

SUMMARY

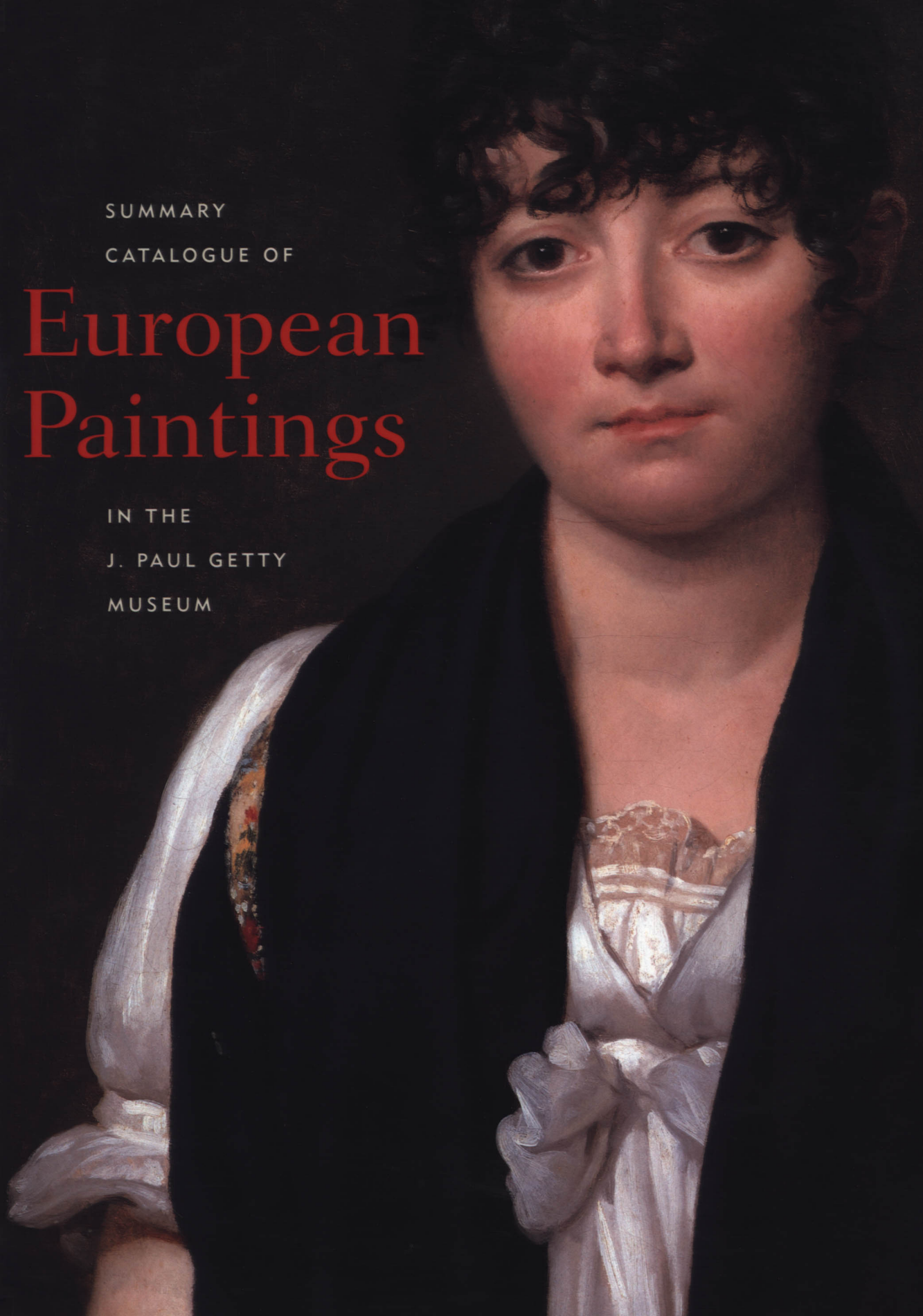
CATALOGUE OF

European Paintings

IN THE

J. PAUL GETTY

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David Jaffé

THE J. PAUL GETTY MUSEUM

LOS ANGELES

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JACQUES-LOUIS DAVID
Suzanne Le Peletier de Saint-Fargeau [detail]
see p. 33

Frontispiece:
MARTIN SCHONGAUER
The Madonna and Child in a Window
see p. 116

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CATALOGUE 1

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Foreword

THIS CONCISE CATALOGUE of our European paintings, issued at the opening of a new Getty Museum, is a kind of progress report on a collection that has been changing rapidly.

The largest section of the new Museum is a suite of twenty daylit galleries for European paintings. These were planned a dozen years ago in the hope that pictures could be bought in the intervening years that would justify them, and a major effort was launched to do so. Since 1982 the Museum has been able to add 172 pictures to the generally modest paintings bought by J. Paul Getty himself and to the acquisitions made by the Museum during the years in which its purchase funds were modest. This has made a dramatic change in the collection on exhibition—perhaps the most exciting of many transformations brought about at the Museum during these years.

Getty was fairly indifferent to paintings. He much preferred to concentrate on Greek and Roman antiquities and on French furniture and decorative arts. He made up for the short shrift he gave to pictures, however, by making a huge bequest to the Museum Trustees in 1976. The income has allowed the Museum to make great improvements in its holdings: to form entirely new collections of drawings, illuminated manuscripts, sculpture, and photographs, as well as strengthen its three original collections of antiquities, decorative arts, and paintings. (The income from the bequest has also permitted the creation by the Getty Trust of five new organizations to foster scholarship in art history and the humanities, conservation of art and architecture, and art education, and to make grants.)

Paintings have required the largest allocation of the Museum's purchase funds during this time of growth. Money alone could not guarantee success,

of course, since the pool of masterpieces has mostly dried up, competition is fierce, and European countries have become more protective—and they have gained the will and ability to buy. Though dramatically improved, the Getty collection of paintings still reveals its immaturity in the uneven distribution of great works; today it has a hybrid character, partly reflecting the taste of J. Paul Getty but very largely embodying the judgment of four different curators across a thirty-year span. There are now great paintings in every gallery, if not on every page of this book, and the Museum is still young. Many more years of astute purchases will surely transform the collection yet again.

Specialists often remark on the exceptionally fine condition of most Getty paintings. This is a matter partly of the curators having held to a high standard of preservation for potential acquisitions, and partly of the keen judgment and skill of Andrea Rothe, Mark Leonard, and their colleagues in the Museum's Department of Paintings Conservation. An important influence on both choices and tactics of paintings acquisitions has been exercised since 1984 by the Associate Director and Chief Curator, Deborah Gribbon, herself a paintings specialist.

The curators who built the collection have earned the largest share of our gratitude: Burton Fredericksen, Myron Laskin, George Goldner, and David Jaffé. I want to thank the latter in particular for having assembled this book. He had help from Dawson Carr, Denise Allen, Jennifer Helvey, Arianne Faber-Kolb, Stephanie Schrader, François Marandet, Carl Wuellner, and Sunyoung Ahn, who have been making a thoroughgoing review of the department's records. We hope that the book will be useful to specialists and interesting as well for all admirers of European art.

John Walsh

DIRECTOR

Introduction

THIS SUMMARY CATALOGUE is a photographic survey of the paintings collection of the J. Paul Getty Museum. Of the 413 works in the present collection, 207 were acquired by J. Paul Getty, the Museum's founder, from around 1930 onward. The rest of the collection was acquired by the Museum after Getty's death in 1976. This publication guides the reader through the collection, providing the briefest of biographical information and data for each picture. The entries are organized alphabetically by artist. Inventory numbers include date of acquisition, so that, for example, 79.PA.2 means that the work was acquired in 1979 or possibly transferred from Getty's private collection in that year (some forty paintings from Sutton Place, Getty's estate in England, were given to the Museum after his death).

The previous Summary Catalogue, compiled by Burton Fredericksen, was published in 1972. Several editions of *Masterpieces of Painting* have been published in the meantime, recording many of the purchases made since the earlier catalogue; *The J. Paul Getty Museum Journal*, has regularly recorded acquisitions since 1984. Around one hundred pictures in the collection have been sold or traded, mainly at a few significant auctions: at Christie's London and New York in 1980, Sotheby's London in 1989, and Christie's New York in 1992.¹ The following introduction describes the development of the collection, with emphasis on the core of paintings purchased by its founder, and then briefly summarizes the acquisitions made by the Museum under four successive paintings curators.

The Getty Museum was opened in 1954 in Getty's house in Malibu. The funds he devoted to the acquisition of antiquities, French decorative arts, and, lastly, paintings were minor compared to his financial worth. On his death, his

trust was endowed with stock worth \$700 million. These funds became fully available only in 1982, when lawsuits were finally settled. Since then the Getty Trust has come to support a number of different programs in the arts in addition to the Museum itself. While the Museum has been given great spending power, it has never been the intention to create a collection of the size or magnitude of the great European or American museums, such as the Metropolitan Museum of Art in New York, the Louvre in Paris, or the National Gallery in London.

Both the J. Paul Getty Museum and its California sibling, the Norton Simon Art Foundation, were latecomers to that grand tradition of American private museums, such as the Isabella Stewart Gardner Museum in Boston and the Frick Collection in New York. Unlike their East Coast antecedents, however, these Californians, Getty and Simon, consciously began to build public museum collections (Simon between 1964 and 1975, Getty briefly around 1953, but in the area of paintings only after 1970). In Getty's case both the decision to open his collection to the public in 1954, and the preparations for the new museum building, in the form of a Roman villa, that opened in Malibu in January 1974, corresponded with active phases of buying paintings, while between 1957 and 1967 he did not buy paintings for the Museum but rather acquired for his own houses, especially Sutton Place.

J. Paul Getty's personal interest as a collector was focused on antiquities and French furniture rather than on paintings. He approached paintings more like a businessman, and his acquisition of them was often characterized by a search for bargains and great discoveries. The prices he was willing to pay for paintings reveal how his perception of their market value directly influenced his acquisition strategy.² Getty's astuteness was grudgingly acknowledged by Edward Fowles, the Paris director of the famous art-dealing house Duveen Brothers, who in 1939 saw Getty as "a man who bought at investor's prices, that is to say, about the average dealer's price."³ Eleven years later Fowles assessed Getty as, "rich, but very close, someone who carefully studied prices, mostly from sales catalogues."⁴

Getty made several shrewd and important purchases that have remained

strengths of the collection: Thomas Gainsborough's *James Christie* (bought for \$26,522 in 1938) and William Adolphe Bouguereau's *Young Girl Defending Herself against Eros*. The Bouguereau was acquired in 1941 for \$1,700 together with George Romney's *Mrs. Anne Horton, later Duchess of Cumberland*.⁵ Getty secured the impressive Rembrandt *Saint Bartholomew* (for \$532,000 at Sotheby's London on June 27, 1962), one year after Duveen had attempted unsuccessfully to persuade him to buy Rembrandt's *Aristotle Contemplating the Bust of Homer* from the Erickson collection, which fetched a world-record price in the November sale.⁶ Getty apparently found that Rembrandt too expensive and waited until a cheaper alternative appeared on the market a year later. He continued to build strength in portraiture by purchasing Paolo Veronese's *Portrait of a Man* (for \$124,000 in 1964) and a splendid Anthony van Dyck, *Agostino Pallavicini* (for \$490,301 in 1968). He outbid the Louvre to buy Georges de La Tour's *Musicians' Brawl* (at Christie's London on December 8, 1972, for \$942,078), and he must be credited with pursuing several of the most important paintings ever targeted by the Museum. His attempt to purchase Titian's *Diana and Actaeon* for the auction price of \$4,000,000 was thwarted by the successful fund-raising appeal in 1971 by the National Gallery in London, and he was outbid in 1951 on Paulus Potter's superb *Piebald Horse*, which Myron Laskin was able to secure for the collection in 1988.

As we know from his own writings, Getty's motives as a collector of paintings were complex and changing. Occasionally during his early years he appears to have wanted mostly decorations, such as in his purchase of a large group of paintings by the Spanish artist Joaquín Sorolla y Bastida (1863–1923).⁷ Sorolla's impressionistic *Wounded Foot*, which cost only \$1,515 in 1933, has always been a popular work, and Getty might have been pleased to learn that at public auction in 1981 prices for works by Sorolla reached one million dollars for the first time.

Getty's ambitions, shared by many of us, included discovering a great lost or unknown work. As he became more serious about collecting paintings, he relied more on dealers and advisors, making it more difficult for us to judge his own role in the choice of acquisitions. Unlike Norton Simon, who was

even more actively acquiring paintings at an earlier date, Getty was always a buyer and very rarely a seller. Christie's found this out when they made repeated attempts to wrest Gainsborough's portrait of *James Christie*, the auction house's founder, away from Getty. Fearing a postwar slump, however, he did once consider selling his "art property," as we know from a letter he wrote to Duveen.⁸

The need to know exactly what he was buying led Getty to rely on experts and to delight in historical fact, both of which proved to him a painting's authenticity and importance. This was shown, for instance, in 1943, when he offered Rembrandt's *Marten Looten* (bought in 1938 and given to the Los Angeles County Museum of Art in 1953) and Gainsborough's *James Christie* to the Los Angeles County Museum of Art for its exhibition of *Masterpieces of Art from Los Angeles Collections*. In extending the loans, Getty characteristically wrote, "According to Professor Van Dyke in his work on Rembrandt, [the portrait] is one of 45 Rembrandts which are unquestionably and entirely by the master's hand. . . . The [portrait of James Christie] was painted by Gainsborough and given to his friend, Christie, the founder of Christie's, in order that Christie could hang it up in his showrooms as an example of Gainsborough's skill. It was also exhibited at the Royal Academy in 1778, so we may conclude that Gainsborough himself thought well of it."⁹

Provenance and the opinion of experts were to remain major influences on Getty's decisions to buy. As we shall see in his quest for a Rubens, price often emerged as the barrier that prevented him from triumphing. Getty rejected Duveen's offer of Rubens's *Spinosa Doria* in 1939 because he thought the price unreasonable. In 1954 his attitude remained unchanged, for when faced with the \$150,000 price tag, Getty countered with a mere \$50,000, claiming that early Rubens prices had weakened.¹⁰ The magnificent portrait went to the National Gallery of Art in Washington, not to Malibu. Getty then focused his energy on more mature works by Rubens. The next year he acquired the *Death of Dido* for \$20,000, despite initially recording in his diary that "the subject [death] is not pleasing." On April 14, 1955, Getty wrote in his diary with evident satisfaction: "[the art historian Alfred] Stiebel thought my Rubens very fine. He preferred it to the Duveen Rubens. I offered a big price for the

Duveen Rubens in 1938 and again in 1954. In Stiebel's opinion I now have the better Rubens." In 1957 he bought Rubens's *Andromeda* for \$37,000, which, like the *Death of Dido*, featured a female nude, a subject for which he had a predilection.

Anecdotes testify to Getty's frequent soliciting of advice, be it asking the renowned art historian E. H. Gombrich to examine Rubens's *Death of Dido* or telephoning the Rubens expert Julius Held to find out what exact percentage of Rubens's *Diana and Her Nymphs on the Hunt* was autograph (that is, painted by the artist himself rather than his workshop assistants). Getty had always wanted a great Rubens, and having seen his bid of \$600,000 fail to secure the Duke of Westminster's *Adoration of the Magi* in 1959, he rebounded, spending \$350,000 two years later on the *Diana*.¹¹ This Rubens represented a major purchase, which was why he wanted to know just how much of the Flemish master's own hand he was getting for his money. Getty did seek advice from good scholars, but in contrast to the great success he had with Rubens's Dutch contemporary Rembrandt, he was not lucky with the Flemish master.¹²

Because he was ill served by his advisor Bernard Berenson, Getty's collecting of Italian painting was erratic. He began a correspondence with the venerable connoisseur after reading his book *Aesthetics and History in the Visual Arts* (New York, 1948). In a letter of November 21, 1952, Getty discreetly tested Berenson's expertise by enclosing two photographs identified as "My only Italian pictures." Getty noted that one of the paintings—Raphael's *Holy Family (Madonna di Loreto)*—had an illustrious provenance, being from the Bourbon collection at Frohsdorf.¹³ In reply Berenson wrote to Getty's friend Ethel Le Vane, "I liked his Girolamo di Benvenuto . . . and don't think his Raphael was by the master's hand. To me it looked like a number of copies."¹⁴ Informed of Berenson's view, Getty wrote back, "My mind is at rest now as to their origins," but the copy of the *Madonna* was to haunt him for many years to come.¹⁵ It was widely accepted and exhibited as a Raphael in London's National Gallery in the 1960s, and Getty, in *The Joys of Collecting*, trumpeted the £40 (\$200) buy as his great discovery. Unfortunately, history has been less kind. The research of his curator, Burton Fredericksen, led to the discovery

that the Musée Condé at Chantilly has the original version of this Raphael composition. A similar fate befell the *Nativity* by Benvenuto di Giovanni, which cost Getty a mere \$1,500 but is now given to the artist's son, Girolamo di Benvenuto.

Stung by the negative reaction of the Los Angeles County Museum to the evaluations attached to his offer of a group of Italian paintings, Getty wrote to Berenson again on September 23, 1953, that he would "never buy another Italian Picture unless you tell me it is absolutely first rank." He continued, "The next Italian painting I buy will be one of the 100 greatest masterpieces or I don't buy it." Getty did act on Berenson's opinions in the following years, but not with good results. When Berenson recommended the purchase of Titian's so-called *Gutekunst Magdalene*, he failed to reveal that he had had a long-standing arrangement with the dealer.¹⁶ Ironically, Getty's own instinctive reaction to the *Magdalene* was accurate; he recorded in his diary in July 1955 that it was "not very attractive, many similar versions, not in the books." Given these objections, it is remarkable that Getty purchased the painting, which is now acknowledged by scholars to be by Titian and his workshop.

On occasion, opportunity also lured Getty away from collecting Italian works. In March 1956 he confessed to Berenson, "I just got at auction a Degas oil painting of dancers, a Monet, and a Renoir. I don't expect to buy any more Impressionists. I just wanted a sample of the school. I'm true to Renaissance painting especially Italian." Despite the advice of Berenson, and later Federico Zeri, none of Getty's Renaissance buys can really be called masterpieces, and his bargain Impressionists were sold at auction in 1980 and 1989.¹⁷

In May 1965 Burton Fredericksen was appointed the Museum's sole curator. Fredericksen's tenure, which lasted until 1984, may be seen as the wilderness years in terms of buying power, but many of his acquisitions, especially after the Trustees got the use of the Getty endowment in 1982, were solid and exciting: Simone Martini's *Saint Luke*, Gentile da Fabriano's *Coronation of the Virgin*, Masaccio's *Saint Andrew*, Dosso Dossi's *Mythological Scene*, Jean-Étienne Liotard's *Maria Frederike van Reede-Athlone*, Hendrick ter Brugghen's *Bacchante with an Ape*, Claude Monet's *Still Life with Flowers and Fruit*, Rem-

brandt's *Old Man in Military Costume*, and Jacob van Ruisdael's *Two Watermills and an Open Sluice*. These works gave the paintings collection a backbone, while astute buying in sums under six figures gave it breadth and diversity. This was the foundation of a serious paintings collection. (Equally impressive is the Provenance Index, which Fredericksen, its director, established while researching his purchases. Now part of the Getty Information Institute, the Index grows increasingly valuable as a tool in tracing the ownership lineage of a work, thereby helping to establish its authenticity.)

Since 1983 the policy of the Museum has continued to be to collect only European paintings before 1900. In 1983 the president of the Getty Trust, Harold Williams, oversaw impressive joint purchases with the Norton Simon Art Foundation of two works, by Nicolas Poussin (*Holy Family*) and Edgar Degas (*Waiting*), which are rotated every two years between the Norton Simon Art Foundation and the Getty Museum. In 1984, the year after he became director of the Museum, John Walsh hired a new curator of paintings, Myron Laskin, who undertook a diversification of the collection into new areas. The fact that Walsh and Deborah Gribbon, the chief curator, were both specialists in European paintings gave greater urgency to the search for important pictures. Laskin felt that the now well-funded Museum was in a position to explore unfamiliar areas, such as nineteenth-century Scandinavian, British, Belgian, and German painting, along with the more commonly admired French art of the nineteenth century. Paintings by Leo von Klenze, Christen Schjellerup Købke, Edvard Munch, and James Ensor were acquired, as well as major works by Jacques-Louis David, Gustave Courbet, Jean-François Millet, and Paul Cézanne. Valuable additions to the Old Master collection included Andrea Mantegna's *Adoration of the Magi*; Giovanni Girolamo Savoldo's *Shepherd with a Flute*; Francesco Salviati's *Portrait of a Man*; Nosadella's *Holy Family with Saints Anne, Catherine of Alexandria, and Mary Magdalen*; Anthony van Dyck's *Thomas Howard, 2nd Earl of Arundel*; Philips Koninck's *Panoramic Landscape*; Pieter Jansz. Saenredam's *Interior of Saint Bavo, Haarlem*; Pieter de Hooch's *Woman Preparing Bread and Butter for a Boy*; and Jean-François de Troy's *Before the Ball*. Laskin also secured a remarkable group of

nineteenth-century oil sketches by Pierre-Paul Prud'hon, Jean-Léon Gérôme, and Théodore Géricault. Laskin's collecting was deliberately focused on the long term, anticipating future taste, and it is therefore not surprising that some of the works he acquired are only now gaining an increased admiration, or that the National Gallery in London and the Louvre followed his lead by collecting Danish paintings.

Appointed in 1990, George Goldner (who also founded the Museum's drawings collection) brought the focus of acquisitions back to works by great mainstream artists, such as Bernardo Daddi, Jacopo Pontormo, Sebastiano del Piombo, Titian, Domenico Fetti, Peter Paul Rubens, Gerrit van Honthorst, Guido Reni, Édouard Manet, and Vincent van Gogh. He had a more focused vision for the collection and was determined to place the Museum at the front of the art market by aggressively pursuing works even when, in order to buy a greater picture, he had to sell lesser ones. He fulfilled with distinction the mandate to secure great works by acclaimed artists.

Since my arrival in 1994 the Paintings Department has continued to search for major works. The building of the new Museum has provided the opportunity to arrange a chronological installation, which has made us more aware of the balance of the collection. Efforts to enrich the holdings of French eighteenth-century works have been slow, but the acquisition of pastels by Charles-Antoine Coypel, Maurice-Quentin de La Tour, and Adélaïde Labille-Guiard underlines the Museum's commitment in this area. Until recently Mantegna's *Adoration of the Magi* was the Museum's only work representing the Italian High Renaissance; the purchase of Ercole de' Roberti's *Saint Jerome in the Wilderness*, Correggio's *Head of Christ*, Giulio Romano's *Holy Family*, Fra Bartolommeo's *Rest on the Flight into Egypt with Saint John the Baptist*, and two panels by Domenico Beccafumi has helped to fill this major gap in the collection. In the nineteenth century the holdings of Géricault, Millet, Degas, Monet, and Cézanne have also continued to grow. We have had the opportunity further to enrich existing works in the Museum by acquiring two narrative paintings by Rembrandt, both old friends: *The Abduction of Europa* had been

pursued by Burton Fredericksen, and *Daniel and Cyrus before the Idol Bel* by Myron Laskin.

The paintings collection begun by J. Paul Getty in the 1930s was not conceived for a public museum. Only during the last forty years were acquisitions made with the public in mind. Mr. Getty's idiosyncratic approach to acquiring paintings has given the collection a particular character. But Getty's individualism was, perhaps, as much a legacy to the Museum as was his endowment. Today the paintings collection represents the distinctive visions of a succession of directors and curators. What may unite them in the public imagination is the perception of a string of classic Getty purchases—famous paintings, by famous artists, for very high prices—of which Van Gogh's *Iris* remains the best known. The collection is, however, deeper and more interesting than the cluster of now-popular Italian Renaissance and late nineteenth-century French paintings. It has always been the Museum's goal to acquire paintings of the most outstanding quality, and these are often neither the most expensive nor "one of the 100 greatest masterpieces" dreamed of by the Museum's founder. It is hoped that the richness and variety of the more surprising purchases will speak to a more diverse audience and touch people less steeped in the present critical canon of masterpieces. The endeavor to assemble a collection representing the best examples of Western European painting up to the twentieth century is ongoing.

David Jaffé

CURATOR

Notes

- 1 A group of Italian paintings was sold at Christie's New York, May 21, 1992, and many nineteenth-century paintings were sold at Sotheby's London, November 21, 22, 28, and 29, 1989; at Christie's New York, June 5, 1980; and Christie's London, June 30, 1980.
- 2 For this reason the prices of paintings acquired by Mr. Getty are included. Prices for works of art acquired by the J. Paul Getty Museum are not included because they are in some cases confidential. Mr. Getty's example illustrates how knowledge of price, whether factual or speculative, affects the viewer's perception of a work of art.
- 3 Fowles, letter dated August 4, 1939, to his New York colleague Bert Boggis, Duveen Archives, Getty Research Institute. Upon his return from California, Fowles also reported on April 15, 1954, that "Getty is leaving all his money to a foundation for the promotion of art, in other words, for a museum." This intention became known to Museum staff only after Getty's death.
- 4 July 5, 1950, Fowles to Mr. Carlhian, Duveen Archives, Getty Research Institute. He was pleased Getty visited without Leon Lacroix, who, along with Gerald Brockhurst, was an early advisor.
- 5 Parke-Bernet Galleries, Walters, April 30 – May 3, 1941, lot 1211, Bouguereau; lot 986, Romney. The Romney cost \$5,000; Walters had paid \$50,000 for it in the Gary Sale in April 1928, as Fowles informed Getty in his letter of May 6, 1941.
- 6 Duveen's had previously sold Rembrandt's *Aristotle Contemplating the Bust of Homer* for \$750,000 in 1935; it was later bought by the Metropolitan Museum of Art for \$2,300,000 at Sotheby's on November 15, 1961 (lot 7).
- 7 In his book *The Joys of Collecting* (New York, 1965), p. 14, Getty refers to this purchase of a group of paintings as a "digression." It might be argued that Sickert's *French Kitchen*, acquired by Getty in 1938 for \$113, further indicates a taste for late Impressionistic painting.
- 8 Letter dated November 21, 1942, Duveen Archives, Getty Research Institute. Bert Boggis wrote to Getty on May 22, 1941, about the sale of several of the Sorollas to French and Co.; Duveen Archives. Getty's ledgers record the sale of three for \$3,500. In 1946 Getty also made a profit on the sale of a Renoir acquired in 1939.
- 9 Letter to the director, Roland McKinney, February 3, 1944.
- 10 April 15, 1954, Fowles's report on his visit to Malibu. Curiously Fowles was aware that Getty was going to leave all his money for an art museum, insider information that never leaked to the Museum staff. Also, according to Fowles, the Museum's first director, Dr. W. R. Valentiner (from 1953 to 1954), implied a particular interest in the case of a Rubens portrait of a woman: "I asked 150 for the Doria portrait but Valentiner said that Getty would naturally prefer a nude woman."
- 11 Rubens's *Adoration of the Magi* is now on the high altar of the chapel of King's College, Cambridge, England.
- 12 Rubens remains a difficult artist to quantify, but now most scholars would agree

that all the “Rubens” paintings acquired by Getty (including *Four Studies of a Male Head*, acquired in 1971, and *David Meeting Abigail*, in 1973) are, at best, workshop products.

- 13 Krautheimer Archives, Getty Research Institute.
- 14 December 12, 1952, Ethel Le Vane Archive, Getty Research Institute. Le Vane was Getty’s companion and the coauthor of his catalogue.
- 15 Getty wrote to Berenson in the fall of 1952 with his ambivalent acknowledgment of Berenson’s accurate judgment.
- 16 On February 19, 1956, Getty wrote to Berenson, “I did buy the Gutekunst Titian emboldened by your good opinion of it.” On September 21, 1954, Getty told Berenson “. . . about the three paintings. As soon as I received your letter I bought them.” These were the paintings (including the Bartolomeo Veneto) that Getty acquired from Bellini in Florence and offered to the Los Angeles County Museum of Art.
- 17 Getty acquired the three Impressionists at a Paris auction in 1956. Degas’s *Three Dancers in Rose* cost \$21,602 and was sold in 1989, Renoir’s *Village of Essoyes* cost \$5,650 and was sold in 1980, and Monet’s *Cliffs of Pourville* cost him \$4,121 and was sold in 1989. In 1959 he acquired a Gauguin for \$26,750 and a Pissarro for \$23,918. All but the Pissarro are illustrated in J. Paul Getty, *The Joys of Collecting* (New York, 1965), pp. 132–36.

Catalogue



WILLEM VAN AELST
 Dutch, 1627–after 1687
*Still Life with Dead Birds and
 Game Bag*
 1674
 Oil on canvas
 Signed upper right:
 “Guill.[mo]. van Aelst 1674”
 45 × 37 cm (17¼ × 14½ in.)
 85.PA.236



ALESSANDRO ALLORI
 Italian, 1535–1607
The Abduction of Proserpine
 1570
 Oil on panel
 Inscribed below right foot of
 Pluto: “ALEXANDER ALORIUS
 ANGELI BRONZINI ALUMNUS
 FACIEBAT A D MDLXX”
 228.5 × 348 cm (90 × 137 in.)
 73.PB.73



LAWRENCE ALMA-TADEMA
 English, 1836–1912
Spring
 1894
 Oil on canvas
 Signed lower left:
 “L. Alma Tadema op CCCXXVI”
 178.4 × 80 cm (70¼ × 31½ in.)
 72.PA.3

FRA ANGELICO (GUIDO DI PIETRO, FRA GIOVANNI DA FIESOLE)

Italian, ca. 1395/1400–1455

Saint Francis and a Bishop Saint

Late 1420s

Tempera and gold leaf on panel

52 × 23 cm (20¾ × 9⅞ in.)

92.PB.111.1



FRA ANGELICO (GUIDO DI PIETRO, FRA GIOVANNI DA FIESOLE)

Italian, ca. 1395/1400–1455

Saint John the Baptist and Saint

Dominic

Late 1420s

Tempera and gold leaf on panel

52 × 21 cm (20¾ × 8¼ in.)

92.PB.111.2



ANONYMOUS, 19TH CENTURY

Panorama of Pompeii

First half, 19th century

Tempera on paper

Inscribed lower left: “Panorama

di Pompei”; lower right: “Largo

Capella a Chiaja No. 5 (?)”

46.3 × 88.4 cm (18¼ × 34¾ in.)

73.PC.144

(Gift of Mr. and Mrs Benjamin

Kogut)



ANONYMOUS, 19TH CENTURY
Excavation at Pompeii
 First half, 19th century
 Tempera on paper
 Inscribed lower right: "Tempio
 di Giove/Lapira (?) V"
 50.8 × 71.2 cm (20 × 28 1/16 in.)
 73.PC.145
 (Gift of Mr. and Mrs. Benjamin
 Kogut)

ANONYMOUS, 19TH CENTURY
Ruins of Pompeii
 First half, 19th century
 Tempera on paper
 19.6 × 28.8 cm (7 3/4 × 11 3/8 in.)
 73.PC.146
 (Gift of Mr. and Mrs. Benjamin
 Kogut)



ANONYMOUS, 19TH CENTURY
Ruins of Paestum
 First half, 19th century
 Tempera on paper
 19.8 × 29.5 cm (7 3/4 × 11 3/8 in.)
 73.PC.147
 (Gift of Mr. and Mrs. Benjamin
 Kogut)

DONATO AND GREGORIO D'AREZZO
Italian, active 1315 – ca. 1340

*Saint Catherine of Alexandria and
Twelve Scenes from Her Life*

ca. 1330

Tempera and gold leaf on panel
100 × 170 cm (39 3/8 × 67 in.)

73.PB.69



JACQUES-ANDRÉ-JOSEPH AVED

French, 1702 – 1766

Marc de Villiers, Secrétaire du Roi

1747

Oil on canvas

Signed lower right on armchair:

“AVED 1747”

146.5 × 114.5 cm (57 3/4 × 45 1/8 in.)

79.PA.70



ATTRIBUTED TO BACCHIACCA

(FRANCESCO UBERTINI)

Italian, 1495 – 1557

*Portrait of a Woman with a Book
of Music*

ca. 1540s

Oil on panel

103 × 80 cm (40 1/2 × 31 1/2 in.)

78.PB.227



JACOB ADRIAENSZ. BACKER
Dutch, 1608–1651
Portrait of a Woman
ca. 1650
Oil on canvas
95 × 75 cm (37½ × 29½ in.)
71.PA.18
(Gift of J. Paul Getty)



BARTOLOMEO VENETO AND WORKSHOP
Italian, active 1502–1555
Lady Playing a Lute
ca. 1530
Oil on panel
56.2 × 41.8 cm (22¼ × 16⅞ in.)
78.PB.221



FRA BARTOLOMMEO
(BACCIO DELLA PORTA)
Italian, 1472–1517
*The Rest on the Flight into Egypt
with Saint John the Baptist*
ca. 1509
Oil on panel
129.5 × 106.6 cm (51 × 42 in.)
96.PB.15



WILLEM BARTSIUS
Dutch, ca. 1612–after 1639(?)
*Abraham Pleading with Sarah on
Behalf of Hagar*
1631
Oil on canvas
Signed lower right:
“W. Bartsius fet. / 1631”
121 × 89 cm (41¾ × 35 in.)
71.PA.70
(Gift of William Garred)



JACOPO BASSANO
(JACOPO DA PONTE)
Italian, ca. 1510/15–1592
Portrait of a Bearded Man
ca. 1550
Oil on canvas
61 × 53.2 cm (24 × 21 in.)
69.PA.25



POMPEO BATONI
Italian, 1708–1787
*Christ in Glory with Saints Celsus,
Julian, Marcionilla, and Basilissa*
1736–37
Oil on canvas
34 × 63 cm (13⅜ × 24⅞ in.)
69.PA.3



POMPEO BATONI
 Italian, 1708–1787
John Talbot, Later 1st Earl Talbot
 1773
 Oil on canvas
 Signed on pedestal lower right:
 “P. BATONI PINXIT ROMAE ANNO
 1773”
 274.5 × 182 cm (108 × 71¾ in.)
 78.PA.211

DOMENICO BECCAFUMI (DOMENICO
 DI GIACOMO DI PACE)
 Italian, 1484–1551
*Saint Catherine of Siena Receiving
 the Stigmata*
 ca. 1513–15
 Oil and gold leaf on panel
 28.6 × 41.3 cm (11¼ × 16¼ in.)
 97.PB.25



DOMENICO BECCAFUMI (DOMENICO
 DI GIACOMO DI PACE)
 Italian, 1484–1551
*The Miraculous Communion
 of Saint Catherine of Siena*
 ca. 1513–15
 Oil and gold leaf on panel
 28.6 × 41.3 cm (11¼ × 16¼ in.)
 97.PB.26

JAN ABRAHAMSZ. BERSTRAATEN
Dutch, 1622–ca. 1666
Winter Landscape
ca. 1655–65
Oil on panel
76.5 × 110 cm (30 1/8 × 43 1/4 in.)
78.PB.70



CORNELIS BEGA
Dutch, 1631/32–1664
The Alchemist
1663
Oil on panel
Signed on blue paper:
“A° 1663 C bega”
35.5 × 31.7 cm (14 × 12 1/2 in.)
84.PB.56

BERNARDO BELLOTTO
Italian, 1721–1780
*A View of the Grand Canal:
Santa Maria della Salute and
the Dogana from Campo Santa
Maria Zobenigo*
ca. 1740
Oil on canvas
135.5 × 232.5 cm (53 1/4 × 91 1/4 in.)
91.PA.73





JOHANNES VAN DER BENT
Dutch, ca. 1650–1690
Landscape with Peasants
ca. 1670–90
Oil on canvas
92 × 77 cm (36¼ × 30⅞ in.)
70.PA.17
(Gift of J. Paul Getty)



NICOLAES BERCHEM
Dutch, 1620–1683
*Landscape with a Nymph and
a Satyr*
1647
Oil on panel
Signed at right edge:
“Berchem 164(7)”
68.6 × 58.4 cm (27 × 23 in.)
71.PB.33



NICOLAES BERCHEM
Dutch, 1620–1683
Landscape with Figures
ca. 1657
Oil on canvas
Signed lower right: “Berchem F.”
139.7 × 174 cm (55 × 68½ in.)
86.PA.731

CHRISTOFFEL VAN DEN BERGHE
Dutch, active ca. 1617–after 1642
Still Life with Dead Birds
1624
Oil on canvas
Signed and dated on table:
“Cv berghe 1624”
72.4 × 100.3 cm (28½ × 39½ in.)
71.PA.34



JOACHIM BEUCKELAER
Netherlandish, ca. 1533–ca. 1574
The Miraculous Draught of Fishes
1563
Oil on panel
Signed on runner of sled:
“JB 1563 Julia 6”
110.5 × 221 cm (43½ × 83 in.)
71.PB.59

BIAGIO D'ANTONIO
Italian, 1446–after 1508
The Story of Joseph
ca. 1485
Tempera and gold leaf on panel
66.6 × 149.3 cm (26¼ × 58¾ in.)
70.PB.41





ABRAHAM BLOEMAERT AND
WORKSHOP

Dutch, 1566–1651

*The Expulsion of Hagar and
Ishmael*

1638

Oil on canvas

Signed lower left: "A.Blomert

16(3)8"

149.5 × 180 cm (57¼ × 71 in.)

69.PA.16

ROBERTO BOMPIANI

Italian, 1821–1908

A Roman Feast

ca. late 19th century

Oil on canvas

Signed lower left: "Rto Bompiani"

127 × 163.2 cm (50 × 64½ in.)

72.PA.4



PIERRE BONNARD

French, 1867–1947

Landscape with Bathers

1906

Oil on canvas

Signed lower right: "Bonnard"

251.5 × 464.7 cm (99 × 183 in.)

69.PA.33



GERARD TER BORCH
Dutch, 1617–1681
A Maid Milking a Cow in a Barn
ca. 1652–54
Oil on panel
47.5 × 50.2 cm (18¾ × 19¾ in.)
83.PB.232



GERARD TER BORCH
Dutch, 1617–1681
A Horse Stable
ca. 1652–54
Oil on panel
Inscribed on back of panel: "GTB"
45.3 × 53.5 cm (17³/₁₆ × 21¹/₁₆ in.)
86.PB.631

GERARD TER BORCH
Dutch, 1617–1681
The Music Lesson
ca. 1668
Oil on canvas
67.7 × 54.9 cm (26⁵/₈ × 21⁵/₁₆ in.)
97.PA.47





AMBROSIUS BOSSCHAERT THE ELDER

Dutch, 1573–1621

Flower Still Life

1614

Oil on copper

Signed lower left: “.AB.1614.”

28.6 × 38.1 cm (11¼ × 15 in.)

83.PC.386

FRANÇOIS BOUCHER

French, 1703–1770

The Fountain of Love

1748

Oil on canvas

Signed lower center on the log:

“F.Boucher 1748”

294.5 × 337.7 cm (116 × 133 in.)

71.PA.37



FRANÇOIS BOUCHER

French, 1703–1770

The Bird Catchers

1748

Oil on canvas

Signed lower right: “F.Boucher

1748”

294.5 × 337.7 cm (116 × 133 in.)

71.PA.38





FRANÇOIS BOUCHER

French, 1703–1770

Venus on the Waves

1769

Oil on canvas

Signed lower right:

“f.Boucher, 1769”

265 × 86 cm (104 1/3 × 33 7/8 in.)

71.PA.54

FRANÇOIS BOUCHER

French, 1703–1770

Aurora and Cephalus

1769

Oil on canvas

Signed lower right: “f.Boucher, 1769”

265 × 86 cm (104 1/3 × 33 7/8 in.)

71.PA.55

WORKSHOP OF FRANÇOIS BOUCHER

French, 1703–1770

Two Shepherdesses

ca. 1750s

Oil on canvas

125.5 × 89 cm (49 1/2 × 35 in.)

71.PA.23





WORKSHOP OF FRANÇOIS BOUCHER

French, 1703–1770

The Letter

ca. 1750s

Oil on canvas

125.5 × 89 cm (49½ × 35 in.)

71.PA.24



WILLIAM ADOLPHE BOUGUEREAU

French, 1825–1905

*Young Girl Defending Herself
against Eros*

ca. 1880

Oil on canvas

Signed left center on block:

“W.BOVGVEREAV”

79.5 × 55 cm (31¼ × 21¾ in.)

70.PA.3

(Gift of J. Paul Getty)



DIERIC BOUTS

Netherlandish, ca. 1415–1475

The Annunciation

ca. 1450–55

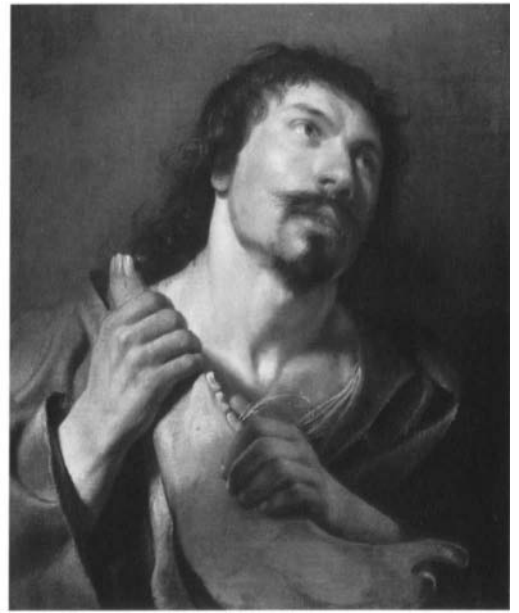
Distemper on linen

90 × 74.5 cm (35¼ × 29¾ in.)

85.PA.24



SALOMON DE BRAY
Dutch, 1597–1664
David with His Sword
1636
Oil on canvas
62 × 51 cm (24½ × 20 in.)
69.PA.22



SALOMON DE BRAY
Dutch, 1597–1664
Bust of Samson
1636
Oil on canvas
Signed on jawbone: “SDBray 1636”
62 × 51 cm (24½ × 20 in.)
69.PA.23



BARTHOLOMEUS BREENBERGH
Dutch, 1598–1657
*Moses and Aaron Changing the Rivers
of Egypt to Blood*
1631
Oil on panel
Signed lower left: “B.Breenbergh
f.A°.1631” with a “C” (?) below it
58 × 83 cm (22⅞ × 32¼ in.)
70.PB.14
(Gift of J. Paul Getty)

BARTHOLOMEUS BREENBERGH

Dutch, 1598–1657

The Stoning of Saint Stephen

1632

Oil on panel

Signed lower left: "B. Breenbergh

F. A° 1632"

67.5 × 92 cm (26³/₁₆ × 36¹/₄ in.)

84.PB.639



GERALD L. BROCKHURST

English, 1890–1978

J. Paul Getty

1938

Oil on canvas

Signed lower right:

"G L Brockhurst/1938"

73.5 × 61 cm (29 × 24 in.)

67.PA.2

(Gift of J. Paul Getty)

BRONZINO (AGNOLO DI
COSIMO)

Italian, 1503–1572

Saint John the Baptist

ca. 1542–45

Oil on panel

146 × 52 cm (57¹/₂ × 20¹/₂ in.)

73.PB.70





JAN BRUEGHEL THE ELDER
 Flemish, 1568–1625
Landscape with Saint John the Baptist Preaching
 1598
 Oil on copper
 Signed lower right:
 “Brueghel 1598”
 27 × 37 cm (10½ × 14½ in.)
 84.PC.71

JAN BRUEGHEL THE ELDER
 Flemish, 1568–1625
The Entry of the Animals into Noah’s Ark
 1613
 Oil on panel
 Signed lower right:
 “BRUEGHEL FEC. 1613”
 54.6 × 83.8 cm (21½ × 33 in.)
 92.PB.82



JAN BRUEGHEL THE YOUNGER,
 WITH FIGURES BY FRANS
 FRANCKEN II
 Flemish, 1601–1678;
 Flemish, 1581–1642
Landscape with Allegories of the Four Elements
 ca. 1630s
 Oil on panel
 52.5 × 81.5 cm (20¾ × 32 in.)
 71.PB.28

JAN BRUEGHEL THE YOUNGER,
 WITH FIGURES BY HENDRIK
 VAN BALEN
 Flemish, 1601–1678;
 Flemish, 1575–1632
Allegory of Earth
 ca. 1630s
 Oil on panel
 52.5 × 81.5 cm (20¾ × 32 in.)
 71.PB.29



HENDRICK TER BRUGGHEN
 Dutch, 1588–1629
Bacchante with an Ape
 1627
 Oil on canvas
 Signed lower right:
 “HTB ruggen fecit / 1627”
 102.9 × 90.1 cm (40½ × 35½ in.)
 84.PA.5



ATTRIBUTED TO HENDRICK TER
 BRUGGHEN
 Dutch, 1588–1629
*Episode from the Story of Granida
 and Daiflo*
 ca. 1625–29
 Oil on canvas
 121 × 157 cm (47¾ × 61¼ in.)
 72.PA.1



AFTER ROBERT CAMPIN
Netherlandish, ca. 1375–1444
The Madonna of Humility
ca. 1450–70
Oil on panel
48.5 × 37.8 cm (19 1/8 × 14 7/8 in.)
77.PB.28

CANALETTO
(GIOVANNI ANTONIO CANAL)
Italian, 1697–1768
*The Arch of Constantine with the
Colosseum in the Background*
ca. 1742–45
Oil on canvas
Signed at left on stone:
“Ant^o Canaletto fe^l”
82 × 122 cm (32 1/4 × 48 in.)
70.PA.52



JAN VAN DE CAPPELLE
Dutch, 1626–1679
*Shipping in a Calm at Flushing with a
States General Yacht Firing a Salute*
1649
Oil on panel
Signed at lower right:
“J V. capel 1649”
69.7 × 92.2 cm (27 3/8 × 36 1/4 in.)
96.PB.7



FOLLOWER OF CARAVAGGIO
 Italian, 17th century
The Supper at Emmaus
 17th century
 Oil on canvas
 139.6 × 194.3 cm (55 × 76½ in.)
 72.PA.11

WORKSHOP OF LUDOVICO CARDI
 (CALLED CIGOLI)
 Italian, 1559–1613
The Penitent Magdalen
 1598
 Oil on canvas
 Signed lower right: "LC / 1598"
 150 × 115 cm (59 × 45¼ in.)
 71.PA.71
 (Gift of William P. Garred)



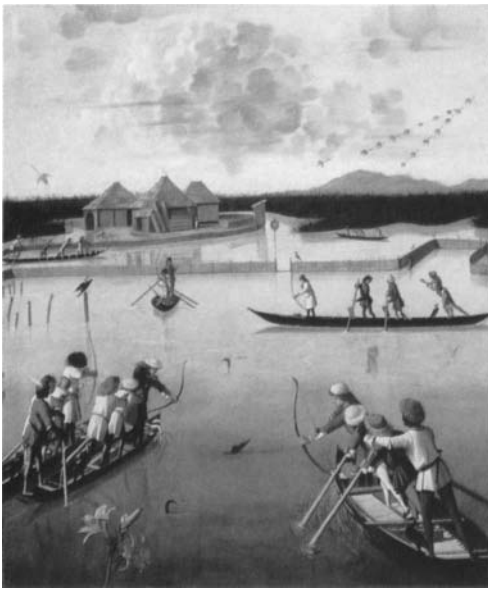
LUCA CARLEVARIJS
 Italian, 1663–1730
*A Regatta on the Grand Canal
 in Honor of Frederick IV,
 King of Denmark*
 1711
 Oil on canvas
 Signed lower left on stern of boat:
 "MDCCXI L.C."
 134.9 × 259.7 cm (53⅞ × 102¼ in.)
 86.PA.599



LUCA CARLEVARIJS
Italian, 1663–1730
*The Bucintoro Departing from
the Bacino di San Marco*
1710
Oil on canvas
Signed bottom right on boat:
“LC MDCC X”
134.7 × 259.3 cm (53 $\frac{1}{8}$ × 102 $\frac{1}{8}$ in.)
86.PA.600



ANTOINE CARON
French, 1521–1598/99
*Dionysius the Areopagite Converting
the Pagan Philosophers*
ca. 1570s
Oil on panel
93 × 73 cm (36 $\frac{1}{2}$ × 28 $\frac{3}{4}$ in.)
85.PB.117



VITTORE CARPACCIO

Italian, ca. 1460/65–1525/26

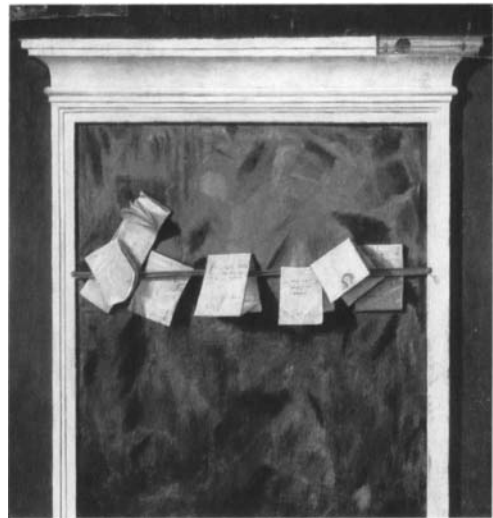
*Hunting on the Lagoon (recto)/
Letter Rack (verso)*

ca. 1490–95

Oil on panel

75.4 × 63.8 cm (29³/₄ × 25¹/₈ in.)

79.PB.72



I.ODOVICO CARRACCI

Italian, 1555–1619

*Saint Sebastian Thrown into
the Cloaca Maxima*

1612

Oil on canvas

167 × 233 cm (65³/₄ × 91³/₄ in.)

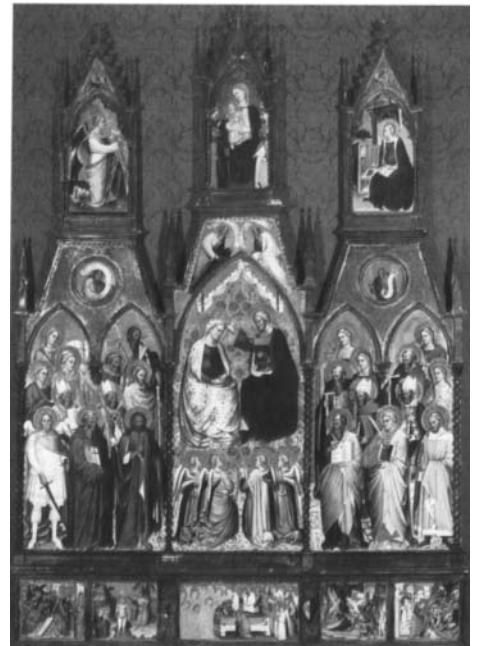
72.PA.14

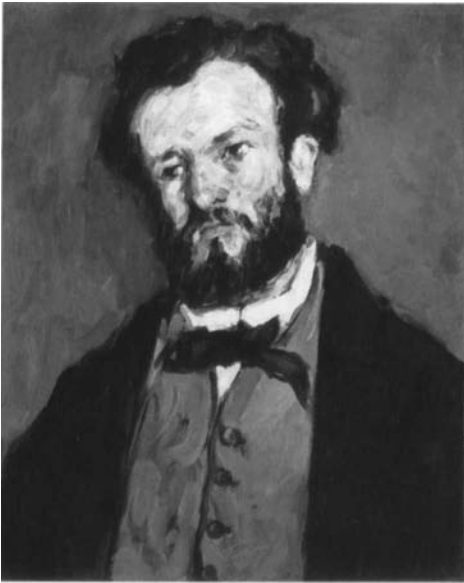
GIOVANNI BENEDETTO
 CASTIGLIONE
 Italian, 1609–1664
Arcadian Shepherds
 ca. 1655
 Oil on canvas
 109.2 × 109.2 cm (43 × 43 in.)
 72.PA.19



BERNARDO CAVALLINO
 Italian, 1616–1656
*The Shade of Samuel Invoked
 by Saul*
 ca. 1650–56
 Oil on copper
 Signed lower left corner: “BC”
 61 × 86.5 cm (24 × 34 in.)
 83.PC.365

GENNI DI FRANCESCO DI SER GENNI
 Italian, active 1369/70–1415
*Polyptych with the Coronation of
 the Virgin and Saints*
 ca. 1390s
 Tempera and gold leaf on panel
 355.8 × 233 cm (140 × 91¼ in.)
 71.PB.31





PAUL CÉZANNE
French, 1839–1906
Anthony Valabrègue
ca. 1869–71
Oil on canvas
60 × 50 cm (23⁵/₈ × 19³/₄ in.)
85.PA.45

PAUL CÉZANNE
French, 1839–1906
The Eternal Feminine
ca. 1877
Oil on canvas
43.2 × 53.3 cm (17 × 20⁷/₈ in.)
87.PA.79



PAUL CÉZANNE
French, 1839–1906
Still Life with Apples
ca. 1893–94
Oil on canvas
65.5 × 81.5 cm (25³/₄ × 32¹/₈ in.)
96.PA.8

PHILIPPE DE CHAMPAIGNE

French, 1602–1674

Antoine Singlin

ca. 1646

Oil on canvas

Inscribed and signed lower edge:

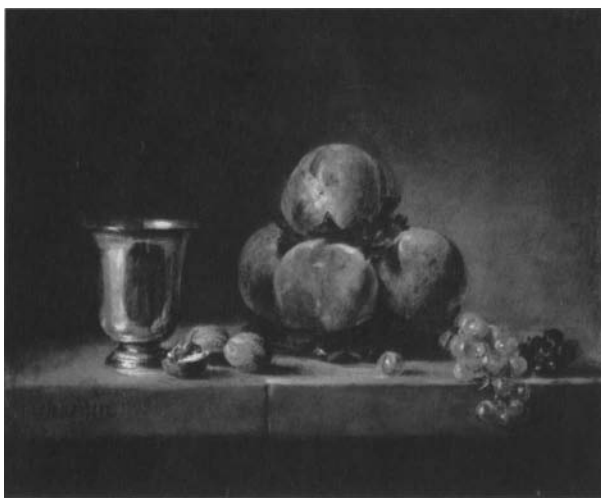
“Messire Anthoine Singlin

décédé le 17 avril 1664.

Ph. Champaigne”

79 × 65 cm (31 $\frac{1}{8}$ × 25 $\frac{5}{8}$ in.)

87.PA.3



JEAN-BAPTISTE SIMÉON CHARDIN

French, 1699–1779

Still Life

By 1760

Oil on canvas

Signed left center: “Chardin”

37.8 × 46.7 cm (14 $\frac{7}{8}$ × 18 $\frac{3}{8}$ in.)

86.PA.544

ATTRIBUTED TO PIETER CLAESZ.

Dutch, 1597/98–1661

Vanitas Still Life

Mid-1630s

Oil on panel

Signed lower book cover: “PC 1634”

54 × 71.5 cm (21 $\frac{1}{4}$ × 28 $\frac{3}{8}$ in.)

70.PB.37





SEBASTIANO CONCA

Italian, 1680–1764

The Adoration of the Shepherds

1720

Oil on canvas

243.7 × 264 cm (96 × 104 in.)

78.PA.232

ANDRIES DE CONINCK

Dutch, died 1659

Still Life with Lobster and Fruit

Mid-1640s

Oil on canvas

Signed on window sill:

“A. De CONINCK fe.”

136.5 × 170 cm (53¾ × 67 in.)

78.PA.218



JEAN-BAPTISTE-CAMILLE COROT

French, 1796–1875

Italian Landscape

ca. 1835

Oil on canvas

Signed lower left: “C[o]rot. [18]39”

63.5 × 101.4 cm (25 × 39⅞ in.)

84.PA.78

JEAN-BAPTISTE-CAMILLE COROT
French, 1796–1875
Landscape with Lake and Boatman
1839
Oil on canvas
Signed lower left: "Corot. 1839"
65.2 × 102.2 cm (24⁵/₈ × 40¹/₂ in.)
84.PA.79



CORREGGIO (ANTONIO ALLEGRI)
Italian, ca. 1489/94–1534
Head of Christ
ca. 1525–30
Oil on panel
28.6 × 23 cm (11¹/₄ × 9¹/₈ in.)
94.PB.74

PLACIDO COSTANZI
Italian, ca. 1690–1759
The Immaculate Conception
ca. 1730
Oil on canvas
65.4 × 81.3 cm (25³/₄ × 32 in.)
70.PA.42





GUSTAVE COURBET

French, 1819–1877

Bouquet of Flowers in a Vase

1862

Oil on canvas

Signed lower right:

“’62 Gustave Courbet”

100.5 × 73 cm (39½ × 28¾ in.)

85.PA.168



CHARLES-ANTOINE COYPEL

French, 1694–1752

Self-Portrait

1734

Pastel on paper

Inscribed lower right: “Charles

Coypel s’est peint / lui-même pour

Philippe / Coypel son frère et son /

ami qui plus est / 1734

98 × 80 cm (38½ × 31½ in.)

97.PC.19



JOSSE VAN CRAESBEECK

Flemish, ca. 1605/08–before 1662

Card Players

ca. 1645

Oil on panel

Signed lower right: “IVC”

30 × 38 cm (11¾ × 15 in.)

70.PB.18

(Gift of J. Paul Getty)

GIUSEPPE MARIA CRESPI

Italian, 1665–1747

The Blessed Bernard Tolomei

*Interceding for the Cessation
of the Plague in Siena*

ca. 1735

Oil on copper

42.7 × 66.6 cm (16¹³/₁₆ × 26¹/₄ in.)

86.PC.463



ANTHONIE JANSZ. VAN DER CROOS

Dutch, 1606/07–after 1661

Landscape with a View of Rhenen

1656

Oil on canvas

Signed: “A V Croos F 1656”

116 × 195.5 cm (45³/₄ × 77 in.)

78.PA.203

AELBERT CUYP

Dutch, 1620–1691

A View of the Maas at Dordrecht

ca. 1645/46

Oil on panel

Signed lower left: “A. Cuyp”

50 × 107.3 cm (19³/₄ × 42¹/₄ in.)

83.PB.272





RICHARD DADD
 British, 1817–1886
Mercy: David Spareth Saul's Life
 1854
 Oil on canvas
 Signed top left: "RICHARD. DADD.
 1854"
 68.6 × 55.9 cm (27 × 22 in.)
 87.PA.32



BERNARDO DADDI
 Italian, ca. 1280–1348
*The Arrival of Saint Ursula
 at Cologne*
 ca. 1330
 Tempera and gold leaf on panel
 60 × 63 cm (23³/₄ × 24³/₄ in.)
 70.PB.53



BERNARDO DADDI
 Italian, ca. 1280–1348
*The Virgin Mary with Saints Thomas
 Aquinas and Paul*
 ca. 1330
 Tempera and gold leaf on panel
 Central panel: 120.7 × 55.9 cm
 (47¹/₂ × 22 in.)
 Left panel: 105.5 × 28 cm
 (41¹/₂ × 11 in.)
 Right panel: 105.5 × 27.6 cm
 (41¹/₂ × 10⁷/₈ in.)
 93.PB.16



HONORÉ DAUMIER
French, 1808–1879
The Studio
ca. 1870
Oil on canvas
31 × 25 cm (12¼ × 9⅞ in.)
85.PA.514



JACQUES-LOUIS DAVID
French, 1748–1825
*The Sisters Zenaïde and Charlotte
Bonaparte*
1821
Oil on canvas
Signed lower right:
“L. David. / Brux. 1821”
129.5 × 100 cm (51 × 39⅞ in.)
86.PA.740



JACQUES-LOUIS DAVID
French, 1748–1825
*The Farewell of Telemachus
and Eucharis*
1818
Oil on canvas
Signed on quiver: “DAVID”; dated on
horn: “Brux 1818”
87.2 × 103 cm (34½ × 40½ in.)
87.PA.27



JACQUES-LOUIS DAVID
French, 1748-1825
Suzanne Le Peletier de Saint-Fargeau
1804
Oil on canvas
Signed lower left: "j.L David 1804"
23 $\frac{3}{4}$ × 19 $\frac{1}{2}$ in. (60.5 × 49.5 cm)
97.PA.36



EDGAR DEGAS
French, 1834-1917
Waiting
ca. 1882
Pastel on paper
Signed upper left: "Degas"
48.2 × 61 cm (19 × 24 in.)
83.GG.219
(Owned jointly with the Norton Simon
Art Foundation)



EDGAR DEGAS
French, 1834-1917
Self-Portrait
ca. 1857-58
Oil on paper, laid down on canvas
20.6 × 15.9 cm (8 $\frac{1}{8}$ × 6 $\frac{1}{4}$ in.)
95.GG.43



ANTHONIE DELORME, WITH
 FIGURES ATTRIBUTED TO
 LUDOLF DE JONGH
 Dutch, ca. 1610–1679;
 Dutch, 1616–1679
*Interior of the Laurenskerk at
 Rotterdam*
 1662
 Oil on canvas
 Signed lower left: “A.DE.LORME /
 1662.”
 62.5 × 46.5 cm (24⁵/₈ × 18¹/₄ in.)
 78.PA.69



CARLO DOLCI
 Italian, 1616–1687
Saint Matthew Writing His Gospel
 ca. 1670s
 Oil on canvas
 136.5 × 113 cm (53³/₄ × 44¹/₂ in.)
 69.PA.29



DOMENICHINO (DOMENICO ZAMPIERI)
 Italian, 1581–1641
The Way to Calvary
 ca. 1610
 Oil on copper
 53.7 × 68.3 cm (21¹/₈ × 26⁵/₈ in.)
 83.PC.373



DOSSO DOSSI (GIOVANNI DI
NICCOLÒ DE LUTERO)
Italian, ca. 1490–1542
Mythological Scene
ca. 1524
Oil on canvas
163.8 × 145.4 cm (64½ × 57¼ in.)
83.PA.15



DOSSO DOSSI (GIOVANNI DI
NICCOLÒ DE LUTERO)
Italian, ca. 1490–1542
An Allegory of Fortune
ca. 1530
Oil on canvas
178 × 216.5 cm (70½ × 85½ in.)
89.PA.32



CIRCLE OF DOSSO DOSSI
(GIOVANNI DI NICCOLÒ DE LUTERO)
Italian, ca. 1490–1542
Laura Pisani
ca. 1525
Oil on canvas
91.5 × 80 cm (36 × 31½ in.)
78.PA.226



GERRIT DOU
 Dutch, 1613–1675
*Prince Rupert of the Palatinate
 and His Tutor in Historical Dress*
 ca. 1631
 Oil on canvas
 102.9 × 88.7 cm (40½ × 34¾ in.)
 84.PA.570



GERRIT DOU
 Dutch, 1613–1675
Astronomer by Candlelight
 Late 1650s
 Oil on panel
 Signed lower left on book:
 “GDov”
 32 × 21.3 cm (12⅞ × 8⅜ in.)
 86.PB.732



JACOB DUCK
 Dutch, ca. 1600–1667
Interior with Soldiers and Women
 ca. 1650
 Oil on panel
 Signed on bottom of overturned
 barrel lower right: “JADuck”
 42 × 61 cm (16½ × 24 in.)
 70.PB.19
 (Gift of J. Paul Getty)



JOSEPH DUCREUX
French, 1735–1802
Self-Portrait, Yawning
By 1783
Oil on canvas
116 × 90 cm (45 × 35 in.)
71.PA.56



KAREL DUJARDIN
Dutch, ca. 1626–1678
Portrait of a Gentleman in Black
Late 1660s
Oil on canvas
128 × 102 cm (50³/₈ × 40⁷/₈ in.)
76.PA.40
(Gift of Peter and Iselin Moller)



ANTHONY VAN DYCK
Flemish, 1599–1641
Agostino Pallavicini
ca. 1621
Oil on canvas
Signed on right near back of
chair: “Ant^{us} Van Dyck fecit”
216 × 141 cm (85¹/₈ × 55¹/₂ in.)
68.PA.2

ANTHONY VAN DYCK
Flemish, 1599–1641
*Saint Sebastian Tended by
an Angel*
ca. 1630–32
Oil on panel
40.5 × 30.5 cm (16 × 12 in.)
85.PB.31



ANTHONY VAN DYCK
Flemish, 1599–1641
The Apostle Simon
ca. 1618
Oil on panel
64 × 48.2 cm (25¹/₁₆ × 19 in.)
85.PB.99



ANTHONY VAN DYCK
Flemish, 1599–1641
*Thomas Howard, 2nd Earl of
Arundel*
ca. 1620–21
Oil on canvas
102.8 × 79.4 cm (40¹/₂ × 31¹/₄ in.)
86.PA.532



GERBRAND VAN DEN EECKHOUT

Dutch, 1621–1674

Hagar Weeping

Early 1640s

Oil on canvas

Signed on bottom of water jug:

“G Eeckhout”

76 × 68.5 cm (30 × 27 in.)

72.PA.22

(Gift of Martin J. Zimet)



WILHELM SCHUBERT VAN
EHRENBERG, WITH ANIMALS BY
CARL BORROMÄUS ANDREAS
RUTHART

Flemish, 1630–ca. 1676;

German, 1630–1703

Ulysses at the Palace of Circe

1667

Oil on canvas

Signed on placard between
pilasters above Ulysses’s head:

“W.S. van / Ehrenberg, fec. / 1667”

88.5 × 121.5 cm (34⁷/₈ × 47⁷/₈ in.)

71.PA.20

(Gift of Mr. and Mrs. Thomas Brant)



ENGLISH, LATE 17TH CENTURY

James Hay, 1st Earl of Carlisle

ca. 1660s

Oil on canvas

Inscribed lower left: “Earl
of Carlisle”

218.4 × 132.1 cm (86 × 52 in.)

76.PA.41

(Gift of Peter and Iselin Moller)



JAMES ENSOR
 Belgian, 1860–1949
Christ's Entry into Brussels in 1889
 1888
 Oil on canvas
 Signed right center:
 "J. ENSOR / 1888"
 252.5 × 430.5 cm (99½ × 169½ in.)
 87.PA.96



ERCOLE DE' ROBERTI
 ca. 1450–1496
Saint Jerome in the Wilderness
 ca. 1470
 Tempera on panel
 34 × 22 cm (13¾ × 8⅞ in.)
 96.PB.14



ATTRIBUTED TO CESAR VAN
 EVERDINGEN
 Dutch, ca. 1617–1678
Vertumnus and Pomona
 ca. 1650
 Oil on canvas
 104 × 140 cm (41 × 55½ in.)
 75.PA.64



FRANÇOIS-XAVIER FABRE

French, 1766–1837

*Marie-Louise de Joubert,
née Poulletier de Perigny*

1787

Oil on canvas

78 × 61 cm (30¾ × 24 in.)

79.PA.60.2



FRANÇOIS-XAVIER FABRE

French, 1766–1837

Laurent-Nicolas de Joubert

1787

Oil on canvas

78 × 61 cm (30¾ × 24 in.)

79.PA.60.1



DEFENDENTE FERRARI

Italian, active ca. 1500–1535

The Adoration of the Magi

ca. 1520

Oil on panel

262 × 186 cm (103¼ × 73¼ in.)

74.PB.31



DOMENICO FETTI
Italian, ca. 1589–1623
*Portrait of a Man with a Sheet
of Music*
ca. 1620
Oil on canvas
173 × 130 cm (68 × 51½ in.)
93.PA.17



FLEMISH, 16TH CENTURY
Landscape with Orpheus
ca. 1570s
Oil on panel
35.5 × 46 cm (14 × 18 in.)
71.PB.64



FLEMISH, 16TH CENTURY
Landscape with Mercury and Argus
ca. 1570s
Oil on panel
35.5 × 46 cm (14 × 18 in.)
71.PB.65



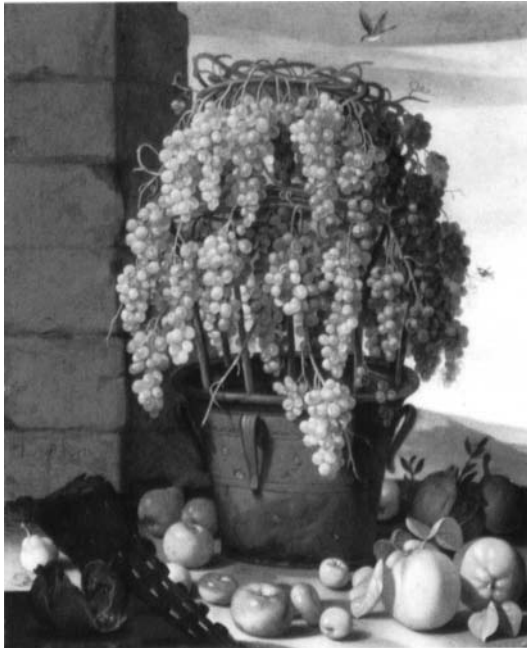
FLEMISH, 17TH CENTURY
Putti at a Forge
Mid-seventeenth century
Oil on canvas
47 × 63 cm (17½ × 25½ in.)
76.PA.46
(Gift of William P. Garred)



FLEMISH, ANTWERP SCHOOL,
16TH CENTURY
The Madonna and Child
ca. 1530–40
Oil on panel
57.7 × 44.7 cm (22¾ × 17⅝ in.)
69.PB.10



GOVAERT FLINCK
Dutch, 1615–1660
Portrait of a Man
1641
Oil on panel
Signed lower right: “G.Flinck 1641”
91.5 × 73.5 cm (36 × 29 in.)
71.PB.36



LUCA FORTE
Italian, ca. 1610/15–ca. 1670
*Still Life with Grapes and Other
Fruit*
ca. 1630s
Oil on copper
Signed lower left: “Luca Forte”
31.4 × 26 cm (12⅜ × 10¼ in.)
86.PC.517



ETTORE FORTI

Italian, active end 19th century–
early 20th century

*Interior of Roman Building
with Figures*

ca. late 19th century

Oil on canvas

Signed lower right: “E.Forti / Roma”

66 × 106.5 cm (26 × 42 in.)

78.PA.72



FRANCESCO DI GIORGIO MARTINI

Italian, 1439–1501

The Triumph of Chastity

Mid-1460s

Tempera on panel

37 × 121 cm (14½ × 47⅞ in.)

57.PB.2

FRANCESCO DI GIORGIO MARTINI

Italian, 1439–1501

The Story of Paris

ca. 1460s

Tempera on panel

Central panel: 35 × 109 cm

(13¾ × 42⅞ in.)

End panels both: 34 × 17 cm

(13⅜ × 6⅞ in.)

70.PB.45





FRANS FRANCKEN II
Flemish, 1581–1642
The Idolatry of Solomon
1622
Oil on panel
Signed and dated on base of
pedestal: "f. franck in cf
A / 1622"
77.2 × 109.2 cm (30³/₈ × 43 in.)
71.PB.42



FRENCH, 16TH CENTURY
*Charles de Gondi, Seigneur
de la Tour*
Second half, 16th century
Oil on panel
51 × 38 cm (20 × 15 in.)
76.PB.42
(Gift of Peter and Iselin Moller)



CASPAR DAVID FRIEDRICH
German, 1774–1840
A Walk at Dusk
ca. 1830–35
Oil on canvas
33.3 × 43.7 cm (13¹/₈ × 17³/₁₆ in.)
93.PA.14

PHILIP FRUYTIERS
Flemish, 1610–1666
David Teniers
1655
Oil on panel
Signed upper left:
“fruyters F. 1655”
35 × 24 cm (13¾ × 9½ in.)
73.PB.154
(Gift of Burton Fredericksen)



BERNARDINO FUNGAI
Italian, 1460–1516
*Madonna and Child with Two
Hermit Saints*
ca. 1480s
Tempera on panel
68.5 × 45.7 cm (27 × 18 in.)
69.PB.26



THOMAS GAINSBOROUGH
English, 1727–1788
James Christie
1778
Oil on canvas
126 × 102 cm (49⅝ × 40⅞ in.)
70.PA.16
(Gift of J. Paul Getty)



THOMAS GAINSBOROUGH
English, 1727–1788
Anne, Countess of Chesterfield
1777–78
Oil on canvas
219.7 × 156 cm (86½ × 61½ in.)
71.PA.8
(Gift of J. Paul Getty)



THOMAS GAINSBOROUGH
English, 1727–1788
*William Anne Hollis, 4th Earl of
Essex, Presenting a Cup to
Thomas Clutterbuck of Watford*
ca. 1784–85
Oil on canvas
148.5 × 174 cm (58½ × 68½ in.)
72.PA.2



CIRCLE OF FERNANDO GALLEGO
Spanish, ca. 1440/45–ca. 1507
The Pietà
ca. 1490–1500
Oil on panel
49.8 × 34.3 cm (19½ × 13½ in.)
85.PB.267



LUIGI GARZI
 Italian, 1638–1721
Hercules and Omphale
 ca. late 17th century
 Oil on canvas
 97.8 × 134.6 cm (38½ × 53 in.)
 70.PA.35



GIOVANNI BATTISTA GAULLI
 (CALLED BACCICCIO)
 Italian, 1639–1709
Saint Francesca Romana Giving Alms
 ca. 1675
 Oil on canvas
 209.5 × 137.2 cm (82¾ × 54 in.)
 70.PA.30

AERT DE GELDER
 Dutch, 1645–1727
Ahilelech Giving the Sword of Goliath to David
 ca. 1680s
 Oil on canvas
 Signed on masonry, center:
 “A De Gelder fe”
 90 × 132 cm (35½ × 52 in.)
 78.PA.219





AERT DE GELDER
Dutch, 1645–1727
The Banquet of Ahasuerus
ca. 1680s
Oil on canvas
Signed upper right:
“A. de Gelder f.”
115.6 × 142 cm (44 × 55 in.)
79.PA.71



GENTILE DA FABRIANO
Italian, ca. 1370–1427
The Coronation of the Virgin
ca. 1420
Tempera and gold leaf on panel
87.5 × 64 cm (34½ × 25½ in.)
77.PB.92



GENTILE DA FABRIANO
AND WORKSHOP
Italian, ca. 1370–1427
The Nativity
ca. 1423–24
Tempera and gold leaf on panel
72 × 42.6 cm (28½ × 16¾ in.)
77.PB.27

THÉODORE GÉRICAUT
French, 1791–1824
The Race of the Riderless Horses
1817
Oil on paper laid on canvas
19.9 × 29.1 cm (7¹³/₁₆ × 11⁷/₁₆ in.)
85.PC.406



THÉODORE GÉRICAUT
French, 1791–24
Portrait Study
ca. 1818–19
Oil on canvas
46.7 × 38 cm (18³/₈ × 15 in.)
85.PA.407



THÉODORE GÉRICAUT
French, 1791–1824
Three Lovers
1817–20
Oil on canvas
22.5 × 29.8 cm (8⁷/₈ × 11³/₄ in.)
95.PA.72



JEAN-LÉON GÉRÔME

French, 1824–1904

*The Age of Augustus,
the Birth of Christ*

ca. 1852–54

Oil on canvas

Signed lower left:

“a m^r Borie / J.L. Gerome”

37.2 × 55.2 cm (14⁵/₈ × 21³/₄ in.)

85.PA.226



LUCA GIORDANO

Italian, 1632–1705

Allegory

ca. 1670

Oil on canvas

180.3 × 180.3 cm (71 × 71 in.)

69.PA.28



GIOVANNI DI FRANCESCO

Italian, active 1439–1459

*The Madonna and Child with
Saints Bridget and Michael*

1440

Tempera on panel

Central panel: 141 × 72 cm

(55¹/₂ × 28³/₈ in.)

Side panels each: 131 × 54 cm

(51¹/₂ × 21¹/₄ in.)

67.PB.1



GIOVANNI DI SER GIOVANNI
 (CALLED LO SCHEGGIA)
 Italian, 1406–1486
Battle Scene
 ca. 1450–75
 Tempera on panel
 42 × 130.2 cm (16½ × 51¼ in.)
 71.PB.43



AFTER ANNE-LOUIS GIRODET
 DE ROUCY-TRIOSON
 French, 1767–1824
The Burial of Atala
 ca. 1808
 Oil on canvas
 Inscribed on back of canvas: “GT”
 50.5 × 62 cm (19⅞ × 24⅞ in.)
 83.PA.335



GIROLAMO DA CARPI
 Italian, ca. 1501–1556
The Holy Family
 ca. 1540s
 Oil on panel
 70 × 52 cm (27½ × 20½ in.)
 72.PB.31
 (Gift of Burton Fredericksen)



GIROLAMO DEL PACCHIA
 Italian, 1477--after 1535
The Rape of the Sabines
 ca. 1520
 Oil on panel
 66 × 144.8 cm (26 × 57 in.)
 71.PB.9
 (Gift of J. Paul Getty)



GIROLAMO DI BENVENUTO
 Italian, 1470–1524
The Nativity
 ca. 1500
 Tempera on panel
 199.5 × 160 cm (78½ × 63 in.)
 54.PB.10



GIULIO ROMANO (GIULIO PIPPI)
 Italian, before 1499–1546
The Holy Family
 ca. 1520–23
 Oil possibly mixed with tempera
 on panel
 77.8 × 61.9 cm (30⅜ × 24⅜ in.)
 95.PB.64



GIULIO ROMANO (GIULIO PIPPI)
AND WORKSHOP
Italian, before 1499–1546
The Birth of Bacchus
ca. 1530s
Oil on panel
126.5 × 80 cm (49¹³/₁₆ × 31¹/₂ in.)
69.PB.7



JOHN WILLIAM GODWARD
English, 1861–1922
The Signal
1899
Oil on canvas
Signed lower right:
“J.W. Godward. '99”
66 × 46 cm (26 × 18 in.)
79.PA.148



JOHN WILLIAM GODWARD
English, 1861–1922
Mischief and Repose
1895
Oil on canvas
Signed upper left:
“W. Godward 95”
58.5 × 131 cm (23 × 51¹/₂ in.)
79.PA.149



JOHN WILLIAM GODWARD

English, 1861–1922

Reverie

1904

Oil on canvas

Signed lower left:

“J.W. Godward- / 1904”

58.5 × 73.5 cm (23 × 29 in.)

79.PA.150

VINCENT VAN GOGH

Dutch, 1853–1890

Iris

1889

Oil on canvas

Signed lower right:

“Vincent”

71 × 93 cm (28 × 36 $\frac{5}{8}$ in.)

90.PA.20



JAN GOSSAERT (CALLED MABUSE)

Netherlandish, ca. 1478–1532

Francisco de los Cobos y Molina

ca. 1530–32

Oil on panel

43.8 × 33.7 cm (17 $\frac{1}{4}$ × 13 $\frac{1}{4}$ in.)

88.PB.43



FRANCISCO JOSÉ DE GOYA
Y LUCIENTES
Spanish, 1746–1828
Marquesa de Santiago
1804
Oil on canvas
Signed lower right:
“La Marquesa de Sⁿ Tiago /
Goya 1804”
209.5 × 126.5 cm (82½ × 49¾ in.)
83.PA.12



FRANCISCO JOSÉ DE GOYA
Y LUCIENTES
Spanish, 1746–1828
Bullfight, Suerte de Varas
1824
Oil on canvas
50 × 61 cm (19½ × 24 in.)
93.PA.1



JAN VAN GOYEN
Dutch, 1596–1656
*View of the Castle of Wijk at
Duurstede*
1649
Oil on panel
Signed on boat beneath
carriage: “VG 1649”
52.5 × 73.5 cm (20¾ × 29 in.)
78.PB.198



PIETER DE GREBBER
 Dutch, ca. 1600–ca. 1653
Homage to Bacchus
 1628
 Oil on canvas
 Signed on rim of urn lower left:
 “P. DE GREBBER 1628”
 124 × 160 cm (48¾ × 63 in.)
 71.PA.67



JEAN-BAPTISTE GREUZE
 French, 1725–1805
The Laundress
 1761
 Oil on canvas
 40.6 × 31.7 cm (16 × 12¼ in.)
 83.PA.387



GUARIENTO DI ARPO
 Italian, active 1338–1367 / 70
The Madonna of Humility
 ca. 1345–50
 Tempera and gold leaf on panel
 33 × 17 cm (13 × 6¾ in.)
 87.PB.118

GUERCINO (GIOVANNI FRANCESCO
BARBIERI)

Italian, 1591–1666

Pope Gregory XV

ca. 1622–23

Oil on canvas

133.4 × 97.8 cm (52½ × 38½ in.)

87.PA.38



FRANS HALS

Dutch, 1582/1583–1666

Saint John the Evangelist

ca. 1625–1628

Oil on canvas

70.2 × 55.3 cm (27⅝ × 21¾ in.)

97.PA.48



BARTHOLOMEUS VAN DER HELST

Dutch, 1613–1670

*Portrait of a Young Man in
Military Costume*

1650

Oil on canvas

Signed upper left:

“B. van der Helst/1650”

73.5 × 59 cm (29 × 23¼ in.)

70.PA.12

(Gift of J. Paul Getty)



PAULUS HENNEKYN

Dutch, ca. 1611–1672

*Portrait of a Lady of the
Beljaart Family*

ca. 1630s

Oil on panel

70 × 55.5 cm (27½ × 21¾ in.)

78.PB.76



JAN VAN DER HEYDEN

Dutch, 1637–1712

*Inn of the Black Pig at
Maarsseveen*

ca. 1668

Oil on panel

Signed on upper wooden beam of
embankment: “V Heyde”

46.5 × 60.5 cm (18¼ × 23¾ in.)

78.PB.200

MEINDERT HOBBEEMA

Dutch, 1638–1709

A Wooded Landscape

1667

Oil on panel

Signed lower right:

“m. hobbema / f 1667”

61 × 86 cm (24 × 33½ in.)

84.PB.43



GERARD HOET

Dutch, 1648–1733

The Banquet of Cleopatra

Late 17th–early 18th century

Oil on canvas

57 × 69 cm (22½ × 27¼ in.)

69.PA.14



WILLIAM HOGARTH
 English, 1697–1764
Before
 ca. 1730–31
 Oil on canvas
 39.5 × 33.5 cm (15¼ × 13¼ in.)
 78.PA.204



WILLIAM HOGARTH
 English, 1697–1764
After
 ca. 1730–31
 Oil on canvas
 39.5 × 33.5 cm (15¼ × 13¼ in.)
 78.PA.205



ATTRIBUTED TO HANS HOLBEIN
 THE YOUNGER
 German, 1497–1543
An Allegory of Passion
 ca. 1520s
 Oil on panel
 45 × 45 cm (17¾ × 17¾ in.)
 80.PB.72



GERRIT VAN HONTHORST
 Dutch, 1590–1656
A Musical Group on a Balcony
 1622
 Oil on panel
 Signed on rail beneath music
 book held by woman:
 “G. Honthorst fe. 1622”
 309 × 114 cm (121³/₈ × 44⁷/₈ in.)
 70.PB.34



GERRIT VAN HONTHORST
 Dutch, 1590–1656
Christ Crowned with Thorns
 ca. 1620
 Oil on canvas
 220.3 × 173.5 cm (87¹/₂ × 68³/₈ in.)
 90.PA.26



PIETER DE HOECH
 Dutch, 1629–1684
*A Woman Preparing Bread and
 Butter for a Boy*
 ca. 1660–63
 Oil on canvas
 Signed lower right: “P. de hooch”
 68.3 × 53 cm (26³/₈ × 20⁷/₈ in.)
 84.PA.47

JACOB VAN HULSDONCK
Flemish, 1582–1647
*Still Life with Lemons, Oranges,
and a Pomegranate*
ca. 1620–40
Oil on panel
Signed: "J.VHVLSDONCK"
42 × 49.5 cm (16½ × 19½ in.)
86.PB.538



JAN VAN HUYSUM
Dutch, 1682–1749
Vase of Flowers
1722
Oil on panel
Signed lower right:
"Jan van Huysum fecit 1722"
79.5 × 61 cm (31¼ × 24 in.)
82.PB.70



JAN VAN HUYSUM
Dutch, 1682–1749
Fruit Piece
1722
Oil on panel
Signed lower right:
"Jan van Huysum fecit 1722"
79.5 × 61 cm (31¼ × 24 in.)
82.PB.71



FOLLOWER OF JAN VAN HUYSUM

Dutch, 1682–1749

Vase of Flowers

Mid-18th century

Oil on canvas

54.5 × 41 cm (21½ × 16 in.)

78.PA.66



FOLLOWER OF JAN VAN HUYSUM

Dutch, 1682–1749

Vase of Flowers

Mid-18th century

Oil on canvas

54.5 × 41 cm (21½ × 16 in.)

78.PA.67



ITALIAN, FERRARESE SCHOOL,

15TH CENTURY

The Madonna and Child

Second half, 15th century

Tempera on panel

56 × 42 cm (22 × 16½ in.)

70.PB.50

ITALIAN, FERRARESE SCHOOL,
 15TH CENTURY
Portrait of a Young Man
 Second half, 15th century
 Oil possibly mixed with tempera
 on panel
 22.2 × 16.2 cm (8 $\frac{1}{16}$ × 6 $\frac{3}{8}$ in.)
 85.PB.233



ITALIAN, FLORENTINE SCHOOL,
 15TH CENTURY
A Battle before a Walled City
 Second half, 15th century
 Tempera on panel
 43.5 × 165 cm (17 $\frac{1}{8}$ × 65 in.)
 70.PB.27
 (Gift of J. Paul Getty)



ITALIAN, NEAPOLITAN OR AVIGNON
 SCHOOL, 14TH CENTURY
*The Stigmatization of Saint Francis,
 and an Angel Crowning
 Saints Cecilia and Valerian*
 ca. 1330s
 Tempera and gold leaf on panel
 Each panel: 31.2 × 22.9 cm
 (12 $\frac{5}{16}$ × 9 in.)
 86.PB.490



ATTRIBUTED TO DIRCK JACOBSZ.

Dutch, ca. 1497–1567

Portrait of a Young Man

ca. 1530s

Oil on panel

26 × 22.2 cm (10¼ × 8¾ in.)

54.PB.5

(Gift of Howard Young)

JOHANNES JANSON

Dutch, 1729–1784

A Formal Garden

1766

Oil on canvas

Signed lower left: “J. Jan.... F. ..66”

52 × 72.5 cm (20½ × 28½ in.)

78.PA.202



JACOB JORDAENS

Flemish, 1593–1678

Venus and Eros Punishing a Satyr

ca. 1640

Oil on panel

76 × 108 cm (30 × 42½ in.)

71.PB.62

JACOB JORDAENS
Flemish, 1593–1678
*Moses Striking Water from
the Rock*
ca. 1645–50
Oil on canvas
130 × 270 cm (51 × 106 in.)
79.PA.136



WILLEM KALF
Dutch, 1619–1693
*Still Life with Ewer, Vessels,
and Pomegranate*
Mid-1640s
Oil on canvas
Signed on table edge lower right:
“KALF”
103.5 × 81.2 cm (40¾ × 32 in.)
54.PA.1
(Gift of J. Paul Getty)

ATTRIBUTED TO ADRIAEN
THOMASZ. KEY
Flemish, ca. mid-1540s–after 1589
Abraham Ortelius
ca. 1570s
Oil on panel
43 × 35 cm (17 × 13¾ in.)
54.PB.2
(Gift of J. Paul Getty)





FERNAND KHNOFF

Belgian, 1858–1921

Jeanne Kéfer

1885

Oil on canvas

Signed lower center, “Fernand Khnopff

1885”

80 × 80 cm (31½ × 31½ in.)

97.PA.35

LEO VON KLENZE

German, 1784–1864

*Landscape with the Castle of
Massa di Carrara*

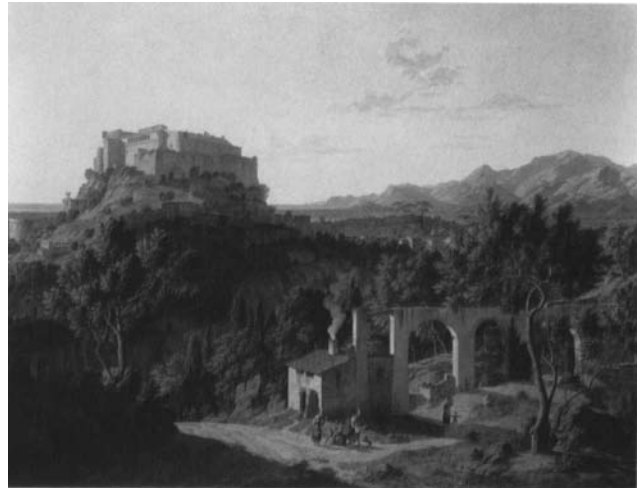
1827

Oil on canvas

Signed lower left: “LvKle XXVII”

76.9 × 101 cm (30¼ × 39¾ in.)

86.PA.540



NIKOLAUS KNÜPFER

Dutch, 1603–1655

Solon before Croesus

ca. 1650–52

Oil on panel

Signed lower left: “NKnupfer f.”

61 × 90 cm (24 × 35¾ in.)

84.PB.640

CHRISTEN SCHJELLERUP KØBKE

Danish, 1810–1848

*The Forum, Pompeii, with
Vesuvius in the Distance*

1841

Oil on canvas

Signed lower right: "C. Købke 1841"

68.5 × 86.3 cm (27 $\frac{7}{8}$ × 34 $\frac{3}{8}$ in.)

85.PA.43



PHILIPS KONINCK

Dutch, 1619–1688

A Panoramic Landscape

1665

Oil on canvas

Signed lower right: "P. Koninck 1665"

138 × 167 cm (54 $\frac{1}{2}$ × 65 $\frac{1}{2}$ in.)

85.PA.32

ADÉLAÏDE LABILLE-GUIARD

French, 1749–1803

Delightful Surprise

1779

Pastel on paper

Signed at left above cushion: "Labille f.
Guiard/1779"

54 × 44.5 cm (21 $\frac{1}{2}$ × 17 $\frac{1}{2}$ in.)

96.PC.327





LAURENT DE LA HYRE
French, 1606–1656
Glaucus and Scylla
ca. 1640–44
Oil on canvas
146 × 118.1 cm (57½ × 46½ in.)
84.PA.13

LAURENT DE LA HYRE
French, 1606–1656
*Diana and Her Nymphs in
a Landscape*
ca. 1644
Oil on canvas
Signed right center:
“L. de la Hyre in(v.)
F. 1644”
101 × 134.5 cm (39¾ × 53 in.)
71.PA.41



GIOVANNI LANFRANCO
Italian, 1582–1647
*Moses and the Messengers
from Canaan*
ca. 1621–24
Oil on canvas
218 × 246.3 cm (85¾ × 97 in.)
69.PA.4



GIOVANNI LANFRANCO
Italian, 1582–1647
*Elijah Receiving Bread from
the Widow of Zarephath*
ca. 1621–24
Oil on canvas
225 × 245 cm (80 × 96 in.)
76.PA.1



GIOVANNI LANFRANCO
Italian, 1582–1647
*The Madonna and Child with the
Infant Saint John the Baptist*
ca. 1630–32
Oil on canvas
96.6 × 75.5 cm (38 × 29¾ in.)
84.PA.683



NICOLAS DE LARGILLIÈRE
French, 1656–1746
Portrait of a Boy in Fancy Dress
ca. 1710–14
Oil on canvas
146.1 × 114.9 cm (57½ × 45¼ in.)
71.PA.69



PIETER LASTMAN
Dutch, ca. 1583–1633

The Resurrection

1612

Oil on panel

Signed lower left: "PL..... fecit / ..12"

43.2 × 32.4 cm (17 × 12¾ in.)

87.PB.116



MAURICE-QUENTIN DE LA TOUR

French, 1704–1788

Gabriel Bernard de Rieux,

président à la deuxième chambre

des enquêtes du Parlement de Paris

1739–41

Pastel on gouache on paper

mounted on canvas

317.5 × 223.5 cm (125 × 88 in.)

94.PC.39



GEORGES DE LA TOUR

French, 1593–1652

The Musicians' Brawl

ca. 1625–30

Oil on canvas

85.7 × 141 cm (33¾ × 55½ in.)

72.PA.28

CHARLES LE BRUN
 French, 1619–1690
The Martyrdom of Saint Andrew
 1646–47
 Oil on canvas
 98.5 × 80 cm (38¾ × 31½ in.)
 84.PA.669



PETER LELY
 English, 1618–1680
*Louise de Keroualle,
 Duchess of Portsmouth*
 ca. 1671–74
 Oil on canvas
 122 × 101.5 cm (48 × 40 in.)
 78.PA.223



JEAN-BAPTISTE LE PRINCE
 French, 1734–1781
The Russian Cradle
 ca. 1764–65
 Oil on canvas
 Signed lower left:
 “Jean Baptiste Le Prince 176[?]”
 59 × 74 cm (23¼ × 29 in.)
 72.PA.23



EUSTACHE LE SUEUR
French, 1616–1655
Marine Gods Paying Homage to Love
ca. 1636–38
Oil on canvas
95 × 135 cm (37½ × 53 in.)
72.PA.21



MAX LIEBERMANN
German, 1847–1935
An Old Woman with a Cat
1878
Oil on canvas
Signed upper right:
“M. Liebermann 1878”
96 × 74 cm (37¾ × 29⅞ in.)
87.PA.6



JAN LIEVENSZ.
Dutch, 1607–1674
*Prince Charles Louis of the
Palatinate with His Tutor
Wolrad von Plessen in
Historical Dress*
1631
Oil on canvas
103.5 × 96.5 cm (40¾ × 38 in.)
71.PA.53

ATTRIBUTED TO JOHANNES
LINGELBACH
Dutch, 1622–1674
Battle Scene
ca. 1651–52
Oil on panel
Signed lower right: “J. Lingelbach”
59.7 × 83.8 cm (23½ × 33 in.)
69.PB.5



JEAN-ÉTIENNE LIOTARD
Swiss, 1702–1789
*Maria Frederike van
Reede-Athlone at Seven Years
of Age*
1755–56
Pastel on vellum
Signed upper right:
“Peint par / J E Liotard / 1755
& 1756”
57.2 × 47 cm (22½ × 18½ in.)
83.PC.273

ATTRIBUTED TO JEAN-ÉTIENNE
LIOTARD
Swiss, 1702–1789
Still Life: Tea Set
ca. 1781–83
Oil on canvas mounted on board
37.5 × 51.4 cm (14¹⁵/₁₆ × 20¼ in.)
84.PA.57





DIRCK VAN DER LISSE
Dutch, active 1635–1669
Landscape with Diana and Actaeon
Mid-17th century
Oil on panel
56 × 85 cm (22 × 32½ in.)
70.PB.9

DIRCK VAN DER LISSE
Dutch, active 1635–1669
Landscape with Bacchanale
Mid-17th century
Oil on panel
78.7 × 149.9 cm (31 × 59 in.)
72.PB.12
(Gift of J. Paul Getty)



STUDIO OF LORENZO DI CREDI
(LORENZO D'ANDREA D'ODERIGO)
Italian, ca. 1459–1537
The Madonna and Child
ca. 1490–1500
Tempera possibly mixed
with oil on panel
69.5 × 48.2 cm (27⅞ × 19 in.)
70.PB.28
(Gift of J. Paul Getty)

JOHANN CARL LOTH
German, 1632–1698
Susannah and the Elders
Last quarter, 17th century
Oil on canvas
101.5 × 142.2 cm (40 × 56 in.)
69.PA.2



LORENZO LOTTO
Italian, ca. 1480–1556
Portrait of a Jeweller
(Giovanni Pietro Crivelli?)
ca. 1509–12
Oil on canvas
78.7 × 65.7 cm (31 × 25⁷/₈ in.)
70.PA.29
(Gift of J. Paul Getty)

LORENZO LOTTO
Italian, ca. 1480–1556
*The Madonna and Child with
Two Donors*
ca. 1525–30
Oil on canvas
85.7 × 115.5 cm (33³/₄ × 45¹/₂ in.)
77.PA.110





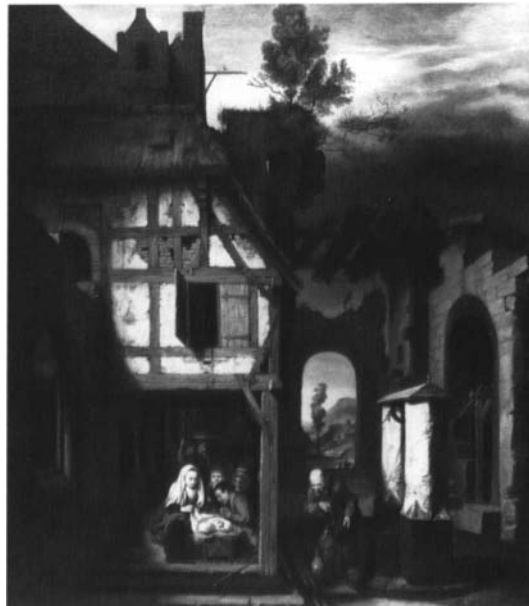
LUCA DI TOMMÈ
 Italian, active 1355–1389
Saint John the Baptist
 Late 14th century
 Tempera and gold leaf
 on panel
 99.9 × 49.1 cm (39³/₁₆ ×
 19³/₁₆ in.)
 72.PB.7



GIOVANNI BATTISTA LUSIERI
 Italian, ca. 1755–1821
*A View of the Bay of Naples,
 Looking Southwest from the
 Pizzofalcone toward Capo
 di Posillipo*
 1791

Pen and ink, gouache and
 watercolor on six sheets
 of paper
 Signed lower center edge:
 “G.B. Lusier 1791”
 102 × 272 cm (40¹/₂ × 107 in.)
 85.GC.281

NICOLAES MAES
 Dutch, 1634–1693
The Adoration of the Shepherds
 ca. 1660
 Oil on canvas
 120.6 × 96 cm (47¹/₂ × 37³/₄ in.)
 70.PA.38



FRANCESCO MAFFEI
Italian, ca. 1605–1660
Rinaldo and the Mirror-Shield
ca. 1650–55
Oil on copper
34.4 × 30.5 cm (12 × 13½ in.)
85.PC.321.1



FRANCESCO MAFFEI
Italian, ca. 1605–1660
*Rinaldo's Conquest of the
Enchanted Forest*
ca. 1650–55
Oil on copper
34.4 × 30.5 cm (12 × 13½ in.)
85.PC.321.2



ALESSANDRO MAGNASCO
Italian, 1667–1749
Christ and the Samaritan Woman
ca. 1705–10
Oil on canvas
145 × 109 cm (57 × 43 in.)
73.PA.71



ALESSANDRO MAGNASCO
Italian, 1667–1749
Noli Me Tangere
ca. 1705–10
Oil on canvas
145 × 109 cm (57 × 43 in.)
73.PA.72

ALESSANDRO MAGNASCO
Italian, 1667–1749
Bacchanale
ca. 1720–30
Oil on canvas
118 × 148.5 cm (46½ × 58½ in.)
78.PA.1



ALESSANDRO MAGNASCO
Italian, 1667–1749
The Triumph of Love
ca. 1720–30
Oil on canvas
118 × 148.5 cm (46½ × 58½ in.)
78.PA.2



ÉDOUARD MANET
French, 1832–1883
The Rue Mosnier with Flags
1878
Oil on canvas
Signed lower left:
“Manet 1878”
65.5 × 81 cm (25³/₄ × 31³/₄ in.)
89.PA.71

ANDREA MANTEGNA
Italian, ca. 1431–1506
The Adoration of the Magi
ca. 1500
Distemper on linen
48.5 × 65.6 cm (19¹/₈ × 25⁷/₈ in.)
85.PA.417





MARIOTTO DI NARDO
Italian, recorded 1394–1424
Saints Lawrence and Stephen
1408
Tempera and gold leaf on panel
99 × 76 cm (39 × 30 in.)
69.PB.30



MARIOTTO DI NARDO
Italian, recorded 1394–1424
*Saints John the Baptist and
John the Evangelist*
1408
Tempera and gold leaf on panel
99 × 76 cm (39 × 30 in.)
69.PB.31



SIMONE MARTINI
Italian, ca. 1284–1344
Saint Luke
ca. 1330s
Tempera and gold leaf on panel
67.6 × 48.3 cm (26⁵/₁₆ × 19 in.), with
original engaged frame
82.PB.72



MASACCIO (TOMMASO DI
GIOVANNI GUIDI)
Italian, 1401–1428
Saint Andrew
1426
Tempera and gold leaf on panel
45.09 × 30.8 cm (17¼ × 12⅞ in.)
79.PB.61



MASTER OF THE KARLSRUHE
NATIVITY
Italian, active mid-15th
century
The Madonna and Child
ca. mid-15th century
Tempera on panel
47 × 34 cm (18½ × 13⅜ in.)
70.PB.44



MASTER OF THE PARLEMENT
DE PARIS
French, active ca. 1490s
The Crucifixion
ca. 1490s
Oil on panel
48 × 71.5 cm (18⅞ × 28¼ in.)
79.PB.177



MASTER OF THE ST. BARTHOLOMEW
ALTARPIECE

Netherlandish, active in Cologne

ca. 1480–1510

*The Meeting of the Three Kings,
with David and Isaiah (recto) /
Assumption of the Virgin (verso)*

Before 1480

Oil and gold leaf on panel

62.8 × 71.2 cm (24¾ × 28⅞ in.)

96.PB.16



MASTER OF ST. VERDIANA

Italian, active 1370/80–1410/15

The Annunciation

ca. 1410

Tempera and gold leaf on panel

128.2 × 92 cm (50½ × 36¼ in.)

71.PB.21

PAOLO DE' MATTEIS

Italian, 1662–1728

*An Allegory of Divine Wisdom
and the Fine Arts*

1680s

Oil on canvas

Signed lower right:

“Paulus de Mattei F. 168[-]”

356 × 254.5 cm (141 ½ × 99 ¾ in.)

69.PA.20



FRANZ ANTON MAULBERTSCH

Austrian, 1724–1796

*The Glorification of the Union
of the Houses of Hapsburg
and Lorraine*

1775

Oil on canvas

107 × 163 cm (42 ⅞ × 64 ⅞ in.)

84.PA.75

BERNARDINO MEI

Italian, ca. 1605–1676

Christ Cleansing the Temple

ca. 1650s

Oil on canvas

104 × 141 cm (41 × 55 ½ in.)

69.PA.27





MICHELANGELO DI PIETRO
 MENCHERINI (MASTER OF THE
 LATHROP TONDO)
 Italian, active ca. 1490 – ca. 1520
*The Madonna and Child with a
 Male Saint, Catherine of
 Alexandria, and a Donor*
 ca. 1496
 Tempera on panel
 101.5 cm (40 in.) diameter
 68.PB.4



FRANS VAN MIERIS THE ELDER
 Dutch, 1635 – 1681
An Allegory of Painting
 1661
 Oil on copper
 Signed center right:
 “F.v.Mieris/Ao 1661”
 12.5 × 8.5 cm (5 × 3 1/2 in.)
 82.PC.136



FRANS VAN MIERIS THE ELDER
 Dutch, 1635 – 1681
The Doctor's Visit
 1667
 Oil on panel
 Signed on uppermost rung
 of chair: “Frans Mieris /
 Ao 1667”
 44 × 33 cm (17 1/2 × 12 1/4 in.)
 86.PB.634

JOHN EVERETT MILLAIS
English, 1829–1896
The Ransom
1860–62
Oil on canvas
Signed lower right: “JM 1862”
129.5 × 114.3 cm (51 × 45 in.)
72.PA.13



JEAN-FRANÇOIS MILLET
French, 1814–1875
Man with a Hoe
1860–62
Oil on canvas
Signed lower right: “J.F. Millet”
80 × 99 cm (31½ × 39 in.)
85.PA.114



JEAN-FRANÇOIS MILLET
French, 1814–1875
Louise-Antoinette Feuardent
1841
Oil on canvas
Signed lower left: “MILLET”
73.3 × 60.6 cm (28¾ × 23¾ in.)
95.PA.67



CAMILLO MIOLA (CALLED BIACCA)

Italian, 1840–1919

The Oracle

1880

Oil on canvas

Signed lower left: “C. Miola”

108 × 143 cm (42½ × 56¼ in.)

72.PA.32



PIER FRANCESCO MOLA

Italian, 1612–1666

The Vision of Saint Bruno

ca. 1660

Oil on canvas

194 × 137 cm (76¾ × 53¾ in.)

89.PA.4



PIETER MOLYN

Dutch, 1595–1661

Landscape with Cottage and Figures

ca. 1640

Oil on canvas

137 × 194 cm (54 × 76½ in.)

72.PA.27

CLAUDE MONET
French, 1840–1926
Still Life with Flowers and Fruit
1869
Oil on canvas
Signed upper right: “Claude
Monet”
100 × 80.7 cm (39³/₈ × 31¹/₄ in.)
83.PA.215



CLAUDE MONET
French, 1840–1926
*Wheatstacks, Snow Effect,
Morning*
1891
Oil on canvas
Signed lower left:
“Claude Monet 91”
65 × 100 cm (25¹/₂ × 39¹/₄ in.)
95.PA.63

ATTRIBUTED TO MONOGRAMMIST IS
Dutch, 17th century
Portrait of a Man in a Fur Hat
1638
Oil on panel
Inscribed upper right: “1638”
48 × 38 cm (19 × 15 in.)
70.PB.13
(Gift of J. Paul Getty)





ATTRIBUTED TO ANTONIS MOR
Flemish, 1517–1577
Portrait of a Man in Armor
1558
Oil on canvas
Dated upper left: “1558”
111 × 80 cm (43 ¾ × 31 ½ in.)
78.PA.260



GUSTAVE MOREAU
French, 1826–1898
Autumn (Dejanira)
ca. 1872–73
Oil on panel
Signed lower left: “Gustave Moreau”
55.1 × 45.5 cm (21 1/8 × 17 7/8 in.)
84.PB.682



FREDERICK MOUCHERON,
WITH FIGURES ATTRIBUTED TO
ADRIAEN VAN DE VELDE
Dutch, 1633–1686; Dutch, 1636–1672
Italian Landscape with Riders
ca. 1670
Oil on canvas
Signed bottom center:
“Moucheron ft.”
139.5 × 117 cm (55 × 46 in.)
78.PA.214

BENJAMIN MUECHER
German, 1959–1992
I'd Like to Swim (Getty Museum)
1989
Oil on canvas
110 × 185 cm (43½ × 72⅙ in.)
93.PA.34
(Gift of Erika Rothe)



EDVARD MUNCH
Norwegian, 1863–1944
Starry Night
1893
Oil on canvas
Signed lower left: "E Munch"
135 × 140 cm (53⅞ × 55⅝ in.)
84.PA.681



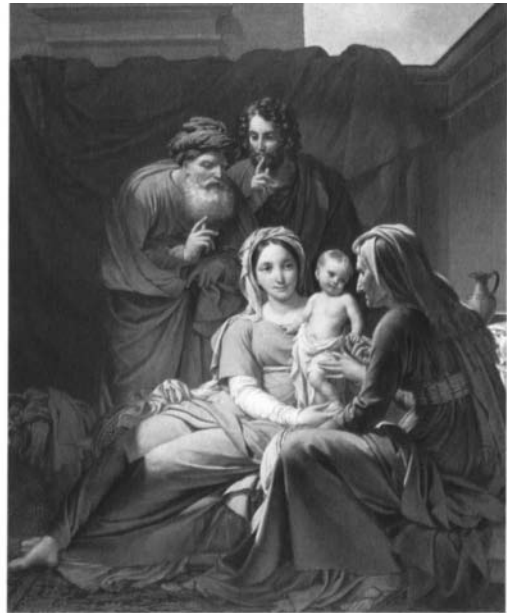
JAN MYTENS
Dutch, ca. 1614–1670
Portrait of a Woman
1660s
Oil on canvas
70 × 57 cm (27½ × 22½ in.)
79.PA.156



JEAN-MARC NATTIER
French, 1685–1766
*Gabrielle Magdeleine Constance
Bonier de la Mosson as Diana*
1742
Oil on canvas
Signed lower right: “Nattier p.x.
1742”
128.9 × 96.5 cm (50¾ × 38 in.)
77.PA.87



HERMAN NAUWINCX AND
WILLEM SCHELLINKS
Dutch, 1623–after 1654;
Dutch, ca. 1627–1678
*Mountain Landscape with
River and Wagon*
Third quarter, 17th century
Oil on panel
Signed lower right: “HN” and “WS”
70.5 × 60.5 cm (27½ × 23¾ in.)
69.PB.6



ATTRIBUTED TO FRANÇOIS-JOSEPH
NAVEZ
Belgian, 1787–1869
The Holy Family
ca. 1820s
Oil on canvas
96.5 × 66 cm (38 × 26 in.)
71.PA.32

ATTRIBUTED TO ALEXANDRE-JEAN
NOËL

French, 1752–1834

View of Place Louis XV

ca. 1775–87

Oil on canvas

50 × 75 cm (19³/₈ × 29¹/₂ in.)

57.PA.3



NOSADILLA (GIOVANNI FRANCESCO
BEZZI)

Italian, active ca. 1549–1571

*The Holy Family with Saints Arne,
Catherine of Alexandria,
and Mary Magdalen*

ca. 1560s

Oil on panel

100.5 × 77.7 cm (39³/₄ × 30⁵/₁₆ in.)

85.PB.310



PIETRO NOVELLI

Italian, 1603–1647

David with the Head of Goliath

ca. 1630s

Oil on canvas

126 × 99.5 cm (49¹/₂ × 39¹/₄ in.)

72.PA.16



CARLO FRANCESCO NUVOLONE

Italian, 1608–ca. 1661

Silvio, Dorinda and Linco (?)

ca. 1650

Oil on canvas

172.5 × 174 cm (68 × 68½ in.)

69.PA.18



FOLLOWER OF BERNAERT VAN

ORLEY

Netherlandish, ca. 1488–1541

The Holy Family

ca. 1520s

Oil on panel

45.5 × 33.5 cm (18 × 13¼ in.)

71.PB.45



LELIO ORSI

Italian, 1511–1587

The Temptation of Saint Anthony

ca. 1570s

Oil on canvas

44.3 × 36.3 cm (17¾ × 14⅝ in.)

96.PA.10

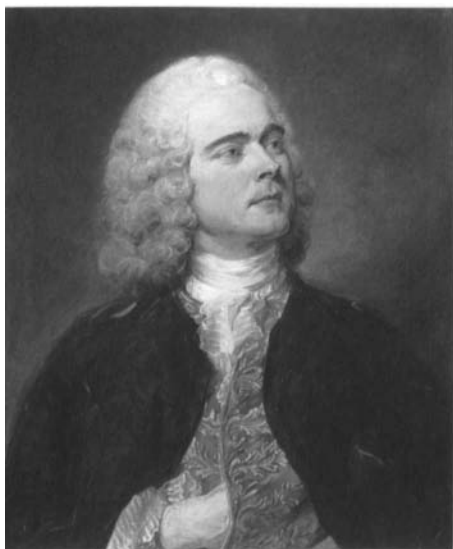
PACINO DI BONAGUIDA
 Italian, documented 1302 – ca. 1340
The Chiarito Tabernacle
 ca. 1340s
 Gilded gesso and tempera
 on panel
 101.4 × 113.3 cm (39⁷/₈ × 44⁵/₈ in.)
 85.PB.311



PALMA IL GIOVANE
 (JACOPO NEGRETTI)
 Italian, 1544–1628
Venus and Mars
 ca. 1605–09
 Oil on canvas
 Signed upper right:
 “IACOBVS PAL[MA] P.16[.]”
 200 × 110 cm (80³/₈ × 56¹/₈ in.)
 71.PA.50

PIETRO PAOLINI
 Italian, 1603–81
*Achilles among the Daughters
 of Lycomedes*
 ca. 1625–30
 Oil on canvas
 127 × 203 cm (50 × 80 in.)
 78.PA.363





JEAN-BAPTISTE PERRONNEAU
French, 1715–1783
Charles-François Pinceloup de la Grange
1747, oil on canvas
Signed center right: “Perronneau / 1747 f.”
65 × 54.3 cm (25³/₈ × 21³/₈ in.)
84.PA.664



JEAN-BAPTISTE PERRONNEAU
French, 1715–1783
Magdaleine Pinceloup de la Grange, née de Parseval
1747, oil on canvas
Signed center right: “Perronneau / 1747”
64.8 × 52.6 cm (25³/₁₆ × 20¹/₁₆ in.)
84.PA.665



NICHOLAES ELIASZ. PICKENOY
Dutch, 1590/91–1654/56
Portrait of a Man
1632, oil on panel
Inscribed upper right:
“Ætatis suae 2 [7] / Anno.1632”
121.9 × 85.1 cm (48 × 33¹/₂ in.)
94.PB.1



NICHOLAES ELIASZ. PICKENOY
Dutch, 1590/91–1654/56
Portrait of a Woman
1632, oil on panel
Inscribed upper right:
“Ætatis Sua 21 Ano 1632”
118.7 × 90.2 cm (46³/₄ × 35¹/₂ in.)
54.PB.3
(Gift of J. Paul Getty)



MARCO PINO

Italian, before 1520–1587/88

*Christ on the Cross, with Saints
Mary, John the Evangelist, and
Catherine of Siena*

ca. 1575

Oil on panel

181.5 × 119.5 cm (71½ × 47½ in.)

73.PB.140

(Gift of Alfred S. Karlsen)



DOMENICO PIOLA

Italian, 1627–1703

*The Madonna and Child Adored
by Saint Francis*

Second half, 17th century

Oil on canvas

290.8 × 172 cm (114½ × 67 in.)

70.PA.43



CAMILLE PISSARRO
French, 1830–1903
*Landscape in the Vicinity of
Louveciennes (Autumn)*
1870
Oil on canvas
Signed lower right: “C. Pissarro /
1870”
89 × 116 cm (35 × 45³/₈ in.)
82.PA.73



GIOVANNI BATTISTA PITTONI
Italian, 1687–1767
Sacrifice of Polyxena
ca. 1733–34
Oil on canvas
128.3 × 95.3 cm (50¹/₂ × 37¹/₂ in.)
72.PA.18

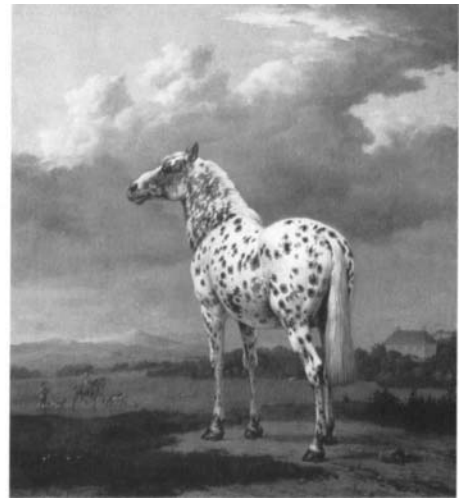


CORNELIS VAN POELENBURGH
Dutch, ca. 1594/95–1667
Landscape with Bathing Nudes
Mid-17th century
Oil on copper
Signed lower left: “CP”
33 × 44 cm (13 × 17³/₈ in.)
70.PC.10

PONTORMO (JACOPO CARUCCI)
Italian, 1494–1557
Portrait of a Halberdier
(Francesco Guardi?)
ca. 1528–30
Oil possibly mixed with tempera
on panel transferred to canvas
92 × 72 cm (36¼ × 28¾ in.)
89.PA.49



ATTRIBUTED TO PIETER POST
Dutch, 1608–1669
Soldiers Plundering a Village
ca. 1630s
Oil on canvas
77.5 × 112 cm (30½ × 44 in.)
72.PA.26



PAULUS POTTER
Dutch, 1625–1654
The Piebald Horse
ca. 1650–54
Oil on canvas
Signed lower left: “Paulus Potter f.”
49.5 × 45 cm (19½ × 17⅙ in.)
88.PA.87



NICOLAS POUSSIN
French, 1594–1665
*Saint John Baptizing in the River
Jordan*
ca. 1630s
Oil on canvas
95.5 × 121 cm (37⁵/₈ × 47⁵/₈ in.)
71.PA.58

NICOLAS POUSSIN
French, 1594–1665
The Holy Family
ca. 1651
Oil on canvas
100.6 × 132.4 cm (39⁵/₈ × 52¹/₈ in.)
81.PA.43
(Owned jointly with the Norton
Simon Art Foundation)



GIOVANNI AMBROGIO DE PREDIS
Italian, ca. 1455–after 1506
Christ Carrying the Cross
ca. 1495–1500
Oil on panel
37 × 27.5 cm (14¹/₂ × 10³/₈ in.)
85.PB.412



MATTIA PRETI
Italian, 1613–1699
*Clorinda Rescuing Sofronia and
Olindo*
ca. 1660
Oil on canvas
178.5 × 232 cm (70¼ × 91¼ in.)
69.PA.12



GIULIO CESARE PROCACCINI
Italian, 1574–1625
The Coronation of the Virgin
ca. 1610–20
Oil on panel
97 × 72 cm (38¼ × 28¼ in.)
83.PB.24



PIERRE-PAUL PRUD'HON
French, 1758–1823
*Justice and Divine Vengeance
Pursuing Crime*
ca. 1805–08
Oil on canvas
32 × 41 cm (12½ × 16½ in.)
84.PA.717



ANGELO PUCCINELLI

Italian, recorded 1380–1407

*Saint Catherine and a Bishop
Saint*

Late 14th century

Tempera and gold leaf on panel

80 × 51 cm (31½ × 20 in.)

70.PB.48

JEAN-BAPTISTE RAGUENET

French, 1715–1793

*View of Paris with the Île de
la Cité*

1763

Oil on canvas

Signed on boat lower center:

“Raguenet 1763”

44.5 × 82 cm (17½ × 32¼ in.)

71.PA.25



JEAN-BAPTISTE RAGUENET

French, 1715–1793

View of Paris from the Pont Neuf

1763

Oil on canvas

Signed lower right:

“Raguenet 1763”

44.5 × 82 cm (17½ × 32¼ in.)

71.PA.26



JEAN RAOUX
French, 1677–1734
Orpheus and Eurydice
ca. 1718–20
Oil on canvas
205.5 × 203 cm (81 × 80 in.)
73.PA.153
(Gift of William P. Garred)



AFTER RAPHAEL
(RAFFAELLO SANZIO)
Italian, 1483–1520
The Holy Family
(*The Madonna del Velo*;
Madonna di Loreto)
Possibly mid-16th century
Oil on panel
120.5 × 91 cm (47½ × 35¾ in.)
71.PB.16
(Gift of J. Paul Getty)



CIRCLE OF RAPHAEL
(RAFFAELLO SANZIO)
Italian, 1483–1520
Portrait of a Young Man in Red
ca. 1505
Oil on panel
67.5 × 53.5 cm (26½ × 21 in.)
78.PB.364



REMBRANDT HARMENSZ. VAN RIJN
 Dutch, 1606–1669
Saint Bartholomew
 1661
 Oil on canvas
 Signed lower right:
 “Rembrandt. f 1661”
 86.5 × 75.5 cm (34 $\frac{1}{8}$ × 29 $\frac{3}{4}$ in.)
 71.PA.15
 (Gift of J. Paul Getty)



REMBRANDT HARMENSZ. VAN RIJN
 Dutch, 1606–1669
An Old Man in Military Costume
 ca. 1630–31
 Oil on panel
 Signed by another hand over original
 “RHL” monogram upper right:
 “Rembrandt. f.”
 66 × 50.8 cm (26 × 20 in.)
 78.PB.246



REMBRANDT HARMENSZ. VAN RIJN
 Dutch, 1606–1669
The Abduction of Europa
 1632
 Oil on panel
 Signed lower right: “RL.van
 Rijn.1632”
 62.2 × 77 cm (24 $\frac{1}{2}$ × 30 $\frac{3}{8}$ in.)
 95.PB.7

REMBRANDT HARMENSZ. VAN RIJN
Dutch, 1606–1669
*Daniel and Cyrus before the
Idol Bel*

1633

Oil on panel

Signed lower right:

“Rembrandt f. 1633”

23.4 × 30.1 cm (9¼ × 11⅞ in.)

95.PB.15



GUIDO RENI

Italian, 1575–1642

*The Virgin and Child with Saint John
the Baptist*

ca. 1640–42

Oil on canvas

172.7 × 142.3 cm (68 × 56 in.)

84.PA.122



GUIDO RENI

Italian, 1575–1642

Joseph and Potiphar's Wife

ca. 1630

Oil on canvas

129 × 170 cm (50¾ × 66⅞ in.)

93.PA.57



PIERRE-AUGUSTE RENOIR

French, 1841–1919

Albert Cahen d'Anvers

1881

Oil on canvas

Signed lower right:

“Renoir Wargemont 9.S^{hrc}.81.”

79.8 × 63.7 cm (31⁷/₁₆ × 25¹/₈ in.)

88.PA.133



PIERRE-AUGUSTE RENOIR

French, 1841–1919

La Promenade

1870

Oil on canvas

Signed lower left: “A. Renoir. 70.”

81.3 × 65 cm (32 × 25¹/₂ in.)

89.PA.41



MARCO RICCI AND SEBASTIANO

RICCI

Italian, 1676–1730; Italian,

1659–1734

*Landscape with Classical Ruins and
Figures*

ca. 1725–30

Oil on canvas

123 × 161 cm (48¹/₂ × 63¹/₂ in.)

70.PA.33

SEBASTIANO RICCI
Italian, 1659–1734
*Tarquin the Elder Consulting
Attius Navius*
ca. 1690
Oil on canvas
163 × 139 cm (64 × 54½ in.)
72.PA.15



SEBASTIANO RICCI
Italian, 1659–1734
Triumph of the Marine Venus
ca. 1713
Oil on canvas
159.9 × 210.7 cm (63 × 83 in.)
72.PA.29



SEBASTIANO RICCI
Italian, 1659–1734
Diana and Her Dog
ca. 1700–05
Oil on canvas
74 × 55.5 cm (29½ × 21¾ in.)
78.PA.230



SEBASTIANO RICCI

Italian, 1659--1734

*Perseus Confronting Phineus with
the Head of Medusa*

ca. 1705–10

Oil on canvas

64 × 77 cm (25³/₁₆ × 30⁵/₁₆ in.)

86.PA.591



HYACINTHE RIGAUD

French, 1659–1743

*Charles de Saint-Albin,
Archbishop of Cambrai*

1723

Oil on canvas

146 × 113 cm (57¹/₂ × 44¹/₂ in.)

88.PA.136



AFTER HYACINTHE RIGAUD

French, 1659–1743

Louis XIV

18th century

Oil on canvas

289.5 × 159 cm (114 × 62⁵/₈ in.)

70.PA.1

(Gift of J. Paul Getty)



HUBERT ROBERT
 French, 1733–1808
*A Hermit Praying in the Ruins
 of a Roman Temple*
 1760s
 Oil on canvas
 Signed center, on stone wall:
 “ROBERT / FECIT / FIO...NT
 / PORT...176__”
 59 × 75 cm (23¼ × 29½ in.)
 86.PA.605



MICHELE ROCCA
 Italian, 1666–ca. 1730
The Penitent Magdalen
 ca. 1698
 Oil on canvas
 48.2 × 36.2 cm (19 × 14½ in.)
 77.PA.127
 (Gift of William P. Garred)



GEORGE ROMNEY
 Scottish, 1734–1802
*Mrs. Anne Horton, later Duchess
 of Cumberland*
 1788–89
 Oil on canvas
 136 × 115 cm (53½ × 45¼ in.)
 67.PA.3
 (Gift of J. Paul Getty)



SALVATOR ROSA
 Italian, 1615–1673
An Allegory of Fortune
 ca. 1658–59
 Oil on canvas
 Signed lower left: “SR”
 198 × 133 cm (78 × 52³/₈ in.)
 78.PA.231



HENRI ROUSSEAU
 (CALLED LE DOUANIER)
 French, 1844–1910
The Centennial of Independence
 1892
 Oil on canvas
 Signed lower left:
 “Henri Rousseau / 1892”
 112 × 157 cm (44 × 61⁷/₈ in.)
 88.PA.5†

PETER PAUL RUBENS
 Flemish, 1577–1640
The Virgin as the Woman of the Apocalypse
 ca. 1623–24
 Oil on panel
 64 × 49.5 cm (25 × 19³/₈ in.)
 85.PB.146



PETER PAUL RUBENS
Flemish, 1577–1640
*Meeting of King Ferdinand of
Hungary and the Cardinal-Infante
Ferdinand of Spain at Nördlingen*
1635
Oil on panel
49.1 × 63.8 cm (19³/₈ × 25¹/₈ in.)
87.PB.15



PETER PAUL RUBENS
Flemish, 1577–1640
*The Miracles of Saint Francis
of Paola*
ca. 1627–28
Oil on panel
97.5 × 77 cm (38³/₈ × 30³/₈ in.)
91.PB.50



PETER PAUL RUBENS
Flemish, 1577–1640
The Entombment
ca. 1612
Oil on canvas
131 × 130.2 cm (51³/₈ × 51¹/₄ in.)
93.PA.9



WORKSHOP OF PETER PAUL RUBENS

Flemish, 1577–1640

Death of Dido

ca. 1640

Oil on canvas

183 × 123 cm (72 × 48½ in.)

55.PA.1



WORKSHOP OF PETER PAUL RUBENS

Flemish, 1577–1640

Andromeda

ca. 1640s

Oil on canvas

197 × 131 cm (77½ × 51½ in.)

57.PA.1



WORKSHOP OF PETER PAUL RUBENS

Flemish, 1577–1640

Diana and Her Nymphs on the Hunt

ca. 1615

Oil on canvas

284 × 180.3 cm (111⅞ × 71 in.)

71.PA.14

(Gift of J. Paul Getty)

WORKSHOP OF PETER PAUL RUBENS

Flemish, 1577–1640

Four Studies of a Male Head

ca. 1617–20

Oil on panel

25.4 × 64.8 cm (10 × 25½ in.)

71.PB.39



WORKSHOP OF PETER PAUL RUBENS

Flemish, 1577–1640

David Meeting Abigail

ca. 1620s

Oil on canvas

123 × 228 cm (48½ × 89¾ in.)

73.PA.68

ATTRIBUTED TO PETER PAUL RUBENS

Flemish, 1577–1640

The Death of Samson

ca. 1605–50

Oil on canvas

99 × 110.5 cm (39 × 43½ in.)

92.PA.110





FOLLOWER OF PETER PAUL RUBENS
Flemish, 1577–1640
(Possibly Justus van Egmont, Belgian,
1601–1674)
Mars and Rhea Sylvia
ca. 1620
Oil on canvas
44.5 × 34.3 cm (17½ × 13½ in.)
73.PA.155
(Gift of Burton Fredericksen)



JACOB VAN RUISDAEL
Dutch, 1628/29–1682
*Two Watermills and an
Open Sluice*
1653
Oil on canvas
Signed lower left: “JVR 1653”
66 × 84.5 cm (26 × 33¼ in.)
82.PA.18



JACOB VAN RUISDAEL
Dutch, 1628/29–1682
Landscape with a Wheatfield
ca. late 1650s–early 1660s
Oil on canvas
Signed lower right: “JVRuisdael”
40 × 46 cm (15¼ × 18 in.)
83.PA.278

JACOB VAN RUISDAEL
Dutch, 1628/29–1682
The Sluice
ca. 1648–49
Oil on panel
Signed lower left: “JVR”
39.4 × 55.9 cm (15½ × 22 in.)
86.PB.597



SALOMON VAN RUISDAEL
Dutch, 1600/03–1670
A View of Rhenen
1660
Oil on canvas
Signed lower left:
“S v Ruysdael 1660”
70.5 × 110.5 cm (27¾ × 43½ in.)
54.PA.4
(Gift of J. Paul Getty)

SALOMON VAN RUISDAEL
Dutch, 1600/03–1670
Travellers Halting before an Inn
1644
Oil on canvas
Signed lower right:
“S.VRvysdael 1644”
96.5 × 142 cm (38 × 55½ in.)
78.PA.196





PIETER JANSZ. SAENREDAM
Dutch, 1597–1665
The Interior of Saint Bavo, Haarlem
1628
Oil on panel
Signed lower right corner:
“P. Saenredam F. AD 1628”
38.5 × 47.5 cm (15¼ × 18¾ in.)
85.PB.225



GABRIEL DE SAINT-AUBIN
French, 1724–1780
The Country Dance
ca. 1760–62
Oil on canvas
51 × 64.5 cm (20¼ × 25¾ in.)
84.PA.12



FRANCESCO SALVIATI
(FRANCESCO DE'ROSSI)
Italian, 1510–1563
Portrait of a Man
ca. 1550–55
Oil on panel
108.9 × 86.3 cm (42⅞ × 34 in.)
86.PB.476

GIOVANNI GIROLAMO SAVOLDO
 Italian, ca. 1480–after 1548
Shepherd with a Flute
 ca. 1525
 Oil on canvas
 97 × 78 cm (38³/₁₆ × 30¹/₁₆ in.)
 85.PA.162



GODFRIED SCHALCKEN
 Dutch, 1643–1706
The Annunciation
 ca. 1660–65
 Oil on panel
 Signed upper left: “G. Schalcken”
 26.3 × 20.5 cm (10³/₈ × 8¹/₁₆ in.)
 86.PB.464



MARTIN SCHONGAUER
 German, 1450/53–1491
The Madonna and Child in a Window
 ca. 1485–90
 Oil on panel
 16.5 × 11 cm (6¹/₂ × 4¹/₈ in.)
 97.PB.23



SEBASTIANO DEL PIOMBO

(SEBASTIANO LUCIANI)

Italian, ca. 1485–1547

Pope Clement VII

ca. 1531

Oil on slate

105.5 × 87.5 cm (41½ × 34½ in.)

92.PC.25



JAN SIBERECHTS

Flemish, 1627–ca. 1703

River Landscape with a Carriage

Drawn by Six Horses

ca. 1674

Oil on canvas

Remnants of a signature lower

left: “J...e”

81 × 95 cm (32 × 37½ in.)

78.PA.224



WALTER RICHARD SICKERT

English, 1860–1942

A French Kitchen

ca. 1910–20

Oil on canvas

Signed lower left: “Sickert.”

25 × 35 cm (9⅞ × 13⅞ in.)

97.PA.42

MICHAEL SITTOW
Netherlandish, ca. 1469–1525
Portrait of a Man with a Pink
ca. 1500
Oil on panel
25 × 18 cm (9¼ × 7 in.)
69.PB.9



FRANS SNYDERS,
WITH FIGURES ATTRIBUTED
TO JAN BOECKHORST
Flemish, 1579–1657;
Flemish, ca. 1604–1668
*Kitchen Still Life with a Maid
and Young Boy*
Mid-17th century
Oil on canvas
240 × 152.5 cm (94½ × 60 in.)
78.PA.207

FRANCESCO SOLIMENA
Italian, 1657–1747
Death of Messalina
ca. 1708
Oil on canvas
.167 × 226 cm (65⅞ × 88⅞ in.)
72.PA.24





FRANCESCO SOLIMENA
Italian, 1657–1747
Venus at the Forge of Vulcan
1704
Oil on canvas
205.5 × 153 cm (80⁷/₈ × 60¹/₄ in.)
84.PA.64



FRANCESCO SOLIMENA
Italian, 1657–1747
*Tithonus Dazzled by the
Crowning of Aurora*
1704
Oil on canvas
202 × 151.2 cm (79¹/₂ × 59¹/₂ in.)
84.PA.65



JOAQUÍN SOROLLA Y BASTIDA
Spanish, 1863–1923
The Wounded Foot
1909
Oil on canvas
Signed lower left:
“J Sorolla B 1909”
109 × 99 cm (43 × 39 in.)
78.PA.68



JOAQUÍN SOROLLA Y BASTIDA

Spanish, 1863–1923

*Pepilla the Gypsy and
Her Daughter*

1910

Oil on canvas

Signed lower left:

“J Sorolla 1910”

181.5 × 110.5 cm (71½ × 43½ in.)

78.PA.75



JOAQUÍN SOROLLA Y BASTIDA

Spanish, 1863–1923

*Court of the Dances, Alcázar,
Sevilla*

1910

Oil on canvas

Signed lower right:

“J Sorolla 1910”

95 × 63.5 cm (37½ × 25 in.)

79.PA.151



JOAQUÍN SOROLLA Y BASTIDA

Spanish, 1863–1923

*Hall of the Ambassadors, Alhambra,
Granada*

1909

Oil on canvas

104 × 81 cm (41 × 32 in.)

79.PA.154



JOAQUÍN SOROLLA Y BASTIDA
 Spanish, 1863–1923
Corner of the Garden, Alcázar, Sevilla
 1910
 Oil on canvas
 Signed lower left: “J Sorolla 1910”
 95 × 63.5 cm (37½ × 25 in.)
 79.PA.155



GHERARDO STARNINA (MASTER OF THE BAMBINO VISPO)
 Italian, active 1378–ca. 1413
The Madonna and Child with Musical Angels
 ca. 1410
 Tempera and gold leaf on panel
 87.6 × 50.2 cm (34½ × 19¾ in.)
 82.PB.108



JAN STEEN
 Dutch, 1626–1679
The Satyr and the Peasant Family
 ca. 1660–62
 Oil on canvas
 Signed upper left on fireplace mantel: “JStein”
 51 × 46 cm (20 × 18⅞ in.)
 69.PA.15

JAN STEEN
 Dutch, 1626–1679
The Drawing Lesson
 ca. 1665
 Oil on panel
 Signed lower left: “JSti__”
 49.3 × 41 cm (19³/₈ × 16¹/₄ in.)
 83.PB.388



JAN STEEN
 Dutch, 1626–1679
Bathsheba after the Bath
 ca. 1665–70
 Oil on panel
 Signed upper left: “JStien”
 58 × 45 cm (22⁷/₈ × 17¹/₁₆ in.)
 89.PB.27



CIRCLE OF JACQUES STELLA
 (Possibly Charles-Alphonse
 Dufresnoy, French, 1611–1668)
 French, 1596–1657
Galatea
 Mid-17th century
 Oil on canvas
 110 × 98 cm (43¹/₄ × 38¹/₂ in.)
 78.PA.194



LAMBERT SUSTRIS
Dutch, ca. 1515–1568
Barbara Kressin
1544
Oil on canvas
109.2 × 94 cm (43 × 37 in.)
70.PA.54



JAN SWART VAN GRONINGEN
Dutch, ca. 1500–1553
The Abduction of Ganymede
ca. 1535–45
Oil on panel
99 × 71 cm (39 × 28 in.)
71.PB.35



MICHAEL SWEERTS
Flemish, 1618–1664
Head of an Old Woman
ca. 1654
Oil on panel
49.2 × 38.1 cm (19 ³/₈ × 15 ¹/₁₆ in.)
78.PB.259



MICHAEL SWEERTS
 Flemish, 1618–1664
Double Portrait
 ca. 1659–62
 Oil on panel
 Inscribed lower right on cartellino:
 “Sig: ‘mio videte / la strada di la /
 lute per la / mano di / Sweerts”
 21.7 × 17.8 cm (8⁵/₁₆ × 7 in.)
 85.PB.348



NICCOLÒ DI SER SOZZO TEGLIACCI
 Italian, active ca. 1350–1363
*The Madonna and Child with Two
 Angels*
 ca. 1350
 Tempera on panel
 85.8 × 67.5 cm (33³/₄ × 26¹/₂ in.)
 70.PB.49



THEODOR VAN THULDEN
 Flemish, 1606–1669
Athena and Pegasus
 1644
 Oil on canvas
 Signed lower left:
 “T van Thulden fecit A^o 1644”
 112.5 × 144 cm (44¹/₄ × 58³/₄ in.)
 72.PA.25
 (Gift of Dr. Walter S. Udin)



GIAMBATTISTA TIEPOLO
Italian, 1696–1770
*The Miracle of the Holy House
of Loreto*
ca. 1744
Oil on canvas
123 × 77 cm (48³/₈ × 30³/₈ in.)
94.PA.20



TITIAN (TIZIANO VECELLIO)
AND WORKSHOP
Italian, ca. 1480/90–1576
Venus and Adonis
ca. 1555–60
Oil on canvas
160 × 196.5 cm (63 × 77⁷/₈ in.)
92.PA.42



TITIAN (TIZIANO VECELLIO)
AND WORKSHOP
Italian, ca. 1480/90–1576
The Penitent Magdalen
ca. 1560s
Oil on canvas
106.7 × 98 cm (42 × 36³/₈ in.)
56.PA.1



HENRI DE TOULOUSE-LAUTREC
French, 1864–1901
The Model Resting
1896
Tempera or casein with oil
on cardboard
Signed upper right: “HTLautrec”
65.5 × 49.2 cm (25⁷/₈ × 19³/₈ in.)
84.PC.39



JEAN-FRANÇOIS DE TROY
French, 1679–1752
Diana and Her Nymphs Bathing
ca. 1722–24
Oil on canvas
73.5 × 92 cm (29¹/₄ × 36¹/₈ in.)
84.PA.44



JEAN-FRANÇOIS DE TROY
French, 1679–1752
Pan and Syrinx
ca. 1722–24
Oil on canvas
73.5 × 92 cm (29¹/₄ × 36¹/₈ in.)
84.PA.45



JEAN-FRANÇOIS DE TROY

French, 1679–1752

Before the Ball

1735

Oil on canvas

Signed lower right:

“De Troy 1735”

81.8 × 65 cm (32³/₈ × 25⁵/₁₆ in.)

84.PA.668

JOSEPH MALLORD WILLIAM TURNER

British, 1775–1851

Van Tromp, Going about to Please His

Masters, Ships a Sea, Getting a Good

Wetting

1844

Oil on canvas

91.4 × 121.9 cm (36 × 48 in.)

93.PA.32



ADRIAEN VAN UTRECHT

Flemish, 1599–1652

Still Life with Game, Vegetables,

Fruit, and a Cockatoo

1650

Oil on canvas

Signed on table edge lower left:

“Adriaen van uytrecht. f. 1650”

116.8 × 249 cm (46 × 98¹/₈ in.)

69.PA.13

VALENTIN DE BOULOGNE
French, 1591–1632
Christ and the Adulteress
ca. 1620s
Oil on canvas
168 × 220 cm (66 × 86½ in.)
83.PA.259



HENDRIK DE VALK
Dutch, active 1692–1717
*Amorous Old Man with a
Young Woman*
ca. 1700
Oil on panel
28 × 23 cm (11 × 9 in.)
78.PB.197

ADRIAEN VAN DE VELDE
Dutch, 1636–1672
*Landscape with Mercury, Argus,
and Io*
1664
Oil on canvas
Signed lower left: “A V Velde / 1664”
68.5 × 89 cm (27 × 25 in.)
78.PA.208



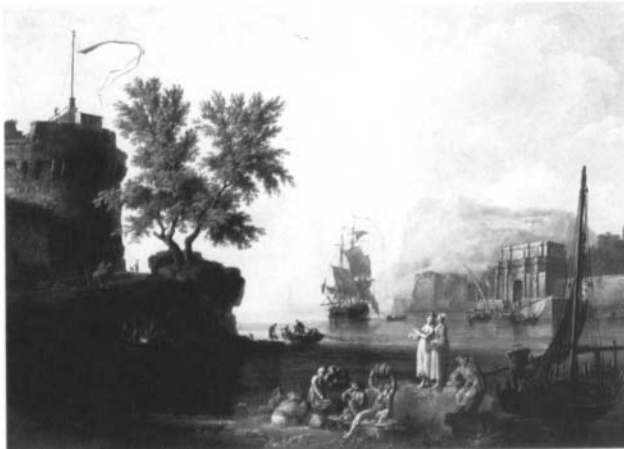
PAOLO VENEZIANO
 Italian, active 1333–1358
The Annunciation
 ca. 1348–50
 Tempera and gold leaf on panel
 22.5 × 13.5 cm (8⁷/₈ × 5¹/₄ in.)
 87.PB.117

ADRIAEN VAN DE VENNE
 Dutch, 1589–1662
Merry Company in an Arbor
 1615
 Oil on panel
 Signed lower center:
 “SV VENNE 1615”
 16.4 × 23 cm (6¹/₁₆ × 9¹/₁₆ in.)
 83.PB.364.1



ADRIAEN VAN DE VENNE
 Dutch, 1589–1662
*A Jeu de Paume before a
 Country Palace*
 ca. 1614
 Oil on panel
 Signed lower center:
 “AV V 1614 (?)”
 16.5 × 22.9 cm (6¹/₂ × 9 in.)
 83.PB.364.2

NICOLAS VERKOLYE
Dutch, 1673–1746
Dido and Aeneas
Early 18th century
Oil on canvas
87 × 115 cm (34¼ × 45¼ in.)
71.PA.66



FOLLOWER OF CLAUDE-JOSEPH VERNET
French, 1714–1789
Mediterranean Harbor Scene
1760s
Oil on canvas
Inscribed lower right: “a Roma 176[?]”
96.5 × 134.5 cm (38 × 53 in.)
78.PA.209



PAOLO VERONESE
(PAOLO CALIARI)
Italian, 1528–1588
Portrait of a Man
ca. 1576–78
Oil on canvas
192.2 × 134 cm (75⅝ × 52¾ in.)
71.PA.17
(Gift of J. Paul Getty)



PAOLO VERONESE
 (PAOLO CALIARI) AND WORKSHOP
 Italian, 1528–1588
The Baptism of Christ
 ca. 1580–88
 Oil on canvas
 108.5 × 89 cm (41¼ × 34¾ in.)
 79.PA.19



JAN VICTORS
 Dutch, 1620–after 1675
*The Angel Taking Leave of
 Tobit and His Family*
 1649
 Oil on canvas
 Signed lower right:
 “Jan Victors FC 1649”
 103.5 × 131.5 cm (40¾ × 51¾ in.)
 72.PA.17



ELISABETH LOUISE VIGÉE-LE BRUN
 French, 1755–1842
The Vicomtesse de Vaudreuil
 1785
 Oil on panel
 83 × 65 cm (32¾ × 25½ in.)
 85.PB.443

BARTOLOMEO VIVARINI
 Italian, ca. 1432–1499
*Polyptych with Saint James Major,
 The Madonna and Child, and Various
 Saints*

1490

Tempera and gold leaf on panel

Inscribed lower center:

“OPVS FACTVM.

VENETHIS PER BARTHOLOMEVM
 VIVA/RINVM DE MVRIANO 1490”

280 × 215 cm (110¼ × 84⅝ in.)

71.PB.30



PIERRE-JACQUES VOLAIRE
 (CALLED LE CHEVALIER VOLAIRE)
 French, 1729 – before 1802 (?)

A View of Gaiola

ca. 1770–90

Oil on canvas

Signed bottom center:

“le Che Volaire f”

66 × 96 cm (26 × 37¾ in.)

78.PA.234

PAUL DE VOS
 Flemish, 1595–1678
Two Deer Pursued by Hounds
 Mid-17th century
 Oil on canvas
 119.5 × 185.5 cm (47 × 73 in.)
 78.PA.206





SIMON VOUET
French, 1590–1649
Venus and Adonis
ca. 1642
Oil on canvas
130 × 94.5 cm (51¼ × 37¼ in.)
71.PA.19

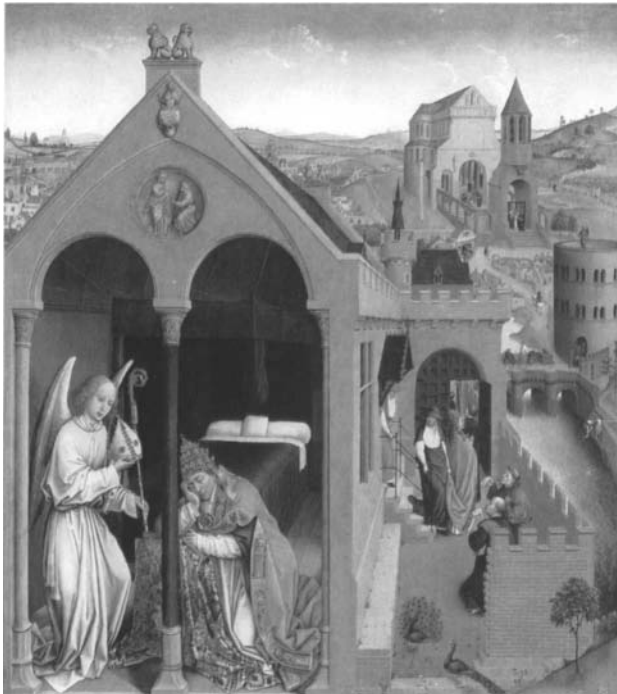


SCHOOL OF SIMON VOUET
French, 1590–1649
The Madonna and Child
Mid-17th century
Oil on canvas
99 × 79 cm (39 × 31 in.)
68.PA.1



JACOBUS VREL
Dutch, active 1654–1662
A Street Scene
ca. 1654–62
Oil on panel
41 × 34.2 cm (16¼ × 13½ in.)
70.PB.21
(Gift of J. Paul Getty)

JACOBUS VREL
Dutch, active 1654–1662
The Little Nurse
ca. 1654–62
Oil on panel
56 × 41.5 cm (22 × 16 3/8 in.)
71.PB.61



WORKSHOP OF ROGIER VAN DER
WEYDEN
Netherlandish, 1399/1400–1464
The Dream of Pope Sergius
ca. 1440s
Oil on panel
89 × 80 cm (35 × 31 1/2 in.)
72.PB.20



AFTER ROGIER VAN DER WEYDEN
Netherlandish, 1399/1400–1464
Isabella of Portugal
ca. 1500
Oil on panel
47 × 38 cm (18⁵/₈ × 14⁷/₃₂ in.)
78.PB.3

FOLLOWER OF ROGIER VAN
DER WEYDEN
Netherlandish, 1399/1400–1464
The Deposition
ca. 1490
Oil and gold leaf on panel
61 × 99.7 cm (24 × 39¹/₄ in.)
79.PB.20



FRANCIS WHEATLEY
English, 1747–1801
The Industrious Cottager
1786
Oil on canvas
Signed lower right: “F. Wheatley”
184 × 136.5 cm (72¹/₂ × 53³/₄ in.)
78.PA.210

JACQUES WILBAULT
French, 1729–1806
*Presumed Portrait of the Duc de
Choiseul and Two Companions*
ca. 1775
Oil on canvas
Signed lower right: “J. Wilbaut”
87.6 × 114.3 cm (34½ × 45 in.)
71.PA.68



FRANZ XAVER WINTERHALTER
German, 1805–1873
*Leonilla, Princess of Sayn-
Wittengenstein-Sayn*
1843
Oil on canvas
Signed center right: “Winterhalter /
Paris / 1843”
142 × 212 cm (56 × 83½ in.)
86.PA.534

JOSEPH WRIGHT OF DERBY
English, 1734–1797
John Whetham of Kirklington
ca. 1779–80
Oil on canvas
127 × 101.6 cm (50 × 40 in.)
85.PA.221





JOSEPH WRIGHT OF DERBY
 English, 1734–1797
Penelope Unravelling Her Web
 1783–84
 Oil on canvas
 105.7 × 131.4 cm (41³/₈ × 51¹/₄ in.)
 87.PA.49



JOACHIM ANTHONISZ. WTEWÆEL
 Dutch, 1566–1638
Mars and Venus Surprised by Vulcan
 ca. 1606–10
 Oil on copper
 Signed lower right:
 “JOACHIM WTEN / WÆEL FECIT”
 20.25 × 15.5 cm (8 × 6¹/₈ in.)
 83.PC.274



ADRIEN YSENBANDT
 Netherlandish, active 1510–1551
The Mass of Saint Gregory the Great
 1510–50
 Oil on panel
 28 × 36.2 cm (11¹/₄ × 14¹/₂ in.)
 69.PB.11



BERNARDINO ZENALE
 Italian, ca. 1456–1526
*The Madonna Adoring the Child
 with Musical Angels*
 ca. 1500–10
 Oil on panel
 143 × 85.5 cm (56½ × 33¾ in.)
 71.PB.60



JOHANN ZOFFANY
 German, 1733–1810
*John, 14th Lord Willoughby de Broke,
 and His Family in the Breakfast
 Room at Compton Verney*
 ca. 1766
 Oil on canvas
 100.5 × 125.5 cm (39½ × 49½ in.)
 96.PA.312

FRANCESCO ZUCCARELLI
 Italian, 1702–1778
*Landscape with the Education
 of Bacchus*
 1744
 Oil on canvas
 Signed lower left: “Francesco
 Zuccarelli 1744 fece”
 130 × 150 cm (51 × 59 in.)
 79.PA.137





ATTRIBUTED TO FEDERICO ZUCCARO

Italian, ca. 1541–1609

Cupid and Pan

ca. 1600

Oil on canvas

73.7 × 100 cm (29 × 39¼ in.)

72.PA.6

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