

Day Eleven



Hilaire-Germain-Edgar Degas
(1834–1917)

**Miss La La at the Cirque Fernando,
1879**

The acrobat Miss La La caused a sensation at the Cirque Fernando in Paris, performing various feats of strength. In Degas's painting she is suspended from the rafters of the circus building by a rope clenched between her teeth. Degas watched Miss La La perform on several evenings in January 1879 and made sketches and drawings of her act.

Oil on canvas
NG4121. Bought, Courtauld Fund, 1925

354)))



Bernardo Bellotto (1722–1780)

**Venice: The Grand Canal facing
Santa Croce, about 1738**

This painting was made by Canaletto's talented nephew while he was working in his uncle's studio. Bellotto prepared the composition in a drawing (Hessisches Landesmuseum Darmstadt), which is itself based on a drawing by Canaletto (Windsor Castle, The Royal Collection), attesting to the complex artistic relationship between the two painters.

Oil on canvas



Claude Monet (1840–1926)

The Beach at Trouville, 1870

Monet painted this sketch of his wife, on the left, and a friend while on honeymoon in the summer of 1870. He worked in the open air. Grains of sand and shell from the beach are still embedded in the paint surface.

Oil on canvas



George Bellows (1882-1925)

Men of the Docks, 1912

Bellows arrived in New York in 1904 where he found rich subject matter in the lives of the poor workers in the booming metropolis. Here, day labourers await jobs on the docks of Brooklyn on a grey winter morning. The towers of Lower Manhattan rise in the distance.



Joseph Mallord William Turner
(1775–1851)

**The Fighting Temeraire tugged to
her Last Berth to be broken up, 1838,
1839**

The painting depicts the last journey of the *Temeraire*, a famous warship sold by the Royal Navy in 1838. It was towed up the Thames from Sheerness in Kent to a ship-breaker's yard in Rotherhithe, South London. Turner contrasts the veteran ship, seen against the setting sun, with the modern steam-propelled tug.

Oil on canvas

NG524, Turner Bequest, 1856



1074 ·))



Laurits Andersen Ring (1854–1933)
**Road in the Village of
Baldersbrønde (Winter Day), 1912**

A leading Danish painter, around 1902 Ring began to depict his Zealand village. This austere winter scene was completed in time to send to New York for an exhibition of contemporary Scandinavian art that began an influential American tour late in 1912.



Elizabeth Louise Vigée Le Brun
(1755–1842)

Mademoiselle Brongniart, 1788

Alexandrine-Emilie (1780–1847) was the daughter of the architect Alexandre-Théodore Brongniart. The artist briefly took refuge in the architect's Paris house during the turbulent summer of 1789. Vigée Le Brun's portraits of children often show them engaged in an activity, in this case knitting.

Oil on oak

NG5871. Bequeathed by
Sir Bernard Eckstein, 1948

1116)))



New Acquisition

Bernardo Cavallino (1616–1656?)

Saint Bartholomew,
about 1640–1645

Saint Bartholomew turns towards us, a knife (the tool of his martyrdom) clasped in his left hand. Cavallino makes the saint the sole protagonist of this almost monochromatic, intensely psychological picture. White highlights gleam on the blade and handle of the knife, and the rope that will be used to bind the saint hangs ominously from the tree above.

Oil on canvas

NG6588. Bought with the support of the American Friends of the National Gallery, 2023



Salvator Rosa (1615–1673)

**Self Portrait as Pascariello, about
1645–49**

Dramatically silhouetted against a plain background, the artist poses as a Neapolitan servant called Pascariello, a stock character from contemporary theatre. Rosa often assumed this comedic role in improvised performances in Florence in the 1640s. Rosa's naturalistic portraits often depicted fantasy figures, such as *Philosophy*, hanging nearby.

Oil on canvas



Guido Reni (1575–1642)

**The Adoration of the Shepherds,
about 1640**

Divine light illuminates the darkness as the shepherds kneel in adoration of the infant Christ. In the distance, on the moonlit hillside, is the tiny scene of the angels telling the shepherds of the Saviour's birth. Cherubs overhead carry a scroll with the joyful words *Gloria in Excelsis Deo* (Glory to God in the highest).



Rogier van der Weyden and
workshop

The Exhumation of Saint Hubert,
late 1430s

Saint Hubert was buried in 727 beneath the high altar of St Peter in Liège, Belgium, the church which he had founded. This painting commemorates the second occasion in 825 on which the saint's body was exhumed and found to be perfectly preserved. It was made for the chapel dedicated to Saint Hubert in the church of St Gudule in Brussels.



Diego Velázquez (1599–1660)

**Saint John the Evangelist on the
Island of Patmos, 1618–19**

Saint John witnesses a vision of a heavenly woman and a dragon while writing the Book of Revelation (Revelation 12: 1–4). The vision is associated with the doctrine of the Immaculate Conception, the belief that the Virgin Mary was conceived without sin. This religious painting is one of Velázquez's earliest known works.



Possibly by El Greco (1541–1614)

**Saint Jerome as Cardinal,
1590–1600**

Saint Jerome is often shown as a cardinal and the book alludes to the saint's translation of the Old and New Testaments into Latin. This painting is a small version of a composition repeated on many occasions by El Greco. Its quality suggests that it may be a studio work, even though there is a damaged signature in Greek at the bottom right.
Oil on canvas



Gerrit Berckheyde (1638–1698)

The Marketplace and the Grote Kerk at Haarlem, 1674

This view shows the market place in Haarlem from the north-west. The Doric portico of the town hall is on the right. Opposite is the 15th-century Grote Kerk (church of St Bavo) and the *vleeshal* (meat market) to the right. Both these buildings remain largely unchanged today. However, the portico of the town hall, which casts a powerful shadow in the foreground, no longer exists.



Lucas Cranach the Elder (1472–1553)

**Portrait of Johann the Steadfast
and Johann Friedrich the
Magnanimous, 1509**

The portrait of the Elector of Saxony (on the left) is joined to that of his son, six-year-old Johann Friedrich. The boy wears a hat with magnificent ostrich plumes. The pairing of portraits of father and son is unusual, the son here taking the place of his dead mother.



Master of Saint Veronica (active
early 15th century)

Saint Veronica with the Sudarium,
about 1420

Saint Veronica is shown holding the sudarium (handkerchief). She used it to wipe the face of Christ when he fell carrying the cross to the place of his Crucifixion. According to legend, the image of Christ's face was miraculously imprinted on the piece of cloth.

At the end the day
Yoga
and then Wasbi Sushi & Bento
for the evening meal

