh Lane, Heade (81), and Peto (88) and surprising group portraits by Erastus Salisbury Field and Henry F. Darby (78).

The first acquisition of the Museum in its first year was an American painting; prophetically, in the second year, the trustees welcomed the gift of two great French paintings, François Boucher's *The Halt at the Spring* (40) and *The Return from Market* (41). Thus the two main streams of the collection—American and European—were established at the very start, and Bostonians continued to collect and appreciate art of all kinds far removed from their own Yankee environment. When Courbet's realistic hunting subject *The Quarry* (44), was first shown in Boston, for example, it was bought by the Allston Club, a band of artists led by William Morris Hunt. Hunt was one of their own, and Bostonians listened to him. He had studied in Paris as a young man, and through a devoted friendship with Millet came to know and champion the Barbizon School, indeed introducing such painters as Millet, Corot, and Courbet to Boston and America. Every Bostonian had to have his Millet, and Quincy Adams Shaw left over sixty of them which came to the Museum in 1917. Boston now had the largest Millet collection extant.

For Bostonians it was only a short step from Barbizon realism to that other marvelous invention of the French—Impressionism. Again a Boston painter pioneered, but this time a lady: Lilla Cabot Perry. Mrs. Perry spent ten summers in Monet's village of Giverny in order to learn directly from the artist. She bought his work and encouraged her friends at home to do the same. Hence the dealer Durand-Ruel's annual visits to Boston in the late eighties. Hence the Boston Museum's thirty-five Monets, ranging from 1867 to 1908, and all but two of them given by Boston collectors. The other Impressionists were equally admired, and almost as generously given: six Sisleys, eight Pissarros, nineteen Renoirs and twelve Degas. Mrs.

J. Montgomery Sears, who was Mrs. Jack Gardner's only rival as a Back Bay figure, collected under the guidance of Mary Cassatt, and left the Museum Manet's *The Street Singer* (53). Another great collector, Robert Treat Paine 2nd, in 1935 gave the first of five van Goghs now in the Museum, the universally loved *The Postman Roulin* (64). His munificent gifts and bequests include *Madame Cézanne in a Red Armchair* (62) and Degas' *Duke and Duchess of Morbilli* (51). John T. Spaulding left the fruits of his independent and energetic collecting to the Museum in 1948. He gave the Painting Department alone over ninety works, by European artists such as Cézanne, van Gogh, Manet, Sisley, Redon, and Renoir and by Americans such as Henri, Bellows, and Hopper.

The trustees of this period matched wits and purchases with private collectors. They bought Degas' *Carriage at the Races* (52), which was in the first Impressionist exhibition of 1874, and boldly ignoring the Depression bought not only what is perhaps the most beloved Renoir in America, *Le Bal à Bougival* (60), but also Gauguin's monumental *D'où venons-nous? Que sommes-nous? Où allons-nous?* (67), which compares with Seurat's *Dimanche à la Grande Jatte* as one of the most original works of the nineteenth century.

Nineteenth-century Bostonians were fascinated with France. They were inspired to build America's first boulevard, Back Bay's Commonwealth Avenue, and line it with houses in the style of the French Second Empire. Yet they did not neglect the old masters. Henry Lee Higginson, founder of the Boston Symphony Orchestra, led the way by his purchase in 1889 of Rogier van der Weyden's *St. Luke Painting the Virgin* (7), the first great Flemish picture to come to America. Latter-day trustees followed Higginson's example when in 1963 they acquired a brilliantly preserved anonymous masterwork of fifteenth-century Flanders, *The Martyrdom of St. Hippolytus* (8).

Italian works of all schools have claimed Boston loyalties. The impetus came first from Boston's James Jackson Jarves and his Italian "primitives" once castigated by a journalist as "pre-Giottesque ligneous daubs," and then from the imperious collecting of Mrs. Jack Gardner and the influence of her mentor, Bernard Berenson. Today the collection includes works by Duccio (1), Barna da Siena (3), and Giovanni di Paolo (10), and is carried forward in time by a representation of the Venetian school of Titian (15), Tintoretto (16), Guardi (21), Canaletto (20), and Tiepolo (42). A recent addition (1958) to the Italian collection is Il Rosso Fiorentino's *The Dead*

*Christ with Angels* (17). Long considered a lost work, it must now rank as the most distinguished Italian Mannerist work in America.

Boston is—and with cause—proud of its pioneering tastes. Just as Henry Lee Higginson brought the first great Flemish painting to America, other Boston donors and trustees introduced America to the first museum-owned Chardin, the first Millet, the first Degas, the first Monet, and also the first El Greco. As early as 1903, spurred on by a letter written from Spain to the Director by John Singer Sargent, the trustees bought El Greco's fluid, nervous, personal portrait of *Fray Felix Hortensio Paravicino* (22). Quite possibly Sargent also played a role three years earlier in the Museum's purchase of Velázquez' *Don Baltasar Carlos and His Dwarf* (23).

The opulent *Don Carlos* and the austere *Fray Felix* are but two punctuation marks in the artistic history of the seventeenth century—an incomparable age for painting in Western Europe. In Holland, the art rose to new heights. The Museum has recently acquired further examples of two of those aspects of painting in which the Dutch excelled—landscape and portraiture. Jacob van Ruisdael's *A Rough Sea* (29) is a late work of awesome beauty. Rembrandt's companion portraits of Rev. Johannes Elison and his wife (26 and 27) are supreme, flawlessly preserved examples of his early work.

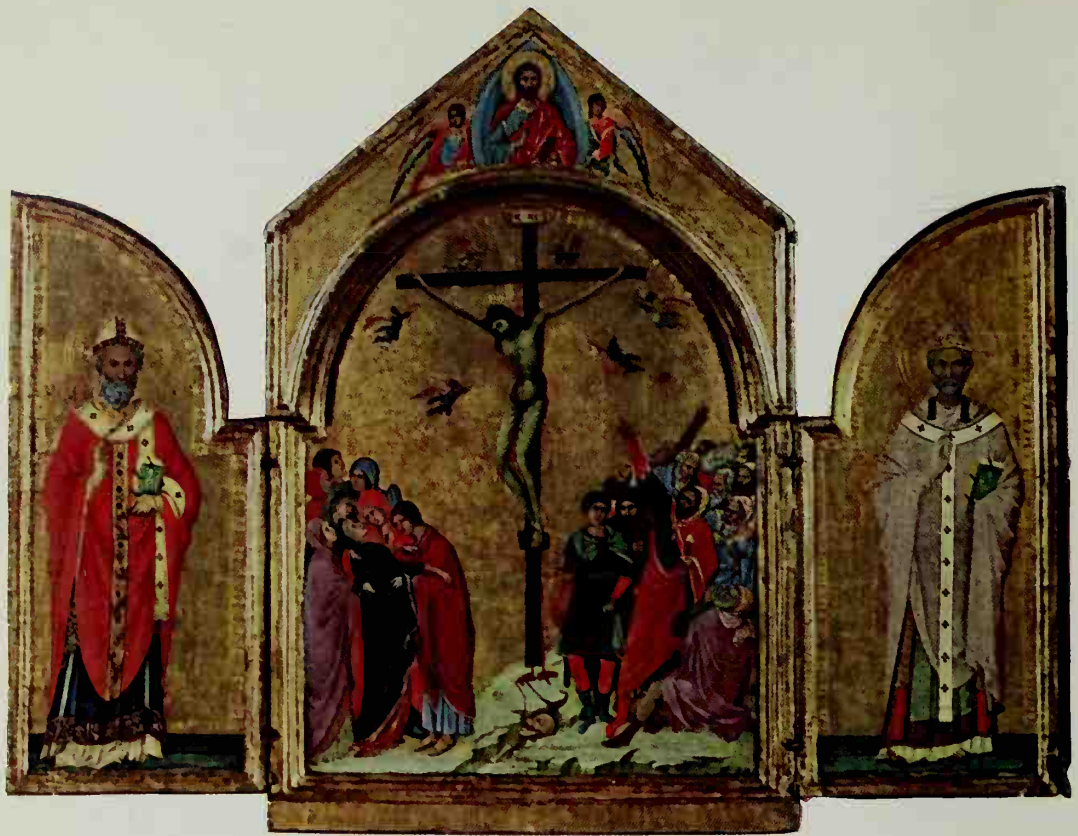
Obviously seventeenth-century Dutch art appeals to Bostonians as it appealed to the burghers of Amsterdam. Perhaps they see their own Yankee history reflected in the staunch and God-fearing likenesses of Elison and his wife. Bostonians cherish history, using it thriftily to inform the present and chart the future. This impulse has brought to Boston a long memory of painting—not only the hieratic images of Christ and the Apostles from a twelfth-century monastery in Catalonia, the earliest paintings in the collection, but also the more extravagant images of our own time: the thunderous denunciation of war in Picasso's *Rape of the Sabines* (97), the chromatic dynamism of Nicholas de Staël's *Rue Gauguet* (98), the lyrical vision of Lee Gatch's *Gothic Night* (99), and the spontaneity of Franz Kline's *Probst I* (100).

The next hundred years will present their own opportunities and challenges. These will be met with the confidence born of a first century well-spent in the Boston manner. It is a manner that is both quietly productive and steadfastly dependable—as the painting collection of the Boston Museum surely demonstrates.

PERRY T. RATHBONE, *Director*, Museum of Fine Arts, Boston



# Catalogue



# I

DUCCIO DI BUONINSEGNA, Sienese, ca. 1255–1319

*Triptych of the Crucifixion with St. Nicholas and St. Gregory*

Tempera on panel, 24 × 31 in. overall

Grant Walker and Charles Potter Kling Funds 45.880

This panel is the only work by Duccio in the United States that is not part of his *Maestà* altarpiece for the cathedral of Siena. Simone Martini (1285–1344) has been suggested as the author of the wings, which are surely by a separate hand. The painted back of the panel simulates intarsia and resembles the painted back of the *Madonna and Child* by Duccio in the National Gallery, London.

*Former Collections:* William Young Ottley; John Pierpont Morgan, Sr., Wall Hall, Aldenham, Hertfordshire.

*References:* G. H. Edgell, "An Important Triptych of the Sienese Trecento," *MFA Bulletin* 44, no. 256 (June 1946), pp. 33–41; —, "A Crucifixion by Duccio with Wings by Simone Martini," *Burlington Magazine* 88 (May 1946), pp. 107–12; Renée Arb, "A Reappraisal of the Boston Museum's Duccio," *Art Bulletin* 41, no. 2 (June 1959), pp. 191–98.

## 2

BARNABA DA MODENA, Modenese, active 1362–1383

*Virgin and Child*

Tempera on panel, 39<sup>1</sup>/<sub>8</sub> × 25 in.

Gift of Mrs. Walter Scott Fitz 15.951

Basically Byzantine in style, but with a suggestion of Giotto's new humanity, this panel by Barnaba probably dates from 1365–70.

*Former Collection:* R. Langton Douglas, London.

*Reference:* Wadsworth Athenaeum, *An Exhibition of Italian Panels and Manuscripts from the Thirteenth and Fourteenth Centuries in Honor of Richard Offner* (Hartford, 1965), pp. 18–19, no. 13.

## 3

BARNA DA SIENA, Sienese, active ca. 1350

*The Marriage of St. Catherine*

Tempera on panel, 53 × 42<sup>1</sup>/<sub>8</sub> in.

Sarah Wyman Whitman Fund 15.1145

This painting by one of the few outstanding painters active in Siena after the Black Death possesses a rare iconographical feature. The saint is married to the adult Christ, not the infant Christ in the arms of the Virgin. Two knights shielded by an archangel have thrown down their arms and are embracing. The theme of victory over violence is buttressed by scenes of St. Margaret and St. Michael subduing demons. Evidently the painting was a votive offering to commemorate the reconciliation of a feud.

*Former Collection:* Alexander Barker, London.

*References:* G. H. Edgell, *A History of Sienese Painting* (New York, 1932), p. 163; Millard Meiss, *Painting in Florence and Siena after the Black Death* (Princeton, 1951), pp. 110 ff.





2





3



4

# 4

SANO DI PIETRO, Sienese, 1406–1481

*Virgin and Child with Angels*

Tempera on panel, 22<sup>1</sup>/<sub>2</sub> × 15<sup>1</sup>/<sub>4</sub> in.

Bequest of Caroline Isabella Wilby 97.229

# 5

*Death of the Virgin*

Bohemian, 14th century

Tempera on panel, 39 × 27<sup>3</sup>/<sub>4</sub> in.

William F. Warden Fund 50.2716

A work of the international court of the Emperor Charles IV in Prague, the panel shows the assimilation and transformation of elements from Italian, French, and Austrian art. It is closely related to the masterpiece of the period, the Vyšší Brod (Hohenfurt) Altarpiece in the National Gallery, Prague (ca. 1350–60). The cleric (donor?) in front of the bier has been identified with Beneš (Benesch) Krabice of Veitmile (Weitmuehl), chronicler and canon of St. Vitus' Cathedral in Prague in the time of Charles IV.

*Former Collection:* Counts Kolowrat, Košátky Castle, Bohemia.

*References:* A. Matejček, *Czech Gothic Painting* (Prague, 1950), pp. 48 ff., pls. 38–41; Hanns Swarzenski, "A Masterpiece of Bohemian Art," *MFA Bulletin* 50, no. 282 (1952), pp. 63–74.

# 6

*Man of Sorrows*

Alsatian, 15th century

Oil on panel, 27<sup>1</sup>/<sub>4</sub> × 15<sup>1</sup>/<sub>4</sub> in.

Gift in Memory of W. G. Russell Allen by his Friends 56.262

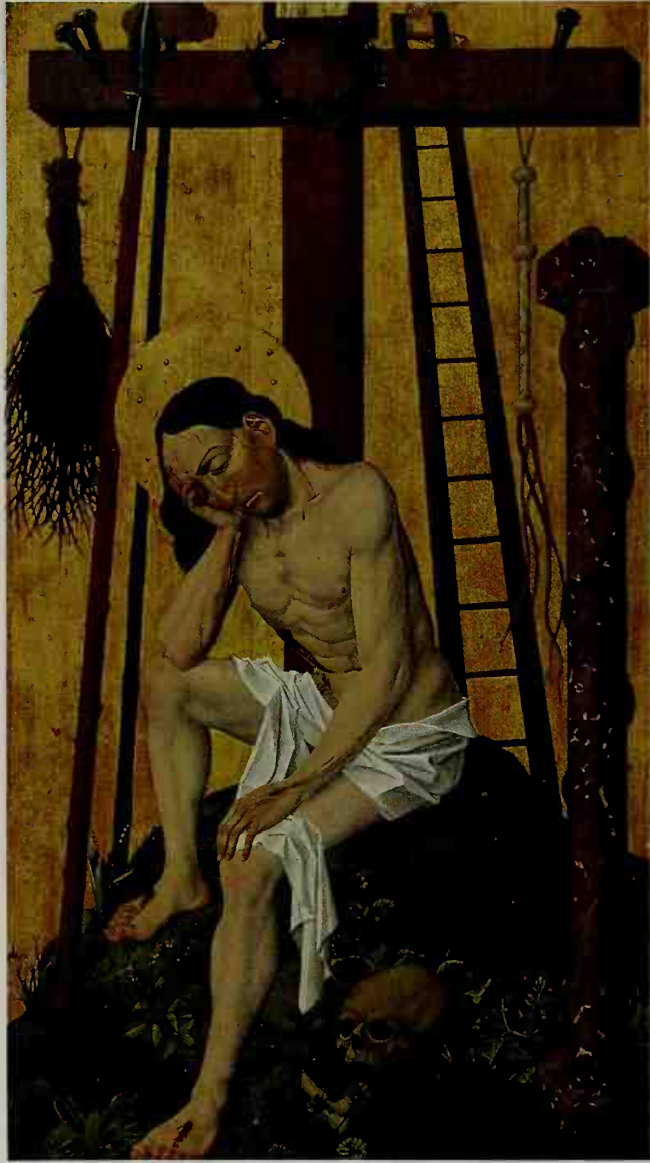
The subject is one of the devotional images (*Andachtsbilder*) derived from the Passion and intended for private devotional contemplation. The style of this panel suggests a painter of the Alsatian School active in Colmar or Strasbourg around 1460–70.

*Reference:* Hanns Swarzenski, "A Painting of the Man of Sorrows," *MFA Bulletin* 54, no. 298 (Winter 1956), pp. 82–87.



5





6

ROGIER VAN DER WEYDEN, Flemish, ca. 1399–1464

*St. Luke Painting the Virgin*

Oil on panel, 54<sup>1</sup>/<sub>4</sub> × 43<sup>3</sup>/<sub>4</sub> in.

Gift of Mr. and Mrs. Henry Lee Higginson 93.153

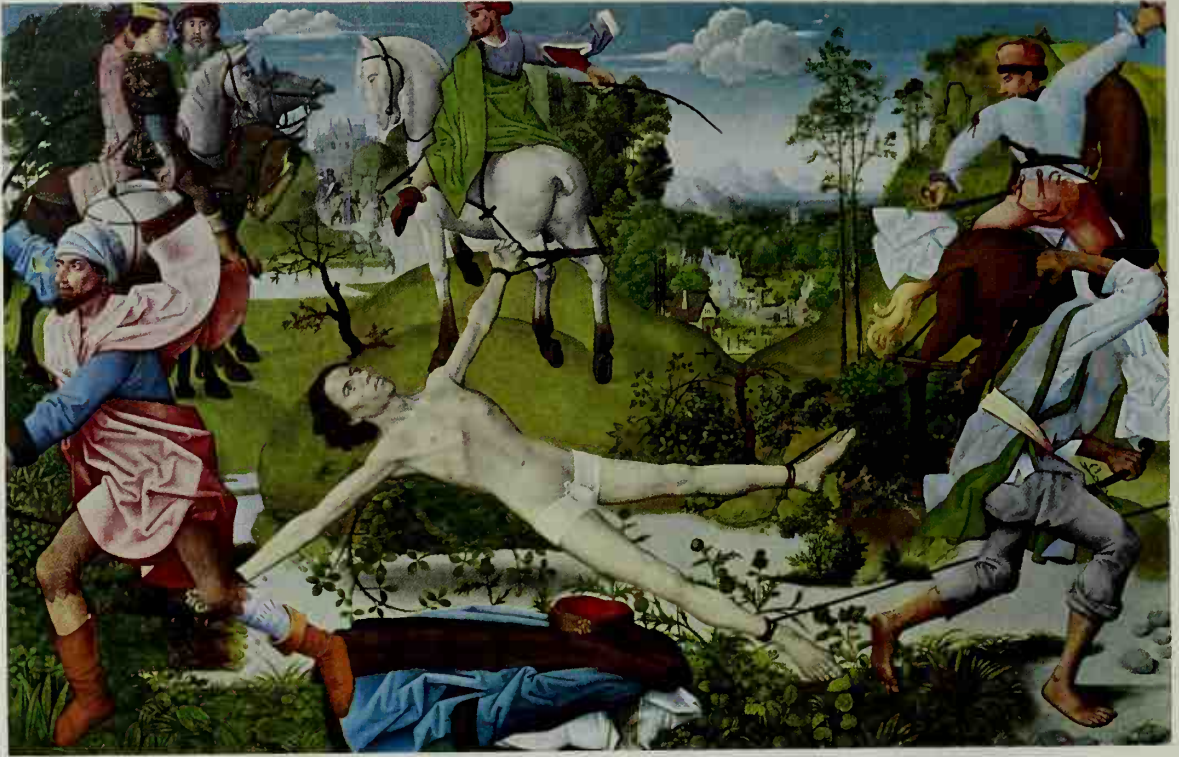
This painting representing the apocryphal subject of St. Luke making a portrait of the Virgin was the first important early Flemish work to enter an American public collection. It was executed shortly after Rogier's arrival in Brussels in 1435 and probably was the altarpiece which the artist is supposed to have painted for the Painters' Guild. The figure of St. Luke may represent an idealized self-portrait of the artist in the role of head of his guild.

*Former Collections:* Don Sebastian-Gabriel Bórbón y Braganza, Spain; Queen Isabella II of Spain; Don Pedro, Duke of Dúrcal, Spain; Henry Lee Higginson, Boston.

*References:* M. Friedländer, *Die altniederländische Malerei*, II (Berlin, 1924), no. 106c, p. 127; Philip Hendy, "S. Luke Drawing the Virgin, by Roger van der Weyden," *MFA Bulletin* 31, no. 187 (October 1933), pp. 74–75; E. Panofsky, *Early Netherlandish Painting: Its Origin and Character* (Cambridge, Mass., 1953), pp. 252–54, fig. 313; Detroit Institute of Arts, *Flanders in the Fifteenth Century; Art and Civilization*, (Antwerp, 1960), no. 7, pp. 76–80; Colin Eisler, *New England Museums* (vol. 4 of *Les Primitifs Flamands*, Brussels, 1961), pp. 71–93.



7



8 center panel

## 8

### *The Martyrdom of St. Hippolytus*

Flemish, last quarter of the 15th century

Oil on panel, 39 $\frac{1}{2}$  × 115 in. overall

Purchased 63.660

Commissioned by Hippolytus de Berthoz, financial advisor to Philip the Good, Duke of Burgundy, this triptych relates in its rare subject matter to an earlier panel painting of the martyrdom of St. Hippolytus by Dieric Bouts, ordered by the same donor. This work, stylistically very different, was made into a triptych by the addition of side panels representing de Berthoz and his wife by Hugo van der Goes. In the Boston triptych which came to light in 1962, the interpretation of the martyrdom appears to be based on a poem commissioned by de Berthoz from Jean Molinet, chronicler of the Burgundian court. Four saints are painted in *grisaille* on the outside wings: on the right St. Bavo of Ghent and St. Elizabeth of Hungary; on the left, St. Catherine of Alexandria and probably St. Thomas à Becket.



The family arms of de Berthoz appear on each wing: undifferenced on the left, and impaled on the right with those of Elizabeth van Keveryck, first wife of Hippolytus de Berthoz.

*Former Collections:* Émile Gavet, Paris; Lucien Félix Claude-Lafontaine, Paris.

8 right wing





9

9

*Virgin and Child with a Donor*

Valencian, 15th century

Tempera on panel, 57<sup>1</sup>/<sub>4</sub> × 30<sup>1</sup>/<sub>2</sub> in.

Maria Antoinette Evans Fund 29.1129

This panel was apparently the central part of a retable painted about 1400. It belongs to the Valencian group which represents the collaboration of Pedro Nicolau and Marzal de Sas.

*Former Collection:* From cathedral of Játiva, Valencia, Spain.

*Reference:* Chandler R. Post, *History of Spanish Painting* (Cambridge, 1933), vol. 4, pt. 2, pp. 541, 580–83, 590.

## IO

GIOVANNI DI PAOLO, Sienese, ca. 1403–1483

*The Virgin of Humility*

Tempera on panel, 22 × 17 in.

Maria Antoinette Evans Fund 30.772

An early work under the influence of Sassetta, this panel probably dates from about 1440.

*Former Collection:* Dr. Albert Figdor, Vienna.

*References:* Philip Hendy, “Giovanni di Paolo,” *MFA Bulletin* 28, no. 170 (December 1930), pp. 103–04; John Pope-Hennessy, *Giovanni di Paolo* (London, 1937), pp. 27–28.

## II

BRAMANTINO (BARTOLOMMEO SUARDI), Milanese,

ca. 1465–1530

*Virgin and Child*

Tempera on panel, 18<sup>1</sup>/<sub>8</sub> × 14 in.

Purchased 13.2859

The Milanese painter of this panel was an intimate friend of the great painter-architect Bramante and his style so closely emulated that of his friend that he was given the name of Bramantino, “the little Bramante.” The *Virgin and Child* may date as early as about 1495 and is a fundamental work in the formative period of the artist.

*Former Collection:* P. M. Turner, London.

*Reference:* Jean Guiffrey, “Madonna and Child, Bramantino,” *MFA Bulletin* 11, no. 67 (December 1913), pp. 67–68.



10





11

# I2

## *Presentation of the Virgin in the Temple*

Master of the Barberini Panels, Italian, second half of the 15th century

Tempera on panel, 58 × 38<sup>1</sup>/<sub>2</sub> in.

Charles Potter Kling Fund 37.108

Before entering the Barberini Collection in Rome, this painting was probably part of the paneling of the ducal palace in Urbino during the reign of Federigo da Montefeltro. Together with its pendant, the *Birth of the Virgin* (now in The Metropolitan Museum), it has been the subject of numerous attributions: Fra Carnevale, Giovanni Angelo di Antonio, and the painter-architects Bramante and Alberti.

*Former Collections:* Barberini Collection, Rome; Prince Corsini, Florence.

*References:* Charles C. Cunningham, "A Great Renaissance Panel," *MFA Bulletin* 35, no. 210 (August 1937), pp. 45–50; Richard Offner, "The Barberini Panels and their Painter," *Mediaeval Studies in Memory of A. Kingsley Porter* (Cambridge, 1939), pp. 205–53; Georg Swarzenski, "The Master of the Barberini Panels: Bramante," *MFA Bulletin* 38, no. 230 (December 1940), pp. 90–97; Alessandro Parronchi, "Leon Battista Alberti as a Painter," *Burlington Magazine* 104 (July 1962), pp. 280–86.



12

# I3

*Marriage Salver (Descro da parto)*

Ferrarese, 15th century

Tempera on panel, dodecagonal, 24 × 24 in.

Gift of Mrs. Walter Scott Fitz 17.198

The obverse of this panel shows “Solomon and the Queen of Sheba,” the reverse “A Cupid with Emblems of Prosperity.” The work was probably painted by an artist, possibly a miniaturist, working in Ferrara under the influence of Francesco del Cossa and Ercole Roberti. The main side recalls the style of Taddeo Crivelli; the reverse is more reminiscent of Cossa’s influence.

*Former Collections:* E. Secrétan, Paris; Count Chabrières-Arlès, Paris; Mrs. Walter Scott Fitz, Boston.

*Reference:* Bernard Berenson, *Essays in the Study of Sieneese Painting* (New York, 1918), p. 57.







## I4

LORENZO LOTTO, Venetian, ca. 1480–1556

*Madonna and Child with St. Jerome and St. Anthony of Padua*

Oil on canvas, 37 × 30½ in.

Charles Potter Kling Fund 60.154

The composition is identical with an inferior and less well-preserved version in the National Gallery, London, signed and dated 1521.

*Former Collection:* Professor R. M. Dawkins, Oxford, England.

*Reference:* Cecil Gould, *The Sixteenth Century Venetian Schools* (National Gallery Catalogues, London, 1959), p. 53.



15

## 15

TITIAN (TIZIANO VECELLIO), Venetian, ca. 1487/90–1576

*St. Catherine of Alexandria*

Signed at lower left on stone: . . TIANUS · F ·

Oil on canvas, 46<sup>3</sup>/<sub>8</sub> × 39<sup>1</sup>/<sub>4</sub> in.

Purchase Fund and Otis Norcross Fund 48.499

*Former Collections:* Lord Radstock, England; Leopold Koppel, Berlin.

*References:* Erica Tietze-Conrat, "Titian's St. Catherine," *Gazette des Beaux-Arts*, 6th series, 43 (April 1954), pp. 257–61; Joy Kenseth, "Titian's St. Catherine of Alexandria," *MFA Bulletin* 67, no. 350 (1969), pp. 175–88.



16

# I6

TINTORETTO (JACOPO ROBUSTI), Venetian, 1518–1594

*Alessandro Farnese*

Oil on canvas, 24<sup>5</sup>/<sub>8</sub> × 21 in.

Gift of Mrs. Walter Scott Fitz and Robert Treat Paine, 2nd 27.862

The portrait represents a young man of about fifteen to eighteen years. If it is indeed Prince Alessandro Farnese, regent of the Netherlands under Philip II of Spain, it must have been painted around 1560–65; should it, however, be Prince Luigi (Aloysius) Gonzaga, later canonized as a Jesuit saint, then it must date from 1580–85.

*Former Collection:* Sir Richard Waldie-Griffith, Hendersyde Park, Kelso, Scotland.

*References:* Philip Hendy, "Paintings by Tintoretto in Boston," *Burlington Magazine* 42 (March 1933), pp. 129 ff.; Hans Tietze, *Tintoretto, The Paintings and Drawings* (New York, 1948), p. 347.

# I7

IL ROSSO FIORENTINO, Florentine, 1494–1540

*The Dead Christ with Angels*

Signed on sarcophagus at lower right: *Rubeus / Flo / Faciebat*

Oil on panel, 52<sup>1</sup>/<sub>2</sub> × 40<sup>3</sup>/<sub>4</sub> in.

Charles Potter Kling Fund 58.527

Dating from Rosso's Roman period between 1524–27, this painting recorded by Vasari is the only complete work in America by the great Florentine Mannerist.

*Former Collections:* Probably the picture mentioned by Vasari as painted by Rosso for his friend the bishop of San Sepolcro, Leonardo Tornabuoni; Giovanni della Casa; Bórbon family, Spain.

*References:* Vasari, *Vite*, vol. V, p. 162 (edition of 1568). John Shearman, "The 'Dead Christ' by Rosso Fiorentino," *MFA Bulletin* 64, no. 338 (1966), pp. 148–72.





17

# 18

LUCAS VAN LEYDEN, Dutch, 1494–1533

*Moses Striking the Rock in the Wilderness*

Signed and dated on rock at left of center: *L 1527*

Tempera on canvas, 70<sup>3</sup>/<sub>4</sub> × 92 in.

William K. Richardson Fund 54.1432

Paintings by this great engraver of the Northern Renaissance are not numerous. This is his only extant painting on canvas, and one of the three dated works of his mature years, the others being in Leyden (1526) and the Hermitage, Leningrad (1531).

*Former Collections:* Galleria Borghese, Rome; Princess di Piombino, Rome; Germanisches Nationalmuseum, Nuremberg.

*References:* M. Friedländer, *Die altniederländische Malerei* (Leiden, 1932), no. 116, p. 99; — *Lucas van Leyden* (Berlin, 1963), p. 66.





## I9

PAOLO VERONESE, Venetian, 1528–1588

*Diana and Actaeon*

*Venus and Jupiter*

*Olympus* (not illus.)

*Atalanta and Meleager* (not illus.)

Oil on canvas, 10 × 43<sup>1</sup>/<sub>2</sub> in.

Gifts and Bequests of Mrs. Edward Jackson Holmes 59.260, 60.125,

64.2078, 64.2079

These four panels of mythological subjects must have formed part of the decoration of a room. They are in Veronese's early style of painting on a small scale, and probably date from around 1560.

*Former Collections:* Holford Collection, Dorchester House, London.

*References:* *The Holford Collection* (Oxford, 1927), I, p. 41, no. 82, repr. (*Diana and Actaeon*), p. 42, no. 83, repr. (*Atalanta and Meleager*).



## 20

ANTONIO CANALE (CANALETTO), Venetian, 1697–1768

*Bacino di San Marco, Venice*

Oil on canvas, 49<sup>1</sup>/<sub>8</sub> × 60<sup>1</sup>/<sub>4</sub> in.

Abbot Lawrence Fund, Seth K. Sweetser Fund, and Charles Edward French Fund 39.290

Painted probably in the 1730's and acquired shortly thereafter by either the fourth or the fifth Earl of Carlisle, the painting is in all probability but one collection removed from Canaletto's easel.

*Former Collection:* Earls of Carlisle, Castle Howard, Yorkshire.

*References:* W. G. Constable, "The Bacino di San Marco, by Antonio Canale," *MFA Bulletin* 37, no. 219 (June 1939), pp. 47–50; —, *Canaletto* (Oxford, 1962), vol. 2, no. 131.



## 21

FRANCESCO GUARDI, Venetian, 1712–1793

*Reception of a Dignitary*

Oil on canvas, 38<sup>3</sup>/<sub>4</sub> × 54<sup>3</sup>/<sub>8</sub> in.

Picture Fund 11.1451

*Former Collections:* Captain Harvey, London; Baron Lazzaroni, Paris.

*References:* G. Fiocco, *Francesco Guardi* (Florence, 1923), p. 73, no. 78, pl. LXVI; P. Zampetti, *Mostra dei Guardi* (Venice, 1965), p. 291, no. 151, repr.



## 22

EL GRECO (DOMENIKOS THEOTOKOPOULOS), Spanish,  
1541–1614

*Fray Felix Hortensio Paravicino*

Signed in Greek at center of right edge: *domēnikos theotokopoulos epoiei*

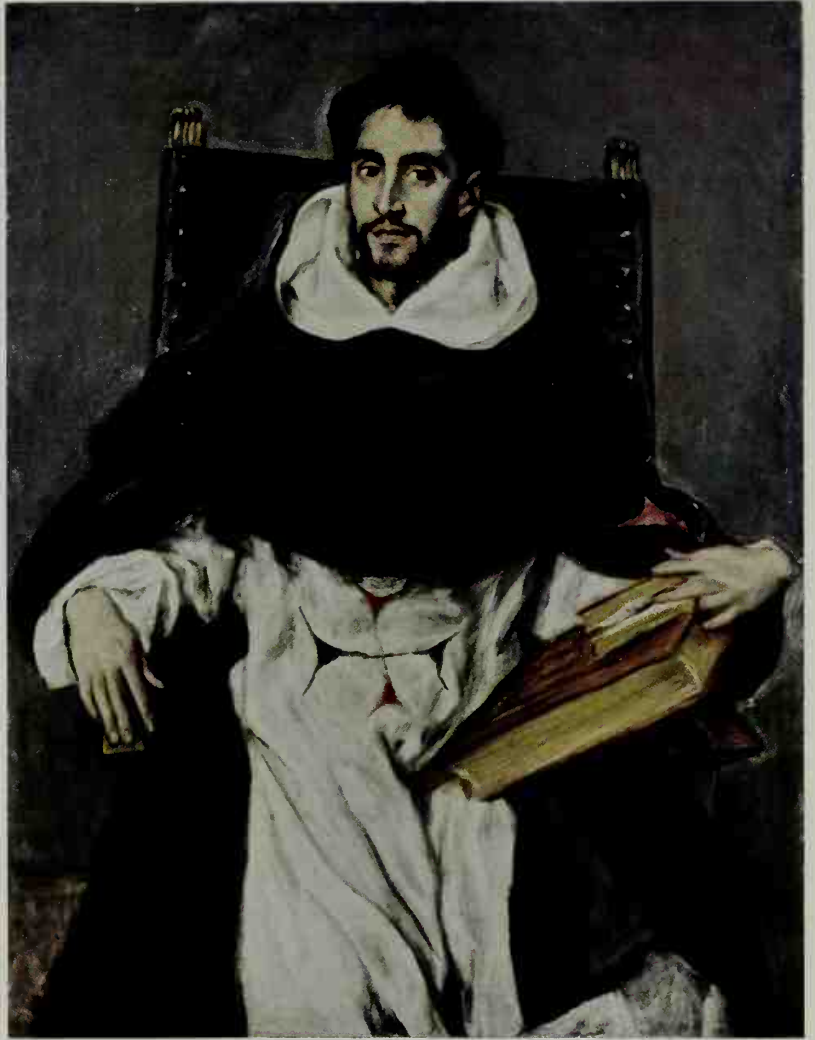
Oil on canvas, 44<sup>1</sup>/<sub>2</sub> × 33<sup>7</sup>/<sub>8</sub> in.

Isaac Sweetser Fund 04.234

Fray Felix, a Trinitarian canon, was professor of rhetoric at the University of Salamanca at the age of twenty-one and preacher to King Philip III of Spain. His intimate friend El Greco painted this likeness of him at the age of twenty-nine, in 1609. In response Paravicino composed four sonnets addressed to the painter, “the rival of Prometheus.” John Singer Sargent recommended the painting for purchase.

*Former Collections:* Duke of Arcos, Madrid; Don Fray Javier de Muguero, Madrid.

*References:* M. B. Cossio, *El Greco* (Madrid, 1908), pp. 439 ff., no. 278; A. Mayer, *El Greco* (Munich, 1926), pp. 33–34, no. 335a; Harold Wethey, *El Greco and His School* (Princeton, 1962), vol. 2, p. 95.



22



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## 23

DIEGO VELÁZQUEZ, Spanish, 1599–1660

*Don Baltasar Carlos and His Dwarf*

Oil on canvas, 53<sup>1</sup>/<sub>2</sub> × 41 in.

Henry Lillie Pierce Fund 01.104

Don Baltasar Carlos (1629–1646), the elder son of Philip IV of Spain by his first wife, Elizabeth of France, was first portrayed in this work by Velázquez. Painted immediately upon the artist's return from his first trip to Italy in 1631, it shows the young prince at one year, four months of age, as is borne out by the inscription on the curtain (*Aetatis An . . . Mens 4*).

*Former Collection:* Earls of Carlisle, Castle Howard, Yorkshire.

*References:* F. Pacheco, *Arte de la Pintura* (Seville, 1649), vol. 1, p. 105;

Elizabeth du Gue Trapier, *Velázquez* (New York, 1948), pp. 171–76;

J. Lopez-Rey, *Velázquez: A Catalogue Raisonné* (London, 1963), no. 302.

PETER PAUL RUBENS, Flemish, 1577–1640

*The Head of Cyrus Brought to Queen Tomyris*

Oil on canvas, 80<sup>1</sup>/<sub>2</sub> × 141 in.

Robert J. Edwards Fund 41.40

The subject was taken from Herodotus' account of the war between the Persians and the Massegetae, "one of the stubbornest of all fights that were ever fought by men that were not Greek." For his painting Rubens chose the climactic moment when Tomyris, queen of the Massegetae, takes revenge for the death of her son by causing the head of Cyrus, king of the Persians, to be bathed in blood. The subject probably illustrates the vice of insatiability, while the companion painting, *Scipio* (no longer extant), represented the corresponding virtue of abstinence. The painting can be dated 1620–1622 on the basis of the ages of the painter's sons, Albert and Nicholas, who appear as the queen's trainbearers. The collaboration of Jacob Jordaens, Van Dyck, and Frans Snyders, all members of Rubens' studio, is evident in this work.

*Former Collections:* Queen Christina of Sweden, Stockholm and Rome; Cardinal Deccio Azzolini, Rome; Odescalchi family, Rome; Dukes of Orléans, Paris; Earl of Darnley, Cobham Hall, Kent; sixth Earl of Harewood, Harewood House, Yorkshire.

*References:* Charles C. Cunningham, "A Great Rubens Comes to the Museum," *MFA Bulletin* 39, no. 233 (June 1941), pp. 35–40; J.-A. Goris and J. Held, *Rubens in America* (New York, 1947), p. 39, no. 83; W. G. Constable, "Rubens in the Museum of Fine Arts, Boston," *Miscellanea Leo van Puyvelde* (Brussels, 1949), pp. 131–32.



PETER PAUL RUBENS, Flemish, 1577–1640

*Portrait of Mulay Ahmad*

Oil on panel, 39<sup>1</sup>/<sub>2</sub> × 28 in.

Maria Theresa Burnham Hopkins Fund 40.2

This Rubens portrait painted about 1610 is a free copy of a lost painting by Jan Cornelisz Vermeyen (1500–1559). The sitter is Mulay Ahmad, son of Mulay Hasan, Berber king of Tunis. Vermeyen's portrait of the African prince was painted in 1535 when the artist accompanied Emperor Charles V on his campaign in Tunis. This portrait was probably in Rubens' own collection erroneously attributed to Antonio Moro (Anthonis Mor).

*Former Collections:* Rubens' estate; Duke of Wellington (Wellesley Collection); Marquis du Blaisel; E. Secrétan, Paris; John Wanamaker, Philadelphia.

*References:* Julius S. Held, "Rubens' 'King of Tunis' and Vermeyen's Portrait of Mulay Ahmad," *Art Quarterly* 3 (1940), pp. 173–81.





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REMBRANDT VAN RIJN, Dutch, 1606–1669

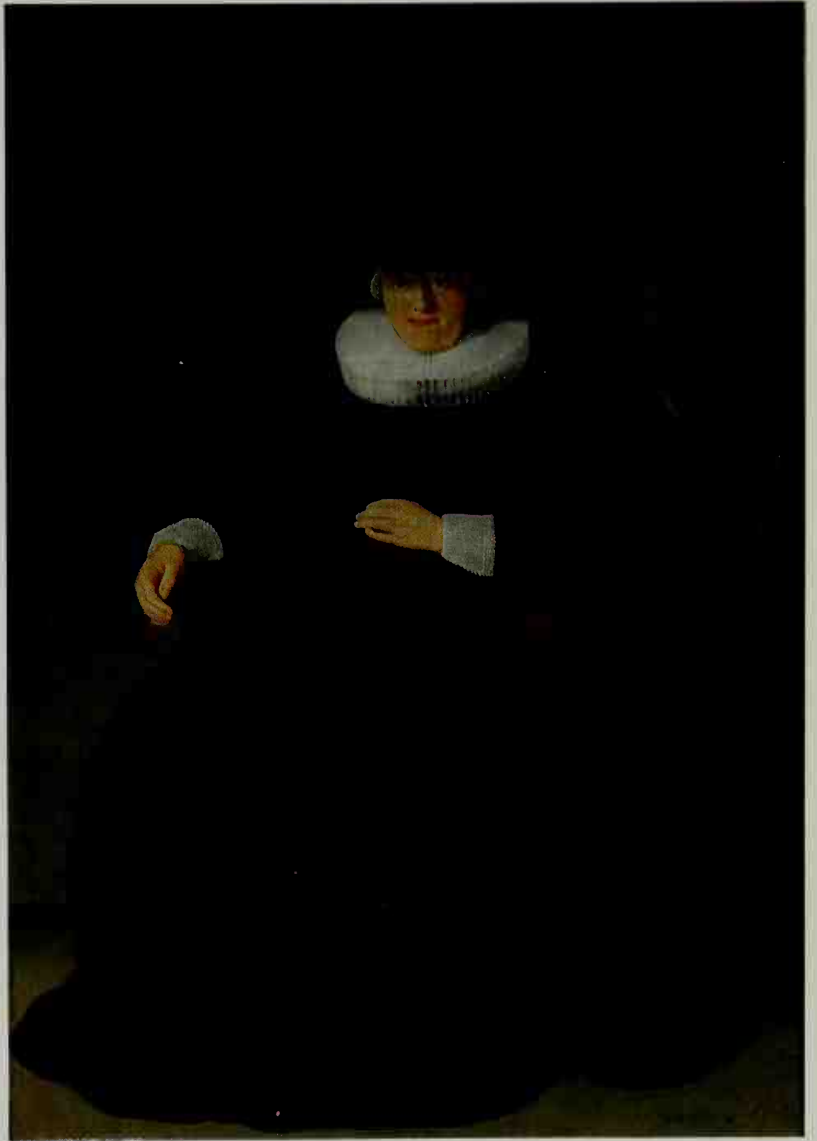
*The Rev. Johannes Elison*

*Mrs. Johannes Elison (Maria Bockenolle)*

Each signed and dated lower right: *Rembrandt f: 1634*

Oil on canvas, 68<sup>1</sup>/<sub>8</sub> and 68<sup>3</sup>/<sub>4</sub> × 48<sup>7</sup>/<sub>8</sub> in.

William K. Richardson Fund 56.510 and 56.511



Elison was the pastor of the Dutch Reformed Church in Norwich, England. The two portraits were commissioned by the eldest son of the sitters, who was a prosperous businessman in Amsterdam. On a visit to their son in Amsterdam the parents sat for the twenty-eight-year-old Rembrandt.

*Former Collections:* Johannes Elison the younger, Amsterdam; Samuel Colby, his descendant, Yarmouth; Eugène Schneider, Paris.

*References:* Jakob Rosenberg, "Rembrandt's Portraits of Johannes Elison and His Wife," *MFA Bulletin* 45, no. 299 (Spring 1957), pp. 3-9.



28

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## 28

REMBRANDT VAN RIJN, Dutch, 1606–1669

*The Artist in his Studio*

Oil on panel, 10 × 12<sup>1</sup>/<sub>2</sub> in.

Zoe Oliver Sherman Collection, Given in Memory of Lillie Oliver Poor 38.1838

This self-portrait of the young Rembrandt was painted about 1628–29. The panel was constructed in three parts, extra strips being placed at the top and bottom of the panel. These strips are now missing. As it is now, the painting is not consistent with the work of the young Rembrandt and far more resembles his later work. If the panel were reconstructed in the original three-piece design, the painting would represent a typical development in the work of the artist.

*Former Collections:* Earl of Morton, Dalmahoy, Kirknewton, Midlothian; Countess of Morton, Lupton, Devonshire; Lord Churston; Captain Langton Douglas, London; Zoe Oliver Sherman, Boston.

*References:* C. Hofstede de Groot, "Rembrandt's Painter in his Studio," *Burlington Magazine* 47 (November 1925), p. 265; J. Rosenberg, *Rembrandt* (Cambridge, Mass., 1948), p. 184, pl. 225; Seymour Slive, "Rembrandt's 'Self-Portrait in a Studio'," *Burlington Magazine* 106 (November 1964), pp. 483–86.

## 29

JACOB VAN RUISDAEL, Dutch, 1628/9–1682

*A Rough Sea*

Signed lower left: *J. v. Ruisdael*

Oil on canvas, 42 × 49 in.

William F. Warden Fund 57.4

This seascape was painted about 1670 and shows a view of the estuary of the river Y outside Amsterdam.

*Former Collections:* R. Forster, London; Alfred Beit, London; Sir Otto Beit, London.

*References:* Jakob Rosenberg, "A Seascape by Jacob van Ruisdael," *MFA Bulletin* 56, no. 306 (Winter 1958), pp. 144–46; Wolfgang Stechow, *Dutch Landscape Painting of the Seventeenth Century* (New York, 1966), p. 122.



29

AERT DE GELDER, Dutch, 1645–1727

*Rest on the Flight into Egypt*

Oil on canvas, 43<sup>1</sup>/<sub>4</sub> × 46<sup>1</sup>/<sub>2</sub> in.

Maria T. B. Hopkins Fund 57.182

Aert de Gelder was the last of Rembrandt's great pupils. Having studied with him in the 1660's, he carried Rembrandt's late style into the eighteenth century. This New Testament scene probably dates from about 1690.

*Former Collections:* Counts of Esterhazy, Nordkirchen; Dukes of Arenberg, Brussels.

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# 31

LUIS EGIDIO MELÉNDEZ (or MENÉNDEZ), Spanish,  
1716–1780

*Still Life with Bread, Bacon, and Vegetables*

Oil on canvas, 25 × 33<sup>1</sup>/<sub>2</sub> in.

Margaret Curry Wyman Fund 39.40

His skill as a painter of still lifes won Meléndez the epithet of the “Spanish Chardin.” Like the majority of his still lifes, this one probably dates from about 1772.

*Reference:* Martin Soria, *Art and Architecture in Spain and Portugal and their American Dominions, 1500 to 1800* (Pelican History of Art Series, London and Baltimore, 1959), p. 299, pl. 163 B.

# 32

FRANCISCO ZURBARAN, Spanish, 1598–1664

*St. Peter Thomas*

*St. Cyril*

Oil on canvas, 36<sup>1</sup>/<sub>2</sub> × 12<sup>3</sup>/<sub>4</sub> in.; 36<sup>1</sup>/<sub>2</sub> × 13 in.

Gifts of Mrs. Zoe Oliver Sherman 23.554 and 22.642

Both paintings were probably part of an altarpiece painted around 1630–32 for the Carmelite church of San Alberto in Seville. The saints represented were both Carmelites: St. Peter Thomas (d. 1366) was archbishop of Crete and Latin patriarch of Constantinople; St. Cyril (d. 1225) was the third general of the Carmelite Order.

*Former Collections:* Alcazar, Seville; Duke of Sutherland, Stafford House, London; Zoe Oliver Sherman, Boston.

*Reference:* Martin S. Soria, *The Paintings of Zurbaran* (London, 1953), p. 142, nos. 42, 43.

32



32





## 33

NICOLAS POUSSIN, French, 1594–1665

*Mars and Venus*

Oil on canvas, 61 × 84 in.

Augustus Hemenway and Arthur Wheelwright Funds 40.89

This work of Poussin's early Roman years probably dates from just before 1630. The classical subject was taken from either *De rerum natura* of Lucretius or the *Thebaid* of Statius. The Titianesque landscape marks the brief period of Venetian influence in the artist's career.

*Former Collections:* Probably painted for Cassiano dal Pozzo; Henry Furness, England; first Earl of Harcourt, Nuneham Park, Oxford.

*References:* Charles C. Cunningham, "Poussin's Mars and Venus," *MFA Bulletin* 38, no. 228 (August 1940), pp. 55–58; Walter Friedländer, *Nicolas Poussin, A New Approach* (New York, 1964), p. 118; Anthony Blunt, *The Paintings of Nicolas Poussin* (London, 1966), no. 183.



34

56

# 34

CLAUDE LORRAIN, French, 1600–1682

*Parnassus*

Signed and dated bottom center: *Claudio IV fecit 168[0]*

Oil on canvas, 38<sup>1</sup>/<sub>2</sub> × 53 in.

Picture Fund 12.1050

Between 1663 and 1682 Claude recorded in his *Liber veritatis* (the personal catalogue of his works) eight paintings, including *Parnassus*, made for Prince Lorenzo Onofrio Colonna, grand constable of the kingdom of Naples, and Claude's most important patron in Rome.

*Former Collections:* Colonna Gallery, Rome; Sloane, Rome; Walsh Porter, London; Rev. Holwell Carr, London; Aynard (Eynard), Paris; Wynn Ellis, London; William Graham; Sir William Farrar.

*References:* *Liber veritatis*, no. 193; Jean Guiffrey, "The Parnassus of Claude Gellée," *MFA Bulletin* 11, no. 61 (February 1913), p. 9; Marcel Röthlisberger, *Claude Lorrain: The Paintings* (New Haven, 1961), vol. 1, pp. 451–52 and vol. 2, fig. 314.

# 35

GEORGE ROMNEY, British, 1734–1802

*Anne, Lady de la Pole*

Oil on canvas, 95<sup>1</sup>/<sub>2</sub> × 59 in.

Given in Memory of Governor Alvan T. Fuller by the Fuller Foundation 61.392

Anne was the only daughter of John Templar, Esq., of Stover House, Devonshire. She married Sir John William de la Pole, sixth Baronet, in January, 1781. Sittings of Sir John, whose portrait is in the Wadsworth Athenaeum, Hartford, and of Lady de la Pole are recorded in Romney's diary from January to May 1786.

*Former Collections:* Sir Frederick Arundel de la Pole, Shute House, Axminster, Devonshire; Gov. Alvan T. Fuller, Boston.

*Reference:* Thomas Humphrey Ward and W. Roberts, *Romney, A Biographical and Critical Essay* (London, 1904), vol. 2, p. 124 (erroneously listed as half-lengths).





35

58

# 36

THOMAS GAINSBOROUGH, British, 1727–1788

*Captain Thomas Mathews*

Oil on canvas,  $29\frac{3}{4} \times 24\frac{1}{2}$  in.

Juliana Cheney Edwards Collection 25.134

Gainsborough set up his studio in the fashionable resort of Bath between 1760 and 1774, and it was during this period that he painted the well-known dilettante, Captain Mathews. Thomas Mathews was Richard Brinsley Sheridan's antagonist in the courtship of the "Maid of Bath," Miss Elizabeth Linley. When Sheridan eloped with Miss Linley, Mathews attacked him in an advertisement in the Bath Chronicle of April 9, 1772. Within a few days of the appearance of this advertisement Mathews left Bath, and probably it is owing to this unexpected departure that Gainsborough was unable to put the finishing touches to the portrait. The companion portrait of Mrs. Mathews is also in the Museum's collection.

*Former Collections:* Jones family, descendants of the sitter's wife, Fomon Castle, Cowbridge, S. Wales; Robert J. Edwards, Boston.

*Reference:* Ellis K. Waterhouse, *Gainsborough* (London, 1958), no. 473.

# 37

JEAN-BAPTISTE SIMÉON CHARDIN, French, 1699–1779

*The Teapot*

Signed and dated lower left: *Chardin / 1764*

Oil on canvas,  $12\frac{5}{8} \times 15\frac{7}{8}$  in.

Gift of Martin Brimmer 83.177

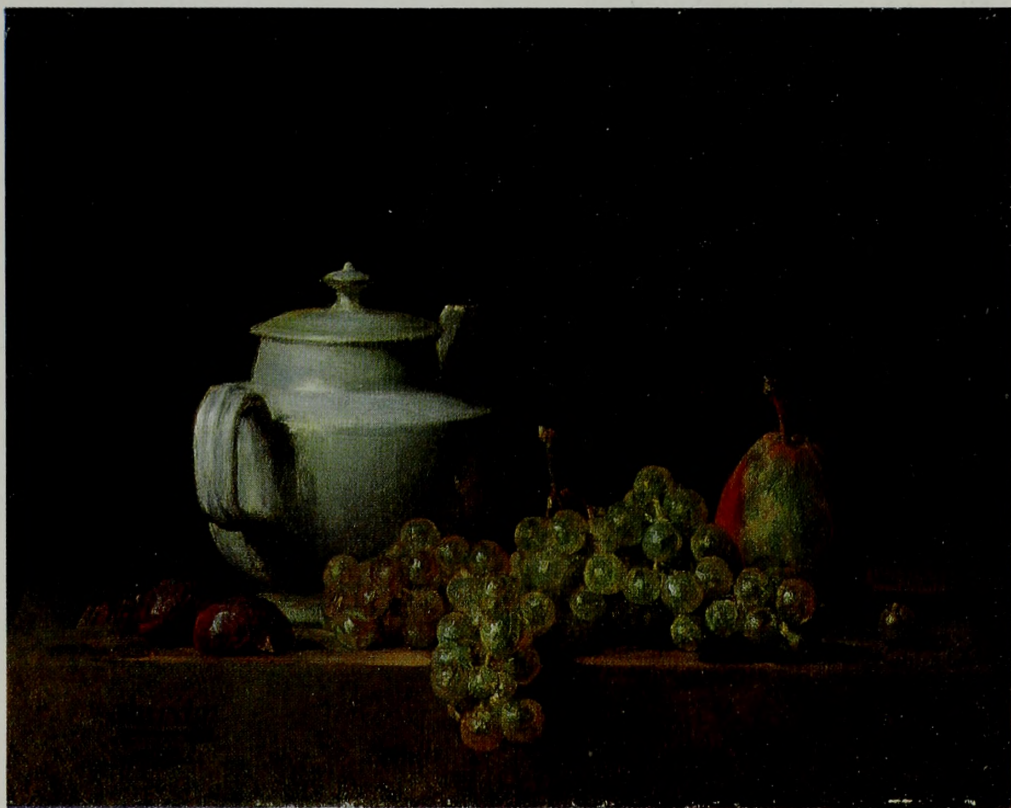
In 1883 this still life became the first work of Chardin to enter an American public collection.

*Former Collections:* Baron de Beurnonville; Martin Brimmer, Boston.

*Reference:* Georges Wildenstein, *Chardin* (Zurich, 1963), p. 209, no. 335.



36



37

JEAN-HONORÉ FRAGONARD, French, 1732–1806

*La Bonne Mère (The Good Mother)*

Oil on canvas, 25<sup>1</sup>/<sub>4</sub> × 20<sup>3</sup>/<sub>4</sub> in.

Bequest of Robert Treat Paine, 2nd 44.777

The mother is traditionally said to be Marie-Anne Gérard, whom Fragonard married in 1769. These “scenes of family life” date between 1777 and 1779.

*Former Collections:* F. Spitzer, Paris; Mme. Pellegrin; R. S. Bertron, New York; R. T. Paine, 2nd, Boston.

*Reference:* Georges Wildenstein, *The Paintings of Fragonard* (London, 1960), p. 299, no. 451.







## 39

ANTOINE WATTEAU, French, 1684–1721

*La Perspective (The Vista)*

Oil on canvas, 18 $\frac{1}{2}$  × 22 in.

Maria Antoinette Evans Fund 23.573

The scene is set in the gardens of the Château de Luxembourg at Montmorency, which was owned by Pierre Crozat, Watteau's friend and patron. The work probably dates between 1716 and 1718 when the artist was a guest at Montmorency.

*Former Collections:* M. Guénon, Paris; Sir Richard Wallace, London.

*References:* Edmond and Jules de Goncourt, *French XVIIIth Century Painters*, trans. Robin Ironside (London, 1948), p. 39; Charles H. Hawes, "‘La Perspective’ by Antoine Watteau," *MFA Bulletin* 22, no. 129 (February 1924), pp. 1–2.



40

FRANÇOIS BOUCHER, French, 1703–1770

*The Halt at the Spring*

Signed and dated at middle right on pedestal: *Boucher 1765*

Oil on canvas, 82<sup>1</sup>/<sub>2</sub> × 108<sup>1</sup>/<sub>4</sub> in.

Gift of the Heirs of Peter Parker 71.2



# 41

FRANÇOIS BOUCHER, French, 1703–1770

*The Return from Market*

Signed and dated at lower left on stone: *F. Boucher 1767*

Oil on canvas, 81<sup>1</sup>/<sub>4</sub> × 113 in.

Gift of the Heirs of Peter Parker 71.3

The two paintings originally formed part of the decoration of the Hôtel de Richelieu in Paris. In the 1850's they were installed in the dining room of the house of Edward Preble Deacon on Washington Street in Boston. The Deacon house, built in 1848, was one of the earliest French Mansard houses built in this country.

*Former Collections:* Hôtel de Richelieu, Paris; Edward Preble Deacon, Boston.



42

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## 42

GIOVANNI BATTISTA TIEPOLO, Venetian, 1696–1770

*Time Unveiling Truth*

Oil on canvas, 91<sup>1</sup>/<sub>4</sub> × 66 in.

Charles Potter Kling Fund 61.1200

This allegory was pronounced “the most beautiful painting from the easel of Tiepolo” by the nineteenth-century French critic, Henri de Chennevières. It was painted between about 1745 and 1750.

*Former Collections:* Baron de Schwiter, Paris; Willy Blumenthal, Paris; Baron Leon Cotnareanu, Paris.

*References:* R. Sack, *Giambattista und Domenico Tiepolo* (Hamburg, 1910), no. 221, p. 221; Antonio Morassi, *Complete Catalogue of the Paintings of G. B. Tiepolo* (London, 1962), p. 40 (under Cotnareanu Collection, Paris).

## 43

EUGÈNE DELACROIX, French, 1798–1863

*The Entombment*

Signed and dated lower left: *Eug. Delacroix / 1848*

Oil on canvas, 63<sup>1</sup>/<sub>2</sub> × 51<sup>1</sup>/<sub>4</sub> in.

Gift by Contribution in Memory of Martin Brimmer 96.21

Exhibited in the Salon of 1848, this is the largest of several canvases of this subject. In his *Journal* Delacroix describes in detail his progress on this painting and mentions the sixteenth-century Venetian influence of Veronese on the technique employed for the figure of the Magdalen.

*Former Collections:* Purchased from Delacroix by Count Théodore de Geloës, Château d’Oseu, Limbourg, Belgium; Jean-Baptiste Faure, Paris; Baron E. de Beurnonville, Paris.

*References:* *Journal d’Eugène Delacroix*, ed. A. Joubin (Paris, 1932), vol. 1, pp. 176, 178, 182, 187, 195–98, 218, 225, 228, 234, 237, 251, 277, 341; vol. 2, 121, 280, 415; Arts Council of Great Britain, *Delacroix* (London, 1964), p. 32, no. 45.





43

# 44

GUSTAVE COURBET, French, 1819–1877

*The Quarry (La Curée)*

Signed lower right: *G. Courbet*

Oil on canvas, 83 × 71 in.

Henry Lillie Pierce Fund 18.620

The hunting scene is set in the pine woods near Courbet's native village of Ornans. It was the artist's first painting to come to America when it was bought in 1866 by the Allston Club, an association of young Boston artists led by the painter William Morris Hunt. Courbet, on learning of its acquisition proclaimed, "What care I for the Salon, what care I for honors, when the art students of a new and great country know and appreciate and buy my works?"

*Former Collections:* Van Isachers (Vanisack), Antwerp; Allston Club, Boston; Henry Sayles, Boston.

*References:* "Hunting the Roebuck in the High Jura: The Quarry," *MFA Bulletin* 16, no. 98 (December 1918), pp. 83–85; Philadelphia Museum of Art and MFA, Boston, *Gustave Courbet* (Boston, 1960), no. 28, pp. 58–59, 130; Bruce K. MacDonald, "The Quarry by Gustave Courbet," *MFA Bulletin* 67, no. 348 (1969), pp. 52–71.

# 45

JEAN-BAPTISTE CAMILLE COROT, French, 1796–1875

*Girl with a Pink Shawl (Jeune femme à l'écharpe rose)*

Oil on canvas, 26<sup>1</sup>/<sub>4</sub> × 21<sup>3</sup>/<sub>4</sub> in.

Gift of Martha B. Angell 19.81

Probably painted between 1865 and 1870, the work portrays Corot's model, Mariette.

*Former Collections:* Vêrane Collection, Paris; Henry C. Angell, Boston.

*References:* Charles C. Cunningham, "Some Corot Paintings in the Museum's Collection," *MFA Bulletin* 34, no. 206 (December 1936), pp. 102–03; James Merrill, *Corot* (Chicago, 1960), pp. 13–14.



44



45





# 46

JEAN-BAPTISTE CAMILLE COROT, French, 1796–1875

*Island of San Bartolommeo, Rome*

Signed lower right: Corot

Oil on canvas, 10<sup>1</sup>/<sub>2</sub> × 17 in.

Harriet Otis Cruft Fund 23.118

This early work of about 1827, painted on his first trip to Rome, reveals Corot as a precursor of Cubism.

*Former Collection:* Pierre Hentsch, Paris.

*Reference:* Charles C. Cunningham, "Some Corot Paintings in the Museum's Collection," *MFA Bulletin* 34, no. 206 (December 1936), pp. 99–100.



# 47

HENRI FANTIN-LATOURE, French, 1836–1904

*Flowers and Fruit*

Signed and dated lower right: *Fantin 1865*

Oil on canvas  $23\frac{1}{2} \times 28\frac{3}{4}$  in.

Bequest of John T. Spaulding 48.540

*Former Collections:* From the artist's collection; Ch. de Hèle, Brussels; Julien Tempelaere, Paris; A. Reid, Glasgow; Cargill Collection, Scotland; John T. Spaulding, Boston.





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74

# 48

JOSEPH MALLORD WILLIAM TURNER, British, 1775–1851  
*The Slave Ship*

Oil on canvas, 35<sup>3</sup>/<sub>4</sub> × 48 in.

Henry Lillie Pierce Fund 99.22

Turner's sources for the subject were a passage in Thomson's "Seasons" and a published account of an actual incident which occurred in 1783. The historical event concerned slave victims of an epidemic being thrown overboard, rather than allowed to die on ship, because insurance could be claimed only on those actually "lost at sea." After being exhibited at the Royal Academy in 1840, the painting became the center of a controversy. It disturbed the young Thackeray, George Inness, and Mark Twain, the last describing it as "a tortoise-shell cat having a fit in a platter of tomatoes." John Ruskin, however, thought it "the noblest sea that Turner ever painted. . . . I believe, if I were reduced to rest Turner's immortality upon any single work, I should choose this."

*Former Collections:* Purchased from Turner by John Ruskin, Sr., and given to his son; John Taylor Johnston, New York; Miss Alice Hooper, Boston; W. H. S. Lothrop, Boston.

*References:* Arts Council of Great Britain, *The Romantic Movement* (London, 1959), no. 357; J. Rothenstein and M. Butlin, *Turner* (New York, 1964), pp. 58–60.

# 49

JEAN FRANÇOIS MILLET, French, 1814–1875  
*Young Shepherdess*

Oil on canvas, 64 × 44<sup>1</sup>/<sub>4</sub> in.

Gift of Samuel Dennis Warren 77.249

The largest of sixty-eight paintings by Millet in the Museum's collections is this late work of about 1869–71. The sitter is his daughter, Marguerite.

*Former Collection:* Samuel D. Warren, Boston.

*Reference:* Robert L. Herbert, *Barbizon Revisited* (Boston, 1962), p. 152, no. 77.



49

76

# 50

HONORÉ DAUMIER, French, 1808–1879

*L'Homme à la corde* (*The Man on the Rope*)

Oil on canvas, 44<sup>1</sup>/<sub>2</sub> × 28<sup>1</sup>/<sub>2</sub> in.

Arthur Gordon Tompkins Residuary Fund 43.31

Also known under the title, *Le Badigeonneur* (The Whitewasher or The House Painter) and *L'Évasion* (Escape), the subject of the painting is uncertain. One of three versions, it is unfinished and probably dates between 1858 and 1860.

*Former Collections:* M. Hazard, Orrouy, France; Joseph Kerrigan, New York.

*Reference:* K. E. Maison, *Honoré Daumier, Catalogue raisonné* (New York, 1968), vol. 1, p. 117, no. 123.

# 51

EDGAR DEGAS, French, 1834–1917

*Duke and Duchess of Morbilli*

Oil on canvas, 45<sup>3</sup>/<sub>4</sub> × 35<sup>1</sup>/<sub>4</sub> in.

Gift of Robert Treat Paine, 2nd 31.33

Duke Edmondo Morbilli, a banker, was born in 1836 in Naples and died there in 1894. In 1863 a special dispensation from the pope allowed him to marry his first cousin, the artist's sister Thérèse, who was born in 1840 in Naples and died there in 1897. The portrait shown here was painted in 1867 while the artist was in Italy. A drawing of Thérèse and a preliminary study for the head of Edmondo are also in the Museum.

*Former Collections:* René de Gas, Paris; Robert Treat Paine, 2nd, Boston.

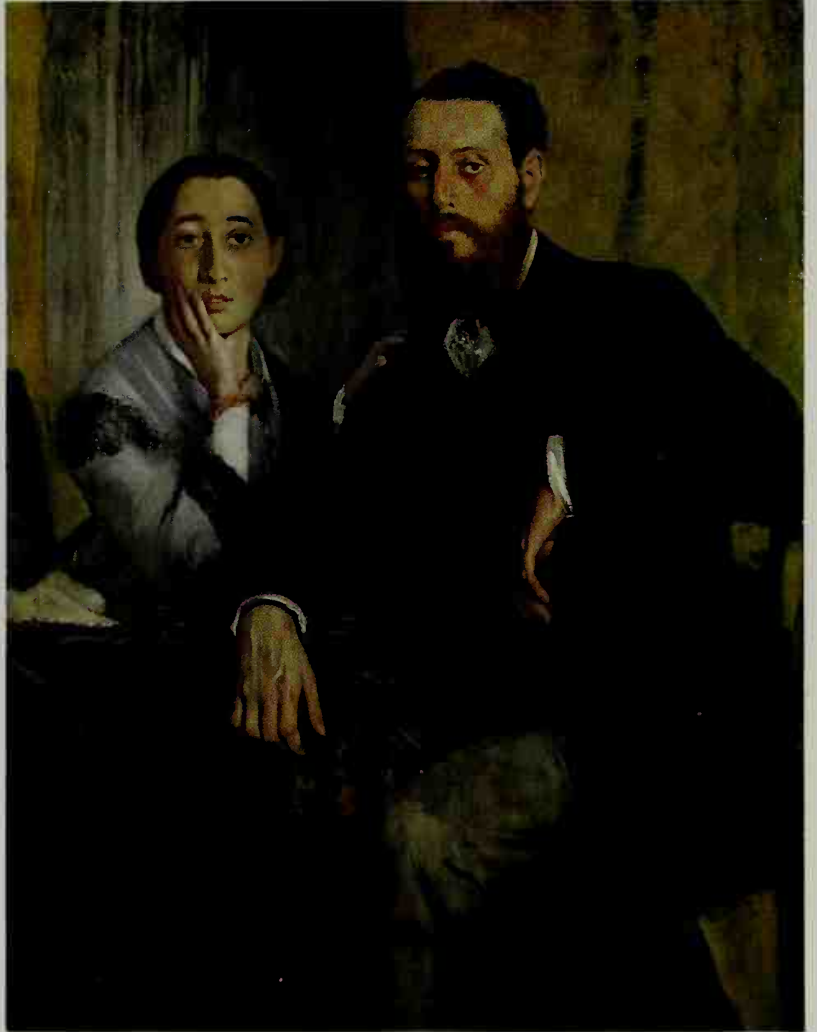
*References:* Philip Hendy, "Degas and the de Gas," *MFA Bulletin* 30 (June 1932), p. 44–45; P. A. Lemoisne, *Degas et son œuvre* (Paris, 1946), vol. 2, no. 164, repr.; Jean S. Boggs, *Portraits by Degas* (Berkeley, 1962), pp. 17–18; Daniel Catton Rich, *Degas* (New York, 1966), p. 42.





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52

EDGAR DEGAS, French, 1834–1917

*Carriage at the Races*

Signed lower left: *Degas*

Oil on canvas, 13<sup>3</sup>/<sub>4</sub> × 21<sup>3</sup>/<sub>8</sub> in.

Arthur Gordon Tompkins Residuary Fund 26.790

In this painting of about 1872 Degas represented his friend Paul Valpinçon and his family. The composition is strongly influenced by Japanese prints. It was included in the first Impressionist exhibition in 1874.

*Former Collections:* Jean-Baptiste Faure, Paris; Durand-Ruel, Paris.

*References:* A. C. Jenks, "Carriages at the Races," *MFA Bulletin* 25, no. 147 (February 1927), pp. 2–3; P. A. Lemoisne, *Degas et son œuvre* (Paris, 1946), vol. 1, p. 85, repr. opp. p. 70, vol. 2, p. 281; Jean S. Boggs, *Portraits by Degas* (Berkeley, 1962), pp. 37, 46; Aaron Scharf, "Painting, Photography, and the Image of Movement," *Burlington Magazine* 104 (May 1962), p. 191; Daniel Catton Rich, *Degas* (New York, 1966), p. 50.

# 53

ÉDOUARD MANET, French, 1832–1883

*The Street Singer*

Signed at lower left: *Ed. Manet*

Oil on canvas, 69 × 42<sup>3</sup>/<sub>4</sub> in.

Bequest of Sarah Choate Sears in Memory of her Husband, Joshua Montgomery Sears 66.304

This work of about 1862 is one of the earliest paintings posed for by Victorine-Louise Meurend, Manet's frequent and favorite model between 1862 and 1875. The painting was a favorite of Manet's friend, Émile Zola.

*Former Collections:* Ernest Hoschedé, Paris; Jean-Baptiste Faure, Paris; Mrs. J. Montgomery Sears, Boston.

*References:* Étienne Moreau-Nélaton, *Manet raconté par lui-même* (Paris, 1924), no. 37; Jamot-Wildenstein, *Manet* (Paris, 1932), no. 45, fig. 37.

# 54

ÉDOUARD MANET, French, 1832–1883

*Victorine Meurend*

Signed at upper right: *Manet*

Oil on canvas, 17 × 17 in.

Gift of Richard C. Paine in Memory of his Father, Robert Treat Paine, 2nd 46.846

Manet met the sitter by chance in a crowd at the Palais de Justice, Paris. This portrait dates from around 1862. She was to become the model for such major works as *Déjeuner sur l'herbe* (1863) and *Olympia* (1865).

*Former Collections:* Sir William Burrell, Glasgow; Alphonse Kann, Paris; Robert Treat Paine, 2nd, Boston.

*References:* E. Moreau-Nélaton, *Manet raconté par lui-même* (Paris, 1924), no. 77; Jamot-Wildenstein, *Manet* (Paris, 1932), no. 50, fig. 33.



53

82





54



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84

# 55

CLAUDE MONET, French, 1840–1926

*La Japonaise*

Signed and dated lower left: *Claude Monet 1876*

1951 Purchase Fund 56.147

Monet began collecting Japanese prints at the age of seventeen. Beginning with this painting of 1876, the oriental influence becomes increasingly evident in his work. Monet wrote about this picture: “It is not a painting of a Japanese, but rather of a French girl in Japanese costume—it was my first wife who posed for me.”

*Former Collections:* Ernest Hoschedé, Paris; Count Jean de Rasti, Paris; Philip Lehman, New York.

*References:* G. Geffroy, *Claude Monet* (Paris, 1922), pp. 59–73; William Seitz, *Claude Monet* (New York, 1960), pp. 104–5.

# 56

CLAUDE MONET, French, 1840–1926

*Village Street, Normandy*

Signed lower left: *Claude Monet*

Oil on canvas, 22 × 24 in.

Bequest of John T. Spaulding 48.580

Painted about 1865–66, the view is probably of the Rue de la Ba-  
volle, Honfleur.

*Former Collections:* Oscar Schmitz, Dresden; John T. Spaulding, Boston.

*Reference:* John Rewald, *History of Impressionism* (New York, 1961),  
p. 128.



56



# 57

CLAUDE MONET, French, 1840–1926

*The Old Fort at Antibes*

Signed and dated lower left: *Claude Monet 88*

Oil on canvas, 26 × 32 in.

Gift of Samuel Dacre Bush 27.1324

This impressionistic view of Antibes was painted in the spring of 1888. Mallarmé said of Monet's Antibes period: "This is your finest hour."

*Former Collection:* Samuel Dacre Bush, Boston.

*Reference:* William Seitz, *Claude Monet* (New York, 1960), pp. 134–35.





# 58

ALFRED SISLEY, French, 1839–1899

*Early Snow at Louveciennes*

Signed lower right: A. Sisley

Oil on canvas, 21<sup>1</sup>/<sub>4</sub> × 28<sup>3</sup>/<sub>4</sub> in.

Bequest of John T. Spaulding 48.600

During the siege of Paris, Sisley took refuge in Voisins-Louveciennes, remaining there until 1874. This work probably dates from the winter of 1870.

*Former Collections:* Picq-Veron, Ermont-Eaubonne; National-Galerie, Berlin; John T. Spaulding, Boston.

*Reference:* F. Daulte, *Alfred Sisley, Catalogue Raisonné* (Lausanne, 1959), no. 18, repr.

# 59

CAMILLE PISSARRO, French, 1830–1903

*Market Place, Gisors*

Signed and dated at lower right: *C. Pissarro 1885*

Gouache and pastel on mounted paper,  $32\frac{1}{4} \times 32\frac{1}{4}$  in.

Bequest of John T. Spaulding 48.588

This opaque watercolor of the poultry market in Gisors was done in 1885.

*Former Collections:* Claude Monet, Giverny; Michel Monet, Giverny; John T. Spaulding, Boston.

*Reference:* L. Pissarro, *Camille Pissarro* (Paris, 1939), no. 1400, p. 275, pl. 273.





60

90

# 60

PIERRE AUGUSTE RENOIR, French, 1841–1919

*Le Bal à Bougival*

Signed and dated lower right: *Renoir, '83*

Oil on canvas, 70<sup>5</sup>/<sub>8</sub> × 37<sup>3</sup>/<sub>4</sub> in.

Anna Mitchell Richards Fund and Contributions 37.375

The painting is one of three dance pictures executed by Renoir in 1883. Suzanne Valadon, a painter, model, and mother of Maurice Utrillo, posed with Renoir's brother.

*Former Collections:* François Depeaux, Mesnil-Esnard; Barret-Décap, Biarritz; Anthony H. Manley, Paris.

*References:* J. Meier-Graefe, *Renoir* (Leipzig, 1929), p. 172, fig. 157; James S. Plaut, "A Great Renoir," *MFA Bulletin* 35, no. 209 (June 1937), pp. 29–33; M. Drucker, *Renoir* (Paris, 1944), p. 64, pl. 75.

# 61

PIERRE AUGUSTE RENOIR, French, 1841–1919

*Les Enfants à Guernesey (Children on the Seashore)*

Signed lower right: *Renoir*

Oil on canvas, 36 × 26<sup>1</sup>/<sub>4</sub> in.

John T. Spaulding Bequest 48.594

This painting should probably be dated 1883 or later, as there is no evidence that Renoir went to Guernsey before that year.

*Former Collections:* Galerie Barbazanges, Paris (bought from the descendants of Renoir after his death, from the studio); John T. Spaulding, Boston.

*Reference:* J. Meier-Graefe, *Renoir* (Leipzig, 1929), p. 180, repr. no. 151.





61



## 62

PAUL CÉZANNE, French, 1839–1906

*Madame Cézanne in a Red Armchair*

Oil on canvas, 28<sup>1</sup>/<sub>2</sub> × 22 in.

Bequest of Robert Treat Paine, 2nd 44.776

Marie-Hortense Fiquet was Cézanne's mistress from about 1871 and bore him a son, Paul, in January, 1872. He married her in April, 1886. This portrait, painted about 1877, is one of twenty-seven oils Cézanne painted of her over a period of about thirty years.

*Former Collections:* Egisto Fabbri, Florence; Samuel Courtauld, London; Robert Treat Paine, 2nd, Boston.

*References:* L. Venturi, *Cézanne – son art – son œuvre* (Paris, 1936), vol. 1, no. 292, p. 128, vol. 2, pl. 79; Bernard Dorival, *Cézanne* (New York, 1948), no. 45, p. 143 (quotes R. M. Rilke's description from *Letters on Cézanne*); Anne H. van Buren, "Madame Cézanne's Fashions and the Dates of Her Portraits," *Art Quarterly* 29, no. 2 (1966), pp. 111–27.

## 63

PAUL CÉZANNE, French, 1839–1906

*L'Étang (The Pond)*

Oil on canvas, 18<sup>1</sup>/<sub>2</sub> × 22<sup>1</sup>/<sub>2</sub> in.

Arthur Gordon Tompkins Residuary Fund 48.244

The spatial organization of this painting of about 1873–75 is almost identical with that of *The Bathers* of 1873 (formerly Henri Rouart Collection).

*Former Collection:* Gustave Caillebotte, Paris.

*Reference:* L. Venturi, *Cézanne – son art – son œuvre* (Paris, 1936), vol. 1, no. 232, p. 116, pl. 63.



62

94



63



64

VINCENT VAN GOGH, Dutch, 1853–1890

*The Postman Roulin*

Oil on canvas, 32 × 25½ in.

Gift of Robert Treat Paine, 2nd 35.1892

The postman Étienne Roulin was van Gogh's closest friend in Arles and was the subject of six painted portraits and two drawings. This portrait was probably painted in August 1888. Van Gogh described Roulin in one of his letters: "... a bearded face very like Socrates, a

violent Republican like Tanguy, a man more interesting than most.” The Museum also owns van Gogh’s first portrait of Roulin’s wife, *La Berceuse*, painted in 1889.

*Former Collections:* C. Hoogendijk, The Hague; Thea Sternheim, Uttwil; Robert Treat Paine, 2nd, Boston.

*References:* *The Complete Letters of Vincent van Gogh* (New York, 1958), nos. 516–18, 520, 550, 572, 573, 575, 583, B 14; Charles C. Cunningham, “Roulin the Postman by Vincent van Gogh,” *MFA Bulletin* 34, no. 201 (February 1936), pp. 2–3.

## 65

VINCENT VAN GOGH, Dutch, 1853–1890

*The Ravine*

Oil on canvas, 28<sup>3</sup>/<sub>4</sub> × 36<sup>1</sup>/<sub>4</sub> in.

Bequest of Keith McLeod 52.1542

Painted near Saint-Rémy in October 1889, this landscape portrays the Provençal scenery while a mistral is blowing. After admiring this painting in the sixth exhibition of the Independents in 1890, Paul Gauguin wrote to van Gogh: “Among those who work from nature, you are the only one who thinks. . . . There is one canvas I should like to exchange with you for anything of mine you choose. The one I mean is a mountainous landscape; two very small travelers seem to be climbing in search of the unknown. There is in it an emotion like Delacroix, with very suggestive colors. Here and there some red notes, like lights, and the whole in a violet harmony.”

*Former Collections:* Theo van Gogh; Paul Gauguin (?); J. B. Stang, Oslo; Prince de Wagram, Paris; Keith McLeod, Boston.

*References:* *The Complete Letters of Vincent van Gogh* (New York, 1958), nos. 610, 619, 621–22, B 20; Roger Fry, *Transformations* (New York, 1956), p. 244; John Rewald, *Post-Impressionism* (New York, 1956), p. 378 (letter from Gauguin to van Gogh).





65



# 66

HENRI DE TOULOUSE-LAUTREC, French, 1864–1901

*A La Mie*

Signed upper right: *T. Lautrec*

Watercolor and gouache on millboard, 21 × 26<sup>3</sup>/<sub>4</sub> in.

S. A. Denio Fund and General Income for 1940 40.748

Toulouse-Lautrec painted this scene set in the Parisian café, *La Mie*, from a photograph made according to the artist's instructions by his friend, the photographer Paul Sescou, in 1891. Lautrec's friend and traveling companion, Maurice Guibert, and a young professional model posed for it.

*Former Collections:* Pellet, Paris; Camentron, Paris; D. T. W. Cargill, Glasgow.

*References:* Gerstle Mack, *Toulouse-Lautrec* (New York, 1938), p. 272 (Sescou photograph, fig. 51); Charles C. Cunningham, "A Famous Toulouse-Lautrec for the Museum," *MFA Bulletin* 39 (April 1941), pp. 27–28.

PAUL GAUGUIN, French, 1848–1903

*D'où venons-nous? Que sommes-nous? Où allons-nous?*

(*Where do we come from? What are we? Where are we going?*)

Signed and dated upper right: *P Gauguin 1897*

Oil on burlap canvas, 54<sup>3</sup>/<sub>4</sub> × 147<sup>1</sup>/<sub>2</sub> in.

Arthur Gordon Tompkins Residuary Fund 36.270

Gauguin had decided to commit suicide late in 1897 and painted this immense canvas in Tahiti as his final testament. He regarded it as his most important work and lived to discuss it in great detail in his letters. According to his correspondence, the work should be read from right to left as a cycle of birth, life, and death. Defending his approach to symbolism, Gauguin concluded: “Explanatory details—familiar symbols—would spoil the picture turning it into sad reality, and the given theme would no longer be a poem.”

*Former Collections:* Ambroise Vollard, Paris; Dr. G. Frizeau, Bordeaux; Galerie Barbazanges, Paris; J. B. Stang, Oslo; Alfred Gold, Paris; Marie Harriman Gallery, New York.

*References:* Charles Morice, *Paul Gauguin* (Paris, 1920), pp. 87, 121, 124 (repr.), 125, 222, 224; J. de Rotonchamp, *Paul Gauguin* (Paris, 1925), pp. 168–69; James S. Plaut, “A Gauguin Masterpiece,” *MFA Bulletin* 34, no. 203 (June 1936), pp. 33–38; P. Gauguin, *Lettres à sa femme et ses amis* (Paris, 1946), pp. 288–89, 300, 302; Robert Goldwater, *Paul Gauguin* (New York, 1957), pp. 140–44; R. Huyghé, R. Field, et. al., *Gauguin* (Paris, 1960), pp. 38, 134, 161–69; Wayne V. Andersen, “Gauguin and a Peruvian Mummy,” *Burlington Magazine* 109 (April 1967), pp. 238–42.







68



# 68

EDVARD MUNCH, Norwegian, 1863–1944

*The Voice*

Signed lower left: *E. Munch 1893*

Oil on canvas, 34<sup>1</sup>/<sub>2</sub> × 42<sup>1</sup>/<sub>2</sub> in.

Ernest Wadsworth Longfellow Fund 59.301

*The Voice*, also called *Summer Night* or *Evening*, was painted in 1893, during Munch's first protracted stay in Berlin. The woman in *The Voice* is believed to be the artist's close friend and frequent model, Dagny Juell, later the wife of Stanislas Przybyzewski, a Polish poet and friend of Munch. A drypoint done in 1895 portrays the same subject with a few variations.

*Former Collection:* Mrs. Ragnhild Bäckström, Stockholm.

*Reference:* Arve Moen, *Edvard Munch, Graphic Art and Paintings*, vol. 2, *Woman and Eros* (Oslo, 1957), pp. 18–20.

# 69

HENRI MATISSE, French, 1869–1954

*Carmelina*

Signed lower left: *Henri Matisse*

Oil on canvas, 32 × 23<sup>1</sup>/<sub>2</sub> in.

Arthur Gordon Tompkins Residuary Fund Res. 32.14

*Carmelina*, a model, was portrayed in this work of 1903 during the artist's "dark" period of 1901–04.

*Former Collection:* Baron S. Fukushima, Paris.

*Reference:* Alfred H. Barr, Jr., *Matisse: His Art and His Public* (New York, 1951), pp. 45, 51, 96, 149, 201.



69

ODILON REDON, French, 1840–1916

*The Large Green Vase*

Signed lower left: *Odilon Redon*

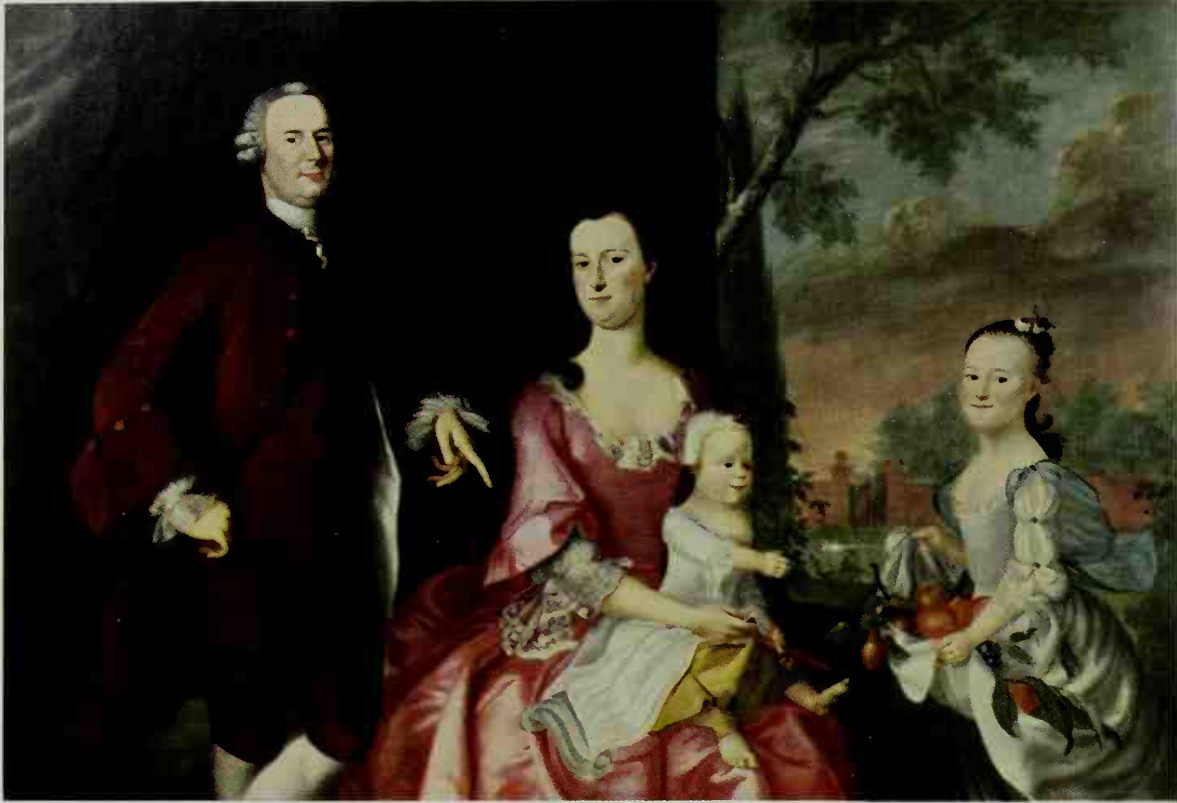
Pastel on paper, 29<sup>1</sup>/<sub>4</sub> × 24<sup>1</sup>/<sub>2</sub> in.

Bequest of John T. Spaulding 48.591

This pastel still life probably dates from about 1910–12, Redon's most prolific period when flower-pieces were a favorite theme.

*Former Collections:* Étienne Bignou, Paris; John T. Spaulding, Boston.





# 71

JOSEPH BLACKBURN, American, active 1752–1774

*Isaac Winslow and his Family*

Signed and dated lower right: *I. Blackburn Pinx 1755*

Oil on canvas, 54<sup>1</sup>/<sub>2</sub> × 79<sup>1</sup>/<sub>2</sub> in.

Abraham Shuman Fund 42.684

Isaac Winslow lived from 1709 to 1777 and graduated from Harvard in 1727. Mrs. Winslow is seated in the center with baby Hannah in her lap; daughter Lucy, standing in left profile, holds branches of fruit.

*Former Collections:* Samuel Winslow, great-grandson of the sitter, Roxbury, Mass., in 1878; Edward M. Winslow, Boston, 1902; George Scott Winslow, Boston, 1911; Miss Anna W. Winslow, Newcastle, Me., 1942.

*References:* L. Park, *Blackburn* (Worcester, 1923), no. 88; *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 144, fig.

24.

## 72

JOHN SINGLETON COPLEY, American, 1738–1815

*Paul Revere*

Oil on Canvas, 35 × 28<sup>1</sup>/<sub>2</sub> in.

Gift of Joseph W., William B., and Edward H. R. Revere 30.781

Best known for his participation in the ride to Lexington and Concord on the night of April 19, 1775, Paul Revere was a master silversmith and engraver by trade. It is in this occupation that Copley portrayed him, around 1768–1770, holding a teapot of his own design and manufacture, with engraver's tools on the table before him. The portrait is known to have been in the possession of the sitter's grandson by 1873, and remained in the family until its presentation to the Museum.

*Reference: American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 279, fig. 61.

## 73

JOHN SINGLETON COPLEY, American, 1738–1815

*Mrs. Richard Skinner (Dorothy Wendell)*

Signed and dated center right: *John Singleton Copley pinx / 1772 / Boston*

Oil on canvas, 39<sup>3</sup>/<sub>4</sub> × 30<sup>3</sup>/<sub>4</sub> in.

Gift of Mrs. Martin Brimmer 06.2428

The identity of the sitter (1733–1822) has been established by comparison of the features with those in Nathaniel Smibert's portrait of Dorothy Wendell in 1755, and by the similarity of pose and costume to those in Copley's portrait of Dorothy Quincy, Mrs. Skinner's cousin, in 1772.

*Former Collections:* Lord Lyndhurst, the artist's son, London; Mrs. Martin Brimmer, great-granddaughter of the artist, Boston.

*Reference: American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 290, fig. 82.





72



73



74

JOHN SINGLETON COPLEY, American, 1738–1815

*Watson and the Shark*

Signed and dated inside the stern of the boat: *J. S. Copley P. 1778*

Oil on canvas, 72 × 90<sup>1</sup>/<sub>4</sub> in.

Gift of Mrs. George von Lengerke Meyer 89.481

Based on an actual event, *Watson and the Shark* depicts Brook Watson (1735–1807) as a boy attacked by a shark in Havana harbor. Watson was Lord Mayor of London, 1796–1797. The Boston painting is a replica, identical in size and similarly signed and dated 1778, of the work exhibited in that year, and later bequeathed to Christ's Hospital, Surrey, and now in the National Gallery of Art in Washington. A vertical version signed and dated 1782 is in the collection of the Detroit Institute of Arts. An oil sketch traditionally ascribed to Copley is in The Metropolitan Museum of Art, and other studies and drawings are known to exist. A mezzotint of the composition was made by Valentine Green in 1779.

*Former Collection:* Lord Lyndhurst, the artist's son, London.

*Reference:* *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 299, fig. 73.



75



# 75

GILBERT STUART, American, 1755–1828

*Josiah Quincy*

Oil on canvas, 36 × 28 in.

Gift of Eliza Susan Quincy 76.347

Josiah Quincy was mayor of Boston from 1823 to 1828, and president of Harvard from 1829 to 1845. In this portrait of 1824 he is shown against the background of one of his achievements as mayor: the Faneuil Hall Market House, as it was called in his time, more familiar now as the Quincy Market.

*Former Collection:* Eliza Susan Quincy, daughter of the sitter, Boston, 1824.

*References:* L. Park, *Gilbert Stuart* (New York, 1926), vol. 2, no. 686, repr. vol 4, p. 419; *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 944, fig. 133.

# 76

JOHN NEAGLE, American, 1796–1860

*Pat Lyon at the Forge*

Signed and dated lower left: *J. Neagle 1826 & 7*

Oil on canvas, 93 × 68 in.

Deposited by the Boston Athenaeum 16.40

A wash drawing of this composition is still at the Boston Athenaeum. A replica signed and dated 1829 as well as an oil study are in the Pennsylvania Academy of The Fine Arts. Another oil sketch is in the Historical Society of Pennsylvania.

*Former Collection:* Boston Athenaeum, 1828.

*References:* R. R. Patrick, "Neagle and Lyon," *Art Bulletin* 33, no. 3 (1951), pp. 187–92, fig. 1; *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 777, fig. 171.



76



77

WASHINGTON ALLSTON, American, 1779–1843

*Elijah in the Desert*

Signed twice on back and dated: *W. Allston 1818* and *W. Allston A.R.A.*

Oil on canvas, 48<sup>3</sup>/<sub>4</sub> × 72<sup>1</sup>/<sub>2</sub> in.

Gift of Mrs. Samuel Hooper and Miss Alice Hooper 70.1

Based on 1 Kings 17: 1–7, *Elijah in the Desert* and *Uriel in the Sun*, now at Boston University, were painted in 1818 in London for exhibition at the British Institution. Allston recorded that he painted the *Elijah* in three weeks, mixing his colors with skim milk. Although the painting returned with Allston to Boston in 1818 it was later purchased by Henry Labouchere of London. Eventually it was brought back to Boston to become the first registered acquisition of the Museum of Fine Arts.

*References:* E. P. Richardson, *Allston* (Chicago, 1948), pp. 117, 119–20, 204 (pl. XLII); *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 63, fig. 177.



78

# 78

HENRY F. DARBY, American, 1829–1897

*The Rev. John Atwood and his Family*

Signed and dated lower right: *H. F. DARBY Painter/1845.*

Oil on canvas, 72 × 96<sup>1</sup>/<sub>4</sub> in.

M. and M. Karolik Collection 62.269

Darby painted this picture in 1845, when he was sixteen years old. He refers to it in his diary, which is also in the possession of the Boston Museum. Atwood, a resident of Concord, New Hampshire, was nominated for governor in 1850, but bolted the Democratic party because of its pro-slavery policy.

*Former Collections:* Rev. John Atwood, Concord and New Boston, N. H.; Solomon Dodge Atwood, his son, New Boston, 1873; Florence and Annie Atwood, his daughters, New Boston, 1915.

*References:* Darby's manuscript diary, 1894, p. 41; *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 321, p. 256.

# 79

FITZ HUGH LANE, American, 1804–1865

*Boston Harbor*

Oil on canvas, 26<sup>1</sup>/<sub>4</sub> × 42 in.

M. and M. Karolik Collection by exchange and gift of John Wilmerding 66.339

Lane was a native of Gloucester who specialized in marine views. Several versions of this work of around 1850–55 are known to exist. An earlier view of Boston harbor, painted in 1845, is in the White House in Washington.

*Former Collections:* Probably Mrs. Charles M. Pierce (about 1840–1922), New Bedford, Mass.; Mrs. Willis E. Lougee, New Bedford; Mrs. Grace H. Sargent, New Bedford; Mrs. Thomas W. Farnsworth, Jr., New Bedford, about 1960.

*Reference:* *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 712, fig. 263.





79

## 80

GEORGE CALEB BINGHAM, American, 1811–1879

*The Squatters*

Signed and dated lower left: *G Bingham 1850.*

Oil on canvas, 23 × 28 in.

Promised Gift of Henry L. Shattuck

In a letter dated November 18, 1850, the same year in which he painted *The Squatters*, Bingham wrote about the painting to the American Art Union, the group to which he sold it. Sketches for the old man and the young man represented in the painting are nos. 96 and 44, respectively, in Bingham's sketchbook, now in the St. Louis Mercantile Library.

*Former Collections:* N. P. Hood, 1852; Henry L. Shattuck, Brookline, Mass., 1937.

*Reference:* *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 131, fig. 285.

## 81

MARTIN JOHNSON HEADE, American, 1819–1904

*Approaching Storm: Beach near Newport*

Oil on canvas, 28 × 58<sup>1</sup>/<sub>4</sub> in.

M. and M. Karolik Collection 45.889

This picture, painted in the 1860's, was relined before coming to the Museum, and it is said that an inscription that placed the scene on Naragansett Bay with a thunderstorm approaching was covered in the process.

*Former Collections:* Henry Goddard Pickering, Boston, 1926; Mrs. Richard Y. Fitz Gerald, Boston.

*References:* *M. and M. Karolik Collection of American Paintings, 1815 to 1865* (Cambridge, 1949), no. 137 (repr.); *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 511, fig. 329.



80



81



82



## 82

JOHN SINGER SARGENT, American, 1856–1925

*The Daughters of Edward Darley Boit*

Signed and dated lower right: *John S. Sargent. 1882*

Oil on canvas, 87 × 87 in.

Gift of Mary Louisa Boit, Florence D. Boit, Jane Hubbard Boit, and Julia Overing Boit, in Memory of their Father 19.124

From left to right are Mary, born 1874, Florence, born 1868, Jane, born 1870, and Julia, born 1878. Edward Boit of Boston was a painter and a close friend of Sargent. The children are portrayed in the drawing room of the Boit's Paris residence.

*Former Collection:* Edward Darley Boit, Paris, 1882.

*References:* David McKibben, *Sargent's Boston* (Boston, 1956), pp. 29–33, 85, fig. 14; *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 858, fig. 454.

## 83

WINSLOW HOMER, American, 1836–1910

*The Lookout — "All's Well"*

Signed and dated lower right: *Homer / 1896*

Oil on canvas, 40 × 30<sup>1</sup>/<sub>4</sub> in.

William Wilkins Warren Fund 99.23

Painted at Prout's Neck, Maine, where Homer lived. The Cooper-Hewitt Museum in New York owns several drawings and studies for the picture. W. H. W. Bicknell did an etching of the composition.

*Former Collections:* At Doll and Richards, Boston, 1897; Thomas B. Clarke Collection Sale, American Art Association, New York, 1899.

*References:* L. Goodrich, *Homer* (New York, 1959), pl. 77; A. Ten Eyck Gardner, *Homer* (New York, 1969), p. 214; *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 566, fig. 440.



83



# 84

WINSLOW HOMER, American, 1836–1910

*Long Branch, New Jersey*

Signed and dated lower right: *Winslow Homer / 1869.*

Oil on canvas, 16 × 21<sup>3</sup>/<sub>4</sub> in.

Charles Henry Hayden Fund 41.631

The same subject appears in several of Homer's woodcuts.

*Former Collections:* Robert Vonnoh, Philadelphia, before 1906; Sherrill Babcock, New York.

*References:* L. Goodrich, *Homer* (New York, 1959), pl. 24; *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 560, fig. 436.



85

# 85

THOMAS EAKINS, American, 1844–1916

*Starting out after Rail*

Signed and dated on stern of boat: *Eakins 74.*, and lower left: *Eakins*.  
Oil on canvas, 24 × 20 in.

Charles Henry Hayden Fund 35.1953

The figures in this painting of 1874 have been identified from a watercolor of the same year entitled *Harry Young, of Moyamensing, and Sam Helhower, "The Pusher", Going Rail Shooting*. Both were friends of Eakins. Moyamensing is part of the Philadelphia marshlands on the Delaware River. The watercolor version was shown in the seventh annual exhibition of the American Society of Painters in Watercolors, New York. A horizontal version in oil, less brilliant in color, entitled *Sailing* is in the Philadelphia Museum of Art.

*Former Collection:* Purchased from the artist in 1915 by Janet Walker, Philadelphia.

*Reference:* *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 376, fig. 441.

# 86

MARY CASSATT, American, 1844–1926

*At the Opera*

Oil on canvas, 31½ × 25½ in.

Charles Henry Hayden Fund 10.35

*At the Opera* is reproduced in an article reviewing the second exhibition of the Society of American Artists held in New York 1879, but is not included in the catalogue. This painting is related to other works of the artist: notably *In the Box*, painted around 1879 (private collection), and *The Loge*, of around 1882 (Chester Dale Collection, National Gallery of Art, Washington).

*Former Collection:* J. Gardner Cassatt, brother of the artist, 1880.

*References:* W. C. Brownell, "The Younger Painters of America, III," *Scribner's Monthly* 23, no. 3 (1881), p. 333 (engraving by A. F. P. Davis, 1880); *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 196, fig. 473.





86

# 87

WILLIAM MICHAEL HARNETT, American, 1848–1892  
*Old Models*

Signed and dated lower left: *W M Harnett / 1892* (initials in monogram)

Oil on canvas, 54 × 28 in.

Charles Henry Hayden Fund 39.761

*Old Models*, variously titled *My Models*, *The Old Cupboard*, and *The Old Cupboard Door*, is said to have been Harnett's last work. In the catalogue of the sale of his estate (Thomas Birche's Sons, Philadelphia, 1893, no. 27) it is stated that the painting was made for the Chicago World's Columbian Exposition of 1893, but Harnett died in the meantime and it was not shown.

*Former Collection:* William J. Hughes, Washington.

*Reference:* *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 488, fig. 449.

# 88

JOHN FREDERICK PETO, American, 1854–1907

*The Poor Man's Store*

Signed and dated upper left: *J. F. Peto / —85*

Oil on canvas and wood, 36 × 25½ in.

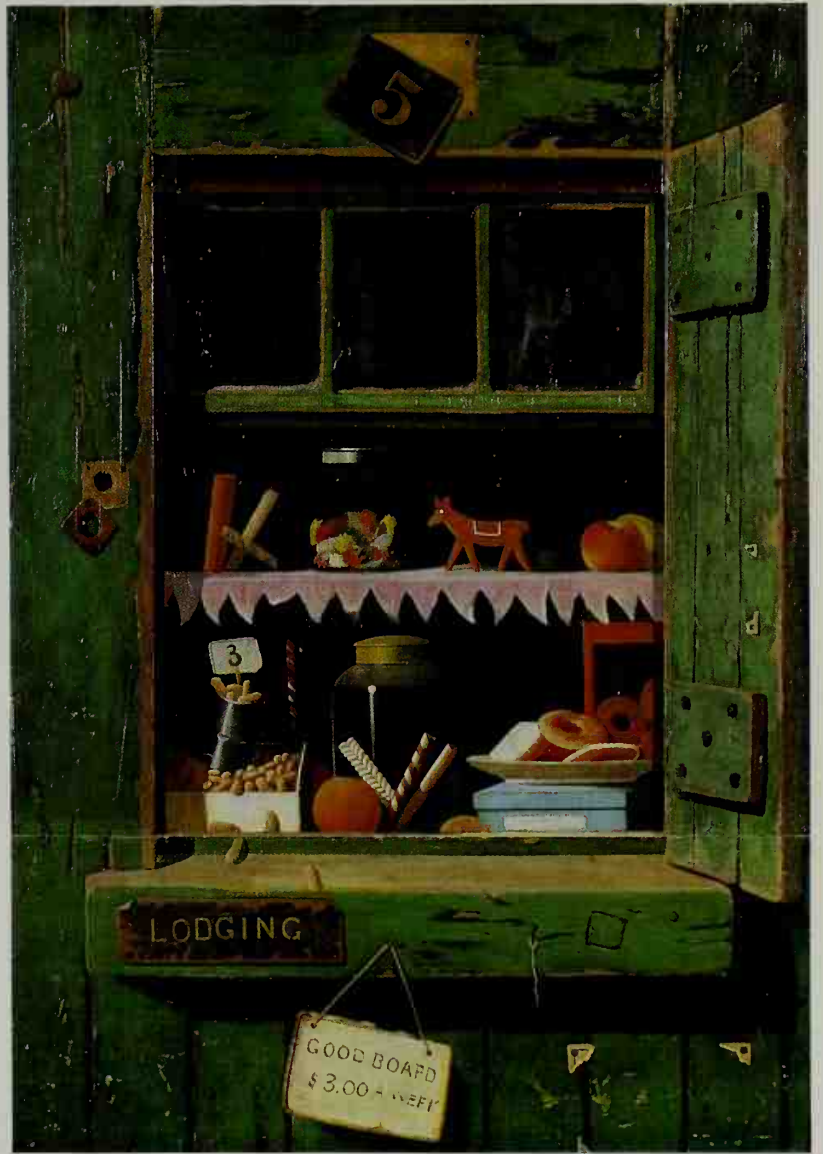
M. and M. Karolik Collection 62.278

Five years before this painting was finished another with a similar title was exhibited in the annual exhibition of the Pennsylvania Academy of Fine Arts in Philadelphia.

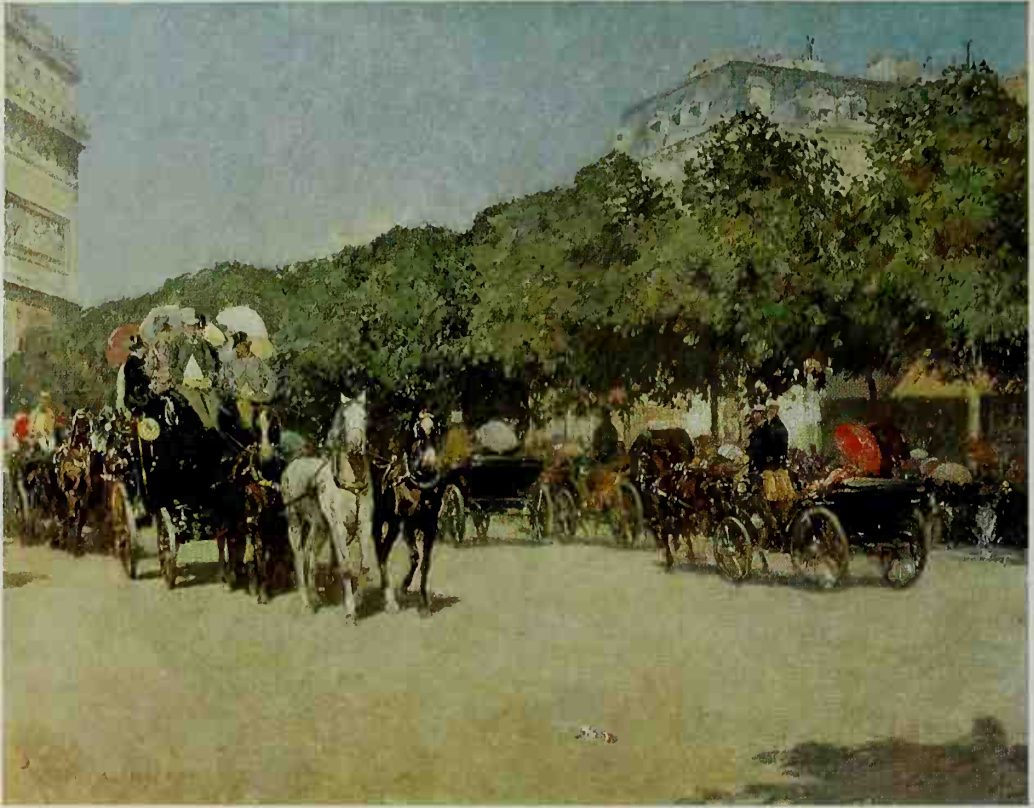
*Reference:* *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 810, fig. 448.



87



88



## 89

CHILDE HASSAM, American, 1859–1935

*Grand Prix Day*

Signed and dated lower left: *Childe Hassam Paris—1887*.

Oil on canvas, 24 × 34 in.

Ernest Wadsworth Longfellow Fund 64.983

A larger, somewhat more finished version entitled *Le Grand Prix*, signed in the same way but undated, is in the New Britain Museum of Art, Connecticut.

*Reference: American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 498, fig. 518.



# 90

MARSDEN HARTLEY, American, 1877–1943

*Carnival of Autumn*

Oil on canvas, 30<sup>1</sup>/<sub>4</sub> × 30<sup>1</sup>/<sub>8</sub> in.

Charles Henry Hayden Fund 68.296

Painted in 1908, *Carnival of Autumn* is an early, American example of the reaction against Impressionism in which the Symbolist precepts of arbitrary color and stylized form producing a strong decorative style are expressed. Symbolist influence is also reflected in the title, in which the “idea” rather than the fact of the picture is phrased. Here, as in much of Hartley’s late work, the landscape of Maine is the inspiration.

*Former Collection:* Ione and Hudson Walker.

*Reference:* Elizabeth McCausland, *Marsden Hartley* (Minneapolis, 1952), pp. 13–14.





91

# 91

MAURICE PRENDERGAST, American, 1859–1924

*Eight Bathers*

Signed lower center: *Prendergast*

Oil on canvas, 28<sup>1</sup>/<sub>4</sub> × 24 in.

Abraham Shuman Fund 61.663

Only in the last decade of his life did Prendergast leave Boston for New York, and even then he continued to spend his summers on the New England coast. On his return to his New York studio, he would rework watercolor impressions of the summer into oils such as *Eight Bathers* (1916–1918). The frame was designed by the artist's brother Charles.

*Former Collection:* Mrs. Charles Prendergast, Westport, Conn.

*References:* Hedley Howell Rhys, *Maurice Prendergast, 1859–1924* (Cambridge, 1960), pp. 52, 54, no. 38; *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 818, fig. 536.

# 92

GEORGE LUKS, American, 1867–1933

*Bulfinch Houses, Beacon Hill*

Signed lower right: *George Luks*

Oil on canvas, 36<sup>1</sup>/<sub>4</sub> × 30<sup>1</sup>/<sub>4</sub> in.

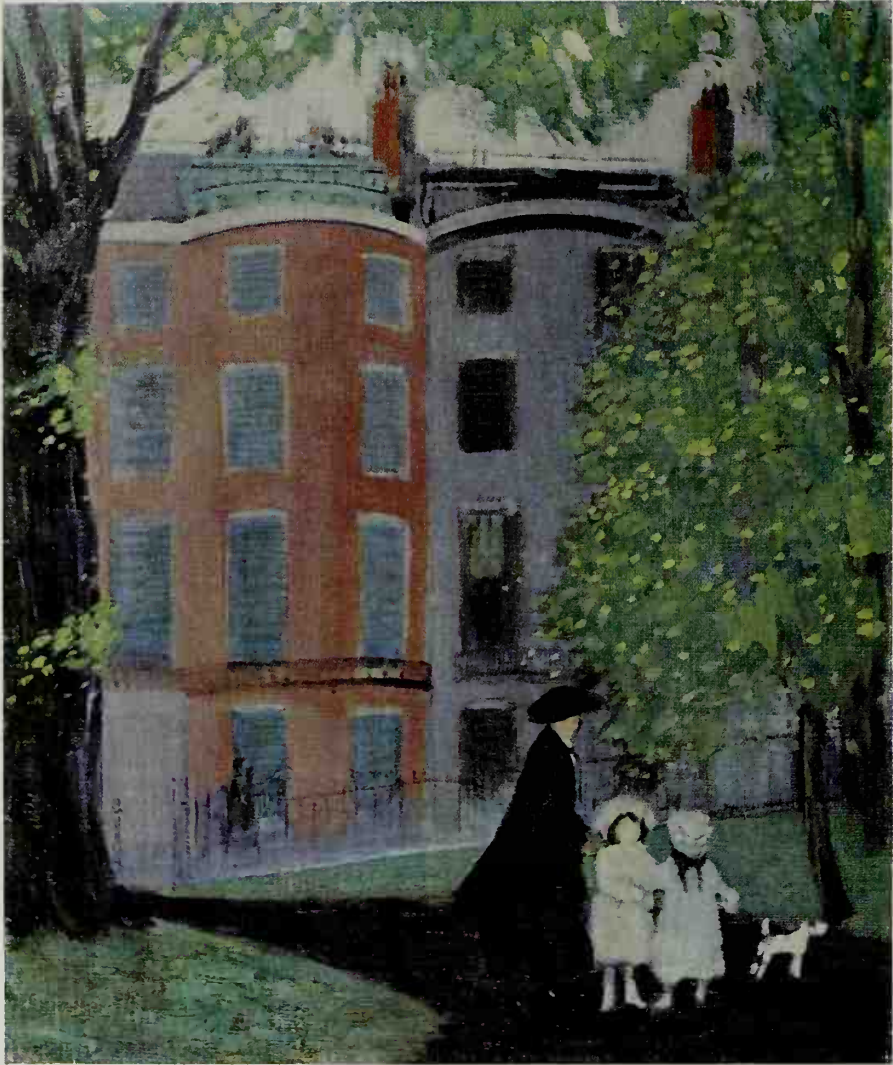
Emily L. Ainsley Fund 60.538

Beacon Hill is typified by these bow-front town houses in the style of Boston's great architect of the Federal Period, Charles Bulfinch. George Luks painted several of these cityscapes while visiting Boston in the summer of 1923.

*Former Collection:* Mr. and Mrs. Quincy Adams Shaw McKean, Boston.

*Reference:* *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 734, fig. 546.





92



## 93

GEORGE BELLOWS, American, 1882–1925

*Emma and Her Children*

Oil on canvas, 59 × 65 in.

Gift of Subscribers and the John Lowell Gardner Fund 25.105

From 1920 to 1924 Bellows spent his summers in Woodstock, New York. This group portrait of his wife and daughters was painted in the studio there in September 1923.

*Former Collection:* Mrs. George Bellows.

*References:* Marian King, *A Gallery of Mothers and their Children* (Philadelphia and New York, 1958), pp. 50–51; *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 92, fig. 553.





94

# 94

LYONEL FEININGER, American, 1871–1956

*Regler Church, Erfurt*

Signed upper left: *Feininger*

Oil on canvas, 50 × 40<sup>1</sup>/<sub>4</sub> in.

Charles Henry Hayden Fund 57.198

Erfurt is a town near Weimar that was popular with the Bauhaus group because of its many churches. Feininger painted the Reglerkirche, a church of Augustinian canons named for an Erfurt family, in 1930 while he was on the faculty of the Bauhaus in Dessau.

*Former Collections:* Magistrate of Dessau; Anhaltisches Landesmuseum, Dessau; G. David Thompson, Pittsburgh.

*Reference:* *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 394, fig. 583.

# 95

EDWARD HOPPER, American, 1882–1967

*Room in Brooklyn*

Signed lower right: *Edward Hopper*

Oil on canvas, 29 × 34 in.

Charles Henry Hayden Fund 35.66

In a letter of March 21, 1935, the artist stated: “There is not a great deal to be said about the painting of the ‘Room in Brooklyn.’ It was largely improvised, and was painted in 1932.”

*Former Collection:* Purchased from the artist.

*Reference:* *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), no. 373, fig. 558.



95

# 96

PABLO PICASSO, Spanish, born 1881

*Standing Figure*

Signed on reverse at upper right: *Picasso*

Oil on canvas, 59 × 39<sup>1</sup>/<sub>2</sub> in.

Juliana Cheney Edwards Collection 58.796

Painted in the winter of 1908 in Paris, *Standing Figure* (also known as *Femme aux bras levés*) is a study for the central figure in *Three Women* in the Hermitage, Leningrad.

*Former Collections:* Daniel-Henry Kahnweiler, Paris; Dr. Fritz Nathan, Zurich.

*Reference:* C. Zervos, *Pablo Picasso, œuvres de 1906 à 1912* (Paris, 1942), vol. 2, no. 107, p. 50, repr.

# 97

PABLO PICASSO, Spanish, born 1881

*Rape of the Sabines*

Signed upper right: *Picasso*; working dates on reverse, from January 9 to February 7, 1963

Oil on canvas, 77 × 51<sup>1</sup>/<sub>4</sub> in.

Robert J. Edwards Fund (Juliana Cheney Edwards Collection), Fanny P. Mason Fund and Arthur Gordon Tompkins Residuary Fund 64.709

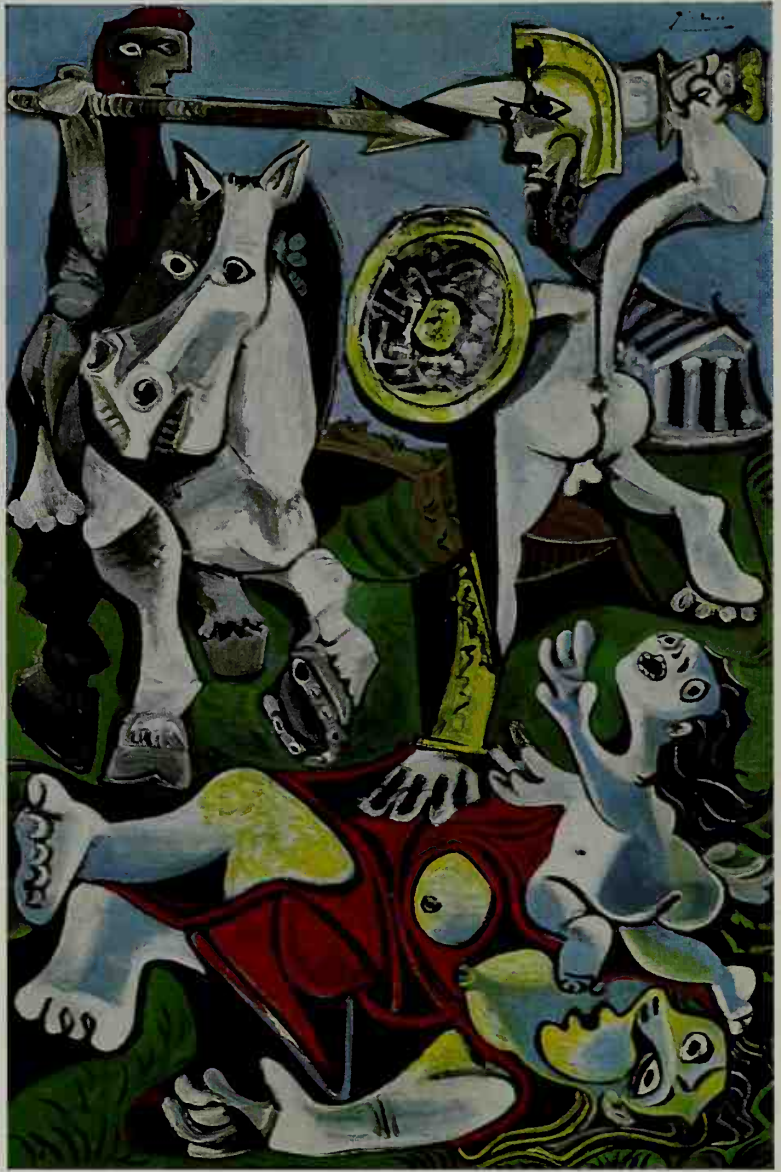
Picasso's subject matter is derived from the Rome of Romulus and Remus by way of Jacques-Louis David's neoclassical composition of 1799. Painted at Mougins in 1963, the *Rape of the Sabines* is a timely reiteration of Picasso's *Guernica* of 1937.

*Reference:* Carlton Lake, "Picasso," *Boston Magazine* 57, no. 3 (March 1965), pp. 33-35.



96





97



98

NICOLAS DE STAËL, French, 1914–1955

*Rue Gauguet*

Signed lower left: *Staël*; signed and dated on reverse: *Nicolas de Staël 1949*

Oil on panel, 78 $\frac{1}{2}$  × 94 $\frac{3}{4}$  in.

Arthur Gordon Tompkins Residuary Fund 57.385

The painting was finished in 1949 after about two years' work in the artist's studio in the Rue Gauguet, Paris.

*Former Collection:* Theodore Schempp, Paris.



99

LEE GATCH, American, born 1902

*Gothic Night*

Signed lower right: *L Gatch*

Oil on canvas, 42<sup>1</sup>/<sub>4</sub> × 46<sup>1</sup>/<sub>4</sub> in.

Charles Henry Hayden Fund 57.666

The artist wrote of this painting of 1957 in a letter to the Museum later in the same year:

“While I have long been moved by that period of History intensely religious and profoundly intellectual referred to by some authors as the Gothic Night, I would rather lay claim that my inspiration was more the result of direct visual experience. . . . It was through the struggle for a finer subjectivity that *Gothic Night* finally emerged—came to the surface, so to speak. . . .

In my youth I was a hunter and the night forest fascinated me,

especially the great arches made by the trees against the brilliant November sky. This was the visual experience that was to find spiritual discipline many years later.”

*References:* Martica Sawin, “The Paintings of Lee Gatch,” *Arts* 32 (May 1958), pp. 30–33; Barbara Guest, “Avery and Gatch: Lonely Americans,” *Art News* 59 (March 1960), pp. 42–45; Perry T. Rathbone, *Lee Gatch* (New York, 1960), pp. 12–13, 19–20; Allen Stuart Weller, *Art U.S.A. Now* (New York, 1963), p. 112.

## IOO

FRANZ KLINE, American, 1910–1962

*Probst I*

Signed and dated on reverse at center: *Franz Kline — 60*

Oil on canvas, 108 × 79<sup>5</sup>/<sub>8</sub> in.

Promised Gift of Susan Morse Hilles

The title of this composition is believed to refer to the painter Jack Probst, a friend of the artist. It appears that Kline never intended the painting for Probst but simply used his name for the title because he liked the sound of it.

*Former Collection:* Susan Morse Hilles, New Haven, Conn.



100





# Index of Artists

References are to catalogue numbers not pages.

- Anonymous (Alsatian)  
*Man of Sorrows*, 6
- Anonymous (Bohemian)  
*Death of the Virgin*, 5
- Anonymous (Ferrarese)  
*Marriage Salver (Descro da parto)*, 13
- Anonymous (Flemish)  
*The Martyrdom of St. Hippolytus*, 8
- Anonymous (Italian)  
*Presentation of the Virgin in the Temple*, 12
- Anonymous (Valencian)  
*Virgin and Child with a Donor*, 9
- Allston, Washington  
*Elijah in the Desert*, 77
- Barnaba da Modena  
*Virgin and Child*, 2
- Barna da Siena  
*The Marriage of St. Catherine*, 3
- Bellows, George  
*Emma and Her Children*, 93
- Bingham, George Caleb  
*The Squatters*, 80
- Blackburn, Joseph  
*Isaac Winslow and his Family*, 71
- Boucher, François  
*The Halt at the Spring*, 40  
*The Return from Market*, 41
- Bramantino (Bartolommeo Suardi)  
*Virgin and Child*, 11
- Canaletto (Antonio Canale)  
*Bacino di San Marco, Venice*, 20
- Cassatt, Mary  
*At the Opera*, 86
- Cézanne, Paul  
*L'Étang (The Pond)*, 63  
*Madame Cézanne in a Red Armchair*, 62
- Chardin, Jean-Baptiste Siméon  
*The Teapot*, 37
- Copley, John Singleton  
*Paul Revere*, 72  
*Mrs. Richard Skinner (Dorothy Wendell)*, 73  
*Watson and the Shark*, 74
- Corot, Jean-Baptiste Camille  
*Girl with a Pink Shawl (Jeune femme à l'écharpe rose)*, 45  
*Island of San Bartolommeo, Rome*, 46
- Courbet, Gustave  
*The Quarry (La Curée)*, 44
- Darby, Henry F.  
*The Rev. John Atwood and his Family*, 78
- Daumier, Honoré  
*L'Homme à la corde (The Man on the Rope)*, 50
- Degas, Edgar  
*Carriage at the Races*, 52  
*Duke and Duchess of Morbilli*, 51
- Delacroix, Eugène  
*The Entombment*, 43
- De Staël, Nicolas  
*Rue Gauguet*, 98
- Duccio di Buoninsegna  
*Triptych of the Crucifixion with St. Nicholas and St. Gregory*, 1
- Eakins, Thomas  
*Starting out after Rail*, 85
- Fantin-Latour, Henri  
*Flowers and Fruit*, 47
- Feininger, Lyonel  
*Regler Church, Erfurt*, 94
- Fragonard, Jean-Honoré  
*La Bonne Mère (The Good Mother)*, 38
- Gainsborough, Thomas  
*Captain Thomas Mathews*, 36

- Gatch, Lee  
*Gothic Night*, 99
- Gauguin, Paul  
*D'où venons-nous? Que sommes-nous? Où allons-nous? (Where do we come from? What are we? Where are we going?)*, 67
- Gelder, Aert de  
*Rest on the Flight into Egypt*, 30
- Giovanni di Paolo  
*The Virgin of Humility*, 10
- Gogh, Vincent van  
*The Postman Roulin*, 64  
*The Ravine*, 65
- Greco, El  
(Domenikos Theotokopoulos)  
*Fray Felix Hortensio Paravicino*, 22
- Guardi, Francesco  
*Reception of a Dignitary*, 21
- Harnett, William Michael  
*Old Models*, 87
- Hartley, Marsden  
*Carnival of Autumn*, 90
- Hassam, Childe  
*Grand Prix Day*, 89
- Heade, Martin Johnson  
*Approaching Storm: Beach near Newport*, 81
- Homer, Winslow  
*Long Branch, New Jersey*, 84  
*The Lookout—"All's Well,"* 83
- Hopper, Edward  
*Room in Brooklyn*, 95
- Kline, Franz  
*Probst I*, 100
- Lane, Fitz Hugh  
*Boston Harbor*, 79
- Leyden, Lucas van  
*Moses Striking the Rock in the Wilderness*, 18
- Lorrain, Claude  
*Parnassus*, 34
- Lotto, Lorenzo  
*Madonna and Child with St. Jerome and St. Anthony of Padua*, 14
- Luks, George  
*Bulfinch Houses, Beacon Hill*, 92
- Manet, Édouard  
*The Street Singer*, 53  
*Victorine Meurend*, 54
- Matisse, Henri  
*Carmelina*, 69
- Meléndez (or Menéndez), Luis Egidio  
*Still Life with Bread, Bacon, and Vegetables*, 31
- Millet, Jean François  
*Young Shepherdess*, 49
- Monet, Claude  
*La Japonaise*, 55  
*The Old Fort at Antibes*, 57  
*Village Street, Normandy*, 56
- Munch, Edvard  
*The Voice*, 68
- Neagle, John  
*Pat Lyon at the Forge*, 76
- Peto, John Frederick  
*The Poor Man's Store*, 88
- Picasso, Pablo  
*Rape of the Sabines*, 97  
*Standing Figure*, 96
- Pissarro, Camille  
*Market Place, Gisors*, 59
- Poussin, Nicolas  
*Mars and Venus*, 33
- Prendergast, Maurice  
*Eight Bathers*, 91
- Redon, Odilon  
*The Large Green Vase*, 70
- Rembrandt van Rijn  
*Mrs. Johannes Elison (Maria Bockenolle)*, 27  
*The Artist in his Studio*, 28  
*The Rev. Johannes Elison*, 26
- Renoir, Pierre Auguste  
*Les Enfants à Guernesey (Children on the Seashore)*, 61  
*Le Bal à Bougival*, 60
- Romney, George  
*Anne, Lady de la Pole*, 35
- Rosso Fiorentino, Il  
*The Dead Christ with Angels*, 17
- Rubens, Peter Paul  
*Portrait of Mulay Ahmad*, 25  
*The Head of Cyrus Brought to Queen Tomyris*, 24

Ruisdael, Jacob van  
*A Rough Sea*, 29

Sano di Pietro  
*Virgin and Child with Angels*, 4

Sargent, John Singer  
*The Daughters of Edward Darley  
Boit*, 82

Sisley, Alfred  
*Early Snow at Louveciennes*, 58

Stuart, Gilbert  
*Josiah Quincy*, 75

Tiepolo, Giovanni Battista  
*Time Unveiling Truth*, 42

Tintoretto (Jacopo Robusti)  
*Alessandro Farnese*, 16

Titian (Tiziano Vecellio)  
*St. Catherine of Alexandria*, 15

Toulouse-Lautrec, Henri de  
*A La Mie*, 66

Turner, Joseph Mallord William  
*The Slave Ship*, 48

Velázquez, Diego  
*Don Baltasar Carlos and His  
Dwarf*, 23

Veronese, Paolo  
*Atalanta and Meleager*, 19  
*Diana and Actaeon*, 19  
*Olympus*, 19  
*Venus and Jupiter*, 19

Watteau, Antoine  
*La Perspective (The Vista)*, 39

Weyden, Rogier van der  
*St. Luke Painting the Virgin*, 7

Zurbaran, Francisco  
*St. Cyril*, 32  
*St. Peter Thomas*, 32







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