

Masterpieces of European Painting from The Cleveland Museum of Art
March 29 – July 8, 2007

The Maltz Museum of Jewish Heritage is honored to host *Masterpieces of European Painting from The Cleveland Museum of Art*. It is a rare privilege to show such timeless and revered works in our still-young gallery, bringing artists of the stature of Rembrandt, Rubens, El Greco, and Caravaggio to our audience.

This exhibition reflects on the many facets of the human condition, a theme mirrored in our permanent exhibition, *An American Story*. Through personal stories of Cleveland's remarkable early Jewish settlers, and through glimpses at the lives and culture of Jews around the world in good times and bad, we paint a broader picture of millions of men, women, and children of every race, religion, nationality, and economic circumstance who have made America their home.

The master painters in this special exhibition employ expression and pose, color, light, and symbols to tell universal stories of love, hope, doubt, and determination. Scenes of daily life and the difficult choices made throughout history echo the stories of the individuals who came to Cleveland either by choice or circumstance and stayed to help build a vibrant community.

While so different in longevity, size, and location, our museums share a passion for arts and culture, a fascination with ideas, and an excitement about the future of Cleveland. We are proud to join in partnership with the world-renowned Cleveland Museum of Art.

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Images



The Sacrifice of Isaac
Andrea del Sarto
c. 1527



*The Holy Family with
Mary Magdalene*
El Greco
c. 1590-95



*The Crucifixion of
Saint Andrew*
Caravaggio
c. 1609-10



St. Peter Repentant
Georges de La Tour
c. 1645



Cupid and Psyche
Jacques Louis David
c. 1817



*The Burning of the Houses of Lords
and Commons, 16 October 1834*
Joseph Mallord William Turner
c. 1835



*Saint Anthony Abbot and
Saint Michael*
Filippo Lippi
c. 1458



Boy Drinking
Annibale Carracci
c. 1582-83



Samson
Valentin de Boulogne
c. 1630



*Diana and Her Nymphs
Departing for the Hunt*
Peter Paul Rubens
c. 1615



Tieleman Roosterman
Frans Hals
c. 1634



*Christ and the Virgin in the
House at Nazareth*
Francisco de Zurbarán
c. 1635-40



The Holy Family on the Steps
Nicolas Poussin
c. 1648



Samson and Delilah
Gerrit van Honthorst
c. 1621



Catherine Gray, Lady Manners
Sir Thomas Lawrence
c. 1794



Portrait of a Lady
Rembrandt
c. 1635



Portrait of a Family Playing Music
Pieter de Hooche
c. 1663

For more information, contact Hallie Fisher at 216.912.2851 or hFisher@LandauPR.com.

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Admission & Tours

ADMISSION

Admission rates include access to both the permanent exhibition and *Masterpieces of European Painting*.

- Adults: \$12
- Seniors and Students ages 12+: \$10
- Children ages 5–11: \$5
- Maltz Museum members and children under 5: FREE

CMA Members: Admitted FREE to *Masterpieces of European Painting* with purchase of a \$7 admission to the Maltz Museum.

Purchase a Maltz Museum membership and receive FREE admission to *Masterpieces of European Painting*, among other privileges.

TOURS

Group Tours are available by advance reservation daily except Saturday. Admission includes a guided tour of the permanent exhibition or *Masterpieces of European Painting* led by knowledgeable docents; seamless, no-wait access to the exhibitions and a 10 percent discount to the Museum Store.

Cost: \$15/\$13 seniors (per person): includes Museum admission

Drop-In Tours:

Beginning Wednesday, April 11

Drop-In Tours will be available on Wednesdays for the permanent exhibition or *Masterpieces of European Painting*. Groups of 10 or more should secure an advance reservation.

Contact groupsales@mmjh.org or call 216.593.0575 to schedule a tour or for more information.

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Programs

All events will be at the Maltz Museum of Jewish Heritage unless otherwise indicated. For more information or to purchase tickets call 216.593.0575 or email info@mmjh.org.

APRIL

KID'S ART: PAINT LIKE THE MASTERS!

4 sessions

Thursdays April 26, May 3, 10, and 17, 2007

3:45–5:15pm

For Ages 7–11

\$50/\$40 members

All supplies included

Once you've seen some of the world's greatest Masterpieces of European Art create your own masterpiece with **Renee Wolkoff**, art teacher at Gross Schechter Day School. Who knows, maybe you're the next Rembrandt!

GUEST LECTURE: TOMORROW'S ART MUSEUM

Wednesday, April 25, 2007

7pm

\$15/\$12 MMJH and CMA members

Timothy Rub, Director and CEO, will discuss The Cleveland Museum of Art's celebrated collection of European paintings and the ambitious renovation and expansion project currently underway at the CMA.

MAY

GUEST LECTURE: EVERY PICTURE TELLS A STORY

Wednesday, May 9, 2007

7pm

\$12/\$8 MMJH and CMA members

Dr. Edward J. Olszewski, Professor of History at Case Western Reserve, looks at the diverse stories told in the great masterpieces.

JUNE

GUEST LECTURE: REMBRANDT—MASTER PRINTMAKER

Tuesday, June 5, 2007

7pm

\$12/\$8 MMJH and CMA members

CMA Curator of Prints **Jane Glaubinger** explores the work of **Rembrandt**, one of the most innovative and experimental of printmakers.

FAMILY DAY: PAINT YOUR PORTRAIT

Sunday, June 10, 2007

1–4pm

FREE with Museum admission

See how great artists have depicted heroes from the Bible, aristocrats and ordinary people in their works in the *Masterpieces of European Painting* exhibition. Then it's your turn to paint your own portrait as an imaginary character from the past with art teacher **Renee Wolkoff**.

GUEST LECTURE: THE SEEING EYE—A WINDOW ON PERCEPTION AND THE MIND

Thursday, June 14, 2007

7pm

\$12/\$8 MMJH and CMA members

Join **Dr. R. John Leigh**, Professor of Neurology at Case Western Reserve, for a fascinating scientific inquiry into how the eye perceives a work of art that might have you looking in a different direction.

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Museum Store

During the *Masterpieces of European Painting* exhibition, the Museum Store will offer a variety of gifts and educational materials for art enthusiasts, including:

- Art book selections
- Art Sudoku
- Artist Jewelry
- Exhibition Catalogue
- Fine Art Game
- Flashcards
- Museum Golf Stool
- Postcards

Featured items include:

- Combining *Masterpieces of European Painting* with the Passover holiday, a playful Seder plate will bring a smile to the art enthusiast at the Passover table. Colorful and dishwasher safe.
Price: \$40/Members \$36

- Artist Tamara Baskin combines her beautiful technique with bright color glass and meaningful patterns. Her “Twelve Tribes” motif tells its own story while it brightens your Seder Table.
Price: Matzah plate \$85/Members \$76.50
Price: Seder plate \$150/Members \$135

- Miriam’s Cup, A Passover Story, is a beautifully illustrated story book for children aged 3 to 10.
Price: \$15.95/\$14.36 Members

- Keep children entertained with this adorable set of wooden Passover Bowling pins. Each pin denotes one of the ten plagues and includes two wooden balls for hours of holiday fun.
Price: \$22/Members \$19.80

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The Paintings

Andrea del Sarto (Italian, 1486–1530)

The Sacrifice of Isaac

c. 1527

Oil on wood

The Cleveland Museum of Art, Delia E. Holden and L.E. Holden Funds

Just as Abraham is about to slay his son Isaac in submission to God's command, an angel suddenly appears to halt the sacrifice. This painting depicts the most dramatic moment in the story from Genesis 22:1–14. Abraham's powerful body twists toward the angel, his right arm holding a knife, while the nude Isaac kneels on a sacrificial altar. Because the painting is unfinished, remnants of underdrawing remain visible, as seen in the outline of the donkey on the far right. Pentimenti (changes to the composition), evident in the altered position of the angel and the outline of Isaac's body, reveal the artist's struggle with the composition. This painting is presumably the first of del Sarto's three versions on the theme. Its powerful, three-dimensional forms reflect the artist's admiration for Michelangelo's sculpture. One of the leading masters of the high Renaissance, del Sarto was a Florentine counterpart to Raphael in Rome.

El Greco [Domenikos Theotokopoulos] (Spanish, 1541–1614)

The Holy Family with Mary Magdalene

c. 1590–95

Oil on canvas

The Cleveland Museum of Art, Gift of the Friends of the Cleveland Museum of Art in memory of J. H. Wade

This painting depicts the Virgin holding a wriggling Christ Child, who reaches for a piece of fruit offered by Saint Joseph. Mary Magdalene, with downcast eyes and a sorrowful expression, embraces the tranquil Virgin while looking at the child. The bowl of fruit alludes to the fall and redemption of mankind; the apple to the transgression of Adam and Eve; the cherries to Christ's Passion; the peaches to salvation; and the pears to the sweetness of Christ's virtue. Painted during the Counter Reformation, when Europe was inflamed by religious wars, the composition offers hope for the future, as it shows the sun breaking through the storm clouds. El Greco, often aided by assistants in his workshop, painted at least six versions of this theme. This version is believed to be the first and only one executed entirely by the master, and is also the only version in which the Virgin lifts her face and gazes reflectively outward, rather than down toward the ground.

Caravaggio [Michelangelo Merisi da Caravaggio] (Italian, 1573–1610)

The Crucifixion of Saint Andrew

c. 1609–10

Oil on canvas

The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund

Saint Andrew was sentenced by the proconsul in Patras to be crucified for attempting to convert the Greeks to Christianity. Although the proconsul soon rescinded the order, Andrew still asked to be put to death like

Christ. While hanging on the cross, Andrew preached to a crowd of 20,000 people for two days. When his executioners tried to remove him, they were paralyzed by a mysterious force. Upon finishing a prayer on the third day, Andrew was enveloped by a dazzling light and took his last breath. This painting is perhaps the finest example in North America of Caravaggio's mature style. The artist likely painted it during his late years of exile in Naples, where he fled after killing a man in a fight in Rome. The impact of his dramatic method of presenting stories with powerful contrasts of light and dark—along with the intense realism of his earthy figures—swept across Europe, influencing painters from Spain to the Netherlands.

Georges de La Tour (French, 1593–1652)

Saint Peter Repentant

1645

Oil on canvas

The Cleveland Museum of Art, Gift of the Hanna Fund

Having forsaken Christ three times before the cock's crow, as foretold at the Last Supper, Saint Peter prays for forgiveness. Unlike Saint Andrew, whose suffering takes place in public, Saint Peter endures his grief in solitude. The vine in the upper left alludes to his unfaithfulness. La Tour has used powerful light effects and intense realism to dramatize the scene and elicit a direct, emotional response from the viewer. Working in the independent duchy of Lorraine, La Tour was largely forgotten after his death and his art was not rediscovered until the 20th century. This painting, one of the few signed and dated works securely attributed to the artist, has been crucial to the reconstruction of his career and his current reputation as one of the foremost painters of the Baroque era.

Jacques-Louis David (French, 1748–1825)

Cupid and Psyche

1817

Oil on fabric

The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund

According to classical mythology, the goddess Venus grew so jealous of the extraordinary beauty of the mortal Psyche that she ordered her son Cupid to make her rival fall in love with the ugliest man on earth. Cupid agreed, but fell in love with Psyche himself. The god Zephyrus then hid Psyche in a remote palace where Cupid would visit her each night. Afraid of revealing his identity, Cupid slipped away before sunlight each morning. This painting depicts Cupid as an awkward youth with bow and quiver trying to disentangle himself from his lover without waking her. Psyche's symbol, the butterfly decoration on the bed, is countered by the gray, male, nocturnal butterfly above. Contemporary critics responded harshly to this painting, whose overt eroticism seems so out of character with the austere, moralizing themes the artist produced during the French Revolution. Others see the painting's intense color and shocking immediacy as a breakthrough toward a new romantic realism, a foreshadowing of Edouard Manet's *Olympia* and *Luncheon on the Grass*. The American ambassador's 19-year-old son served as the model for Cupid.

Joseph Mallord William Turner (British, 1775–1851)

The Burning of the Houses of Lords and Commons, 16 October 1834

c1835

Oil on fabric

The Cleveland Museum of Art, Bequest of John L. Severance

The burning of the Houses of Parliament on October 16, 1834, was a traumatic event in the history of Britain. The fire started by accident in the House of Lords, and then spread to the House of Commons. Turner observed the event himself and turned his sketches into two major paintings: one depicts the fire in the early evening, whereas this composition shows the fire during the early hours of the following day. These paintings demonstrate Turner's incomparable mastery at portraying effects of atmosphere and light. Crowds gather around the river bank, while fire-fighting boats wait helplessly in the face of the consuming, apocalyptic inferno. The fire assumed political connotations when contemporaries interpreted the government's inability to

control the fire as a sign of its incompetence. Turner likely viewed the fire as a metaphor for overpowering forces of nature and mankind's insignificance when measured against a vast, uncontrollable universe.

Fra Filippo Lippi (Italian, c. 1406–1469)

Saint Anthony Abbot and Saint Michael

1458

Tempera on wood

The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund

These panels depicting Saint Anthony Abbot and Saint Michael originally flanked a central scene of the Adoration of the Child, now lost. Saint Anthony Abbot rejected all earthly possessions in pursuit of a contemplative life in the desert. Saint Michael's sword and shield refer to his role as heaven's defender against evil. Giovanni di Cosimo de' Medici of Florence commissioned the ensemble as a gift to Alfonso V of Aragon. Lippi, one of the masters of the early Renaissance in Florence, depicted realistic, weighty figures in a three-dimension space established using a perspective system of converging diagonals—inspired partly by Masaccio's Brancacci Chapel.

Annibale Carracci (Italian, c. 1560–1609)

Boy Drinking

1582–83

Oil on canvas

The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund

A boy vigorously drains a goblet of wine while grasping a glass decanter. Reflections of his finger tips and a distant window appear on the decanter. The radical foreshortening of the head and the optical distortion of form resulting from light passing through curving glass surfaces suggest that this painting may have been produced as a studio demonstration of the artist's skill at rendering light, shadow, texture, and perspective. The striking naturalism of form and color is characteristic of Carracci, a leader in the reaction against the artificial, fantastic concoctions of Mannerist art. He was also the finest artist from a family of painters active in Bologna, Italy; in 1582 they established an art academy in their native city. Scholars speculate that Carracci may have traveled to Venice, as his style suggests the influence of Titian, Correggio, and Veronese.

Valentin de Boulogne (French, 1594–1632)

Samson

c. 1630

Oil on canvas

The Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund

Although celebrated for killing a lion with his bare hands, and for liberating the Israelites by slaughtering 1,000 Philistines with the jawbone of an ass, Samson is depicted here at a contemplative moment. The jawbone, a lion skin, and a laurel wreath symbolic of victory lie on the table. The red drapery swathed around Samson's muscular torso injects movement into the otherwise static image. The armor clasp in the shape of a bee (upper right shoulder) alludes to the bees that gathered around the lion's carcass; it also serves as the heraldic emblem of Cardinal Francesco Barberini, who commissioned the painting. One of the major painters of the Italian Baroque, Boulogne was born in France but established his reputation working in Rome.

Peter Paul Rubens (Flemish, 1577–1632)

Diana and Her Nymphs Departing for the Hunt

c. 1615

Oil on canvas

The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund

Diana, goddess of the hunt, appears in the foreground of this painting dressed in a tiger skin with its paws crossed at her waist. She holds a spear in one hand and wears a diadem of pearls, surmounted by a ruby-studded crescent. She is accompanied by her hunting dogs and by three nymphs, one of whom is ardently pursued by a satyr. Diana's face is immediately recognizable as a portrait of the artist's young wife, Isabella

Brandt. The painting's bright, luminous colors suggest that it was painted between 1610 and 1620, following the artist's return from Italy, where he studied classical Greek and Roman art, and copied paintings by Michelangelo, Titian, Leonardo, and Tintoretto. Some art historians believe the hounds may have been painted by Frans Snyders. Several other versions of the painting exist. During the Second World War, the Nazis confiscated this painting from the collection of Baron Edouard de Rothschild of France, but it was returned to the family after the war.

Frans Hals (Dutch, 1581–1666)

Tieleman Roosterman

1634

Oil on canvas

The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund

This portrait depicts Tieleman Roosterman at age thirty-six, already a wealthy Dutch merchant of linen and silk. His extravagant costume asserts his affluence, and his long hair flaunts his disdain toward contemporary moralists who decried the fashion on men as unnatural and an affront against God. Hals breathed life and vibrancy into the figure through his quick, masterful brushwork, paying particular attention to reflected light on the costume and gloves. Roosterman's flush complexion and the rich variety of materials—from the satiny black doublet with highlighted stitching, to the broad white collar and beaver cap—demonstrate the artist's skill at rendering color and texture. Born in Antwerp, Hals established himself as one of the most prominent portrait painters in Harlem, but later his style fell out of favor and he died in poverty. This painting, formerly in the collection of the French banker Alphonse de Rothschild, was confiscated by the Nazis in 1938 and returned to the Rothschild family in 1947.

Francisco de Zurbarán (Spanish, 1598–1664)

Christ and the Virgin in the House at Nazareth

c. 1635–40

Oil on canvas

The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund

This unusual depiction of Christ as a teenager derives from apocryphal stories not found in the Bible. Pausing momentarily from her sewing, the Virgin sees that her son has pricked his finger on a thorn and weeps at the foreshadowing of his crucifixion—a fate she cannot alter. The room is filled with symbolic objects: the table alludes to an altar; the pot of water to a baptismal font; the column in the upper right to the Flagellation; and the dark sky to Christ's death on the cross. Active in Seville and Madrid, Zurbarán combined intense realism with visionary imagery to create some of the most intensely devotional images of Counter Reformation Spain. He rendered forms with extreme precision and clarity, often isolating them with dramatic light effects to produce emotionally charged, devotional images for monasteries and private patrons. This painting, with its mystical theme, is among the artist's most innovative and deeply spiritual works.

Nicolas Poussin (French, 1594–1665)

The Holy Family on the Steps

1648

Oil on canvas

The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund

Seated at the base of a staircase, the Virgin holds the infant Christ, who reaches for an apple offered by the infant John the Baptist. John's mother, Elizabeth, is seated at the far left, while the Virgin's husband, Joseph, draws with a compass—an allusion to the carpenter's trade and a traditional symbol of God as the architect of the universe. Artists are also associated with the compass, which suggests that their creative powers are divinely inspired. Placing the Virgin and Christ Child at the apex of a triangle, above the earthly level of the basket of fruit and the viewer, signals their role as the gateway to the ideal, heavenly city above. Although born in France, Poussin spent much of his career in Rome. His lucid compositions, geometric forms, and intellectual themes set the standard for the neoclassical revival of the 1600s and laid the foundations of French academic theory.

***Gerrit van Honthorst (Dutch, 1590–1656)**

Samson and Delilah

c. 1621

Oil on canvas

The Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund

As recounted in the book of Judges, the Philistines suffered terrible defeats at the hands of Samson the Israelite. They bribed his lover, Delilah, to betray Samson and persuade him to reveal the source of his great strength. Three times Samson answered Delilah falsely, but she finally succeeded in extracting the truth: his strength lay in his hair, which had not been cut since birth. After lulling him to sleep, Delilah signaled a waiting Philistine, who shaved Samson's locks, rendering him helpless. This painting depicts Delilah herself cutting Samson's hair herself, while an old woman raises a finger to her lips to warn us against waking the sleeping warrior. Honthorst may have painted this composition in Rome, where under the influence of Caravaggio, he made light his principal vehicle for artistic expression. Also known for his attention to colorful accessories and details, Honthorst took great care in rendering Delilah's sumptuous turban and pearl-embroidered dress. He was a major contributor to Baroque painting, and after several years in Rome (c. 1610–20), he returned to work in his native Utrecht.

***Sir Thomas Lawrence (British, 1769–1830)**

Catherine Gray, Lady Manners

1794

Oil on canvas

The Cleveland Museum of Art, Bequest of John D. Rockefeller Jr.

Thomas Lawrence, the finest European portraitist of his generation, Lawrence was renowned for his luxuriant color and expressive brushwork. This portrait depicts Catherine Gray just after her husband was elevated to the nobility, suggesting that the painting may have been commissioned to celebrate the family's new status. Lawrence himself had recently been appointed court painter to King George III, and this portrait epitomizes all that made him a success. The figure and landscape are rendered in a range of delicately nuanced whites, satin blues, and rose tones—all suggesting richness yet restraint—set off against the vivid colors of a spectacular peacock. The sitter's tall, elegant proportions endow her with a grand, graceful presence, marking Lawrence's work as the culmination to the aristocratic portrait tradition Anthony van Dyck brought to Britain from Flanders in the 1600s. The flower delicately held in one hand is a subtle reminder that beauty, like life, soon fades.

***Rembrandt (Dutch, 1606–1669)**

Portrait of a Lady

1635

Oil on wood

The Cleveland Museum of Art, The Elisabeth Severance Prentiss Collection

Born to a family of grain millers in Leiden, Rembrandt attended a local university and established his reputation as a successful portrait painter and printmaker in Amsterdam. This painting dates from the artist's middle period in Amsterdam, when he enjoyed a rising notoriety—before a series of personal tragedies in his later years forced him to declare bankruptcy. The sitter has not been identified, but the dramatic light effects and concern for conveying the individual humanity of the subject are characteristic of the qualities that made the artist famous. Rembrandt also painted poignant religious and historical themes, producing some of the greatest etchings in the history of art. In recent years scholars have determined that many paintings formerly assigned to Rembrandt were actually produced either by workshop assistants or by later admirers and students. However, this painting remains securely attributed to his hand. *Portrait of a Man* in the Kawamura Memorial Museum of Art in Japan is believed to be the pendant to this painting.

***Pieter de Hooche (Dutch, 1629–1684)**

Portrait of a Family Playing Music

1663

Oil on canvas

The Cleveland Museum of Art, Gift of the Hanna Fund

This large group portrait of a mother and father leading their children in a musical performance seems to symbolize the harmony of family life. De Hooche painted it soon after arriving in Amsterdam from Delft, and it remains one of only four surviving family portraits by the artist. The identity of the sitters remains the subject of speculation, but they may be the Abraham del Court family of Amsterdam. De Hooche carefully included signs of their material wealth, such as the marble floor and mantelpiece, the Transylvanian prayer rug on the table, the precious silk clothes worn by the sitters, and the woman—presumably a servant attending to the younger children—seen through a distant doorway. Signs of Amsterdam's flourishing trade with Asia are also evident in the Chinese-style vases and Japanese lacquered boxes on the richly carved chest on the far right.

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c. 1590–95

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Caravaggio (Michelangelo Merisi da Caravaggio) (Italian, 1573–1610)

The Crucifixion of Saint Andrew

c. 1609–10

Oil on canvas

The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund

Georges de La Tour (French, 1593–1652)

Saint Peter Repentant

c. 1645

Oil on canvas

The Cleveland Museum of Art, Gift of the Hanna Fund

Jacques Louis David (French, 1748–1825)

Cupid and Psyche

1817

Oil on fabric

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Joseph Mallord William Turner (British, 1775–1851)

The Burning of the Houses of Lords and Commons, 16 October 1834

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