

introduced the practice of painting out of doors to Portugal. As a naturalistic painter following Barbizon lines he moved away from academic conventions, and his landscapes sometimes show pre-Impressionist tendencies reminiscent of Boudin. His rendering of the Portuguese countryside had no parallel in Portugal, except in the work of António Carneiro at the beginning of the 20th century.

Marques de Oliveira travelled in Belgium, the Netherlands and England, and in 1877-8 he concluded his studies with a visit to Italy. On his return to Portugal in 1879 he settled in Oporto where in 1881 he became Professor of Drawing in the Academia de Belas-Artes, and in 1895 he succeeded J. A. Correia in the chair of History Painting. With António Soares dos Reis he co-founded the Centro Artístico Portuense (Oporto Artistic Centre) in 1881. He exhibited his landscapes in the Salons of the Sociedad Promotora de Belas-Artes, Lisbon, in 1880 and 1884 with scenes such as *Beach at Póvoa do Varzim* (1884; Lisbon, Mus. N. A. Contemp.), a view of a transparently luminous beach, bathed in a rosy light, that dissolves in impressions of colour. These land- and seascapes convey an understanding of light and of atmospheric values that is rare in contemporary Portuguese painting. His later landscapes acquired a new precision in their structure and use of colour: his visions came to life, and the little figures or silhouettes which dotted his beaches, as in *Póvoa do Varzim: Impression* (undated; Caldas da Rainha, Mus. Malhoa) were replaced by holiday scenes or genre pictures, such as *Waiting for the Boats* (1892; Lisbon, Mus. N. A. Contemp.), in which the drawing is more defined, standing out against a clearer light. He became Director of the Escola de Belas-Artes, Oporto, where he was an outstanding teacher and where he trained a new generation of artists.

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LUCÍLIA VERDELHO DA COSTA

Marques dos Santos, Joaquim (*f* Aveiro, 1782). Portuguese sculptor. His activity, and that of his son Manuel Marques de Figueiredo, is associated with the popular taste in the second half of the 18th century for large religious groups of figures in the form of nativity cribs executed in glazed and painted terracotta for churches and convents. This vogue can be compared with the popularity of such cribs in Naples, and the involvement of leading contemporary sculptors ensured that a high artistic level was often attained in these elaborate compositions that appealed to late-Baroque taste. Most of these groups have been dismantled, but the elegance of Marques dos Santos's figures is seen in the crib (Aveiro, Mus. Reg.) modelled in partnership with Bartolomeu Gaspar for the convent of Sá, Aveiro. Another of Marques dos Santos's most attractive works is a terracotta relief, representing the Virgin surrounded by angels appearing as advocates of the souls of penitents in purgatory, a small-scale treatment of the popular cult of the *alminhas*, or souls in purgatory, signed and dated July 1782 (Aveiro, Mus. Reg.).

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ANTÓNIO FILIPE PIMENTEL

Marquet, Albert (*b* Bordeaux, 26 March 1875; *d* Paris, 14 June 1947). French painter and draughtsman. In 1890 he was taken by his family to live in Paris so that he could study drawing at the Ecole Nationale Supérieure des Arts Décoratifs. There he met Henri Matisse, with whom he formed a lasting friendship and with whom he studied from 1894 to 1898 at the Ecole des Beaux-Arts under Gustave Moreau. In the Louvre, Marquet made copies after Poussin, Velázquez, Claude Lorrain and particularly Chardin, of whose *House of Cards* he produced copies in 1894 and 1904 (Montmédy, Mus. Bastien-Lepage, holds what is considered the later of the two).

Tentative early works by Marquet such as *Portrait of the Artist's Mother* (1894; San Francisco, priv. col., see 1988 exh. cat., no. 1), suggesting the influence of Fantin-Latour, were soon succeeded by landscape paintings such as *Parisian Suburb* (1897; Besançon, Mus. B.-A. & Archéol.), in which he began to simplify the subject into broad areas of colour. *Nude*, sometimes known as *Fauve Nude* (1898; Bordeaux, Mus. B.-A.), painted in Matisse's company shortly before they left Moreau's studio, was one of the earliest works in which he used separate brushstrokes of vivid colour, prefiguring the style that was later to be called FAUVISM.

Marquet found it difficult at first to sell his works, but in 1900 he was hired with Matisse to paint the Art Nouveau ornaments of the Grand Palais for the Exposition Universelle. In 1901 he participated in the Salon des Indépendants and produced his first painting of the *Apse of Notre-Dame de Paris* (Besançon, Mus. B.-A. & Archéol.), announcing his habit of using the banks of the Seine as subject-matter. To this he soon added a preference for broader and more colourful brushwork.

Marquet exhibited at Berthe Weill and the Galerie Druet, Paris, from 1902, and from 1903 at the Salon d'Automne. At the Salon of 1904 he made his first sale to the state, the *Trees at Billancourt* (*c.* 1898; Bordeaux, Mus. B.-A.), and in the Salon of 1905, which marked the emergence of Fauvism, his own relation to the movement began to be defined. Although his technique and use of colour were less violent than those of such artists as Vlaminck or Derain, in 1906 he produced some of his best and most characteristic Fauve paintings, for example *14th of July at Le Havre* (Bagnols-sur-Cèze, Mus. Bagnols-sur-Cèze), *Posters at Trouville* (Mr & Mrs J. H. Whitney priv. col., see 1975 exh. cat., p. 39) and the *Beach at Fécamp* (Paris, Mus. d'Orsay). It was during this period also that, under the influence of Japanese brush paintings, he devised a remarkably animated and spontaneous form of India ink drawing, for example in *Dancing Couple* (1904), one of the group of figure drawings now in the Musée des Beaux-Arts, Bordeaux.

Subsequently, Marquet worked in more tonally quiet colours, but with the yellows, greens and greys expressing the nuances of light on water, his favourite subject, as in *Pont Saint-Michel and the Quai des Grands-Augustins* (1910-11; Paris, Pompidou; see fig.). In Paris he almost always