

A

To Instruct and Delight: European and American Art, 1500–1900
Bowdoin Gallery
Opened January 15, 2015

Labels for Installation as of February 2020

table's display, which is framed by coins on the left and dark spikey sea urchins on the right. Hanging above, a small shark with spotted fins and a winged ray flank the disemboweled skate.

Susan Wegner
Associate Professor of Art History, Bowd

After training principally in Genoa, Castiglione sought to reinvent himself as an artist during the mid-1630s in Rome, where he attended sessions at the Accademia di San Luca. There he would

and faith, particularly around the theme of family. In the book of Genesis, Joseph was the favorite son of the patriarch Jacob. Sold by his brothers into slavery, Joseph eventually rose by

A

A

When Blackburn passed through Boston sometime around 1760, the Bowdoin family already owned portraits by Joseph Badger, Robert Feke, and others. Nevertheless, James Bowdoin II lost no time in securing Blackburn's talents to depict young James III and his sister Elizabeth. The result is this unusual double portrait, which is at once a charming portrayal of children and an assertively up-to-date statement of their importance as the rising generation of one of New England's most prominent families. Indeed, Blackburn subtly alludes to the family's crest, which includes three birds, through the bird held by the James III and the two in his cap.

ROBERT FEKE

American, ca. 1707–1752

Portrait of Brigadier-General Samuel Waldo, ca. 1748
oil on canvas

Bequest of Mrs. Lucy Flucker Thatcher
1855.3

Robert Feke's full-length portrait of Samuel Waldo commemorates the officer's leadership in the British and American victory in 1745 over the French at Louisbourg, Nova Scotia. This was one of four contemporaneous full-length portraits celebrating the American commanders of that battle. The other featured officers were William Pepperrell, William Shirley, and Peter Warren, whose portraits John Smibert painted in 1745 and 1746. Here Waldo holds a baton, symbolizing his status as a brigadier-general, but instead of being depicted in a uniform, he chose to dress as a prosperous merchant. Feke excelled in the painterly details of Waldo's luminous silk-velvet coat and red waistcoat trimmed in yards of thick gold braid. In a large horsehair wig, Waldo strikes a pose guided by British etiquette books.

General Samuel Waldo—Maine in the Colonial Period

A Massachusetts merchant involved in timber harvesting and shipping, Samuel Waldo expended considerable energy developing lands in the Waldo Patent, between the Penobscot River and Muscongus Bay, now part of Maine. To settle the region beginning in the 1740s, he solicited and encouraged German and Scots-Irish immigrants, many of whom then served in his regiment at Louisbourg. Although usually considered to be Boston-based, Waldo lived in Falmouth-in-Casco-Bay (now Portland), where he also oversaw mast and timbering operations. Following Waldo's death in 1759, the Feke portrait descended to his daughter Hannah, who married Thomas Flucker, Waldo's Boston partner, in 1751. It remained in the family until his great-granddaughter, Mrs. Lucy Flucker Thatcher, bequeathed it to Bowdoin in 1853.

Laura Fecych Sprague

Senior Consulting Curator, Bowdoin College Museum of Art

JOSEPH BLACKBURN

American ca. 1730–after 1778

Portrait of Mrs. Thomas Flucker (née Hannah Waldo), ca. 1755

John Singleton Copley, colonial America's greatest portraitist, was born to modest circumstances but excelled under the tutelage of his stepfather Peter Pelham, the English-born engraver. Copley catered to his patrons' desires to be portrayed as English aristocrats, and through his exceptional talents he created a new identity for America's merchant class. Thomas Flucker had joined two of colonial Boston's most influential families by marriage. After his first wife Judith Bowdoin, James Bowdoin II's sister, died, he married Hannah Waldo, daughter of Brigadier General Samuel Waldo. Appointed Colonial Secretary in 1770, he remained loyal to the Crown and fled to England in 1774, spending the remainder of his life in London. That same year, his daughter Lucy married Henry Knox, a Boston bookseller who became one of George Washington's most able generals.

American, New Amsterdam

Spindle-back Side Chair, 1660–1720
cherry, turned and painted

Gift of Donald E. Hare '51 and Ann F. Hare
2017.42.7

This side chair with spindles represents the Dutch tradition of turned furniture in seventeenth-century New York, then called New Amstersdam. In the Netherlands, turners were called *stoelendraaiers* and specialized in turned furniture assembled with dowel joints. This seating form appears in many Dutch paintings depicting seventeenth-century interiors. In contrast, the Searle Great Chair, seen nearby is made of more labor-intensive mortice and tenon joints.

GILBERT STUART
American, 1755–1828

James Madison, ca. 1805–07
oil on canvas

Bequest of the Honorable James Bowdoin III
1813.54

Gilbert Stuart started his portraits of Jefferson and Madison while living in Washington, D.C. As he anticipated creating copies, he began by painting studies of their faces, which he retained. He then used those life studies to paint portraits in oil. Stuart completed these pendant paintings in Boston, having moved there in the summer of 1805 at the suggestion of former Massachusetts senator Jonathan Mason, who promised to introduce him to prospective clients. Stuart's mother and sister—together with a number of friends—also lived in Boston. Though he had led a peripatetic life as an artist, living in Scotland, London, Dublin, New York, Philadelphia, and Washington, Stuart would make Boston his final home. A year after this painting's completion, Madison was elected the fourth President of the United States.

GILBERT STUART
American, 1755–1828

Thomas Jefferson, ca. 1805–07
oil on canvas

Bequest of the Honorable James Bowdoin III
1813.55

James Bowdoin III greatly admired Thomas Jefferson's republican principles and felt a kinship with his interest in art and culture. After Jefferson appointed him Minister Plenipotentiary to the Court of Spain, Bowdoin offered his services to acquire paintings and sculpture for the President while abroad. Indeed, shortly before his departure for Europe in 1805, Bowdoin presented to Jefferson a marble copy of an antique sculpture in the Vatican's collection that he believed to represent the Egyptian queen Cleopatra (later identified as Ariadne). The gift remains at Jefferson's home, Monticello. In 1805, Bowdoin commissioned Gilbert Stuart to paint official likenesses of the President and Secretary of State James Madison for display in his new residence in Madrid. Setting aside the outward trappings of monarchy, Stuart created a pair of portraits that emphasize individual dignity and thoughtful intensity as the chief qualifications for leadership.

This triptych, originally a portion of a larger polyptych (altarpieces with multiple panels), is in a very fine state of preservation. When first completed, the tondo might have been part of the frame of the larger altarpiece, in which it would presumably have graced the gable of the central panel. Art historian Roberto Longhi identified the work's "simplicity and amplitude of shape" as telling signs of Allegretto Nuzi's training in Florence in the 1330s, under the strong influence of Giotto. Despite the small scale of this painting, the half-figure of the haloed Christ in the act of blessing possesses monumental dignity. Nuzi's panel depicting Saint Anthony Abbot, a wing of a major altarpiece for his home town of Fabriano, is today in the National Gallery of Art, Washington D.C., and, like this work, a gift from the Samuel H. Kress Foundation.

GHERARDO DEL FORA
Italian, 1445–1497

St. Mary Magdalene between St. Peter Martyr and St. Catherine of Siena, ca. 1475
tempera on panel

Gift of the Samuel H. Kress Foundation
1961.100.11

Active in Florence in the second half of the fifteenth century, Gherardo was a painter and book illuminator who benefited from the patronage of Lorenzo de' Medici, known as Lorenzo the Magnificent. Gherardo's works reveal a powerful interest in classical antiquity. In this small devotional panel, perhaps commissioned for a Dominican convent, Mary Magdalene is flanked by Peter Martyr (identified by the transparent knife embedded in his head) and Catherine of Siena. The Magdalene is covered only in her calf-length hair, a reference to her years in the wilderness after Christ's death. Seen through a window (a scene-within-a-scene device typical of the artist), an earlier event in Mary's life unfolds, wherein she is the first to recognize Christ, newly risen following his crucifixion. "Noli Me Tangere," or "touch me not," he instructed, as

Trinita Kennedy
Curator, Frist Art Museum, Nashville

AFTER JAN DE BEER
Netherlandish, ca. 1475–before 1528

Adoration Triptych, ca. 1518–19
oil on panel

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund, Jane H. and Charles E. Parker, Jr. Art Acquisition Fund and Laura T. and John H. Halford, Jr. Art Acquisition Fund
2018.25

This triptych is one of two exceptional copies of a lost *Adoration* triptych by the Antwerp painter Jan de Beer. Both match de Beer's stylistic repertoire and visual finesse to a far greater degree than the other fifty-two copies, an indication that each was likely produced in de Beer's workshop by studio assistants. The left wing depicts Christ's midnight birth. In the rear, shepherds gather round a bonfire as the Annunciation to the Shepherds unfolds. The center shows the three Magi presenting their gifts. They include according to the legends of the Western Christian church the African Magus, Balthasar; the Persian scholar, Melchior; and the Indian

In mid-seventeenth-century Delft, Hendrick Cornelisz. van Vliet was one of several painters who specialized in illusionistic renderings of the interiors of the city's two great Gothic churches. In addition to the scrupulous investigation of the visual qualities of light and space, these views were also expressions of the pleasure of observation and national pride, drawing attention to the memorials of the heroes in Holland's recent struggle with Spain. The figures in the composition serve as more than mere markers of scale, bringing life to this representation of the church, which served as one of the city's important civic centers. The remarkable trompe l'oeil curtain in the far-right foreground cleverly plays with notions of surface and illusion and serves as a transition between the space of the viewer and the deep architectural volume of the interior.

PIERRE REYMOND

French, 1513–1584

Limoges painted enamel Ewer, ca. 1560
painted enamel

Wyvern Collection

French

Limoges Enamelled Plaque, ca. 1550
painted enamel

Wyvern Collection

PIERRE REYMOND

French, 1513–1584

Limoges Painted Enamel Tazza of the Wise Man with the Good Heart, 1558
painted enamel

Wyvern Collection

Attributed to the MASTER OF THE LOUIS XII TRIPTYCH

French, active late fifteenth century–ca. 1515

Annunciation
painted enamel

Gift of Miss Susan Dwight Bliss

1963.256

Limoges, France was the center of innovative and creative excellence in enamel production during the Middle Ages. In these examples, the artists applied the enamel directly to the surface

of the metal, allowing for a fluid rendering of volume, shadow, and depth comparable to that of painting. The technical development of “painted enamel” allowed for the creation of seamless compositions rather than forms defined by metal borders or lines, like that of the earlier established cloisonné enamel and champlevé enamel techniques. These examples were all created during the sixteenth century, a period in which royal edicts afforded a select few high-status families with the authority to produce enamels.

Walter Gans, class of 1957, recently presented the Museum with a collection of English and Irish silver. It has been supplemented by many notable examples of early London and provincial English silver, the 2017 gift of Walter Gans '57 and Katherine Gans. Highlights of this collection are on view in this case. In addition to being an easily converted commodity, silver has long been fashioned into useful ornamental objects. Families of means traditionally accumulated a variety of forms for dining, drinking, lighting, and writing.

ROBERT COOPER
English, London

Milk Jug, 1709–1710
silver, fruitwood handles
2015.36.8.2

JOHN LE SAGE
English, London

Teapot, 1737
silver, wooden handle and finial
2017.47.1

ROBERT COOPER
English, London

Coffee Pot, 1709–1710
silver, fruitwood handles
2015.36.8.1

Beginning in medieval times, guilds offered craftsmen a way to control the manufacture and trade of specialized goods, including silver. Great Britain has long been recognized for the quality of its silver. The guild system maintained this level by testing silver content on an

Mounted Bottle, ca. 1725
silver and blue blown glass
2017.47.7

UNIDENTIFIED MAKER

2015.36.7

These cups and beakers are typical seventeenth-century forms. Coconuts were such exotic fruit in early Europe that their shells were converted into elegant drinking vessels. Three scenes engraved on the shell—

Gifts of Clara Bowdoin Winthrop
1943.3.1–2

Jacob Hurd, like the Reveres, was a successful Boston silversmith. The teapot with its bold round shape is typical of Boston's best colonial silver. Engraved with the Bowdoin and Erving coat-of-arms, the English canns were likely wedding gifts to James Bowdoin in 1748.

KNIGHT LEVERETT
American, 1702/3–1753
Strainer Spoon, ca. 1735

silver

Gift of Mrs. Mary Prentiss Ingraham Davies, Daniel Cony Memorial Collection
1928.19.21

PAUL REVERE, SR.
American, 1702–1754
Covered Sugar Bowl, ca. 1750
silver

Covered tureen, ca. 1775
silver

Gift of Miss Clara Bowdoin Winthrop in the name of the children of Mr. and Mrs. Robert C. Winthrop, Jr.
1924.3.1

Sarah and James Bowdoin III owned this French tureen. As an essential supporter of the American Revolution, France was a source of inspiration to many Americans. On their return to Boston from Paris in 1808, the Bowdoins shipped crates of household wares, including French textiles, porcelains, and glass. Rococo in style, this tureen represents a form and decoration that continued to influence both American and émigré silversmiths.