

OBJECT GUIDE

European Art of the Seventeenth and Eighteenth Centuries



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Salomon van Ruysdael
Dutch, 1602 – 1670
River Landscape with Fishermen, 1643
oil on panel
The William A. Whitaker Foundation Art
Fund, 2002.15



- In addition to being a successful artist in Haarlem, Ruysdael also worked as a merchant. In 1651, he is recorded as a merchant of blue dye for Haarlem's cloth bleaching industry.
- This kind of river scene – with its subdued colors and village folk conducting daily life – was popular in the seventeenth century. This landscape may represent the city of Vianen on the river Lek, but another possibility is the city of Dordrecht.
- Salomon van Ruysdael and his brother Isaack changed their name from De Goyer to van Ruysdael, after the castle near their father's home. Salomon's nephew Jacob, also a painter, was the only family member to spell their new name with an "i": Ruisdael.

1602: Born in Naarden, near Amsterdam

1623: Entered the artists' guild in Haarlem, the Guild of Saint Luke

1628: Included in Samuel van Ampzing's publication, *Description and Praise of the Town of Haarlem*

1647, 1648, 1669: Held offices in the Guild of St. Luke

1670: Died 3 November in Haarlem

Jacob Duck

Dutch, c. 1600 – 1667

A Guardroom Scene with Card Players and

Looters, c. mid-1630s

oil on panel

Gift of Leena and Sheldon Peck, 2008.22

Conservation treatment for this painting, completed in 2006, was made possible by the generous support of Leena and Sheldon Peck.



- For a long time Jacob Duck was confused with his contemporary, Jan le Ducq (1629/30 – 1676) who painted mostly animals.
- Dutch genre scenes from the seventeenth century were often used to convey certain morals. By depicting lewd or illicit behavior, the scene was not only visually interesting, but also served as an example of how not to behave.
- Only two figures are actually playing cards and the man holds all aces. The suggestion is that he has won not only the card game but perhaps also the favors of his opponent, the woman who looks toward us, the painting's viewers.

1600: Born in Utrecht

1621: Listed as apprentice in the artists' guild, the Guild of St. Luke, Utrecht

1630-32: Became a Master in the guild

1665-60: Lived in The Hague

1667: Buried 28 January in Utrecht

Salomon Koninck
Dutch, 1609 – 1656
Ceres Mocked by Stellio, c. 1650
oil on wood panel
Gift of Mr. and Mrs. Norman Hirschl, 63.36.1
Conservation treatment for this painting,
completed in 1995, was made possible by a
grant from the National Endowment for the
Arts.



- Koninck was heavily influenced by his famous contemporary, Rembrandt van Rijn. Both artists used dramatic contrasts of light and dark, dressed figures in exotic costumes, and created sensitive portrayals of elderly people.
- In the *Metamorphoses*, the ancient Roman poet Ovid tells the story of the goddess Ceres, whose daughter was abducted by Pluto, god of the underworld. Thirsty from relentlessly searching, Ceres asks a poor old woman for a drink of water. She drinks in a great hurry and a young boy mocks her for it. In anger, Ceres transforms the boy into a lizard.
- The boy in the story is named Stellio, which in Latin is related to the word for star. In Ovid's story, the name also references the star-shaped spots on the lizard.
- The smooth, reflective surface of this painting is the result of Koninck's fluid oil paints on a wood panel, which provides a more uniform painting surface than canvas.

1609: Born in Amsterdam

1621: Began drawing lessons with David Colijns

1632: Records indicate he was a member of the Amsterdam artists' guild

1656: Buried 8 August in Amsterdam

Giovanni Antonio Dosio
Italian, 1533 – 1609?
Head of a Bearded Man, 1567-70
marble
The William A. Whitaker Foundation Art
Fund, 72.32.1



- Dosio was trained as a goldsmith and over the course of his career worked as a painter and restorer of antiquities as well as a sculptor. He is best known for his work as an architect.
- A sculpture like this may have functioned as a portrait for a tomb monument. The bust originally showed the figure's head, shoulders, and tapered torso.
- Based on stylistic similarities with other portrait busts by Dosio, it may have been made between 1567 and 1570.

1533: Born in San Gimignano

1549-52: Studied sculpture in Rome with Raffaello di Montelupo

1575: Appears in records as an architect in Florence, who worked at the churches of Santa Maria Novella and Santa Croce

1576-90: In Rome

1591-1609: Recorded working as an architect in Naples

After 1609: Died in Naples

Massimiliano Soldani

Italian, 1656 - 1740

Head of a Satyr, c. 1695

bronze

Gift of the Ackland Associates and Ackland Fund, 81.11.1



- The pointed ears and the horns on this figure's forehead identify him as a satyr. He wears a crown of stylized pine needles, an adornment associated with Bacchus, the ancient Roman god of wine.
- Soldani was known both for sculpture of his own design and for copies of ancient statues. This head is probably a copy, although the ancient model has not been identified.
- Soldani came from an aristocratic family in Tuscany, and worked for elite patrons; he was a leading sculptor at the court of Grand Duke Cosimo III de' Medici in Florence. Although Queen Christina of Sweden and King Louis XIV of France both offered him work, he preferred to continue working for the Medici.

1656: Born 15 July in Montevarchi

1678: Studied in Rome

1681: Received a commission from Queen Christina of Sweden to make portrait medals

1682: Studied in Paris; made a portrait medal for King Louis XIV of France

1684: Admitted as a member of the Florentine artists' academy, the Accademia del Disegno

1690s: Began making bronze figural sculptures

1740: Died 23 February in Montevarchi

Francis Chantrey
British, 1781 – 1841
Francis Horner, 1820
marble
Ackland Fund, 86.16



- Horner was an economist and a rising star in British politics when he died unexpectedly in 1817 at the age of thirty-six.
- The treatment of the drapery recalls an ancient Roman senatorial robe, a symbol of the public role Horner had played in British life.
- In 1820 when he made this bust, Chantrey was renowned for his portraits of the great political and literary men of his age. Chantrey was commissioned to make a full size marble statue of Horner in Westminster Abbey as well as three portrait busts, of which the Ackland's is one.
- When Chantrey died, he left a bequest with which the Royal Academy was to buy great works of British art, which are now at the Tate Gallery in London.

1781: Born 7 April in Norton near Sheffield

1802: Attended classes at the Royal Academy Schools in London

1818: Became a full member of the Royal Academy of Arts

1835: Knighted

1841: Died 25 November in London

Hiram Powers
American, 1805 - 1873
Duff Greene, 1834-37
marble
Transferred from the Art Department
Collection, 56.3.1



- Hiram Powers became famous in the United States while working in Washington from 1834 to 1837. He was known for portraits that, like this one, imitated the style of ancient Roman portraits.
- Duff Greene (1791 - 1874) was a sergeant in War of 1812, then a general who led the Missouri Brigade in the Indian Campaign. He was also a journalist and a politician. He participated in Missouri's constitutional convention and legislature and worked in Washington for the administrations of Presidents Jackson and Tyler.
- A letter from Powers to Greene includes details about the commission; Powers made a plaster model for it (now in the Smithsonian American Art Museum in Washington, D.C.) before moving to Florence, Italy, but the marble version was not completed until some years later.

1805: Born 29 July in Woodstock, Vermont

1819: Moved to Ohio

1834: Moved to Washington

1837: Moved to Florence, Italy

1845: First exhibited his most famous work, the *Greek Slave*, in London

1873: Died 27 June in Florence

Jean-Baptiste Carpeaux

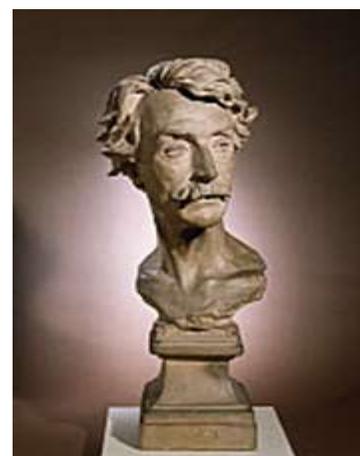
French, 1827 - 1875

Jean-Léon Gérôme (French, 1824 - 1904),

modeled in 1871, cast in 1873

terracotta

Ackland Fund, 80.45.1



- Carpeaux made Gérôme's portrait in London, where they were both political exiles.
- Carpeaux first exhibited a bronze version of this bust in Paris in 1872. It was well received and he made many copies in plaster and bronze – the J. Paul Getty Museum in California has a marble copy of the bust. Terracotta copies, however, are rare.
- Carpeaux's bust is more dynamic than other nineteenth-century portrait busts that imitated the solemnity of ancient Roman models. Its many irregular surfaces, the sitter's taut forehead, and seemingly quick-moving eyes contribute to that effect.
- Jean-Léon Gérôme was a fellow French artist, well-known for his exoticized depictions of the history and culture of the Middle East and North Africa.

1827: Born 11 May in Valenciennes

1844: Studied at the *École des Beaux-Arts* in Paris

1854: Won the Rome Prize to study art in Rome

1862: Returned to Paris

1869: Made his most famous sculpture, *La Danse*, for the Paris Opera

1871-73: In exile in London

1875: Died 11 October in Courbevoie

Alfred Gilbert
British, 1854 – 1934
Nina Cust, 1894
pigment on plaster
Ackland Fund, 80.44.1



- Nina Cust (1867 – 1955) was a sculptor, translator, and poet. A year before this portrait was made, she had married Henry Cust, who belonged to an elite circle of aristocratic intellectuals nicknamed the Souls.
- It is unclear why Gilbert made this pensive portrait bust; there is no documentation of a commission. But Gilbert's studio records indicate that Cust went to Gilbert's studio for twenty-four sittings while he worked on it.
- The pose, with turned head and downcast eyes, is a type that also appears in paintings by Pre-Raphaelite artists like Edward Burne-Jones, whom Gilbert admired.
- Gilbert was one of the most prominent English sculptors in the late nineteenth century. He worked for royal patrons and made public monuments, including a sculpture for the Shaftesbury Memorial Fountain in Piccadilly Circus in London.

1854: Born 12 August in London

1874: Studied at the Royal Academy of Arts in London

1876: Studied at the *École des Beaux-Arts* in Paris

1892: Became a full member of the Royal Academy of Arts

1932: Knighted

1934: Died 4 November in London

Luca Giordano
Italian, active throughout Italy and in Spain,
1632 - 1705
St. Sebastian, 1685-92
oil on canvas
The William A. Whitaker Foundation Art
Fund, 69.24.1



- Giordano worked in Naples, Venice, Florence, and Madrid. The date assigned to this painting places it between documented work he did in Florence and his departure for Spain to work for King Charles II.
- St. Sebastian was a Roman soldier in Emperor Diocletian's army who was martyred for his Christian beliefs, shot with arrows by the Emperor's archers. According to tradition, St. Irene nursed him back to health and Diocletian then ordered him killed a second time.
- Sebastian was the patron saint of those suffering from the plague and appeared in works of art that were commissioned in the hopes of avoiding the plague or in gratitude for the end of an outbreak.
- Giordano used sketches both to convey his ideas to artists in his workshop and to document completed compositions. The size of this painting and its loose brushwork suggest that it is a sketch, but it is unclear whether it is a preparatory sketch or a record.

1634: Born 18 October in Naples

1652: Recorded in Rome on his first trip there

1653: First documented works

1653: Returned to Naples and continued to work there

1665: Joined the Neapolitan painters' confraternity; traveled to Florence, then Venice

1692: Traveled for Spain to serve as court painter to King Charles II

1702: Returned to Naples

1705: Died 3 January in Naples

Vicente Carducho
Spanish, born in Italy, 1576/78 - 1638
The Stigmatization of St. Francis, c. 1610-30
oil on canvas
The William A. Whitaker Foundation Art
Fund, 95.3



- Vicente Carducho went to Spain with his brother Bartolomé, a painter who was appointed to work in the court of King Philip II. Eventually Vicente too was named a court painter.
- One of Carducho's commissions was for the largest cycle of monastic paintings in Europe: fifty-six paintings for a Spanish Carthusian monastery, completed in 1632.
- St. Bonaventure's 1263 *Life of Saint Francis of Assisi* describes the event depicted here. While praying in the mountains, Francis had a vision of a winged seraph carrying the image of the Crucifixion. From that moment on, he was marked with stigmata - wounds on his hands, feet and side like the ones Jesus received at his crucifixion.
- This painting was intended to convey St. Francis' humility and virtue and to inspire piety in viewers.

1576/78: Born in Florence

1585: Moved to Spain with his brother, Bartolomé, who was called to work at the Escorial palace

1601: Documented working for the Spanish court at Valladolid and then at Lerma

1609: Became an official Painter to the King

1633: Published an art treatise: the *Diálogos de la Pintura*, or *Dialogues on Painting*

1638: Died in Madrid

Carlo Maratti

Italian, 1625 - 1713

Juno Beseeching Aeolus to Release the Winds Against the Trojan Fleet, c. 1654-56

oil on canvas

Gift of Mrs. Joseph Palmer Knapp, by exchange, 2009.10

Conservation treatment for this painting, completed in 2010, was made possible by the generous support of Carolyn Wood.



- Maratti was recognized for his altarpieces, frescoes, portraits, as well as his restorations of works such as Raphael's frescoes in the Vatican. He worked for many prominent Roman patrons, including several popes.
- In the opening scene of Virgil's epic poem the *Aeneid*, the goddess Juno asks Aeolus, the king of the winds, to unleash a storm against Aeneas and his Trojan fleet, preventing them from reaching the Italian shore. The four winds, traditionally associated with the cardinal directions, circle around Aeolus, eagerly following his command.
- This modestly-sized painting may have served as a detailed study for a larger work. It was more common, however, for Maratti to make preparatory drawings than preparatory oil sketches.

1625: Born 18 May in Camerano

1636: Moved to Rome

1664, 1700: Became the head of the Roman artists's academy, the *Accademia di San Luca*

1702: Appointed Director of the Antiquities of Rome

1702/03: Appointed to a position at the Vatican Palace by Pope Innocent XI

1706: His position as principal of the Academy was renewed in perpetuity

1713: Died 15 December in Rome

Joseph-Siffred Duplessis
French, 1725-1802
Portrait of an Artist, 1787
oil on canvas
Ackland Fund, 60.25.1



- The prominent French philosopher and art critic Denis Diderot praised Duplessis for the works he exhibited in Paris at the 1769 *Salon*. This helped to launch Duplessis's career as a fashionable portrait painter. Some of his portrait subjects include King Louis XVI, Queen Marie Antoinette, and Benjamin Franklin.
- Duplessis had trouble with his eyesight and almost lost his sight in 1787, the year he made this painting.
- Because the sitter holds a portfolio, he is likely to be an artist. For many years, it was thought to be the French engraver Augustin de Saint-Aubin. Another suggestion is an artist named Thomas Bernus who was from Duplessis' home town.

1725: Baptized 23 September in Carpentras

1744: Went to Rome, worked with Pierre Subleyras

1752: Left Rome

1764: Settled in Paris

1769: Exhibited ten portraits at the official *Salon* in Paris

1774: Became a full member of the artists' Academy in Paris, given lodging in the Louvre

1802: Died 1 April at Versailles

Jean-Louis Le Barbier Le Jeune

French, 1743 – c. 1797

Madame de Villeneuve-Flayosc, 1789

oil on canvas

Gift of the Tyche Foundation in honor of the
50th Anniversary of the Ackland Art
Museum, 2008.16



- In the second half of the eighteenth century, many Europeans of means (including artists) went on what was called the Grand Tour, visiting famous sites from ancient Greece and Rome. Madame de Villeneuve-Flayosc most likely had this portrait painted as a souvenir for her 1789 trip to Rome.
- In 1788, Mélanie de Forbin-Gardanne (1759 – 1841) married Alexandre de Villeneuve, the marquis de Flayosc, and then became known as Madame (or Marquise) de Villeneuve-Flayosc. The artist's wife, Victoire-Julie de Villeneuve-Flayosc, was the sitter's sister-in-law.
- The Marquise's lavish, fashionable clothing and surroundings demonstrate her wealth. The stylus in her right hand, her books, and her drawing papers demonstrate her learning and artistic ability.
- This painting inspired a short story by Alan Gurganus, written in 2010, and a short play by Daniel Wallace that was performed at the Ackland in 2012.

1743: Born in Rouen

1787: Exhibited a painting at the *Salon* in Paris: *The Courage of the Women of Sparta*

c. 1797: Died

Johann Joachim Kändler
German, 1706 - 1775
Apollo, from the Bath of Apollo centerpiece,
c. 1748
porcelain with clear glaze
Gift of the William E. Shipp Estate, by
exchange, 2012.7



- Originally this figure was part of a large group that showed the god Apollo attended by six nymphs, and about to step down into a bath from the rock where he sits. The other figures have been lost but a nineteenth-century casting from the original molds gives an idea of what the entire group would have looked like.
- Groups like this were made to decorate banquet tables in royal palaces and residences of the very wealthy. On the base of the Ackland's figure are letters (H and I/J) that would have guided servants in matching up the pieces of the group when it was put on display.
- The porcelain factory in Meissen, where Kändler worked as a modeler, was the first in Europe to successfully produce hard-paste porcelain. Before that, Europeans had to import porcelain from China, which they did avidly.

1706: Born 15 June in Fischbach

1723: Worked in Dresden

1730: Court sculptor to Frederick-Augustus I, Elector of Saxony

1731: Began working at the Meissen Porcelain Factory

1775: Died 17 May in Meissen

Jacopo Amigoni
Italian, active throughout Europe, 1682/85 –
1752

Venus Disarming Cupid, 1730s or 1740s
oil on canvas
Ackland Fund, 86.47



- Amigoni traveled widely in Europe and worked in Germany, England, and Spain. He painted both religious and secular subjects for a wide array of prominent patrons.
- This painting corresponds to a story from the ancient Roman poet Ovid's *Metamorphoses*. Venus, the goddess of love, took her son Cupid's arrows away after the mischievous infant scratched her breast with one of them, causing her to fall in love with the mortal Adonis.
- An inscription on the back of this painting indicates that the painting belonged to the renowned Italian opera singer Carlo Broschi, better known by his stage name, Farinelli. Like many great male singers of eighteenth century, Farinelli was a *castrato*, castrated as a boy to preserve his beautiful soprano voice.
- The artist and the singer developed a lifelong friendship, and Amigoni may have given this painting to Farinelli as a gift.

1682/85: Born in Venice

1711: Documented as a member of the Venetian painters' guild, the *Fraglia*

1715-29: Lived and worked in Germany

1729: Moved to England

1739: Returned to Venice

1747: Appointed court painter to Ferdinand VI of Spain

1752: Died 21 August in Madrid

Nicolas Lancret

French, 1690 - 1743

Dance in a Garden, mid-1730s

oil on canvas

Ackland Fund, 72.22.1

Conservation treatment for this painting, completed in 2009, was made possible by the generous support of the Tyche Foundation.



- Lancret was one of the best known painters of elegant scenes of aristocratic entertainment, known in French as *fêtes galantes*. This type of subject, introduced by the artist Antoine Watteau, became very popular with wealthy audiences.
- Lancret's works were collected by kings, including Louis XV of France and Frederick II of Prussia. This painting was recorded in the artist's possession at the time of his death.
- The elegantly dressed men and women are listening and dancing to the music of an instrument called a hurdy-gurdy, played by a man who sits at the painting's right edge.
- Lancret sketched from life, and later used his sketches to compose paintings. The Ackland's collection includes a figure study of this type, made in red chalk.

1690: Born 22 January in Paris

1708: Recorded as a student at the artists' academy in Paris, the *Académie Royale de Peinture et de Sculpture*

1719: Became a member of the Academy as a painter of *fêtes galantes*

1730s: Began to receive commissions from Louis XV

1735: Elected as a council member at the Academy

1743: Died 14 September in Paris

Emanuel de Witte
 Dutch, 1615/17 - 1691/92
The Interior of the Oude Kerk, Amsterdam,
 c. 1660
 oil on canvas
 Ackland Fund, 73.31.1



- The Oude Kerk, (Dutch for “old church”) still stands in Amsterdam. It was consecrated in 1306 as a Catholic church and in 1578 became a Protestant church. De Witte’s painting shows the nave, north aisle, and transept of the church.
- The people are shown in various dress styles, indicating several social ranks. Above the three men on the right is an inscription that names a Dutch admiral, Cornelis Jansz de Haan (d. 1633).
- De Witte specialized in paintings of church interiors. He painted this particular church many times; the National Gallery of Art in Washington and the Detroit Institute of Arts also own paintings of the Oude Kerk, representing different views of the space than the one depicted here.

1615/17: Born in Alkmaar

1636: Joined the artists’ guild, the Guild of St. Luke, at Alkmaar

1641: Recorded as a member of the artists’ guild in Delft

1652: Settled in Amsterdam

1691/92: Died in Amsterdam

Jacob van Oost the Elder
 Flemish, 1603-1671
Everard Tristram, 1646
 Oil on wood panel
 Gift of the John Motley Morehead
 Foundation, 65.4.1 (left)

Jacob van Oost the Elder
 Flemish, 1603-1671
Wilhelmine Bezoete Tristram, 1646
 Oil on wood panel
 Gift of the John Motley Morehead
 Foundation, 65.4.2 (right)



- Van Oost is primarily known for painting church altarpieces and portraits of prominent local citizens in and around Bruges. His signature appears at the bottom center of Everard Tristram's portrait.
- This pair of portraits may have once functioned as the two side wings of a triptych, flanking a religious image; Everard Tristram would have faced that central image from the left side and Wilhelmine Bezoete Tristram from the right. The couple's kneeling posture, devotional stands, prayer beads, and prayer books indicate a reverential attitude, appropriate for this type of context.
- The couple's coat of arms appears on their devotional stands as well as on the back of the wood panels. Both paintings have inscriptions within the body of the picture – one to the right of the shoulder and the other to the left of the shoulder. The inscriptions indicate that they were 54 years old when van Oost painted their portraits. After their death in 1677, that date was added to the bottom right of each portrait.

1603: Born in Bruges

1619: Entered the Guild of Saint Luke and became a master two years later

1620s: Spent time in Italy

1628: Became the director of the Guild of Saint Luke

1651: Named official city painter of Bruges until his death

1671: Died in Bruges

Follower of Jose de Mora

Spanish, 1642-1724

Mater Dolorosa (The Sorrowing Virgin),

after 1700

wood and fabric with polychrome, silver leaf,
glass, and ivory

Ackland Fund, 75.11.1



- To make this sculpture appear as lifelike as possible, the sculptor used glass to imitate the moist surface of the eyes, ivory to suggest the color and texture of teeth, and fabric dipped in plaster to make the mantle drape realistically.
- Wooden figures of Jesus, Mary, and other saints – painted and ornamented with other materials – could be found in churches and private devotional settings across Spain and in Latin America.
- The Sorrowing Virgin (or in Latin, the Mater Dolorosa), is a type of image of Mary that is related to narrative scenes during or after Jesus' crucifixion. In images of the Sorrowing Virgin, however, Mary appears alone, often in close-up views, allowing viewers to concentrate on the intensity of her emotional experience.
- José de Mora, his father, and his brother were prominent sculptors in Granada in the seventeenth and early eighteenth centuries. Based on the strong emotional expression of the Ackland sculpture, its proportions, and its composition, scholars think it is by an artist who knew the de Mora family's work well, but did not train with them.

1642: Baptized 1 March in Baza, Granada

1667/69: In Madrid

1672: Became a court sculptor to King Charles II

1680: Returned to Granada

1724: Died 25 October