

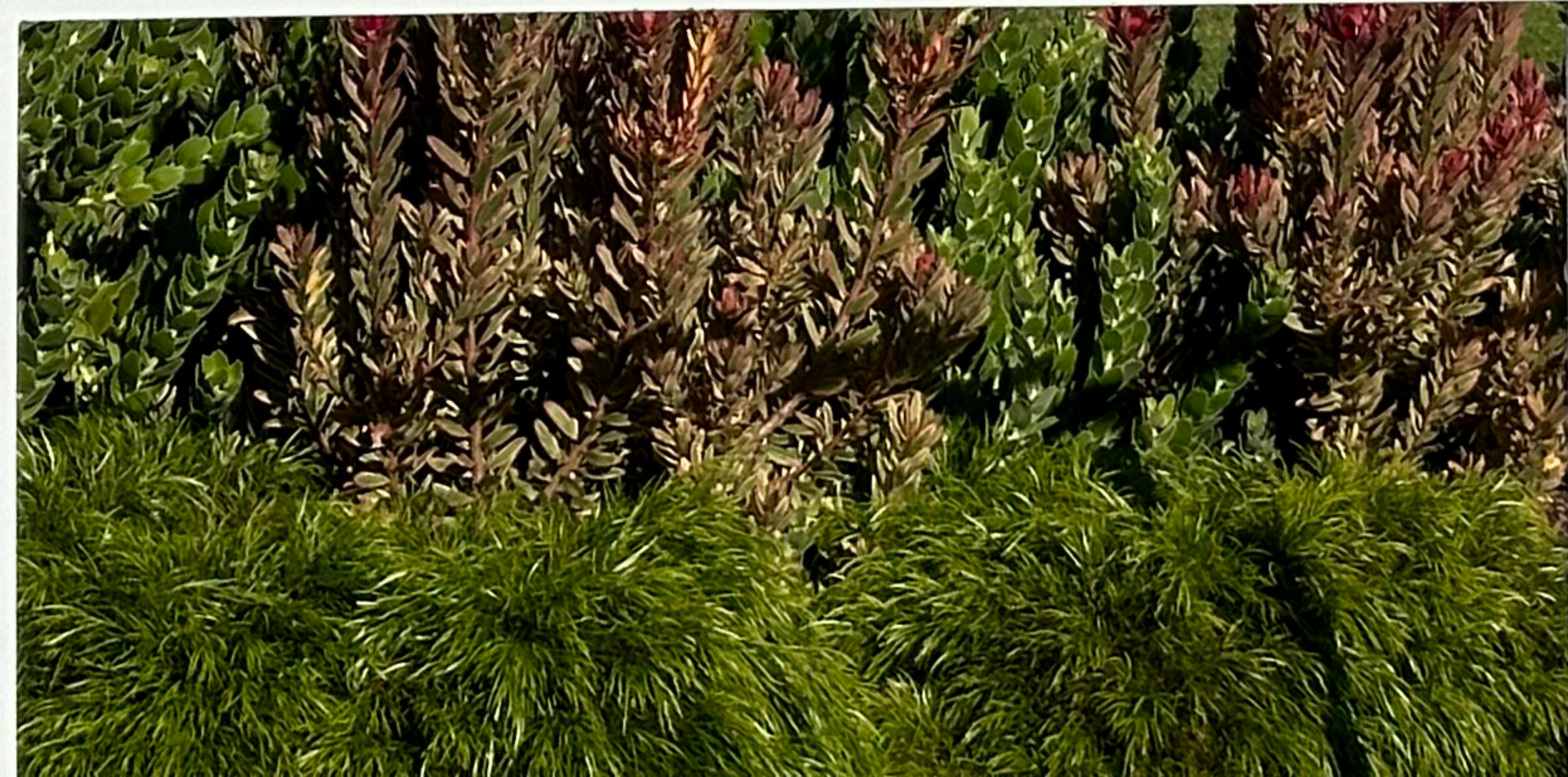
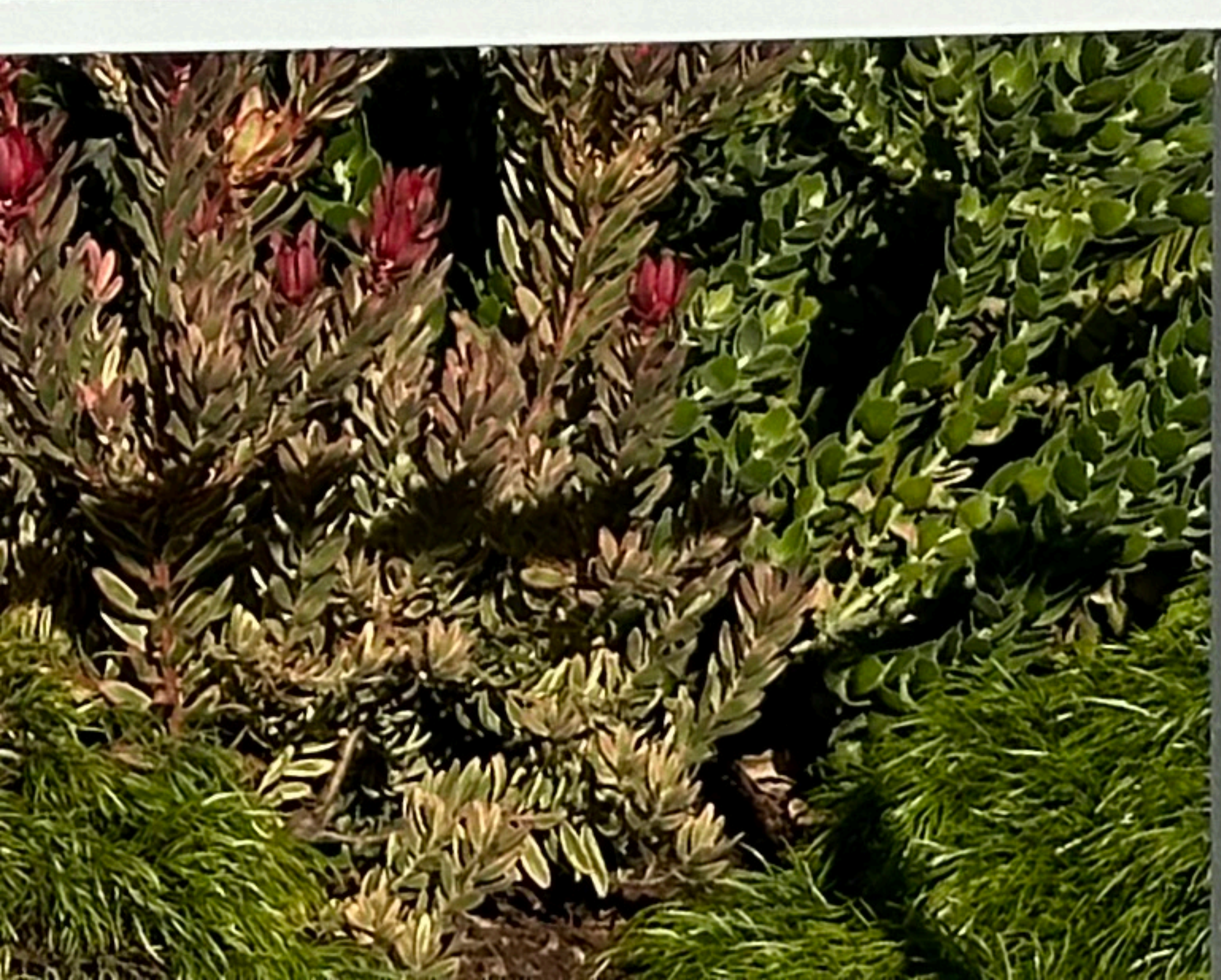




MARY CASSATT AT WORK

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Welcome!



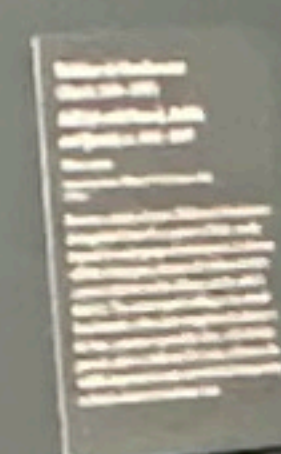




Salomon van Ruysdael
(Dutch, ca. 1600/02–1670)
*River View of Nijmegen with
the Valkhof, 1648*
Oil on canvas
Gift of the Samuel H. Kress Foundation
61.4 x 36
On a hill overlooking a river looms the Valkhof, a
medieval fortress built on ancient foundations in the
Dutch city of Nijmegen, near the German border.
Salomon van Ruysdael likely based his view on more
muted examples by his friendly rival Jan van Goyen.
Here, bright colors animate the billowing clouds and
soft light reflected on the water, placidly interrupted
by fishing boats and a ferry. Painted in 1648, when the
Dutch Republic secured independence from Spain,
the landscape depicts a site the Dutch proudly associ-
ated with the triumphant revolt of their ancestors,
the Batavians, against the Roman Empire.



Peter Paul Rubens
(Flemish, 1577-1640)
*A Satan Holding a Basket of Grapes
and Quince with a Woman*, ca. 1625
Oil on canvas, transferred to copper.
161 x 121 cm (63 1/2 x 47 3/4 in.)
The Metropolitan Museum of Art, New York
The painting is a work of the artist's early period, showing his mastery of the Baroque style. It is a study in light and shadow, with the figures emerging from a dark background. The composition is balanced, with the figures and the fruit basket as the central focus. The use of a copper plate for the transfer is a technical detail that adds to the work's historical value.



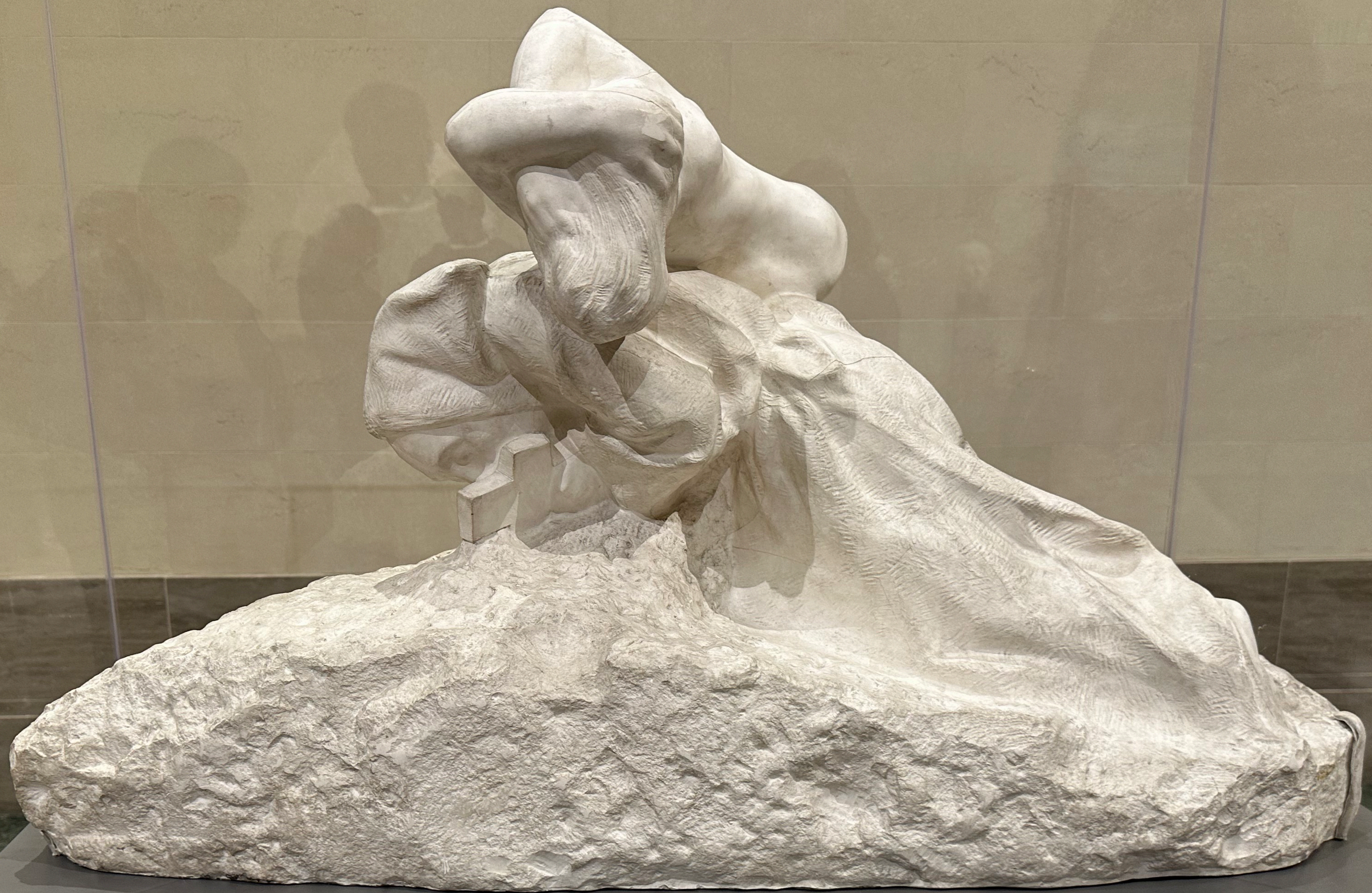




Carved table and matching mirror
England, ca. 1760
Also listed 1770-1780, design
Carved and gilded wood and other materials
Height: 100cm (39 3/8 in.)
Weight: 10kg (22 lb)

Joshua Reynolds (English, 1723-1792)
Anne, Viscountess Townshend (Later
Marchioness Townshend), 1770-1792
Oil on canvas
115 x 146 cm (45 1/4 x 57 1/2 in.)
The first of a series of three portraits of Anne, Viscountess Townshend, by Reynolds. The painting was commissioned by the Viscountess in 1770, and is the only one of the three to be painted in oil. The other two are in watercolor. The painting is a full-length portrait, and is the only one of the three to be painted in oil. The other two are in watercolor. The painting is a full-length portrait, and is the only one of the three to be painted in oil. The other two are in watercolor.





Auguste Rodin (French, 1840–1917)
The Temptation of Saint Anthony, before 1900
Plaster
Inscribed: *Rodin*
Gift of Alma de Bretteville Spreckels
1962.27



Auguste Rodin
(French, 1840–1917)

Victor Hugo, ca. 1917

Marble

Inscribed: 3886

[probably a quarry number]

Anonymous gift, 1962.28

Rodin had first portrayed the novelist, poet, and critic Victor Hugo decades earlier, as evidenced by bronze casts on view in a neighboring gallery. Following the writer's death in 1885, the French government commissioned Rodin to create two different public monuments, neither ultimately realized as intended. Rodin developed this dramatic bust years later, just before his own death. It captures Hugo's likeness within a grand unfinished marble block, in the manner of Michelangelo. While the sixteenth-century master had left his works incomplete due to exigencies of time, Rodin intentionally manufactured a roughed-out aesthetic, paying homage to two artistic role models at once.



Jacopo di Arcangelo,
called Jacopo del Sellaio
Italian, Florentine, 1441/42-1493
The Legend of Brutus and Portia
Oil on panel
Metropolitan Museum of Art, New York
Gift of the Metropolitan Museum of Art, 1979







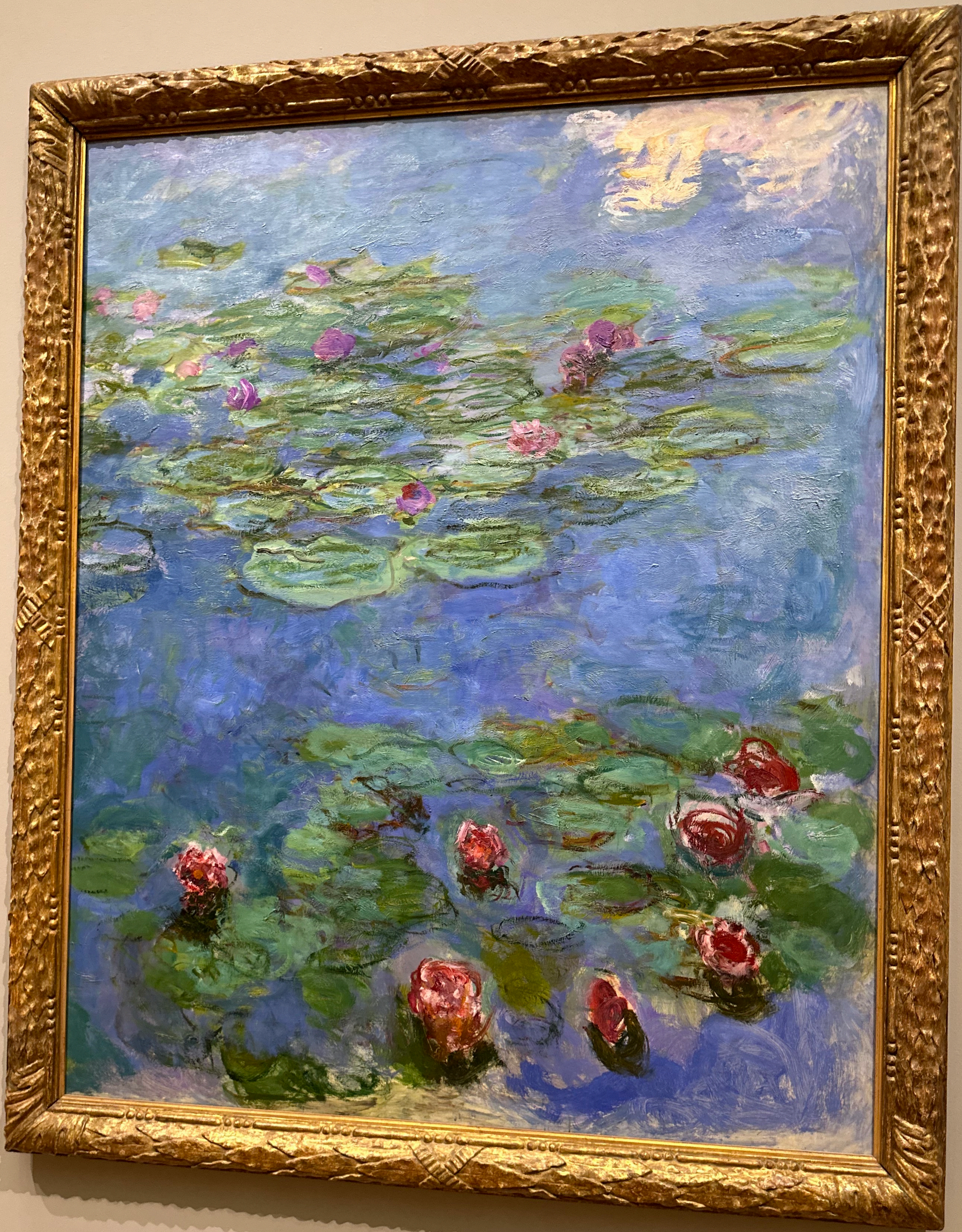


PLEASE DO NOT TOUCH

The Talleyrand bed
State bed made for Charles-Maurice de Talleyrand-Périgord, Prince de Bénévent (1754–1838), ca. 1805
Wood, carved and gilded, modern silk damask upholstery and passementerie.
Talleyrand received visitors in his back-lumber where the bed stood to mark his elevated rank as a prince. He was instrumental in orchestrating Napoleon's coup and he grew disillusioned with the regime and would later play a key role in Napoleon's downfall.

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This state bed, or *lit de parade*, displays the decorative program of the official Empire style. It draws from motifs, waves, stars, and crescent moon back to while the Egyptian motifs from the Genoa. The

PLEASE DO NOT TOUCH



Claude Monet (1840-1926)
Water Lilies, ca. 1900
Oil on canvas
Musée d'Orsay, Paris
Monet is well known for his series of paintings of the water lilies in the garden at Giverny. This painting is part of a series of water lilies that Monet painted in the last years of his life. The perspective here is from the water level, looking across the pond. The flowers are in various stages of bloom, and the colors are soft and blended.



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