



**Jan Brueghel the Younger** (Flemish, 1601–1678)  
**The Five Senses: Sight**, c. 1625, Oil on panel

Each scene in this series focuses on a sense, with either personifications of the senses or Venus (with Cupid) surrounded by items that evoke the particular sense. *Sight* was most important—the foundation for art and science, making possible everything from sculpture and painting to celestial navigation, measurement, and mapping the globe.

The series is a close copy of five paintings by Jan Brueghel the Elder and Peter Paul Rubens, now in the Prado Museum in Madrid. That group was probably painted for the Archduke Albert and Archduchess Isabella, rulers of the Netherlands. Their portrait appears in *Sight*, and several of their castles are depicted in other paintings. We do not know who commissioned this series.

**The Five Senses: Smell**, c. 1625, Oil on panel

A cultivated garden overflows with the most popular plants of the early 1600s, including the exotic Crown Imperial tulip, irises, lilies, narcissus, anemones, hollyhocks, and carnations, all at the peak of beauty and fragrance. In the foreground, Cupid presents a sweet-smelling bouquet to Venus, the Roman goddess of love, fertility, and prosperity. Curled up nearby are a genet, a musk-producing mammal, as well as two guinea pigs—reminders that not all smells are pleasant.

**The Five Senses: Hearing**, c. 1625, Oil on panel

In *Hearing* and *Sight*, dedicated to the senses associated with lofty intellectual pursuits, Brueghel elevates the settings to reveal pleasing vistas with archducal residences. Each vista yields a view of a royal home, adding political and dynastic associations to these complex but harmonious renderings of earthly experience and accomplishment. Here, Venus sings and plays the lute, surrounded by natural and man-made noisemakers, including exotic parrots, ticking clocks, hunting horns, and musical instruments.

**The Five Senses: Taste**, c. 1625, Oil on panel

Here, as in *Smell*, Brueghel addresses a faculty associated more with the body than the mind. The personification's dull concentration on satisfying her appetite makes this catalogue of edibles—dead game, seafood, fruit, pastries, and wine—a cautionary image of gluttony, one of the Seven Deadly Sins.

The paintings in the background further allude to the sense of taste, depicting food and feasts: the Marriage at Cana, a Netherlandish tavern scene, a well-appointed kitchen partially hidden behind the green curtain, and a large garland of fruit with mythological figures.

**The Five Senses: Touch**, c. 1625, Oil on panel

In *Touch*, Brueghel contrasts the warm, tender caress shared by Venus and Cupid with a cold, steely pile of armor. In the background a group of blacksmiths are hard at work making weapons of war near an ancient forge surrounded by ruins.

**Canaletto (Giovanni Antonio Canal)** (Italian, 1697–1768)

**The Rialto Bridge, Venice, from the South with the Embarkation of the Prince of Saxony during His Visit to Venice in 1740**, c. 1740, Oil on canvas

Canaletto often employed Venice's exceptional cityscape as a stage for his depictions of state visits. Here, sumptuously decorated ceremonial barges maneuver around the city's grand Rialto Bridge to collect Prince Frederick Christian of Saxony, son of Frederick Augustus II, elector of Saxony and king of Poland. The bridge, finished in 1591, was the only permanent structure spanning the Grand Canal until the 1850s. It was—and still is today—the hub of the city's commercial district; the prince had probably paid an official visit to the imposing headquarters of the German mercantile community located directly behind the bridge.

**Canaletto (Giovanni Antonio Canal)** (Italian, 1697–1768)

**The Grand Canal, Venice, Looking Southeast from San Stae to the Fabbriche Nuove di Rialto**, c. 1738, Oil on canvas

Canaletto mostly made views of famous sites in Venice for tourists, but lesser-known areas often inspired his finest evocations of the special poetic qualities of his native city. This handsome stretch of the Grand Canal is lined with the stately palaces of great Venetian families and the lovely church of San Stae, designed by Domenico Rossi and completed in 1710. The artist exploited the long, straight vista and raking light to create visual drama. Every window, chimney, and roof tile is described with near photographic precision, transporting the viewer to this unique place. In the scattered figures and gondolas, Canaletto captures the distinct routine of daily life.

**Giovanni Paolo Panini** (Italian, 1691–1765)

**View of the Colosseum and the Arch of Constantine**, c. 1750, Oil on canvas

Panini created striking images of Rome's ancient grandeur for European visitors seeking the roots of Western civilization on the Grand Tour. This view encompasses two of the city's best-known landmarks. The Flavian Amphitheater, popularly called the Colosseum, had been the site of many of Rome's most celebrated gladiatorial games and public spectacles. Adjacent is the Arch of Constantine, dedicated in 315 to commemorate the emperor's victory at the Milvian Bridge, an event that initiated his conversion to Christianity.

While the site is depicted truthfully, Panini inserted a famous antique statue that was never there: the colossal *Farnese Hercules* (Museo Archeologico Nazionale, Naples), the quintessential image of the ancient hero in repose. Excavated in 1546 at the Baths of Caracalla, the statue was housed in the Farnese Palace in Rome in Panini's time.

**Edouard Manet** (French, 1832–1883)

**View in Venice—The Grand Canal**, 1874, Oil on canvas

Although best known for his paintings of modern Parisian life, Manet also found inspiration in the sea and treated the subject frequently over his career. Here the artist captures the light as it skims across a wide variety of surfaces, from water to stone to the shiny black gondolas at either edge of the painting. The majestic basilica of Santa Maria della Salute rises in the background; look closely and you can see that the dome of the church was once higher and to the right before the artist reworked the canvas.

**Thomas Moran**, (American, born England, 1837–1926)

**Glorious Venice**, 1888, Oil on canvas

Moran had gone to the American West as an explorer. By contrast, his first trip to Venice in 1886 was less a voyage of discovery than an experience of something already familiar from art and literature. Like many other artists before him, Moran went to Venice to see the luminous city on water for himself, the place that had inspired the opalescent colors in the paintings of the British artist Joseph Mallord William Turner, whom Moran greatly admired. Moran won acclaim for his deftly painted—and, at times, creative—remembrances of Venice, which became every bit as attractive to collectors as the artist's western scenes.

**Joseph Mallord William Turner**, (English, 1775–1851)

**Depositing of John Bellini's Three Pictures in La Chiesa Redentore, Venice**, 1841, Oil on canvas

Turner showed this painting at the Royal Academy in London the year after his final trip to Venice. He invented the scene to pay homage to a beloved place and a favorite Venetian painter, Giovanni ("John") Bellini (c. 1431–1516). Turner imagines an elaborate procession of boats accompanying the delivery of paintings to the church of il Redentore. The church's three works then attributed to Bellini were never famous, so the subject was a pretext for celebrating Venetian culture. The luminous buildings seem to float in the city's distinctive union of water and sky, which had beguiled the artist for decades.

**Pierre-Jacques Volaire (known as Chevalier Volaire)**, (French, 1729–1799)  
**Eruption of Mount Vesuvius with the Ponte della Maddalena in the Distance**, c. 1770, Oil on canvas

Mount Vesuvius's frequent eruptions in the 1700s made the volcano the most celebrated natural wonder of the Enlightenment. Tourists flocked to Naples to witness nature's overwhelming power, and sought paintings as souvenirs. Volaire's gift for acute observation and his ability to create memorable, theatrical compositions made his works especially popular.

In this scene, people flee in terror and a monk leads the ardent faithful in prayer. Volaire favored depictions of nocturnal eruptions, in which he could enhance the pyrotechnics and contrast the hot, violent volcano against the dark night sky.

**Claude Monet** (French, 1840–1926)  
**Waterloo Bridge in Overcast Weather**, 1904, Oil on canvas

Monet returned to London three times between 1899 and 1901, mainly to paint the River Thames from his sixth-floor rooms in the Savoy Hotel. He was particularly enticed by the view downriver of the graceful arches of Waterloo Bridge. This painting is one of a series in which he sought to capture the ever-changing atmospheric conditions. Here, morning sun competes with Victorian London's notorious winter smog. Although Monet began the painting in London, he elaborated on it over years in his studio in Giverny. It epitomizes the artist's increasing interest in the pure painterly qualities of color, texture, and mood.

**Henri Le Sidaner** (French, 1862–1939)  
**The Serenade, Venice**, 1907, Oil on canvas

Le Sidaner was drawn to the moody atmosphere of Venice, first traveling there in 1891 and returning in 1905. Following his second visit, he produced more than fifty sketches and paintings of the city.

Like other artists of his time, Le Sidaner was fascinated by the associations between music and painting. This work was originally titled *Musique sur l'eau: Le soir* (*Music on the Water: Evening*), and at least one reviewer took up the musical analogy, praising Le Sidaner as a "delicious rhapsodist of the night." Others praised the shadowy, melancholic nature of his canvases, writing that the artist "shows the true Venice . . . the familiar Venice, Venice true to life and lost in a dream."

**John Singer Sargent** (American, born Italy, 1856–1925)  
**The Chess Game**, 1907, Oil on canvas

In 1904 Sargent discovered the quiet village of Purtud at the foot of Mont Blanc in the Italian Alps. It was a landscape painter's dream, offering a wealth of spectacular scenery within easy reach. But pure landscape painting was never Sargent's focus as he worked in the picturesque Val Veny. Instead, he enlisted family and friends to pose in exotic costumes. "He is doing a harem disporting itself on the banks of the stream," reported the artist Jane Emmet De Glehn, a member of the party, to her mother on August 13, 1907. "He has stacks of lovely Oriental clothes and dresses anyone he can get in them."



**Claude Monet** (French, 1840–1926)  
**The Water-Lily Pond**, 1919, Oil on canvas

In 1883, Monet moved to the village of Giverny, France, and set out to convert his home into a source of inspiration for his art. A passionate gardener, he transformed his property into an idealized landscape that expressed his interests in Eastern culture and ideals.

Here, as in many of his later works, Monet gives equal attention to the trees, plants, sky, and water, creating an abstract amalgamation of tone and shadow. He also inverts the right-side-up orientation of the traditional landscape: the viewer looks down into the sky, which is reflected in water that acts as a mirror.

**Claude Monet** (French, 1840–1926)  
**The Palazzo da Mula**, 1908, Oil on canvas

Having painted the environs around his home in Giverny, France, for more than twenty-five years, Monet found Venice to be a new opportunity, inspiring him to surpass the many artists who had preceded him there. In his opinion, his predecessors had tended to be too literal, never truly seeing the city. He resisted their historical, academic approach, aspiring instead to depict his own vision, in keeping with Impressionist ideology. He eliminated the horizon and flattened the image, forcing the palace and the canal to each occupy half the canvas. He also painted the palace much like the water, and used yellow and gold to hint at the city's ornateness.

**Gustav Klimt** (Austrian, 1862–1918)  
**Birch Forest**, 1903, Oil on canvas

*Birch Forest* is one of many landscapes Klimt painted during his summer holidays to the Attersee, a lake near Salzburg where he liked to vacation. The artist found the time in nature restorative. On these trips, he rose early in the morning, painting throughout the day and evening in the woods or by the lake, stopping at intervals to eat, swim, nap, or row. Wandering about in nature, dressed in his long blue painting smock, Klimt earned the nickname *Waldschrat*, or forest demon.

Klimt's square landscape offers an enclosed view of a forest. The closeup perspective and dense pattern of colorful brushstrokes give the canvas surface the appearance of a tapestry, akin to the patterning found in his celebrated portraits.

**Henri Edmond Cross** (French, 1856–1910)  
**Rio San Trovaso, Venice**, 1903–4, Oil on canvas

After a long period of ill health, Cross visited Venice in the summer of 1903. He created this painting shortly after returning to France, based on watercolor studies he made in the magical floating city. Venice's complex play of intense light gave Cross a means to test the divisionist technique he developed in the 1890s with his friend Paul Signac on the Côte d'Azur: he left a bit of raw canvas around individual rectangular brushstrokes of contrasting hues to create shimmering light effects. The artist depicts the normally busy channel intersecting the Grand Canal devoid of human presence. The only movement is the dance of light and color.

**Paul Signac** (French, 1863–1935)

**Morning Calm, Concarneau, Opus 219(Larghetto)**, 1891, Oil on canvas

A lifelong sailor, Signac often turned to the sea for inspiration. This is one of a series of five paintings he made in the summer of 1891 at Concarneau, on the coast of Brittany. Signac gave opus numbers to the works, underscoring their relationship as pieces of a whole, similar to movements in a symphony. Signac, like other writers and artists of the period, was keenly interested in the parallels between painting and music. He compared Neo-Impressionist artists to composers and likened the individual dots of color in a pointillist painting to notes in a musical composition.

**Claude Monet**, (French, 1840–1926)

**The Fisherman's House, Overcast Weather**, 1882, Oil on canvas

This painting depicts a small customs house built during the Napoleonic Wars as part of the French campaign to stop British goods from entering Europe. The strong contrast between land and sea owes much to Japanese ukiyo-e prints, which Monet collected. The rich, varied colors and flickering brushstrokes not only convey the energy of the sea and the wind ripping into the cliffs, but also express the artist's tumultuous state of mind, caused primarily by the death of his wife, Camille, in 1879.

**Claude Monet**, (French, 1840–1926)

**Landscape on Île Saint-Martin**, 1881, Oil on canvas

Monet painted this cheerful scene on the island of Saint Martin, forty miles northwest of Paris on the Seine. In the distance is the church bell tower of Vétheuil, the small village where Monet lived with his wife and two children, as well as the family of his patron Ernest Hoschedé. In settling in Vétheuil, the artist hoped to find not only creative inspiration, but also imagery that could be translated into salable pictures that would replenish his dwindling financial resources. Filling the canvas with loosely applied dashes of brightly hued paint, Monet captured light and atmosphere—a goal shared by his fellow French Impressionists. As one of the original members of that group of avant-garde painters, Monet painted what he sensed, not just what he saw.

**Paul Cézanne** (French, 1839–1906)

**Mont Sainte-Victoire**, 1888–90, Oil on canvas

Cézanne drew inspiration from nature and depicted its timelessness by analyzing the volumes and geometry of the landscape. He painted Mont Sainte-Victoire—the massive limestone ridge that rises over the artist's hometown of Aix-en-Provence—again and again in his quest for structure.

The mountain held a powerful, almost sacred significance for Cézanne. It first appeared in his work around 1870, but his most intense engagement with it was from 1885 to his death. This canvas is among the most vibrantly colored of the more than two dozen views of the mountain he produced during that period.

**Thomas Cole**, (American, born England, 1801–1848)  
**Ruins in the Campagna di Roma, Morning**, 1842, Oil on panel

The mysterious ruin of an ancient mausoleum is strongly silhouetted by the sun just rising above the Sabine Hills. It is the Torre dei Schiavi, or tower of the Schiavi family, a destination for tourists on the Via Praenestina out of Rome. Mistranslated by English speakers as the Tower of Slaves, it was popularly—though probably erroneously—believed to be the site of an ancient slave uprising. That legend made the Torre dei Schiavi an especially potent subject for American painters by the mid-1800s. Cole was among the first Americans to paint it, and he likely sensed its resonance as both a poetic and a politically charged image.

**Thomas Moran** (American, born England, 1837–1926)  
**Grand Canyon of Arizona at Sunset**, 1909, Oil on canvas

Moran's almost yearly trips to the Grand Canyon were sponsored by the Santa Fe Railway, but the artist's belief in the majesty of the place was deeply felt. "Of all places on earth the great canyon of Arizona is the most inspiring in its pictorial possibilities," Moran once wrote, addressing his fellow American artists and advocating for the subject's place among the worthiest for art. "Its tremendous architecture fills one with wonder and admiration, and its colors, forms, and atmosphere are so ravishingly beautiful that however well traveled one may be, a new world is opened to him when he gazes into the Grand Canyon of Arizona."

**David Hockney** (English, born 1937)  
**The Grand Canyon**, 1998, Oil on canvas

The approach to the Grand Canyon is nothing short of theatrical: it suddenly appears in a flat landscape. Hockney clearly relished this spectacular effect and wanted to show the vastness of the site. Bringing to bear his knowledge of stage design, he captured the intensity of the scene with a panorama composed of individual views in vivid color. Although decidedly unnatural, the vibrant red, orange, and purple of the rock formations translate the exhilarating real-life experience of the canyon into an equally intense painting.

**Thomas Hart Benton** (American, 1889–1975)  
**Spring Ploughing**, c. 1940, Oil and tempera on canvas stretched over plywood

Looking to satisfy a growing market for distinctly American subjects and to tie the country's modern art to the noblest traditions, Benton created a series of poignant tributes to the American plowman beginning in the late 1930s. He was deeply aware that the government had placed blame for the Dust Bowl on the unwitting American farmer, and he was sympathetic to their plight. Spring lends a touching optimism to this scene: spring planting is always full of hope and perhaps never more so than in the United States at the close of the ruinous 1930s, as the country emerged from the Great Depression.

**Edward Hopper** (American, 1882–1967)  
**Clamdigger**, 1935, Oil on canvas

In 1934, Hopper and his wife, Jo, built a house in Truro on Cape Cod. The cape's distinctive clearlight, shoreline, undulating hills, and rustic lifestyle contrasted with the confined spaces of the couple's Greenwich Village haunts, providing a counterpoint to their life and art making in the city. The landscape in this picture was inspired by the expanse of tall grasses viewed from Hopper's studio window, while the clamdigger and his alert dog were inventions. The figure's solitary presence evokes the quiet of a Cape Cod summer evening and also conveys a feeling of loneliness that is so characteristic of Hopper's works in this period.

**Maxfield Parrish** (American, 1870–1966)  
**Riverbank, Autumn**, 1938, Oil on composition board

This small landscape was Parrish's love token to a young woman who had entered his life in the summer of 1936. She was Nancy Roelker, a history student just out of Radcliffe College, who had moved to the close-knit community of artists and writers around Cornish, New Hampshire—Parrish lived and painted nearby.

This painted remembrance represents the golden hour of a resplendent autumn day in the peaceful place the artist and his love held dear: the picturesque Connecticut River valley. Roelker worked in Cornish only during the summers, so, for Parrish, autumn likely marked the inevitable annual close of the couple's months of happiness.

**Arthur Wesley Dow** (American, 1857–1922)  
**Cosmic Cities, Grand Canyon of Arizona**, 1912, Oil on canvas

"You ask what attracted me to the Grand Canyon—so far from my New England marshes," Dow said to the audience for the first of his great western pictures, a surprising, unprecedented subject for the artist. He answered his rhetorical question by naming the canyon's most captivating attributes: "Color, first of all—color 'burning bright'; or smoldering under ash-grays. Then, line—for the color lies in rhythmic ranges, pile on pile, a geologic Babylon." He went on, describing the phenomena that had inspired this painting: "This high, thin air is iridescent from cosmic dust: shapes and shadows seen in these vast distances and fearful deeps, are now blue, now vibrating with spectral hues."

**Milton Avery** (American, 1885–1965)  
**Dancing Trees**, 1960, Oil on canvas

In his mid-seventies, Avery brought decades of visual experience to bear on his perceptions of the world and an inclination toward simplification that may have intensified with his advancing age. At times, the artist's late paintings veer so close to pure abstraction that only their titles enable the viewer to recognize the scene that has stirred Avery's imagination. Yet he never turned away from the visible world, and though he painted to get at the essence of nature, he never stopped observing nature itself. Many of his large late landscapes were inspired by the summers he spent in Provincetown, on Cape Cod, from 1957 to 1960.



**René Magritte** (Belgian, 1898–1967)

**The Voice of Blood (*La voix du sang*)**, 1948, Oil on canvas

Magritte embraced the mysterious in his pictures while resisting Surrealism's emphasis on mining the unconscious. Here a miniature house, modeled after the artist's own townhouse in Brussels, radiates a warm glow. A second compartment contains a sphere, alluding to an abstract realm; a third, its door slightly ajar, remains forever enigmatic. The painting's title comes from a French aphorism: *La voix du sang parle toujours plus fort*. (An English equivalent asserts that "blood is thicker than water.") For Magritte, it was a profound wish, as his mother had abandoned family ties, drowning herself in the Sambre River.

**Gerhard Richter** (German, born 1932)

**Apple Trees**, 1987, Oil on canvas

The dynamics between photography and painting have long been a driving force of Richter's work. In the 1980s, the artist took hundreds of photographs of picturesque and banal landscapes and used some of them as models for paintings. Photography is fast and reproducible—it can capture a moment and preserve multiple copies of it—while painting is slow and unique. And yet Richter pushes the boundaries by painting nearly identical versions of the same scene, in this case three landscape paintings with these apple trees. The source photograph is clear and crisp, while the paintings depict the trees, in varying degrees of blurriness, as softly atmospheric.

**April Gornik** (American, born 1953)

**Lake Light**, 2008, Oil on linen

Gornik has created dramatic, large-scale landscapes since the 1980s. Her paintings are hybrids: imaginary views partly based on experience and photographic source materials. Here, a cloudburst drenches a mountain range on the horizon in a vast and empty tropical landscape. The lake noted in the title seems to have dried up or else is located in the far distance. Light dramatically illuminates a column of rain. The painting has a synthetic quality that seems at once naturalistic and unreal. The placelessness of the landscape, combined with the fleeting atmospheric drama, conjures a sense of grandeur.

**Gerhard Richter** (German, born 1932)

**Vesuvius**, 1976, Oil on wood

Landscape is a central subject for Richter, one he frequently returns to and reimagines. Mountain views are especially common. *Vesuvius*, executed following a trip to southern Italy in 1976, is one of seven he painted of this subject. The tranquility of the scene is deceptive. The artist has long stressed the gulf between the ideas and aesthetics of landscape painting and the raw power of nature. "Every beauty that we see in landscape—every enchanting color effect, or tranquil scene, or powerful atmosphere, every gentle linearity or magnificent spatial depth or whatever—is our projection; and we can switch it off at a moment's notice, to reveal only the appalling horror and ugliness."

**Max Ernst** (German, 1891–1976)

**Landscape with Lake and Chimeras**, c. 1940, Oil on canvas

World War II formed the historical backdrop for Ernst's nightmarish visions of the early 1940s. Here the artist used a transfer technique called decalcomania. After applying paint, he adhered a sheet of paper or glass that he then lifted away to create unexpected textures. Ernst gave form to creatures using subtle, additional touches. A snarling beast crouches sphinx-like on a ledge; a bird appears nearby. Silhouetted, a hyena overlooks the lake, below which a pig peers out from a cavern. It is a hostile, demonic landscape, symbolic of the one Ernst escaped during the war.

**Georgia O'Keeffe** (American, 1887–1986)

**Black Iris VI**, 1936, Oil on canvas

In the summer of 1936, O'Keeffe was back in her beloved New Mexico, feeling a resurgence of spirit and enjoying her first sustained painting since suffering from severe depression three years earlier. It is a mystery just why the iris reappeared among the subjects she painted at Ghost Ranch, outside Santa Fe, though the sculptural petals of this elongated blossom share qualities with the bleached bones she collected and painted. The monumental flower's black center is not unlike the eye sockets of a cow's skull. Like the skull, the iris has a spiritual presence and is a vessel holding the secret of life and the mystery of death.

**Ed Ruscha** (American, born 1937)

**Untitled**, 1989, Acrylic on canvas

Ruscha uses vernacular architecture, billboards, and signs to recast the landscape of the American West. Here he replaces the homestead of the early pioneers with a lone gas station. The Standard gas station runs like a red thread throughout his career, and he has returned to it over and over again, giving the image new meaning each time. The spray-painted surface and dark silhouette of this canvas evoke the foreboding mood of film noir. Capturing a sense of suspense, the painting seems to set the stage for dramatic action.

**Yves Tanguy** (French, 1900–1955)

**A Large Picture That Represents a Landscape**, 1927, Oil on canvas

An inventor of convincingly illusionistic landscapes, Tanguy had no artistic training. His first exhibition included this painting and set forth all the surreal elements he would continue to examine in his lifetime. This scene shows a windswept beach where rippled sands dotted with dune grass stretch toward breaking waves. At left looms a gray monolith, evocative of menhirs—huge, upright stones erected in prehistoric times and of uncertain use. Clustered on and around it are faceless, quasi-humanoid figures. Fishy shapes swim among the slender poles, plunging the viewer into an imagined submarine realm.