

## Treasures of European Art

### Tour Description

View masterful works by Rembrandt, Rubens, El Greco, Poussin, or Tintoretto that trace Europe's rich history from the Middle Ages, through the Renaissance and Baroque age, to the mid-18<sup>th</sup> century.

**Tour Objective** This tour introduces visitors to the museum's European collection, from the Middle Ages to the mid-18th century.

**Means** Select important art works from both Northern and Southern Europe, from each century, and in a variety of media.

**Themes** Your theme will guide the selection of objects, but most European Art tours will include examples from the Romanesque or Gothic, Renaissance, Mannerist, Baroque, Rococo, and Neo-classical periods.

*Art Reflects the Culture* is a theme that works well to present both a historical and cultural view of the objects. But, all of your information should be integrated with close looking at and discussions about the art works themselves. Discuss how styles relate to one another. You may wish to begin your tour with a work from the Classical period, such as the *Doryphoros*, as a reference.

*Art and Its Patrons* explores who commissioned the work and for what purpose. This includes a discussion of how patronage changed during this period of time.

*Art Made in the Service of Religion* demonstrates the power of the Church and the resulting reactions for or against its manifestations of power.

*What Makes a Work of Art a Treasure?* addresses how these works of art have stood the test of time in terms of subject matter, artistic virtuosity, and/or popular appeal.

### **The Middle Ages: Romanesque and Gothic Styles**

During the Middle Ages, European art focused on the Christian Church. It influenced nearly every sphere of life—politics, economics, agriculture, education and the arts, as well as religion. Discuss the importance of the Catholic church in Europe and the use of devotional images and Christian symbolism.

The Romanesque style developed about 1000 after a long stagnant period caused, in part, by the fear of idolatry.

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- Spain, *Crucifixion*, about 1180, limestone, 2015.69a-d
- France (Pyrenees region), *Madonna Enthroned in Majesty with the Christ Child*, late 12th century, marble, 66.24

The Gothic Style first appeared around 1150 in France and spread throughout Europe by 1300. Although art remains highly stylized, there is a trend towards naturalism and realistic perspective. The development of court style brought a gracefulness and elegance to the art. Important historical events include the human devastation caused by the Bubonic plague.

- France, *Virgin and Child*, 14th century, polychromed stone, 14.36
- Austria (Salzburg), *St. Catherine of Alexandria*, about 1450-60, wood, pigment, and gold, 20.11
- Attributed to Nikolaus Gerhaerts van Leyden, *Mary Magdalene*, c. 1460, polychromed lindenwood, 14.8
- Hans Schnatterpeck, Austria, *Lamentation of Christ*, 1490s, polychromed and gilded pine, 2011.2
- England (Nottingham), *The Adoration of the Magi*, 15th century, relief alabaster with polychrome decoration, 2001.268
- Circle of Gil de Siloe, *Virgin of the Milk*, c. 1500, 2012.12

## The Renaissance

During the Renaissance Period, religious themes continue to predominate, but with a new emphasis towards naturalism. In addition to the Church, the new merchant class is commissioning works of art. There is renewed interest in the Ancients, as well as in the natural world resulting in a more realistic depiction of the human figure and very distinct portraiture styles characterize art in the north and south.

### Proto-Renaissance

- Segna di Buonaventura, *Madonna and Child*, Siennese school, about 1310, tempera and gold ground on poplar panel, 87.64
- Bernardo Daddi, *Madonna and Child Enthroned with Saints*, Florentine school, 1339, tempera and gold ground on poplar panel, 34.20
- Nardo di Cione, *Standing Madonna with Child*, Florentine school, c. 1350-1354, tempera on poplar panel, 68.41.7
- Lippo Vanni, *Crucifixion with the Virgin, Saint John the Evangelist and a Clerical Donor*, c. 1350-1360, Siennese school, tempera and gold leaf on panel, 79.19
- Mariotto di Nardo, *The Coronation of the Virgin with Five Music-Making Angels*, 1408, Florentine school, tempera on poplar panel, 65.37
- Mariotto di Nardo, *Saint Bartholomew and Saint Anthony Abbot*, 1408, Florentine school, tempera on poplar panel, 66.7

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- Benedetto di Bindo Zoppo, *St. Lucy*, c. 1410, Siennese school, tempera on panel, 68.89

**Southern Renaissance**

- Giovanni Battista Cima da Conegliano, *Madonna and Child*, about 1500, oil on panel, 55.4
- Antonio Federighi, *Blessed Gerard of Villamagna*, c. 1460, L2012.154
- Fra Angelico (Fra Giovanni da Fiesole), *Saint Romuald*, c. 1440, tempera on panel, 62.9
- Fra Angelico (Fra Giovanni da Fiesole), *The Nativity*, c. 1425, tempera on panel, 68.41.8
- Nicola di Maestro Antonio d'Ancona, *Madonna and Child Enthroned*, Italian (Padua), tempera and oil on panel, about 1490, 75.53.
- Benedetto Ghirlandaio, *Portrait of a Lady*, 15th century, 68.41.9
- *Cassone* (wedding chest), 15th century, 16.747
- Vincenzo Foppa, *Saint Sirius and Saint Paul*, c. 1460, 66.37.1 and 66.37.2
- Bartolomeo di Tommaso, *Way to Emmaus*, c. 1440, 77.27.1
- Bartolomeo di Tommaso, *Pentecost*, c. 1440, 77.27.2

**Northern Renaissance**

**(Flanders)**

- *Virgin and Child in a Landscape*, c. 1492–98, Artist(s) Unknown, possibly Master of the Madonna Grog or Aert van den Bossche, formerly Master of the Embroidered Foliage, 90.7
- Master of the Saint Lucy Legend, *Lamentation with Saints John the Baptist and Catherine of Alexandria*, Netherlandish, late 15th century, oil on panel, 35.7.87
- *The Ship of Virtues*, c. 1528-1540, Unknown artist, Netherland, wool, silk; tapestry weave, 42.15
- Jacob Jansz, *The Presentation in the Temple*, 1490-1500, 68.41.1
- Southern Netherlands, *The Infant Christ Pressing the Wines of the Eucharist*, c. 1500, 2014.104
- Flanders, *Large Leaf Verdure Tapestry with Birds*, 16th century, 23.60

**(Germany)**

- Lucas Cranach the Elder, *Madonna and Child with Grapes*, about 1537, 68.41.4
- Lucas Cranach the Elder, *Portraits of Moritz and Anna Büchner*, (Saxony), c. 1520, 57.10,11
- George Pencz, *Portrait of a Girl*, Germany, Nuremburg, 1547, 68.41.5

**(France)**

- Jean Clouet the Younger, *Princess Charlotte of France*, about 1522, 35.7.98
- Pierre Reymond, *Triptych with Madonna and Child*, 1538, 88.53
- Workshop of the Very Small Hours of Anne of Brittany, *Coffer with*

*print of the Annunciation*, c. 1490-1500, 2016.14

**(England)**

- *Tudor Room*, Hingham Manor, Suffolk England, about 1600
- *Portrait of Robert Devereux*, Second Earl of Essex, English, 1599, oil on panel, 24.24
- Christopher Eston, *Standing Salt*, English, 1582, gilt silver, 49.7a, b

**High Renaissance**

- Attributed to Lorenzo Costa, *Portrait of a Cardinal in His Study*, Italian, early 16th century, 70.17
- Giovanni Battista Moroni, *Portrait of an Ecclesiastic*, late 1500s, oil on canvas, 16.22
- Attributed to Ridolfo Ghirlandaio, *Portrait of Silvestro Aldobrandini*, c. 1550, oil on panel, 61.7
- Agostino Zoppo, *Portrait of Luca Salvioni*, bronze, Italian (Padua), about 1536, 33.3
- Benedetto da Rovezzano, *Saint John the Baptist*, c. 1505, terra cotta, 2013.1
- Orazio Fontana, *Basin with Hercules and Cacus*, Italy (Urbino), c. 1570, majolica, 61.5
- *Basin with Apollo and Muses*, Italian (Urbino), Orazio Fontana Workshop, 1575-1600, 90.100
- Giovanni Battista Caccini, *Bust of Emperor Hadrian as a Young Man*, c. 1590, marble, 2010.10
- *Tazza*, c. 1575-99, unknown artist, Rome, Italy, silver, gilt, 75.54
- Attributed to Bastiano Torrigiani, *The Ludovisi St. Peter*, c. 1590, 2009.58
- *Cassone*, 16th century, 35.7.32
- *Cassone*, 1600, 59.8
- Master of Tavernelle (Niccolò Cartoni?), *Two Muses*, early 16th century, 67.28
- Giovanni della Robbia, *Dovizia (Wealth)*, c. 1520, 15.211

**(Venetian Renaissance)**

- Cima da Conegliano, *Madonna and Child*, 1500-1504, oil on panel. (55.4)
- Titian, *The Temptation of Christ*, about 1530, oil on panel, 25.30
- Jacopo and Francesco da Ponte (Bassano), *The Element of Water*, 1576-77, oil on canvas, 94.45

**Mannerism**

The Protestant Reformation and the Catholic Counter-reformation brought widespread religious turmoil and political unrest as well as new types of art works. At the same time, artists searching for new art forms (new means of expression) in the wake of High Renaissance “perfection” take bold liberties with color, composition, the figure and space.

- Vasari, *Portrait of Six Tuscan Poets*, Italian (Florence) 1544
- Studio of Jacopo Tintoretto, *The Raising of Lazarus*, 1570s-1580s, oil on canvas, 83.74
- El Greco (Domenikos Theotokopoulos), *Christ Driving the Money Changers from the Temple*, c. 1570, oil on canvas, 24.1
- Artist Unknown, *Portrait of a Noblewoman*, c. 1550 (English), oil on panel, 87.6
- Cornelis Cornelisz van Haarlem, *Diana as Goddess of the Hunt*, 1607, 2014.72

**The 17<sup>th</sup>  
Century:  
Baroque**

Shortly before 1600 the Baroque style developed in Italy and soon spread throughout Europe. Baroque art is dynamic, dramatic and appeals to the emotions. The growth of an affluent middle class brings an interest in secular art such as genre, landscapes and portraits. Important cultural events include the development of the French Royal Academy and Holland's independence from the Spanish Empire in 1648.

**(Italy and Spain)**

- Pietro della Vecchia (Pietro Muttoni), *Judith with the Head of Holofernes*, between 1635 and 1650. 66.49
- Guido Reni, *Orpheus and Eurydice*, 1602 (on loan)
- Guido Reni, *Bust of a Woman Wearing a Turban*, c. 1640-42, 66.38
- Antonio Gionima, *Judith Presenting Herself to Holofernes*, 1720s, 62.45
- Onorio Marinari, *Salome with the Head of St. John the Baptist*, c. 1680. 2003.117.1
- Guercino (Giovanni Francesco Barbieri), *Erminia and the Shepherds*, 1648. 62.12
- Pietro da Cortona, *Portrait of Cardinal Pietro Maria Borghese*, c. 1633-35. 65.39
- Giovanni Battista Gaulli (Baciccio), *Diana the Huntress*, c. 1690. 69.37
- Giovanni Benedetto Castiglione, *The Immaculate Conception with Saints Francis and Anthony of Padua*, 1650. 66.39
- Salvator Rosa, *Saint Humphrey*, about 1660. 64.2
- Circle of Gianlorenzo Bernini, *Bust of Pope Clement X*, modeled c. 1668, cast 1671. 59.7
- Alessandro Algardi, *Pope Liberius Baptizing the Neophytes*, 1647-1649 (terracotta study), 59.17
- Giacomo Antonio Ponsonelli, *Immaculate Madonna*, c.1710, 2010.77
- Bartolomeo Murillo, *Penitent Magdalene*, 1650-1665, 82.23
- Luis Tristán, *Holy Family*, 1613. 74.2
- Master of Guadalcanal, *Corpus (Christ on Cross)*, 1700. 82.24a-g
- Attributed to Felipe de Ribas, *John the Baptist as a Child and Christ*

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*Child (pair of sculptures)*, c. 1640, 2010.271.1 and 2

- El Labrador, *Still life with grapes, apples, chestnuts, almonds, acorns and a red clay bottle*, 17th century, 2015.39

**(Dutch Republic and Flanders)**

- Pieter de Hooch, *The Asparagus Vendor*, 1675–80, oil on canvas, 82.46
- Cornelis Jacobsz Delff, *Allegory of the Four Elements*, oil on panel, about 1600, 2002.151
- Peter Paul Rubens, *The Union of England and Scotland*, oil sketch, 1630, 26.2
- Anthony van Dyck, *The Betrayal of Christ*, about 1621, 57.45
- Adam Storck, *The Four Days' Battle*, 1666, oil on canvas, 84.31
- Ludolph Backhuysen, *Fishing Vessels Offshore in a Heavy Sea*, 1684, 82.84
- Meindert Hobbema, *Wooded Landscape with Water Mill, Amsterdam*, about 1750, 41.2
- Salomon van Ruysdael, *River Landscape with a Ferry*, 1656, oil on canvas, 45.9
- Philips Wouwerman, *Merry and Rowdy Peasants at an Inn*, 1653, oil on canvas, 81.107
- Paulus Moreelse, *Portrait of Lucas van Voorst*, 1628, oil on panel, 88.64.1
- Paulus Moreelse, *Catherine van Voorst*, 1628, oil on panel, 88.64.2
- Bartholomeus van der Helst and Studio, *Portrait of a Burgomaster*, about 1660, 35.7.106
- Gabriël Metsu, *Portrait of Lucia Wijbrants*, oil on panel, 1667, 92.16
- Rembrandt van Rijn, *Lucretia, (Amsterdam)*, 1666, oil on canvas, 34.19
- Hendrick ter Brugghen, *The Gamblers*, 1623, oil on canvas, 60.17
- Gerrit van Honthorst, *The Denial of Saint Peter*, (Utrecht), about 1620-25, 71.78
- Pieter Claesz, *Still Life*, 1643, oil on panel, 45.10
- Abraham Mignon, *Still Life with Fruit, Foliage and Insects*, oil on canvas, about 1669, 87.4
- *The Hunt Tapestries* (all in Gallery 310)
- Additional 17th century (1600 to 1699) Dutch/Flemish/Netherlandish landscapes, portraits, and genre scenes currently installed in Galleries 309, 311, 312, and 341

**(France and England)**

- After Gaspard Marsy; after Anselme Flamen, *Boreas Abducting Orithyia*, c. 1700, Bronze (reduction cast), 79.20
- Claude Vignon, *Saint Ambrose*, 1623 or 1625, Oil on canvas, 68.43
- Master of the Procession (or Master of the Processions), *Gathering of Gamblers with Hurdy-Gurdy Player*, c. 1660, Oil on canvas, 37.6
- Simon Vouet, *Angels with Attributes of the Passion (Superscription from*

*the Cross and Vessel and Towel for washing the hands of Pontius Pilate*), c. 1624, oil on canvas, 69.36.1 and 2

- Nicolas Mignard (Mignard d'Avignon), *Venus and Adonis*, c. 1650, oil on canvas, 87.5
- Nicolas Poussin, *The Death of Germanicus*, 1627, oil on canvas, 58.28
- Claude Gellée (called Le Lorrain), *Pastoral Landscape*, 1638, oil on canvas, 98.33
- Sébastien Bourdon, *Moses Defending the Daughters of Jethro*, 17th century, oil on canvas, 24.3
- Peter Paul Rubens, *The Union of England and Scotland*, 1633-1634, 26.2
- Sir Peter Lely, *Portrait of Lady Penelope Spencer*, late 1660s, oil on canvas, 47.59
- *Mirror on a stand, from a toilette service*, 1683, William Fowle; Fowle & Wotton, 2003.191
- *Wine cistern*, 1719-1720, Paul de Lamerie, silver, 61.56

**Early to Mid-18<sup>th</sup>  
Century:  
Rococo and  
Neo-Classical**

Even before the death of Louis XIV in 1715, the monumental style of the Baroque is replaced with the light, playful and pretty style of the Rococo. Works of art were made for the more intimate salons and townhouses rather than grand palaces, such as Versailles. The Neo-Classic style developed from the discovery of Herculaneum and Pompeii in the 1730s and 1740s. Classical subjects and motifs reflect the renewed interest in “the glory that was Greece and the grandeur that was Rome.”

- Nicolas de Largillière, *Portrait of Catherine Coustard, Marquise de Castelnau, Wife of Charles-Léonor Aubry, with Her Son Léonor*, about 1699-1700. 77.26
- Johann Georg Platzer, *The Pleasures of the Seasons: Spring* (61.37), *Summer* (63.4), *Autumn* (64.18), *Winter* (62.7), set of four, Austrian, about 1730.
- Hubert Robert, *Le Pont Rustique (The Rustic Bridge)*, about 1785. 33.14
- Claude-Joseph Vernet, *Imaginary Landscape, Italian Harbor Scene*, 1746. 66.61.2
- Pompeo Girolamo Batoni, *Pope Benedict XIV Presenting the Encyclical "Ex Omnibus" to the Comte de Stainville, Later Duc de Choiseul*, 1757 61.62
- François Boucher, *Saint John the Baptist*, c. 1755, 75.8
- François Boucher, *The Chinese Fair, designed 1742 (woven 1743-1745)*, French, 45.14
- Jean-Honoré Fragonard, *The Grand Staircase of the Villa d'Este at Tivoli*, 1760, 2001.35
- *Venetian Writing Desk*, painted & gilded wood, about 1760 76.74

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- Jean-Baptiste-Siméon Chardin, *The Attributes of the Arts and the Rewards which are Accorded Them*, 1766. 52.15
- Giovanni Battista Piranesi, *Side Table*, (Venice) about 1769, 64.70
- Giovanni Antonio Canal, called Canaletto, *The Grand Canal in Venice from Palazzo Flangini to Campo San Marcuola*, about 1740, 68.41.11
- Thomas Gainsborough, *Portrait of John Langston, Esq., of Sarsden*, 1787 63.8
- William Hogarth, *The Sleeping Congregation*, 1728 58.10
- *Grand Salon from the Hôtel de la Bouëxière*, 1733–1737, France, 83.147
- Alexander Roslin, *Comtesse d’Egmont Pignatelli in Spanish Costume*, 1763, 2006.33
- Elisabeth Vigée-Lebrun, *Portrait of Countess Maria Theresia Bucquoi*, 1793. 78.7
- Michel Garnier, *La Rose Mal Défendue (The Poorly Defended Rose)*, 1789. 64.63.1 and *La Lettre (The Letter)*, 1791. 64.63.2
- Sir Joshua Reynolds, *Lady Anne Campbell, Countess of Strafford*, 1758-59 99.63
- Sir Joshua Reynolds, *Mrs. Froude, née Phyllis Hurrell*, 1762 84.36
- Joseph Wright of Derby, *Dorothy Berridge*, 1777, 35.7.82
- *Georgian Room/Northumberland Room*, 1740, possibly from Stanwick Park, Yorkshire England 28.82
- Vincenzo Coaci, *Inkstand representing the Quirinal Monument*, 1792 69.80a,b
- Giovanni Battista Tiepolo (Giambattista Tiepolo), *The Head of Truth*, Venice, 1744 66.29
- Domenico Tiepolo, *Head of a Philosopher*, Venice, 1750-60 16.1
- Giovanni Battista Piranesi, Italian, (designer); Edward Barnard and Sons, English, (maker), David Ellis, (English), *Wine Cooler*, silver gilt, 99.192.1a-c