



MASTERPIECES
OF PAINTING
IN THE
J. PAUL GETTY
MUSEUM



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THE J. PAUL GETTY MUSEUM

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Curator of Paintings

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INTRODUCTION

During his lifetime, J. Paul Getty purchased paintings belonging to every major European school of art dating from the thirteenth to the twentieth century. He did not, however, consider himself a painting collector. His writings, especially his diaries, again and again name the decorative arts as his first love. He was fond of saying that there was as much art in a well-wrought silver vessel as in a gallery of paintings. He also felt, not without some justification, that the best paintings were already in museums. Significant pieces of furniture, however, could still be acquired and for much less money than was necessary for a first-class painting.

Nevertheless, Mr. Getty began all three of his collections—paintings, decorative arts, and antiquities—at about the same time during the 1930s. By the second world war he owned two major pictures—Gainsborough’s *Portrait of James Christie* and Rembrandt’s *Portrait of Maarten Looten*—as well as a number of lesser paintings. Mr. Getty began to collect paintings actively again in the 1950s, although it was not until the mid 1960s that he attempted to buy paintings that could be said to match the stature of individual pieces in the decorative arts collection. Curiously, he never bought French paintings that might have complemented the furniture; the first French pictures to enter his collection were the result of different advisors in the late 1960s, and the first important ones did not arrive until 1971.

After his painting of the *Madonna of Loreto* by Raphael was cleaned in 1963 and then published as the lost original, Mr. Getty was fascinated by anything connected with Raphael and spent much of his free time over the next ten years studying this artist. He had decided tastes in paintings, preferring large canvases, usually with secular, and specifically mythological, subjects. He had a special liking for Rubens. Meeting Bernard Berenson, the well-known connoisseur, stirred a permanent interest in him for the Italian Renaissance. Later in his life, Mr. Getty allowed the

museum staff to acquire paintings in fields he had not previously found interesting, such as Italian paintings of the fourteenth century, but he remained reluctant to compete with the world's major museums for expensive paintings. He normally preferred to find works that did not cost significantly more than comparable examples of the decorative arts or Graeco-Roman antiquities. As a result, at the time of his passing the superb collection of French decorative arts and the very good collection of antiquities were accompanied by a collection of paintings that did not quite match them in importance.

When Mr. Getty left the bulk of his estate to the museum in 1976, the opportunity presented itself to acquire major works in all three fields. At the same time, market changes in the three fields have eliminated some of the discrepancy in their prices. The character of the painting collection has not changed noticeably in scope, but the presence of many significant new paintings has nonetheless begun to transform the galleries in which they are housed. It is hoped that the collection will continue to grow, and this picture book will provide the first real proof of where the collection now stands. We owe the ability to acquire such treasures to the generosity of J. Paul Getty and it is only regretted that he is no longer with us to see them take their place in his museum.

—B.F.

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BERNARDO DADDI

Florence, active 1312, died 1348

The Arrival of St. Ursula in Cologne

Tempera on panel, 60 x 63 cm

- 1 This panel was painted about 1327 for the church of S.Orsola in Florence. Originally it was the left wing of a triptych that included a wing depicting the *Martyrdom of St. Ursula* (now in Zurich) and a central panel with the *Crucifixion* which is now lost. Daddi was a Florentine who began his career slightly later than his brilliant contemporary, Giotto, and whose paintings show Giotto's innovative influence. The present scene is particularly notable for the amount of space that is implied and the naturalistic details, such as the oars in the water, which were rare at this early date.



GENTILE DA FABRIANO

Italian, ca. 1370–1427

Coronation of the Virgin

Tempera on panel, 85 x 62 cm

- 2 Gentile da Fabriano was one of the most important artists of the fifteenth century in Italy and the artist who, more than anyone else, began the transition between the late Gothic style into that of the early Renaissance. His works today are very rare, but in his time he was famous throughout Italy and also in northern Europe. Numerous artists imitated his style or at least adopted the innovations that his work represented. He was active in northern Italy, especially Venice, as well as in the Marches, Florence, and Rome.

The *Coronation*, one of the most significant works in the Getty Museum, came from the city of Fabriano in the Marches, Gentile's hometown. It was originally one side of a standard, a painting carried on a pole in processions. The other side depicted the *Stigmatization of St. Francis*. The two sides were sawn apart during the last century and the *St. Francis* remains in a private collection in Italy. The standard is thought to have been painted in the early 1420s, but it is possible that it was done a few years prior to that. Much of the picture consists of elaborate patterns painted in color over an original layer of gold leaf, which gives the colors an intensity they would not otherwise have. The crown and the belt of Christ originally had some precious stones inset into them that are now missing.



GENTILE DA FABRIANO

Italian, ca. 1370–1427

Nativity

Tempera on panel, 66.4 x 37.5 cm

- 3 This painting was discovered only a few years ago. Unfortunately very little is known about its history prior to this century, but because it is comparable in style to the large altarpiece in the Uffizi that Gentile painted for the Strozzi family of Florence in 1423, some scholars have concluded that our *Nativity* was done about the same time, or a few years before. Whatever the date, the composition, which includes a landscape and the annunciation to the shepherds, has a spatial orientation that Gentile's other Madonnas do not have. He normally placed his Madonnas before a background consisting of a cloth or flat gold leaf, and at most included some shrubs. His decision here to reduce the gold leaf to a relatively small area of sky and include a much wider vista implies—without proving—that the artist was attempting to achieve a greater feeling of depth. The setting is more naturalistic than that of any other Madonnas in his career, indicating it is probably a work done relatively late in his life. This heightened understanding of the natural world was one of his chief contributions to the art of the early Renaissance.



MASACCIO

Florentine, 1401–1428/29

St. Andrew

Tempera on panel, 52.3 x 33.2 cm

4

Masaccio—whose given name was Tommaso di Giovanni Guidi—has been called, even by his contemporaries, the first and most influential artist of the Italian Renaissance. His career was very brief and very few of his paintings still exist, but artists as diverse as Fra Angelico and Michelangelo freely acknowledged their debt to him. He was the first artist since classical times to project a rationally ordered illusion of space onto a two-dimensional surface. He also introduced a heightened sense of facial expression into painting and gave his figures a strong sculptural sense, something he owed to the sculptor Donatello.

Though lacking any display of linear perspective, the Getty painting of St. Andrew shows the solidity and massive monumentality for which Masaccio was famous. St. Andrew's face, though impassive, demonstrates a completely novel and original concept of the saint's character and features. The conventions and stereotypes of the previous twelve centuries have been suddenly abandoned in favor of an investigation based upon careful observation. Our panel comes from the only documented and datable work by Masaccio, the altarpiece done in 1426 for the church of Sta. Maria del Carmine in Pisa. The central section of the polyptych is in the National Gallery, London. Other portions are in the museums of Naples, Berlin, and Pisa; two wings are still lost. Our section belonged to the upper tier of saints, of which only one other, St. Paul in Pisa, has survived.



Murano, active 1450–1491

Madonna and Child with Christ and Various Saints

signed and dated 1490

Tempera on panel, 280 x 215 cm

- 5 Probably painted for the church of S. Agostino in Bergamo, this large polyptych is one of the artist's last known works. The lower center panel depicts Christ holding a staff with a scallop shell and a book. These are the attributes of a pilgrim and are usually associated with St. James the Greater, the patron saint of pilgrims. The lateral panels in the bottom row contain (from left) standing figures of Sts. John the Baptist, Bartholomew, John the Evangelist, and Peter. The upper central panel depicts the Madonna and Child, while the lateral panels show (from left) half-figures of Sts. Lucy, Ursula, Apollonia, and Catherine of Alexandria. The illustrated detail of St. John the Baptist in particular demonstrates the sculptural character of Bartolomeo's style, in which his ability to show precisely where every inch of the surface of the figure is gives the saint the appearance of a carving.

Bartolomeo, one member of a family of painters of Murano, was a prolific painter who executed works in the Veneto, Dalmatia, and Apulia with the assistance of a large workshop. His strong linear drawing suggests his debt to the painting of Mantegna. Portions of the upper tier may be by assistants. The last known painting by Bartolomeo is signed and dated 1491, just one year later.





Detail: St. John the Baptist

VITTORE CARPACCIO

venetian, 1455/56–1525/26

Hunting on the Lagoon

oil on panel, 75.9 x 63.7 cm

6

Carpaccio is considered to be the first great genre painter of the Italian Renaissance, and it is obvious that he was a careful observer of his surroundings. The subject of this unusual painting is not yet completely understood, but it apparently depicts groups of Venetians, including some blacks, hunting for birds on the Venetian lagoon. Some birds standing upright in the boats must be decoys. In the background are huts built of straw, which the hunters must have used as temporary lodging. The back of the painting shows an illusionistic cornice with some letters and memoranda—still legible—fastened to the wall. The presence of a real hinge on the back indicates the painting was used as a door to a cupboard or more probably a window cover. It is therefore possible that one had the illusion of looking into the lagoon when the window was shuttered. The presence of a lily blossom at the bottom implies that the painting has been cut down; originally it may have shown the lily in a vase or it may have been cut from a still larger painting in which our fragment was only the background.



Reverse: Trompe l'Oeil



MASTER OF THE LATHROP TONDO

Lucca, active late 15th century–early 16th century

Madonna and Child with Two Saints and a Donor

tempera on wood, 101.5 cm diameter

- 7 The identity of the artist responsible for this painting is not yet known, but one can deduce that he was active in Lucca and that he was trained, or at least strongly influenced, by Ghirlandaio and perhaps Filippino Lippi. His name is derived from the present painting.

The two coats of arms seen suspended from the throne in the center are those of two very prominent Lucchese families, the Guinigi and the Buonvisi. It has been proposed that this painting was executed to commemorate the marriage of Michele Guinigi and Caterina Buonvisi in 1496, and the presence of St. Catherine on the right would tend to confirm it. This would imply that the kneeling donor is Michele Guinigi but would not explain the presence of St. Jerome on the left.

In any case, it is likely that our anonymous artist was the most respected painter living in Lucca at this time to have received a commission of this importance.



attributed to

RAPHAEL (RAFFAELLO SANTI)

Italian, 1483–1520

Bust portrait of a Man

oil on panel, 67.5 x 53.5 cm

8 This colorful portrait is related to a group of paintings that have been traditionally connected with the name of Raphael, but which are not accepted by all scholars. A portrait in the Uffizi depicting a young man with an apple (variously identified as Francesco Maria della Rovere or Guidobaldo I da Montefeltro) is certainly by the same artist. Another in Budapest and one supposed to depict Raphael himself (in Munich) seem also to belong to this group. Those scholars who believe they were painted by Raphael consider them to be his earliest portraits. One detail that two of them have in common—along with a female portrait in the Galleria Borghese in Rome—is the columns on each side of the sitter. This was apparently a favorite motif that Raphael employed during this short span of time, probably between 1500 and 1505.

The Getty painting is the best of this group and possibly the latest in date. The sitter is still unknown, but it is hoped he might one day be identified from a document or perhaps from the house seen in the background which may have been his residence. Clothing, pose, and composition are so formal that one can only guess at the young man's profession and about whether it was he or the artist who was a lover of Oriental carpets.



attributed to

RAPHAEL (RAFFAELLO SANTI)

Italian, 1483–1520

The Holy Family (“*Madonna di Loreto*”)

Oil on panel, 120.5 x 91 cm

- 9 Raphael is known to have painted a picture of this description, probably for Pope Julius II in 1509, that was hung in the church of Santa Maria del Popolo in Rome on religious holidays. It was removed by a cardinal later in the century and eventually disappeared. Some scholars have identified the lost painting with the one in the Getty collection which was bought from the French royal family in exile in 1938. More recently another version in Chantilly has been suggested as the lost original, and its history lends some support to this idea. However, X-rays of the Chantilly picture show that the figure of Joseph was added later, by another artist, and since early descriptions and copies of the composition include Joseph, this may exclude the Chantilly version as the original. The Getty painting is in mediocre condition and has been only minimally restored, but infra-red photography shows that the quality of the drawing underneath the paint is superior to that of any other of the other existing versions, including the one in Chantilly.



DEFENDENTE FERRARI

Piedmont, active 1511–1535

Adoration of the Magi

Oil on panel, 240 x 185 cm

- 10 Piedmontese painting, like that of Lombardy, has much in common with northern European painting. The composition, the love of detail, and the color all have the flavor of Flemish painting as much as Italian. Defendente Ferrari was one of the most prominent members of the Piedmontese school and painted pictures for cities and towns throughout the province. The altarpiece in the Getty Museum, if it is by him, would be one of his largest and most ambitious projects. The theme of the Adoration of the Magi was a favorite one for church altarpieces in this region and he did it often. But at a certain point it is difficult to distinguish between the works of Defendente and those of his teacher, Martino Spanzotti (active 1480–died 1526/28). Scholars are uncertain which of the two artists painted our picture, nor is it known for what city it was painted. It is thought to have been done about 1520.





Detail

BACCHIACCA (FRANCESCO UBERTINI)

Italian, 1495–1557

Portrait of a Lady with a Book of Music

Oil on panel, 103 x 80 cm

11 Bacchiacca was one of the leading Florentine artists of the early sixteenth century. According to Vasari, he was especially famous for his paintings of rare birds in the “scrittoio”—the study—of the Palazzo Vecchio, a commission given to him by Cosimo de’Medici. Our painting contains a detail, the decoration of the table cloth, which reflects this special talent. The portrait is thought to represent a member of the Frescobaldi family to whom the painting once belonged. Evidently she was someone with strong interests in music, as the book in her hand with a madrigal written on it would indicate, but she has not yet been identified.

Paintings from this period are generally referred to as “manneristic” because they display unusual idiosyncrasies of style or manner that are sometimes interpreted as “anti-classical.” Bacchiacca was an artist of this kind. His use of color, in this case the juxtaposition of a rather harsh green near the pink dress of the sitter, represents the type of mannerist dissonance that one finds in Florentine works of the early sixteenth century. The slightly naive composition, based upon a geometrical arrangement that flattens out the room and negates the use of perspective, is to be seen as the artist’s own curious view of things rather than as representative of the movement as a whole.



PAOLO CALIARI, CALLED VERONESE

Verona-venice, 1528–1588

Full-length Portrait of a Man

Oil on canvas, 193 x 134.5 cm

- 12 The sitter of this strikingly elegant portrait has traditionally been identified as the artist himself. A descendant of Veronese in 1802 called it a self portrait, but there is otherwise no reason to believe this. On the contrary, he does not have the attributes of an artist; he wears a sword and stands at the base of a statue, none of which gives us a firm clue as to his profession. The presence of the church of San Marco in the distance might be of some significance; it is enigmatically placed among trees in a landscape, a setting it never enjoyed. The sitter may have had some connection with the church, or, as has been suggested, it may signify his Christian name was Marco. Although Veronese was a prolific artist, he did not paint many portraits. This is one of his largest and most impressive.



PAOLO CALIARI, CALLED VERONESE

Verona-Venice, 1528–1588

Baptism of Christ

Oil on canvas, 108.5 x 89 cm

13

One of the characteristics of the art of Veronese is an elegance of movement and pose that is unique. No matter what the scale of his works, his figures have an ease and gracefulness that imply a certain gentility. They never seem to be agitated or in violent motion. If they move, it is with a gentleness and calm that one senses Veronese himself must have possessed. He also loved color and he handled paint with all of the brilliance for which the artists of Venice were particularly famous. The subject of the Baptism was one that Veronese painted very often. Each time he found some new way of contrasting the movements of John with those of Christ. In the Getty painting John leans backward in response to Christ's leaning forward, an action that the latter accentuates by extending his arms, one towards us and the other back. This basic motif may have been borrowed from Tintoretto who had rendered the subject in a similar way. Because of the very sketchy and almost unfinished nature of the Getty painting, it is thought to date from the 1580s, near the end of his career.



LORENZO LOTTO

Venice, ca. 1480–1556

Madonna and Child with Donors

Oil on canvas, 85.7 x 117.5 cm

- 14 Most scholars date this painting from the mid to late 1520s when Lotto was living in the Marches. The striking feature of the composition is the contrast between the two donors shown on the left side in profile, and the Madonna and Child who are painted in a more vigorous and colorful style, reflecting at the same time an interest in the use of *contrapposto*. Part of the explanation lies in the fact that the two figures of the Virgin and her son are known to have been taken from a composition by another artist, probably a Roman in the circle of Raphael or Giulio Romano. They are already slightly “mannered”, whereas the donors are typically Venetian, painted in the traditional way. One is tempted even to suggest that two artists are at work here, but it is more likely that this painting demonstrates a transitional phase in Lotto’s work.



Rome, 1582–1647

Moses and the Messengers from Canaan

Oil on canvas, 218 x 246.3 cm

15

Between 1621 and 1625 Lanfranco executed a series of eight large paintings and three frescoes for the Cappella del Sacramento in the church of S. Paolo Fuori le Mura in Rome. They illustrated stories from the Old and New Testaments that related to the sacraments. The present canvas belonged to the series and was hung high on the left wall just next to the entrance to the chapel. The subject, which is rare, comes from the book of *Numbers* in which Moses sent spies into Canaan to find whether the land bore fruit. After forty days they returned with pomegranates, figs, and grapes. The subject was chosen because the grapes were considered a prefiguration of the wine drunk at the *Last Supper*, the subject that hung to the right of our painting. Next to that was *Elias Fed a Loaf of Bread by the Widow of Sarepta*, a painting that is also in the Getty Museum and one whose theme also related it to the *Last Supper*. These paintings were among the masterpieces of Lanfranco and are now scattered in museums throughout the world. The dramatic composition of the present painting with only a few, prominent figures in active poses, is especially innovative and forceful.



Elias and the Widow of Sarepta



GIOVANNI BENEDETTO CASTIGLIONE

Genoa, ca. 1600/10–1665

Shepherds in Arcadia

Oil on canvas, 109.2 x 109.2 cm (octagonal)

16

The theme of Arcadian shepherds discovering a tomb originated in painting with Poussin in the late 1620s in Rome. Its exact significance has been much discussed, but its message was evidently that even in the most beautiful and ideal of lands, death was still present. In Castiglione's painting, executed probably about twenty years later, he has altered the theme slightly; the inscription on the tomb—*Temporalis Aeternitas*—alludes to the brevity of life, and the objects lying on the ground to the left—armor, statuary, musical instruments, and sea shells—all stand for the vanity of worldly ambition. There is no proof that the scene takes place in Arcadia (Poussin's painting specifies this) but the intent is clearly the same. It is a nostalgic theme, probably painted while Castiglione was residing in Mantua and during his tenure as court painter for the Duke. Castiglione was most famous as a painter of animals, but he demonstrates here a more intellectual and serious aspect of his work than is usually the case.



CARLO DOLCI

Florentine, 1616–1686

St. Matthew Writing His Gospel

Oil on canvas, 136.5 x 113 cm

- 17 The seventeenth-century biographer and friend of Carlo Dolci mentions that relatively early in his career the artist painted a series of octagons depicting the four evangelists for his priest, a man named Carpanti. The group of four paintings remained in Florence, passing through the hands of at least three owners, and then was removed by Lucien Bonaparte in the early nineteenth century. Three of the set can now be identified, and a fourth, showing St. Luke, is still missing. Those that are known are among the most beautiful of Dolci's paintings. The artist was famous for his polished style and also for the piousness of his work, and it seems that he has lavished particular care upon these paintings done for his own priest.



SALVATOR ROSA

Naples-Rome, 1615–1673

Allegory of Fortune

Oil on canvas, 198 x 133 cm
signed SR

18

When this large painting was first exhibited in 1659 in the Pantheon, it was clear to some that Rosa was making a strong satirical comment on the state of aristocratic patronage in Rome. The allegorical figure of Fortune showers the animals crowded beneath her with objects of wealth. Scattered on the ground are the symbols of the arts. The ass, who stands draped in the cardinal red of the church, shields an owl (wisdom) from the light. It was against the advice of his friends that Rosa exhibited this painting, a decision that nearly caused his excommunication. Only through the intervention of the Pope's brother, Don Marco Chigi, was Rosa able to escape imprisonment. The satirical nature of this work represents a predominant aspect of Rosa's personality and artistic interests, but he was most famous as a landscape painter.



MARCO RICCI

Venice, 1676–1730

Landscape with Ruins and Figures

Oil on canvas, 123 x 161 cm

- 19 Marco Ricci was primarily a landscape painter. He did not depict his home city of Venice in his compositions, but usually the open countryside, often under stormy conditions. Late in his life, during the 1720s, he came to specialize in scenes with classical ruins, and these ruins were often from the city of Rome. The present view is imaginary and includes a wide variety of structures and monuments that could have been seen in Rome, but not on the same site. He has shown them in a romanticized rather than a topographical manner, evoking a kind of nostalgia with his use of shadows, trees, changing color, and pinkish clouds. The figures, which are perhaps by his uncle, Sebastiano, are meant only to lend scale to this faded world.



GIOVANNI ANTONIO CANALE, CALLED CANALETTO

venice, 1697–1768

View of the Arch of Constantine

oil on canvas, 80 x 122 cm

- 20 This painting of the Arch of Constantine in Rome with the Colosseum in the background belongs to a series of views of cities other than Venice done by the artist in the 1740s. It is likely that the basis for these paintings was drawings made by Canaletto in 1720 on a trip to Rome, as well as engravings and paintings by other artists. This might explain the fact that the inscription on the arch does not agree with the one that actually exists there, and indeed does not make any real sense. It is probable that the artist did not know what the inscription was because he was not in Rome when he painted it and had failed to record it. In a later view of the same arch, he reproduces the inscription very exactly. Canaletto also achieved widespread recognition for his detailed renderings of Venice. Using a number of mechanical aids he was able to produce near-photographic images that appealed to the tastes of contemporary travellers and antiquarians alike.



Genoa, 1667–1749

Bacchanale

Oil on canvas, 118 x 148.5 cm

- 21 This is one of a pair of canvases painted by Magnasco with the collaboration of an assistant, Clemente Spera, who did the architectural portions. Magnasco, who was both prolific and a fast worker, specialized in landscapes and figure compositions in which the participants are typically in a state of much agitation or excitement. He tends to elongate the figures to accentuate this sensation, and he paints with a freedom and energy that was equalled by few others. The present painting is a kind of epitome of such compositions. The frenetic, nervous Bacchanalians interact in an almost surreal way with the architecture. They dance and swirl about a stage whose every detail seems alive and in motion. Its companion is a *Triumph of Venus*, also in the Getty Museum.



Triumph of Venus



attributed to

ROGIER VAN DER WEYDEN

Flemish, ca. 1399–1464

The Dream of Pope Sergius

Oil on panel, 47 x 38 cm

22

This is the right half of a diptych painted for the chapel of St. Hubert in the church of St. Gudule in Brussels. The other half, now in the National Gallery, London, depicts the *Exhumation of St. Hubert*. Although the principal figure in the present painting is Pope Sergius, it is likewise an episode in the life of Hubert. Sergius is dreaming about Hubert, the bishop of Liège, and in the background one sees the substance of the dream unfolding as the pope and his entourage wind their way down to the Tiber River in Rome, across the bridge, past Castel Sant'Angelo, and into old St. Peter's. The narrative composition is an unusual one for Van der Weyden, and some historians have doubted its authorship, but the execution is so fine that one cannot easily attribute it to anyone but Rogier himself.



Circle of

ROGIER VAN DER WEYDEN

Flemish, ca. 1399–1464

Portrait of Isabella of Portugal

oil on panel, 89 x 80 cm

- 23 Isabella of Portugal, born in 1397, was the wife of Philip the Good, Duke of Burgundy. It is thought that Rogier, who was court painter to the Duke, painted portraits of both the Duke and the Duchess about 1445. This date is derived from the style of the headdress worn by Isabella, her apparent age, and comparison with other portraits of the same sitter. The identification is contradicted by the inscription in the upper left corner—PERSICA SIBYLLA IA—which describes her as the Persian sibyl, and even as the first of a series of sibyls. It is thought that the inscription was added later, perhaps in the sixteenth century.



attributed to

THE MASTER OF THE ST. BARTHOLOMEW ALTAR

Utrecht-cologne, active 1470–1500

The Deposition

oil on panel, 99.5 x 60.5 cm

24

This anonymous master was trained in the Netherlands, probably Utrecht, and was influenced above all by the paintings of Rogier van der Weyden, an artist of the previous generation. Later he moved to Cologne and is now recognized as the best artist of that school and certainly among the best of all German artists before Dürer. He had a strong sense of form, and though his figures are a little caricature-like in his mature work, he was stunningly skillful. The Getty panel must be one of his earliest, if not the earliest of his known paintings, painted perhaps about 1470. It is known to follow the composition of a now missing painting by Rogier van der Weyden. The younger artist had the same tendencies as Rogier and commonly placed very lifelike figures in surreal settings. This is a result of a tradition that translated sculpture into painted figures but retained their sculpted niches. In this case the artist has not attempted to show any space beyond the shallow area where the figures stand.



attributed to

THE MASTER OF THE PARLEMENT DE PARIS

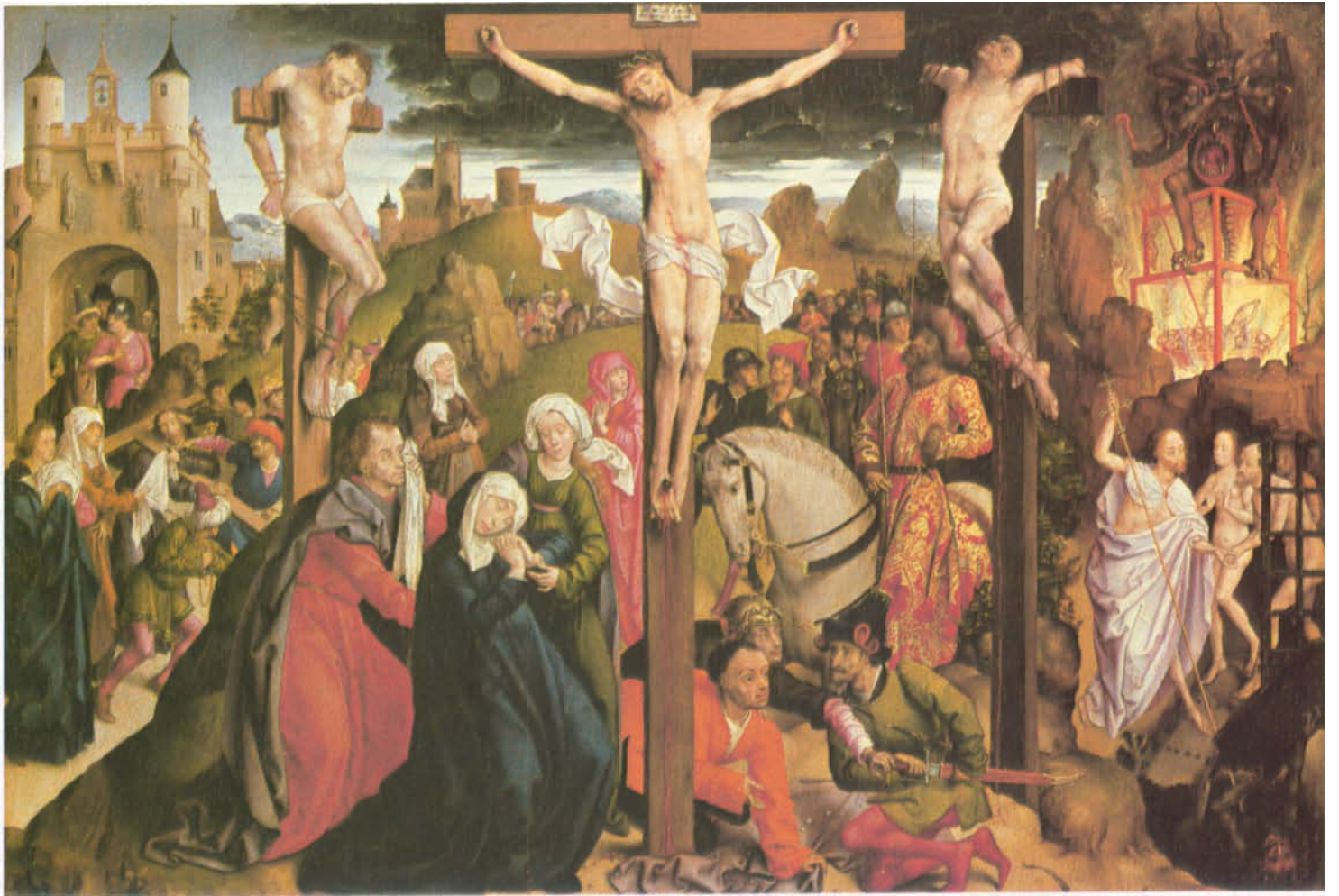
Franco-Flemish, late fifteenth century

Crucifixion

Oil on panel, 44 x 71 cm

25

This dramatic and colorful panel is obviously painted in the tradition of Rogier van der Weyden but with certain idiosyncracies that distinguish it from the works of others of his followers. Only one painting, a much larger Crucifixion in the Louvre which is known to have been painted for the parliament building in Paris, shows similar characteristics. It is assumed to have been painted by a Flemish artist who was trained in Brussels, probably by Rogier, but who was principally active in Paris. Our panel shows certain differences such as a greater complexity of composition that are probably attributable to its smaller scale—and perhaps its later date. But it might also be by another artist who worked in his circle.



BERNAERT VAN ORLEY

Flemish, 1488–1541

The Holy Family

oil on panel, 45.5 x 33.5 cm

26

When Italian artists of the Renaissance came into contact with paintings from the north, they often attempted to assimilate or even imitate the meticulous technique and detail of the Flemish style. The Flemish artists, in their turn, tried to incorporate the knowledge of Roman art that all Italians shared but which remained remote to those who lived north of the Alps. At the time this small picture was painted, about 1510, the awareness of classical art in a city like Brussels was still rudimentary, and Van Orley's style remains generally in the tradition of the previous century, excepting only a vague self-consciousness shared with other painters of his generation. This is most visible in the slightly exaggerated poses. But where Italian artists had long since begun depicting biblical figures in classical settings, the Flemings, as Van Orley here demonstrates, continued for the next two or three decades to construct ever more elaborate Gothic structures.



ANTHONIS MOR

Flemish, 1517–1577

Portrait of a Man in Armor

Oil on canvas, 112 x 89 cm

27

Mor, who was a native of Utrecht, enjoyed widespread recognition throughout the Hapsburg empire as the court portrait painter. He worked for the emperors Charles V and Philip II in a variety of cities, including Madrid, Rome, London, and Brussels. His style derived from that of Titian who first made poses such as this popular, and the tradition continued well into the next century before it was substantially altered. The sitter is normally shown to the waist, or a bit below, from a three-quarter position, and formally attired. He always fixes the viewer with his gaze. One is meant to sense the importance of the sitters, but at the hands of an artist with the ability of Mor, some of their humanity also comes through. The subject of our painting, though unknown, may have been a member of the Centurione family of Genoa. They were staunch supporters of the emperor and once owned this portrait. It is dated 1558.



ANTHONY VAN DYCK

or perhaps PETER PAUL RUBENS

Flemish, 1599–1641

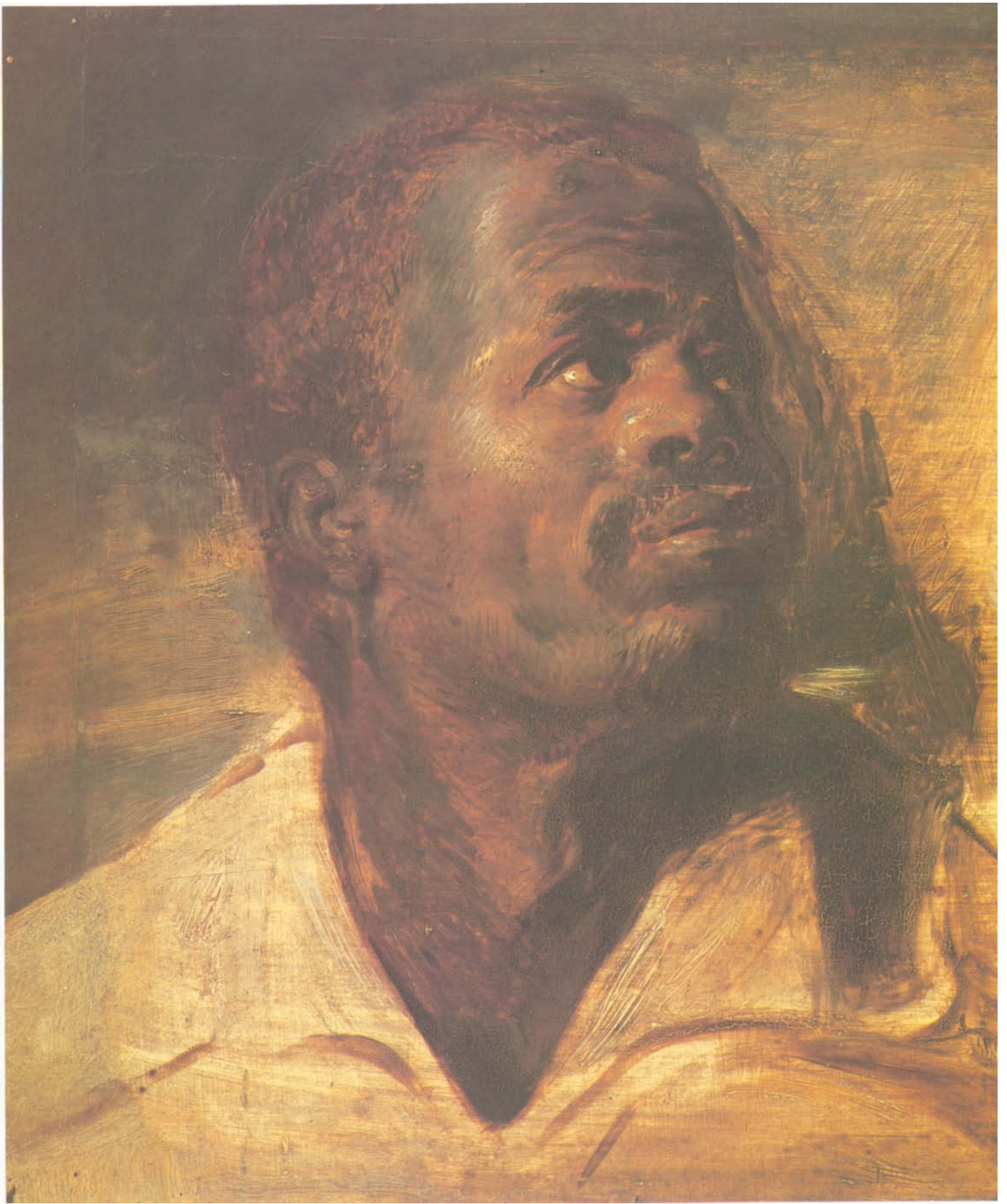
Four Studies of a Negro's Head

oil on panel, 25.4 x 64.8 cm

28

The authorship of this masterful little sketch has been much debated and may never be completely established. It is related to a larger sketch in the Brussels Museum which shows the same four heads in a different arrangement. The Brussels sketch is considered by some to be the work of Rubens and by others the work of Rubens' brilliant apprentice, Anthony Van Dyck. The Getty sketch, though smaller and freer, is now thought to have been done after the one in Brussels. Both were probably done ca. 1617/20, because the sketches were used for larger paintings in which Negro heads appear (such as the *Adoration of the Magi* in the church of St. Johann, Malines) and which were done about this time or shortly after. It was precisely during this period that Van Dyck was working most closely with Rubens and learning to imitate his style, and it is more likely that Van Dyck would have made a replica of the first painting than Rubens.





Detail

ANTHONY VAN DYCK

Flemish, 1599–1641

Portrait of Agostino Pallavicini

Oil on canvas, 216 x 141 cm

29

Van Dyck, like his mentor Rubens, travelled to Italy as a young man. He spent some time between 1625 and 1627 in the port city of Genoa. The biographer Bellori, writing in 1672, mentions a portrait of Agostino Pallavicini by Van Dyck in which the sitter is depicted in the costume of the Genoese ambassador to the pope. On the curtains in the background of the present portrait one can distinctly see the arms of the Genoese branch of the Pallavicini family, and it is reasonable to assume that our portrait is the one mentioned by Bellori. The sumptuous costume is certainly the most striking part of the portrait, and it is not difficult to imagine how the portrait must have impressed the Genoese. Indeed, Genoese portraiture was strongly influenced by Van Dyck from this time onward. Van Dyck's international success in later years was largely due to his ability to create strikingly elegant portraits of the great aristocratic families of Europe.



GERRIT VAN HONTHORST

Utrecht, 1590–1656

Musical Group on a Balcony

Oil on panel, 309 x 114 cm

30

This work is of considerable importance for the history of northern European art because it is the earliest extant illusionistic ceiling painting outside of Italy. It was painted in 1622, just two years after the artist returned to his home town from Italy where he had seen frescoes by Italian artists with similar themes. Originally the composition must have shown the balustrade complete around all four sides. One end has been lost, and the entire panel may once have been twice as long.

When installed on the ceiling of a private residence (it has been suggested that Honthorst painted it for his own home), one could imagine that one was looking through the roof at the sky and a lively party of musicians and entertainers urging one to join them. Illusionism of this kind has a long tradition in Italy, but was largely unknown in the north prior to this time.





Detail

NICOLAES ELIASZ., CALLED PICKENYOY

Amsterdam, 1590/91–1654/56

Portrait of a Young Woman, aged 21

oil on panel, 118.7 x 90.2 cm

31

This portrait is dated 1632 and gives the age of the sitter, 21. To our eyes she would appear to be older, but this is common in portraits of earlier centuries. She was also married, because the companion portrait of her husband is known. The pair may have had their portraits painted to commemorate their marriage. Eliaz. was one of the more successful of the many Dutch portraitists of the early seventeenth century. He does not show the intensity of Rembrandt, nor the painterliness of Hals, but he always painted a careful and accurate portrait in which the clothes of his middle-class patrons are very prominent. Many other artists painted in this same rather conventional style, and Eliaz. was in no way innovative; but he was very skilled and probably not as expensive as some others.



WILLEM KALF

Dutch, 1619–1693

Still Life with Ewer, Vessels and Pomegranate

Oil on canvas, 103.5 x 81.2 cm

32

Kalf spent the years 1642 to 1646, while he was still a young man in his twenties, in the city of Paris where he is thought to have painted this still life. Kalf was almost exclusively a still life painter throughout his career, but his youthful works tend to be larger and with more objects in them, often metal vessels that were included to show the glitter of reflected light. Later his pictures became more tightly composed, normally including a glass of wine, a bowl with some fruit, and one vessel. The vessels became increasingly spectacular, however, and he often used very rare and expensive goblets of silver and precious stone or shell. He was, and still remains, the most highly prized of all Dutch still life painters.



PIETER CLAESZ.

Haarlem, 1596/97–1661

Vanitas Still Life

Oil on panel, 54 x 71.5 cm

33

Between the sixteenth and seventeenth centuries, painting in the Netherlands underwent a transformation from primarily religious themes to primarily secular and genre themes. As Catholicism gave way in the northern provinces to Protestantism, this transformation went through a gradual phase in which subjects that appear to us to be without religious content in fact still held significance for the faithful. During the 1630s there existed a special type of still life now called *Vanitas* because, although they normally included many items found in any household, they were meant to symbolize the transience and vanity of worldly life. The skull was often the obvious clue to this symbolism. The glass, usually with wine in it, referred to the excesses of drinking and books and pens to excessive pride through learning. The valuable cups of precious metal and the shells refer to material wealth. Gradually the precious objects came to predominate, and eventually still lifes came to represent primarily the comforts and richness of middle class life in the Netherlands. The present painting, which is dated 1634, includes also a spectacular display of technical skill—a self-portrait of the artist at work in his studio seen in the reflection in the metallic sphere center left.



JAN LIEVENSZ.

Dutch, 1607-1674

Eli Instructing Samuel (?)

oil on canvas, 106 x 96.5 cm

34

The subject of this painting, which is signed and dated 1631, is not yet clear. It might be a religious subject, and the two figures of an elderly bearded man lecturing to a young and pale boy have been interpreted as Eli and Samuel from the Old Testament. More recently they have been identified as Prince Karl Ludwig of the Palatinate and his tutor, Wolrad von Plessen.

Lievensz. was a close friend and colleague of Rembrandt in Leyden from the 1620s until 1631 when Rembrandt moved to Amsterdam to set up his own studio. During this time there was a movement among the artists around Rembrandt to paint themes from the Old Testament that had never been depicted before, but in a style that was intended to give the theme significance for the average man and woman of the time. This sometimes makes it difficult for the modern day viewer to know what the artist had in mind.



REMBRANDT VAN RIJN

Leyden-Amsterdam, 1606-1669

Bust of an Old Man

oil on panel, 66 x 51 cm

35

The style of this painting, which is not dated, indicates that it was painted about 1630 when the artist was still in his early 20s. The sitter was a man who appears in a variety of paintings and compositions by Rembrandt and other artists working in his circle and for a long time he was assumed to be Rembrandt's father. This identification is now doubted, but he was in any case a man well known to this group of painters. He was obviously not paying to have his portrait done but was being used as a subject for experiment. Rembrandt has put a beret on his head and stuck a feather in it, and placed a metal neck plate from a suit of armor around his neck. This was not everyday costume, and we can probably assume that the artist was trying to show the reaction of light on a variety of surfaces and textures. At the same time he seems to examine the very soul of the sitter.



REMBRANDT VAN RIJN

Leyden-Amsterdam, 1606-1669

St. Bartholomew

Oil on canvas, 86.5 x 75.5 cm

36

During the year 1661, the date inscribed at the bottom of this painting, Rembrandt painted a series of portraits of the apostles. They were apparently not meant to be hung together because they are of varying sizes, but each of them seems to have utilized a friend or neighbor as a model.

Rembrandt himself served as the model for St. Paul. The stolid, rather pensive, and very ordinary men represented would not be recognizable as saints were it not for the attributes they hold in their hands, in the present case a knife which symbolizes the fact that Bartholomew was skinned alive. The use of everyday citizens emphasizes the manner in which many Dutch artists hoped to make religious themes of significance to their contemporaries. Rembrandt was now in his late fifties and no longer a fashionable artist. Increasingly his work shows a kind of melancholy and somberness that does not obscure, however, his very great humanity.



AERT DE GELDER

Dutch, 1645–1727

Belshazzar's Feast

Oil on canvas, 112 x 142 cm

37

De Gelder was a faithful follower of Rembrandt, and, like him, was especially fond of subjects from the Old Testament. His style was based on Rembrandt's late work, and he characteristically employed very unusual techniques, including the extensive use of a spatula, the wrong end of the brush handle, and a great deal of glazing and scratching. He had learned such things from Rembrandt, but he extended their use to a degree other artists never attempted. He also continued to do it well into the next century at a time when such a style was no longer fashionable. The present picture is one of his masterpieces and is especially expressionistic in tone, with many of the faces bordering on the savage, anticipating in some ways an artist like Goya. The subject of the present painting is still uncertain: Belshazzar's feast—from the book of *Daniel*—is normally shown with many figures and with the handwriting on the wall, warning of Belshazzar's death for having profaned the temple's vessels. Rembrandt's version of the subject included this detail. It is possible that De Gelder has depicted some other, more obscure subject that is yet to be identified.



NICOLAES BERCHEM

Dutch, 1620–1683

Landscape with a Nymph and a Satyr

oil on panel, 68.6 x 58.4 cm

38

Berchem specialized in views of Italy that normally included figures of peasants, usually shepherds and shepherdesses and their flocks. The present painting, which is dated 1642 and is therefore one of his earliest works, is already very southern, even mountainous in character. But the figures are not peasants but mythological creatures of a sort that Berchem rarely employed. However, the principal part of the composition is the leafy foliage, and the very warm and serene landscape is of the kind that the Dutch could readily appreciate in their cold, flat, and rainy homeland.



JAN STEEN

Dutch, 1625/26–1679

The Satyr and the Peasant

oil on canvas, 51 x 46 cm

39

Jan Steen was one of the most important Dutch genre artists active in seventeenth-century Holland. These artists were concerned with painting the everyday aspects of Dutch life; such scenes were very popular throughout the country and numerous artists devoted themselves to this tradition. Although the subject of the present painting is mythological in origin, Steen treats it in the same manner as he would any other genre subject: the typical lower middle class family seated around a dining table in their humble home. Steen normally emphasized the bawdy side of Dutch life, but this work is unusually sober, and the figures and details are rendered with particular care. The story, which was popular in both northern and southern Europe, concerns a satyr who observes the peasant blowing on his hands to warm them, and then on his soup to cool it. He leaves the peasant, explaining he cannot trust someone who blows both hot and cold with the same breath.



MICHAEL SWEERTS

Flemish-Dutch, 1624–1664

Head of an Old Woman

oil on panel, 49.2 x 38.1 cm

40

Sweerts was a very individual artist whose work does not correspond to any of the usual patterns. He was born in Brussels, but his style betrays no Flemish influence. He lived in Amsterdam and then in Italy, and his technique is predominantly Dutch, although sometimes utilizing the subjects employed by other Dutch artists active in Italy. He used a very liquid medium in his paint and had a very sensitive understanding of light and modeling. The head of an old woman seen here probably records a woman that Sweerts had an opportunity to study. But rather than emphasize her poverty, he demonstrates a compassion not unlike that of Rembrandt and concentrates on the expression of her face. She was probably painted in the late 1650s; in 1661 Sweerts went on a trip to the Orient and died in Goa in 1664, ending a brief and remarkable career.



GEORGES DE LA TOUR

Luneville, France, 1593–1652

The Beggars Brawl

Oil on canvas, 94.4 x 114.2 cm

- 41 Although de La Tour was French, he was not active in Paris nor in any of the great capitals of the world. He spent his life in Lorraine in eastern France and his style stands roughly midway between Italian and Dutch art. His earliest pictures are predominantly Italian in feeling, although he is not known to have gone to Italy. Before long they take on a more Dutch character, which is true of the present work, painted in the 1620s. Most of the early paintings are of peasants; later he did many religious subjects and became most famous for his candlelight pictures which, though still deriving from Dutch prototypes, take on a style that is unique to France. The coarse, brawling peasants in the Getty painting seem to be fighting over a favorite street corner at which they want to play their various instruments.



NICOLAS POUSSIN

French, 1594–1665

St. John Baptizing the People

oil on canvas, 95.5 x 121 cm

42

In the late 1630s, Poussin was commissioned by his Roman patron, Cassiano dal Pozzo, to paint a series of scenes depicting the seven sacraments. One of the sacraments was that of baptism, most frequently symbolized by St. John baptizing Christ. The present composition shows John baptizing the multitudes and is somehow related to the series of seven (now in the collection of The Duke of Rutland, Belvoir Castle) because they all belonged to dal Pozzo and remained together until the twentieth century. It has been suggested that our painting might have been a first version of the Edinburgh *Baptism*. Poussin, who was active much of his life in Italy, was the leading exponent in both Italy and France of the neoclassical style. Although his subjects are often religious in nature, he invariably attempts to compose them within the refined tradition of classical idealization.



SIMON VOUET

French, 1590–1649

Venus and Adonis

Oil on canvas, 130 x 94.5 cm

- 43 Vouet spent fifteen years in Italy as an artist before returning to France in 1627. His early pictures were entirely Italian in character and strongly influenced by Caravaggio. After his return to the north, they suddenly became more colorful and decorative, much like the present painting done in the early 1640s. In a sense, the character of the rococo style of the eighteenth century was established during this time nearly a century earlier. The subject matter and the color range, in which greens and pinks take a special prominence with a fondness for pastels, are all traits that became hallmarks of the French style until the Revolution. Vouet was the great decorator of Paris during his time; he painted numerous sets of walls and ceilings for palaces, and his influence throughout the country was nearly as great as that of Poussin.



NICOLAS LARGILLIERE

French, 1656-1746

Portrait of a Boy with His Dog

Oil on canvas, 144 x 114 cm

44

The sitter of this portrait is not known, but he can be presumed to have been a member of an important family and, if he grew up, probably played an active role in the French court. A very finished sketch for our painting is in the National Museum of Tokyo and shows the amount of care that the artist put into the commission. Largillière was much influenced by the Dutch and Flemish artists of the previous century, and his technique seems to owe something to Rembrandt. He was more painterly than most of his contemporaries, and worked with a very strong impasto and large amounts of glazing. He also had a fondness for landscape which he indulged in our portrait to a degree he rarely allowed himself.



JEAN-MARC NATTIER

French, 1685–1766

Portrait of Madame Bonier de la Mosson as Diana

Oil on canvas, 128.9 x 96.5 cm

45

Nattier was the leading court portraitist of his time and during his career painted most of the circle of Louis XV and Madame de Pompadour. It was very fashionable to portray the sitters in the guise of a god or goddess, and for some reason the majority of the women favored Diana. They are commonly shown with a fur and holding a bow and a quiver, all attributes of the goddess of the hunt. Perhaps it was the tendency to see his sitters as goddesses that caused Nattier to paint them all with generally very similar features. He does not search their personalities for idiosyncrasies but portrays them in the most flattering terms possible, no doubt one of the chief reasons for his success. The portrait of the present sitter's husband, dated 1745, is in the National Gallery in Washington. Our own portrait is dated 1742, three years earlier.



JACQUES ANDRE JOSEPH AVED

French, 1702–1766

Portrait of Marc de Villiers, Secrétaire du Roi

Oil on canvas, 146.5 x 114.5 cm

46

The sitter, Marc de Villiers, was born in 1671, and since this painting is signed and dated in 1747, he is shown about 76 years old. Villiers was named Secrétaire du Roi du Grand College in 1732 after having held a series of important posts since 1699. Aved has portrayed him with a copy of the *Digeste* of the French parliament and with decrees from the Conseil Royal to suggest his station. There is also a copy of the *Iliad* to represent Villiers' taste for classical literature. Aved is a relatively little known but very skilled portrait painter whose taste for Dutch painting is very evident in this picture. He is known to have had works by Rembrandt in his private collection, and the pose and composition of our portrait are remarkably similar to some by Rembrandt. Aved's style is altogether less flamboyant and more down-to-earth than that of his contemporaries such as Nattier or Largillière, and he seems to have deliberately attempted to blend the Dutch idiom into that of the French rococo. The wig and magnificent lavender and green costume of the sitter would not have been found on the more severe Protestant sitters of the time of Rembrandt, but otherwise the style corresponds well to portraitists of a century earlier.



French, 1703–1770

The Fountain of Love

Oil on canvas, 294.5 x 337.5 cm

- 47 Although in its present form this (and its companion of the same size) is one of the largest paintings by the hand of Boucher, it was once half again as large as it now is. It was originally a finished cartoon (model) for a tapestry, one of a series known as the “*Noble Pastorales*.” Both paintings are dated 1748, and the tapestries, which were woven directly over the cartoons, were made for some years after that. Eventually the cartoons were cut up into sections and sold separately. The tapestries, however, enable us to see how large the cartoons originally were and to know exactly how much is missing. The subjects are meant to show various people, both peasants and aristocracy, in amorous games in the countryside. In fact only the latter could afford to behave this way, but it was fashionable to dress and act in a pseudo-rustic manner.



The Bird Catchers



THOMAS GAINSBOROUGH

English, 1727–1788

The Earl of Essex and Thomas Clutterbuck

Oil on canvas, 148.5 x 174 cm

48

This portrait was commissioned by the fourth Earl of Essex (William Anne Hollis) to commemorate the presentation of a silver cup to Thomas Clutterbuck who was a member of a prominent Hertfordshire family and also sheriff of that county. In a letter of 1772 the Earl wrote to Clutterbuck informing him of his intention of presenting him with a gift in recognition of his services. It is likely that the presentation was made during that same year, but it was not until 1784 that this painting was commissioned to record the event. The cup which is being handed to Clutterbuck is still in the possession of the family. This painting, although it was paid for by the earl, also remained with the family until bought by the museum.



THOMAS GAINSBOROUGH

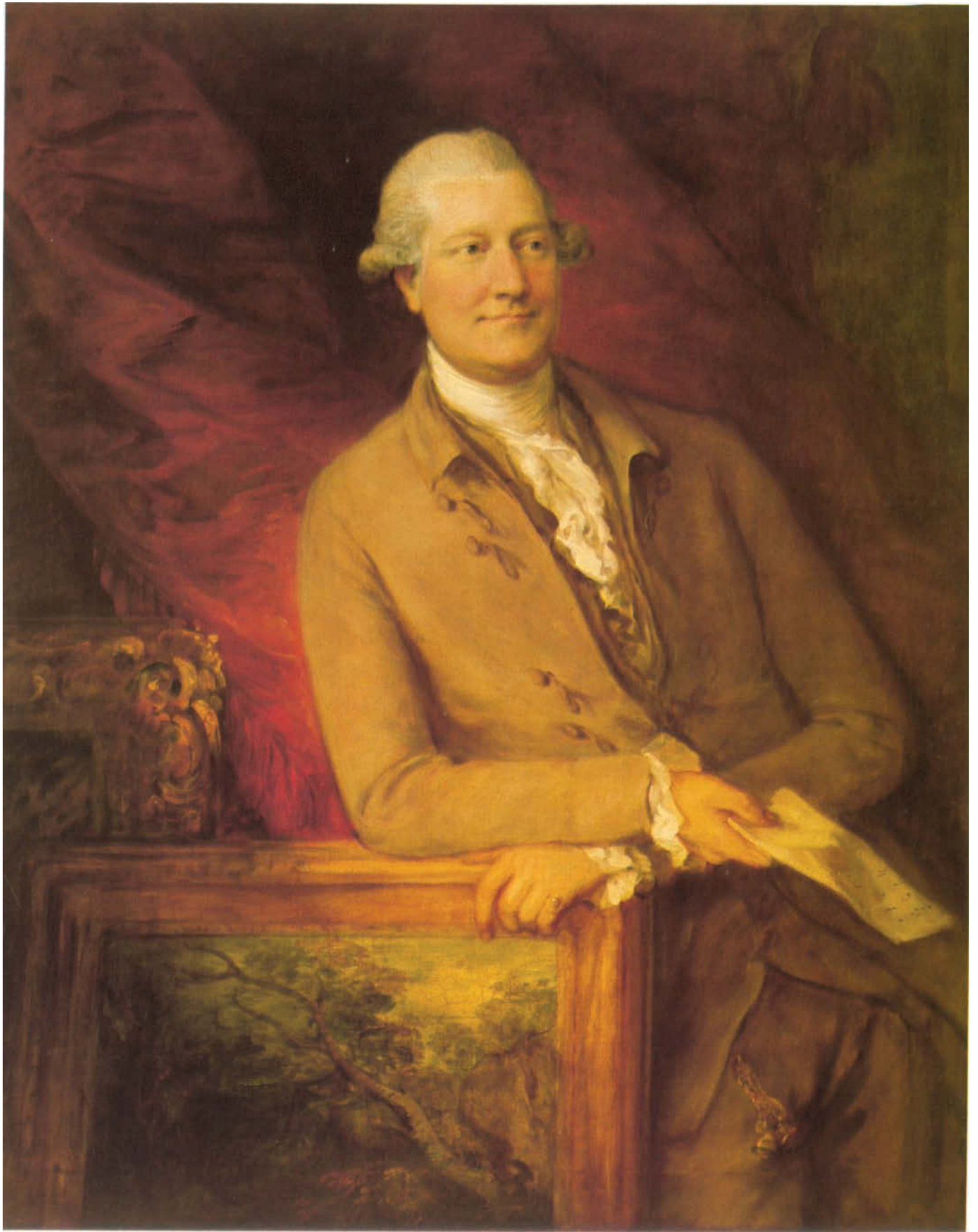
English, 1727–1788

Portrait of James Christie

Oil on canvas, 126 x 102 cm

49

James Christie, the founder of the famous auction house in London, was a friend and business associate of Gainsborough. This painting, which was done in 1778, shows the auctioneer leaning on a landscape by Gainsborough. During this period, the artist was living next door to the auction house, and he no doubt passed many hours in conversation with his friend and also watched his own pictures being sold. The portrait hung for many years in the salesroom in London until it was sold by a descendant in 1846. It obviously served a double purpose: besides immortalizing the auctioneer, it also linked his name forever with the painter who did his portrait.



JOHN EVERETT MILLAIS

English, 1829–1896

The Ransom

Oil on canvas, 129.5 x 114.3 cm

50

Millais for much of his life was a member of the Pre-Raphaelite Brotherhood, and this painting is fairly typical of the type of picture they favored. The principal tenet of the Pre-Raphaelites was that they should paint from nature, and that they wanted to use color as purely as possible. Life drawings exist for all of the figures in the collection of the Royal Academy, London, and certainly the color is very bright. The movement also had a fondness for romantic imagery with medieval overtones, also seen in the Getty painting. The story is based upon an unknown episode of Scottish history or literature in which a knight is forced to pay a ransom for his daughters' release. The preparation for the painting was thorough to the extent that Millais had his mother sew the "sixteenth-century" costumes worn by the protagonists.



LAWRENCE ALMA-TADEMA

Dutch-English, 1836–1912

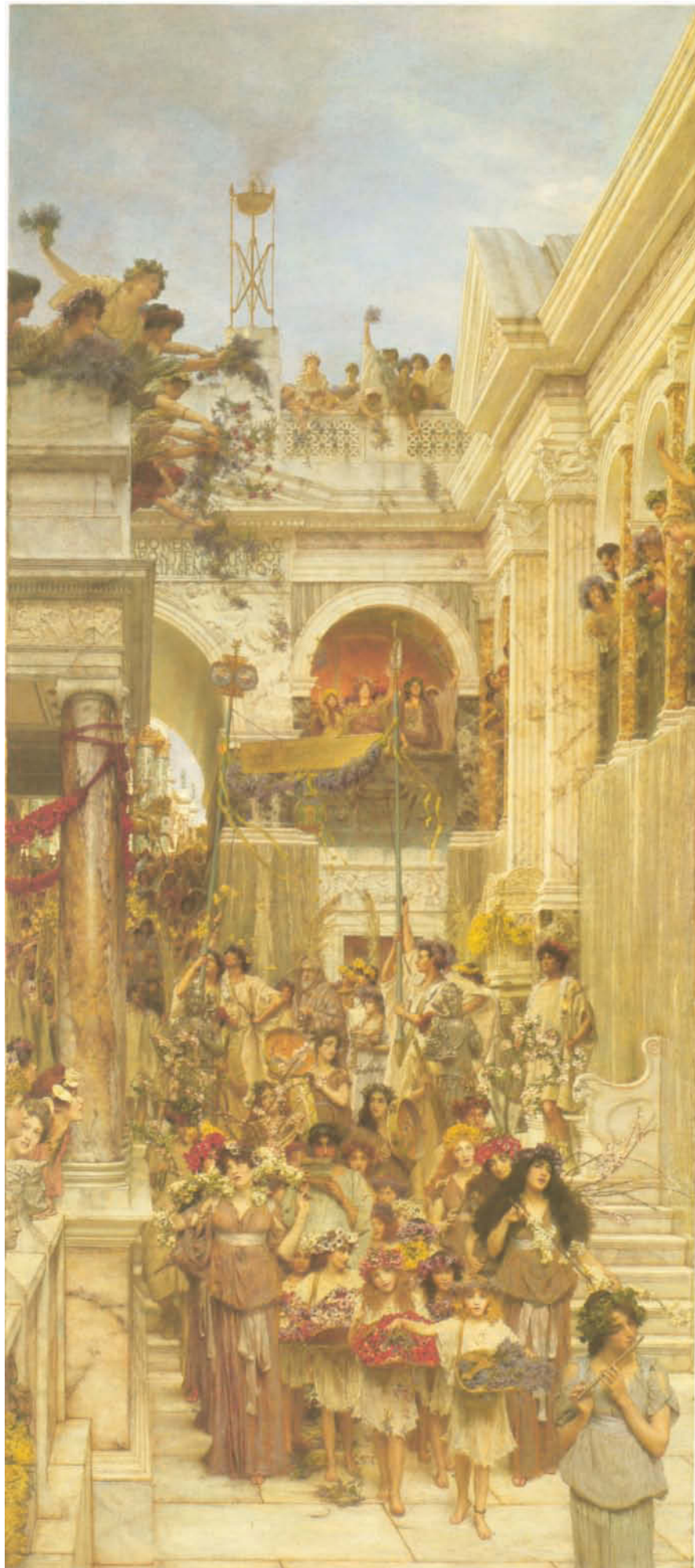
Spring

Oil on canvas, 178.5 x 80 cm

51 When first displayed at the Winter Exhibition at the Royal Academy in London in 1885, this painting was probably the most popular work in the entire exhibit. It still bears the original frame which was designed by the artist and on which is inscribed a poem by Swinburne:

In a land of clear colours and stories
In a region of shadowless hours,
Where the earth has a garment of glories
And a murmur of musical flowers.

Alma-Tadema specialized in genre subjects in Roman settings. He hoped to give an accurate idea of life during the classical period, but he did not normally paint historical subjects so much as genre subjects. He was famous for the detail and realism of his work. The present painting is one of his largest, and he spent four years painting it. Because it represents an attempt to recreate a Roman festival among Roman architecture (all of which was carefully researched by the artist), it has inevitable parallels to the Roman building of the Getty Museum in which it has come to be exhibited.



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