



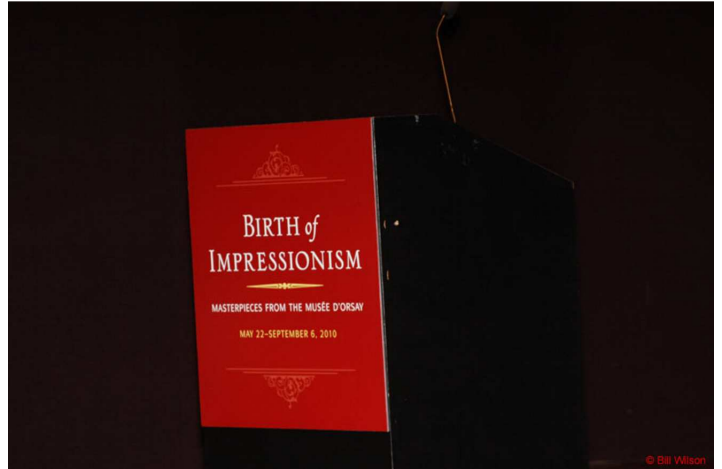
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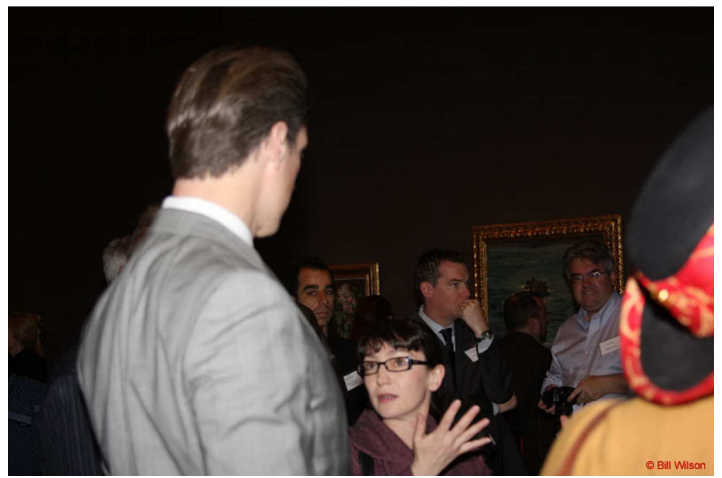
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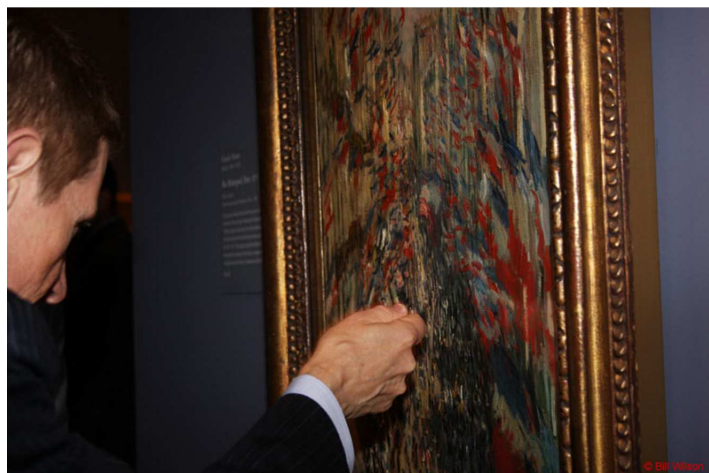
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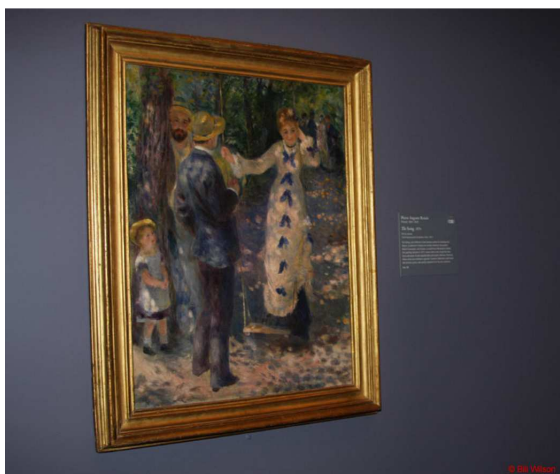
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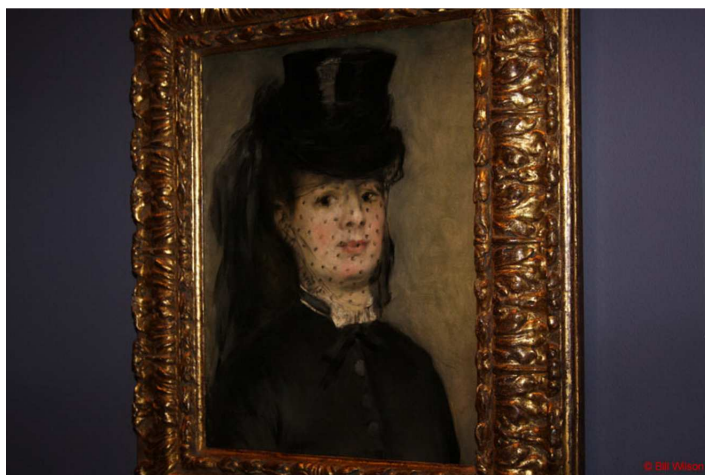
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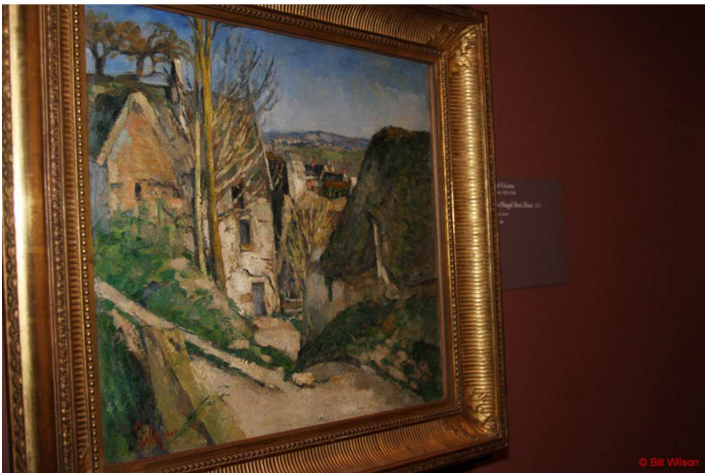
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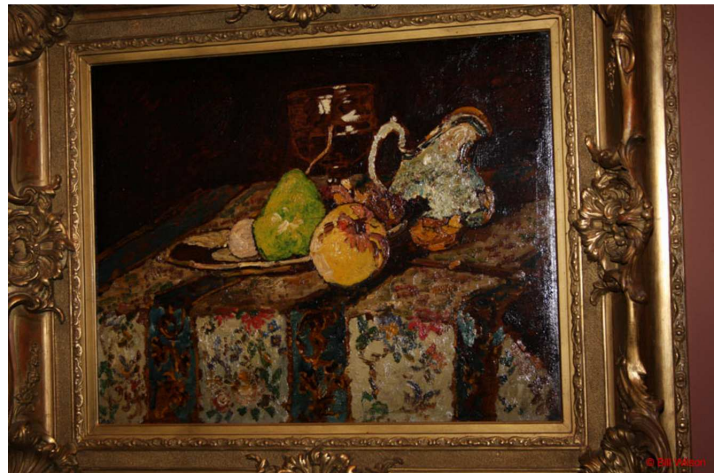
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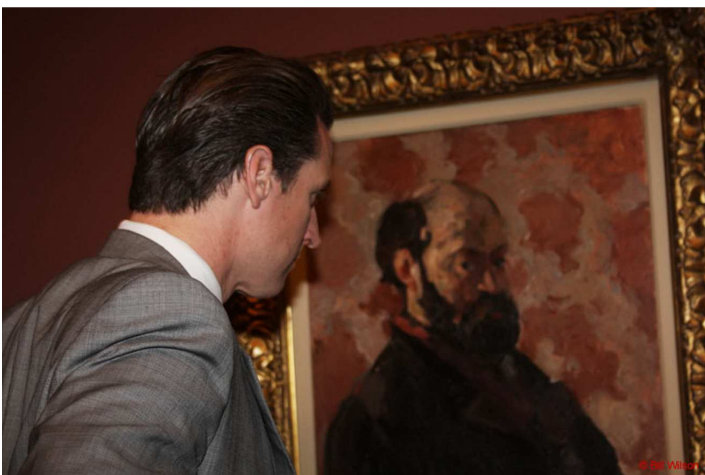
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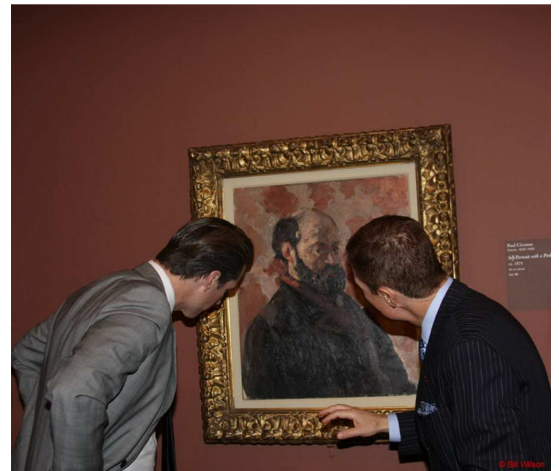
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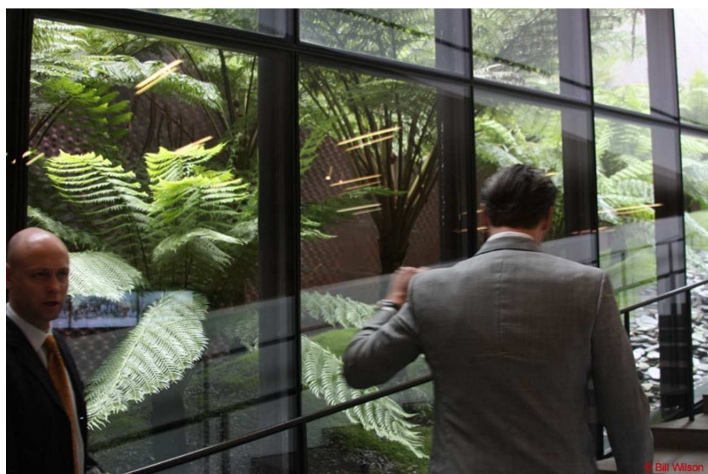
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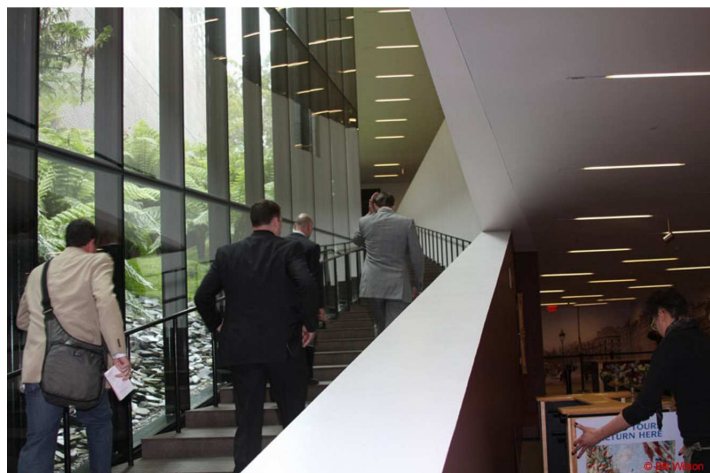
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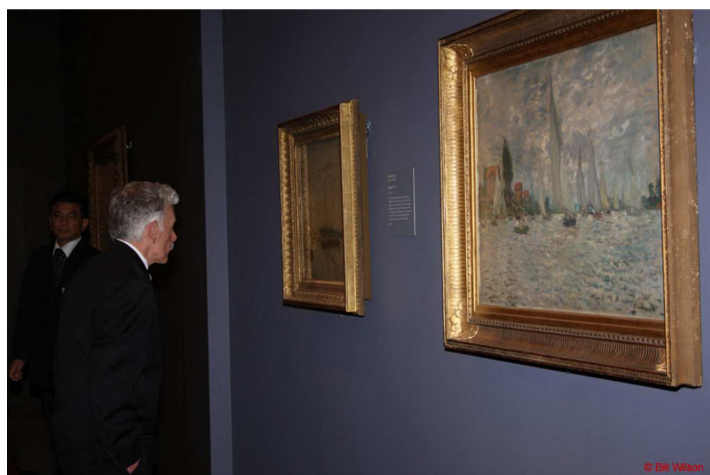
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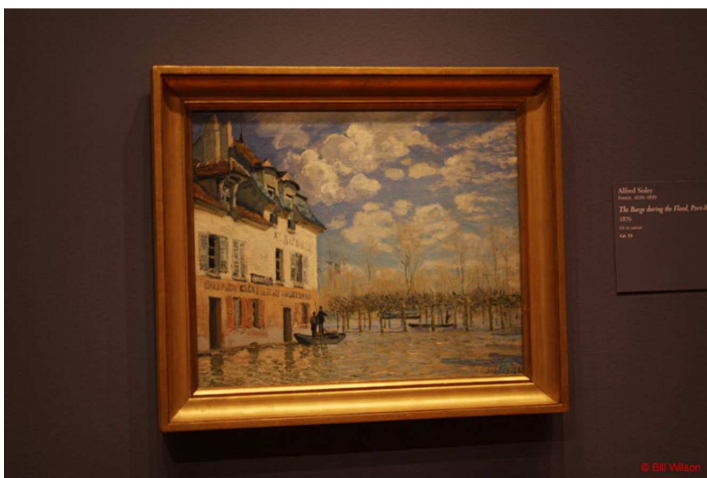
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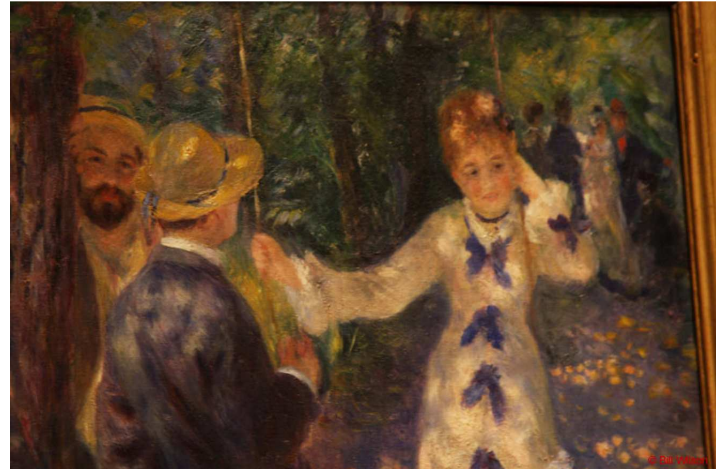
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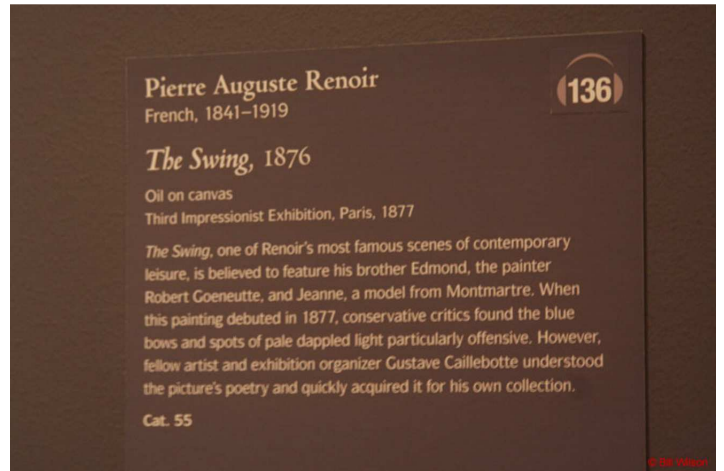
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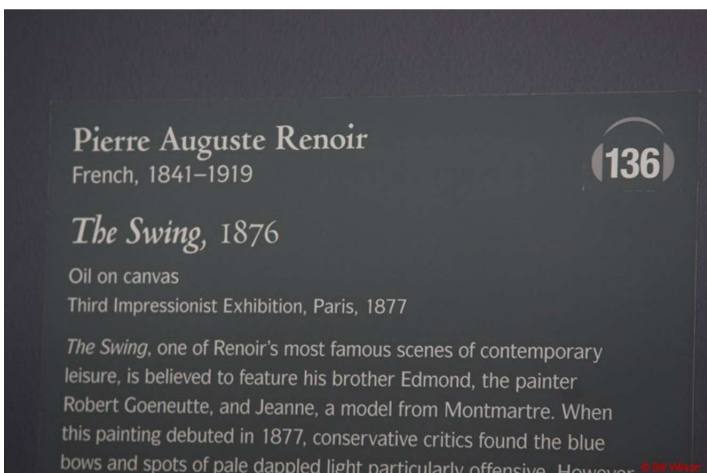
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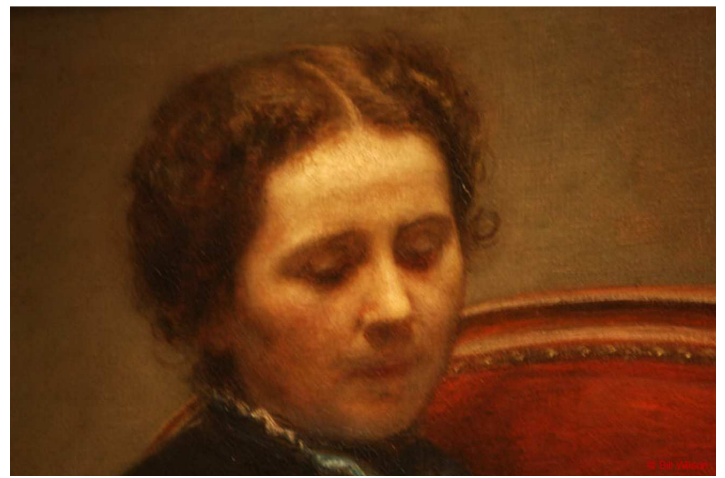
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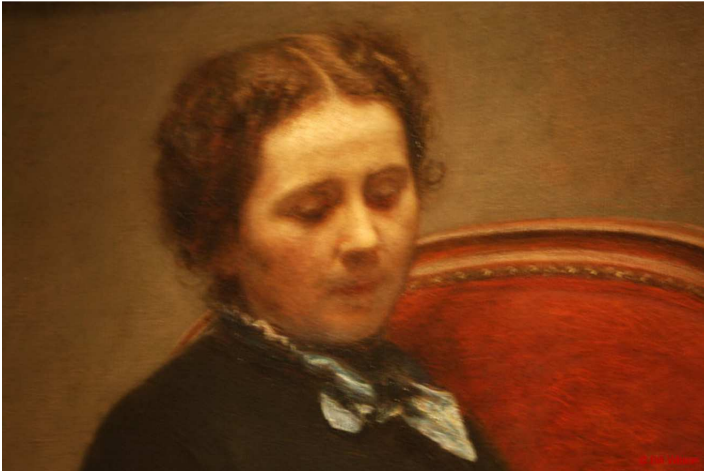
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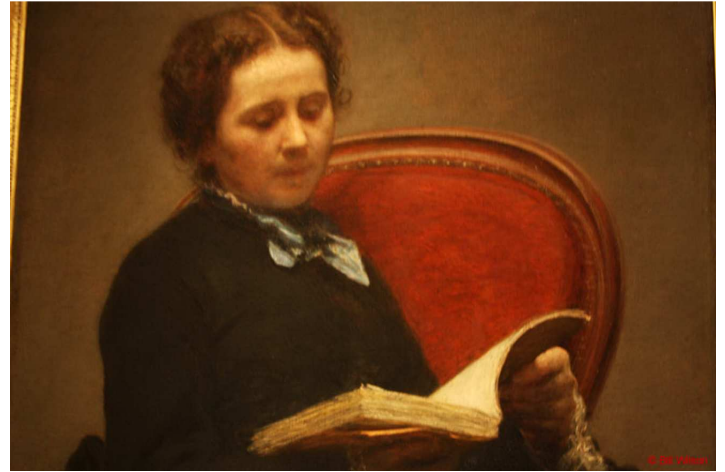
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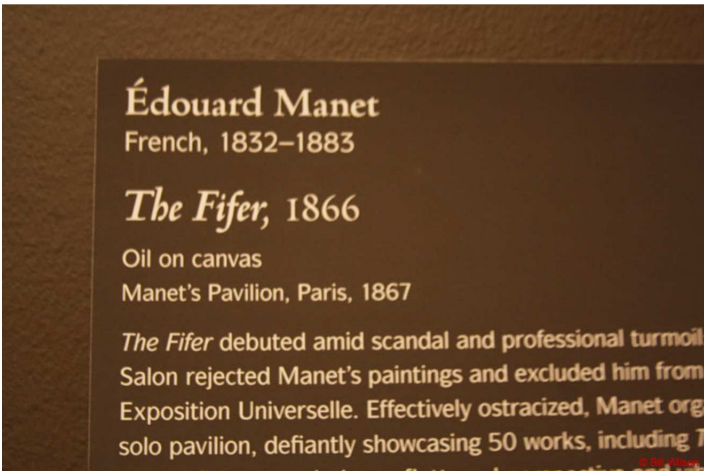
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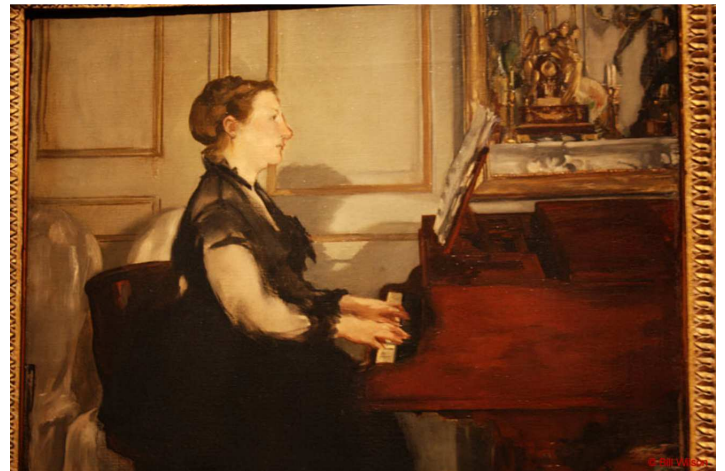
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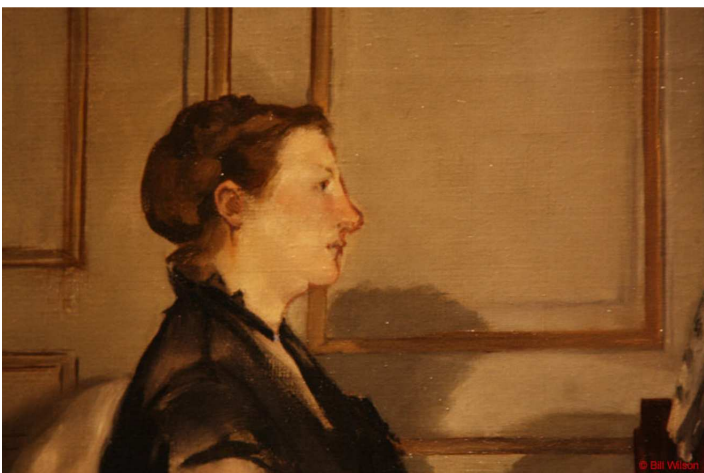
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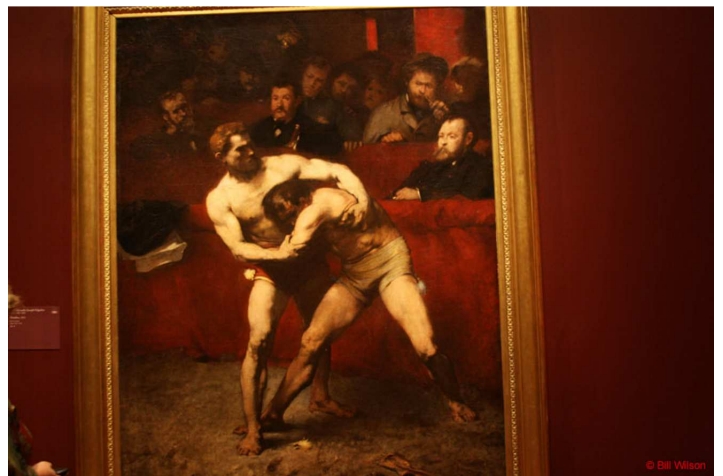
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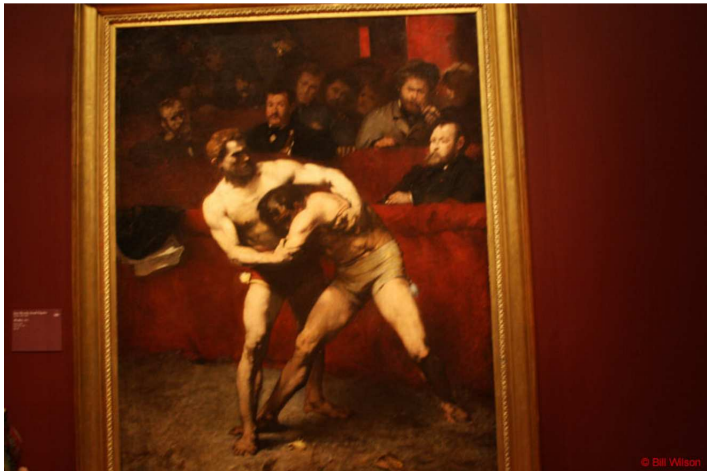
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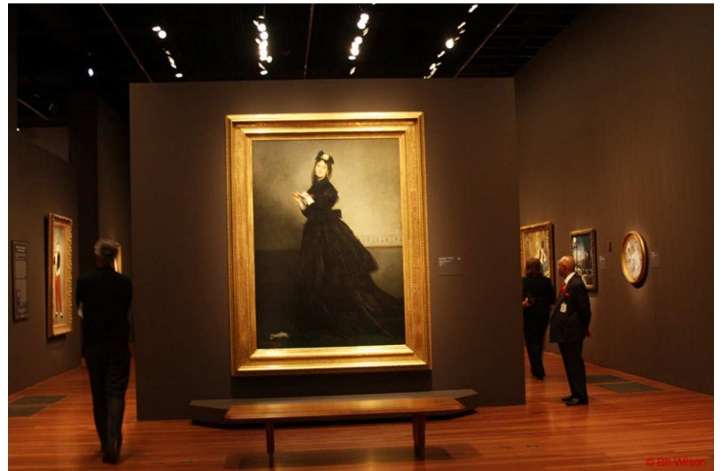
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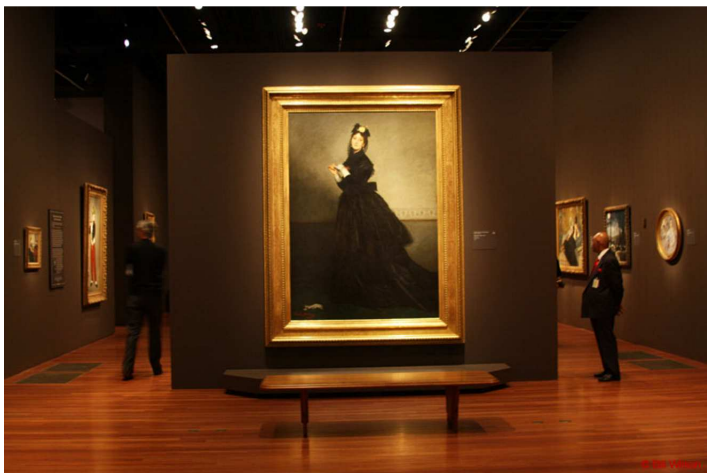
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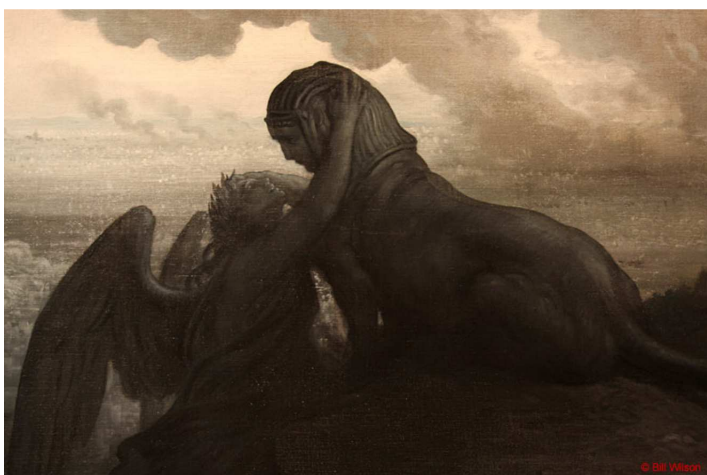
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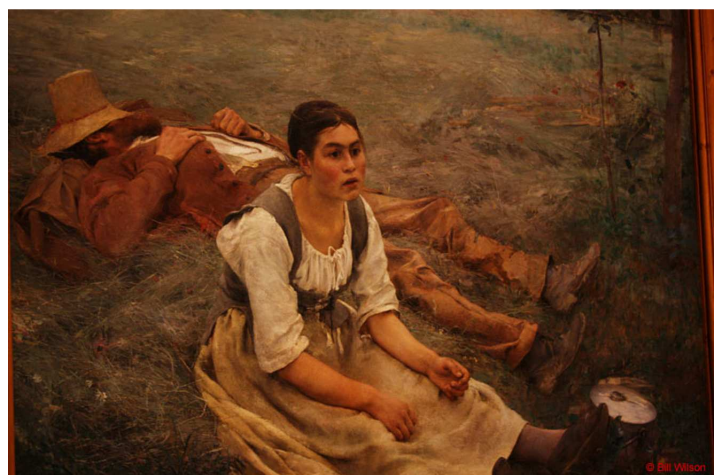
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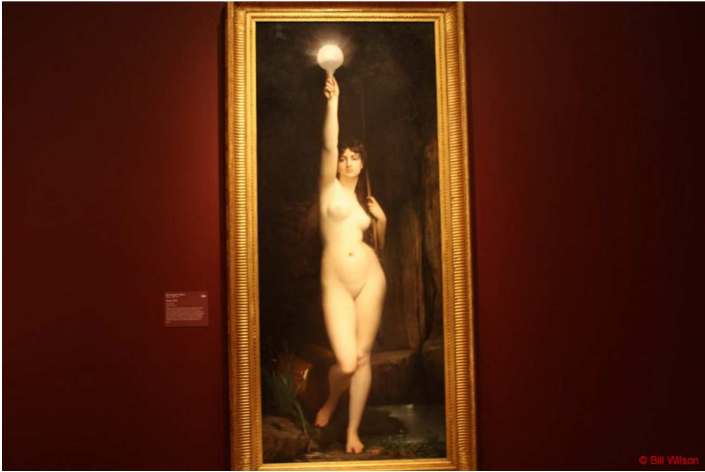
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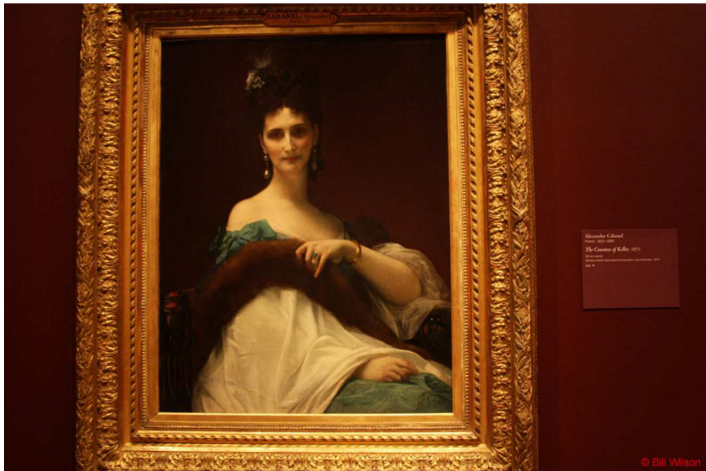
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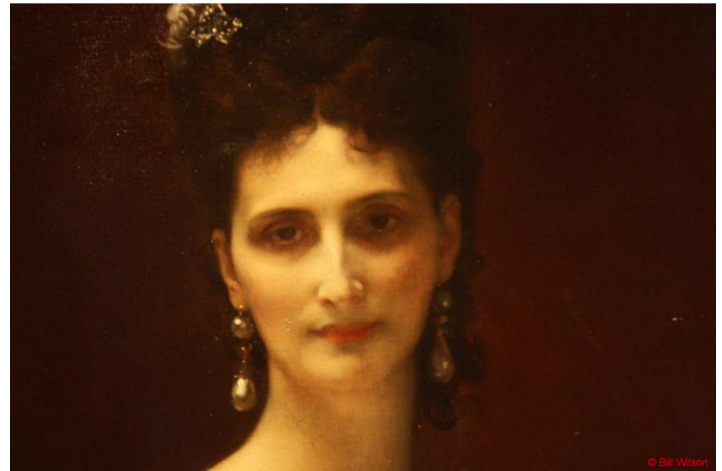
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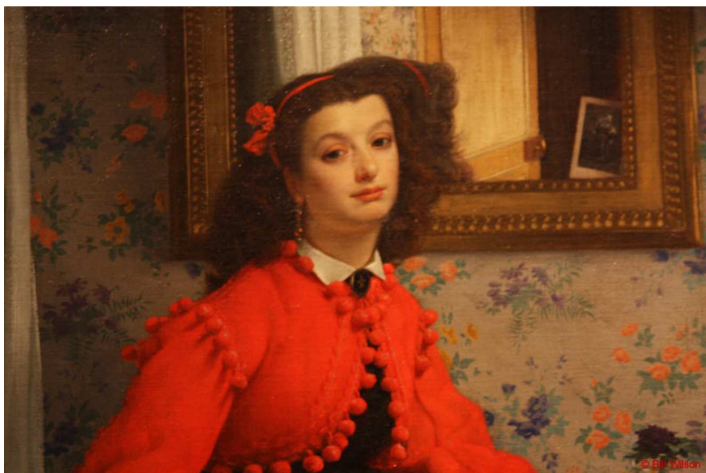
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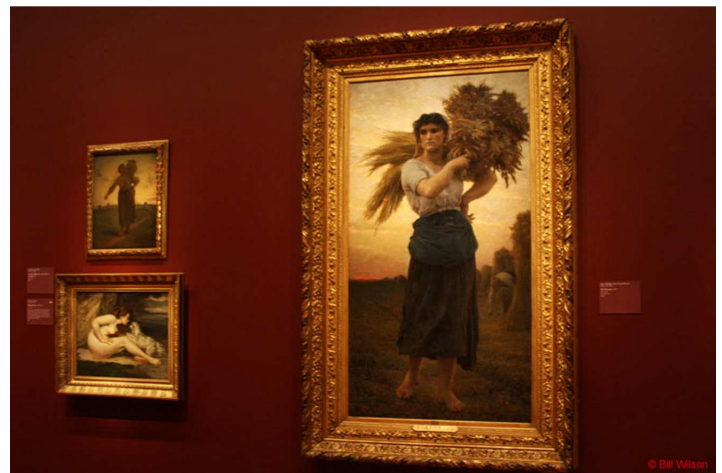
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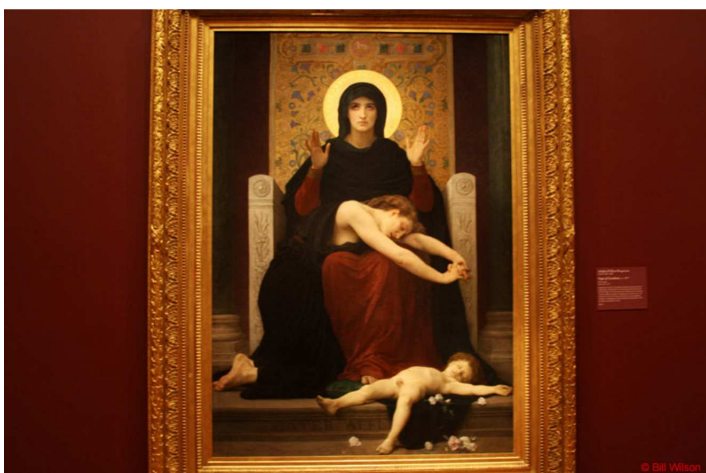
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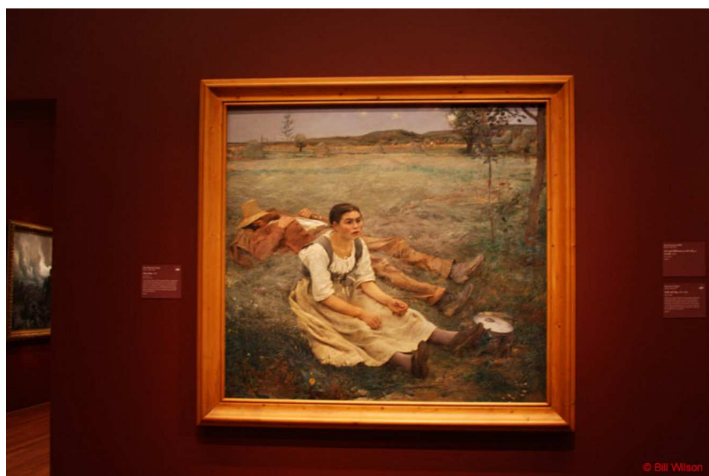
Adolphe-William Bouguereau
French, 1825–1905

Virgin of Consolation, ca. 1877

Oil on canvas
Salon, Paris, 1877

Bouguereau's *Virgin of Consolation* develops its theme with three tragic figures. Purchased by the French government directly from the 1877 Salon, this monumental work underscores the continued taste for religious paintings in predominantly Catholic France. The melancholy mood of the Virgin and Child may have biographical resonance, as Bouguereau's wife and infant son both died in 1877 (an older son had died in 1875).

Cat. 2



pic00199627



pic00199628



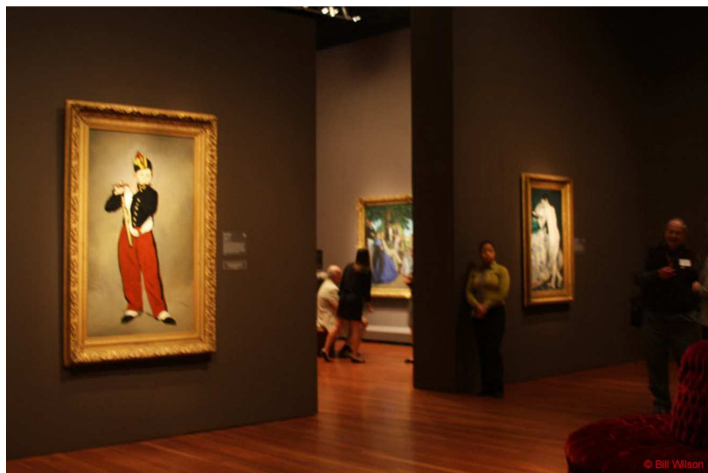
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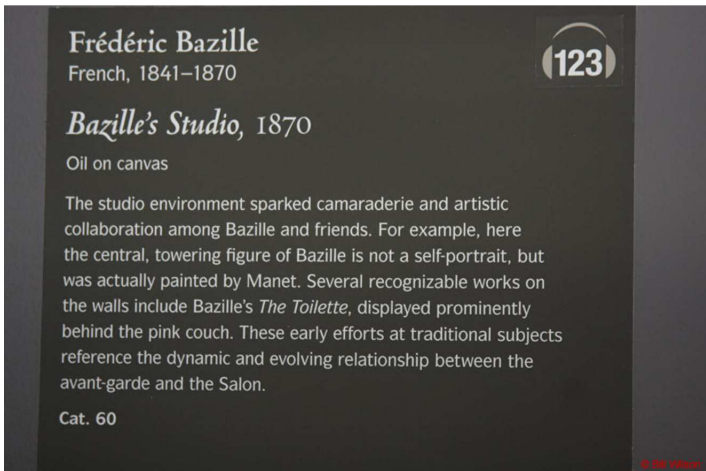
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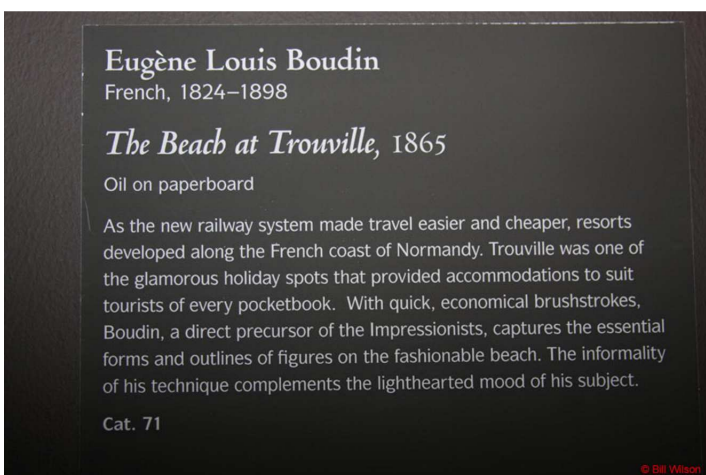
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pic00199640



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pic00199642



pic00199643



pic00199644



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