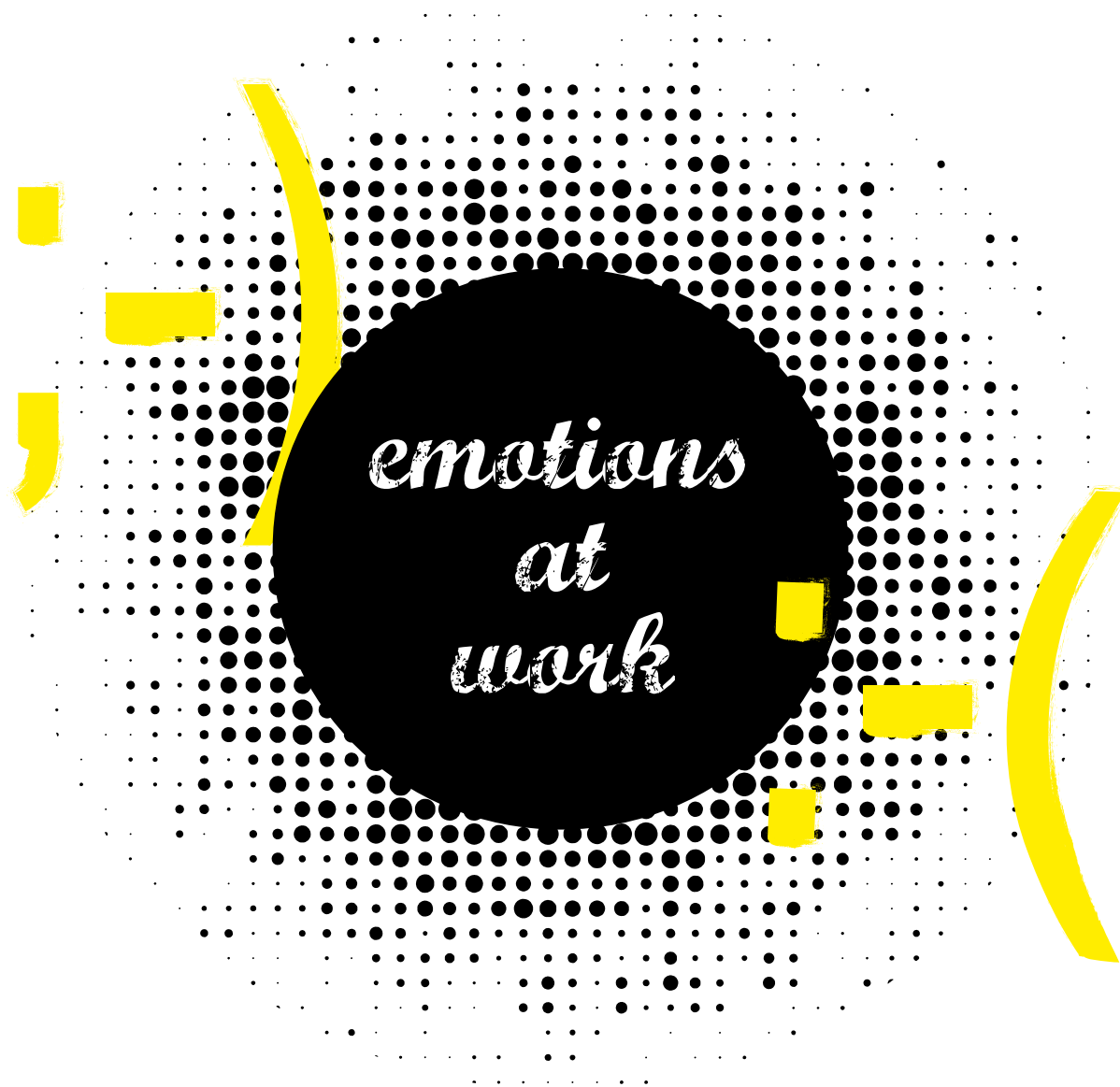


Des Maux, des musées, des mots
Curating a Culture of Respect



height: 1.28 m

width: 1.29 m



Paolo Caliari, called Veronese, *The Mystic Marriage of St Catherine*, 1560-1565

Paolo Caliari called Veronese
The Mystic Marriage
of St Catherine

1560-1565

oil paint on canvas



the painter



Veronese, a famous Italian painter from the 16th century, was born in the city of Verona, which is where he got his name. This refined painting, bathed in golden light, was created by the brilliant colorist more than 400 years ago.

Joseph

On the right, Joseph is leaning on the baby's crib. His reassuring gaze envelops the scene.

Catherine

The kneeling woman is Catherine, the daughter of King Costus. She is known for her beauty and intelligence. She wears an elegant gold and black brocade coat, and radiates youth.

Jesus

In the middle of the painting is the child Jesus. He is leaning trustingly toward Catherine, while she reaches out to him with tender arms, looking him straight in the eyes to demonstrate her love and pledge her loyalty.

Mary

The Virgin Mary is in the center of the painting, holding Jesus on her knees. Her watchful and kind presence envelops the group.

height: 1.205 m



width: 2.58 m

Leonello Spada, *Lamentation over the Dead Christ*, before 1615

Leonello Spada

Lamentation over the Dead Christ

before 1615

oil paint on canvas

the painter

Of modest origins, Spada studied in Bologna before coming into contact with Caravaggio's powerful naturalism, first in Malta, then once again in Rome. The austerity of the colorful palette, the realism of the details, and the somber expression of the people in the painting all speak to the dramatic reality of losing a loved one. The simple composition of this painting is a sign of Caravaggio's influence.

the painting

This artwork is from the beginning of the 17th century and was recently acquired by the Musée Fabre in order to complete its collection of classical works. Depicted is the famous scene where Jesus is mourned by his friends and family after having been taken off the cross.



Jesus

Jesus is presented on an angle in the foreground. He rests on a large white shroud. His head is bloody, and we can clearly see the injury on his side.



*Joseph
of Arimathea*

Joseph of Arimathea, a secret disciple of Jesus, has received Pilate's permission to bury the body. He is seen calmly wiping his tears with a corner of the shroud.



Mary

Jesus' mother, Mary, her eyes red from crying and with arms wide open, is gently rushing toward her son's body. She is enormously sad, and tears run down her cheeks.



height: 3.9 m

width: 5.7 m

Antoine Coypel, *Aeneas and Achates Appearing Before Dido*, circa 1715-1717

Antoine Coypel

*Aeneas and Achates
Appearing Before*

circa 1715-1717

oil paint on canvas



the painter

Antoine Coypel is a very famous painter born at the beginning of the 18th century. He lived in Paris, where he worked most notably for the Duke of Orléans, France's ruler following Louis XIV.

the painting

This very large painting was created for one of the Palais Royal galleries, in Paris. It is part of a series of six large paintings, only three of which can be seen at the Musée Fabre. The painting deals with the Trojan prince Aeneas, whose story was told in the first century B.C.E. by Virgil.

Dido

Dido, the queen of Carthage, beholds Aeneas with **astonishment**. She may display a quite theatrical look of **surprise**, with arms outstretched, but deep inside her heart she is already very much **in love...**

Aeneas

Prince Aeneas appears before Dido upon a cloud, **proudly** wearing his helmet. His ship has sunk, and he is here, along with many other Trojans seen in the painting, to ask for the queen's hospitality.

The joyful crowd

A group of young women is seated at the foot of Queen Dido's throne. They look upon the scene unfolding before them with **joy** and **admiration**.



height: 2.2 m

width: 4.5 m

François-Xavier Fabre, *Ulysses and Neoptolemus Taking Hercules' Arrows from Philoctetes*, 1800

François-Xavier Fabre

Ulysses and Neoptolemus Taking Hercules' Arrows from Philoctetes

1800

oil paint on canvas



the painter

Fabre, a painter and collector, was born in Montpellier in the 18th century – the Musée Fabre bears his name. He spent part of his career in Italy, first in Rome then in Florence, where he worked for wealthy aristocrats. As we can see in this artwork, Fabre excelled at history paintings. This one was commissioned by Lord Bristol in 1799 and completed in 5 months.

the painting

This painting recounts a passage from a tragedy written by Sophocles in 409 BCE. Ulysses and Neoptolemus find Philoctetes, who had been abandoned on the island of Lemnos, and try to convince him to lend them Hercules' arrows, which would help them win the Trojan War. The painting captures the most intense moment of the confrontation, and everyone's feelings are quite clearly depicted.

Ulysses

Ulysses seems quite rigid, forceful and in a hurry to regain the ship. He is keen to return to battle with Hercules' arrows, which will secure a win for the Greeks.

Neoptolemus

Neoptolemus, in the center of the composition, is in a tricky position: he is torn between doing his duty as a soldier and helping out a poor, miserable man. He is an empathetic character.

Philoctetes

Philoctetes is an unfortunate, humiliated and suffering hero. His whole being speaks of despair. We can see his material poverty. His pleading gaze asks: how can he feed himself without his magical weapons, if he is once again abandoned?

height: 2.3 m



width: 2.9 m

Raymond-Auguste-Quinsac Monvoisin, *The Death of Charles IX*, 1834

Raymond-Auguste-Quinsac
Monvoisin

The Death of Charles IX

1834

oil paint on canvas



the painter

Monvoisin was a 19th century painter from Bordeaux and was 40 years old when he paints *The Death of Charles IX*. Part of his career was spent in South America, where he became very famous.

the painting

The Death of Charles IX is a beautiful example of how paintings depicting scenes from French history were very successful in the early 19th century.

Catherine de Medici

Catherine de Medici is Charles IX's mother, and is renowned for being quite authoritative. She had a very powerful influence throughout her son's reign, which was hard hit by religious wars between Catholics and Protestants.

Charles IX the King of France

Charles IX casts a terrified glance at his mother. He knows he is gravely ill, and he holds in his left hand a letter that he hesitates to give her. This letter would hand over his royal powers to the Queen Mother.

Elisabeth of Austria

To the King's left is his wife, the young and caring Elisabeth of Austria. She is trying to appease her visibly upset husband. A compassionate tear spills out of her eye.

height: 2.65 m



width: 4 m

Jean-Charles Joseph Remond, *The Death of Abel. Historic Landscape*, 1838

Jean-Charles Joseph Rémond

*The Death of Abel
Historic Landscape,*

1838

oil paint on canvas



the painter

Rémond won the Grand Prix de Rome, a prestigious French scholarship for artists, in 1821. As a result, he spent 5 years in Italy, during which he worked on many drawings and sketches that helped him create works in the decades to come.

the painting

Rémond's paintings were very successful. He was particularly adept at depicting heroic landscapes on very large canvasses. Inspired by the Bible, here he paints the famous – and dreadful – quarrel between the brothers Cain and Abel

Cain

Overtaken by a sudden and uncontrollable rage, Cain has just struck his brother. He casts a terrified glance over his shoulder, suddenly aware of the crime he has committed.

Abel

Abel is lying on the ground. Blood spills from his forehead, showing how hard he has been hit. His arms are raised towards the sky, begging for help.

the storm

The stormy sky is a witness to the violent emotions that overtake Cain and lead him to commit this irreversible act.

height: 1.94 m

width: 2.86 m



Alexandre Cabanel, *Phaedra*, 1880

Alexandre Cabanel
Phaedra

1880

oil paint on canvas

the painter

Alexandre Cabanel grew up in Montpellier before leaving for Paris to study at the Ecole des beaux-arts. He won the Grand Prix de Rome (a prestigious French scholarship for artists) and thus spent many years in Italy. His academic paintings were very successful upon his return to the French capital.

the painting

Cabanel was at the peak of his career when he painted this large artwork depicting a scene inspired by mythology. He donated it to his hometown museum as a token of appreciation for the scholarship he had received as a young man, which enabled him to pursue artistic training in Paris.



Phaedra

Phaedra is devastated. She has just told her attendants that she is in love with Hippolytus, who, unfortunately, is her husband Theseus' son.... and furthermore does not have the same passionate feelings for her.



the sleeping attendant

Sitting at the foot of the royal bed, one of her attendants has either fallen asleep or fainted. She is exhausted from the sorrow and worry caused by the queen's complicated situation.



the seated attendant

The other young woman looks compassionately upon Phaedra. Her hands, which are crossed on her knee in an elegant manner, speak to the tension in the room. The queen has not eaten or left her room in three days... Tragedy is approaching.



height: 1.39 m

width: 2.02 m

Frédéric Bazille, *Ruth and Boaz*, circa 1870

Frédéric Bazille
Ruth and Boaz

circa 1870

oil paint on canvas

the painter

Frédéric Bazille is a painter from Montpellier who was active in the second half of the 19th century. He died quite young, but during his short career he resided in Paris, where he lived, worked and befriended Monet, Sisley and Renoir. He returned often to Montpellier for holidays, where he painted the landscapes of his hometown or other scenes of family life.

the painting

This large-scale painting was made during his last summer in Montpellier. The theme comes from the Bible (Old Testament) and refers to a poem written by Victor Hugo that was published a decade prior. Bazille died on the battlefield, and therefore the nocturnal landscape, which holds the two characters like a jewelry box, remains unfinished.



Boaz

After a long, hard day of work – as indicated by the hay bales –, Boaz leans peacefully on his left arm and falls asleep under the blue cedar.



Ruth

Ruth is lying calmly by his side and looks upon the “golden hook (...) on the field of stars.” Her dreamy air suggests that her thoughts are flowing freely in the intimacy of the dark blue nocturnal landscape.



the moon

In the center of the painting is a crescent moon. Its soft light illuminates the scene below with a mysterious and poetic glow...

Finding the artworks

A location map is available at the museum's entrance.

If some works are temporarily out on loan, their absence will be announced on the Musée Fabre's website.



room no. 9
Paolo Caliari, called Veronese,
The Mystic Marriage of St Catherine,
1560-1565



room no. 11
Leonello Spada,
Lamentation over the Dead Christ,
before 1615



room no. 18
Antoine Coypel,
Aeneas and Achatés Appearing Before Dido,
circa 1715-1717



room no. 18
François-Xavier Fabre,
*Ulysses and Neoptolemus Taking
Hercules' Arrows from Philoctetes*, 1800



room no. 30
Raymond-Auguste-Quinsac Monvoisin,
The Death of Charles IX,
1834



room no. 30
Jean-Charles Joseph Remond,
The Death of Abel. Historic Landscape,
1838



room no. 35
Alexandre Cabanel,
Phaedra,
1880



room no. 39
Frédéric Bazille,
Ruth and Boaz,
circa 1870