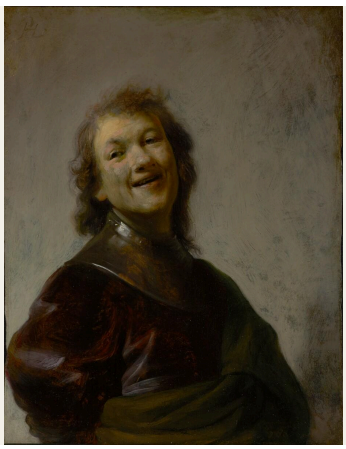
LOS ANGELES, UNITED STATES

J. Paul Getty Museum: Masterpieces

Twenty European paintings in the J. Paul Getty Museum, from Carpaccio and Titian to Manet, Monet and Ensor.



The J. Paul Getty Museum in Los Angeles is known for its European paintings, drawings and sculpture. The twenty paintings chosen here run all the way from Carpaccio's hunters on a lagoon to Monet's wheatstacks in snow, and portraits make up a large share of them. Some follow the conventions of rank closely: Titian's Alfonso d'Avalos in armour, Van Dyck's Agostino Pallavicini in a sweep of red, Goya's Marquesa de Santiago in her mantilla. In others Rembrandt laughs and Ducreux yawns, and Khnopff's Jeanne Kéfer is dwarfed by a set of pale doors. Around them are pictures built on a story or an occasion: Noah's animals approaching the ark, a street hung with flags for a national holiday, Ensor's crowd of masks and banners, musicians coming to blows, a girl fending off Cupid. The rest don't fit any group: those wheatstacks, a hare that Hoffmann treats as seriously as any sitter, and Chardin's goblet, fruit and walnuts.

Artline chose these works from documented holdings, independently of the museum. A painting's place in the collection does not guarantee that it is on view. Dates and attributions keep the qualifications given in the linked records.

Explore this selection in Artline

See the selected works alongside books and events from their period, or compare when the artists lived. The books and events provide context, not evidence of direct influence. Works without confirmed dates remain in this guide.

Artworks in context Who lived when?

artlines.org/guides/getty-museum

The selection · 20

1. Rembrandt Laughing
   Rembrandt van Rijn · about 1628
2. Christ's Entry into Brussels in 1889
   James Ensor · 1888
3. The Rue Mosnier with Flags
   Édouard Manet · 1878
4. Wheatstacks, Snow Effect, Morning
   Claude Monet · 1891
5. The Musicians' Brawl
   Georges de La Tour · about 1625
6. Zénaïde and Charlotte Bonaparte
   Jacques-Louis David · 1821
7. Self-Portrait, Yawning
   Joseph Ducreux · 1783
8. Leonilla, Princess of Sayn-Wittgenstein-Sayn
   Franz Xaver Winterhalter · 1843
9. Maria Frederike van Reede-Athlone at Seven Years of Age
   Jean-Étienne Liotard · c.1755 - c. 1756
10. Alfonso d'Avalos in Armour with a Page
    Titian · 1533
11. Agostino Pallavicini
    Anthony van Dyck · about 1621
12. A Hare in the Forest
    Hans Hoffmann · about 1585
13. The Entry of the Animals into Noah's Ark
    Jan Brueghel the Elder · 1613
14. The Eternal Feminine
    Paul Cézanne · about 1877
15. Hunting on the Lagoon
    Vittore Carpaccio · c. 1490
16. Jeanne Kéfer
    Fernand Khnopff · 1885
17. The Marquesa de Santiago
    Francisco Goya · 1804
18. Study of the Model Joseph
    Théodore Géricault · about 1818–1819
19. A Young Girl Defending Herself against Love
    William-Adolphe Bouguereau · about 1880
20. Still Life with Peaches, a Silver Goblet, Grapes and Walnuts
    Jean-Siméon Chardin · about 1759–1760

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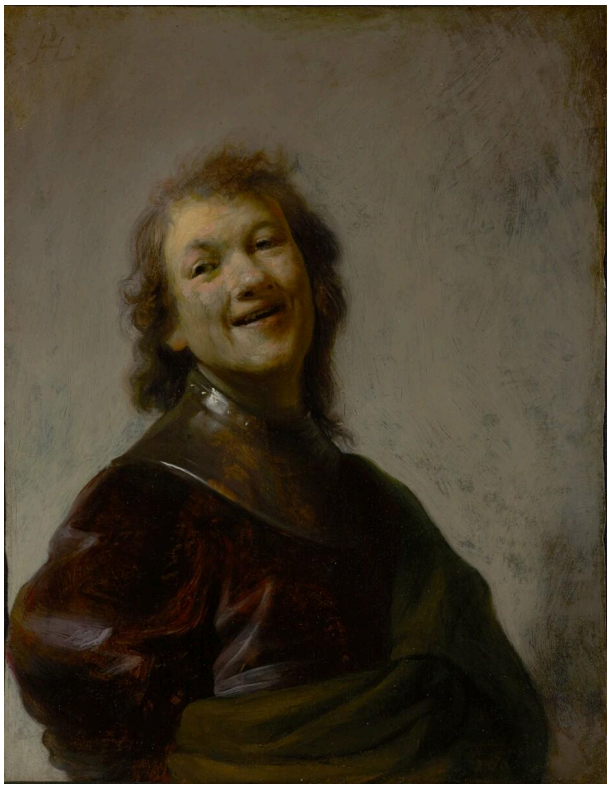
Rembrandt Laughing

Rembrandt van Rijn

about 1628 · Oil on copper · J. Paul Getty Museum



Rembrandt Laughing. J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

Rembrandt tips his head back and laughs, an expression that would have no place in a formal portrait. He painted it in loose strokes on a small copper plate. The format is modest, and it suits an experiment with a movement of the face that lasts only a moment.

Object source · Open artwork · Inventory: 2013.60

02 / 20

Christ's Entry into Brussels in 1889

James Ensor

1888 · J. Paul Getty Museum



James Ensor. Christ's Entry Into Brussels in 1889. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

Where is Christ? The title announces his entry, but he is hard to find among the banners and insistent faces pushing forward. Ensor painted the picture in 1888 but set the event in 1889, as though the procession had not yet happened. The crowd seems more interested in its own spectacle than in the arrival it has supposedly turned out for. Some of the faces are plainly masks. With others it is hard to say where the disguise ends and the real features begin.

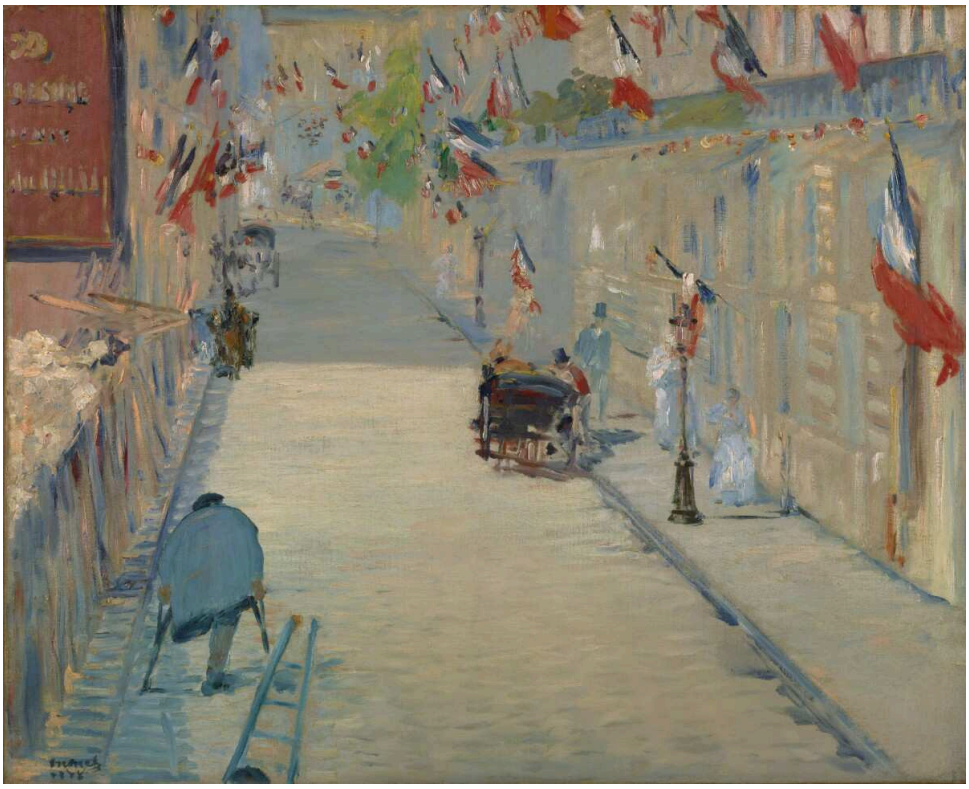
Object source · Open artwork

03 / 20

The Rue Mosnier with Flags

Édouard Manet

1878 · Oil on canvas · J. Paul Getty Museum



The Rue Mosnier with Flags. J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

The flags are out for a public celebration, which the Getty identifies as the national holiday of 30 June 1878. At the near edge, though, Manet places an amputee on crutches, and with him there it is harder to see the street as a scene of untroubled festivity. He may have been a veteran, but the painting gives no way of knowing.

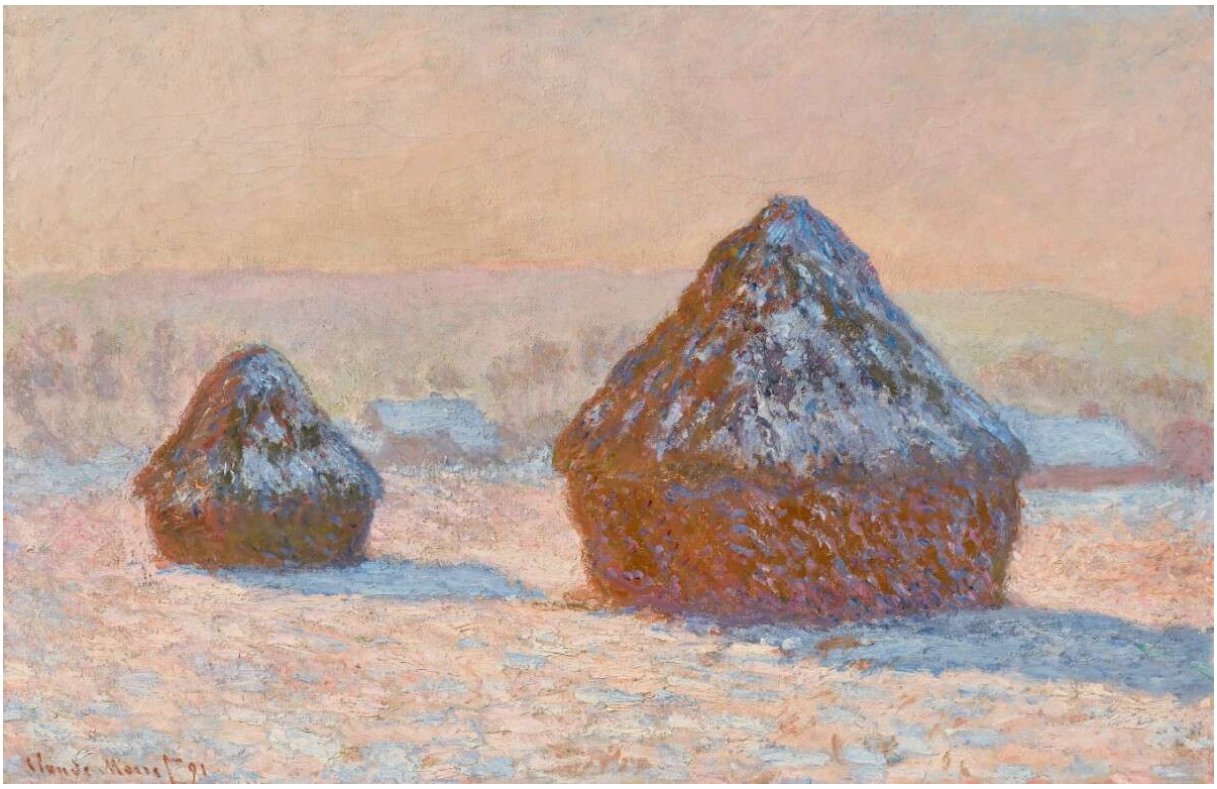
Object source · Open artwork · Inventory: 89.PA.71

04 / 20

Wheatstacks, Snow Effect, Morning

Claude Monet

1891 · Oil on canvas · J. Paul Getty Museum



Wheatstacks, Snow Effect, Morning (Meules, Effet de Neige, Le Matin). J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

Monet returned to the wheatstacks many times, in different seasons and at different times of day. Their fixed shapes gave him a constant against which to measure changing light. On this snowy morning the stacks stay dark and solid, while blue and pink shadows spread across the ground around them.

Object source · Open artwork · Inventory: 95.PA.63

05 / 20

The Musicians' Brawl

Georges de La Tour

about 1625 · Oil on canvas · J. Paul Getty Museum



The Musicians' Brawl. J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

A group of musicians has come to blows. La Tour packs them so tightly that there is hardly any room around the quarrel, so faces, shoving hands and tangled bodies are left to explain what has gone wrong. The instruments are still in the thick of it, a reminder of the music these players might have been making together.

Object source · Open artwork · Inventory: 72.PA.28

06 / 20

Zénaïde and Charlotte Bonaparte

Jacques-Louis David

1821 · Oil on canvas · J. Paul Getty Museum



Portrait of the Sisters Zénaïde and Charlotte Bonaparte. J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

A shared letter brings someone else into this double portrait without showing them. Whoever wrote it, or whoever it is meant for, is somewhere outside the frame. David seats Zénaïde and Charlotte close together with the sheet between them, and their contrasting dresses keep the two sisters distinct even though the pose joins them so closely.

Object source · Open artwork · Inventory: 86.PA.740

07 / 20

Self-Portrait, Yawning

Joseph Ducreux

1783 · J. Paul Getty Museum



Joseph Ducreux. Self-portrait, yawning. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

The yawn takes over Ducreux's whole upper body. His outstretched arms pull at his coat, and his open mouth drops all the composure expected of a portrait sitter. A yawn is involuntary, but making one the subject of a self-portrait is not. Ducreux chose to present himself at the very moment when dignified control seems to slip.

Object source · Open artwork

08 / 20

Leonilla, Princess of Sayn-Wittgenstein-Sayn

Franz Xaver Winterhalter

1843 · Oil on canvas · J. Paul Getty Museum



Portrait of Leonilla, Princess of Sayn-Wittgenstein-Sayn. J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

Leonilla does not sit upright in a chair. She reclines across a furnished terrace, and Winterhalter spreads light over her pale dress and surrounds her with drapery, plants and a view into the distance. What announces her rank is less her face than everything around it: the terrace, its furnishings and the ease with which she lies among them.

Object source · Open artwork · Inventory: 86.PA.534

09 / 20

Maria Frederike van Reede-Athlone at Seven Years of Age

Jean-Étienne Liotard

c.1755 - c. 1756 · Pastel · J. Paul Getty Museum



Jean-Étienne Liotard. Portrait of Maria Frederike van Reede-Athlone at Seven Years of Age. WikiArt source label: Public domain. Proportional resize and JPEG compression; no crop. Source: https://www.wikiart.org/en/jean-etienne-liotard/portrait-of-maria-frederike-van-reede-athlone-at-seven-years-of-age-1756 · Public domain (WikiArt source label)

Maria Frederike holds a small dog among carefully arranged ribbons, a bonnet and fur. Pastel lets Liotard tell each of these textures apart, and he gives her turned face the same close attention. The formal dress decides how she is presented. The dog adds a living weight in her hands.

Object source · Open artwork

10 / 20

Alfonso d'Avalos in Armour with a Page

Titian

1533 · Oil on canvas · J. Paul Getty Museum



Portrait of Alfonso d`Avalos , in Armor with a Page. WikiArt; Titian. Proportional resizing and JPEG compression; source frame preserved. · Public domain

Titian gives the armour real substance as an object: light falls on its curved metal quite differently from the way it falls on Alfonso d'Avalos's face. Beside him Titian places a smaller page. In this picture authority means having someone to attend you as well as owning the equipment, and the difference in size between the two makes the hierarchy plain before any biography is read.

Object source · Open artwork

11 / 20

Agostino Pallavicini

Anthony van Dyck

about 1621 · Oil on canvas · J. Paul Getty Museum



Portrait of Agostino Pallavicini. J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

A red garment spreads across much of the lower canvas, almost like a piece of architecture built around the sitter. Van Dyck sets Agostino Pallavicini's pale face and hands above all that ceremonial weight. The costume governs how his body fills the space, and it declares him the holder of an office.

Object source · Open artwork · Inventory: 68.PA.2

12 / 20

A Hare in the Forest

Hans Hoffmann

about 1585 · Oil on panel · J. Paul Getty Museum



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The hare holds the place a principal figure would normally occupy. Hoffmann's close attention does not stop there, though. The leaves, bark and smaller creatures around it are observed just as carefully, and no part of the forest is left as mere backdrop.

Object source · Open artwork · Inventory: 2001.12

13 / 20

The Entry of the Animals into Noah's Ark

Jan Brueghel the Elder

1613 · Oil on panel · J. Paul Getty Museum



The Entry of the Animals into Noah's Ark. J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

Hoffmann gives a whole panel to one hare. Here the story of Noah's ark gives Jan Brueghel the Elder a reason to bring many species into one place, all heading for the same destination, a gathering no one could have seen in life. He spreads them across trees and open ground, where their different bodies can be compared.

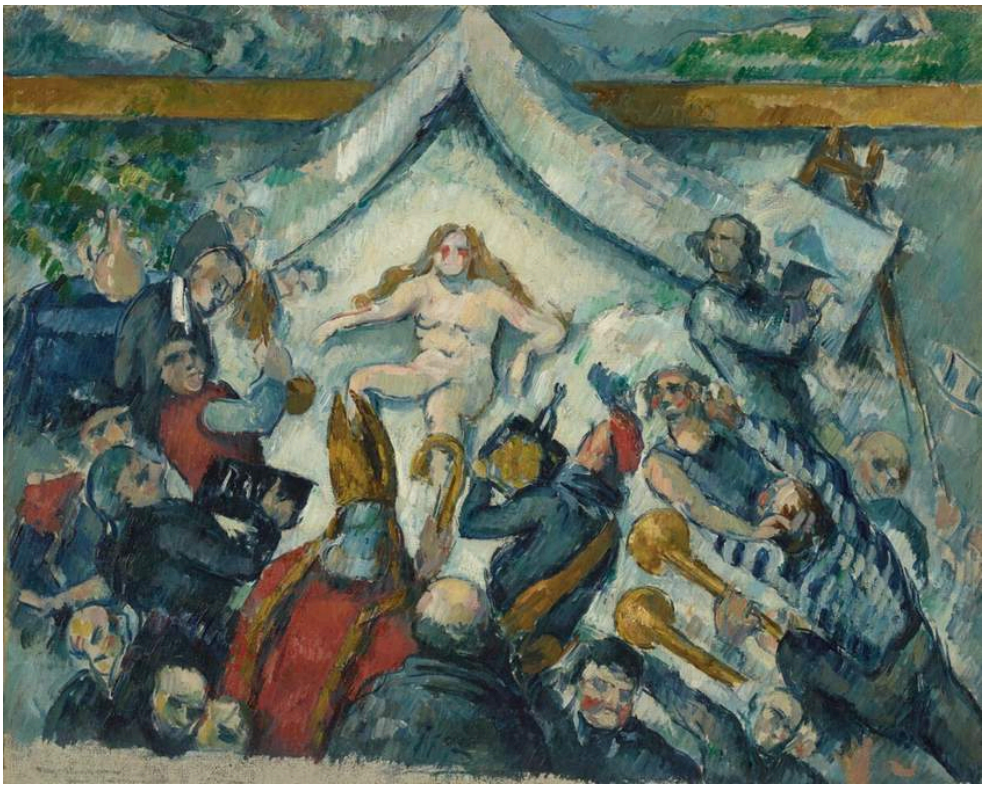
Object source · Open artwork · Inventory: 92.PB.82

14 / 20

The Eternal Feminine

Paul Cézanne

about 1877 · Oil on canvas · J. Paul Getty Museum



The Eternal Feminine (L'Éternel Féminin). J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

A woman reclines, displayed above a crowd of onlookers, and it is their attention that gives her a role in the scene. Cézanne's abrupt colour and awkward drawing take any polish or elegance out of the arrangement. Anyone coming from Bouguereau's smooth finish will feel the difference at once. The title reaches for something universal. The canvas shows something particular and rather uncomfortable: one exposed figure and many observers, whose looking is as much the subject as her body.

Object source · Open artwork · Inventory: 87.PA.79

15 / 20

Hunting on the Lagoon

Vittore Carpaccio

c. 1490 · J. Paul Getty Museum



Vittore Carpaccio. Hunting on the Lagoon. WikiArt source label: Public domain. Proportional resize and JPEG compression; no crop. Source: https://www.wikiart.org/en/vittore-carpaccio/hunting-on-the-lagoon · Public domain (WikiArt source label)

Carpaccio spreads his boats across open water so that the small actions in them do not block one another. Figures stand and take aim at birds, and poles and the low horizon mark out distances across the lagoon. For a hunt it is remarkably calm: a set of separate activities, none of them building to a decisive moment.

Object source · Open artwork

16 / 20

Jeanne Kéfer

Fernand Khnopff

1885 · Oil on canvas · J. Paul Getty Museum



Jeanne Kéfer. J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

The large pale doors behind Jeanne Kéfer make a small girl look smaller still. Khnopff places her precisely against their nearly empty surface, with one hand drawn towards her chest. Almost nothing else in the picture holds the eye, so her stillness and that single gesture carry the portrait.

Object source · Open artwork · Inventory: 97.PA.35

17 / 20

The Marquesa de Santiago

Francisco Goya

1804 · Oil on canvas · J. Paul Getty Museum



Portrait of the Marquesa de Santiago. J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

The Marquesa wears a dark dress and a pale mantilla, the lace or silk veil worn over the head and shoulders. Goya shows her full-length against a landscape, dressed for a formal public appearance, so her standing needs no explaining. The face is another matter. It is clearly one particular person's face.

Object source · Open artwork · Inventory: 83.PA.12

18 / 20

Study of the Model Joseph

Théodore Géricault

about 1818–1819 · Oil on canvas · J. Paul Getty Museum



Study of the Model Joseph. J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

Géricault concentrates light on the forehead, cheek and open collar and sets the turned head against darkness. This is a working study, yet the title keeps the model's name, Joseph, and the painting treats him as an individual, not as an anonymous type.

Object source · Open artwork · Inventory: 85.PA.407

19 / 20

A Young Girl Defending Herself against Love

William-Adolphe Bouguereau

about 1880 · Oil on canvas · J. Paul Getty Museum



A Young Girl Defending Herself against Love. J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

The Love of the title is the winged child the girl is holding off with her arms. He is Cupid, which makes the struggle an allegory instead of a scene from life. Bouguereau's smooth finish keeps the crossing limbs and drapery easy to follow. Next to La Tour's brawling musicians this is hardly a fight at all. The playfulness comes from a carefully controlled contest of gestures.

Object source · Open artwork · Inventory: 70.PA.3

20 / 20

Still Life with Peaches, a Silver Goblet, Grapes and Walnuts

Jean-Siméon Chardin

about 1759–1760 · Oil on canvas · J. Paul Getty Museum



Still Life with Peaches, a Silver Goblet, Grapes, and Walnuts. J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

On a ledge, Chardin sets a silver goblet beside peaches, grapes and walnuts in their hard shells. This is far from a display of abundance. With so few objects and such restrained colour, small differences count for a great deal: metal against soft fruit, soft fruit against shell. Grapes trail towards the edge and loosen an arrangement that might otherwise have looked static.

Object source · Open artwork · Inventory: 86.PA.544

Dress, setting and the face

Many of these portraits do their work through what surrounds the face: Van Dyck's red robe, the terrace around Leonilla, the page at Alfonso d'Avalos's side, the ribbons and fur on Liotard's child, the letter shared by Zénaïde and Charlotte. Rembrandt's laugh and Ducreux's yawn seem to do without such props. They are staged too, but through face and body instead of possessions and office. Khnopff's Jeanne Kéfer is the odd case, because its setting stands out precisely for having so little in it.

Further reading

Dutch Paintings in The Metropolitan Museum of Art, Volumes I and II

Walter Liedtke · Read online or download · English

Walter Liedtke's two-volume catalogue of the Metropolitan Museum's Dutch paintings can be read online or downloaded. It offers detailed comparisons for Rembrandt and for the way Dutch painters handled faces, interiors and still-life objects. Because it covers only the Met's Dutch pictures, here it is mainly useful for Rembrandt Laughing.

Museum website · Official collection guide

Sources and visitor information checked: 2026-10-12