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## Art ancien

1. Hyacinthe Rigaud, *Hyacinthe Serroni, premier archevêque d'Albi*, 1683-1685, Oil on canvas
2. Jean-Baptiste Santerre, *Portrait de jeune femme*, Oil on canvas
3. Francesco Guardi, *L'église Santa-Maria della Salute à Venise*, Oil on canvas

*The martyrdom of Saint Bartholomew*, a group carved in ivory, was left to the museum in 1884 by Monseigneur Ramadié, archbishop of Albi. Its base bears the carved inscription: "Jacobus Agnesius Calensis. Sculp.1638", the Latinized name of the German sculptor, **Jacques Lagneau**. The dramatic tableau and the expressive power of the bodies reflect the accent placed on the cult of martyrs by the Counter-Reformation and the development of a current of mysticism that accompanied the seventeenth-century Catholic revival.

*Jacob leaving the house of Laban*, by **Luca Giordano** (1632-1705), a key figure of the baroque period, probably dates from his Spanish period between 1692 and 1702. This picture was originally attributed to Benedetto Castiglione (1617-1670) whose influence can be seen in Giordano's language. The picture is related to *Voyage de Jacob*, an oil on copper dating from 1794, kept in the Prado museum, Madrid. It may be a large scale replica illustrating the biblical episode where Jacob fled Laban and left with Laban's daughters, who had become his wives, to rejoin his father Isaac in Canaan.

**Jean-Baptiste Santerre** (1651-1717) was a recognised and appreciated painter at the Court of Louis XIV who enjoyed a pension from the King and an apartment at the Louvre from 1708 until his death. As a recognised portraitist, he created feminine figures from imagination and allegorical portraits often using Margueritte Blanchot, who we recognise in *Portrait of a young woman*, as his model. Beginning as his apprentice, she then became his collaborator and his companion; she ended up as his sole legatee.

**Hyacinthe Rigaud** (1659-1743), in the full maturity of his talent from 1683 to 1695, made portraits of the most illustrious persons of the kingdom. Impressed by his concern for likeness, great lords, financiers, ministers, men of letters and churchmen such as *Hyacinthe Serroni*, first archbishop of Albi (1678-1687), commissioned portraits from him.

*The Church Santa-Maria della Salute, Venice* by **Francesco Guardi** (1712-1793) is a veduta, a special genre of urban and suburban landscape views, with Venice one of the most popular subjects. Guardi caught what he saw at the moment and expressed the truth of a landscape traversed by light. He played with touches combining drawing with colour and prefigured William Turner (1775-1851) who would paint Venice's luminous atmospheres and later to Claude Monet (1840-1926) and Auguste Renoir who would bring back colourful impressions from the City of the Doges.

Maurice Joyant donated three works by his uncle **Jules-Romain Joyant** (1803-1854) to the museum of Albi in 1930. Jules-Romain Joyant stayed in Venice several times between 1829 and 1852 and is considered in France as a successor to the vedutists of the Settecento. The exactness of the architectural rendering is striking in *Interior of the Palace of the Doges, Venice*, a canvas of classical appearance; in general the painter considered it necessary to add figures to bring life to the architecture. So that *Palace of the Dukes of Ferrara* (1829 or 1832) may thus be an unfinished painting because of the absence of the human figures present in the preparatory drawings for the work. Joyant also liked the details which filled the romantic imagination: in *The stairs of the Rialto Bridge*, he graced the genre scene with a vegetable seller woman in the foreground, and with strongly accentuated effects of light and shade.