

CITY OF EL PASO, TEXAS  
AGENDA ITEM  
DEPARTMENT HEAD'S SUMMARY FORM

**COPY**

DEPARTMENT: Museums and Cultural Affairs

AGENDA DATE: November 8, 2011

CONTACT PERSON NAME AND PHONE NUMBER: Sean McGlynn, (915) 541-4898

DISTRICT(S) AFFECTED: All

**SUBJECT:**

Resolution that the City Manager be authorized to sign an Exhibition Agreement between the City of El Paso and the Speed Art Museum for the loan of Art to the City for exhibit at the El Paso Museum of Art from September 16, 2012 through January 6, 2013, entitled Rembrandt, Rubens, Gainsborough and the Golden Age of Painting in Europe from the Speed Art Museum, Louisville, Kentucky, for the amount of ONE HUNDRED FIFTY THOUSAND DOLLARS AND NO/100 DOLLARS (\$150,000.00)

**BACKGROUND / DISCUSSION:**

**PRIOR COUNCIL ACTION:**

**AMOUNT AND SOURCE OF FUNDING:**

07403 Fund/Project G54703 is the EPMA Curatorial Project fund (money raised by the Art Museum). 502215 Account is for outside contract expenses.

**BOARD / COMMISSION ACTION:**

N/A

\*\*\*\*\*REQUIRED AUTHORIZATION\*\*\*\*\*

**DEPARTMENT HEAD:**

  
\_\_\_\_\_  
(If Department Head Summary Form is initiated by Purchasing, client department should sign also)

*Information copy to appropriate Deputy City Manager*

**COPY**

RESOLUTION

**BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF EL PASO:**

That the City Manager be authorized to sign an Exhibition Agreement between the City of El Paso and the Speed Art Museum for the loan of Art to the City for exhibit at the El Paso Museum of Art from September 16, 2012 through January 6, 2013, entitled Rembrandt, Rubens, Gainsborough and the Golden Age of Painting in Europe from the Speed Art Museum, Louisville, Kentucky, for the amount of ONE HUNDRED FIFTY THOUSAND DOLLARS AND NO/100 DOLLARS (\$150,000.00).

Dated this \_\_\_\_\_ day of \_\_\_\_\_, 2011.

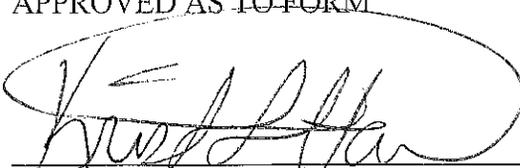
CITY OF EL PASO

\_\_\_\_\_  
John F. Cook, Mayor

ATTEST:

\_\_\_\_\_  
Richarda Duffy Momsen  
City Clerk

APPROVED AS TO FORM

  
\_\_\_\_\_  
Kristen L. Hamilton  
Assistant City Attorney

APPROVED AS TO CONTENT

\_\_\_\_\_  
Sean P. McGlynn, Director  
Museums and Cultural Affairs Department

# EXHIBITION AGREEMENT

This is made and entered into by and between:

**City of El Paso**  
By and through the El Paso Museum of Art  
One Arts Festival Plaza  
El Paso, Texas 79901  
(hereafter referred to as "Participant")

# COPY

CITY CLERK DEPT.  
2011 NOV -1 AM 10:03

and

**The Speed Art Museum**  
2035 South Third Street  
Louisville, Kentucky 40208  
(hereafter referred to as "Organizer"),

EXHIBITION: *Rembrandt, Rubens, Gainsborough and the Golden Age of Painting in Europe from the Speed Art Museum, Louisville, Kentucky*

DATES: September 16, 2012 through January 6, 2013

CONTENTS: "Works," as specified in Addendum I (Checklist), attached hereto

FEE: Participation Fee of One Hundred and Fifty Thousand Dollars (\$150,000.00)

PAYMENT SCHEDULE: \$ 75,000 (50% Fee) upon signing of the Agreement  
\$ 75,000 (50% Fee) upon public opening of the Exhibition

CREDIT LINE: *Rembrandt, Rubens, Gainsborough and the Golden Age of Painting in Europe* has been organized by the Speed Art Museum, Louisville, KY  
*(may be adjusted by Organizer as necessary)*

ITINERARY:

Philbrook Museum of Art	October 7, 2011- January 8, 2012
Dixon Gallery & Gardens	January 22 – April 15, 2012
Flint Institute of Arts	May 5 – August 19, 2012
El Paso Museum of Art	September 6, 2012 – January 6, 2013
Vero Beach Museum of Art	January 31 – June 9, 2013

We, the undersigned, agree to present this Exhibition in accordance with the above and the Terms and Conditions in the following pages of the contract and addenda. This Agreement, when signed by both parties, constitutes a binding contract between the Participant and the Organizer. No changes in the terms of this Agreement may be made without express prior written consent of both parties.

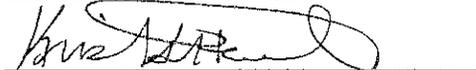
  
The Speed Art Museum

Dr. Charles Venable  
Director and CEO

10.19.11

Date

APPROVED AS TO FORM:

  
Kristen L. Hamilton  
Assistant City Attorney

City of El Paso

Joyce A. Wilson  
City Manager

Date

## The Speed Art Museum

2035 South Third Street Louisville Kentucky 40208  
502.634.2700 speedmuseum.org

## TERMS AND CONDITIONS

### Article I – Exhibition and Title:

The Participant shall use the Exhibition's title as stated on the cover page. Any change in the title is subject to the prior written agreement of the Organizer.

The Exhibition will consist of works of art (hereafter "Works") identified on the attached Checklist, Addendum I of this Agreement, as coming to the Participant. All the Works must be shown as the Exhibition at the Participant's location in its entirety without deletions or additions unless written permission is obtained from the Organizer by the Participant prior to delivery. The Participant acknowledges that the Organizer may modify the selection of Works as it deems necessary or appropriate. The Organizer may supply a substitute or comparable object(s) for any Work(s) whenever feasible, at the Organizer's sole discretion. The Organizer acknowledges and agrees that the Participant may augment the Works selected by the Organizer with works of comparable type and quality from its own collection and/or the collections of local collectors, subject to Organizer's written permission not to be unreasonably withheld.

The Organizer will provide the Participant with the organization of the Exhibition, all didactic and wall text information, and an image-set. Didactic, label and wall text information shall be used in its entirety by the Participant. Any requests for changes, additions or deletions to the Exhibition text information must be made in writing and approved by the Organizer prior to production; such approval will not be unreasonably withheld. Wall-to-wall fine arts insurance and all transportation arrangements for the crated Works, to and from the Participant's loading dock, and any special installation instructions as required, will also be provided by the Organizer.

### Article II – Dates of Display:

The Exhibition will be shown to the public at the Participant's location during the dates specified on the cover page. Any requests for changes in dates must be made in writing and agreed to by the Organizer and the Participant prior to delivery.

### Article III – Compensation:

The Participant shall pay the Participation Fee as specified on the cover of this Agreement. Shipping, insurance, crating, and courier expenses as required by the Organizer are included in the participation fee. The Participant will be invoiced for all payments to be made by check to the Speed Art Museum and sent to the attention of V. Lynn Reynolds, Manager of Special Exhibitions and Curatorial Projects; should the Participant choose to wire transfer a payment all fees associated with processing will be paid by the Participant in addition to the invoiced payment. Expenses due to gross negligence or willful misconduct of the Participant or its employees or agents, and not covered by the Fine Arts Insurance (Article V, 1), are the responsibility of the Participant to the extent permitted by the laws of the State of Texas.

Initials:

\_\_\_\_\_  
Participant      Speed Art Museum

**The Speed Art Museum**

2035 South Third Street Louisville Kentucky 40208  
502.634.2700 speedmuseum.org

The Participant is responsible for all expenses related to the local presentation of the Exhibition, including but not limited to publicity, public programs, unpacking/repacking of the Works installation/deinstallation, as well as any materials, special equipment, object casework, or additional personnel required to install the Works. The Organizer will make every effort to inform the Participant of any such materials and special equipment that are required prior to shipping the Exhibition to the Participant. In addition, the Participant will be responsible for any special requirements and the associated costs, including but not limited to security, installation or presentation, which may be specified.

**Article IV - Transportation and Crate Storage:**

1. The Organizer will ship the Works in specially prepared crates and will arrange for all transportation to and from the Participant's loading dock, including selection of carriers and, in consultation with the Participant, exact dates of pick-up and delivery. All empty crates must be stored indoors in a clean, dry, secure area with all packing materials and hardware stored inside their proper crates with the lids securely closed. No adjustments or alterations may be made to packing or crates without consultation with and written authorization from the Organizer.

If crates are stored off-site, the Participant will be responsible for all costs relating to such storage during its possession of the Exhibition, including transportation to and from the Participant's loading dock.

The Participant will be responsible for all related costs of crate replacement or repair as a result of damage or loss between the time of delivery and the time of release. Crate replacement and/or repair will be made to the Organizer's specifications by a company of its choosing to the extent permitted by the laws of the State of Texas. The Participant will also be held responsible for all related costs to replace packing materials lost or damaged through their carelessness or negligence, to the extent permitted by the laws of the State of Texas in addition to supplying fresh wrapping materials for repacking, if necessary.

2. All insurance, shipping, crating and courier costs are included in the flat rate participation fee.
3. At its discretion, the Organizer will determine the number of couriers needed for delivery, installation/deinstallation and return of the Works. The Organizer will supply the Participant with a list of courier(s) and their responsibilities.
4. Any delays in transportation that come to the attention of the Participant or that arise from the Participant's performance of its obligations under Article IV/ Section 5 must be immediately brought to the attention of the Organizer. If the Participant fails to comply with the transportation schedule established with the Organizer, any additional costs incurred will be the financial responsibility of the Participant alone. The Participant agrees that if it is unable to receive the Exhibition in compliance with the necessary transportation schedule, it will absorb the cost of an interim storage facility, acceptable to the Organizer, and all related expenses. The Organizer agrees that the Exhibition's delivery to the Participant's location will be no later than August 24, 2012.

5. The Exhibition shall be packed by the Participant in accordance with the instructions provided by the Organizer, and will be ready for shipment from the Participant's location as soon after the Exhibition closing as practical and based on a schedule devised by the Organizer in consultation with the Participant. The Organizer will provide the Participant with this schedule of dates no later than one month prior to the closing date of the Exhibition. Failure on the part of the Participant to meet the agreed schedule shall not result in any liability to the Organizer.

**Article V - Insurance and Condition Report:**

1. The Organizer will provide all risk, wall-to-wall fine arts insurance coverage with a waiver of subrogation against the Participant for all Works during the period of the Participant's responsibility as defined in Article VII. The cost of insurance is part of the flat rate participation fee. U. S. Government's Arts and Artifact Indemnification will be part of the insurance provided for the exhibition, as such the Participant will comply with rules applicable to the program to the extent permitted by the laws of the State of Texas. If applicable, indemnity guidelines will be provided to the Participant shortly after indemnity for the exhibition is granted.
2. A notebook of detailed, illustrated condition reports for the objects will travel with the Works. The Participant agrees to follow all instructions contained in it. The Participant's Registrar or Conservator will report on the condition of each Work and will sign individual condition reports in the illustrated condition book at the time the Works are received and again prior to repacking at the close of the Exhibition. The Participant shall use these reports to conduct a thorough weekly condition check in the galleries; informal condition checks should occur daily.
3. All telephone conversations concerning the condition of Works must be confirmed by written correspondence.
4. The Organizer reserves the right to remove any Work from the Exhibition for good reason, including but not limited to its condition. Loss, damage, or deterioration of any Work shall be immediately reported to the Organizer's Exhibition Registrar by phone or fax. (See Addendum II of this document for contact information.) In addition, a written report shall be submitted to the Organizer's Registrar as soon as possible with photographs documenting the damage. If the Organizer withdraws a Work for any reason, the Participant shall cooperate and promptly follow packing and shipping instructions. All shipping expenses associated with such action will be the responsibility of the Organizer unless removal of the Work is due to negligence on the part of the Participant.

**Article VI - Conservation/Installation:**

1. The Participant shall familiarize all those working on the installation/deinstallation of the Works in the Exhibition with any instructions provided by the Organizer and abide by them. All handling, installation and deinstallation of the Works is to be by appropriately trained employees only. The Organizer reserves the right to have its own representative oversee the

unpacking/re-packing, condition reporting and installation/deinstallation of all Works in the Exhibition at the venue.

2. The Participant shall not alter or unframe any Work without prior written authorization and approval of the Organizer.
3. No conservation work is to be undertaken without the express written consent of the Organizer. No steps to move (unless to remove Work from immediate harm's way) or repair a damaged Work should be taken until the Organizer has been contacted and has provided instructions.
4. The Organizer must approve the storage location and its condition for any Works authorized not to be installed at the Participant's location.
5. The Participant agrees to maintain the following conditions:
  - a) Temperature and humidity within the Exhibition galleries, unpacking/packing areas, and storage areas should be in the temperature range of 68 to 72 degrees Fahrenheit with a maximum of 5 degrees fluctuation within a twenty-four hour period and in the range of 50 percent relative humidity with a maximum of 5 percent fluctuation within twenty-four hours.
  - b) Lighting shall be maintained at 20-foot candles for paintings and 5-10 footcandles for works on paper, and other light restricted objects. The Works shall not be exhibited in areas lighted with fluorescent or unfiltered natural light.
  - c) No Work shall be permitted to come into direct contact with or be installed above or below heating or ventilating outlets.
  - d) Devices by which the Works are installed and handled in the galleries will be prescribed by the Organizer. Modification of installation devices by the Participant may not be made without the authorization of the Organizer. The Participant will be informed of any special installation and handling instructions by the Organizer prior to delivery. All frames will have D-rings from which the paintings should be hung.

**Article VII - Custody, Responsibility and Protection:**

The Participant will have custody of the Works and be responsible for them from delivery to the Participant's location until pick-up at the Participant's location following the close of the Exhibition. The Participant will accordingly take reasonable precautions against the risks of fire, theft, and other disasters and accidents, as well as against overcrowding in the galleries and the dangers resulting there from, and will allow no smoking, food or beverages in the galleries, storage areas, or packing and unpacking areas.

Twenty-four (24)-hour security is required. During public hours, an appropriate number of guards must be present in the Exhibition galleries to safeguard the loans and guarantee that all objects are properly

guarded at all times. During non-public hours, electronic security must be activated and continually monitored. During installation/deinstallation of the Exhibition, the exhibition area should be secured and access strictly limited.

The Participant certifies that all security/fire protection/environmental conditions outlined in the Participant's facilities report sent to the Organizer are functioning properly. Any change in or failure of those systems should be immediately reported to the Organizer in writing.

**Article VIII - Credit, Publicity, Sponsorship and Photography:**

1. The Participant agrees to use the following credit lines at the entrance to the Exhibition and in all materials related to the Exhibition, including but not limited to press releases and other promotional materials, invitations, calendars, announcements, brochures, photography, and posters, which it produces in connection with the Exhibition and any other occasion in which the Exhibition is mentioned publicly:

*Rembrandt, Rubens, Gainsborough and the Golden Age of Painting in Europe* has been organized by the Speed Art Museum, Louisville, Kentucky

The above credit line(s) may be adjusted by the Organizer and the Participant agrees to adjust credit lines as requested.

Should credit for local sponsorship at the Participant's location be required, it must be approved in writing by the Organizer and listed on a separate line below the Organizer's credit line(s) as specified.

2. The Participant agrees to send the Organizer a set of installation photographs documenting the Exhibition on its premises, attendance figures, and any press notices no later than sixty (60) days after the close of the Exhibition at the Participant's location.
3. The Organizer will provide the Participant with an image-set of selected Works in the Exhibition for press and educational use. The Participant shall not reproduce photographs of any other Work in the Exhibition without prior approval of the Organizer. The Participant may request and use additional images not supplied in the image-set, with the Organizer's approval. In such cases, the Participant shall be responsible for securing copyright clearance and paying any required fees. All Works reproduced must be identified and accompanied by the appropriate photo credit.
4. The Organizer will allow installation photographs by the Participant for archival or institutional purposes, as well as non-commercial visitor photography for personal use only and media coverage of the Exhibition, provided that no flash or external light sources are used. The Participant shall supervise all outside professional photographers and film crews, and observe standard museum safety precautions.

**Article IX - Catalogue:**

The museum's handbook, *The Speed Art Museum: Highlights from the Collection* is available for sale (at cost \$10, retail \$16.95). Other merchandise materials may be available. Contact the Organizer's Gift Shop at 502-634-2983 for inquires.

**Article X – Cancellation & Indemnification:**

The parties understand that it would be difficult, if not impossible, to calculate or estimate the serious and substantial damage to the Organizer that would be caused by breach of this Agreement by the Participant, and therefore the parties agree that in the event the Participant cancels the Exhibition or is otherwise unable to show the Exhibition as agreed upon, the Participant shall pay for storage of the Exhibition until it is shipped to the next venue of the tour, and, as liquidated damages and not as a penalty:

- A) 50% of the Participation Fee as set forth on page 1 of this Agreement if cancelled twelve months or more in advance of Exhibitor's scheduled opening of the Exhibition; or
- B) 100% of the Participation Fee, if cancelled within twelve months of such scheduled opening date, which payment shall be due and payable at the same time the Participant gives the Organizer notice of such cancellation.

If an alternative venue acceptable to the Organizer is found, during the period of time herein scheduled for the Participant, which alternative tour venue must be committed to the Exhibition by contract acceptable to the Organizer, the fees received from that tour venue shall be applied to reduce the amount payable by the Participant to the Organizer.

The parties further understand that it would be difficult, if not impossible, to calculate or estimate the serious and substantial damage to the Participant that would be caused by breach of this agreement by the Organizer, and therefore, the parties agree that in the event the Organizer cancels the Exhibition or is otherwise unable to deliver the Exhibition as agreed upon (except for any cause over which the Organizer has no control), the Organizer shall refund any portion of the Fee previously paid by the Participant, and the Participant automatically shall be relieved of the obligation to pay any fees, expenses, or other amounts under this agreement.

Neither the Organizer nor the Participant shall be responsible or liable for damages caused by a delay or failure in its performance under this Agreement or any provision hereof, or by delay or failure which causes cancellation of this Agreement, if such delay or failure is due to a cause beyond its reasonable control, such as, but not limited to the following: fires; strikes; scarcity of materials or fuel; war or acts of war; acts of mobs or rioters; acts of public authorities; delay or defaults caused by public carriers; or earthquakes, storms, floods, or other acts of God; provided, however, that the party shall give notice to the other party of any actual or anticipated delay, take reasonable steps to minimize the delay and overcome its effects, and promptly resume performance when the cause of delay is removed. In no event, however, will the Organizer be held responsible, nor will the Participant be relieved of its responsibility to pay the Participation Fee, should any such cause over which the Organizer has no

control cause the cancellation of this Agreement, prevent the delivery of the Works or portions of the Works as scheduled.

The Participant warrants and represents that it has the full right to enter into and perform this Agreement and that the materials produced and activities undertaken by the Participant and its employees in connection with the Exhibition will not violate or infringe on the rights of others to the extent permitted by the laws of the State of Texas. The Participant agrees to indemnify, defend, and hold harmless the Organizer, its employees, officers, and trustees from any claims, damages, injuries, or causes of action arising out of the Participant's presentation of the Exhibition.

This Agreement constitutes the complete understanding of the parties and supersedes all previous oral and written understandings and, to the extent permitted by the laws of the State of Texas, is governed by and interpreted according to the laws of the Commonwealth of Kentucky, United States of America. To the extent permitted by the laws of the State of Texas, any dispute arising out of or relating to this Agreement must be submitted to and adjudicated only in the state courts in and for Jefferson County, Kentucky or in the federal court sitting in Jefferson County, Kentucky.

\*\*\* END \*\*\*

ADDENDUM I

WORKING CHECKLIST ATTACHED

**ADDENDUM II**

The following is a list of personnel available to facilitate the collaboration on the exhibition, *Rembrandt, Rubens, Gainsborough and the Golden Age of Painting in Europe*.

Please fill in the corresponding information as requested for the Participant's personnel.

**For the Organizer:**

**For the Participant:**

**For Project Coordination Matters:**

V. Lynn Reynolds  
Manager of Special Exhibitions and Curatorial Projects  
Tel: 502-634-2732  
Fax: 502-634-2978  
[lreynolds@speedmuseum.org](mailto:lreynolds@speedmuseum.org)

**For Curatorial Matters:**

Ruth Cloudman  
Chief Curator  
Tel: 502-634-2717  
Fax: 502-634-2978  
[rcloudman@speedmuseum.org](mailto:rcloudman@speedmuseum.org)

**For Registrarial Matters:**

Chuck Pittenger  
Registrar  
Tel: 502-634-2728  
Fax: 502-6346-2899  
[cpittenger@speedmuseum.org](mailto:cpittenger@speedmuseum.org)

**For Contractual Matters:**

V. Lynn Reynolds  
Manager of Special Exhibitions and Curatorial Projects  
Tel: 502-634-2732  
Fax: 502-634-2978  
[lreynolds@speedmuseum.org](mailto:lreynolds@speedmuseum.org)

Painting in Europe, 1600-1800: Highlights from the Speed Art Museum  
Venues 2-4

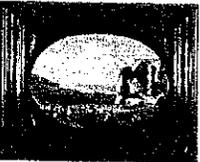
	<u>Artist</u>	<u>Title</u>	<u>Dated</u>	<u>Medium</u>	<u>Dimensions</u>	<u>Credit Line</u>	<u>Accession #</u>
<b>Religious Painting</b>							
1	 Jan Simonszoon Pynas (Dutch, 1583/84-1631)	<i>Feast of Herod</i>	about 1615	Oil on panel	16 1/4 x 22 5/8 in. (41.3 x 57.5 cm.) 26 1/2 x 32 15/16 x 1 7/8 in. (67.3 x 83.7 x 4.8 cm.) (frame)	Gift of the Charter Collectors	1979.19
2	 Attributed to Anthony van Dyck (Flemish, 1599 - 1641)	<i>Saint Sebastian Bound for Martyrdom</i>	about 1616-1622	Oil on canvas	74 7/8 x 56 9/16 in. (190.2 x 143.7 cm.) 92 5/8 x 75 1/4 x 4 3/8 in. (235.3 x 191.1 x 11.1 cm.) (frame)	Gift of Major General and Mrs. Dillman A. Rash	1967.42
3	 Attributed to Gérard Douffet (Flemish, 1594 - 1660)	<i>Ecce Homo</i>	about 1623	Oil on canvas	49 1/4 x 46 in. (125.1 x 116.8 cm.) 68 3/8 x 62 3/8 x 2 3/8 in. (173.7 x 158.4 x 6 cm.) (frame)	Gift of Mr. and Mrs. Owsley Brown II Conservation funded by Mr. and Mrs. Owsley Brown II	2005.4
4	 Peter Paul Rubens (Flemish, 1577 - 1640)	<i>The Princes of the Church Adoring the Eucharist</i>	about 1626-1627	Oil on panel	26 1/4 x 18 5/16 in. (66.7 x 46.5 cm.) 36 3/4 x 29 x 3 1/8 in. (93.3 x 73.7 x 7.9 cm.) (frame)	Gift in memory of George W. Norton IV, by his mother, Mrs. George W. Norton, Jr. and his aunt, Mrs. Leonard T. Davidson	1966.16

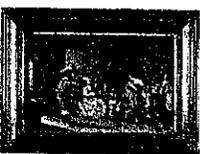
Religious Painting								
	Artist	Title	Dated	Medium	Dimensions	Credit Line	Accession #	
5	 David Teniers I (Flemish, 1582 - 1649)	<i>The Raising of Lazarus</i>	1630s or later	Oil on canvas	28 9/16 x 23 3/8 in. (72.5 x 59.4 cm.) 35 x 29 3/4 x 2 3/16 in. (88.9 x 75.6 x 5.6 cm.) (frame)	Museum purchase, Preston Pope Satterwhite Fund	1981.14	
6	 Gaspar de Crayer (Flemish, 1584 - 1669)	<i>The Conversion of Saul</i>	about 1640s	Oil on canvas	59 x 46 in. (149.9 x 116.8 cm.) (sight) 69 1/2 x 56 x 3 in. (176.5 x 142.2 x 7.6 cm.) (frame)	Gift of Mr. and Mrs. Owsley Brown II Conservation funded by Mr. and Mrs. Owsley Brown II	2008.5.3	
7	 Jacob Jordaens the Elder (Flemish, 1593 - 1678)	<i>Paul and Barnabas at Lystra</i>	about 1640	Oil on canvas	54 x 71 3/4 in. (137.2 x 182.2 cm.) 63 5/8 x 81 11/16 x 3 3/16 in. (161.6 x 207.5 x 8.1 cm.) (frame)	Gift of the Museum Collectors Restored by income from the Marguerite Montgomery Baquie Memorial Trust, 2003	1967.36	
8	 Giovanni Lanfranco (Italian, 1582-1647)	<i>The Mystic Marriage of Saint Catherine</i>	about 1646-1647	Oil on copper	9 x 7 9/16 in. (22.9 x 19.2 cm.) (copper panel) 9 1/2 x 7 11/16 in. (24.1 x 19.5 cm.) (wood panel) 12 1/16 x 10 13/16 x 15/16 in. (30.6 x 27.5 x 2.4 cm.) (frame)	Museum Members purchase	1966.45	

	<u>Artist</u>	<u>Title</u>	<u>Dated</u>	<u>Medium</u>	<u>Dimensions</u>	<u>Credit Line</u>	<u>Accession #</u>	
<b>Religious Painting</b>								
9		Hendrick van Somer (Flemish, born about 1607, active Naples, 1624 - 1652)	<i>Saint Jerome</i>	1651	Oil on canvas	39 3/4 x 49 1/2 in. (101 x 125.7 cm.) 52 1/2 x 62 1/2 x 4 1/16 in. (133.4 x 158.8 x 10.3 cm.) (frame)	Gift of the Charter Collectors with funds from the Bequest of Jane Morton Norton	1991.21
10		Jan van Kessel, I (Flemish, 1626 - 1679)	<i>Ecce Panis Angelorum</i> (Behold the Bread of Angels)	1668	Oil on canvas	14 3/8 x 10 3/4 in. (36.5 x 27.3 cm.) 22 7/8 x 19 3/16 x 1 7/8 in. (58.1 x 48.7 x 4.8 cm.) (frame)	Gift of Mrs. Berry V. Stoll	1978.20
11		Cristoforo Savolini (Italian, 1639 - 1677)	<i>The Expulsion of Hagar</i>	about 1670s	Oil on canvas	40 x 37 in. (101.6 x 94 cm.) 48 15/16 x 46 5/8 x 1 15/16 in. (124.3 x 118.4 x 4.9 cm.) (frame)	Gift of Mrs. Baylor O. Hickman	1970.43

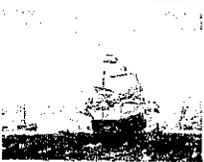
	Artist	Title	Dated	Medium	Dimensions	Credit Line	Accession #	
<b>Patrons of the Arts: Portraits (1)</b>								
12		Werner Jacobsz. van den Valckert (Dutch, about 1580 - about 1627)	<i>Portrait of a Man with a Lay Figure</i>	1624	Oil on panel	32 3/8 x 22 9/16 in. (82.2 x 57.3 cm.) 39 x 29 1/8 x 1 15/16 in. (99.1 x 74 x 4.9 cm.) (frame)	Purchase, Museum Art Fund	1963.29
13		Rembrandt van Rijn (Dutch, 1606 - 1669)	<i>Portrait of a Forty-Year-Old Woman, possibly Marretje Cornelisdr. van Grotewal</i>	1634	Oil on panel	27 7/16 x 22 in. (69.7 x 55.9 cm.) 37 11/16 x 32 1/8 x 3 in. (95.7 x 81.6 x 7.6 cm.) (frame)	Purchased with funds contributed by individuals, corporations and the entire community of Louisville, as well as the Commonwealth of Kentucky Frame conservation funded by Edith and Jacob Horn, The Horn Foundation	1977.16
14		Anthony van Dyck (Flemish, 1599 - 1641)	<i>Portrait of a Woman</i>	about 1635	Oil on canvas	29 1/2 x 23 in. (74.9 x 58.4 cm.) 38 1/4 x 31 1/2 x 2 3/8 in. (97.2 x 80 x 6 cm.) (frame)	Museum purchase, Preston Pope Satterwhite Fund	1971.18
15		Johannes Cornelisz. Verspronck (Dutch, about 1600/1603 - 1662)	<i>Portrait of a Man</i>	1641	Oil on canvas	46 7/8 x 37 5/8 x 1 1/8 in. (119.1 x 95.6 x 2.9 cm.) 56 3/16 x 47 1/8 x 3 3/4 in. (142.7 x 119.7 x 9.5 cm.) (frame)	Museum purchase, Preston Pope Satterwhite Fund	1980.21

	Artist	Title	Dated	Medium	Dimensions	Credit Line	Accession #	
<b>Patrons of the Arts: Portraits (1)</b>								
16		Pieter Nason (Dutch, 1612-1688/91)	<i>A Dutch Officer in Blue Armor</i>	1646	Oil on panel	27 1/2 x 22 1/4 in. (69.9 x 56.5 cm.) 33 1/4 x 28 in. (84.5 x 71.1 cm.) (frame)	Purchase, Museum Art Fund	1960.21
17		Gabriel Metsu (Dutch, 1629 - 1667)	<i>Self-Portrait</i>	about 1658	Oil on panel	8 9/16 x 6 7/8 in. (21.7 x 17.5 cm.) 14 1/8 x 12 9/16 x 1 1/16 in. (35.9 x 31.9 x 2.7 cm.) (frame)	Gift of the Charter Collectors	1970.56.1
18		Gabriel Metsu (Dutch, 1629 - 1667)	<i>Portrait of the Artist's Wife (Isabella de Wolff)</i>	about 1658	Oil on panel	8 1/2 x 6 7/8 in. (21.6 x 17.4 cm.) 14 1/8 x 12 9/16 x 1 1/16 in. (35.9 x 31.9 x 2.7 cm.) (frame)	Museum purchase	1970.56.2
19		Pierre Mignard I (French, 1612 - 1695)	<i>Portrait of a Marshal of France, possibly François-Henri de Montmorency-Bouteville, Duke of Luxembourg</i>	probably after 1688	Oil on canvas	57 5/8 x 41 1/2 in. (146.4 x 105.4 cm.) 70 1/2 x 54 7/8 x 4 3/4 in. (179.1 x 139.4 x 12.1 cm.) (frame)	Preston Pope Satterwhite Collection, by exchange	1958.8.2

	Artist	Title	Dated	Medium	Dimensions	Credit Line	Accession #
<b>Classical Scenes</b>							
20	 <p>Jan Brueghel the Elder (Flemish, 1568 - 1625) Hendrik van Balen I (Flemish, 1575 - 1632)</p>	<i>A Bacchanal</i>	about 1608-1616	Oil on panel	23 5/16 x 32 1/2 in. (59.2 x 82.6 cm.) 31 3/4 x 41 7/16 x 2 3/16 in. (80.6 x 105.3 x 5.6 cm.) (frame)	Museum purchase Restored by Income from the Marguerite Montgomery Baquie Memorial Trust, 1992	1967.24
21	 <p>Cornelis van Poelenburgh (Dutch, 1594 or 1595 - 1667)</p>	<i>Landscape with Mercury and Battus</i>	about 1620-1625	Oil on copper	14 1/4 x 19 in. (36.2 x 48.3 cm.) (sight) 21 5/8 x 26 5/8 x 2 1/2 in. (54.9 x 67.6 x 6.4 cm.) (frame)	Gift of Mr. and Mrs. Owsley Brown II Conservation funded by Mr. and Mrs. Owsley Brown II	2008.5.1
22	 <p>Jacob van Loo (Dutch, 1614 - 1670)</p>	<i>An Allegory of Venus and Cupid</i>	1654	Oil on canvas	47 7/8 x 34 1/2 in. (121.6 x 87.6 cm.) 57 1/4 x 43 15/16 x 2 3/8 in. (145.4 x 111.6 x 6 cm.) (frame)	Gift of the Charter Collectors and gift of Mrs. Hattie Bishop Speed, George E. Gage, The Art Center Association, Signora Agnese Buzzi, Mrs. Margaret Bridwell, Sallie Underhill Kemper, in honor of Evelina Shreve Underhill, Robert A. Hendrickson, Jean de Botton, Caroline Cooper, Mrs. Credo Harris, John Greenebaum, Miss Mary Elizabeth Michel, and bequest of Mrs. Blakemore Wheeler, by exchange	1993.16
23	 <p>Jan de Bray (Dutch, about 1627 - 1697)</p>	<i>A Couple Represented as Ulysses and Penelope</i>	1668	Oil on canvas	43 7/8 x 65 3/4 in. (111.4 x 167 cm.) 55 5/16 x 76 13/16 x 4 1/2 in. (140.5 x 195.1 x 11.4 cm.) (frame)	Gift of the Charter Collectors	1975.24

		Artist	Title	Dated	Medium	Dimensions	Credit Line	Accession #
<b>Interiors and Daily Life</b>								
24		Nicolas Tournier (French, 1590 - about 1660)	<i>Dice Players</i>	about 1619-1626/1627	Oil on canvas	47 5/16 x 67 1/2 in. (120.2 x 171.5 cm.) 57 3/4 x 77 7/8 x 2 3/4 in. (146.7 x 197.8 x 7 cm.) (frame)	Gift of the Charter Collectors	1987.12
25		Jacob Duck (Dutch, about 1600 - 1667)	<i>Interior of a Stable with Figures</i>	about 1635-1640	Oil on panel	21 1/8 x 34 in. (53.7 x 86.4 cm.) 29 7/8 x 42 9/16 x 2 1/2 in. (75.9 x 108.1 x 6.4 cm.) (frame)	Museum purchase, Preston Pope Satterwhite Fund	1965.18
26		Jacob Duck (Dutch, about 1600 - 1667)	<i>Guardroom Scene</i>	about 1636	Oil on panel	16 3/4 x 25 in. (42.5 x 63.5 cm.) (panel) 24 1/2 x 32 1/2 x 1 3/4 in. (62.2 x 82.6 x 4.4 cm.) (frame)	Gift of Mr. and Mrs. Owsley Brown II Conservation funded by Mr. and Mrs. Owsley Brown II	2008.5.2
27		Pieter Cornelisz. van Slingeland (Dutch, 1640 - 1691)	<i>The Interior of a Kitchen</i>	about 1659	Oil on panel	17 5/16 x 14 9/16 in. (44 x 37 cm.) 24 x 21 3/16 x 2 1/2 in. (61 x 53.8 x 6.4 cm.) (frame)	Gift of the Charter Collectors and Mrs. Blakemore Wheeler, Mr. and Mrs. Barry Bingham, Sr., Mrs. Hattie Bishop Speed, Mrs. E. Gary Sutcliffe, Mrs. Margaret Bridwell, Mrs. Oscar Fenley, and Mr. and Mrs. Klaus G. Perls, by exchange	1992.23

	Artist	Title	Dated	Medium	Dimensions	Credit Line	Accession #	
<b>Rise of Landscape</b>								
28		Willem van de Velde I (Dutch, 1611 - 1693)	<i>A Man-Of-War at Sea, with a Rowing Boat in the Foreground and Other Ships Behind</i>	early to mid 1640s	Pen and brown ink on vellum	14 7/8 x 20 9/16 in. (37.8 x 52.2 cm.) 24 x 30 1/4 x 1 1/2 in. (61 x 76.8 x 3.8 cm.) (frame)	Gift of Mr. and Mrs. Owsley Brown II	2007.2
29		Jan Steen (Dutch, about 1626 - 1679)	<i>John the Baptist Preaching in the Wilderness</i>	about 1648-1651	Oil on panel	31 1/8 x 30 3/8 in. (79.1 x 77.2 cm.) 39 x 38 1/2 x 2 3/4 in. (99.1 x 97.8 x 7 cm.) (frame)	Gift of the Charter Collectors	2003.16
30		Anthonie Jansz. van der Croos (Dutch, about 1606 - 1662/1663)	<i>View of Leiden</i>	1649	Oil on panel	25 7/8 x 37 11/16 in. (65.8 x 95.8 cm.) 37 x 48 3/4 x 2 3/16 in. (94 x 123.8 x 5.6 cm.) (frame)	Bequest of Jane Morton Norton	1989.13
31		Jacob van Ruysdael (Dutch, 1628/1629 - 1682)	<i>Landscape with a Half-Timbered House and a Blasted Tree</i>	1653	Oil on canvas	26 5/8 x 32 3/8 x 7/8 in. (67.6 x 82.2 x 2.2 cm.) 36 1/4 x 42 1/8 x 4 in. (92.1 x 107 x 10.2 cm.) (frame)	Museum purchase	1998.3

	Artist	Title	Dated	Medium	Dimensions	Credit Line	Accession #
<b>Rise of Landscape</b>							
32	 Jacques Patel (French, about 1630/35-1662)	<i>Classical Landscape</i>	about 1660	Oil on canvas	14 5/16 x 16 1/4 x 3/4 in. (36.4 x 41.3 x 1.9 cm.) 18 1/2 x 20 7/16 x 2 in. (47 x 51.9 x 5.1 cm.) (frame)	Bequest of Alice Speed Stoll	1998.6.9
33	 Ludolf Backhuysen I (Dutch, 1630 - 1708)	<i>A Frigate and Other Vessels on a Rough Sea</i>	1681	Oil on canvas	21 1/4 x 27 3/16 in. (53.9 x 69 cm.) 29 7/8 x 36 1/16 x 2 7/8 in. (75.9 x 91.6 x 7.3 cm.) (frame)	Gift of the Charter Collectors	1995.14
34	 Thomas Gainsborough (English, 1727 - 1788)	<i>Wooded River Landscape with Peasants Resting and Church Tower</i>	about 1750	Oil on canvas	9 3/8 x 12 1/2 x 3/4 in. (23.8 x 31.8 x 1.9 cm.) 16 1/8 x 19 1/8 x 2 1/4 in. (41 x 48.6 x 5.7 cm.) (frame)	Gift of the Charter Collectors	2005.19.1

	Artist	Title	Dated	Medium	Dimensions	Credit Line	Accession #
<b>Architecture and Cityscapes</b>							
35	 Probably by Hendrick van Steenwijk, the younger (Flemish, about 1580 - 1649)	<i>Banqueting Hall of a Palace</i>	1630	Oil on panel	10 3/8 x 12 1/2 in. (26.4 x 31.8 cm.) 14 3/4 x 17 x 15/16 in. (37.5 x 43.2 x 2.4 cm.) (frame)	Museum Members purchase	1968.44
36	 Laurent de La Hyre (French, 1606 - 1656)	<i>Rest on the Flight into Egypt</i>	1648	Oil on canvas	38 3/4 x 25 1/4 in. (98.4 x 64.1 cm.) 47 1/4 x 33 3/4 x 2 15/16 in. (120 x 85.7 x 7.5 cm.) (frame)	Museum purchase, Preston Pope Satterwhite Fund Restored by income from the Marguerite Montgomery Baquie Memorial Trust, 2005	1963.10
37	 Cornelis de Man (Dutch, 1621 - 1706)	<i>New Church in Delft with the Tomb of William the Silent</i>	1660s	Oil on canvas	49 x 42 1/16 in. (124.5 x 106.8 cm.) 58 7/8 x 51 3/4 x 2 5/16 in. (149.5 x 131.4 x 5.9 cm.) (frame)	Gift of the Charter Collectors	1985.8
38	 Gerrit Adriaensz. Berckheyde (Dutch, 1638 - 1698)	<i>View of the Mauritshuis, The Hague</i>	about 1690	Oil on canvas	21 1/2 x 25 1/2 in. (54.6 x 64.8 cm.) 28 7/8 x 32 11/16 x 3 1/16 in. (73.3 x 83 x 7.8 cm.) (frame)	Museum purchase, Preston Pope Satterwhite Fund	1979.21

	Artist	Title	Dated	Medium	Dimensions	Credit Line	Accession #
<b>Still Life and Animals</b>							
39	 Jan van den Hecke the Elder (Flemish, 1620 - 1684)	<i>Flowers in a Glass Vase</i>	about 1650	Oil on canvas	17 13/16 x 12 15/16 in. (45.2 x 32.9 cm.) 24 x 19 x 1 3/4 in. (61 x 48.3 x 4.4 cm.) (frame)	Bequest of Alice Speed Stoll	1998.6.3
40	 Pieter Claesz. (Dutch, 1597/1598 - 1660)	<i>Breakfast Still Life</i>	1653	Oil on panel	18 1/2 x 25 in. (47 x 63.5 cm.) 25 1/2 x 31 7/8 x 2 7/8 in. (64.8 x 81 x 7.3 cm.) (frame)	Gift of Mrs. Berry V. Stoll	1975.31
41	 Melchior de Hondecoeter (Dutch, 1636 - 1695)	<i>A White Hen and Other Poultry in a Landscape</i>	1670-1675	Oil on canvas	28 1/8 x 35 11/16 in. (71.5 x 90.7 cm.) 33 1/2 x 41 1/4 x 2 1/4 in. (85.1 x 104.8 x 5.7 cm.) (frame)	Gift of The Reverend and Mrs. Alfred R. Shands III	2007.1
42	 Nicolaes Berchem (Dutch, 1620-1683)	<i>Landscape with Figures and Animals</i>	1679	Oil on panel	13 7/8 x 18 1/4 in. (35.2 x 46.4 cm.) 20 x 24 1/2 in. (50.8 x 62.2 cm.) (frame)	Gift of Dr. and Mrs. Irvin Abell, Jr.	1970.44

	<u>Artist</u>	<u>Title</u>	<u>Dated</u>	<u>Medium</u>	<u>Dimensions</u>	<u>Credit Line</u>	<u>Accession #</u>
<b>Still Life and Animals</b>							
43	 Jacob van Walscapelle (Dutch, 1644 - 1727)	<i>Floral Still Life</i>	1681	Oil on canvas	40 1/4 x 35 3/16 in. (102.2 x 89.3 cm.) 49 x 43 13/16 x 2 1/8 in. (124.5 x 111.3 x 5.4 cm.) (frame)	Gift of Eleanor Bingham Miller and Barry Bingham, Sr., in honor of Mary Caperton Bingham	1987.1
44	 Carl Borromäus Andreas Ruthart (German, 1630 - 1703)	<i>Adam Naming the Animals</i>	1686	Oil on canvas	54 1/2 x 70 11/16 in. (138.5 x 179.5 cm.) 64 1/2 x 81 x 3 7/8 in. (163.8 x 205.7 x 9.8 cm.) (frame)	Purchased with funds from the Alice Speed Stoll Accessions Trust	2008.12
45	 Dirk Vaickenburg (Dutch, 1675 - 1721)	<i>A Cat Protecting Spoils from a Dog</i>	1717	Oil on canvas	39 7/8 x 31 3/4 x 7/8 in. (101.3 x 80.6 x 2.2 cm.) 49 1/8 x 40 7/8 x 1 7/8 in. (124.8 x 103.8 x 4.8 cm.) (frame)	Museum purchase with funds from the estate of Alice Speed Stoll and anonymous donors	2005.18
46	 Jan van Os (Dutch, 1744 - 1808)	<i>Still Life with Fruit and Flowers</i>	about 1790	Oil on panel	34 15/16 x 28 5/16 in. (88.7 x 71.9 cm.) 40 3/4 x 33 15/16 x 2 3/8 in. (103.5 x 86.2 x 6 cm.) (frame)	Gift of Mrs. John Harris Clay	1992.13

Still Life and Animals		Artist	Title	Dated	Medium	Dimensions	Credit Line	Accession #
47		Joseph Marie Vien (French, 1716-1809)	<i>Bouquet of Carnations and Other Flowers in a Crystal Pitcher</i>	1806	Oil on panel	15 x 11 1/2 in. (38.1 x 29.2 cm.) 21 5/8 x 17 3/4 in. (54.9 x 45.1 cm.) (frame)	Bequest of Alice Speed Stoll	1998.6.13
48		Joseph Marie Vien (French, 1716-1809)	<i>Bouquet of Roses and Other Flowers in a Crystal Glass</i>	1806	Oil on panel	16 1/4 x 12 5/8 in. (41.3 x 32.1 cm.) 21 3/4 x 17 3/4 in. (55.2 x 45.1 cm.) (frame)	Gift of Mrs. Berry V. Stoll Conservation funded by Mr. and Mrs. William O. Alden, Jr., 2003	1974.16

	Artist	Title	Dated	Medium	Dimensions	Credit Line	Accession #
<b>Patrons of the Arts: Portraits (2)</b>							
49	 Hubert Drouais (French, 1699-1767)	<i>Portrait of the Sculptor Robert Le Lorrain</i>	1730	Oil on canvas	18 3/8 x 14 7/8 in. (46.7 x 37.8 cm.) 25 1/2 x 21 1/2 x 2 5/8 in. (64.8 x 54.6 x 6.7 cm.) (frame)	Gift of Dr. and Mrs. Irvin Abell, Jr. Conservation funded by Mr. and Mrs. William O. Alden, Jr., 2003	1981.15
50	 William Hogarth (English, 1697 - 1764)	<i>Dudley Woodbridge in His Chambers</i>	1730	Oil on canvas	16 1/2 x 21 3/4 x 3/4 in. (41.9 x 55.2 x 1.9 cm.) 22 x 27 1/8 x 1 1/4 in. (55.9 x 68.9 x 3.2 cm.) (frame)	Museum purchase, Preston Pope Satterwhite Fund	1976.30
51	 Pompeo Batoni (Italian, 1708 - 1787)	<i>Portrait of Ralph Howard, later 1st Viscount Wicklow</i>	1752	Oil on canvas	39 1/8 x 29 3/16 in. (99.4 x 74.1 cm.) 46 5/16 x 36 9/16 x 2 3/8 in. (117.6 x 92.9 x 6 cm.) (frame)	Purchase, Museum Art Fund	1960.8
52	 Marie-Victoire Lemoine (French, 1754-1820)	<i>Portrait of a Young Girl</i>	18th century	Oil on canvas	17 1/2 x 14 in. (44.5 x 35.6 cm.) 23 1/2 x 20 1/2 x 3 1/4 in. (59.7 x 52.1 x 8.3 cm.) (frame)	Bequest of Alice Speed Stoll	1998.6.5

	<u>Artist</u>	<u>Title</u>	<u>Dated</u>	<u>Medium</u>	<u>Dimensions</u>	<u>Credit Line</u>	<u>Accession #</u>
<b>Patrons of the Arts: Portraits (2)</b>							
53	 Louis-Michel van Loo (French, 1707-1771)	<i>Madame de la Croix van Crucius</i>	1766	Oil on canvas	25 x 20 3/4 in. (63.5 x 52.7 cm.) 33 1/2 x 29 1/4 x 1 1/2 in. (85.1 x 74.3 x 3.8 cm.) (frame)	Bequest of Alice Speed Stoll	1998.6.6
54	 Thomas Gainsborough (English, 1727 - 1788)	<i>Portrait of Mrs. John Hallam</i>	about 1774	Oil on canvas	30 x 25 in. (76.2 x 63.5 cm.) 41 1/2 x 36 11/16 x 3 3/8 in. (105.4 x 93.2 x 8.6 cm.) (frame)	Bequest of Mrs. Leonard T. Davidson Painting conservation funded by Mr. and Mrs. William O. Aiden, Jr., 2000, and frame conservation funded by The Alliance of The Speed Art Museum, 1999	1970.31.1
55	 Adélaïde Labille-Guiard (French, 1749 - 1803)	<i>Portrait of Madame Adélaïde</i>	about 1787	Oil on canvas	107 3/4 x 73 3/4 in. (273.7 x 187.3 cm.) 136 1/2 x 88 3/8 x 5 in. (346.7 x 224.5 x 12.7 cm.) (frame)	Gift of Mrs. Berry V. Stoll Restored by income from the Marguerite Montgomery Baquie Memorial Trust, 1993, with additional support from The National Endowment for the Arts	1982.21
56	 Antoine-Jean Gros (French, 1771 - 1835)	<i>Portrait of Celeste Cellini, Madame Meuricoffre</i>	about 1790s	Oil on canvas	26 3/4 x 19 1/2 in. (67.9 x 49.5 cm.) 36 9/16 x 28 3/8 x 3 1/8 in. (92.9 x 72.1 x 7.9 cm.) (frame)	Gift of Mrs. Berry V. Stoll	1983.10

	Artist	Title	Dated	Medium	Dimensions	Credit Line	Accession #
<b>Patrons of the Arts: Portraits (2)</b>							
57	 Marie-Victoire Lemoine (French, 1754-1820)	<i>Portrait of a Lady</i>	about 1790	Oil on canvas	28 3/8 x 23 in. (72.1 x 58.4 cm.) 38 1/4 x 33 1/2 x 3 in. (97.2 x 85.1 x 7.6 cm.) (frame)	Bequest of Alice Speed Stoll	1998.6.4
58	 Merry Joseph Blondel (French, 1781 - 1853)	<i>Portrait of Madame Houbigant, born Nicole Deschamps</i>	about 1807	Oil on canvas	41 3/4 x 33 x 3/4 in. (106 x 83.8 x 1.9 cm.) 51 3/8 x 42 3/8 x 3 7/8 in. (130.5 x 107.6 x 9.8 cm.) (frame)	Gift of Mrs. Hattie Bishop Speed, by exchange	1993.17
59	 Thomas Lawrence (English, 1769 - 1830)	<i>Portrait of Susan, Countess of Guilford, and Her Daughter Georgiana</i>	about 1812	Oil on canvas	82 5/8 x 58 in. (209.9 x 147.3 cm.) 95 1/2 x 71 9/16 x 4 5/8 in. (242.6 x 181.8 x 11.7 cm.) (frame)	Purchase, Museum Art Fund Conservation funded by Edith and Jacob Horn, The Horn Foundation, with additional support from a grant from the National Endowment for the Arts, a Federal agency	1959.2

	<u>Artist</u>	<u>Title</u>	<u>Dated</u>	<u>Medium</u>	<u>Dimensions</u>	<u>Credit Line</u>	<u>Accession #</u>
<b>Religious Painting in a New Age</b>							
60	 Paolo de' Matteis (Italian, 1662 - 1728)	<i>The Adoration of the Shepherds</i>	about 1710-1715	Oil on canvas	60 x 50 in. (152.4 x 127 cm.) 69 3/16 x 59 5/16 x 2 7/8 in. (175.7 x 150.7 x 7.3 cm.) (frame)	Gift of the Charter Collectors	1971.42.1
61	 Giovanni Battista Pittoni the Younger (Italian, 1687 - 1767)	<i>The Sacrifice of Isaac</i>	about 1713-1715	Oil on canvas	32 5/8 x 38 1/4 in. (82.9 x 97.2 cm.) 38 1/2 x 43 3/4 x 2 9/16 in. (97.8 x 111.1 x 6.5 cm.) (frame)	Museum purchase, Preston Pope Satterwhite Fund	1965.19
62	 Jean François de Troy (French, 1679 - 1752)	<i>Adam and Eve</i>	1730	Oil on canvas	32 1/4 x 25 5/8 x 7/8 in. (81.9 x 65.1 x 2.2 cm.) 39 5/8 x 33 1/8 x 2 1/2 in. (100.6 x 84.1 x 6.4 cm.) (frame)	Gift of Dr. and Mrs. Irvin Abell, Jr.	1977.21
63	 Charles-Antoine Coypel (French, 1694 - 1752)	<i>The Education of the Virgin</i>	about 1735-1737	Oil on canvas	36 5/8 x 29 in. (93 x 73.7 cm.) 46 5/16 x 38 3/4 x 3 in. (117.6 x 98.4 x 7.6 cm.) (frame)	Gift of Dr. and Mrs. Irvin Abell, Jr.	1982.11

	<u>Artist</u>	<u>Title</u>	<u>Dated</u>	<u>Medium</u>	<u>Dimensions</u>	<u>Credit Line</u>	<u>Accession #</u>
<b>Neoclassicism</b>							
64	 <p>Attributed to Adam Elsheimer (German, 1578-1610)</p>	<i>Apollo and Coronis</i>	16th century	Oil on copper	7 3/16 x 9 1/4 in. (18.3 x 23.5 cm.) 8 15/16 x 11 1/16 x 1 1/8 in. (22.7 x 28.1 x 2.9 cm.) (frame)	Gift of the Charter Collectors	1976.17.1
65	 <p>Giovanni Paolo Panini (Italian, about 1692 - 1765)</p>	<i>The Wedding at Cana</i>	about 1725	Oil on canvas	39 1/16 x 54 in. (99.2 x 137.2 cm.) 48 3/8 x 63 3/16 x 3 in. (122.9 x 160.5 x 7.6 cm.) (frame)	Museum purchase, Preston Pope Satterwhite Reserve Fund Conservation funded by Mr. and Mrs. William O. Alden, Jr., 2006	1959.13
66	 <p>Giuseppe Maria Crespi (Italian, 1665 - 1747)</p>	<i>Sleeping Cupids Disarmed by Nymphs</i>	about 1730	Oil on copper	20 13/16 x 29 7/16 in. (52.8 x 74.8 cm.) 29 3/4 x 38 3/8 x 2 3/4 in. (75.6 x 97.5 x 7 cm.) (frame)	Gift of the Charter Collectors	2000.22
67	 <p>Giovanni Battista Tiepolo (Italian, 1696 - 1770)</p>	<i>The Sacrifice of Iphigenia</i>	about 1750	Oil on canvas	15 1/4 x 24 1/2 in. (38.7 x 62.2 cm.) 22 7/8 x 32 1/16 x 2 11/16 in. (58.1 x 81.4 x 6.8 cm.) (frame)	Anonymous gift	1975.2

	<u>Artist</u>	<u>Title</u>	<u>Dated</u>	<u>Medium</u>	<u>Dimensions</u>	<u>Credit Line</u>	<u>Accession #</u>
<b>Neoclassicism</b>							
68	 Giovanni Paolo Panini (Italian, about 1692 - 1765)	<i>The Sermon of an Apostle</i>	about 1758	Oil on canvas	29 1/4 x 38 3/4 in. (74.3 x 98.4 cm.) 38 1/4 x 47 5/8 x 2 3/4 in. (97.2 x 121 x 7 cm.) (frame)	Bequest of Alice Speed Stoll	1998.6.8
69	 Hubert Robert (French, 1733 - 1808)	<i>A Loggia Overlooking St. Peter's Square, Rome</i>	1760s	Oil on panel	18 7/8 x 14 7/16 in. (47.9 x 36.7 cm.) 24 15/16 x 20 9/16 x 1 7/8 in. (63.3 x 52.2 x 4.8 cm.) (frame)	Gift of the Museum Collectors	1969.26
70	 Hubert Robert (French, 1733 - 1808)	<i>A Hermit in a Garden</i>	about 1790	Oil on canvas	59 5/8 x 31 1/2 in. (151.4 x 80 cm.) 62 3/4 x 50 1/16 x 3 3/4 in. (159.4 x 127.2 x 9.5 cm.) (frame)	Given in memory of their mother, Mrs. John Vance Collis, by Mrs. Condict Moore, Mrs. William W. Hancock, Jr., and Mrs. Joe M. Rodes Restored by income from the Marguerite Montgomery Baquie Memorial Trust, 1995	1994.13
71	 Jean Jacques François Lebarbier (French, 1738 - 1826)	<i>Helen and Paris</i>	1799	Oil on canvas	34 x 40 in. (86.4 x 101.6 cm.) 42 1/8 x 48 13/16 x 3 5/16 in. (107 x 124 x 8.4 cm.) (frame)	Gift of the Charter Collectors	1998.21

Neoclassicism								
		<u>Artist</u>	<u>Title</u>	<u>Dated</u>	<u>Medium</u>	<u>Dimensions</u>	<u>Credit Line</u>	<u>Accession #</u>
72		Jean-Joseph-Xavier Bidauld (French, 1758-1846)	<i>A View of Carpentras from the East</i>	1809	Oil on canvas	22 5/8 x 29 1/4 in. (57.5 x 74.3 cm.) 30 x 37 in. (76.2 x 94 cm.) (frame)	Gift of Dr. and Mrs. Irvin Abell, Jr.	1988.1