

National Gallery of Art

Washington, D.C.

"DIANE DE POITIERS"
by François Clouet
French, before 1522-1572
Wood, signed and painted probably about 1571

As official court painter to kings Francis I, Henry II, and Charles IX of France, François Clouet was the preeminent French artist of the mid-sixteenth century. The son of Jean Clouet, who had also served as painter to Francis I, François produced many court portraits--both as paintings and as drawings in red and black chalk. This work is particularly noteworthy because it is one of only three paintings signed by the artist, who was also known as Jehannet or Janet. Below the main figure's left hand is the Latin inscription FR. IANETTI OPUS, which translates "the work of François Janet."

The nude woman traditionally has been identified as Diane de Poitiers, the mistress of Henry II. A beautiful widow of noble lineage, she was twenty years the king's senior. Her power over him was so great that she was the virtual queen, while his lawful wife, Catherine de' Medici, lived in relative obscurity. For several reasons, however, this identification has been called into question. First, known portraits of Diane de Poitiers show her as having a broad face and slightly turned-up nose, quite unlike the oval countenance and long, straight nose of the woman represented here. Second, if this is a portrait of Diane de Poitiers, it would have to have been painted in the 1550s, for when Henry died in 1559, Catherine de' Medici quickly reacted against her rival and forced her from court. Born in 1499, Diane would thus have been in her fifties when Clouet might have portrayed her, much older than the woman in this painting appears to be. Furthermore, the accomplished style of the work and details such as the cap and coiffure, which reflect fashions in vogue in the 1570s, indicate that this work was actually executed after Diane's death in 1566.

In view of these difficulties, a number of other candidates have been proposed as the subject of this portrait: Marie Touchet, the mistress of Charles IX; Gabrielle d'Estrées, the favorite of Henry IV; and, most recently, Mary Stuart, Queen of Scots and briefly Queen of France (1559-1560). It is also possible that Clouet's painting represents an imaginary, idealized beauty rather than a specific individual.

The painting should perhaps be entitled "A Lady in Her Bath," for the as yet unidentified woman is shown seated in a metal tub, made less chilly by being lined with cloth and protected by a canopy. Behind her a little boy reaches for grapes, and an older woman nurses an infant. In the background of the richly furnished room, a servant takes a vessel of heated bathwater from the fire. Although a portrait of a woman bathing may seem strange to modern eyes, in sixteenth-century aristocratic circles, baths were a luxury and a sign of status. The special bathing quarters in Francis I's palace at Fontainebleau attest to the importance attached to the bath at the time. They consisted of six rooms decorated with sculptures and frescoes of mythological subjects as well as with paintings by Leonardo, Raphael, and Titian.

The ultimate inspiration for Clouet's composition may have been a half-length portrait of a nude woman by Leonardo da Vinci that is now lost. Other aspects of the painting, such as the ambiguous space and masklike expressions, suggest influence from Italian mannerist painters, many of whom were working in France in the mid-sixteenth century. The painting also reveals connections with Netherlandish art. Of northern inspiration are the meticulous attention to detail, the textural rendering of the fruit, jewelry, and silk curtains, and the lustrous technique in oils. The combination of these Flemish qualities with the Italianate nude is very characteristic of French art of the sixteenth century, when the full impact of the Italian Renaissance began to be felt in the north.

[M.B./S.M.A.]

Height 0.921, width 0.813 (36 1/4 x 32 in.)
NGA No. 1961.9.13. Samuel H. Kress Collection

GALLERY 41

« NATIONAL GALLERY »

Washington.

1982

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National Gallery of Art

Gallery 1

These pictures were painted between about 1200 and 1350, a period when, out of a centuries-old Byzantine tradition, Italian artists developed a new style. Imported into Italy from the Eastern Roman Empire, the Byzantine inheritance was gradually replaced as Italian masters sought to achieve a more realistic sense of form and space. While the Venetian painters remained faithful to their Byzantine heritage, Giotto, the greatest artist of the time, broke decisively with the past and established his own tradition.

The technique employed in Byzantine and Italian Gothic painting consisted of applying egg-tempera to a wooden panel which had been primed with a coating of gesso. Often such panel paintings were embellished with gold leaf to mark symbolic features and to enhance their decorative richness of effect.

Paolo Veneziano Venetian, active 1324 - 1358

- 1166 *The Coronation of the Virgin*, DATED 1324. SAMUEL H. KRESS COLLECTION

This rare example of a dated Italian Gothic painting recalls, in its intense colors and formalized design, earlier Byzantine models like the *Enthroned Madonnas* in this room.

Byzantine School, 13th century

- 1 *Enthroned Madonna and Child*. ANDREW W. MELLON COLLECTION



One of the earliest pictures in the National Gallery, this panel was possibly painted in the imperial workshops in Constantinople. Since the official styles were practically identical throughout the Eastern Roman Empire, it is difficult to date a Byzantine work precisely or to identify its place of origin. Such pictures, known as icons, or "holy images," were not intended to be realistic representations; rather, they symbolized church doctrines. Here, Mary is enthroned as Queen of Heaven, and angels bear orbs and scepters as symbols of Christ's rule on earth.

Margaritone, School of Arezzo, active second half 13th century

- 807 *Madonna and Child Enthroned*, SIGNED AND PAINTED ABOUT 1270. SAMUEL H. KRESS COLLECTION

The figures in this work display the stark vigor characteristic of Tuscan paintings during this period. Most unusual for this time is the signature of the artist.

Byzantine School, 13th century

- 1048 *Enthroned Madonna and Child*. GIFT OF MRS. OTTO H. KAHN

In this large-scale panel, the garments of the Madonna and Child are modeled with gold highlights, a Byzantine artistic convention.



Master of the Franciscan Crucifixes Umbrian, active second half 13th century

- 809 *Saint John the Evangelist*, PAINTED ABOUT 1272. SAMUEL H. KRESS COLLECTION

Scholars believe that this beautifully expressive figure and its companion piece, *The Mourning Madonna*, once terminated the arms of a large painted crucifix, now in the Picture Gallery in Bologna.

- 808 *The Mourning Madonna*, PAINTED ABOUT 1272. SAMUEL H. KRESS COLLECTION

A companion piece to Saint John the Evangelist.

Attributed to Cimabue Florentine, mentioned 1272 - 1302

- 2 *Christ between Saint Peter and Saint James Major*, PAINTED SOON AFTER 1270.

ANDREW W. MELLON COLLECTION

Although Cimabue is traditionally said to have been Giotto's teacher, little is known about him. The figure of Christ derives from representations of the Pantocrator or Almighty Ruler. The inscription in the open book reads, "I am the light of the world." On the right Saint James wears a shell as a symbol of his pilgrimage to Spain; on the left Saint Peter holds the keys to heaven.

Giotto Florentine, 1266(?) - 1337

- 367 *Madonna and Child*, PAINTED PROBABLY BETWEEN ABOUT 1320 AND 1330.

SAMUEL H. KRESS COLLECTION

Giotto was a key figure in the development of Italian Gothic painting. His ability to achieve a convincing sense of solid form and of space enabled him to make a decisive break with earlier Byzantine and Italian traditions. The infant Jesus steadies himself by grasping his mother's finger as he reaches for a white, thornless rose—a symbol of purity.



Orcagna and Jacopo di Cione Florentine, active 1344 - 1368; active 1368 - 1398

- 814 *Madonna and Child with Angels*, PAINTED TOWARD 1370. SAMUEL H. KRESS COLLECTION

Giotto's works were frequently emulated by his many followers in the fourteenth century. This example of a Giottesque Madonna was probably completed by Jacopo di Cione after the death of his brother Andrea, called Orcagna. Another work by a third brother, Nardo di Cione, is in Gallery 2. Rather than being regally enthroned, Mary here sits upon the earth as a mortal woman—in the Madonna of Humility format.

Bernardo Daddi Florentine, active 1312 - c.1348

- 1140 *Madonna and Child with Saints and Angels*, PAINTED IN THE 1330s.

SAMUEL H. KRESS COLLECTION

This delicate small Madonna shows how Giotto's style was interpreted by a close follower. Instead of the master's monumental simplicity, Daddi has given his picture a more intimate character.

- 3 *Saint Paul*, DATED 1333. ANDREW W. MELLON COLLECTION

The awe-inspiring figure of the apostle towers above the donors, members of a religious order who probably commissioned this image as a protection against the plague. Such a discrepancy of scale, frequent in medieval art, indicates the greater spiritual importance of the saint.



Paolo Veneziano Venetian, active 1324 - 1358

- 254 *The Crucifixion*, PAINTED ABOUT 1340. SAMUEL H. KRESS COLLECTION

Master of the Life of Saint John the Baptist School of Rimini, active second quarter 14th century

- 711, 242, 1147 *Madonna and Child with Angels, The Baptism of Christ, Scenes from the Life of Saint John the Baptist*, PAINTED PROBABLY ABOUT 1330/1340.

SAMUEL H. KRESS COLLECTION

The three panels are from the same altarpiece, painted probably about 1340 in the provincial art center of Rimini on the Adriatic coast. The schematized designs of drapery reflect Byzantine influences, combined with the solid forms and facial types of the Giotto tradition in Florence. The Christ Child holds a grasshopper; as one of the Lord's plagues upon unbelieving Egypt, the grasshopper symbolizes the conversion of pagan nations. On the left, the simultaneous depiction of consecutive episodes—in this case the birth, naming, and circumcision of the infant Saint John—was a characteristic medieval method of pictorial narration.

National Gallery of Art

Gallery 3

The paintings in this room are all by artists active in or near Siena. The greatest master of the school of painting that flourished there in the Middle Ages was Duccio di Buoninsegna. Centuries after his death, Duccio's style still exerted a compelling influence on Siennese artists. The collection of the National Gallery of Art is one of the few where the development of Siennese painting can be properly seen (see also Gallery 5).

Duccio di Buoninsegna Siennese, active 1278 - 1318/19

- 8 *Nativity with the Prophets Isaiah and Ezekiel*, PAINTED BETWEEN 1308 AND 1311.

ANDREW W. MELLON COLLECTION



Duccio's *Nativity* once belonged to the great *Maestà*, or *Virgin in Majesty*, commissioned for the high altar of Siena Cathedral in 1308. Painted on both sides, the huge altarpiece included numerous panels of sacred themes. Certain features of this painting, such as the couch on which the Virgin reclines and the cave, are still Byzantine in character; other details, like the flock of sheep in the foreground, reveal a new awareness of nature. The Old Testament prophets flanking the main scene foretell the coming of Christ.

- 252 *The Calling of the Apostles Peter and Andrew*, PAINTED BETWEEN 1308 AND 1311.

SAMUEL H. KRESS COLLECTION

Also from the *Maestà* is this rare and important narrative scene, one of a group illustrating the lives of Christ and of the Virgin.

Simone Martini and Assistants Siennese, c.1284 - 1344

- 820, 821, 822, 823 *Saint Matthew; Saint Simon; Saint James Major; Saint Thaddeus*, PAINTED PROBABLY ABOUT 1302. SAMUEL H. KRESS COLLECTION

"Ugolino Lorenzetti" Siennese, active c.1320 - c.1360

- 521 *Saint Catherine of Alexandria*, PAINTED PROBABLY ABOUT 1335. SAMUEL H. KRESS COLLECTION

Simone Martini Siennese, c.1284 - 1344

- 327 *The Angel of the Annunciation*, PAINTED ABOUT 1333. SAMUEL H. KRESS COLLECTION

The companion piece to this little panel, representing the *Virgin Annunciate*, is in the Hermitage Museum in Leningrad. Born and trained in Siena in the tradition of Duccio, Simone Martini worked throughout Italy and France. His style, characterized by graceful linear design, elaborately tooled and burnished gold backgrounds, and delicate refinement of detail, had a broad impact on late Gothic painting.

Pietro Lorenzetti Siennese, active possibly from 1306 - 1348

- 546 *Madonna and Child with Saint Mary Magdalen and Saint Catherine*, PAINTED ABOUT 1330/1340. IN MEMORY OF FELIX M. WARBURG. GIFT OF HIS WIFE

Pietro Lorenzetti and his brother Ambrogio, by stressing monumental but simple forms, further advanced the development of painting in their native Siena.

Lippo Memmi Siennese, active 1317 - 1347

- 11 *Madonna and Child with Donor*, PAINTED PROBABLY ABOUT 1335.

ANDREW W. MELLON COLLECTION

This exquisitely painted panel by a gifted follower of Simone Martini was probably intended for the chapel of the donor who kneels in the lower left corner. During the fourteenth century such portraits of donors were introduced into religious paintings. Here we can see in the portly figure an early effort to record an individual appearance.



- 402 *Saint John the Baptist*, PAINTED PROBABLY ABOUT 1325. SAMUEL H. KRESS COLLECTION

Andrea di Bartolo Sienese, first mentioned 1389 - 1428

153, 152, 154 *The Nativity of the Virgin; The Presentation of the Virgin; Joachim and the Beggars*, PAINTED ABOUT 1400. SAMUEL H. KRESS COLLECTION

131 *Madonna and Child*, PAINTED ABOUT 1415. SAMUEL H. KRESS COLLECTION

Giovanni di Paolo Sienese, active 1420 - 1482

334 *The Annunciation*, PAINTED ABOUT 1445. SAMUEL H. KRESS COLLECTION

13 *The Adoration of the Magi*, PAINTED ABOUT 1450. ANDREW W. MELLON COLLECTION

Though painted more than a century after Duccio's *Nativity*, this panel, probably part of an altarpiece, shows the love of bright color and lyric grace that characterized Sienese art from its beginning to its final flowering. The distant landscape by contrast reveals a fresh observation of nature.

Gentile da Fabriano Umbrian, c.1360/70 - 1427

379 *A Miracle of Saint Nicholas*, PAINTED IN 1425. SAMUEL H. KRESS COLLECTION

366 *Madonna and Child*, PAINTED ABOUT 1422. SAMUEL H. KRESS COLLECTION

Though not Sienese, the art of Gentile da Fabriano was much appreciated by masters such as Giovanni di Paolo. Gentile's *Madonna and Child*, with their sweet expressions and curving draperies, are depicted in what is known as the International Style—an elegant, courtly manner used throughout Europe in the decades around 1400.



Sassetta and Assistant Sienese, active 1423 - 1450

817, 818, 404 *Saint Anthony Distributing His Wealth to the Poor; Saint Anthony Leaving His Monastery; The Meeting of Saint Anthony and Saint Paul*, PAINTED ABOUT 1440.

SAMUEL H. KRESS COLLECTION



Noted for his delicacy of draftsmanship and refinement of color, Sassetta was the last important exponent of the Gothic style of painting in Siena. A charming storyteller, he chose to ignore the recently discovered rules of perspective and methods of rendering form realistically.

Sassetta Sienese, active 1423 - 1450

357 *Madonna and Child*, PAINTED ABOUT 1435. SAMUEL H. KRESS COLLECTION

Attributed to Sassetta Sienese, active 1423 - 1450

506, 505 *Saint Apollonia; Saint Margaret*, PAINTED ABOUT 1435. SAMUEL H. KRESS COLLECTION

Sassetta and Assistant Sienese, active 1423 - 1450

1152 *The Death of Saint Anthony*, PAINTED ABOUT 1440. SAMUEL H. KRESS COLLECTION

National Gallery of Art

Gallery 4

During the first half of the fifteenth century a youthful Florentine called Masaccio revolutionized the art of painting. All of the works in this room reflect and expand his achievement. By contrast to the Gothic style favored in Siena (as seen in Gallery 3), artists working in Florence, such as Castagno and Fra Filippo Lippi, adopted the scientific principles of anatomy, perspective, and modeling in light and shade. This period also witnessed the beginnings of the Renaissance interest in classical antiquity. Although the painting technique—egg tempera on wood panel—remained largely traditional, natural settings gradually replaced the flat gold background characteristic of the earlier style.

Domenico Veneziano Florentine, active 1438–1461

- 15 *Matteo Olivieri*, PAINTED ABOUT 1440. ANDREW W. MELLON COLLECTION

This profile portrait of a young man, like no. 14 at the other end of the wall, represents what may be the earliest kind of independent portraiture in Italy. It is not so much the convincing likeness of an individual as it is a decorative rendering of the contour and details of his face. There is reason to believe that the portrait is posthumous.

Benozzo Gozzoli Florentine, 1420–1497

- 376 *Saint Ursula with Angels and Donor*, PAINTED ABOUT 1455. SAMUEL H. KRESS COLLECTION

Masolino da Panicale Florentine, 1383/84–active to 1432

- 16 *The Annunciation*, PAINTED PROBABLY ABOUT 1425/1430. ANDREW W. MELLON COLLECTION

Masolino, who collaborated with Masaccio, continued to use the stylized patterns, color schemes, and figures of the late medieval style. Nevertheless he gained a knowledge of perspective, revealed here in the receding planes of the architectural setting. The star on the Virgin's shoulder refers to Mary's Hebrew name, *Miriam*, meaning "star." The missal on her lap is opened to the prophetic passage in the Book of Isaiah which begins, "Behold, a Virgin shall conceive."

Assistant of Piero della Francesca Umbrian, c.1416–1492

- 815 *Saint Apollonia*, PAINTED TOWARD 1470. SAMUEL H. KRESS COLLECTION

Masaccio Florentine, 1401–1428

- 14 *Profile Portrait of a Young Man*, PAINTED ABOUT 1425. ANDREW W. MELLON COLLECTION

Domenico Veneziano Florentine, active 1438–1461

- 251 *Saint Francis Receiving the Stigmata*, PAINTED ABOUT 1445. SAMUEL H. KRESS COLLECTION

According to legend, Saint Francis of Assisi had a vision of the crucified Christ held by a seraphim. Later he bore the signs of the Savior's wounds on his hands, feet, and side.

- 332 *Madonna and Child*, PAINTED ABOUT 1445. SAMUEL H. KRESS COLLECTION

Few paintings have been identified as being by this important artist, who, although of Venetian origin, worked in Florence. The half-length Madonna, shown before a hedge of roses, holds the Child who glances, smiling, out at the viewer. The tender feeling between the figures is echoed by the delicate light and pale colors chosen by the artist.



- 715 *Saint John in the Desert*, PAINTED ABOUT 1445. SAMUEL H. KRESS COLLECTION

Like the Saint Francis to the left, this painting came from the church of Santa Lucia dei Magnoli in Florence. Small panels such as these typically formed the base, or predella, of large-scale altarpieces. In a mountainous landscape Saint John puts aside his worldly garments to adopt the coarse hair shirt of an ascetic. The nude figure of the saint, extraordinary for this period, may well have been derived from a classical statue.

Benozzo Gozzoli Florentine, 1420–1497

- 1086 *The Dance of Salome*, PAINTED 1461/1462. SAMUEL H. KRESS COLLECTION

In a manner more often thought of as medieval than Renaissance, Gozzoli has combined three consecutive events from the story of Salome. In the foreground she dances before Herod. Then, her wish having been granted, Saint John the Baptist is beheaded on the left, while in the background Salome finally presents his severed head to her mother. This painting, conservative but charming in style, remains in superb condition.

Francesco Pesellino Florentine, c.1422–1457

- 220 *The Crucifixion with Saint Jerome and Saint Francis*, PAINTED PROBABLY ABOUT 1440/1445. SAMUEL H. KRESS COLLECTION

Fra Filippo Lippi and Assistant Florentine, probably c.1406–1469

- 390 *The Nativity*, PAINTED PROBABLY ABOUT 1445. SAMUEL H. KRESS COLLECTION

Master of the Barberini Panels Umbrian-Florentine, active third quarter XV century

- 329 *The Annunciation*, PAINTED ABOUT 1450. SAMUEL H. KRESS COLLECTION

In this image of a courtyard, the newly discovered laws of perspective have been carried further than in the version of the Annunciation by Masolino on the opposite wall (no. 16). The identity of the painter of this panel has not yet been established, though his style is clearly related to that of Filippo Lippi.

Andrea del Castagno Florentine, 1417/19–1457

- 604 *The Youthful David*, PAINTED ABOUT 1450. WIDENER COLLECTION

One of the few utilitarian objects created by an old master that exists today, this leather shield was intended to be carried on ceremonial occasions. Castagno was one of the first Renaissance artists to study anatomical detail. Here he carefully described the lithe, muscular energy of the biblical youth who had become the emblem of Florentine civic pride.



Fra Filippo Lippi Florentine, probably c.1406–1469

- 401 *Madonna and Child*, PAINTED 1440/1445. SAMUEL H. KRESS COLLECTION

This half-length Madonna, compared to Domenico Veneziano's (no. 332), painted at about the same time, shows a more convincing rendering of forms in space. The carefully observed light sets off the Madonna and Child from the characteristically Florentine shell niche behind them. The facial type and melancholy expression of the Madonna were passed on by Lippi to his pupil Botticelli.

Jacopo del Sellaio Florentine, 1441/42–1493

- 394 *Saint John the Baptist*, PAINTED PROBABLY ABOUT 1480. SAMUEL H. KRESS COLLECTION

John the Baptist, here depicted as a youth, was the patron saint of the city of Florence. Accordingly, a panoramic view of the city is featured in the background.

Fra Filippo Lippi Florentine, probably c.1406–1469

- 804 *Saint Benedict Orders Saint Maurus to the Rescue of Saint Placidus*, PAINTED ABOUT 1445. SAMUEL H. KRESS COLLECTION

A characteristic function of small predella panels such as this was to depict incidents from the lives of saints portrayed in the main panel of the altarpiece. Here Saint Benedict, informed in a vision of the peril of Saint Placidus, enjoins Maurus to rescue Placidus from drowning, an event which is shown on the right.

Fra Angelico and Fra Filippo Lippi Florentine, active 1417–1455; probably c.1406–1469

- 1085 *The Adoration of the Magi*, PAINTED ABOUT 1445. SAMUEL H. KRESS COLLECTION

This tondo, or circular painting, is one of the earliest and most important examples of its kind. It was begun, some scholars believe, by Fra Angelico and then taken up and finished by Fra Filippo Lippi. Fra Angelico would be responsible for the Madonna and Child, while most if not all of the splendid procession and the richly detailed setting would be due to his collaborator Lippi. The followers of the three kings, in their varied types and brilliantly colored garments, symbolize all mankind, waiting to pay homage to the newborn Christ. By contrast to these time-honored elements of the scene, the nude figures in the background reflect the new interest of the Renaissance in classical antiquity. They may, in fact, represent the pagan world.



Fra Angelico Florentine, active 1417–1455

- 790 *The Healing of Palladia by Saint Cosmas and Saint Damian*, PAINTED PROBABLY BETWEEN 1438 and 1443. SAMUEL H. KRESS COLLECTION

This panel showing two narrative episodes was originally part of the main altarpiece of San Marco, Florence. That monastery was the residence of the painter, a Dominican friar. On the left the two brothers, who were physicians and patron saints of the Medici family, effect a miraculous cure. On the right Saint Damian is seen again, unwillingly accepting a gift.

- 5 *The Madonna of Humility*, PAINTED ABOUT 1430/1435. ANDREW W. MELLON COLLECTION

The concept of the Madonna as a poor and humble mortal seated on the ground contrasts with the more usual enthroned Queen of Heaven. The earthly interpretation was preferred by the Dominican and Franciscan charitable orders, who in their teaching stressed the low estate and simplicity of the Holy Family.

National Gallery of Art

Gallery 6

The paintings brought together in this room display the state of portraiture in Florence in the last half of the fifteenth century. Earlier the profile portrait had been preferred, but during this period it came to be replaced in Italy by the three-quarter view used by the Flemish masters. Portraiture continued to aim at a physical likeness of the sitter. Nevertheless, artists such as Botticelli and Leonardo evolved new portrait types which sought to suggest, as well, something of the sitter's character.

2326



Leonardo da Vinci Florentine, 1452-1519

Ginevra de' Benci, PAINTED ABOUT 1474. AILSA MELLON BRUCE FUND

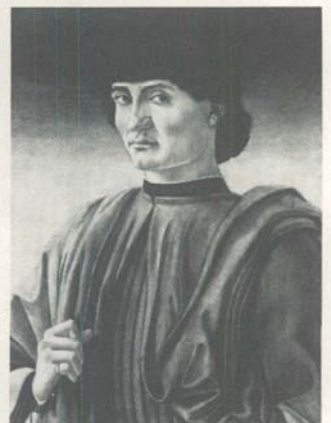
One of the few paintings by Leonardo da Vinci and the only one in America, this portrait represents a young Florentine named Ginevra de' Benci. Completed probably at the time of her marriage in 1474, the painting displays unmistakably Leonardo's early style. This can be seen in the restricted palette, the sharply delineated, undulating curls of the hair, the delicate modeling of the face, and the atmospheric landscape. Ginevra is shown against a juniper bush (*ginepro* in Italian), which seemingly refers to her name as well as to her virtue. The bottom of the painting, cut down by several inches, may originally have included the sitter's hands. On the back of the panel one may see plant emblems and a Latin inscription meaning, "Beauty Adorns Virtue." They allude to the moral character and poetic accomplishments of the sitter.



Andrea del Castagno Florentine, 1417/19-1457

17 *Portrait of a Man*, PAINTED ABOUT 1450. ANDREW W. MELLON COLLECTION

In this portrait the artist clearly expresses the Early Renaissance interest in the physical appearance of the individual. The waist-length figure, with one hand visible, is highly unusual for portraiture of this time.



Master of Santo Spirito Florentine, active early XVI century

405 *Portrait of a Youth*, PAINTED ABOUT 1505. SAMUEL H. KRESS COLLECTION



This sensitive portrait is by an unknown artist who painted three altarpieces for the Church of Santo Spirito in Florence. The portrait, with the sitter shown in three-quarter view before a landscape, recalls a standard Flemish type. Such a format, including crossed hands, Leonardo had earlier adopted for his celebrated portrayal of Mona Lisa.

634



Lorenzo di Credi Florentine, c.1458–1537

Self-Portrait, DATED 1488 ON REVERSE. WIDENER COLLECTION

The way the young man is portrayed here, bust-length in three-quarter view against a distant landscape, was much favored in the latter part of the fifteenth century. The bold modeling and vigorous brushwork of the head are complemented by the delicacy of gold highlights on the landscape forms. Notable too is the pensive expression of the sitter identified by an inscription on the back of the panel as Lorenzo di Credi, a contemporary of the young Leonardo da Vinci in Verrocchio's workshop.

20

Filippino Lippi Florentine, probably 1457–1504

Portrait of a Youth, PAINTED ABOUT 1485. ANDREW W. MELLON COLLECTION

nothing to detract from this straightforward likeness of a young man, featured in the window frame. He seems to embody a synthesis of the physical and intellectual qualities which lay at the heart of the Renaissance. Handsome and at the same time full of integrity, the youth is the quintessence of a Florentine ideal of perfect manhood.



Botticelli Florentine, 1444/45-1510

19 *Portrait of a Youth*, PAINTED EARLY 1480s. ANDREW W. MELLON COLLECTION



In this portrait Botticelli, a Medici court artist, went beyond the mere tracing of physical appearance and penetrated into the world of human emotion. He used the turn of the head, glance of the eye, and form of the hand to create a reflective mood in which one can sense the presence of inner life.

National Gallery of Art

Italian Painting

Gallery 10

The pictures in this room were painted toward the mid-sixteenth century. With the Protestant Reformation as well as political unrest, this was a period of crisis in Italy, and a spirit of anxiety accordingly may be reflected in the art of the time. In certain paintings, for instance, as part of a search for new modes of expression, there is a heightened intensity of emotional content and sharp color schemes used in foreshortened or distended spaces. This anti-classical style has often been called mannerism, though the term refers more aptly, perhaps, to the graceful manner evolved by Raphael and his followers in Rome.

Domenico Beccafumi, Siennese, c. 1485–1551

529 *The Holy Family with Angels*, painted about 1545/1550. Samuel H. Kress Collection

Though active in Siena, Beccafumi was aware of the most advanced artistic currents in nearby Florence and Rome. He combined these with his distinctive loose brushwork in a style that is strikingly original.



1483

Andrea del Sarto, Florentine, 1486–1530

Charity, painted shortly before 1530. Samuel H. Kress Collection

After the departures of Leonardo, Raphael and Michelangelo, Andrea del Sarto became the leading master of the High Renaissance in Florence. This famous picture takes as its subject the ancient Roman personification of Charity as a protective matron. The painting was commissioned for Francis I, King of France, but was never delivered. X-rays reveal that originally the theme was the Holy Family and, in fact, the hand of the youthful Saint John first painted resting on a globe may still be seen in the background.

Il Rosso, Florentine, 1494–1540

1611

Portrait of a Man, painted early 1520s. Samuel H. Kress Collection

The subject of this somber portrait has not been identified but, to judge from his commanding presence, he belonged to the aristocracy. The painter of the portrait, whose given name is unknown, was called "Rosso," referring to his red hair or beard. He began his career in Florence. Later, forced to leave Rome when the city was sacked in 1527, he went to the court of Francis I of France where his frescoes in the royal chateau at Fontainebleau had a far-reaching influence on French art.



1635



Pontormo, Florentine, 1494–1556/57

Monsignor della Casa, painted probably between 1541 and 1544. Samuel H. Kress Collection

Gifted with penetrating insight into character and extraordinary talent as a draftsman, Pontormo was the outstanding Florentine portraitist of his time. In this painting the sitter's piercing eyes and nervous gestures convey an impression of intelligence with a trace of fanaticism. The vibrant color scheme and the knife-sharp architectural elements further enhance the austerity of the man portrayed.

Agnolo Bronzino, Florentine, 1503–1572

- 602 *A Young Woman and Her Little Boy*, painted about 1540
Widener Collection

Bronzino, a pupil of Pontormo, culminates the Florentine tradition of linear painting. In this restrained and elegant double portrait, the artist's enamellike technique leaves no trace of brushwork, while a precise, sensitive line establishes the contours of forms and silhouettes the figures against the curtain. This kind of courtly portraiture—cool and formal—stands in direct contrast to the more sensuous, painterly Venetian style. X-rays have shown that the boy was added after Bronzino had completed the female figure. Her costume, especially the headdress and sleeves, was also considerably enriched during the course of working on the picture.



Sodoma, Sienese, 1477–1549

- 1155 *Saint George and the Dragon*, painted probably 1518. Samuel H. Kress Collection

This vivid narrative of Saint George saving the princess from the dragon is thought to have been painted for the Duke of Ferrara. The figures, including the fairy-tale dragon and his prey, are placed in a lush landscape filled with the anecdotal details characteristic of Sodoma's work.

Pontormo, Florentine, 1494–1556/57

- 480 *The Holy Family*, painted about 1525. Samuel H. Kress Collection

In this half-length composition the artist has tightly grouped Saint Elizabeth and her son the Baptist, as well as Joseph, around the traditional figures of the Madonna and Child. The complicated pose of the infant Christ, blessing the little Saint John and at the same time turning to look up at his mother, is called *contrapposto*. Such twisted poses are a hallmark of the sixteenth-century style.



- 791 **Bacchiacca**, Florentine, 1495–1557
The Gathering of Manna, painted about 1540/1555
Samuel H. Kress Collection

The Old Testament account (Exodus 16:11-16) of God's mercy to the starving Israelites has been interpreted as a festive picnic for Florentine nobility amid exotic beasts. As often in sixteenth-century painting, religious significance was subordinated to pictorial demands and pleasing effects. The artist, a pupil of Perugino and influenced by Michelangelo, is believed to have derived many of his fantasies of natural history from engravings by the Dutch artist Lucas van Leyden.

Perino del Vaga, Central Italian, 1501–1547

- 1392 *The Nativity*, signed and dated 1534. Samuel H. Kress Collection

According to sixteenth-century accounts, this famed altarpiece was originally commissioned for the Baciadonne family chapel in the church of Santa Maria della Consolazione outside Genoa in northern Italy. Later the picture was owned by Napoleon's uncle, Cardinal Fesch. The artist, a Florentine by birth and training, studied with Raphael. His name and the date are inscribed on the plaque lying in the foreground. In this large altarpiece, especially in figures like the Saint Sebastian at the left or the Saint Catherine behind the Christ Child, the artist displays his command of a gracefully artificial style.



National Gallery of Art

Gallery 22

Painted in Venice between about 1510 and 1560, all the pictures in this room are by Tiziano Vecellio, known as Titian. Included here are his reworkings of a masterpiece by his teacher Giovanni Bellini and of a portrait begun by his colleague Giorgione, another of Bellini's pupils. Titian spent a long career, the dated works of which span nearly seven decades, summing up the tastes of Venetian Renaissance art. Venice, bathed in light reflected from its lagoon and influenced by trade connections to the exotic Orient, developed a love of hazy atmospheric effects, sonorous colors, and decorative surface patterns. This ephemeral, romantic quality contrasts with the rational perspective, severe draftsmanship, and crystalline form of Florentine or Roman art. Painting his canvases carefully in successive layers, Titian used many glazes of thin, translucent oils that result in unequaled luminosity and depth of hue. Accents and highlights then were added with thick, opaque oils in rapid, dexterous strokes. Titian's dramatic designs and revolutionary techniques affected most European painting for the next three centuries.

Giovanni Bellini c. 1430-1516

- 597 *The Feast of the Gods*, signed and dated 1514. Widener Collection

One of the most important paintings in the National Gallery, *The Feast of the Gods* was painted for Alfonso I d'Este as one of a series of paintings for the duke's study in his castle at Ferrara. The young Titian, a pupil of Bellini, later completed the set. He repainted parts of the background and figures of this canvas in order to make it harmonize with the three pictures which he had executed. The theme of this painting is found in a story by Ovid (*Fasti*) explaining the annual sacrifice of an ass to Priapus. The poet describes a bacchanalian feast of the gods and then tells how Priapus lost his heart to Lotis, who "sank to her rest on the grassy ground under the maple boughs." Priapus was about to embrace his love when "Silenus' saddle-ass, with raucous weasand braying, gave out an ill-timed roar. The nymph in terror started up, pushed off Priapus, and flying gave alarm to the whole grove [and] the god . . . was laughed at by all."



Giorgione and Titian c. 1478-1510; c. 1477-1576

- 369 *Portrait of a Venetian Gentleman*, painted about 1510. Samuel H. Kress Collection

After the untimely death of Giorgione, Titian occasionally was charged with the responsibility of finishing his colleague's paintings. X-rays reveal that originally the hand held a dagger; then a scroll was inserted instead. Finally the parapet was painted in and a book and crumpled handkerchief were substituted for the scroll.

Titian c. 1477-1576

- 324 *Cupid with the Wheel of Fortune*, painted about 1520. Samuel H. Kress Collection

This grisaille (monochrome) painting may have served as the cover for a portrait. The putto turns his back on Death, symbolized by the animal's skull.

- 1408 *Doge Andrea Gritti*, signed and painted about 1535/1540. Samuel H. Kress Collection



A unique feature of the Venetian Republic was its system of government; through an intricate system of checks and balances, power was ultimately entrusted to an elected chief executive: the doge or duke. Andrea Gritti, who had distinguished himself as military commander and diplomat, ruled the city of Venice from 1523 until his death in 1538. In this magnificent portrait Titian created the archetype of an imperious ruler. The bulky figure seems almost to burst out of the frame, and the face, with its severe mouth and intense stare, reveals Gritti's grim and ruthless personality. The massive hand with which the doge grasps his cape may be based upon the hand of Moses in Michelangelo's famous statue in Rome. Although Titian did not journey to Rome until 1545, he would have known of this hand through a cast brought to Venice by the sculptor Jacopo Sansovino.

826 *Cardinal Pietro Bembo*, painted about 1540. Samuel H. Kress Collection

Pietro Bembo, a lifelong friend of the artist, was one of the most gifted diplomats and enlightened humanists of his day. In 1539 he was made a cardinal by Pope Paul III and is here shown in the scarlet biretta and cape of that office. Titian's genius has captured Bembo's high rank and his individual personality. His alert expression, emphasized by the sharp features and piercing gaze, accords perfectly with his rhetorical gesture.

1407 *Vincenzo Capello*, painted probably about 1540. Samuel H. Kress Collection

This admiral in the Venetian navy is portrayed as both the embodiment of rank and power as well as a precisely defined individual. The silver baton held by the admiral is a symbol of his authority; the other batons, leaning against the wall behind the helmet, indicate two previous instances when Capello commanded the Venetian fleet. Some authorities attribute this portrait to Tintoretto.

1094 *Ranuccio Farnese*, signed and painted in 1542. Samuel H. Kress Collection

Only twelve years old, Ranuccio already possessed the grave bearing of an adult. His grandfather Alessandro Farnese, who in 1534 became Pope Paul III, sent the boy to Venice (in 1542) to be prior of a property belonging to the Knights of Malta. Hence Ranuccio is represented with the white cross of Malta on his robe. This portrait is important in the artist's career for it marks the beginning of Titian's long association with the Farnese family and especially with Pope Paul III.



1484 *Saint John the Evangelist on Patmos*, painted probably 1544. Samuel H. Kress Collection



Painted as a ceiling decoration for the Venetian religious confraternity of San Giovanni Evangelista, this work represents Saint John on the Greek island of Patmos receiving God the Father's command to write the book of Revelation. With his flair for the dramatic, Titian chose to show the saint in ecstasy with his book and his attribute of the eagle, symbol of the lofty flight of divine inspiration. The artist calculated the ceiling composition so that spectators seem to become actual witnesses to the divine act. By having to look steeply overhead to the saint's foreshortened torso and outthrust arms, the viewers' eyes are led upward into the heavens. The rich colors and extraordinarily wide brushstrokes allow the design to carry at a great distance. The emotional impact of the painting and the artist's ability to negate the flatness of the ceiling are forerunners of the brilliant decorations of the seventeenth-century's baroque style.

403 *Portrait of a Lady*, painted about 1555. Samuel H. Kress Collection

The golden hair and elegant garb of this subject would seem to identify her as a Venetian noblewoman. The technical range of the oil medium is here evident in the subtle interplay of light and textures, such as in the flesh tones, the heavy silk dress, and the lustrous pearl earrings.

1095 *Portrait of a Young Lady as Venus Binding the Eyes of Cupid*, painted about 1555. Samuel H. Kress Collection

One of the most popular forms of Renaissance art was the allegorical portrait. Here an anonymous young woman in fashionable costume is shown in the guise of Venus blindfolding the eyes of Cupid, recalling the old adage that love is blind. The partial figures at the right indicate that this is only the left half of a larger canvas.

34 *Venus with a Mirror*, painted about 1555. Andrew W. Mellon Collection

Though the "Toilet of Venus" was a frequent subject in Greek and Roman art, it was Titian who revived and popularized the theme during the Renaissance. Inspired by classical sculpture seen on a trip to Rome in 1545, this composition enhances the soft glow of the goddess' alabaster flesh with contrasting areas of deep color and rich texture — silk, velvet, fur, and gold. *Venus with a Mirror* became so famous that some fifteen workshop and later variants of it are known; Titian himself prized this particular version, keeping it until his death.



680 *Venus and Adonis*, painted about 1560. Widener Collection

The picture illustrates the love of the goddess Venus for a mortal, the handsome Adonis. Fearing that he will be killed, Venus tries to restrain him from leaving for a boar hunt. Titian expresses their conflict in the opposing lines of the composition, for the twisting figure of Venus counters the movement of Adonis. But the force of his action, the expectancy of the dogs, and the ominous lightning flash predict that she will fail.

National Gallery of Art

Gallery 28

Samuel H. Kress Collection

The pictures in this room were painted in Italy between about 1590 and 1710. At this time, the arts were strongly influenced by the doctrines of the Counter Reformation, as the Church in Rome emphasized a reaffirmation of the teachings of the Catholic Church in opposition to the Protestant "heresies." The intense religious fervor of the Counter Reformation dominated the arts in Catholic countries, and the two major painting styles illustrated in this room were developed in Italy during this period to transmit the immediacy of religious experience. The Carracci family formulated an ideal style, based on antique and Renaissance art, which they popularized through their Academy. The searching realism of Caravaggio was another dominant influence; he used dramatic light to emphasize salient actions and focal points and to create illusions of atmospheric space and motion. The styles of the Carracci's idealization and of Caravaggio's realism spread throughout Europe, contributing to the subsequent development of the baroque style.

Follower of Michelangelo Caravaggio (Roman, 1573-1610)

270 *Still Life*

Still-life painting became an independent art form during the seventeenth century, partly as a result of the widespread belief that even commonplace objects were regarded as manifestations of divine providence. Even the flies on the tablecloth add to the tangible reality. In order to convey a convincing illusion of texture, the artist emphasized the glint of the glass carafe, the firm rind of the watermelon, and the down on the peach.

Tanzio da Varallo (Piedmontese, c. 1575-c. 1635)

302 *Saint Sebastian* (painted about 1620/1630)

Saint Sebastian's contorted posture, in contrast to the solicitude of the two angels, makes explicit his physical suffering. The heavenward gaze of this third-century martyr indicates the ecstasy of Christian faith which rises above such bodily pain. The dramatic manipulation of light and shadow, based on the "tenebrist" or "murky" style of Caravaggio, endows the highly emotional scene with its compelling immediacy and enables the spectator to experience the anguish and fortitude of Sebastian.

Orazio Gentileschi (Florentine, 1563-1639)

1661 *The Lute Player* (painted probably around 1610)

Having raised the lute to an upright position, the girl listens intently as she tunes its strings. On the table are musical scores and instruments of the period: three recorders and a four-string violin and bow. In his work, Gentileschi assimilated Caravaggio's baroque style, evident here in the brilliant illumination, the suggested deep space of the indistinct background, and the variation in textures of the voluminous fabrics and polished woods. The curves of the chin, braids, arm, skirt, and instruments create a series of interrelated rhythms which give the painting its pictorial harmony.



Guercino (Bolognese, 1591-1666)

1380 *Cardinal Francesco Cennini* (painted about 1625)

The subject of this painting was the Papal Governor of Ferrara at a time when Guercino was working in the nearby town of Cento. This portrait is one of the few likenesses which have been identified as the work of Guercino, an artist known chiefly for his large-scale religious works. A mastery of psychological insight is evident in the steadfast eyes, resolute mouth, sensitive hands, and crisply pleated robe. The pyramidal design of the cardinal settled comfortably yet confidently in his chair creates an impression of dignity and authority.

Bernardo Strozzi (Genoese-Venetian, 1581-1644)

1403 *Bishop Alvise Grimani* (painted probably about 1633)

After holding various high positions in the government of Venice, Grimani was made of Bishop of Bergamo in 1633. That this portrait was produced after his appointment is indicated by the bishop's mitre on the table and his ecclesiastical garb. Stylistically, Strozzi found inspiration in the grand manner portrait paintings of the Flemish master van Dyck; hence, the formality of composition, pose, and dress.

Simon Vouet (French, 1590-1649)

1415 *Saint Jerome and the Angel* (painted about 1625)

The angel of the Lord warns Saint Jerome to abandon pagan literature and return to compiling the Bible. Vouet rejected the traditional vision of the ascetic saint as a revered meditator with white hair. Instead, while working in Italy, the French artist had adopted the spotlighting "tenebrism" of Caravaggio. The raking light punctuates Gabriel's wings and horn and the saint's startled gesture against the dark background. This approach of uncompromising realism was also based upon the Counter-Reformation mandates drawn up at the Council of Trent in 1563. The wrinkled flesh, yellowed hair, and spectacles on the table turn this holy man into an individual who is more believable than if he were portrayed as an ideal type.

Ludovico Carracci (Bolognese, 1555-1619)

1138 *The Dream of Saint Catherine of Alexandria* (painted about 1590)

Member of an aristocratic family of Alexandria, Egypt, Saint Catherine was presented with a divine wedding ring and became the mystical bride of Christ. Here, the artist unites the sacred with the earthly in one religious statement; Christ, Mary, and the angels, of whom Catherine dreams, seem to share the same corporeal existence of the sleeping saint. Ludovico, with the other members of his family, helped to found in Bologna the most celebrated academy of art in Europe, and their idealizations offered an alternative to the dramatic realism of Caravaggio. The figure of Catherine, for instance, is based upon an ancient Roman statue.



Vittore Ghislandi (School of Bergamo, 1655-1743)

213 *Portrait of a Young Man* (painted about 1710/1720)

Although the identity of the sitter remains unknown, the emphasis on the sparkling eyes, turned head, and informal dress establish an immediate relationship with the spectator. Painted after he left Venice for Bergamo, this work exemplifies the style which made Ghislandi a leading portraitist of northern Italy during the early eighteenth century.

797



Domenico Fetti (Roman, c. 1589-1623)

The Veil of Veronica (painted about 1615)

On the road to Golgotha, a pious woman gave a cloth to Christ to stem the flow of blood from the crown of thorns. The imprint of the Savior's face was miraculously left on the material, and Veronica's veil became a Christian relic. Veronica's name is apocryphal; it derives from the Latin words, *vera icon*, or "true image." Leaders of the Counter Reformation taught that believers might obtain grace by experiencing the sufferings of Christ in the heart and senses. Fetti's *Veil of Veronica* is both frightening and disturbingly real. The folds of the cloth, the blood which drips from the wounded face, and Christ's meditative expression evoke the desired emotional response. In 1606, the veil was publicly displayed while being transferred to Saint Peter's Basilica in Rome.

Annibale Carracci (Bolognese, 1560-1609)

1137 *Landscape* (painted probably about 1590)

Contemporary biographers recorded that Annibale Carracci painted and sketched landscapes for his own amusement and as a relaxation from the arduous work of fulfilling his many figure painting commissions. As a result of his great reputation and influence, landscape painting was established as an independent form of art. In this scene, Annibale has introduced a revolutionary compositional device by hiding the boat, or central focus of this work, behind the large trees in the foreground and by dividing the picture format with their strong diagonal.

1366 *Venus Adorned by the Graces* (painted about 1595)

The complex design of this painting is a hallmark of Annibale's innovative approach toward pictorial structure. A strong diagonal leads upward to the head of the goddess as her hair is dressed by a handmaiden. Subsidiary motifs are grouped around Venus, such as one girl inspecting an earring, and putti tying a sandal, examining a chest of jewelry, and raising a mirror so the goddess may admire herself. Finally, diminutive figures of her lover Mars and her husband Vulcan are visible behind the fountain. Such moving focus, spatial interplay, and variation in scale introduced by the Carracci became important elements in baroque art.



National Gallery of Art

Gallery 40

Samuel H. Kress Collection

The late fifteenth and sixteenth centuries witnessed increasingly closer political, economic, and artistic ties between Spain and the Netherlands. Through shrewdly arranged marriages, Ferdinand and Isabella allied their country with Austria, Burgundy, and Flanders. Queen Isabella was a passionate collector of Flemish art who brought Netherlandish artists to her court. Spanish artists also went north to work in such centers as Bruges. A style of painting, known as Hispano-Flemish, resulted from the mingling of these two cultures.

Master of the Saint Lucy Legend Flemish, active 1480-1489

1096 *Mary, Queen of Heaven*, PAINTED ABOUT 1485



In its large size, the beauty of its design and coloring, and the uniqueness of its subject matter, this is one of the most remarkable examples of northern Renaissance painting. Theologically, this panel represents a fusion of three aspects of the devotion to the Virgin: her corporeal assumption into heaven; her coronation, indicated by the crown held by the identical figures of God the Father and Christ at the top of the painting; and lastly, her depiction as the Madonna of the Immaculate Conception—the crescent moon under her feet identifies her with the Woman of the Apocalypse mentioned in the Book of Revelation.

Poised dramatically between heaven and earth, Mary is accompanied by a host of angels who support her and praise her with music and song. Angels on either side of her head sing the hymn *Ave regina celorum* (Hail, Queen of the Heavens). Others are shown playing the lute, the Gothic harp, the vielle or early violin, recorders, and several sizes of the shawm, a wind instrument that is the forerunner of the oboe and the clarinet. Above, a second heavenly consort flanks the enthroned Trinity.

The Master is named after his principal work, an altarpiece depicting scenes from the life of Saint Lucy that was painted in 1480 for the church of Saint James in Bruges. Although active in Bruges, the artist maintained close ties with Spain. *Mary, Queen of Heaven* is said to have come from a convent in Burgos, the capital of old Castile. In this painting, the fluttering crowd of angels, each an individual, the sumptuous textures of fabric and brocade, and the amazing variety of resonant, saturated hues combine to form a composition of polyphonic density and complexity.

Juan de Flandes Hispano-Flemish, active 1496-c. 1519

The true name of this artist is not known, but his Spanish nickname Juan de Flandes, i.e., "John of Flanders," indicates that he came from the Netherlands. He is first mentioned in Spain in 1496 as court painter to Queen Isabella. At this time he collaborated with Miguel Sithium on a series of small paintings done for the Queen's private chapel; the National Gallery possesses two paintings from this series (in Gallery 39). Juan de Flandes worked for Isabella until her death in 1504, after which time he produced altarpieces for religious institutions.

The four panels discussed below are part of a large retable depicting scenes from the life of Christ that was commissioned around 1508 by Don Sancho de Castilla for the Church of San Lázaro in Valencia. Five panels from the same altarpiece are in the Prado Museum, Madrid. The San Lázaro altarpiece is an outstanding example of Juan de Flandes' mature style. Here one can see the realism and precision that reflects the artist's early training in the Ghent-Bruges school, a particularly Spanish sobriety and emotional expressiveness, an awareness of Italian art, and a highly personal sense of color which manifests itself in the use of chalky flesh tones and bright pastel tints.

1382 *The Annunciation*, PAINTED ABOUT 1510

The Virgin's humility is indicated by showing her seated on the floor. The white lilies are traditional symbols of her purity; that there are seven blossoms may allude to the Seven Gifts of the Holy Spirit.



1383



The Nativity, PAINTED ABOUT 1510

The composition is derived from those produced in Ghent in the late fifteenth century, most notably by that city's leading artist Hugo van der Goes. An awareness of Italian Renaissance art is found in the classically shaped and ornamented arch of the ruined edifice. In northern art the owl is often a symbol of evil, a creature of darkness that is contrasted to the light associated with Christ.

1384



The Adoration of the Magi, PAINTED ABOUT 1510

Medieval commentators and theologians elaborated upon the account of the Epiphany given in the Gospel of Matthew. The wise men achieved the rank of kings, and their gifts were interpreted symbolically. Gold stood for Christ's kingship, frankincense for his divinity, and myrrh, an embalming spice, for his mortality. Since this is the moment Christ was revealed to the world, the Magi came to represent the continents of Asia, Africa, and Europe.



1385

The Baptism of Christ, PAINTED ABOUT 1510

The sober mood and solemn, almost sorrowful expressions of Christ and John the Baptist are in strong contrast to the brightly colored halos around the dove of the Holy Ghost and God the Father and the delightful vignette of the school of fish at the lower left.

National Gallery of Art

Gallery 41A

The pictures in this room were painted in the Netherlands and Germany in the first half of the sixteenth century. During this period Bruges experienced economic decline and artistic détente while Antwerp rapidly became the financial and cultural center of the Lowlands.

Master of Frankfurt Flemish, 1460-active 1520s

2701 *Saint Anne with the Virgin and the Christ Child.* GIFT OF MR. AND MRS. SIDNEY K. LAFOON

Named for two altarpieces exported to the city of Frankfurt, the master was in actuality active in Antwerp from the late fifteenth century onwards. As seen in the figures of Anne and the Christ Child, his style is severe and angular; the greater softness of the Virgin's features is due to the influence of such younger contemporaries as Joos van Cleve. Curiously, Saint Anne is not mentioned in the Bible, but devotion to the mother of the Virgin achieved great popularity in Germany and the Netherlands in the sixteenth century.

43



Gerard David Flemish, c. 1460-1523

The Rest on the Flight into Egypt, PAINTED ABOUT 1510

ANDREW W. MELLON COLLECTION

Gerard David was the most important and influential artist in Bruges in the early sixteenth century and a major figure in the development of Netherlandish landscape painting. This, one of his loveliest pictures, is suffused by a mood of tenderness and tranquility. Note particularly how the gently curving horizontals of the overlapping hills and the subtly varied tones of blue contribute to the calmness of the scene.

1177, **Ambrosius Benson** Flemish, active c. 1519-1550

1178 *Niclaes de Hondecoeter; Wife of Niclaes de Hondecoeter*, DATED 1543

GIFT OF ADOLPH CASPAR MILLER

These paintings are identified by a coat of arms that appears on the reverse of the male portrait along with the date 1543. The artist came from the north Italian region of Lombardy but was active in Bruges where he was influenced by Gerard David. It is likely, therefore, that this bourgeois couple lived in Bruges.

Adriaen Isenbrant Flemish, active from c. 1510-1551

2724 *The Adoration of the Shepherds*, PAINTED ABOUT 1530-1540

AILS A MELLON BRUCE FUND

Although there are no signed or documented pictures by him, a corpus of paintings has been grouped around the name of Isenbrant who is first mentioned as a master in Bruges in 1510. The facial and figural types of Mary and Joseph reveal the predominant influence of Gerard David while the mannered, elaborately ornamented architectural setting is derived from the work of Isenbrant's contemporaries in Antwerp.



1126, **Bernaert van Orley** Flemish, c. 1488-1541

1127 *Christ among the Doctors; The Marriage of the Virgin*, PAINTED ABOUT 1513

SAMUEL H. KRESS COLLECTION

A coat of arms on the back of the right-hand panel identifies the original owner as Jacques Coëne, abbot of Marchiennes, a town in northern France. This early work by the leading painter of Brussels demonstrates a sophisticated color sense and a fascination with Italian Renaissance architectural motifs that remained with him throughout his career.

Gerard David Flemish, c. 1460-1523

613 *The Saint Anne Altarpiece*, PAINTED ABOUT 1500/1510. WIDENER COLLECTION

The left wing of this altarpiece shows Saint Nicholas in bishop's chasuble and mitre while the right wing depicts Saint Anthony of Padua in the robes of a Franciscan monk. In the center a monumental Saint Anne holds the Virgin and Child on her lap. Small predella panels depicting scenes from the lives of Nicholas and Anthony are in the museum in Toledo, Ohio, and the National Gallery of Scotland, Edinburgh. Predella panels rarely appear in northern paintings, and this, coupled with the large size of the painting, suggests that the altarpiece was painted for a church in Spain or Italy.

1662,
1663



Joos van Cleve Flemish, active 1511-1540/41
Joris W. Vezeler; Margaretha Boghe, Wife of Joris W. Vezeler, PAINTED ABOUT 1520. ANDREW W. MELLON FUND

Joris Vezeler was a well-to-do merchant and banker in Antwerp who is recorded as furnishing the court of Francis I of France with jewels and precious objects. His wife is depicted holding a rosary, indicative of her piety. The flower she holds is a pink which symbolizes conjugal fidelity. These pictures show the soft, subtle modeling and lyric, gentle mood that made Joos van Cleve the outstanding portraitist in Antwerp. His fame was such that around 1530 he was called to France to portray Francis I and other members of the court.



Ludger tom Ring the Elder German, 1496-1547

700 *Portrait of a Lady*, DATED 1532. GIFT OF CHESTER DALE

In deliberate contrast to this woman's fine clothing and prosperous air is the pessimistic inscription from the Book of Job (1:21) at the top of the panel which may be translated: "Naked came I out of my mother's womb, and naked shall I return thither."

1371, **Lucas Cranach the Elder** German, 1472-1553

1372 *Portrait of a Man*, DATED 1522; *Portrait of a Woman*, PAINTED 1522. SAMUEL H. KRESS COLLECTION

The light green background, flatly modeled faces and subordination of detail all combine to emphasize the silhouettes of this couple. Characteristic of Cranach's portraits is the deliberate contrast in size between the two figures; the man is depicted as physically dominant.

Follower of Joachim Patinir Flemish, active 1515-1524

1633 *The Flight into Egypt*, PAINTED ABOUT 1550. SAMUEL H. KRESS COLLECTION

By asserting the dominance of landscape over subject matter, Patinir played an important role in the history of Netherlandish art. Typical of his style are the fantastic rock formations and panoramic view of hills and water. The figures of the Holy Family were inspired by those of the Italian artist Correggio.

Follower of Pieter Bruegel the Elder Flemish, c. 1525-1569

1102 *The Temptation of Saint Anthony*. SAMUEL H. KRESS COLLECTION

The Golden Legend, a thirteenth-century compilation of religious lore, tells of the temptations and tribulations inflicted on the hermit Saint Anthony by the devil. Anthony is shown under a lean-to threatened by demons and also in the sky at the upper left where he is beaten and tormented by insectlike creatures. Like Bruegel himself, this anonymous follower drew upon the landscape style of Patinir and the grotesques of Hieronymus Bosch.

1101



Antwerp School about 1540

The Martyrdom of Saint Catherine. SAMUEL H. KRESS COLLECTION

This broad scene of rolling hills, a panoramic view of mountains, and a fortified harbor is based on a landscape by Patinir in the Vienna museum. This panel is important because it is one of the few works produced in Antwerp that directly anticipate the art of Pieter Bruegel the Elder. Like Bruegel, the artist hid the main subject; the attempted martyrdom of Saint Catherine of Alexandria takes place at the far left on top of a distant hill.

National Gallery of Art

Gallery 52

The pictures in this room were painted by French artists between about 1626 and 1653. During this age of the absolute monarchs, Louis XIII and Louis XIV, French art stressed austere logic and intellectual discipline — characteristics typical of other fields of endeavor at the time, such as the writings of Descartes, Pascal, and Corneille. The leading painters went to Rome to study the calm detachment of classical and High Renaissance art; finding the artistic climate there so attractive, Poussin and Claude remained in Italy as expatriates, fulfilling commissions for French patrons.

Sébastien Bourdon 1616-1671

- 1617 *The Finding of Moses*, painted probably about 1650.
Samuel H. Kress Collection

In representing this biblical tale of compassion for the helpless, the artist, concerned with providing a historically accurate setting, has included palm trees and ancient temples in the background landscape. Trained primarily in Rome, Bourdon spent most of his successful career as court painter in Paris and Stockholm. An eclectic, he worked in a variety of contemporary styles; here the artist has adapted and elaborated a composition by Poussin. The translucent color is, however, unique to Bourdon and presages the lighter hues of the early eighteenth century.



1113



- Countess Ebba Sparre*, painted probably in 1653.
Samuel H. Kress Collection

Bourdon, who worked in a variety of styles, painted this portrait probably while he was in Stockholm in 1653 as court painter. This was the year in which the sitter, a friend of Queen Christina of Sweden, was married; thus the garland of flowers which she carries may be interpreted as a bridal wreath. The bold treatment of light, silhouetting the countess in her blue-and-white gown against a black background, typifies the seventeenth-century Grand Manner style of court portraits.

Claude Lorrain 1600-1682

- 1123 *Landscape with Merchants*, signed; painted about 1630. Samuel H. Kress Collection

Claude's imaginary landscapes usually include certain fixed elements: first, a meandering waterway leading toward the horizon; second, majestic trees or buildings silhouetted against the distant scene; third, waterfront activity or allegorical groups in the foreground; and fourth, an all-pervading effect of dawn or dusk light. This type of picture, classically designed and yet romantic in feeling, was particularly associated with Claude and had an enormous influence on later European landscapists.

- 2355 *The Judgment of Paris*, painted 1645/1646. Ailsa Mellon Bruce Fund

Claude, like Poussin, spent his adult life in Rome, where he established himself as the foremost landscape painter of his day. Inspired by the pastoral beauty of the Roman countryside, Claude used the landscape genre to express the most subtle and varied nuances of mood. Here, as in most of his works, the setting, rather than the narrative figures, becomes the most important aspect of the picture. In the myth, the Trojan prince Paris judges which of three goddesses is the most beautiful; yet, the rose and gold sky silhouetting the distant citadel of Troy seems to be the true subject matter of this painting.



1905



Nicolas Poussin 1594-1665

The Assumption of the Virgin, painted about 1626.

Ailsa Mellon Bruce Fund

The earliest works by Poussin, painted while he was still in France, have been either lost or destroyed. Executed about two years after his arrival in Rome in 1624, this canvas is therefore among his first known works. He had just begun a study of classical sculpture and architecture, evidenced by the inclusion of antique columns and by the marblelike solidity of the hovering cupids. However, in contrast to the severe dignity of his later works, there is here a joyful exuberance of spirit. At this point in his career, Poussin was influenced by the rich color and pageantry of Venetian Renaissance art. The scene celebrates the moment after the death of the Virgin, when her body was miraculously taken up to Heaven and reunited with her soul.

1104 *The Feeding of the Child Jupiter*, painted about 1640. Samuel H. Kress Collection

Poussin has here illustrated a theme from Roman mythology, using figure groupings that are reminiscent of ancient sculpture. According to legend, Jupiter was raised on goat's milk and honey fed to him by gods and goddesses on the island of Crete. The artist's lucid, coherent manner of composition was in accord with a seventeenth-century belief that painting, like mathematics, was governed by absolute laws. To obtain these calculated effects, Poussin often constructed a theatrical shadow box which, filled with movable wax manikins, served as a model for the final picture.

786 *The Baptism of Christ*, painted 1641/1642.

Samuel H. Kress Collection

This painting, from a series of the Seven Sacraments, was begun in Rome for a private patron and completed in Paris in 1642, when Poussin was called to the court by Louis XIII. Note how the friezelike arrangement of the figures, the interconnected gestures, and the repetition of reds and blues have been planned with precise logic to direct our glance toward Saint John's baptism of Christ at the right.



1128



Holy Family on the Steps, painted in 1648.

Samuel H. Kress Collection

Poussin, perhaps the most influential of French painters, spent most of his active life in Rome, where he was strongly influenced by the massive quality of ancient classical art and the Renaissance master Raphael. This painting, with its serene colors and geometric composition, has been precisely planned to give an effect of well-ordered harmony. Note that the artist contained the figures within a triangular format; the heads of the Virgin and Christ Child occupy the apex of this pyramid, while its sides are formed by Joseph and Elizabeth with her son, John the Baptist.

Simon Vouet 1590-1649

1613 *The Muses Urania and Calliope*, painted about 1634.

Samuel H. Kress Collection

This panel was intended as part of an interior decorative ensemble. Urania, the muse of astronomy, rests against a globe and wears a crown of stars, while Calliope, the muse of epic poetry, holds a volume of Homer's *Odyssey*. Winged putti hold laurel wreaths, symbols of achievement in the arts. Vouet, born in Paris and trained in Italy, was muralist and court portraitist to Louis XIII of France.



National Gallery of Art

Gallery 54

The pictures in this room were painted by French artists between about 1712 and about 1775. Often called the *rococo*, this style is characterized by curvilinear designs, intimacy of scale, and pastel hues. These works reflect the informal elegance of a polite society which, in its search for pleasure, turned reality into myth—a myth that was soon shattered by the French Revolution.

Nicolas Lancret 1690 - 1743

- 89 *La Camargo Dancing* PAINTED ABOUT 1730. ANDREW W. MELLON COLLECTION



This charming scene depicts a group of elegantly clad couples gathered around one of the most famous dancers of the age: Marie-Anne de Cupis de Camargo, who is accompanied by her stage partner Laval. Praised by Voltaire, La Camargo revolutionized classical ballet with her virtuosity and through her introduction of heelless ballet slippers and shorter, less encumbering skirts. Lancret, a follower of Antoine Watteau, continued the master's use of the *fête champêtre*, or scene of open-air entertainment. A measure of Lancret's international reputation is the fact that this canvas was once in the collection of King Frederick the Great of Prussia, who owned twenty-six of his pictures.

Jean-Honoré Fragonard 1732 - 1806

- 1564 *The Happy Family* PAINTED ABOUT 1774. TIMKEN COLLECTION

Toward the end of 1774 Fragonard returned from a year's stay in Italy, his second journey to that country. About this time he painted a number of idealized domestic scenes on the theme of Roman peasants shown in a ruin with antique columns, which gave the artist a chance to employ many effects of light and shadow.

- 891 *Love as Folly* PAINTED ABOUT 1775. GIVEN IN MEMORY OF KATE SENEY SIMPSON

This, and its companion piece *Love as Conqueror*, rank among the most spirited versions of a theme which was a favorite with the artist—Cupid, who flies through the air scattering bells from his jester-capped wand. Fragonard was born in the perfume-manufacturing town of Grasse and studied in Paris under Boucher and Chardin. Fragonard painted decorative pictures such as these on speculation for sale to private patrons of the aristocratic and ever-increasing middle classes.

Antoine Watteau 1684 - 1721

- 1413 *Ceres (Summer)* PAINTED ABOUT 1712. SAMUEL H. KRESS COLLECTION

This is an early work by the artist who, more than any other, set the pattern for French painting during the early eighteenth century. The subject is Ceres, goddess of the harvest and symbol of summer. The lion, crayfish, and twins are signs of the zodiac for the summer months. Originally this canvas was intended to be placed high above the spectator's head in the sumptuous dining room of Pierre Crozat, a wealthy Parisian banker and Watteau's first patron.



Jean-Honoré Fragonard 1732 - 1806

- 892 *Love as Conqueror* SIGNED; PAINTED ABOUT 1775. GIVEN IN MEMORY OF KATE SENEY SIMPSON

The mate to *Love as Folly*, this canvas shows the same exuberance of brushwork and light-hearted treatment of classical themes that made Fragonard the outstanding exponent of the rococo style during the second half of the century. Note the artist's creation of a dominant color tonality—a pinkish glow that permeates the entire painting and seems to result from the reflections cast by the red roses. These charming oval canvases are in their original frames.

- 1378 *Hubert Robert* PAINTED POSSIBLY ABOUT 1760. SAMUEL H. KRESS COLLECTION

Described by one of his contemporaries as "the most likeable man imaginable," the landscapist Hubert Robert was a close friend of Fragonard and a successful artist in his own right. With characteristic dash and vigor, Fragonard incisively rendered the irregular features and animated expression of his young compatriot. This portrait was probably painted while both men were studying together in Italy.

1376 *Blindman's Buff* PAINTED PROBABLY ABOUT 1765. SAMUEL H. KRESS COLLECTION



This painting, together with *The Swing* on the other side of the doorway, was probably commissioned as part of the decorative scheme of a Parisian mansion, where the two scenes were intended to be seen as a single composition. Here, the landscape with its fountains and majestic cypress trees is reminiscent of the Villa d'Este outside Rome, which Fragonard visited on many occasions during his several years of study in Italy.

1377 *The Swing* PAINTED PROBABLY ABOUT 1765. SAMUEL H. KRESS COLLECTION

As companion piece to *Blindman's Buff* this large canvas also reflects the eighteenth century's love of nature. But, rather than a wilderness, nature has been artfully tamed. The huge trees and deep vista form a pleasing backdrop for the frolicking figures, as does the inclusion of such picturesque yet improbable details as the chalk-white mountain and the antique temple nestled in the distant hills. Observe further how Fragonard has used apparently accidental rays of sunlight to accentuate certain figures, while others are lost in misty shadows.



Nicolas Lancret 1690 - 1743

1105 *The Picnic after the Hunt* PAINTED PROBABLY ABOUT 1740. SAMUEL H. KRESS COLLECTION

Introduced from England, the sport of hunting soon became popular with the aristocracy of France. We are here shown the moment of relaxation that occurred after the chase. Out of respect for the delicate sensibilities of eighteenth-century society, Lancret has created a pastoral scene free from any unpleasant reminders of bloodshed or fatigue. The elegantly attired courtiers are offering refreshments to the ladies, who are wearing riding coats.

François Boucher 1703 - 1770

768 *Madame Bergeret* SIGNED AND DATED 1746. SAMUEL H. KRESS COLLECTION

Wife of a Parisian financier, Madame Bergeret came from the prosperous middle class, which was often as cultivated as the aristocracy. The garden setting, sun hat, and fresh corsages recall the eighteenth century's determination to make life as agreeable as possible.



Jean-Baptiste-Joseph Pater 1695 -1736

1357 *On the Terrace* PAINTED PROBABLY ABOUT 1730/1735. GIFT OF MR. AND MRS. WILLIAM D. VOGEL IN MEMORY OF HER FATHER AND MOTHER, MR. AND MRS. RALPH HARMAN BOOTH

Unlike Lancret, another specialist in *fêtes champêtres*, Pater actually studied under Antoine Watteau. This scene of rustic dalliance attains a wistful, almost dreamlike harmony of mood; even the sculpture at the far right seems to be an animate member of the festivities. Unfinished at the time of the artist's death at the age of forty-one, this canvas reveals an insight into the feathery lightness of Pater's preliminary brushwork.

883 *Fête Champêtre* PAINTED ABOUT 1730. SAMUEL H. KRESS COLLECTION

In this finished painting we can see the artist's fully developed style characterized by enamellike finish, delicate color, and sparkling highlights. Observe how Pater theatrically spotlighted the central figures while at the same time, through the placement and diminution in size of the pairs of lovers at the right, directs our glance into the distant village landscape. The idyllic mood and intimate scale of paintings such as this won the admiration of the aristocracy, thus insuring the artist's fame and fortune.

Jean-Antoine Houdon 1741 - 1828

A-1671 *Diana* SIGNED AND DATED 1778. GIFT OF SYMA BUSIEL

This marble bust is one of several variants on the theme of Diana by the eighteenth century's most eminent sculptor. With elegant simplicity, Houdon indicated Diana's role as moon goddess with the crescent tiara, while he alluded to her patronage of the hunt by carving a quiver strap over her shoulder.

National Gallery of Art

Samuel H. Kress Collection Gallery 56

The paintings in this gallery represent the neoclassical style in French art from its beginnings in the mid-1700s to its late stages in the mid-1800s. Neoclassicism was partly a political reaction to the pampered lifestyles of eighteenth-century aristocrats and partly an artistic rejection of the pale colors and fluid brushwork of the rococo style. The dark, rich colors and the precise enamel-like paint handling were based on art from classical antiquity, of Italian High Renaissance painters such as Raphael, and on Poussin and other seventeenth-century French intellectual artists.

Jean-Auguste-Dominique Ingres, 1780-1867

882 *Madame Moitessier*, signed and dated 1851

Ingres, the great champion of neoclassicism during its late phase, finished this portrait when he was seventy. The subject, Madame Moitessier, was considered one of the great beauties of her time, and the painter has paid tribute to her commanding presence by representing her with the calm, serene dignity of a Roman goddess. The faultless, coldly calculated draftsmanship, portraying every accessory with brilliant realism, is the result of meticulous study and exhaustive labor.



1106 *Pope Pius VII in the Sistine Chapel*, signed and dated 181[4]

The view includes parts of the Vatican Chapel's famous fresco paintings: Michelangelo's *Last Judgment* on the wall to the right and paintings by Botticelli, Rosselli, Ghirlandaio, and Pintoricchio high on the wall behind the pope. Among the many identifiable personages, Ingres has painted himself as the attendant in brown who faces toward the front of the picture, below the cardinals at the left. In spite of the complex design, the painter has arranged the figures in rows before the geometric architecture to achieve the unity and simplicity of composition characteristic of neoclassic art.

1107 *Monsieur Marcotte*, signed and dated 1810

The architect Marcotte, who wears the red button of the Legion of Honor, was a close friend and early patron of Ingres; incidentally, it was he who commissioned Ingres' painting of *Pope Pius VII in the Sistine Chapel*. In the precision of outlines in this portrait we can discern why Ingres is recognized as one of the world's great draftsmen.

Jacques-Louis David, 1748-1825

1373 *Madame David*, signed and dated 1813

David painted his wife in her forty-eighth year. Clearly and strongly modeled, the portrait is far from flattering, and yet David, always passionately devoted to truth in art, has not been disrespectful: the plain features, so honestly accepted, appear sympathetic and dignified. Madame David wears no jewelry because of republican beliefs; during the Revolutionary and Napoleonic periods, many women of wealth donated their gems to the populist cause.

1374



Napoleon in His Study, signed and dated 1812

"You have understood me," the emperor Napoleon said to David, his chief court painter, when he saw this portrait. "By night I work for the welfare of my subjects, and by day for their glory." The late hour on the clock, candles guttering in their sockets, and Napoleon's unkempt hair and wrinkled uniform attest to the fact that he has worked through the night. Napoleon is dressed in a general's uniform of the Imperial Guard and wears the orders of the Iron Crown and the Legion of Honor, both of which he himself established. On the table is a scroll of his great legal system, the *Code Napoléon*, and around him are arranged imperial symbols of his military victories. Strangely, this propagandistic portrait was commissioned by a Briton, the Marquess of Douglas, who collected royal portraits even of England's enemies. Napoleon was so pleased with this work that he had David paint a full-scale replica for the Bonaparte family.

Pierre-Paul Prud'hon, 1758-1823

1636 *David Johnston*, signed and dated 1808

In contrast to the objective realism of David, Prud'hon emphasizes mood and atmosphere, basing his style on the Renaissance masters Leonardo da Vinci and Correggio. The Englishman Johnston, who later became an important faïence manufacturer, was painted when Prud'hon was at the peak of his career in both portraiture and history painting.



1782

Circle of Jacques-Louis David

Portrait of a Young Woman in White

The unknown artist of this portrait was undoubtedly a pupil of Jacques-Louis David, the chief painter in Paris during the Revolutionary and Napoleonic periods. David's classicizing influence is apparent in the severe composition: horizontals and verticals become the foils for the taut curves and neutral tones of the sitter. The high-waisted gown and geometric chair, so typical of the late 1790s, were derived from ancient Roman artifacts found during the excavations at Pompeii and Herculaneum in southern Italy. By adapting the styles of stoic Greece and Rome, citizens following the French Revolution gave visible form to their republicanism.

Elisabeth Vigée-Lebrun, 1755-1842

788 *Portrait of a Lady*, signed and dated 1789

Madame Vigée-Lebrun was Queen Marie-Antoinette's favorite court painter. After her patron's downfall during the French Revolution, she fled from France and continued her successful career in Rome, Naples, Vienna, Poland, and Russia, returning to her native country and semiretirement during the Napoleonic era. This portrait, probably painted in Italy, shows the informal, relaxed pose cultivated by European aristocracy during the later years of the eighteenth century; instead of a formal hoop skirt, the woman's clothing is a lounging outfit with harem jacket and turban.

Jean-Baptiste Greuze, 1725-1805

773 *Ange-Laurent de Lalive de Jully*, painted probably 1759

The subject of this portrait, generally considered to be one of Greuze's finest paintings, was an early and enthusiastic patron of the artist, a notable collector, and etiquette advisor to the court. Like many amateurs in eighteenth-century France, where skill and versatility in the arts were considered the prerequisites of a gentleman, Lalive was also a musician and engraver. Greuze, who is better known for his story-telling, sentimental illustrations of peasant life, in this painting combines the traditionally facile brushwork of mid-eighteenth-century French painting with the bold lighting contrasts of the emerging neoclassic movement.



National Gallery of Art

Gallery 57

Widener Collection

The pictures in this room were painted in Britain between 1775 and 1835. Named after the reigning monarchs, this period is known as the Georgian Era and, during the earlier, eighteenth-century phase, was notable for fashionable portraiture in the Grand Manner. Later, after 1780, landscape painting emerged as an equally important form of British paintings.

Joseph Mallord William Turner 1775 - 1851

681 *Venice: Dogana and San Giorgio Maggiore*

PAINTED PROBABLY 1834



This view, painted in England from pencil notes made during a trip to Venice some fifteen years before, shows the entrance to the Grand Canal with the Dogana—or Customs House—on the right. Turner used transparent oil glazes over a white background from which the light is reflected, thus creating a rich luminous effect. A wealthy English businessman commissioned this picture from the artist.

George Romney 1734 - 1802

674 *Lady Arabella Ward* PAINTED 1783 - 1788

Romney, who shared honors with Gainsborough and Reynolds as one of England's most successful portrait painters, attained this success partly because he invariably gave his sitters, particularly ladies, an air of youthful charm and aristocratic grace. This portrait of the twenty-three-year-old Lady Arabella was begun a month after her marriage, but records show that it was not finished until five years later.

Thomas Gainsborough 1727 - 1788

618 *The Earl of Darnley* PAINTED PROBABLY 1785

Painted about three years before the artist's death, this portrait with its sketchy technique, delicate brushwork, and subtle blending of colors, typifies Gainsborough's late style. John, the fourth Earl of Darnley, here eighteen years old, in later life became one of the leaders in London's world of fashion.

Sir Henry Raeburn 1756 - 1823

652 *David Anderson* PAINTED PROBABLY ABOUT 1790

Raeburn, one of Scotland's foremost painters, studied in Edinburgh and Rome and introduced the English type of fashionable portraiture to his native country. He was, however, more objective and less flattering to his sitters than most of his English contemporaries. David Anderson was an official in England's East India Company and had, as we may judge from the portrait, an adventurous and courageous nature. He is credited as being one of the first Europeans to make the hazardous journey by land across India from Calcutta to Bombay.

Joseph Mallord William Turner 1775 - 1851

683 *The Junction of the Thames and the Medway*

PAINTED ABOUT 1805 / 1808



The somber colors and crisp outlines of this early seascape show the artist's debt to Dutch seventeenth-century marine artists. The scene, painted from notes, shows the choppy waters of the North Sea at the mouth of the Thames. To heighten the storm's dramatic impact, Turner manipulated the lighting in the composition. The ships at the right, for instance, have been brilliantly illuminated against the dark clouds; in actuality, however, the sun would be obscured by the thunderheads in the far distance. Turner had a firsthand knowledge of the sea and was a pioneer of marine painting in England.

Sir Thomas Lawrence 1769 - 1830

633 *Lady Robinson* PAINTED ABOUT 1827

Lawrence represents the third generation of English fashionable portraitists in the grand manner. His international success helped to popularize this style throughout Europe. His technique, characterized by facile brushwork and limpid colors, was unsurpassed; however, his ability to analyze character was limited and his portraits tend to become a series of polite evasions.



Thomas Gainsborough 1727 - 1788

617 *The Honorable Mrs. Graham* PAINTED PROBABLY 1775

The daughter of the British ambassador to the Russian court of Catherine the Great, Mrs. Graham was considered one of the most charming and beautiful women of her day. This portrait, a study from life for a full-length portrait now in the National Gallery of Scotland, was painted when the sitter was eighteen.

616 *Mrs. Methuen* PAINTED PROBABLY 1776

This work of Gainsborough's mature period was probably painted on the occasion of the sitter's wedding, and in keeping with the requisites of fashionable portraiture her wealth and social status are indicated by the jewels and clothes. The towering headdress decorated with strings of pearls and a sheaf of ostrich plumes was a fashion of the day; it was ridiculed by contemporary satirists who cautioned ladies against igniting their coiffures on the chandeliers. The sketchy technique and flickering effect of the brushstrokes attest to Gainsborough's custom of painting by candlelight, thereby flattering the complexions of his sitters with a warm glow.

Joseph Mallord William Turner 1775 - 1851

682 *Keelmen Heaving in Coals by Moonlight*

PAINTED PROBABLY 1835



Signed on the buoy in the left foreground, this picture was painted for a wealthy English manufacturer as a companion piece to the Venetian scene in this gallery. On the River Tyne, near the coal-mining city of Newcastle in northeastern England, stevedores, called keelmen, are transferring coal from barges, or keels, to ocean-going sailing vessels. By flooding the seascape with the light of glowing torches and a harvest moon, Turner has transformed this scene of grimy toil into a dreamlike vision.

National Gallery of Art

Gallery 60B

Gilbert Stuart, 1755-1828

Gilbert Stuart, by portraying virtually all the notable men and women of Federal America, became "court portraitist" to the young Republic. Such was his proficiency that he is known to have painted more than 1,100 pictures during his five-decade career in England, Ireland, and the United States. The National Gallery, with forty-one portraits by Stuart, possesses a collection of his works unrivalled in quality and breadth.

A charming conversationalist, Stuart kept his sitters entertained, thereby maintaining the fresh spontaneity of their expressions during the hours of posing. To emphasize facial characterization, he eliminated unnecessary accessories and preferred dark, neutral backgrounds and simple, bust- or half-length formats. Stuart's sophisticated use of translucent oil glazes and his deftly executed brushwork in opaque highlights set him apart from the more prosaic artists in America. And, unlike his British contemporaries who often used studio assistants, especially to paint copies of their original portraits of distinguished sitters, Stuart usually worked alone.

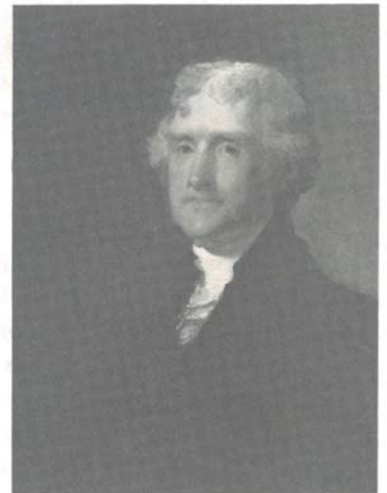
The "Gibbs-Coolidge Set" of the First Five Presidents



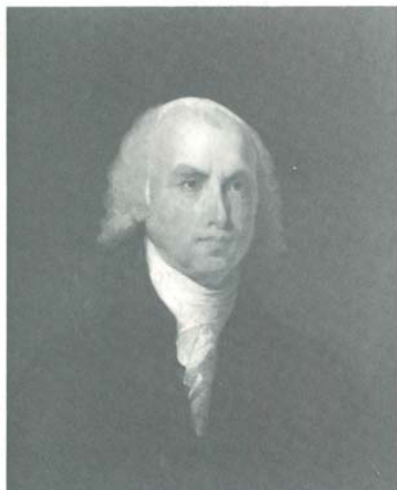
George Washington



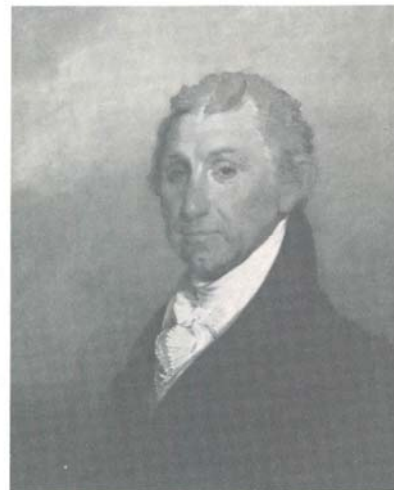
John Adams



Thomas Jefferson



James Madison



James Monroe

490 *Mrs. Richard Yates*, painted in 1793/1794.

ANDREW W. MELLON COLLECTION

Considered one of the finest paintings ever produced by an American artist, Stuart's portrayal leaves little doubt about the industriousness of this wife of a New York businessman and importer. Turning from her sewing to appraise the viewer, Mrs. Yates has an uncompromising rectitude, expressed by her skeptical gaze and tightly pressed lips. The design communicates in every stiff, angular line of her silhouette all the capability and astuteness of the early Republic. Indeed, the rapidly dashed brushstrokes, creating both the gleaming white highlights and the coral reflection of the upholstery onto her silk dress, characterize Stuart's virtuosity at its best. Explaining his methods of rendering lively skin tones, the painter observed, "Good flesh color partook of all colors, not mixed so as to combine in one tint, but shining through each other, like blood through natural skin."



580 *George Washington (Vaughan Portrait)*, painted in 1795. ANDREW W. MELLON COLLECTION



With a letter of introduction from Chief Justice John Jay, Stuart was granted his first sitting from George Washington at Philadelphia, then the capital, in March 1795. The sixty-three-year-old president grumbled about the drudgery of posing, and all of Stuart's witty humor and serious discussion failed to interest him. The artist claimed "an apathy seemed to seize him, and a vacuity spread over his countenance, most appalling to paint." Nevertheless, this canvas, presumed to be that first life study, has spontaneity because of its relatively quick, sketchy technique. The warm tan underpainting, for instance, shows through the thinly brushed hair, while virtuoso slashes of pigment model the black queue ribbon and form the highlights on collar and cravat. Purchased by Samuel Vaughan, a London merchant who was the president's close friend, this work gives Vaughan's name to seventeen surviving versions. Stuart compiled a list of thirty-three patrons requesting a total of thirty-nine copies; however, the dilatory painter never completed all the intended likenesses.

1347 *John Adams*, painted in 1815. GIFT OF MRS. ROBERT HOMANS

Vice president during both of George Washington's terms, John Adams served as chief executive from 1797 to 1801. This likeness, Stuart's first study of Adams, was begun in Philadelphia during his presidency. However, like the companion portrait of *Mrs. John Adams* (no. 1348), the president's likeness was not finished until seventeen years after the couple sat for Stuart. That this is a sketch from life is very apparent in the hair and lace, where soft brushstrokes merely suggest rustling movement and indistinct contours. The portrait subtly expresses the inquisitive, analytic aspects of Adams' character; seated low in the composition, he confronts the view directly. The pose of this life portrait inspired Stuart's replica in the "Gibbs-Coolidge Set" of the first five presidents (no. 2758).



1348 *Mrs. John Adams*, painted in 1815. GIFT OF MRS. ROBERT HOMANS



"I wish," Stuart said, "I could have taken Abigail Adams' likeness when she was young. I would have had a perfect Venus." Stuart's portrait of the first lady, begun when she was fifty-four, captures the patrician beauty of her straight nose and arched brows. It also suggests the forthright nature of this daughter of a Massachusetts minister; Mrs. Adams felt that "if we mean to have heroes, statesmen and philosophers, we should have learned women." This likeness, Stuart's only completed picture of Abigail Adams, and its companion piece of her husband, *John Adams* (no. 1347), were started in 1798 but not delivered until 1815. The Adams' eldest son and future sixth president, John Quincy Adams politely stated his family's attitude toward the artist's procrastination, "Mr. Stuart thinks it the prerogative of genius to disdain the performance of his engagements."

The "Gibbs-Coolidge Set" of the First Five Presidents

The Gibbs-Coolidge paintings are the only surviving complete set of portraits of the first five presidents of the United States. Commissioned by Colonel George Gibbs of Rhode Island, the suite was painted in Boston during the years from 1805 to 1828, the last phase of Stuart's career. The pictures remained in Colonel Gibbs' possession until his death in 1833. His heirs sold them to the Coolidge family of Boston. Descending through four generations of Thomas Jefferson Coolidges (Joseph Coolidge had married a granddaughter of Thomas Jefferson), four of the paintings were acquired by the National Gallery in 1979; the fifth is promised as a gift.

Stuart did paint another, similar set of the first five presidents, but three portraits from the group burned during the 1851 fire in the Capitol's Congressional Library. Engraved reproductions of that set were enormously popular during the Federal period, earning the nickname "The American Kings."

The artistic quality of the Gibbs-Coolidge oils is equal to their unique historic importance. Stuart's superb renderings of the subjects' expressions clearly distinguish between the presidents' individual personalities. For additional variety, he employed a different pose and background for each portrait. Painted on hardwood panels, all five pictures have smooth surfaces that lend flattering luminosity to the sitters' complexions. To establish their unity as a suite, the panels have the same dimensions and are identically framed in their original, Federal period moldings.

- 2757 *George Washington* (Athenaeum type), painted about 1810-1815. GIFT OF THOMAS JEFFERSON COOLIDGE IV IN MEMORY OF HIS GREAT GRANDFATHER, THOMAS JEFFERSON COOLIDGE, HIS GRANDFATHER, THOMAS JEFFERSON COOLIDGE II, AND HIS FATHER, THOMAS JEFFERSON COOLIDGE III

Stuart executed 104 or more likenesses of George Washington. The pictures are grouped in categories named after the first owners of Stuart's original portraits from which he made his own replicas: *Vaughan* (facing to his left), *Athenaeum* (facing to his right), and *Lansdowne* (full-length). This version is among the best of the artist's seventy-two copies of the Athenaeum type; the unfinished original, now on deposit at the Museum of Fine Arts, Boston, was painted from life in 1796. Since Washington, president from 1789 to 1797, died two years after leaving office, he was the only man among the first five chief executives who was not alive when Stuart painted the Gibbs-Coolidge portraits.

- 2758 *John Adams*, painted about 1825. AILSA MELLON BRUCE FUND

The Gibbs-Coolidge likeness was painted when Adams, who was president from 1797 to 1801, was in his nineties. The source for this work, however, is another National Gallery picture (no. 1347), one of Stuart's five extant portraits of the second president, which represents Adams at age sixty-three. Even though the retired chief executive did not pose again, he appears older here because the painter appropriately aged the sitter's features.

- 2759 *Thomas Jefferson*, painted about 1810-1815. PROMISED GIFT OF THOMAS JEFFERSON COOLIDGE IV IN MEMORY OF HIS GREAT GRANDFATHER, THOMAS JEFFERSON COOLIDGE, HIS GRANDFATHER, THOMAS JEFFERSON COOLIDGE II, AND HIS FATHER, THOMAS JEFFERSON COOLIDGE III

Stuart is known to have portrayed Jefferson from life three times during his administration of 1801 to 1809. The Gibbs-Coolidge rendition apparently shows him in his early seventies, after he completed his two terms in office. Since it differs slightly in countenance from Stuart's six other portraits of the third president, this likeness also may have been done from life.

- 2760 *James Madison*, painted about 1810-1815. AILSA MELLON BRUCE FUND

Stuart painted four portraits of James Madison, the first when he was Jefferson's Secretary of State. The Gibbs-Coolidge likeness may have been painted from life during Madison's two terms as president from 1809 to 1817. The deep green curtain in the background serves to bring out the color of Madison's eyes.

- 2761 *James Monroe*, painted about 1817. AILSA MELLON BRUCE FUND

Of the three Stuart paintings of Monroe, one was done from life in 1817; this appears to be the artist's contemporaneous replica of that work. Monroe's likeness is the only one in the Gibbs-Coolidge set with a pale background; moreover, Stuart very rarely used light settings for his portrayals of men. As Monroe was the last of the first five presidents, serving from 1817 to 1825, this glowing sky might have been intended to symbolize the Republic's future.

Gilbert Stuart, 1755-1828

*Gilbert Stuart, born in Rhode Island, received his earliest artistic training from an itinerant Scottish painter. Sailing for London in 1775, Stuart studied under Benjamin West, another colonial who had been the first American artist to achieve renown in Europe (see Gallery 62). After the exhibition of *The Skater* (Portrait of William Grant) at the Royal Academy in 1782, fashionable English society flocked to Stuart's studio for likenesses. He multiplied his successes in Dublin, where he moved in 1787, gaining a monopoly over Irish portraiture.*

In the spring of 1793, Stuart returned to America with the specific intention of painting President Washington's portrait; the shrewd artist knew that pictures of the celebrated hero would bring him further international recognition. That first likeness from life is believed to be the George Washington (Vaughan Portrait). Working successively in New York, Philadelphia, and Washington, in 1805 Stuart settled in Boston, where he remained for the rest of his life. He painted the "Gibbs-Coolidge Set" of the first five presidents there and taught many young followers before his death at age seventy-two.

Throughout his career, though he inevitably commanded high prices, Stuart lived on the verge of bankruptcy because of his extravagant lifestyle and inept business dealings. He was irritatingly slow in completing commissions, too, in spite of his swift, bravura brushwork.

SOME WORKS BY STUART IN GALLERY 60A:



1051 *The Skater* (Portrait of William Grant), painted in 1782. ANDREW W. MELLON COLLECTION

As Stuart said of this famous work, his first full-length portrait, he was "suddenly lifted into fame by a single picture." Vigorous activity was without precedent in Grand Manner society portraiture, so this canvas caused a sensation at London's Royal Academy exhibition of 1782. Tradition has it that when the Scotsman William Grant arrived for his first posing session, he remarked to Stuart that "the day was better suited for skating than sitting for one's portrait." The artist agreed, and their ensuing sport on the frozen Serpentine in Hyde Park, with the towers of Westminster Abbey in the distance, gave him the idea for this unusually candid likeness. With ruddy complexion and black and white clothing, Grant stands in stark contrast to the dull, icy-gray setting. The daring design and fresh theme were so successful that young Stuart was able immediately to set up his own London studio.

National Gallery of Art

Gallery 62

The paintings in this gallery, executed between 1756 and 1812, demonstrate the dependence of American art on English styles during the colonial period and early years of the Republic. Patronage in the New World during this time was restricted almost entirely to portraiture; consequently, the American artists who demanded a wider scope for their abilities tended to gravitate to Great Britain. The artists represented in this room, Benjamin West and his students, were among the many who were trained or spent parts of their professional careers abroad. But where the British art they studied offered a grand or noble vision of life, most of the American artists tempered this with a native truth to fact.

The installation of this gallery is subject to change, but the following paintings are usually shown here.

John Singleton Copley (1738-1815)

- 555 *Jane Browne* (signed and dated 1756). Andrew W. Mellon Collection

As a young painter in Boston, Copley came under the influence of British immigrant artists. The American's resultant, short-lived interest in the imported rococo style found expression in this portrait of Jane Browne, one of Copley's earliest known works. Dressed in a gown of rose tones, delicate frills, and decorative jewels, the sitter presents a provincial image of social grace and stature. A more complete representation of Copley's artistic career is on view in gallery 64.



592

Benjamin West (1738-1820)

Self-Portrait (painted about 1770). Andrew W. Mellon Collection

At an early age, Benjamin West aspired to become a history painter; he was frustrated in the Colonies, however, by training limited to the study of prints and by patronage confined to portraiture. Thus, he went abroad when twenty-three to study the old masters and find artistic acceptance. Settling in London, West was extremely successful; he was appointed history painter to King George III in 1772 and elected second president of the Royal Academy of Art in 1792. Although West never returned to his native land, he became the mentor of the young American painters who came to Europe, and is often called the father of American painting.

- 496 *Colonel Guy Johnson* (painted in 1776). Andrew W. Mellon Collection

Primarily a history painter, West nonetheless did execute portraits during his career. In these works he revealed a concern for objectivity, as well as an adherence to lofty ideals. Colonel Guy Johnson, British Commissioner for Indian Affairs in North America, is clothed in a combination of military uniform and Indian garb; his confident pose, idealized features, and contemplative gaze create an aura of elevated nobility. Joseph Brant, the standing figure, wears the dress of his Mohawk tribe and points to the peace pipe, a symbol of their hopes for a peaceful coexistence.



- 1535 *The Battle of La Hogue* (painted in 1778). Andrew W. Mellon Fund

This decisive, but little-known battle was fought off the coast of Normandy in 1692. Here, the British and Dutch naval forces met with the French ships, and successfully blocked an army prepared to invade England and restore the exiled English king, James II, to power. West, a favorite of George III, was commissioned to record the English victory some eighty-five years after the event.

Charles Willson Peale (1741-1827)

- 562 *John Philip de Haas* (signed and dated 1772). Andrew W. Mellon Collection

Before deciding to become a painter, Peale was involved in saddlery, silversmithing, and watch repair. Due to this background, he viewed painting as a craft and concerned himself with creating an accurate likeness. The time he spent with Benjamin West in London failed to convert him to a grander approach. John Philip de Haas came to the Colonies from his native Holland at the age of four; he pursued a military career, and rose to the rank of Brigadier-General during the Revolutionary War. The sword in his hand and battle scene hanging in the background refer to his service in the French and Indian Wars.

- 2313 *Benjamin and Eleanor Ridgely Laming* (painted in 1788)
Gift of Morris Schapiro

Peale has depicted the Lamings on the grounds of their estate which overlooks the city of Baltimore. By presenting Laming with a spyglass and a parrot, the artist alludes to the sitter's maritime interests, as well as to his birth in the West Indies.



- 1081 **John Trumbull** (1756-1843)
Alexander Hamilton (painted about 1792)
Gift of the Avalon Foundation

Although trained as a lawyer, Trumbull committed himself to painting as a profession at the age of twenty-nine, and studied history painting with Benjamin West in London. Unfortunately, he met with little success; Americans proved uninterested in such "elevated" subjects and preferred portraits. Trumbull reluctantly painted likenesses and adhered to the late eighteenth-century English style, here exemplified by the neutral background and imposing air of the sitter.

- 893 **Thomas Sully** (1783-1872)
Captain Charles Stewart (painted 1811-1812). Gift of Maude Monell Vetlesen

Thomas Sully, too, sought the advice of Benjamin West and was directed to the most successful English portrait painter of the day, Sir Thomas Lawrence. Sully emulated Lawrence's facile technique and grand composition, employing it in his full-length portraits. Charles Stewart had a long and distinguished career in the navy, and is depicted here not too long before he assumed the command of the frigate "Constitution." Since neither ship nor man ever lost a battle, both were nicknamed "Old Ironsides."

- 488 **Edward Savage** (1761-1817)
The Washington Family (painted in 1796). Andrew W. Mellon Collection



Savage spent his early career in Boston and through the auspices of the President of Harvard College obtained a sitting from George Washington in late 1789. At this time, he also executed likenesses of Washington's wife Martha, and their adopted grandchildren, George Washington Parke and Eleanor Parke Custis. After traveling to England and studying with West, Savage returned to Philadelphia where he began this family portrait. It shows the President dressed not in his customary black velvet suit, but in his Revolutionary War uniform; Martha wears a mobcap—symbol of democracy. The background riverscape, perhaps the Potomac, suggests a setting at Mount Vernon, and the family studies one of the projected plans for the new city of Washington, then called the Federal

City. On the right, behind Martha, stands Billy Lee, Washington's longtime manservant.

- 567 **Gilbert Stuart** (1755-1828)
Counsellor John Dunn (painted about 1798). Andrew W. Mellon Collection

Having portrayed so many prominent Americans, Stuart has been called the official artist-in-residence of the young Republic. Furthermore, his earlier success in England and Ireland prompted visitors to capitalize on the artist's return to America. John Dunn, a member of the Irish Parliament from 1783 to 1797, visited the United States to study Indian languages. While in Philadelphia, the noted linguist and barrister commissioned Stuart to paint his portrait.

- 1487 **Robert Liston** (painted in 1800). Gift of Chester Dale

Robert Liston had a long and distinguished diplomatic career. In February 1796 he was sent to the United States by Great Britain as "Ambassador extraordinary and minister plenipotentiary" and remained until the Peace of Amiens in 1802. While residing in Philadelphia he, too, took the opportunity to have Stuart render a likeness of himself and his wife.

- 1599 *Mrs. Robert Liston* (painted in 1800). Gift of Chester Dale

While in the United States with her husband, Mrs. Robert Liston kept a journal recording her observations on the dignitaries they met and places visited. In this portrait, the lively yet dignified Mrs. Liston is captured daintily putting on gloves; Stuart's attention to the elegance of her hands reflects an eighteenth-century interest in an appearance of grace.

National Gallery of Art

Gallery 64

John Singleton Copley (1738-1815)

Praised for his technical virtuosity and masterful characterizations, John Singleton Copley was once considered America's foremost painter. Although primarily self-taught, and heavily dependent during his formative years upon scarce examples of European art, he nevertheless evolved a highly accomplished individual style. Neither these limited educational resources, nor the restrictive patronage in Boston, prevented the young painter from attaining enormous success. He sailed to Europe in 1774 for a long awaited "Grand Tour," hoping that the opportunity to study the Old Masters would improve his art. While in Italy, the outbreak of the Revolutionary War served as a personal catalyst; to protect his family from the ensuing conflict and to further promote his career, Copley decided not to return to America. After his subsequent travels on the continent and a reunion with his family in London, the painter's spare, linear style underwent a dramatic transformation. The European fashion for Grand Manner portraiture, an increasing demand for paintings depicting historical events, and his belated introduction to original masterpieces all had considerable effect on the impressionable Copley. He readily assimilated these new influences and enthusiastically revised his provincial technique to demonstrate to a new clientele his growing awareness of contemporary British aesthetics.

The installation of this gallery is subject to change, but these are the paintings the visitor is likely to find. They include examples of both Copley's American and English productions and thus provide an excellent opportunity to study the artist's stylistic development.

1533 *Epes Sargent* (painted about 1760). Gift of the Avalon Foundation

The precocious talent of the young Copley is evident in this portrait of Epes Sargent, a successful shipowner and merchant. In his quest to capture a faithful, albeit unflattering likeness, Copley depicts the timeworn visage and gout-ridden hand of his subject with scrupulous attention to naturalistic detail. Powder from Sargent's wig dusts his shoulder as he rests heavily against a nearby pedestal, and his clear, direct gaze emphasizes the strength of character which no doubt inspired Sargent's 1761 appointment as the Gloucester representative to the Great and General Assemblies.



2341 *Mrs. Metcalf Bowler* (painted about 1763). Gift of Louise Alida Livingston

Convincing modeling and spatial organization, coupled with an infinitesimal attention to textural detail, make this portrait a milestone of colonial painting. A luxuriant garland of flowers, sapphire necklace, and gleaming satin finery adorn this sitter, the daughter of a prosperous New England merchant and wife of a Rhode Island Superior Court Justice.

2774 *Mrs. Samuel Alleyne Otis (Elizabeth Gray)* (painted about 1764). Gift of the Honorable and Mrs. Robert H. Thayer

European mezzotint collections transported to the New World, and early colonial paintings by Pelham, Smibert, and Blackburn, served as significant stylistic prototypes for Copley's youthful compositions. The shepherdess's crook held by Mrs. Otis is derived from such a source and lends an air of rustic charm. However, it would have been an unlikely possession, for Copley's painting depicts the bride of the Boston merchant and future Secretary of the United States Senate, whose portrait by Gilbert Stuart is also on view in this gallery.

2691 *Harrison Gray* (painted about 1767). Gift of the Honorable and Mrs. Robert H. Thayer

John Adams's unflattering characterizations of Harrison Gray as "extremely timid" and of "a tender mind" may have been the direct result of the sitter's vacillation between Whig and Tory party affiliation prior to the Revolution.

1944 *Eleazer Tyng* (signed and dated 1772). Gift of the Avalon Foundation

By carefully delineating the features of the face, folds in the clothing, and play of highlights and shadows, Copley has created a convincing likeness. The relaxed pose and thoughtful expression deepen such surface realism and lend a sense of personal honesty to the sitter, an eighty-two-year-old Massachusetts legislator. Copley's lack of formal training, however, made his mastery of anatomy imperfect; the head is proportionally too large for the body.

1650



The Copley Family (painted 1776-1777). Andrew W. Mellon Fund

Copley executed this ambitious composition shortly after emigrating to England. He intended the painting to display his artistic abilities, as well as to commemorate the reunion of his family. The artist himself stands at the upper left holding plans or drawings symbolic of his trade. Seated below him is his father-in-law, Richard Clarke, a Boston merchant who was one of the loyalist consignees of the tea which was hurled overboard during the Boston Tea Party. Considered to be among Copley's finest works, this painting combines the forthright clarity of his native American style with the technical polish and Grand Manner characteristic of the British School.

1904 *Watson and the Shark* (signed and dated 1778)
Ferdinand Lamot Belin Fund

Copley here records the gruesome ordeal suffered by fourteen-year-old Brook Watson, an English sailor who in 1749 lost part of his right leg to a shark while swimming in Havana Harbor. This untraditional depiction of a nearly contemporary event simultaneously reveals Copley's concern for repertorial accuracy and his compositional debt to European sources. Copley's painting of a man in conflict with the forces of nature also anticipates an artistic fascination for themes of the sublime, a subject which would occupy romantic painters throughout the following century.



1550 *Colonel Fitch and His Sisters* (painted 1800-1801). Gift of Eleanor Lothrop, Gordon Abbott, and Katherine A. Batchelder

Although he never again achieved the same success of his American period, Copley received many important and lucrative commissions following his resettlement in London. The Fitch family, like Copley's, had emigrated to England from Boston, and this large-scale composition illustrates how readily Copley adapted his style to reflect the British manner. Freedom of execution and grandiose characterizations superseded his more sober straightforward colonial approach.

550 *Baron Graham* (signed; painted in 1804). Gift of Mrs. Gordon Dexter

One of the four portraits Copley exhibited at the Royal Academy in 1804, this painting depicts Sir Robert Graham, Attorney General to the Prince of Wales (1793), and Baron of the Exchequer (1799).

John Trumbull (1756-1843)

1926 *Patrick Tracy* (painted 1784-1786). Gift of Patrick T. Jackson

The subject of this portrait was a successful Newburyport merchant whose shipping and trading interests are suggested by the anchor and goods displayed in the background of the painting. A severe stylistic discrepancy exists between the head, painted in 1784 in a manner reminiscent of Copley's colonial style, and the figure which was completed in London two years later.

Gilbert Stuart (1755-1828)

John Jay (painted in 1794). Lent by Peter Jay

The sitter is depicted in his role as first chief justice of the Supreme Court, an office which he held from 1790 to 1795.

2775 *Samuel Alleyne Otis* (painted in 1809). Gift of the Honorable and Mrs. Robert H. Thayer

831



Thomas Sully (1783-1872)

Lady with a Harp; Eliza Ridgely (signed and dated 1818)
Gift of Maude Monell Vetlesen

Poised and graceful, Eliza Ridgely is depicted as a mature young lady. Although only fifteen years of age, her modish gown, relaxed pose, and palatial surroundings indicate elegance and refinement. Having assimilated the Grand Manner of portraiture while working in England, Sully successfully transferred its emphasis upon beauty, dignity, and social status to the United States. The artist nonetheless tempered this approach with an interest in specific reality, noticeable here in the careful rendering of the rug, harp, and drapery.

National Gallery of Art

Gallery 85

Chester Dale Collection

This gallery displays the works of three of the most important French painters in the nineteenth century: Cézanne, Degas, and Gauguin. As post-impressionists, all three men abandoned impressionism's transitory qualities to concentrate on personal expression or on purely formal aspects of art. Degas' primary interest was to capture a sense of movement and a feeling of the psychology of the moment; Gauguin was interested in decorative patterning and in the symbolic use of colors; Cézanne devoted his career to studying effects of mass and structure. Their achievements underlie the accomplishments of early twentieth-century artists and have influenced the fauvists, cubists, expressionists, and surrealists.

Paul Cézanne 1839-1906

For students and scholars, Cézanne's paintings pose something of a problem because only about thirty-five of the more than eight hundred oils are dated. (The HOUSE OF PÈRE LACROIX is unusual in this respect; since it was presumably exhibited in the Salon of 1873, the artist may have been asked to sign and date the painting specifically for the occasion.) Consequently, Cézanne's oeuvre has been divided into four periods of stylistic development: romantic (1860/65-1871); impressionist (1872-1877); constructive (1878-1886); synthetic (1887-1906).



1766 House of Père Lacroix. Signed and dated 1873

This picture represents the home of Père Lacroix, a well-known local character of Auvers-sur-Oise. In 1873, Cézanne moved to Auvers, a small town northwest of Paris, to be near his friend and mentor Camille Pissarro. Under the older man's tutelage, Cézanne abandoned the rugged style of his youth in favor of impressionism with its small strokes and interest in transient light effects. Here, the artist attempted to render the sunlight as it dapples the walls and foliage. Cézanne, struggling with an unfamiliar technique, reworked the painting, adding layer upon layer of pigment to the surface. At the same time, however, the grainy texture seems to impart immense weight and solidity to building and trees alike; even the shadows appear tangible. A concern for structure, typical of Cézanne's mature pictures, is also present here; note how the horizontal shoreline at the bottom and the vertical tree trunk at the right of the painting create a gridwork which stabilizes and encloses the forms.

1769 Flowers in a Rococo Vase. Signed; painted about 1876

It may seem incongruous that the thoughtful, often humorless, Cézanne should choose so frivolous a subject as a bouquet of flowers in a rococo vase. This curious situation is explained by examining the artist's working methods. For Cézanne, painting was a laborious, painfully difficult process; it often took him a week just to make a basic sketch. Consequently, for his still lifes the artist used not real flowers, which quickly rotted, but paper flowers and even these soon faded. This painting, therefore, was copied from a picture in the *Magasin pittoresque*, a popular journal known for its many illustrations. Regardless of its origin, the still life exhibits an unusual freshness and delicacy. The animated curves of the ornamental vase are repeated in the blooms and tendrils. The picture was most likely among a group of paintings originally bequeathed to the French Government in 1894 by Gustave Caillebotte, an early collector of impressionist paintings. But Cézanne's name was still anathema to conservative critics, and so this still life was refused.

1767 Landscape near Paris. Painted about 1876

Cézanne once wrote, "One can't be too scrupulous, too sincere, or too submissive to nature, but one ought to be nonetheless master of his model and above all of his means of expression. Penetrate what is before you and express yourself as logically as possible." Such a statement seems especially applicable to this depiction of a dry, rugged landscape. Here, Cézanne imposed a calculated structure onto the irregularities of nature. In this respect, note how thin, clearly defined planes of color model the distant buildings with almost geometric severity.

1765 *Louis Guillaume*. Painted about 1882

Louis Guillaume, the son of friends of Cézanne's wife, often played with the artist's young son. It has been said that Cézanne painted people as if they were inanimate objects like apples, but here he perceptively described the lad's bland, but still unformed, personality. The painting's merit, however, lies in its deceptively subtle composition. The shape of the white cravat is repeated like a *leitmotif* in the lines of the wallpaper decoration and in the boy's shoulders; one finds a softer echo of the motif in the dark area below the nose and in the diagonals formed by the juncture of the hair and in the forehead.

1764 *The Artist's Son, Paul*. Painted 1885/1890

The younger Paul Cézanne, who lived from 1872 to 1948, is shown here at about the age of seventeen. The rakish angle of the bowler hat and the boy's self-assured expression indicate a certain smugness and practicality—the very qualities his father lacked. Cézanne recognized his son's practicality and, in a letter, wrote that "he is rather shy, indifferent, but a good fellow. He helps me to overcome my difficulties in understanding life." The portrait of his son Paul shows Cézanne still using the impressionist technique, but certainly the total effect is not impressionistic, for the small touches of color are used to model areas, such as the head, with a granitlike solidity. Also observe how the entire picture surface is unified through "rhyming" forms; the acute angle of the fold of cloth by the left elbow is found again in the notched coat collar as well as in the diamond shapes of the background. The painting is not unfinished; the areas of bare canvas are used to brighten the design.



1768 *Still Life with Peppermint Bottle*. Painted about 1894

One of the greatest products of Cézanne's late years, this still life is the result of long meditative labor. This composition realizes his efforts to "recreate Poussin after nature," that is, to create paintings with the same seriousness and gravity as those of the old masters. Cézanne realized that the laws which govern the physical world are not the same laws which govern the arrangement of forms on a two-dimensional surface. Thus the artist appears to distort objects as, for instance, in the asymmetrical shape of the glass carafe or in the disappearing front edge of the table. But these distortions derive from Cézanne's overwhelming concern for pictorial order. Observe how the left-hand edge of the glass carafe is repeated in the curve

of the napkin directly beneath it. The rhythmic arabesque permeates the entire picture, recurring in the lines of the blue cloth and in the white napkin.

Edgar Degas 1834-1917

1786 *Four Dancers*. Painted about 1899

Typical of Degas' late style, the broken, vibrant brushstrokes of the foliage and of the dancers' skirts point to the artist's close association with the impressionists. Unlike them, however, Degas was intrigued by the fleeting gestures of the theater and the ballet. Here the dancers pause to adjust their costumes before going on stage. Degas was extremely sensitive to the nuances of artificial illumination and has noted that the spotlights have tinted the dancers' arms and shoulders an acid green. The off-center balance of the composition and the sharp diagonal movements of the dancers lend an air of immediacy to the scene. Perhaps Degas' last oil painting, this picture has a dry, chalky texture resulting from his intense study of the spontaneous pastel medium.

Paul Gauguin 1848-1903

1814 *Self-Portrait*. Signed and dated 1889



In an effort to escape the expensive and over-civilized atmosphere of Paris, Gauguin retreated to Le Pouldu, an isolated provincial village in northern France. It was here on the oak cupboard door of a Brittany inn that Gauguin sardonically portrayed himself as both saint and sinner. The halo represents the artist as the Messiah of a new esthetic creed, a notion shared by some of his followers, while the serpent held in the hand and the forbidden fruit make us think of Gauguin as a fallen angel, an outcast from society. Parallel to the aims of the French symbolist poets, such as Stéphane Mallarmé, Gauguin sought to depict those states of mind that lay beyond the realm of everyday experience. The bold, flat patterns of reds and yellows, and the deliberately simplified drawing produce an emotional impact that goes beyond appearances to deal directly with the dual nature of man.

1813 *Fatata te Miti*. Signed and dated 1892

Disgusted with the polite veneer of European civilization, Gauguin left in 1891 for Tahiti where he sought to recapture the expressive and magical qualities inherent in primitive art. In *Fatata te Miti*, meaning "by the sea" in the native language, color has been freed from the restraints of objective rendering. Areas of bright red and orange intensify, by contrast, the cool blues and purples of the refreshing water. A fascination with Maori legend led Gauguin to include spots of phosphorescent fungi, thought to symbolize the spirits of ancestors, on the tree at the left.

National Gallery of Art

Gallery 89

Chester Dale Collection

The pictures in this room were painted between 1838 and 1890 by French artists. Known variously as REALISTS and IMPRESSIONISTS, these men rebelled against the artificial conventions of academic painting and turned for inspiration to the simple delights of the everyday world. Their concern for natural appearances was, however, translated into a great variety of distinctly personal styles, which, along with the revolutions occurring in science and literature, characterized the nineteenth century as an era of turbulent discovery.

Henri Fantin-Latour 1836 - 1904

1687 *Duchess de Fitz-James* SIGNED; PAINTED 1867

The aristocratic subject was the daughter of the Swedish ambassador to France. The Duchess herself was interested in painting and may have copied works in the Louvre. As a result of her friendship with Fantin-Latour, the artist received several portrait commissions among the nobility and society of France.

1810 *Still Life* SIGNED AND DATED 1866



Better known in France for his portraits, Fantin-Latour achieved great popularity in England for his still-life paintings, through the support of the American painter James McNeill Whistler. A realist in both temperament and technique, the artist organized shapes, textures, and colors to create a total harmony without distorting natural appearances.

1688 *Mademoiselle de Fitz-James* SIGNED AND DATED 1867

The Duchess de Fitz-James invited the artist to her château in Anjou where he painted several portraits, including this one of her daughter. A master of textural effects, the artist has used the gold locket and silky lavender ribbon to set off the delicate white skin.

Edgar Degas 1834 - 1917

1788 *Madame René de Gas* PAINTED 1872/1873

This subtle portrait was painted in America while the artist was visiting his brother, a well-to-do cotton broker in New Orleans. Madame de Gas, his sister-in-law, was on the verge of total blindness and Degas marveled at her self-discipline and calm assurance. Note how both her unfocused stare and the delicate harmonies of silvered gray and pale rose suggest the limited world of her failing sight.



Berthe Morisot 1841 - 1895

1850 *The Mother and Sister of the Artist* PAINTED 1869 - 1870



The first woman to exhibit with the impressionists, Berthe Morisot was the sister-in-law of Edouard Manet as well as the great-niece of Fragonard. This painting actually has a double authorship. We know from the artist's letters that before exhibiting this work in the Salon of 1870 she asked Manet for advice. Much to her chagrin and in contrast to her own feathery touch, he repainted a major portion of the figure on the right.

Edgar Degas 1834 - 1917

1785 *Madame Camus* PAINTED 1869/1870

A striking example of Degas' use of a single dominant color, the portrait of Madame Camus is designed in flat, simplified shapes, showing the influence of Japanese wood-block prints. The spontaneous effect produced by showing only a portion of the lamp at the right may derive from photography, in which Degas had an amateur interest. The subject was the wife of a noted collector of Far Eastern ceramics.

1681 *Girl in Red* PAINTED ABOUT 1866

Degas' skill is here evidenced in the daring manner in which he exploits a wide range of subtle harmonies within the limits of the single color area of the red dressing gown. Gowns of this type were used as housecoats in fashionable Paris, and its soft material is an immediate contrast to the sculptural roundness of the model's face.

Edouard Manet 1832 - 1883

1826 *The Old Musician* SIGNED AND DATED 1862



Summing up his early style and incorporating his previous studies (the figure with the top hat taken from Manet's *Absinthe Drinker*), this large canvas was painted when Manet was thirty years old and still practically unknown. The models for the children and for the violinist were political refugees from Poland who lived near Manet's studio in Paris. Here, however, the artist has discarded any attempt at narration. The figures, lacking psychological unity, look off in different directions creating a remote, hesitant mood.

Henri Fantin-Latour 1836 - 1904

1809 *Portrait of Sonia* SIGNED AND DATED 1890

Bearing a dedicatory inscription, this portrait of the artist's niece was given to her as a present. Fantin-Latour's fame as a portraitist rests upon his ability to combine a strong sense of design with precise observation of detail. Contrasting textures are accurately rendered but never allowed to overwhelm the unity of tone created by the gradual transition from shadow to light.

Eugène Boudin 1824 - 1898

1751 *Return of the Terre-Neuvier* SIGNED AND DATED 1875

The scene along the Brittany coast shows the unloading of a fishing schooner returned from the Grand Banks off the coast of Newfoundland. To make the task of transferring the salted fish from the ship's hold to carts easier, it was the practice to run such vessels aground and unload them when the tide receded. Boudin, the son of a Norman ferryboatman and the first teacher of the impressionist Claude Monet, specialized throughout his career in painting seascapes.

Edgar Degas 1834 - 1917

1789 *Edmondo and Thérèse Morbilli* PAINTED ABOUT 1865

The subjects of this group portrait are Degas' sister and her Italian banker husband. The abrupt angle of the chair and the man's informal pose contribute to the snapshotlike quality of the scene. The effect was, however, carefully calculated, and the painting's unfinished state allows us to see how Degas composed his picture in large areas of color before developing each part in detail.

Jean-Baptiste-Camille Corot 1796 - 1875

1775 *A View near Volterra* SIGNED AND DATED 1838

In the summer of 1834 Corot had wandered through this Tuscan hill country southwest of Florence making sketches and notes. The Italian trip made an indelible impression upon the artist, for the rugged terrain and golden, mellow light are vividly recalled in this scene, painted four years later in his Paris studio. Corot's fame rests upon the many feathery landscapes he produced in his long career, yet it is in his early works that his gift for rendering solid volume is most apparent.



Gustave Courbet 1819 - 1877

1778 *A Young Woman Reading* SIGNED; PAINTED 1868/1872

Painted during the time of the Franco-Prussian war and the Paris Commune by an artist who was sympathetic to the democratic aims of French socialism, this straightforward study makes no attempt to idealize the somewhat fleshy peasant model. Courbet has strongly unified the composition by carrying the diagonal line of the tree on the right into the neck of the woman and then repeating this motion in both the tree and arm at the left side of the painting.

1777 *The Promenade* SIGNED AND DATED 1866

This work was executed at Deauville, a fashionable seaside resort on the coast of Normandy. The atmospheric effects of strong sunlight are obtained by means of a bold, loose technique, especially noticeable in the wind-scattered clouds, where a palette knife was used.

1674 *Beach in Normandy* SIGNED; PAINTED ABOUT 1869

The convincing freshness with which this scene of the Normandy coast is depicted attests to Courbet's close observation and understanding of nature. His spirited brushwork has captured the rough strength of the chalk cliffs and the wetness of the sandy beach. Against an austere framework of horizontals and verticals the gentle, diagonal recession of the boats creates a deep space without disturbing the essential quietness of the scene.

National Gallery of Art

Gallery 90

Chester Dale Collection

The pictures in this room, painted by artists of the French School between 1865 and 1908, center around what is unquestionably the single most important development of nineteenth-century art: impressionism. Although the impressionists were influenced by contemporary scientific research into the nature of illumination, their chief goal was simply to record reality. For the impressionists, reality meant the perceptual appearance of objects under specific, often transitory, conditions of light. They painted with flecked brushstrokes and intense colors, for instance, to capture the effect of shimmering outdoor light. In the case of Renoir, whose pictures dominate this gallery, we are offered the unrivaled opportunity to follow the artist's career from youth to old age.

Mary Cassatt 1844-1926

1759 *Miss Mary Ellison*. Signed; painted about 1880

Although an American expatriate, Mary Cassatt remained in close communication with her many friends in the United States. The subject of this portrait, Mary Ellison from Philadelphia, visited the Cassatt household in Paris. The artist has caught her sitter in a moment of reverie and has used pastel hues to suggest the pensive mood.

Paul Gauguin 1848-1903

1812 *Brittany Landscape*. Signed and dated 1888

The vivacious impressionist technique had been taught to the artist by Camille Pissarro. This landscape, however, with its severely regimented brushstrokes, which appear to march across the surface, shows Gauguin rejecting impressionism in favor of a more formally and intellectually determined style.



Claude Monet 1840-1926

1841 *Banks of the Seine, Vétheuil*. Signed and dated 1880

Monet was the real founder of impressionism. Painting out-of-doors and directly from nature, he broke decisively with academic methods. Monet spent the years from 1878 to 1881 at Vétheuil, a village northwest of Paris, where he recorded the light playing over the distant waters of the Seine.

1845 *Vase of Chrysanthemums*. Signed and dated 1880

Primarily a landscapist, Monet here applied his technique of thick impasto and broken strokes to still life. The wiry, almost calligraphic, brushwork captures not only the vibrancy of scintillating light but also imbues these objects with a remarkable sense of solidity.

1844 *The Seine at Giverny*. Signed; painted about 1885

This scene shows a view of the Seine River near Giverny, a northern French hamlet where Monet lived after 1883. Note how the artist used the impressionist technique—pure colors and short strokes—to subtly record the difference between the mass of trees and their reflected image in the water.

1846 *Palazzo da Mula, Venice*. Signed and dated 1908

In September 1908, Monet, then sixty-eight years old, and his wife journeyed to Venice. Like so many visitors, Monet was entranced by the quality of the illumination; he wrote: "All this unusual light. . . . It is so beautiful! . . . I am having a delicious time here and can almost forget that once I was not the old man I am now." For a while Monet stayed with an American couple who owned a palace on the Grand Canal; from there he could see the Gothic façade of the Palazzo da Mula, here painted at twilight. A splendid example of Monet's late style, both water and architecture seem encrusted with jewels that glow with an incandescent light.

Camille Pissarro 1830-1903

1863 *Peasant Woman*. Signed and dated 1880

Of all the impressionists, it was Pissarro who depicted peasants and their farms with the greatest sympathy and understanding. Intense color applied in heavy cross-hatching to both figure and background unify the picture formally and psychologically—the peasant girl seems to be made of the same sturdy stuff as the earth around her. Note the greenish reflections of foliage on the woman's face and clothing.



1862 *Boulevard des Italiens, Morning, Sunlight.*

Signed and dated 1897

Toward the end of his long career when ill-health no longer allowed him to roam the countryside, Pissarro turned to the city for subject matter. Here, in a view painted from a Paris hotel room, the artist used small touches and daubs of pigment to describe both the crowds bustling off to work and the subdued early morning haze, broken only by occasional patches of direct sunlight.

Jean-François Raffaëlli 1850-1924

1719 *The Flower Vendor.* Signed

This charming work was executed by Jean-François Raffaëlli, painter, etcher, and lithographer, who is best remembered for his Paris street scenes. The dissolved outlines, feathery touch, and pastel coloring show a thorough absorption of the impressionist style, which began to exert a considerable influence upon many young artists at the turn of the century.

Auguste Renoir 1841-1919

1873 *Mademoiselle Sicot.* Signed and dated 1865

One of Renoir's first portraits, this painting is quite rare since the artist is said to have destroyed most of his early works. The heavy, simplified forms and rich, black accents owe much to the "realism" of Gustave Courbet. The delicate nuances of translucent color, particularly on the face, reveal Renoir's previous training as a decorator of porcelain. The model was a well-known actress on the Parisian stage, and tradition has it she commissioned the portrait herself from the then relatively unknown artist.

1871 *Odalisque.* Signed and dated 1870

Exhibited in the Salon of 1870, this youthful work shows Lise Tréhot, a close friend of the artist, in the guise of an oriental harem girl. Arising out of the tradition of French romanticism, this picture reveals Renoir's admiration for the lush eroticism of Delacroix's Algerian scenes of the 1830s.

1870 *A Girl with a Watering Can.* Signed and dated 1876

This portrait of an unknown girl is one of the best-loved paintings in America. In it Renoir demonstrated to perfection the theory and technique of impressionism. The sensitivity and precision of Renoir's study of light is especially noticeable in the gravel path, where, because of sunlight refractions, the white stones are tinted with the hues of the prismatic spectrum.



1723 *Marie Murer.* Signed; painted 1877

The subject was the half-sister of Eugène Murer, a pastry cook and would-be author, who was one of Renoir's chief benefactors at a time when conservative critics shunned the artist and his fellow impressionists. In addition to food and encouragement, Murer aided Renoir by purchasing pictures and commissioning portraits. Here, the small touches of blue and white create an overall tonality of opalescent luminosity.



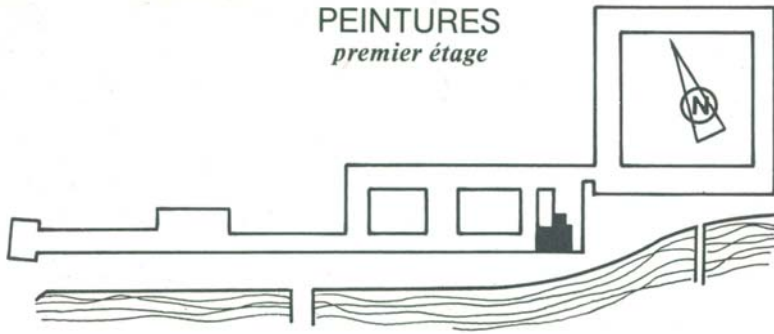
1722 *Girl with a Hoop.* Signed and dated 1885

Presumably portraying Marie Goujon, the daughter of a French senator, this picture amply demonstrates Renoir's ability to express the unique qualities of his sitters. The artist introduced an imaginative swirl of pastel tints and cleverly focused attention on the girl's face by drawing it with tight linearity. Thus, rather than a candid impression of objective reality, this work is a poetic interpretation of childhood's appeal.

1868 *Bather Arranging Her Hair.* Signed; painted 1893

Renoir's late style is marked by a profound mellowness. This painting, from the beginning of his final period, achieves a synthesis between the loose, shimmering effects of the impressionist technique and the artist's study of mass and volume in space. At once ample and lyrical, the nude figure seems imbued with the graceful ease and classic serenity of a Greek statue.

PEINTURES
premier étage



Salon Carré et salle Duchâtel

Peinture française du 14^e au 16^e Siècle



JEAN CLOUET - François I^{er}

HISTOIRE DES SALLES

Le circuit de la Peinture française commence avec la salle Duchâtel (tableaux des XIV^e-XV^e siècle) et le Salon Carré (XV^e-XVI^e siècle), réaménagés en 1972. Il se poursuit sur les deux tiers de la Grande Galerie (XVII^e-XVIII^e siècle) et les salles Mollien et Daru (XIX^e siècle).

On accède à la salle Duchâtel par les salles **Percier et Fontaine**, ornées de colonnes, où abou-tissait jadis l'"escalier neuf" du Musée Napoléon, construit de 1809 à 1812 par Percier et Fontaine, et remplacé en 1855 par l'escalier Daru qui mène aujourd'hui à la *Victoire de Samothrace*. Ces trois pièces donnent sur l'ancienne cour du Sphinx, édifée par Louis Le Vau en 1661. Aux plafonds des salles **Percier et Duchâtel**, Charles Meynier a peint *La France protégeant les Arts* (1819) et *Le triomphe de la Peinture française* (1822).

Le **Salon Carré** fait partie des bâtiments construits de 1595 à 1610 par Louis Métezeau. Après l'incendie de 1661, il fut surélevé et agrandi par Le Vau et prit le nom de Salon Carré. Les expositions de l'Académie royale de peinture et sculpture qui s'y tinrent à partir de 1725 furent communément appelées "Salons", vocable qui s'est étendu de nos jours aux manifestations les plus diverses. De 1851 à 1914, il fut occupé par les principaux chefs-d'œuvre de toutes les écoles; l'entre-deux-guerres y vit les grandes toiles italiennes, auxquelles succéda en 1948 l'école espagnole. Le décor du plafond, conçu par l'architecte Duban en 1850-51 et réalisé en stuc par Simart, est consacré aux arts: la *Gravure* (médaillon représentant Jean Pesne), la *Sculpture* (Jean Goujon), la *Peinture* (Nicolas Poussin) et l'*Architecture* (Pierre Lescot).

LA PEINTURE FRANÇAISE DE 1350 A 1600

Dans la France du Moyen Age, peintures murales et miniatures constituent l'essentiel de la production picturale. Les tableaux indépendants (ou "de chevalet") semblent n'apparaître qu'au milieu du XIV^e siècle et, avant 1420, ne sont conservés qu'en petit nombre. Ce sont des panneaux de bois à fond d'or, dont les caractères (notamment l'élégance du dessin, l'éclat du coloris) appartiennent à un style raffiné et précieux commun à l'Europe entière autour de 1400: le "style gothique international". La présence en France (Paris, Dijon,

Bourges) de nombreux artistes venus des Pays-Bas a permis de parler d'un "art franco-flamand".

La stagnation artistique qu'entraîne l'effondrement politique de la France autour de 1420 correspond aux années d'éclosion de la grande peinture flamande et du nouveau réalisme (Van Eyck, le Maître de Flémalle). Quand la peinture française ressuscite vers le milieu du siècle, dans le Midi comme sur les bords de la Loire, les nouveaux artistes n'ignorent pas la leçon flamande. C'est la génération des plus grands créateurs (Fouquet, le Maître d'Aix, Quarton), qui fondent un art neuf et personnel sur l'observation à la fois sensible et stylisée du réel — avec un succès particulier dans le portrait — dans un souci de grandeur simple et d'équilibre qui leur donne une place originale à côté de la Flandre et de l'Italie.

Les derniers peintres du XV^e siècle n'apportent pas d'égaux innovations, mais rendent hommage à leurs prédécesseurs en prolongeant les caractères de leur art (Bourdichon après Fouquet, Lieferinx après Quarton). L'œuvre de Jean Hey (le Maître de Moulins) couronne le siècle en présentant une synthèse harmonieuse des cultures flamande et française.

Au XVI^e siècle les grands décorateurs italiens (Rosso, Primaticcio) appelés par le roi au château de Fontainebleau dès 1530 vont, entourés de collaborateurs de talent (Penni, Abate), renouveler entièrement la peinture française. Dans de grandes décorations à fresque ils interprètent les thèmes mythologiques et allégoriques qui, diffusés par la gravure, auront un énorme succès. L'emprise de l'École de Fontainebleau est considérable: mis à part Cousin ou Caron, peu d'artistes français restent personnels. Sous Henri IV, l'École de Fontainebleau, marquée par des apports flamands, s'impose de nouveau avec Dubreuil, Dubois et Fréminet. Les foyers d'art créés tant à Paris qu'en province, spécialement à Lyon, s'y rattachent presque tous.

Parallèlement, le genre du portrait, en grande faveur en Europe au XVI^e siècle, est représenté en France par une école originale dominée par les Clouet.

LE MÉCÉNAT ROYAL ET PRINCIER

La peinture française de la fin du XIV^e et du début du XV^e siècle est un art de cour qui fleurit à la faveur du mécénat de la famille royale. C'est à Jean le Bon (1) et à son fils Charles V (2)

que l'on doit les plus anciens tableaux conservés. Les frères de Charles V, les ducs Philippe de Bourgogne (3, 4, 7), Jean de Berry (8) et Louis d'Anjou, amateurs éclairés et grands seigneurs épris de luxe, s'attachent les meilleurs peintres: Paris, Dijon et Bourges sont alors les centres les plus brillants de l'activité artistique.

A partir de 1420, par une succession d'événements historiques (défaite d'Azincourt, occupation anglaise, folie de Charles VI, fuite du Dauphin), Paris cesse d'être le siège de la cour royale et perd son rôle de capitale artistique. Au lieu de la centralisation propre à l'art "courtois", on voit apparaître dans les provinces, surtout à Avignon, une nouvelle clientèle, la bourgeoisie d'affaires enrichie, le clergé et les hauts fonctionnaires. Cependant, la paix revenue, le mécénat princier continue: c'est autour de la famille royale que se créent les œuvres majeures du siècle, en Touraine, où s'est établie la nouvelle cour, autour de Charles VII (10, 12), en Anjou et en Provence auprès du "Roi René" (25), puis à Moulins qui connaît à la fin du siècle un essor particulier avec les ducs de Bourbon (18, 19, 26).

Sous Charles VIII et Louis XII, l'activité artistique semble se partager entre les résidences royales de la Loire et la capitale redevenue vivante; mais les guerres d'Italie amènent la vogue de l'art italien (dont Louis XII posséda un chef-d'œuvre *La Vierge aux rochers* de Léonard). François I^{er}, mécène fastueux (32) est le plus grand collectionneur de son temps avec un ensemble de Léonard de Vinci (en particulier la *Joconde*), de Raphaël (le grand *Saint Michel*) et de maîtres contemporains. Il attire en France des décorateurs italiens (Rosso, Primaticcio, Penni) pour embellir sa résidence préférée, le château de Fontainebleau, où se concentre l'activité artistique. Son exemple est suivi par Henri II et, plus difficilement, par les derniers Valois (45). A la fin du siècle, Henri IV reprend avec un certain éclat cette tradition, en faisant décorer les châteaux royaux (Fontainebleau, le Louvre, Saint-Germain...).

CATALOGUES DU LOUVRE

Musée national du Louvre. Peintures. École française XIV^e, XV^e et XVI^e siècles. Paris, Ed. des Musées nationaux, 1965 (illustré). Musée national du Louvre. Catalogue des peintures. École française. Paris, Ed. des Musées nationaux, 1972.

18-19 MAITRE DE MOULINS (Jean HEY)
Portraits des ducs de Bourbon (1493)

Le duc Pierre II de Bourbon avec saint Pierre (19), la duchesse Anne, dame de Baujeu, avec saint Jean l'Évangéliste (18), accompagnée de sa fille Suzanne (26), étaient représentés sur les volets d'un petit triptyque votif dont le centre a été perdu et le volet droit découpé (la



14 LIEFERINXE
Calvaire

Ce retable montre la persistance de l'influence de Quarton dans l'école d'Avignon jusqu'à la fin du XV^e siècle: malgré sa culture flamande qui transparaît dans le paysage, la couleur, la technique, Lieferinxe retrouve l'éclairage tranchant, les volumes simples, les grands drapés cassés aux revers clairs, dans une composition équilibrée et monumentale d'esprit classique.



13 QUARTON
La Pietà d'Avignon

Le chef-d'œuvre de la peinture française du XV^e siècle, trouvé à l'église de Villeneuve-lès-Avignon, est resté longtemps mystérieux: on le rend à présent au peintre provençal Enguerrand Quarton. Le retable représente un des thèmes pathétiques les plus chers à la piété du Moyen Âge finissant. Le fond d'or uni, volontairement archaïque, met en relief le dessin épuré, la simplicité de la composition monumentale et des formes sculpturales, l'expression austère et grandiose caractéristiques de l'école d'Avignon.



12 FOUQUET
Charles VII

Effigie majestueuse d'un souverain autant qu'analyse sensible et sans complaisance d'un visage, le portrait de Charles VII est le premier tableau connu de Fouquet: encore gothique dans sa mise en page serrée, il montre déjà le souci de la forme ronde et de l'autorité monumentale. On pense qu'il représente l'art de Fouquet avant le voyage en Italie, d'où il rapportera le nouveau répertoire ornemental de la Renaissance et une composition plus libre, manifestes dans le portrait du chancelier de France Jouvenel des Ursins (11).



7 MALOUEL (ATTRIBUE)
Grande Pietà ronde

Les armes de Philippe le Hardi, duc de Bourgogne (+1404), peintes au revers du tableau, engagent à attribuer au peintre du duc, Jean Malouel. Le motif de la Trinité est ici transposé pathétiquement en un Dieu de pitié soutenant le Christ mort, pleuré par la Vierge, saint Jean et les anges. L'originalité de l'interprétation comme la stylisation du dessin et la fluidité des formes en font un des chefs-d'œuvre du gothique international.



3 BELLECHOSE
Retable de saint Denis (1416)

Ce retable d'autel à fond d'or est un des rares tableaux primitifs français qui soit mentionné dans un document de l'époque: il a été peint par Bellechose en 1415-16 pour la Chartreuse de Champmol, près de Dijon. De part et d'autre de la Trinité, saint Denis reçoit la dernière communion de la main du Christ et subit le martyre avec ses deux compagnons.



2 ÉCOLE FRANÇAISE
Le Parement de Narbonne (vers 1375)

Cet ornement d'autel pour le temps de Carême, en soie peinte à l'encre noire (grisaille), vient de la cathédrale de Narbonne. Il représente des scènes de la Passion, ainsi que les donateurs: le roi Charles V et la reine Jeanne de Bourbon en oraison. C'est le témoin capital de l'art parisien vers 1375: le sens nouvellement éveillé du portrait s'allie à l'élégance des figures et au rythme gothique de la ligne, mis en valeur par la sobriété de la grisaille.



trigraphie des panneaux à chevalier que le n° 26 était un fragment du n° 18). La formation flamande du peintre se révèle dans la fidélité naturaliste du portrait, l'émail de la matière, la fraîcheur du paysage vallois. Ce petit retable était destiné à la dévotion privée alors que le célèbre triptyque de la cathédrale de Moullins, peint pour les mêmes donateurs, est une œuvre d'apparat.

21 PEINTRE FLAMAND TRAVAILLANT À PARIS
Retable du Parlement de Paris

Autour du Calvaire sont figurés, avec saint Jean-Baptiste, saint Charlemagne, saint Denis et saint Louis, les patrons de la monarchie française. Le retable a été peint pour la Grand Chambre du Parlement de Paris, vers 1455, par un peintre inconnu, d'origine flamande mais qui connaissait bien Paris (dont il donne une vue exacte avec la tour de Nesles, la Seine et le Louvre) et l'art français auquel il emprunte une ampleur sculpturale inconnue de l'art flamand contemporain.



44 FRANÇOIS CLOUET
Pierre Quthe (1562)

Le modèle, comme le précise l'inscription en bas à gauche, était un ami de l'artiste qui le peignit en 1562 à l'âge de 43 ans. Apothicaire, P. Quthe possédait à Paris un jardin médicinal auquel fait allusion l'herbier ouvert près de lui.



38 ÉCOLE DE FONTAINEBLEAU
Gabrielle d'Estrees et sa sœur, la Duchesse de Villars

Cette célèbre peinture a été très diversement interprétée: on y voit souvent une allusion à la naissance de César, duc de Vendôme, fils du roi Henri IV et de sa maîtresse Gabrielle d'Estrees. Le sujet énigmatique, la technique, les gestes maniérés et précieux se rattachent encore, à la fin du siècle, à l'influence de l'école de Fontainebleau.



37 CARON
Les massacres du Triumvirat (1566)

C'est la seule œuvre signée et datée d'Antoine Caron (à gauche sur le mur de l'escalier). Le thème, tiré de l'histoire romaine, eut un grand succès: il fait allusion aux cruels épisodes des guerres de religion.



36 DUBREUIL
Sacrifice antique

Ce tableau provient du château de Saint-Germain-en-Laye. Dubreuil donna les projets peu avant sa mort (1602). C'est un rare exemple du style décoratif de cet artiste héritier du maniérisme italien et précurseur du classicisme français.



31 ÉCOLE DE FONTAINEBLEAU
La Charité (vers 1565)

La Charité peinte sous les traits d'une jeune femme entourée d'enfants est une des allégories qui a été le plus souvent représentée au XVI^e siècle en France, sans doute sous l'influence de la Charité d'Andrea del Sarto (Louvre) qui appartenait à François I^{er}. Mais on relève ici l'imitation directe d'une statue antique (la Flore Farnésienne) et de Michel-Ange. Les couleurs claires, la facture légère sont caractéristiques de l'école de Fontainebleau.



30 ÉCOLE DE FONTAINEBLEAU
Diane chasseresse (milieu du XVI^e siècle)

Ce thème fut très en honneur au XVI^e siècle par allusion à la maîtresse du roi Henri II, Diane de Poitiers, dont on reconnaît parfois le visage dans ce tableau. Les proportions allongées du nû, l'aspect linéaire sont typiques de l'École de Fontainebleau.



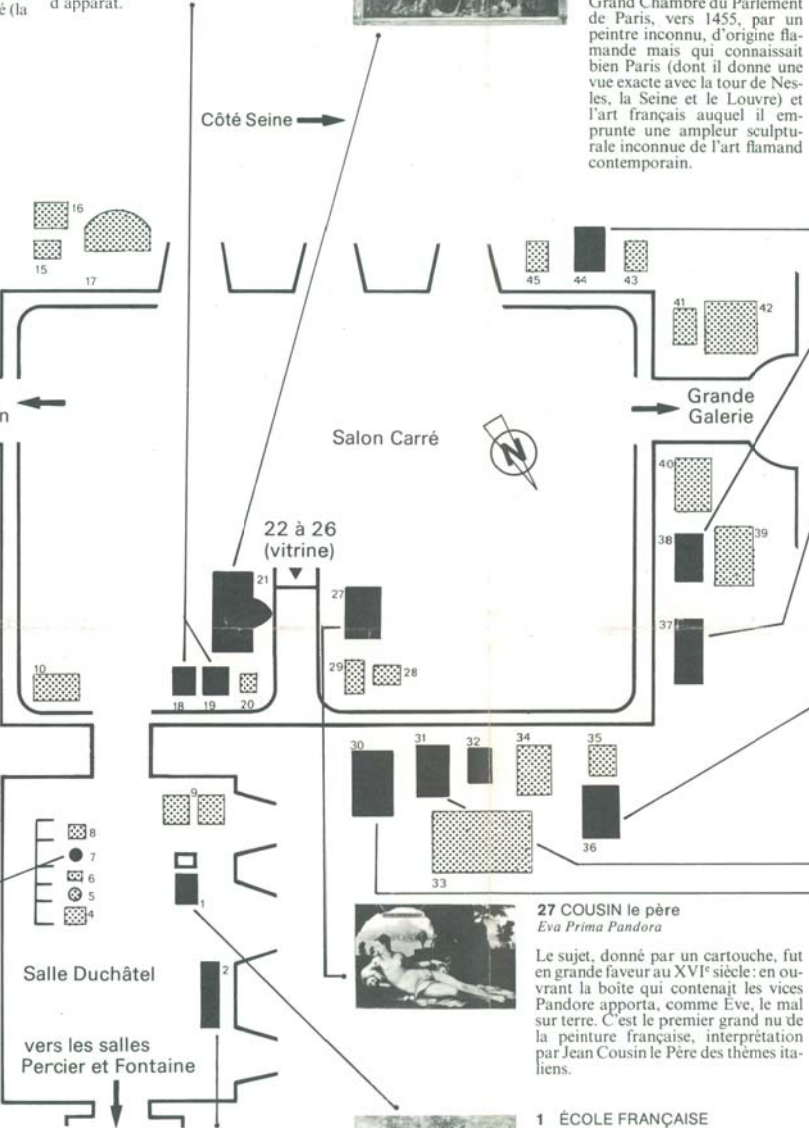
27 COUSIN le père
Eva Prima Pandora

Le sujet, donné par un cartouche, fut en grande faveur au XVI^e siècle: en ouvrant la boîte qui contenait les vices Pandore apporta, comme Eve, le mal sur terre. C'est le premier grand nu de la peinture française, interprétation par Jean Cousin le Père des thèmes italiens.



1 ÉCOLE FRANÇAISE
Jean le Bon (vers 1360)

Le plus ancien tableau de chevalet conservé de la peinture française est en même temps le premier exemple connu de portrait indépendant, représentant un personnage traité pour lui-même et non comme donateur sur un tableau religieux. Il frappe par l'acuité de l'expression individuelle, par la précision du profil détaché sur le fond d'or.



LES TABLEAUX EXPOSÉS

- Salle Duchâtel**
- * 1 ÉCOLE FRANÇAISE (vers 1360) *Jean le Bon (1319-1364)*
 - * 2 ÉCOLE FRANÇAISE (vers 1375) *Parement de Narbonne*
 - * 3 BELLECHOSE *Retable de saint Denis*
 - 4 BEAUMETZ *Calvaire au chartroux*
 - 5 ÉCOLE FRANÇAISE (début du XV^e s.) *Petite Pietà ronde*
 - 6 ÉCOLE FRANÇAISE (début du XV^e s.) *Mise au tombeau*
 - * 7 MALOUEL (attr. à) *Grande Pietà ronde*
 - 8 JACQUEMART DE HESDIN *Portement de croix*
 - 9 ÉCOLE D'AVIGNON (début du XV^e s.) *Retable de Thouzon*

- Salon Carré**
- 10 ÉCOLE FRANÇAISE (VULCOP ?) *Résurrection de Lazare*
 - 11 FOUQUET *Guillaume Jouvenel des Ursins*
 - * 12 FOUQUET *Charles VII (1403-1461)*
 - * 13 QUARTON *Pietà de Villeneuve-lès-Avignon*
 - * 14 LIEFERINXE *Calvaire*
 - 15 DIPRE *Présentation de la Vierge au temple*
 - 16 ÉCOLE D'AVIGNON (fin du XV^e s.) *Trois prophètes*
 - 17 ÉCOLE D'AVIGNON (milieu du XV^e s.) *Retable de Boulbon*
 - * 18 MAITRE DE MOULINS (Jean HEY) *Anne de Beaujeu avec saint Jean l'Évangéliste*
 - * 19 MAITRE DE MOULINS (Jean HEY) *Pierre de Bourbon avec saint Pierre*
 - 20 MAITRE DE MOULINS (Jean HEY) *Donatrice avec sainte Madeleine*
 - * 21 PEINTRE FLAMAND TRAVAILLANT À PARIS (milieu du XV^e s.) *Retable du Parlement de Paris*
 - 22 MAITRE DE L'ANNONCIATION *D'Aix Nature morte, fragment de l'Annonciation d'Aix*
 - 23 MAITRE DE SAINT GILLES *Vierge à l'Enfant*
 - 24 LIEFERINXE *L'adoration de l'Enfant*
 - 25 FROMENT *Le roi René (1409-1480) et Jeanne de Laval*
 - * 26 MAITRE DE MOULINS (Jean HEY) *Suzanne de Bourbon*
 - * 27 COUSIN le père *Eva Prima Pandora*
 - 28 ÉCOLE DE FONTAINEBLEAU *La Justice d'Orthon (?)*
 - 29 GOURMONT *Adoration des bergers*
 - * 30 ÉCOLE DE FONTAINEBLEAU *Diane chasseresse*
 - * 31 ÉCOLE DE FONTAINEBLEAU *La Charité*
 - 32 JEAN CLOUET *François I^{er} (1494-1547)* (reproduit page 1)
 - 33 ÉCOLE DE FONTAINEBLEAU *Diane et Actéon*
 - 34 ÉCOLE DE FONTAINEBLEAU *Allégorie*
 - 35 DUBREUIL *La toilette et le lever d'une dame*
 - * 36 DUBREUIL *Sacrifice antique*
 - * 37 CARON *Les massacres du Triumvirat (1566)*
 - * 38 ÉCOLE DE FONTAINEBLEAU *Gabrielle d'Estrees et sa sœur la duchesse de Villars*
 - 39 CARON (Atelier de) *Les funérailles de l'Amour*
 - 40 CARON *La Sibylle de Tibur*
 - 41 ÉCOLE FRANÇAISE (fin du XVI^e s.) *Double portrait*
 - 42 COUSIN le fils *Le Jugement dernier*
 - 43 ÉCOLE FRANÇAISE *Portrait d'un flûtiste borgne (1566)*
 - * 44 FRANÇOIS CLOUET *Portrait de Pierre Quthe, apothicaire (1562)*
 - 45 QUESNEL (attr. à) *Henri III (1551-1589)*

(* tableau reproduit ci-contre)

• "ÉCOLES", "MAÎTRES"...

Au XV^e et au XVI^e siècle bien des peintures restent anonymes faute de documents pour identifier leurs auteurs. On les classe alors sous la dénomination générale d'"école française" ou quelquefois, plus précisément, par écoles régionales (l'école d'Avignon) ou centres d'art créés auprès d'un mécène (l'école de Fontainebleau). Souvent des personnalités d'artistes peuvent être reconstituées, bien que dans l'anonymat, autour de quelques tableaux reconnus de la même main pour des raisons de style: ces "Maîtres" sont désignés par des noms provisoires, à partir du sujet de leur ouvrage principal (Maître de saint Sébastien) ou du lieu où celui-ci est conservé (Maître de Moulins). Les progrès de l'histoire de l'art permettent peu à peu de rendre leur identité à certains de ces Maîtres (Lieferrinxe, Jean Hey).

• Jean de BEAUMETZ (connu de 1361 à 1396). Premier des peintres en titre successifs des ducs de Bourgogne à Dijon, il reçoit de Philippe le Hardi la charge de décorer les châteaux ducaux et la chartreuse de Champmol-lès-Dijon, où il peint des retables d'autel (perdus) et 26 tableaux pour les cellules des chartreux (4).

• JACQUEMART DE HESDIN (connu de 1384 à 1409). Enlumineur franco-flamand au service du duc de Berry, il illustre plusieurs des célèbres manuscrits du duc (*Petites Heures*, *Très belles Heures*). Le *Portement de croix* (8) est une page détachée des *Grandes Heures* (Bibl. Nat.) qui montre la transformation de la miniature en véritable tableau indépendant.

• Jean MALOUEL (connu de 1396 à 1415). Successeur de Beaumetz comme peintre du duc de Bourgogne, oncle des fameux frères de Limbourg, il peint pour Champmol et pour les ducs Philippe le Hardi (7) et Jean sans Peur de nombreux ouvrages, la plupart perdus. Originaire des Pays-Bas et formé à Paris comme son prédécesseur, il fait fleurir à Dijon le "style franco-flamand".

• Henri BELLECHOSE (connu de 1415 à 1440). Il ne subsiste de l'œuvre de Bellechose, devenu peintre du duc de Bourgogne à la mort de Malouel, qu'un seul retable (3). Avec lui prend fin l'école de Bourgogne, quand le duc Philippe le Bon et sa cour quittent Dijon, dont l'activité artistique décline aussitôt.

• Henri et Conrad de VULCOP (connus de 1446 à 1470). Peintres de Charles VII, de la reine Marie d'Anjou et de leur fils Charles de France, ils peignent pour la cour et les notables des manuscrits, des cartons de tapisserie et des retables (10). A leur origine néerlandaise, ils doivent un sens personnel de la couleur, des gestes et des expressions, qu'ils allient à l'équilibre de l'art de la Touraine.

• MAÎTRE DE L'ANNONCIATION D'AIX (actif vers 1445). Premier en date des grands peintres de l'école d'Avignon au XV^e siècle, il n'est connu que par une seule œuvre, le triptyque démembré de l'*Annonciation d'Aix*. Le sentiment réaliste des personnages et de la nature morte (22) lui vient de sa formation flamande, la simplification des volumes et l'éclairage contrasté sont caractéristiques de l'art provençal.

• Jean FOUQUET (Tours, v. 1420-v. 1480). Le plus grand peintre français du XV^e siècle, est célèbre à la fois par ses tableaux et ses miniatures. Formé à Tours ou à Paris dans un milieu d'esprit encore gothique, il fait vers 1446 un voyage en Italie, décisif pour l'évolution de la peinture française. Mais il tempère la rigueur intellectuelle des Italiens par son attachement aux qualités sensibles du réel, dans le portrait (11, 12) comme dans le paysage. Il sera le pre-

mier peintre français à faire pénétrer les idées de la Renaissance dans l'art français.

• Enguerrand QUARTON (connu de 1444 à 1466). Il est à la fois le plus grand et le mieux connu des peintres de l'école d'Avignon; on conserve de lui deux retables dont on possède aussi le contrat (*Vierge de miséricorde* de Chantilly, *Couronnement de la Vierge* de Ville-neuve-lès-Avignon), et deux autres qu'on lui rend par comparaison de style, dont la célèbre *Pietà d'Avignon* (13). Il impose en Provence une vision sculpturale et harmonieuse, une stylisation des formes, une émotion grave, dont l'influence sera considérable sur les œuvres contemporaines (17) et postérieures (14, 24) de l'école d'Avignon.

• Nicolas FROMENT (connu de 1461 à 1483). Peintre en titre du Roi René, duc d'Anjou et comte de Provence (25), il est l'artiste provençal le plus fidèle à l'esthétique flamande chère au Roi René, pour qui il peint en 1476 le grand triptyque du *Buisson ardent* (Aix, Saint-Sauveur) avec les portraits d'apparat du Roi René et Jeanne de Laval. Il accentue jusqu'à la rudesse l'énergique simplification provençale.

• MAÎTRE DE SAINT SÉBASTIEN: voir Josse LIEFERINXE
• Josse LIEFERINXE (connu de 1493 à 1505). Ce peintre originaire du Nord, fixé en Provence, a d'abord été connu sous le nom de "Maître de saint Sébastien" à cause de sept panneaux dispersés représentant des scènes de l'histoire du saint, rendues depuis à Lieferrinxe grâce à un document. On garde aussi de lui plusieurs panneaux provenant d'un retable de la Vie de la Vierge (24). Il est le dernier des grands maîtres de l'école d'Avignon (14).

• Nicolas DIPRE (connu de 1495 à 1532). Il reste connu par plusieurs petites scènes, éléments de prédelle (15), curieuses par l'accent rustique des figures trapues et sévères et par l'emploi original de la lumière.

• MAÎTRE DE MOULINS: voir Jean HEY

• Jean HEY (actif entre 1480 et 1500). Traditionnellement connu sous le nom de "Maître de Moulins" (à cause du grand triptyque de la cathédrale de cette ville) il fait carrière comme peintre des ducs de Bourbon (18, 19, 26). Formé en Flandre auprès de Van der Goes, il acquiert en France le goût des formes synthétiques et équilibrées, et y ajoute un ton personnel d'élégance aristocratique. Portraitiste remarquable, il est représenté au Louvre par un troisième volet de retable (20) et par le petit *Dauphin Charles Orland*, exposé avec la collection Beisteguy. C'est le plus grand peintre français de la fin du XV^e siècle, à la frontière du gothique finissant et de la Renaissance nordique.

• MAÎTRE DE SAINT GILLES (actif v. 1500). Cet artiste d'origine néerlandaise, resté anonyme, travaille à Paris: on reconnaît des monuments de la ville et des environs dans les scènes de la vie de saint Leu et de saint Gilles dont il tire son surnom.

• ÉCOLE DE FONTAINEBLEAU - On désigne ainsi les œuvres créées en France au XVI^e siècle sous l'influence des artistes travaillant au château de Fontainebleau. Elles sont caractérisées par des thèmes mythologiques, en particulier celui de Diane (30), ou allégoriques - (*la Charité* (31) *l'Amour* (39) - etc., par une technique d'une facture légère où le dessin très affirmé l'emporte sur la couleur. A la "première école de Fontainebleau" appartiennent les œuvres influencées surtout par Rosso, Primaticcio, Penni et Abate et à la "seconde école de Fontainebleau" celles qui se rattachent aux artistes opérant sous Henri IV (Dubois, Dubreuil et Fréminet). La plupart de ces œuvres sont restées jusqu'ici anonymes, faute de documents sur les artistes de cette époque.

• Jean CLOUET (Bruxelles ou Tours, v. 1480 - Paris, v. 1541). Peintre de Louis XII, de François I^{er} (à partir de 1523), essentiellement portraitiste. On connaît de lui de rares peintures généralement basées sur des dessins aux crayons conservés en assez grand nombre (très belle série à Chantilly). Il présente avec simplicité son modèle, se concentrant sur le visage dont il exprime avec force et sensibilité toute la personnalité.

• Jean de GOURMONT (v. 1483 - ap. 1551). Graveur et orfèvre, frère des imprimeurs du même nom, il débute à Paris vers 1508 avant de s'installer à Lyon (entre 1522 et 1526), ville qui connaît au XVI^e siècle une grande activité artistique. Passionné de perspective il dispose dans ses œuvres des décors complexes d'architecture dont il emprunte souvent les motifs aux graveurs, en particulier à Ducerceau.

• Jean COUSIN le Père (Sens, v. 1490-v. 1560). Il débute à Sens. Vers 1540, installé à Paris, il exécute des "cartons" (modèles) pour la tapisserie et participe en 1549, avec Jean Goujon, aux décorations de l'Entrée d'Henri II dans la capitale. Théoricien (*Livre de Perspective*, 1560) peintre et sculpteur, il est célèbre jusqu'en Italie. Sa manière monumentale et dépouillée témoigne d'une interprétation très personnelle du style de l'École de Fontainebleau.

• François CLOUET (Tours, v. 1510? - Paris, 1572). Travaille avec son père Jean, dont il subit l'influence et lui succède comme peintre du Roi en 1541: leurs œuvres ont été longtemps confondues. Portraitiste, peintre d'histoire et de genre, il a été attiré par l'école de Fontainebleau à laquelle il emprunte certains thèmes (*La dame à sa toilette*, Washington; *Le bain de Diane*, Rouen). On connaît de lui de nombreux dessins, d'une technique plus complexe que ceux de son père. C'est un admirable portraitiste, d'une grande finesse psychologique et d'une frappante élégance de style.

• Antoine CARON (Beauvais, v. 1521 - Paris, 1599). Formé essentiellement au château de Fontainebleau, il se fixe à Paris à partir de 1561. Auteur de cartons de tapisseries, il travaille aussi pour les fêtes et les entrées, donne des illustrations pour des ouvrages célèbres, peint des tableaux d'histoire et des portraits. De cette intense activité peu d'œuvres certaines nous restent: elles révèlent le peintre de cour, observateur parfois cruel de son temps.

• Jean COUSIN le Fils (Sens, v. 1522 - Paris, v. 1594). Elève de son père avec qui il fut longtemps confondu et dont il subit l'influence. Ses œuvres les plus sûres (illustration du *Livre de Fortune*, 1568; le *Jugement dernier*, Louvre), montrent un style plus maniéré que celui de son père, un dessin plus menu, traits caractéristiques de l'évolution de la peinture française vers la fin du siècle. Sa production, qui semble avoir été très importante, est aujourd'hui encore mal connue.

• François QUESNEL (Paris, v. 1545-v. 1616). Issu d'une famille de peintres, il figure depuis 1572 sur les comptes royaux: très apprécié par Henri III et sa cour, il fut célèbre essentiellement comme portraitiste. On connaît de lui de nombreux portraits aux crayons (Paris, Bibliothèque Nationale) qui servent de base pour lui attribuer quelques peintures.

• Toussaint DUBREUIL (Paris, v. 1561-id. 1602), travaille aux grandes peintures décoratives du château de Fontainebleau, du Louvre et, peu avant sa mort, de Saint-Germain. Presque toute son œuvre de décorateur a disparu et l'on connaît surtout sa manière grâce à ses dessins préparatoires, très personnels, et d'une grande variété d'inspiration. C'est le plus grand maître de la seconde école de Fontainebleau, un artiste original qui annonce le XVII^e siècle français.