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LOAN  
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THE SAN FRANCISCO  
MUSEUM OF  
ART

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PAININGS BY OLD MASTERS



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THE SAN FRANCISCO MUSEUM OF ART

CATALOGUE  
OF THE LOAN EXHIBITION  
OF  
PAINTINGS BY OLD MASTERS  
IN THE  
PALACE OF FINE ARTS  
SAN FRANCISCO



BY  
J. NILSEN LAURVIK  
DIRECTOR

SAN FRANCISCO  
PUBLISHED BY THE MUSEUM  
A. D. MCMXX

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PREFACE

*The Exhibition last spring of the J. Pierpont Morgan Loan Collection of Drawings and Etchings by Rembrandt was a fitting culmination to our four years of experimental work in testing the public demand for a Museum conducted on a serious basis. These four years brought forth such an overwhelming response in general interest and attendance\* as to make the permanent establishment of such a Museum appear nothing short of a necessity, which we consider it our duty to supply, and the creation of a Museum organization, with a responsible Board of Trustees† to administer its affairs, is the initial step in that direction.*

*This Exhibition of Paintings by Old Masters is the first act of the new board, and may be taken as an earnest of the high plane upon which it is proposed to conduct the San Francisco Museum of Art, which now comes into being, inaugurating a new era in the cultural life of San Francisco and bringing to a happy fruition the seed planted some fifty years ago, when the San Francisco Art Association was founded by a small band of idealists who had the future welfare of their city at heart.*

*That their faith was not misplaced, nor their efforts in vain, is eloquently attested by the long list of names appended hereto of those who, by their generous support during these last four years, have made possible the successful development of Museum activities‡ in the Palace of Fine Arts. To them is due our grateful acknowledgment of a civic service performed unostentatiously, for the pure love of San Francisco, and to them primarily the Museum now established owes its existence. And here we wish to record our deep appreciation of the co-operation of the patrons and patronesses whose sponsorship has made possible this Exhibition of Old Masters§ by guaranteeing the very considerable expense in-*

\* Since May, 1916, over one million persons have visited the Museum in the Palace of Fine Arts, with a total of 26,000 paid admissions registered for the Zuloaga, Anisfeld, and Rembrandt exhibitions.

† See Museum Board of Trustees, on p. viii.

‡ Over forty exhibitions, more than fifty Sunday afternoon recitals in the Co-Relation of the Arts Series, and scores of lectures and gallery talks have been given during these four years, not to mention two Promenade Concerts with a full orchestra and eminent soloists, and two out-of-door choral concerts on the Lagoon.

§ See page 2.

volved in bringing the collection to the coast; while to Mr. Robert Rea, the Librarian of our Public Library, and to Miss Byrne, of the Reference Department, our thanks are due for materially aiding in the making of this catalogue by supplying us with the list of titles of all books in the library referring to the artists and periods of art mentioned herein; and last, but not least, we wish to express our grateful appreciation of the unremitting thought and attention devoted by printer and engraver to perfecting their part of this publication, and, above all, to thank Messrs. Bourgeois, DeMotte, Durand-Ruel, Ehrich, Gimpel and Wildenstein, Kleinberger, and Knoedler for their kindness in lending us these priceless examples of the works of the Old Masters that constitute this notable exhibition.

The collection is a chronological exposition of the main currents influential in the development of painting in Europe, from the fourteenth century down to and including the eighteenth-century English and French schools, as exhibited in the work of the foremost painters of each period, in examples that, for the most part, are brilliantly typical and always characteristic of their particular style. Though, to be sure, the exhibition boasts neither a Leonardo, a Michelangelo, nor a Raphael, it does contain, in the works of Gianpedrino, Dosso Dossi, and Penni, eloquent and indeed significant reverberations of these giants of the Italian Renaissance, while their great contemporaries and their forerunners in Flanders and in Germany are found reflected in the art of men whose work continues to be ascribed wrongly to Dürer, Holbein, Metsys, and Van der Weyden, so closely did they approach these famous masters in matter and manner.

In the case of Penni, as exhibited in his "Portrait of a Lady," we have something more than a mere echo of the voice of the master; it is the very embodiment of his style and spirit, expressed by one who was not merely a slavish follower and an intimate friend of Raphael, but actually the author of most of the portraits executed in the latter's studio during his last years, thus becoming in a very real sense his ALTER EGO, through whom Raphael attained a peculiarly personal and authentic extension of his personality. It will be seen therefore that this beautiful example of Raphael's favorite pupil is charged with a significance that rarely attaches

to the works of pupils and assistants and becomes a fruitful field of study as a manifestation of the reflected personality of the master no less than of the pupil.

Similarly this is true also of the work of Amberger, whose well-known "Portrait of Charles V," in the Institute of Fine Arts at Siena, continues to be attributed to Holbein, so intimately did Amberger share the force and flavor of his illustrious compatriot, as may be seen in his "Portrait of Conrad Zeller" shown here.

For other examples of the kind in this exhibition we refer the reader to the notes appended to the exhibits catalogued herein, from which it will also be apparent that most of the paintings are historically famous canvases, coming from well-known European collections, and listed and described in numerous published works in which their pedigrees are in many instances traced back directly to the artists who painted them. Virtually, every subject that engaged the interest of the Old Masters, from allegorical, classical, mythological, and religious to landscapes, portraits, and still life, is represented here.

As this is an exhibition of Old Masters, it will of course be understood that the Introduction (which follows) deals only with the art of the periods represented and makes no pretense to being a complete survey of the art history of their respective countries. Those familiar with the researches of Morelli, Bernhard Berenson, Jens Thiis, Osvald Sirén, Wilhelm Bode, Friedländer, W. R. Valentiner, Bredius, C. Hofstede de Groot, Max Rooses, A. de Beruete y Moret, and A. J. Wauters will recognize how much this catalogue owes to their work, and I take pleasure in making acknowledgment of a debt that is shared by all the world.

J. NILSEN LAURVIK, Director.

San Francisco, October 15, 1920.

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INTRODUCTION  
A SURVEY OF THE SEVERAL SCHOOLS  
OF PAINTING REPRESENTED IN  
THE EXHIBITION



BYZANTINE PAINTING  
ITS INFLUENCE ON EARLY ITALIAN PAINTING

Early Italian painting as well as early painting in Europe generally derives its chief characteristics of form and color directly from Byzantine painting, developed in Byzantium, which was rebuilt and rechristened Constantinople by the Christian Emperor Constantine, in the year 328 A.D. Under his influence it became the center of Christian doctrines, customs, and art. It was inevitable, however, that not a little of the glow and glamour of the Orient that permeated the life of this cosmopolitan gateway between the East and the West should color the Christian art produced under the strong influence of Byzantine traditions, which persisted actively for some time in the domain of art no less than in the realm of religion.

To understand early Christian art, especially early Italian art from the sixth to the thirteenth century, it is quite necessary to know something of the general principles animating Byzantine art. How these became influential in moulding the matter and manner of the early Christian artists, who, in many instances, were hardly more than a continuation of Byzantine tradition transplanted in another and less favorable soil, in which the old roots of the ancient Greek and Roman civilizations still contended for supremacy with the new seed of the age-old civilization of Asia, is the story of the conquest of the West by the philosophy, art, and religion of the East, for it must not be forgotten that Christianity is but Judaism transplanted, with all that it implies of Oriental thought and philosophy. And the kernel of Eastern thought is the love of the abstract, so beautifully expressed in the works of the poets, painters, and philosophers of Egypt, China, Persia, and India, whose various

influences, potent in shaping Greek thought and art, attained a complete fusion in Byzantium and there formed a great art that became the true source of artistic regeneration in the Europe of the early centuries of the Christian era, when ancient beliefs crumbled or were transmuted in new moulds and art and religion were well-nigh hopelessly enmeshed in doctrinaire discussions that smothered all creative initiative. With the eclipse of Rome as the source of light the Old World fell under the spell of the Oriental glamour of Byzantium, with its richness of material and color, and, above all, with its high standard of workmanship, always one of the chief attributes of great art.

An advocate of painting at the Second Nicene Council declared that "It is not the invention of the painter that creates the picture, but an inviolable law of the Catholic Church. It is not the painters but the holy fathers who have to invent and dictate. To them manifestly belongs the composition, to the painter only the execution." In such an atmosphere of artistic negation art would have perished utterly had it not been firmly rooted in a tradition that could subordinate itself to the changing times while maintaining its sound workmanship and design, which was eventually to flower into the new art of Cimabue and Giotto and the noble dramatic rhetoric of Masaccio. These, indeed, are a far cry from the formal and hieratic manner of painting developed in Byzantium, but none the less link up with it in essentials of design and in their fine feeling for the significance of pure form as a factor in space composing, a direct heritage of Oriental abstraction. In this and in this alone did Byzantine art continue to exert a subtle but pervasive influence upon the developing art of Europe, that bloomed into full flower with the Renaissance, which ushered in the glorification of the real as opposed to the abstract, and marked the definite parting of the ways of parent and child. The intellectual and artistic independence of Europe was at last accomplished, at least outwardly, and, be it noted, from thence on began its decadence. As art simulated more and more the appearance of reality its true physiognomy disappeared, and painting became the proud imitative rival of the mirror, reflecting everything, interpreting nothing: the end, utter futility.

Once more the pendulum appears to swing back and signs that presage a return to those first principles of abstract design and color that endow a primitive with greater significance than the most suave and ingratiating Renaissance master are here and there apparent. As in the early centuries of the Christian era, the persuasive voice of the East, the ancient cradle of the seven great religions of the world, is again being heard in the life of Europe, and perhaps something of that aloofness and symbolic spirituality that made Byzantine art great may again re-enter our art, too long held in the stultifying, paralyzing bondage of a matter-of-fact realism that observes the letter and lets the spirit go, paying homage to the transitory appearances of the natural world while totally ignoring the true and only reality which is the Divine Essence, or Spirit, the real subject-matter of Byzantine art as of all Oriental art.

This emphasis on the spiritual rather than on the material side of life led to the development of a type of figure, ascetic in the extreme, in which the body was at first concealed and then ignored until at last it became a pure convention, which finds its highest expression in the marvelous mosaics in the early churches of Rome, Ravenna, Naples, Venice, and, above all, in the architectural splendor of the church of Hagia Sophia in Constantinople, in which all the elements of decoration were fused into one supreme work of art. The marvelous co-ordination of parts to the whole achieved in this splendid edifice, dedicated to the Divine Wisdom, affects one like the closely interwoven harmonies of a Bach fugue. The total effect of these glowing mosaics, with their involved interplay of abstract pattern, is akin to music, with which it has an affinity so intimate and subtle that the word *mosaic* is said to be of the same root as the word *music*.

This, then, was the influence that gave form and substance to the early Christian art of Europe, struggling up from the wreckage of Greek and Roman classicism. Its tortured crucifixions and pensive madonnas were eminently suited to the melancholy views of life held during the Middle Ages, and its supremacy was widespread and of long duration. It affected French, German, and Spanish art; it permeated the North and for seven centuries was the dominant influence in Italy, and in the East its spirit still



survives, though greatly enfeebled through too much contact with European materialism.

### ITALIAN PAINTING

The chief aim of early Italian painting was, like its Byzantine counterpart, to serve as adornment of wall and altar, where all who ran but could not read might get the message of the Church. The medium was chiefly fresco for walls and ceilings of chapels, churches, and palaces, and the prevailing themes scenes from biblical story.

Few portraits and few allegorical scenes were produced during the early Gothic period; art was the devout and willing servant of its chief patron, the Church, which prescribed the form that art should take. In all the works of this period (1250-1400) we find an implicit symbolism, proclaiming its Oriental derivation, with ever the emphasis on the meaning rather than on the appearance of things. The repetition of dictated themes eventually resulted in a certain stilted conventionalism that disappeared only with the emancipation of art from the domination of the Church and its communistic doctrine, in the latter part of the fifteenth century, when a more personal and pictorial style came into vogue as a result of the growing individualism in art and life. This found its first definite expression in the work of Giotto (1276-1336), who grafted an Occidental naturalism on the abstract symbolism of the East.

Powerfully stimulating this nature-loving tendency of the European, a natural heritage from his pagan Greek ancestors, the influence of the teachings of St. Francis, who died in 1226, must be taken into account. To the Franciscan cult is directly traceable the emotional and mystical love of nature and all living things, the tenderness toward saint and human, and the profound religious belief, now become almost wholly Christian, expressed in the Gothic art of the period. This was especially true of the School of Siena, where the precepts and traditions of the past seemed deeper rooted than at Florence, whose spirit was more robust and resolutely independent, and at times even a little coarse. The general trend of the Sienese was toward a sweet



refinement of face and figure that occasionally bordered on sentimentalism, continuing the ornate gilding, tooling, brocades, and arabesques of their Byzantine models, eloquently personified in Duccio (1282-1339), the founder of the school, who embodied the past in the present with a mysterious poetic charm of grouping and composition that often rivals in persuasiveness, if not in force, the nobility of his Florentine contemporary, Giotto.

Duccio's innovations of form and line, which gave renewed emphasis to the hands and feet, were carried forward by Simone Martini (1285?-1344), who was the most important of his immediate followers. He tempered the traditional types with a keen study of nature and at times endowed his figures with a passionate action quite foreign to his predecessors. With the brothers Ambrogio (c. 1323-1348) and Pietro (c. 1335-1348) Lorenzetti, something of Giotto's dramatic power, balanced composition, and naturalistic verisimilitude entered Sieneſe art, while continuing the Sieneſe tradition of decorative pattern-making in form and color and ornamental workmanship, which are its chief characteristics and marked it as the culmination of mediaeval art as opposed to that of Florence, only forty miles away, which was essentially the harbinger of that intellectual and political rebirth that was destined literally to discover to Europe a new heaven and a new earth. Between these two cities waged the age-old battle of the real with the ideal: the Sieneſe contending that "the Christian saints were not human but divine, not 'vulgar' but regal, not approachable but aloof," while the Florentines, in the person of Giotto and his followers, going to nature for their models, fashioned their saints in the image of man, which found its logical culmination in the intellectual objectivity of Raphael, whose Madonnas are little more than glorified Roman matrons, elevated by his art to the sanctity of sainthood.

We have but to compare the mundane charm and pulsating reality of Palma's very substantial angel, leading the youthful, boyish Tobias by the hand, with the hieratic, decorative aspect of Ferrari Ferrara's *Coronation of the Virgin* and Del Biondo's interpretation of the same theme (Nos. 20, 3, and 2 in this exhibition), to see how diametrically opposed were these two points of view in substance and treatment. Before the influence

of the Gothic spirit, which penetrated Italy from the North, the Byzantine tradition was gradually dissipated and eventually disappeared entirely, leaving not a trace of its influence in the works of the masters of the High Renaissance, who appear as far removed from their thirteenth, fourteenth, and early fifteenth century forebears as though they had been born today. Venetian art of Titian, Giorgione, Tintoretto, and Veronese and Florentine art of Leonardo and Michelangelo is already modern art in the best sense of the word, however much we persist in calling these painters "old masters." They had grappled with reality and gotten to the core of it, and to them El Greco went for guidance and Cezanne for sustenance, and most of the "discoveries" of our modern innovators are to be found in Leonardo's notebooks.

If the Florentines were the leaders in technical knowledge and intellectual grasp of natural phenomena, as witness the clarity of design and execution of the portraits by Penni and Bronzino (Nos. 10 and 12 in this exhibition), the Venetians were the assured masters of a rich, sumptuous decorative style in which the warmth and color of Italy, paradoxically, of the southern Italy, in close and constant touch with the Orient, found its true expression. The worldly-wise spirit of the people of this proud maritime republic, whose argosies sailed the seven seas, bringing treasure-trove from every land, was well expressed in their luxurious, sensuous, colorful art that had its beginnings in the fourteenth-century mosaics and ornamental altarpieces made of rich gold stucco-work of Byzantine derivation. Achieving its Golden Age in the sixteenth century, as early as 1460 it produced such masters as Giovanni Bellini, the greatest of the family of that name and the real leader of the early Venetians; Giorgione, who, like Raphael, died young, leaving few pictures and most of these the subject of critical controversy as to their true authorship, yet a potent factor in the art of his day, influencing his great contemporaries, who numbered such giants as Titian, Tintoretto, Veronese, Sebastiano del Piombo, Palma il Vecchio, Perdone, and the subtle portraitist, Lorenzo Lotto; these and many other lesser lights fell under the spell of his magic, an eloquent reflection of which is to be found in the delicately characterized *Portrait of a Gentleman* by Lotto (No. 9 in this exhibition).

This was the great epoch of Venetian painting, rivaling in splendor of color and audacity of design the great Florentine school of Leonardo (1452-1519), Michelangelo (1474-1564), and Raphael (1483-1520), in whose art there remained, even at its climax, something of the calm and noble severity of the North. As compared with the sensuous Venetians, running the gamut of the chromatic scale and reveling in art for art's sake, the Florentines preserved a certain austere intellectual detachment that found expression in the rather sharp color and aspiring lines of their lustreless frescos, in which theological, classical, even literary and allegorical subjects prevailed. Florence, unlike Venice, had a noble literary tradition that no doubt had its effect on the point of view of its painters, who were much occupied with the expression of abstract ideas. The spirit of Dante continued to brood over Florence, while the spirit of the Pearl of the Adriatic might fittingly have been personified in Venus rising out of the sea.

In the pietistic asceticism of the Sienese, the austere intellectualism of the Florentines, and the voluptuous sensuousness of the Venetians we have the three main currents in Italian painting, whose influence was felt far beyond their borders.

### FLEMISH PAINTING

Flemish painting, or the art that was produced during mediaeval and early Renaissance times in Flanders, partakes so largely of German, Dutch, and French culture as often to be confused therewith, and hence a clearly defined demarcation is not always possible.

From the beginning the Flemings struggled against adverse circumstances, preventing both national and individual development, until the solidarity of their nation had been achieved under the Dukes of Burgundy, in 1384. Then only did they become politically strong enough to throw off the yoke of Germany and France and wealthy enough, through their fast-growing foreign commerce, to give substantial encouragement to the arts.

The earliest work of which we have any record is to be found in the manuscript illuminations and miniatures, the oldest of

which date back to the eighth century and reveal a marked Byzantine influence in figure and pattern, which gradually suffered the same transformation as took place in Italian art, becoming freer in design and more naturalistic in treatment from the fourteenth century onward, attaining their greatest perfection in the Prayer-Books, Missals, and Books of Hours, such as the *Très Beau Livre d'Heures* in the Bibliothèque Royale, Brussels, the *Très Riches Heures* of the Condé Museum, Chantilly, and the famous Grimani Breviary, executed after 1500, on a page of which we find the signature of Jan Mabuse, thus forming the natural transition from missal- to panel-painting that produced at first the small altarpieces, usually a triptych, with a center panel and side shutters folding over like the covers of the missal from which it derives.

As everywhere else in Europe, the early Flemish panel-paintings pictured biblical subjects almost entirely, with an occasional attempt at portraiture of donor in prayerful attitude, accompanying his gift of an altarpiece to chapel or church, and now and then an attempt at landscape, all seen and expressed with admirable skill and originality that quickly gave a very personal character to Flemish art. Uninfluenced at first by Italy, or Greek or Roman marbles, their art, founded on Byzantine tradition, which was soon discarded, developed a positive realism in the rendering of textures, perspective, color, tone, light, and atmosphere, executed with masterly craftsmanship that eventually rivaled and even strongly influenced the Italians.

Flemish painting, as distinct from Missal and Prayer-Book illumination, begins with the brothers Hubert (1370?-1426) and Jan (1390?-1441) van Eyck, who are credited with the discovery of oil-painting, a popular misconception of the facts, as oil-painting was known before their time; but they were the first to make a practical application of it to panel-painting. In their art, the outstanding glory of the School of Bruges, these brothers summed up the best qualities to be found in Flemish *primitifs* who, on the whole, are notable for their fine sense of color and pattern, their truthfully naturalistic rendering of the diverse tactile values of cloth, metal, stone, and the like, and their exquisitely sensitive modeling of face and figure, into which



Rogier van der Weyden (1399-1464) introduced a dramatic intensity of feeling, a tragic and mystical power, and a wonderful pathos that remained unequalled in the whole range of Flemish art. He abandoned much of the realism of the Van Eycks, and his drawing has a certain intense angularity, common to all true *primitifs*. He was followed by such learned technicians as Albert Bouts (1410?-1475) and Hugo van der Goes (1440?-1482), whose strong northern individualism exerted a considerable influence upon the Florentine painters of the day.

Hans Memlinc (1430?-1494) and his brilliant pupil, Gerard David (1460?-1523), continued the Van Eyck-Van der Weyden tradition, with certain modifications of form and color, tending toward greater repose, dignity, and refinement of feeling and execution, technically and intellectually less forceful than their precursors, heralding the suave beauty of the Renaissance when the North began to ape the Italian pseudo-classic forms, tentatively introduced by Metsys (1466-1530), who traveled in Italy and became the first whole-hearted Italianized Fleming, though still remaining a Flemish *primitif* in his general attitude, whose qualities were transmitted to Jan Sanders van Hemessen (1536-1555), the most notable of his various followers. Metsys marks the transition, developed by Jan Gossaert, called Mabuse (1472?-1541), who brought back from his sojourn in Italy a love of classic composition with ornate architectural backgrounds and a use of the nude hitherto unknown in Flemish art, retaining, however, something of the Flemish gravity of sentiment and robustness of color that distinguished his predecessors.

These qualities were further developed by Bernard van Orley, who became the foremost exponent of the Italian influence upon Flemish art, so much so that his works are frequently attributed to Lombard painters of his time, though his most characteristic paintings retain a peculiar Flemish tang that should distinguish them from the work of his Italian contemporaries. His was the last affirmation of national independence, however, and the men who followed him only served to put Flemish art more completely under the domination of Italian influence until Antonis Mor, commonly called Antonio Moro (1519-1576), entirely discarded everything racial, went to Rome, Madrid and London,

painting numerous portraits in a highly accomplished and decorative manner that is artistically akin to Holbein, though having much of Italian and not a little of Spanish charm of design and color. His work marks the point of departure in Flemish art and paved the way for the ebullient decorative realism of Rubens, Jordaens, and Van Dyck, in whom is summed up the cosmopolitanism of the age, the full fruition of the regenerating force of the Renaissance that swept across Europe and knew no nationalistic boundaries.

The story of this final fusion of ideas that made all Europe one culturally is familiar to all professing the slightest interest in art and needs no recapitulation here. Rubens and Van Dyck repaid in rich measure their Italian legacy and raised Flemish art to the proud pinnacle where it vied in power of invention, in rich, sonorous, and expressive color, and in originality of composition with the great Venetians.

Today we are once more strongly reminded of Flemish art in the person of Rubens, who shares with El Greco the distinction of being the most active generating force shaping the trend of modern art, as expressed by its most advanced practitioners, who find in his marvelous knowledge of composition a fertile field of inspiration. Nor should it be forgotten that he is the true precursor of the complex and many-sided Renoir, who alone of painters since his time has penetrated into some of the secrets of his art—that is, if we except Turner, upon whom he exerted a powerful and decisive influence through his very original landscapes that marked a distinct departure in the realistic and imaginative interpretation of nature. The sensuous appeal of his art, its striking color and torrential force, combined with his enormous productivity, which kept a score or more of able painters, Van Dyck among them, busy executing his designs, has so blinded the world to his true greatness that we little realize that as a master of composition he is second to none, entitled to be ranked with those three supreme masters of plastic composing: Leonardo, Michelangelo, and El Greco. With the present impressionistic and casual attitude toward the art of painting, shared by public and painters alike, which has brought this once noble art to its last stage of decadence, there is but



small likelihood of Rubens' pre-eminence in the domain of composition being discovered, appreciated, and emulated by the great body of contemporary artists.

## DUTCH PAINTING

The early art of Holland is hardly to be distinguished from that of its neighboring states, and, generally speaking, may be characterized as Netherlandish rather than as specifically Dutch art, so much did it partake of the tendencies current in Flanders. The chief difference is to be found in a certain matter-of-fact literalness, an absence of the imaginative qualities of the more versatile and volatile Flemings, which made the Dutch essentially realistic in their art as well as in their politics.

No art better reflects the national traits of character of a people than does the art of Holland, which from its earliest beginnings was dedicated to a faithful transcription of the life, customs, and manners of every type of its citizens, from patrician to the most lowly proletariat. In its most literal sense, Dutch art holds up the mirror to nature with a pragmatic insistence on reality that rarely ventures into the realm of mysticism so eloquently exploited by the early Flemish painters. To be sure, there are a few notable exceptions to this in the early art of Holland. And in Outwater (fl. 1450-1480), whose *Resurrection of Lazarus* in the Berlin Gallery is one of the rare works of this period, imbued with great sincerity and originality; in Geertgen tot Sint Jans (1465?-1493?); in the little known Master of the *Virgo inter Virgines*; in Engelbrechtsen (1468?-1533); and in Lucas van Leyden, we have a few names not unworthy to rank with their great Flemish contemporaries, the Van Eycks and Van der Weyden, whom they resemble somewhat and by whom they were probably influenced in matter and manner. This, and the influence of the School of Cologne upon early Dutch art, served to mould its chief characteristics into so strong a semblance of Flemish and German art that it is oftentimes difficult to differentiate clearly between the work produced in Cologne, Bruges, and Haarlem, so interwoven are the influences that shaped early art in the Netherlands.

The Italian influence that became potent elsewhere in Europe during the sixteenth century prevailed in Holland also, though to a lesser degree, and not a few of her painters sought inspiration in Italian travel, resulting in a curious eclecticism, in which the Dutch spirit was housed in an Italian body, producing masters such as Scorel (1495-1562), Heemskerck (1498-1574), a man of great force and originality, Goltzius (1558-1616), Cornelis van Haarlem (1562-1638), and Lastman (1583-1633), chiefly notable because he was the master of Rembrandt, with whom Dutch art came into its own, throwing off the yoke of foreign influence with a finality that at once placed it in the forefront of European art. This remarkable assertion of nationalistic self-consciousness extended to every corner of the little kingdom, producing a number of painters of the first rank in Delft, Haarlem, Amsterdam, Leyden, and The Hague, who vied with each other in technical skill, truth of observation, and devotion to national type and character.

To mention the foremost names of these painters — Hals (1584?-1666), Rembrandt (1606-1669), Maes (1632-1693), Gerard Dou (1613-1675), Adriaen van Ostade (1610-1685), Terboch (1617-1681), Metsu (1630-1667), Jan Steen (1626?-1679), Pieter de Hooch (1630-1677?), Jan Vermeer of Delft (1632-1675), Van Goyen (1596-1656), Wijnants (1615?-1679?), Jacob van Ruisdael (1628?-1682), Hobbema (1638-1709), not to mention a host of excellent cattle, marine, and still-life painters, such as Paul Potter (1625-1654), Aelbert Cuyp (1620-1691), Willem van de Velde the Younger (1633-1707), and Jan de Heem (1606-1684?)— is to epitomize one of the most brilliant chapters in European art. Its point of view was almost wholly realistic, its subject-matter exclusively nationalistic, save for occasional religious and mythological pictures, also marked by a strong racial tang in figure and treatment, unmistakably Dutch.

In the brilliant, vividly alive portraits of Franz Hals, rivaling Velasquez in sheer technical virtuosity and sureness of observation of natural phenomena, in Rembrandt's synthetic grasp of the soul of reality, in Vermeer's delicately adjusted tonalities, subtle characterization, and exquisitely balanced patterns, we have the apotheosis of Realism, admirably perpetuated in the

art of our day in the work of Courbet, Daumier, Millet, Manet, and Cezanne, in the portraits of Fantin Latour, and in the figure-pieces of Corot, all of whom owe something of their force and potency to these great Dutchmen who made the art of their country influential in the artistic councils of the nations.

### GERMAN PAINTING

The earliest painting in Germany, as in Flanders, is undoubtedly to be found in the manuscript illuminations, missals, miniatures, and the like, in which biblical subjects are treated in an archaic manner, transmitted to the wall-paintings executed in the churches of the ninth century, and eventually to panel-painting, when this came into vogue during the latter part of the twelfth century.

Characteristic examples of this early archaic art are still to be found, the oldest being at Oberzell on Lake Constance, dating back to the tenth century, while other and better examples are to be seen in the monastery of Branweiler near Cologne, in St. Michael at Hildesheim, of the twelfth century, and perhaps the finest of all in the choir of the Brunswick cathedral, generally thought to date from the early thirteenth century, which is also accepted as the probable date of the oldest panels extant—the two from the Wiesenkirche at Soest, Westphalia, now reposing in the Berlin Museum.

Up to about 1450 painting in northern Germany, especially in Cologne, followed the Gothic tradition of gold backgrounds, rich decoration, supple, flowing lines, and idealized types, carrying with it much of the beauty and purity of color and delicacy of handling of the early miniaturists, well represented in the work of the group of anonymous painters known under the generic name of Meister Wilhelm, and in that of Stephen Lochner, or Meister Stephan, as he is also called, who flourished about 1450, and whose work has a tenderness of sentiment and handling that may be derived from contact with French and Italian art—at least, the lovely warmth and purity of his color, so unlike the harshness of color then prevalent elsewhere in Germany, induce to this conclusion. The painting of this period was more inter-

national than national, and native sentiment gave way to a certain realism in the figures and a splendor of ornamentation in robes and patterns that in certain instances recall Bouts and in others remind of the Van Eycks or Van der Weyden, without the latter's feeling for landscape and for aerial perspective, but with considerable originality of invention and skillful execution coupled with a rather fine sense of color that, on the whole, distinguish the works of the chief painters of the time, most of whom are known and identified only by their works, such as the Master of the Life of the Virgin, the Master of the Kinsfolk of the Virgin, the Master of the St. Bartholomew Altar, the Master of the Heisterbach Altar, the Master of St. Severin, and Barthel Bruyn (1493-1557), the last representative of the Cologne School.

Political conditions, much like those that prevailed in contemporary Italy, produced in Germany of their time (1450-1500) various local schools, which became independent centers of art, united by no national bond, and we have the Bohemian School, which flourished for a brief space in the fourteenth century near Prague, producing Theodorich of Prague, Wurenser, and Kunz, painters of no great distinction, though revealing a certain rugged, heavy Teutonic strength; the Nuremberg School, with no outstanding master to its credit, whose painters oscillated between the sentimentality of Cologne and the realism of Prague; and the Suabian School, whose most notable personalities, Multscher (fl. c. 1437), Lucas Moser (fl. c. 1431), Witz (1400?-?), Pacher (fl. 1460), and Reichlich (1460?-1520), were men of pronounced individuality and power, excellent draughtsmen and colorists. These were the real precursors of the great art which began with Schongauer and ended with Holbein, the Younger, a span of approximately one hundred years, from 1450 to 1550, which comprises all that made German art illustrious and internationally influential. Its first center was Nuremberg and its first great master Wolgemut (1434-1519), the master of Dürer and the creator of characterful altarpieces, imbued with a serious if somewhat austere dignity that inclined toward a certain sharpness and angularity in the figures, recalling Bouts, who may have influenced him.

Here it is fitting to observe how different were the conditions



under which German art flourished as compared with those under which Italian art developed. The latter was the product of the fostering patronage of the Church and wealthy, highly cultivated nobles, while German art was largely the servant of the bourgeoisie, who were then in the ascendancy, and whose middle-class tastes cared less for extrinsic beauty and charm in art than for its intrinsic ethical content, and painting to be acceptable had to point a moral or adorn a tale. This narrow and rather puritanical viewpoint was heightened and emphasized by the Reformation, which turned the thought of man inward to a contemplation of the nature of man instead of to an admiration of the color, beauty, and allurements of the natural world in which the Renaissance Italian found his chief delight and inspiration. The difference in viewpoints of these two countries is as marked and obvious as the difference in their arts, and no doubt it was this very difference which attracted the one to the other, making Dürer a general favorite and honored guest during his sojourn in Venice. But before the arrival of this supreme and universal genius, who infused the finest spirit of the Renaissance into German art, Martin Schongauer (1450-1491) had already sounded a note, at once highly personal and thoroughly national in type and treatment, and in his engravings attaining a truth of observation and a delicate precision in the rendering that make him more than a mere forerunner of Dürer (1472-1528). The latter, together with Hans Holbein, the Younger, (1497-1543) raised German art to its highest peak.

These two men, so widely different in point of view and treatment, each in their separate ways furnished eloquent affirmations of the national spirit, which was deeply religious, though essentially practical and realistic. In Dürer we find revealed the contemplative, pietistic, imaginative German, somewhat naïve and awkward and eminently practical, a bit of a Gothic with all of his scholarly Renaissance qualities, powerfully individual, possessed of real spiritual insight and great technical ability, that exhausted its resources in the rendering of details with an exquisite clarity and perfection that brought into being a new type of realism, since accepted as the distinguishing mark of the art of his day and after, his influence throughout Germany being

widespread and potent, producing such able followers as Schaüfelein (1480?-1540?), whose work so closely resembles that of his master (he is thought to have been Dürer's apprentice) that the one is frequently confused with the other, as is also occasionally true of Hans Baldung (1476?-1545), who was Dürer's assistant, painting replicas of several of his celebrated works, such as the life-sized figures of *Adam and Eve*, now in the Pitti Palace at Florence. These and a host of others, mostly engravers, now generally called "Little Masters," from the size of their engraved plates, reduced Dürer's personal traits to a formula that preserved the letter with but little of the spirit, creating a school of clever mannerists, whose chief service was to make clear by contrast the true virtues of the master whom they aped.

Holbein represents the other side of German character as developed in his time. Avowedly a realist, a more mature and sophisticated artist than Dürer, he was occupied with the life about him, moving and having his being in the world of facts rather than in the realm of ideas, a painter of shrewdly characterized portraits of nobles, royalties, and merchant princes, vividly projected upon paper or canvas with a few unerring lines that have something of the force and finality of a natural law. An infant prodigy, who made masterly drawings at the age of ten, he became one of the greatest exponents of linear harmony in the whole history of art, endowing line with a new significance, power, and beauty that has won the unqualified admiration of the world. Besides, he was a painter of large church panels and wall-paintings, a designer of cartoons, somewhat in the Italian manner, showing much invention but little real religious feeling or spiritual significance. He had no followers of consequence, though his three contemporaries—Matthias Grünewald (c. 1485-1530), a fine colorist and an imaginative artist of the first rank, and Lucas Cranach, the Elder, a portrait and figure painter of great individuality, and Christoph Amberger (1490?-1562?), whose *Portrait of Emperor Charles V*, in the Institute of Fine Arts at Siena,\* is still ascribed to Holbein—produced works, both portraits and altarpieces, that are not unworthy of the high tra-

\*The portrait of the same subject in the Berlin Museum is a replica by Amberger.



dition established by Dürer and Holbein and are deserving of most serious consideration in any survey of fifteenth- and sixteenth-century German art, when the Teutonic feeling for plastic form reached its apogee. Then followed the natural decline in Germany as in Italy, and art became mannered and stilted, proceeding in the well-worn rut of established conventions.

## SPANISH PAINTING

Spanish painting achieved its nationalistic self-consciousness later than either Italian, Flemish, or German art, by which it was strongly influenced. Its earliest manifestation is a matter of pure conjecture, as the incursions of Moor, Vandal, and iconoclast left little of value antedating the fourteenth century, and what followed for a long time bore the impress of foreign influence so strongly as to make it little more than a mere echo of Italy, France, Flanders, or Burgundy.

From the very beginning, however, a certain Spanish flavor tintured its technical procedure, the morose, melancholy gravity and mystical asceticism of the race lending a sombre cast to the colors of its painters. Spain is not all laughter and sunshine, blue skies and green fields, as represented in the popular imagination; one has but to recall that the Inquisition persisted there well into the eighteenth century to understand that the contrary is true. And Spanish art reflects this condition of affairs: it was and has remained an expression of the marked dualism of the Spaniard, steeped in a fervid Catholicism, a pietistic dreamer by nature become eminently practical by force of circumstances which for a long time gave the imperious necessities of today precedence over the allurements of *mañana* and made of Spain a great and powerful nation, politically, commercially, and artistically. In the Spain of that day the Church was all-powerful, and art and religion went hand in hand—the ecclesiastical subject ruled.

More autocratic in their mandates than the King, the princes of the Church dictated the trend of art as well as statecraft, and painters followed their bidding implicitly, producing innumerable saints and martyrs and crucifixions, in which torture and bloody violence reflected the ghastly and horrible scenes of the

torture chamber, where the gentle message of Christ was enforced by the iron hand of the Inquisition. To be sure, a noble portraiture flourished side by side with the religious subject, but Murillo's saints were closer to the hearts of the people than Velasquez's aristocratic hidalgos, admirals, generals, and princes of the Church and State.

From about the eleventh to the fourteenth century art in Spain, like European art in general, emulated Byzantine traditions in types and workmanship, which remained influential well into the fifteenth century, as may be seen in the excellent work produced by that remarkable dynasty of gifted painters, the Vergos family, which made its début about 1434, with Jaime, and ended toward 1503, with his nephews or his sons, Jaime the second, Raphael, and Pablo, who greatly improved the general technique while retaining the gilded backgrounds, the flat decorative treatment of the figure, and the embossed ornamentation, all of which gives an archaic aspect to their work belied by the real painter-like qualities revealed in the execution of heads and hands and the very realistic expression of the faces of their saints and angels. But it is to Castile we must look for the first signs of a notable and definite direction in Spanish painting, which, under the influence of Starnina and Jan van Eyck, who are said to have sojourned there, assumed qualities of workmanship and a more realistic viewpoint that ally it with manifestations current in Italy and Flanders, producing men of such force and vigor as Bartolomé Vermejo, rightly accounted the greatest of Spanish primitives, whose best work, such as his *Saint Michael*, in the Wernher collection, London, ranks with any of his Italian or Flemish contemporaries.

From thence on the Italian Renaissance became increasingly active in Spain, and art assumed a more realistic aspect, following Flemish as well as Italian models. Leonardo may be seen in the soft modeling and pensive expression of the saints and madonnas of Morales (1509?-1586), while the influence of the Flemish portrait painter Antonio Moro upon his pupil and follower, Alonzo Sanchez Coello (1515?-1590), is so pronounced that it is sometimes difficult to distinguish master from disciple. Both preserved a certain hard and formal manner, admirably suited to

the atmosphere of haughty aloofness characteristic of Spanish court circles. But the true greatness of Spanish art does not fully assert itself until the appearance of Theotocopuli (1548?-1625), called "El Greco," who revealed its true physiognomy, compounded of an almost fanatical religious fervor, a realistic appreciation of the significance of natural phenomena, and a mystical interpretation of its relation to the spirit.

Strongly influenced by the Venetians, particularly Tintoretto, whose general style and color is followed with modifications and exaggerations in his earlier work, El Greco arrived in Spain about 1577, taking up his residence in Toledo, where his first works were the paintings for the high altar of Santo Domingo el Antiguo. The reason for his coming to Toledo, like all other facts of importance concerning his life, remains shrouded in mystery, and, aside from various documents relating to certain lawsuits, contracts, and receipts, there is a singular absence of any specific evidence of his movements either before or after his arrival in Spain. Who were his parents, his wife, his immediate intimates, and all the personal facts of his private life, remain as effectually hidden as the soul of the man is clearly and eloquently revealed in his paintings.

So greatly misinterpreted that a clear understanding of his art is made well-nigh impossible by the violent opposition of extravagant praise and ignorant, almost fanatical disparagement of all those qualities which constitute his real greatness, El Greco is at once a red rag of contention among academicians and a rallying cry to the progressives. Briefly, these qualities which set his work apart from that of even his greatest contemporaries are qualities of mind and imagination that conceived color in relation to form as an active organizing force, which gives an extraordinary potency and originality to his compositions. The essential modernity of his viewpoint has become the generating force in the art of our day, which is turning more and more toward Greco for spiritual as well as technical guidance and support.

The intense, burning religious fanaticism of the Spain of his day found in him its most devout exponent, and it may well be said that Greco's art, after its emancipation from its early Venetian

leanings, is all spirit, while that of Velasquez is more truly of the earth earthy, celebrating the glory of temporal things. This intensity of feeling, which found its expression in an emphasis of all those qualities that serve to reveal character, gives to his portraits and to the figures of the saints in his religious pictures a strange and compelling aspect of pent-up eagerness, as of souls seeking release from the bondage of flesh. In his indefatigable search for the true inwardness of man and matter, he carried his characterization to the point where it assumes the appearance of caricature to the literal-minded who, now as in his own day, are baffled and disconcerted by the mysterious, mystical force that is the soul of his art.

The appreciation of his work has therefore been correspondingly slow and confined to a few discerning artists, critics, and connoisseurs, by whom he is esteemed as one of the most original, moving personalities in the whole history of painting. Cezanne found in him the solution he was seeking of the fundamental problems of organized form and color, wherein lies the creative impulse of the art of painting. This principle of correlated forms, in which form and color are employed organically in relation to their spatial value—endowing his compositions with an incorruptible homogeneity, in which every part is intimately related to the whole—this generating principle, the true basis of all the arts, whether of music, drama, architecture, or painting, is El Greco's supreme contribution to painting. The color and form in his painting are as closely organized as an onion, and, like it, everything revolves around a common focal point, from which the forms radiate, overlapping and interlacing in a series of complex contours that are lost one in the other.

The application of this principle, whether to the portrayal of persons or places, endows his pictures with a vivid, arresting power that makes of his portrait of the castellated town of *Toledo*, perched on its rocky eminence against a turgid sky, the most memorable portrait of a place ever painted.

His self portrait, belonging to the late Señor Don A. de Beruete y Moret, shown in the Exhibition of Spanish Old Masters held in the Grafton Galleries, London, in 1913, reveals him a bald-headed man with a dark, pointed beard, large ears, sloping



shoulders, and a face wearing the expression of a fanatic, with large, deep, dark eyes set in a bony, pallid, ascetic-looking countenance. This portrait, which is assigned to his second period, 1584-1604, shows him wearing a councillor's ruff and a black robe trimmed with fur, the whole bearing impressive to the point of austerity. And Pacheco, who visited him in 1611, says that "He was in all things as singular as in his paintings," and that "He was a great philosopher given to witty sayings, and wrote on painting, sculpture, and architecture." The account given by Jusepe Martinez of how "He earned many ducats but spent them with too much ostentation on his house, carrying it even so far as to have subsidized musicians, in order to enjoy an additional luxury during meals," reveals a side of his nature hardly to be inferred from his paintings of ascetic saints and stern councillors, though, to be sure, his rich and beautifully harmonized color is in the highest degree indicative of a refined sensibility to which all forms of beauty were a necessity and not a luxury. And that he was far from being insensible to the appeal of what we are pleased to call "charm" is strikingly shown in the surpassingly lovely portrait of his daughter, painted, in the prime of life and loveliness, with a subtle and exquisite mastery of actual representation that rivals in skill and delicacy the supreme masters of realism. Like the love of music referred to by Martinez, this lovely countenance reveals the essential gentleness of a soul that may yet come to be esteemed rightly as the supreme glory of Spanish art.

Compared with him Velasquez (1599-1660) appears little better than a glorified Franz Hals, engrossed in the outward pomp and show of the visible world, which he painted with unsurpassed veracity. Rarely indeed have head and hand been so completely at the service of an observation so comprehensive and penetrating, which, through its sheer technical virtuosity, successfully simulates a depth of psychological analysis of character in these brilliantly painted portraits that, in reality, they do not possess when subjected to searching scrutiny. Wedded to the earth and its glory, he was the first Spanish artist to break away completely from the domination of the Church, passing his life under royal patronage, painting for the most part por-

traits of the scions of the House of Hapsburg, its ministers and great dignitaries, with occasional excursions into the domain of composition, wherein he wrought such notable masterpieces of vigorously and harmoniously grouped figures as the world-famous *Las Meninas*, *The Tapestry Weavers*, and *The Surrender at Breda*. In these, no less than in his many studies of dwarfs, beggars, and types of the countryside, in his portraits, landscapes, and genre pieces, he envisaged the visible world with a sure, fluent brush that set his figures squarely on the ground in an atmosphere of reality that has been the despair and admiration of artists ever since. In him the pragmatic side of Spanish character achieved its most striking apotheosis, but perhaps for that very reason he cannot be called its most representative interpreter, as his art is concerned with but one half of Spanish life and character. Rather, the palm must be awarded to El Greco. Velasquez had several pupils and followers who perpetuated his way of looking at things; Mazo (1615?-1667), his son-in-law, was one of these, and Carreño de Miranda, for a time his assistant, another, both of whom were painters of more than common ability, who have achieved the distinction of having certain of their works attributed to their master, so closely did they follow in his footsteps.

After Velasquez came a rather rapid decline, and only a few names of consequence remain to be mentioned, one of the most notable being Francisco de Zurbarán (1598-1662), whose art is one of the most typical expressions of the Spanish temperament, uniting the two main tendencies of the Spanish School of his time: fervent asceticism in feeling and unmitigated realism in its presentation. The heads in his portraits are strongly individualized, revealing a degree of inner intensity of feeling surpassed only by El Greco. He had an astute and sympathetic understanding of character, which he presented with a powerful and frank directness that endows his work with uncommon vitality. His masterly *St. Thomas Aquinas*, painted for the Collegiate Church in Seville, is one of the most impressive productions of the Spanish School, beside which the sweetly sentimentalized madonnas of Murillo (1618-1682) appear singularly insipid and ineffectual. His earlier paintings of peasant types had more



power and directness and show a sincere study of nature, which was later dissipated in a vaporous, misty rendering of form that was almost structureless. The other extreme is found in the rather forced contrasts and overdramatic emphasis of the art of Ribera (1588-1656), who was influenced by Caravaggio, and in turn strongly influenced Italian art of the Decadence. In him the Spanish love of the grotesque, the horrible, and of strong, brutal passions found its most powerful exponent and Spanish art its last notable representative. After him the corridors of the Spanish temple of art resounded with echoes of its past greatness, and until the arrival of Goya (1746-1828) Spanish painting was practically non-existent.

This very unusual and original genius, whose talent for art was discovered by a monk, was the son of humble peasants. His clear, ironic, and satirical mind saw through the shams and mockeries of his age and depicted them with a brutal, unflinching truthfulness that spared neither saint nor sinner. His alert, observing, and too truthful vision swept over the motley pageant of contemporary life like a withering flash of lightning, exposing its shams and subterfuges. In a series of social and political satires, such as his *Caprichos*, and that fascinatingly repulsive *exposé* of the horrors and the unspeakable bestialities of war, known as *Desastres de la Guerra*, he pilloried the faults and foibles of the society of his day.

The merciless ruthlessness of his characterizations of contemporary "worthies," depicted with a mordantly revealing power, is well summed up in his unabashed and famous portrayal of *Maja*, presented to the astonished gaze of Madrid lolling on her couch, *sans* clothes, *sans* modesty, *sans* everything that could in the slightest degree propitiate the conventions. But the discerning nature of the man's mind is even more clearly revealed in the portrait of the same subject in the same posture, properly clothed, yet infinitely more suggestive and provocative than the nude presentation of this lady, which in its day and since has continued to shock the sensibilities of the prudish who remain complaisantly insensible to the real subtlety of his wit.

To the end he remained in rebellious opposition to the canons and conventions of his day, and at the age of seventy-one, eleven

years before his death, he expressed the same cynical disregard of popular opinion in his interpretation of *Santas Justa and Rufina* in the Cathedral of Seville, the models for which were two notorious courtesans, which he painted with the observation that he would make vice worshipped. In him Spanish painting achieved a brilliant restoration of its lost prestige, and through him it was destined powerfully to influence the direction of modern art through the French Impressionists, who found in his modernity of subject and treatment a fertile field of inspiration.

### FRENCH PAINTING

Early painting in France reveals marked Byzantine derivation in form and color, influencing the miniaturist and illuminator as well as the painter of frescoes, who adopted the traditional types made familiar in Byzantine art, and it even extended to the early glass-painting in the churches, which by the thirteenth century had become a widely practiced craft in France. Certain of the Missals and Books of Hours of these early days contain miniatures depicting both mundane and religious subjects of a beauty of color and workmanship quite unsurpassed in its particular field.

The fourteenth and fifteenth centuries witnessed an ever-increasing realism in drawing and color with a corresponding loss in the decorative value of the designs produced during this period. But this growing realism, a reflection of the change taking place elsewhere throughout Europe, did not bring with it an increase of national character. Painting in France still remained a composite of various influences, chiefly Flemish and Italian, though to what degree and whether or not the early painters were really French or foreigners, imported by the court, still remains a much-mooted question. Certainly very few, if indeed any, of these early men who are known to us exhibit a clearly defined racial physiognomy, and it would therefore be a useless digression to burden this brief introduction to our collection of eighteenth-century paintings with a recital of their names, which may be gleaned from any adequate history of French art. Suffice it to say, the growing influence of Italy, culminating in the visit

of Leonardo to the court of Francis I, who had an unbounded admiration of all things Italian, promoted the firm establishment of the classical ideal in art and architecture, and for two centuries the home of the Gothic was given up to a sedulous aping of antiquity. An exception to this, so notable that it is deserving of more critical consideration than it has so far received, is found in the vigorous realism of the brothers Le Nain, who flourished in the early seventeenth century. They made a sincere and eminently successful attempt to portray the life of their day, producing a type of genre distinguished by its faithful observation and vigorous execution that is a striking anticipation of nineteenth-century realism. But these resolute and individual voices passed unheeded in the midst of the classical chorus that was echoing Italy and the Italians, and despite their originality and integrity of character they remained an isolated phenomenon in the art of their time, left, like the books of Stendahl, to be discovered and esteemed at their true worth by a later age.

With the advent of Louis XIV to the throne of France painting assumed a more definite nationalistic character, though, to be sure, this was as superficial as the life of the day, colored by the artificiality of the court and the bombastic character of the King, who delighted in all manner of grandiloquent and pompous shows that left little room for sincerity of purpose. The result was a prostitution of art to the vanities of the day, which meant power and position to him who could best flatter the conceit of the King and his fawning courtiers, whom we find depicted in the guise of the heroes of antiquity, the Caesars and the great conquerors, Hannibal, Alexander, and Xerxes, whose exploits were transformed into triumphs of Louis. The most active and industrious of these flatterers was the decorator and portrait painter Charles Le Brun (1619-1690), the virtual artistic dictator of the realm. Possessed of very considerable technical ability and rather adroit in the disposition of the numerous figures he assembled in his pseudo-historical compositions, his affectations, his weak drawing and poor color made him a baneful influence upon the art of his time. Largillière (1656-1746) and Rigaud (1659-1743) were equally typical products of a time that made a ceremony of dress, creating a Pantheon of dressmaker's

models, without heart, soul, or wit. Nevertheless, one must admit that these painters correctly reflected the spirit of their day, and their art is therefore far from negligible as authentic documents in the social and cultural history of France, whose life under the Regency tended more and more to an insipid dilettantism that found its highest pleasure in the creation and enjoyment of a make-believe Arcadia of shepherds and shepherdesses in silks and satins.

The saving grace in all this frivolity was its revelation of truly charming decorative qualities that betrayed a native sense of design and color, since recognized as typically French. It marked the beginning of something essentially racial and national, that was destined to find its fuller expression in the delicate and sprightly conceived coquettes of Watteau (1684-1721), in the voluptuous and sensuous amours of Fragonard (1732-1806), and in the subtle realism of Chardin (1699-1779). With Watteau, French art came into its own. He was the painter who, above all, epitomized the seductive and languid spirit of the time, brilliantly personified in his *Embarcation for Cythera*, in which he assembled the various groups of lovers scattered throughout his works, who are here shown embarking for the island of the blest with a certain coquettish hesitancy that only serves to heighten the sensuous appeal of this exquisite gathering of devotees of Amor.

In these poetic *fêtes galantes* Watteau created a new genre of ingratiating charm, whose subtle insinuations have come to typify the France of his day. Apart from his subject-matter, he was essentially modern in the practice of his art, introducing a new method of handling color that anticipates the Impressionists in its qualities of light and atmosphere. In fact, he may be accounted among the first of latter-day French painters, whose delicate, ethereal fancy was given a Rubenesque turn and voluptuousness of form and color a hundred years later in the vivacious, daring art of Fragonard (1732-1806), in whom the school came to a brilliant close after having produced such facile decorative painters as Tocqué (1696-1772), Van Loo (1707-1771), and Boucher (1703-1770), who transformed Watteau's charming *fêtes* into a glorified stage-show that was as decorative as it was



unreal. But now, as in the seventeenth century, when the Le Nain brothers made their ineffectual protest, there were not wanting those whose sincere and frank natures revolted at all this banality, producing art totally at variance with the affected spirit of the times.

Chardin was the outstanding example of this rare sort of independence, and he was little understood by his contemporaries, whose eyes were unaccustomed to such delicately observed and truthfully expressed realism, whose silvery tonalities, fluent, expressive brush work, and beautifully balanced compositions recall something of the exquisite perfection of the art of Vermeer. A painter's painter, he has still to attain the vogue among collectors and connoisseurs which his art merits. The best traits of French character are summed up in him. The reaction to all the make-believe in art and life (the two are really synonymous, the first only following the latter) against which the work of Chardin was a protest, came with a return to an objective view of art when, for the third time, it submitted itself to classic discipline, finding its inspiration in Greek and Roman marbles, taking delight in correct drawing, perfect proportions (according to ideal standards), and balanced composition.

Its foremost exemplar, its priest and prophet, was Jacques Louis David (1748-1825), whose practice set the fashion for French painting for nearly half a century. Its general style was sculpturesque rather than pictorial, its treatment precise, impersonal, and unsentimental, reflecting the prevailing martial spirit surging in Revolutionary France, of which David became the acknowledged representative in art, which did not, however, prevent him from later paying assiduous court to Napoleon, whose reign he immortalized in a series of brilliantly painted canvases, such as the famous *Coronation of Napoleon I*, in the Louvre, which display all his qualities of sound workmanship, naturalistic portraiture, and ordered composition. He was accompanied by a group of accomplished portrait painters, among whom we find such brilliant painters as Duplessis (1725-1802) and the inimitable Vigée Le Brun, who gave to French portraiture a new distinction of line and color, whose charm still commands the admiration if not the emulation of the world of art, now fallen so strongly



under the spell of modern French art, through which the re-creating force of ancient ideals of painting is again reasserting itself.

### BRITISH PAINTING

Painting in England, in the modern acceptance of the word, did not come into existence as a native art until the seventeenth century, when the foreign influence imported by Holbein, Rubens, Van Dyck, Lely, and Kneller had been assimilated and given national expression in the work of Hogarth (1697-1764), who is really the first painter of any importance in the history of English art.

It is not without its special significance that the first artist of note to make his appearance in England should be a satirical anecdotalist and moralist, an illustrator, whose chief concern in his pictures was to point a moral and adorn a tale, thus reflecting the true English genius, which has always found its most characteristic expression in literature rather than in the plastic arts. In his point of view and choice of subject-matter Hogarth was really of the school of Addison, Dryden, Pope, and Sheridan, whose vein of satirical humor finds its pictorial counterpart in his work, brilliantly expressed in his series of social satires depicting *The Rake's Progress*, wherein the faults and foibles of the day were held up to ridicule with a sense of characterization unrivaled in English art. A fluent, supple brushman, as a painter he was to the manner born, and possessed of such verve and originality that he remains one of the most interesting personalities in the whole range of English art.

That he had a decided influence upon Reynolds (1723-1792), who was his most brilliant successor, is obvious both in the early *Self Portrait* and in the *Caricature of Johnson, Totten Beauclerk, Bennett Langton, and Reynolds Himself*, shown here under numbers 110 and 109. Something of an infant prodigy, making drawings at the age of seven, Reynolds was influenced in his development by the art of Hogarth, Van Dyck, and Rembrandt, besides being a devoted student of the great Italians, especially the Venetians, whom he greatly admired and

emulated in many of his portraits. A true cosmopolitan, at home with the literati no less than with society, Sir Joshua was a true eclectic, culling the virtues of many schools with a learned regard for tradition, which he expounded in his famous "Discourses," delivered before the Royal Academy during his presidency, and clearly exemplified in his art. Imbued with a strong sense of reality, his best portraits have a vitality and character that give him a leading place in the creation of an English School of painting, and his influence upon the art of his country was far-reaching and lasting.

His great contemporary (and toward the end his rival), Gainsborough (1727-1788), was a more original and forceful talent, who ganged his own gait regardless of rules—an independent, temperamental nature, and perhaps the most English of all the English painters. At first strongly influenced by the Dutch landscape painters and Van Dyck in portraiture, through dint of shrewd and constant study of nature he soon developed a manner wholly his own, revealing an uncommonly fine sense of color and design, always imbued with a poetic and decorative quality that sets his work apart in the history of English art. As may be seen by the examples of his work shown here, he excelled in landscapes as well as in portraits. The latter were usually painted in a cooler key of color than the landscapes, which continued to follow somewhat the warm, romantic tonality of the Dutch landscapists. His work is replete with experiments and departures from traditional practice, revealing the original turn of his mind, the most notable example of which is his celebrated *Blue Boy*, painted as a demonstration of the fallacy of Reynolds' dictum that a composition should always be warm in color and light.

A not unworthy rival of these two pillars of English art was the brilliant and vivacious Romney (1734-1802), whose many portraits, especially of women, are frequently quite as masterful both in execution and characterization as any of Reynolds and Gainsborough. A talented, ambitious man, an astute observer of physiognomy, a brilliant technician, whose grace and freedom of line gives unquestionable charm to his portraits, he has failed of attaining the highest place by reason of a certain incoherence

in composition and lack of co-ordination in his work. Nevertheless his success was so great and his rivalry with Reynolds so pronounced that, by 1781, Lord Thurlow, then Lord High Chancellor, declared that "Romney and Reynolds divide the town, and I am of the Romney faction."

Various minor stars, acceptable and even very able painters, such as Ramsay (1713-1784), Cotes (1725-1770), Opie (1761-1807), and Beechey, gravitated into the orbit of these major constellations and existed more or less by reflected glory, emulating the manner of their superiors with varying degrees of success.

A notable exception to this general mediocrity is found in Raeburn (1756-1823), the highly individual and original Scotchman. He stands out among the portrait painters of his time in England by reason of the bluff candor and straightforward frankness of his characterizations, which are imbued with a Scotch veracity and a directness of handling that is comparable to Hals and Velasquez. To be sure, his art is marked to some extent by the prevailing fashions of the day, but he is none the less the least conventional of the great British portrait painters, and his influence then and since has been widespread. He was a shrewd and penetrating reader of character, which he presented in the most convincing and unaffected manner possible. Nor are his works lacking in subtlety of handling. His technical procedure was as direct and unaffected as his point of view; he appears to have made no preliminary studies for his portraits, nor did he use chalk or pencil in placing the subject on the canvas, which he attacked at once with the brush and without employing a mahlstick.

The work of his contemporary, Lawrence (1769-1830), is as suave and ingratiating as that of Raeburn is blunt and outspoken. Courted and fêted at home and abroad from his earliest youth, made Painter in Ordinary to the King at the age of twenty-three, he was the painter of society *par excellence*, paying flattering homage to power and beauty, with a courtly grace and distinction that rivals Van Dyck and gained for him a similar place in the affections of the English nobility. His portraits are imbued with a sparkling vivacity that endows them with something of the vitality and animation of life itself.

But, however brilliant and interesting may be the English school of portrait painting, it is the landscape painters who have made the only real nationalistic contribution to the art of painting in England. Deriving much of its force and subtlety of observation from the early Dutch landscape painters, especially Hobbema and Ruisdael, English landscape painting eventually achieved its independence of foreign models, and in Constable and Turner came to exert its influence upon the art of Europe, thus repaying the debt to the early Dutchmen and to Poussin and Claude Lorrain, from whom Richard Wilson (1713-1782), generally considered the father of English landscape painting, derived. He represented the pseudo-classic trend of the times quite successfully, and his paintings are marked by a considerable elevation of theme and sentiment highly reminiscent of Claude. His meticulous sincerity of workmanship and his natural gift for composition made him an influential force in moulding the trend of English landscape painting, powerfully affecting the direction of Turner's genius.

With the appearance of Old Crome (1769-1821) English landscape painting developed its first native school, since known as the Norwich School, in the vicinity of which Crome and his followers painted the English scenery with a freshness and truthfulness that set their work apart from the stilted and conventional studio concoctions of their day. All Crome's work is characterized by an admirable directness and vigor of handling directly traceable to his long apprenticeship in coach painting, than which there is no better training for a painter, as Whistler attested when he said, "One should paint like a house-painter," a conclusion arrived at after his long and intimate association with the two boat painters, the brothers Greaves. Traveling much about England, Crome painted its hills and dales and dark flat moorlands with a robust and manly vigor and a veracity of observation of nature's phenomena quite extraordinary for the time, pointing the way to his great successor, John Constable (1776-1837), who, together with Turner, constitutes the outstanding glory of English landscape painting.

An original nature, endowed with uncommon powers of observation, who drew inspiration from the Dutch at first,



Constable came to personify in his art all that was essentially racial and characteristically British. Going directly to nature for his guidance, he introduced the true out-of-doors feeling in his landscapes, abolishing the conventional golden-brown studio tonality affected by the Dutchmen, and in its stead we have the veritable colors of nature, the blues and greens and silvery grays which he observed there. Broadly handled, his landscapes are a synthesis of the form and color of nature, with the breath, light, and air of out-of-doors, which had such a decisive effect in influencing the direction of modern French art. He was the first great realistic landscape painter, the father of the whole modern school of landscape painters in France and America as well as in England.

With Turner landscape painting in England reached its apogee. This much-debated and greatly misinterpreted genius raised the art of landscape painting to a level with figure and subject painting. An original and oftentimes daring colorist, his compositions have something of Homeric invention and poetic grandeur, and over his landscapes and marines there shines a light such as never was on land or sea. His painting is more the expression of a cosmic law, a natural phenomenon, like the elements he delighted to depict, than mere artistic invention. It is imbued with the turbulent, torrential force of nature itself, for the expression of which he was one of the most sensitive instruments in the whole range of art, finding its counterpart only in Tintoretto, Rubens, Rembrandt, and Michelangelo. Like these, he transgressed all laws and boundaries set by academies for the protection of mediocrity, and he is anathema to all those who ploddingly attempt to measure the universe with their yardstick. The greatest poet who has thus far celebrated on canvas the awesome glory of the world, his work broke down the insular isolation of English art and made it an influential part of Continental art, upon which he exerted the most potent and far-reaching influence, that gradually changed the whole face of modern European art.

J. N. L.



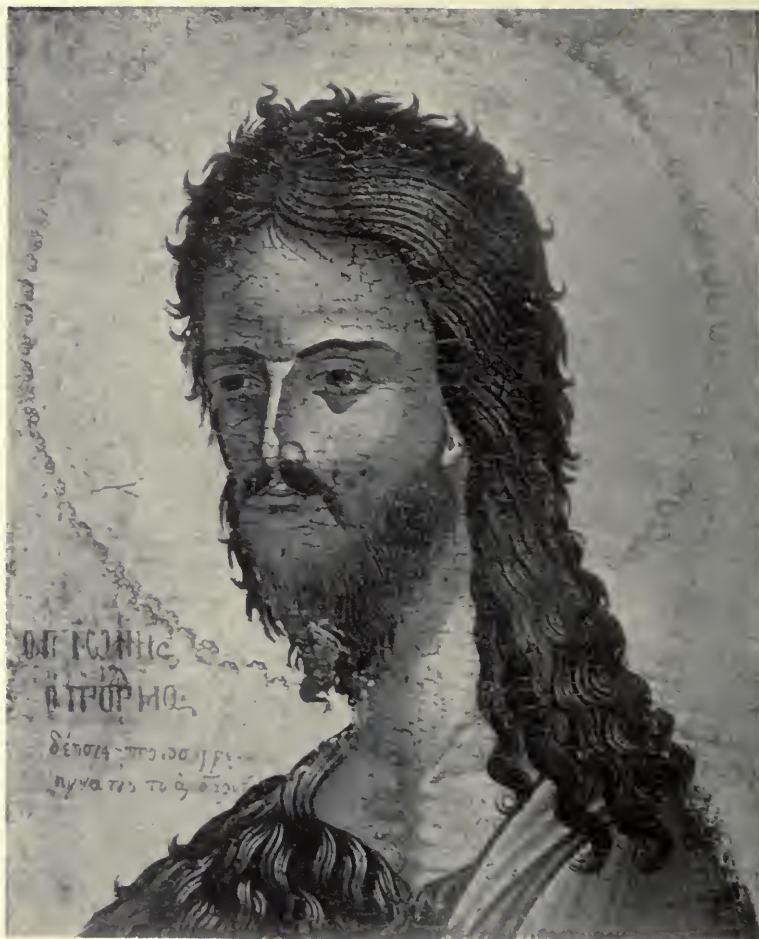
CATALOGUE

PATRONS & PATRONESSES  
OF THE EXHIBITION OF PAINTINGS  
BY OLD MASTERS

E. RAYMOND ARMSBY	LEON BOCQUERAZ
MRS. ERNEST COWELL	MRS. CHARLES TEMPLETON CROCKER
CHARLES TEMPLETON CROCKER	WILLIAM H. CROCKER
JOHN S. DRUM	SIDNEY M. EHRMAN
EMPORIUM, THE	HERBERT FLEISHHACKER
JOHN GALLOIS	WILLIAM L. GERSTLE
JOSEPH D. GRANT	E. S. HELLER
MRS. MARCUS KOSHLAND	DANIEL C. JACKLING
SEWARD B. McNEAR	JOHN LAWSON
WALTER S. MARTIN	MRS. ELEANOR MARTIN
COUNT CHARLES DU PARC DE LOCMARIA	HON. JAMES D. PHELAN
LAURENCE I. SCOTT	C. S. STANTON
RICHARD M. TOBIN	MRS. GEORGE A. POPE
BARON J. C. VAN ECK	WILLIAM C. VAN ANTWERP
JOHN I. WALTER	PAUL VERDIER
MICHEL D. WEILL	MRS. ANDREW WELCH
	GEORGE WHITTELL



Multiple versions of this icon are attributed to early periods



GRECO-BYZANTINE: ST. JOHN

## CATALOGUE

*Abbreviations: h. (Height); w. (Width); in. (Inches).*

*“Right” & “left”, refer to right & left  
of the spectator*



The catalogue has been arranged by schools and chronologically under each school. The illustrations have been selected to exemplify the diversity of subject-matter as well as the various schools comprised in the exhibition. The attribution of authorship as given by the owner of each picture has been adhered to herein.

### GRECO-BYZANTINE [CIRCA XV CENTURY] *See Introduction*

ST. JOHN

No. 1

*On wood h. 11¼ in.; w. 9¼ in.*

*Lent by The Bourgeois Gallery*

### DEL BIONDO [ACTIVE: SECOND HALF XIV CENTURY] ITALIAN (FLORENTINE SCHOOL)

GIOVANNI DEL BIONDO: Little or nothing is known of this very interesting personality, rediscovered some ten years ago, to whom several works of great interest and value are now attributed with a very considerable degree of certainty. Among these is the large triptych of the *Annunciation* with several Saints, in the Gallery of Ancient and Modern Art at Prato. From recent researches it would appear that he was born in Val d'Arno, somewhere about the second quarter of the XIV Century, and that he became a citizen of Siena, besides working in Florence, which seems to have been the scene of his chief activity. The Academia of Florence as well as the Gallery of Siena contains beautiful examples of his art. And in the Church of SS. Maria and Lorenzo may still be seen a very beautiful fragment of a large altarpiece



which has long been famous as the special pride of the countryside of Florence.

## CORONATION OF THE VIRGIN

No. 2

*On wood* H. 34½ in.; w. 25½ in.

*Lent by The Ehrich Galleries*

FERRARA [ACTIVE: XIV CENTURY]  
ITALIAN (SIENESE SCHOOL)

FERRARI FERRARA, an extremely gifted painter about whom little or nothing has been discovered as yet except that he was actively working in Siena about the middle of the fourteenth century.

## CORONATION OF THE VIRGIN

No. 3

*On wood* H. 10½ in.; w. 6⅞ in.

*Lent by The DeMotte Galleries*

DA CAMERINO [ACTIVE: XV CENTURY]  
ITALIAN SCHOOL

GIROLAMO DI GIOVANNI DA CAMERINO: Generally supposed to be the son of Giovanni Boccati and identified as the painter of an altarpiece at Santa Maria del Pozzo in Monte San Martino near Fermo that is signed and dated 1473. It represents the *Madonna and Child and Four Angels between SS. Thomas and Cyprian*.

## PIETÀ

No. 4

*On wood* H. 26 in.; w. 18 in.

*Lent by The Ehrich Galleries*

LAMBERTINI [ACTIVE: MIDDLE XV  
CENTURY] ITALIAN (BOLOGNESE  
SCHOOL)

MICHELE DI MATTEO LAMBERTINI is known to have been actively at work in Bologna between 1445 and 1470, during which time he painted various altarpieces and other decorations for churches in Siena as well as in Bologna, where his *Pietà*, dated 1462, and his

*Virgin and Child*, dated 1469, are now in the Academy. The dates of his birth and death are unknown.

ST. JOHN THE BAPTIST AND  
ST. JOHN THE APOSTLE

No. 5

*On wood* h. 52½ in.; w. 33½ in.

*Lent by The DeMotte Galleries*

MANTEGNA [SCHOOL OF: 1431 - 1506]  
ITALIAN (PADUAN SCHOOL)

MANTEGNA'S striking qualities, his extraordinary power as a draughtsman and designer, his devotion to Roman art, his deep pagan spirit, and the humanistic tendencies combined with his profound intimacy with the mystic significance of Christianity made his influence irresistible, not only in Padua and Mantua, but in Venice, and a number of fine works, such as the one exhibited here, are among the rich heritage of this influence.

CHRIST ON THE CROSS

No. 6

*On canvas* h. 34 in.; w. 18 in.

*Lent by The Durand-Ruel Galleries*

LUINI [1475?-1531 - 32] ITALIAN  
(MILANESE SCHOOL)

BERNARDINO LUINI: Born at Luino near the Lago Maggiore about 1475; supposedly, he was a pupil of Borgognone, and later influenced by Bramantino, Gandinzo Ferrari and Leonardo in Milan. So much did he fall under the influence of the latter, that not a few of his paintings have been attributed to Leonardo, whose peculiarly personal color and composition he so thoroughly assimilated and made his own that it requires the most intimate acquaintance with the works of both to discriminate between them. His early works bear no trace of Leonardo's style. He achieved his most personal expression in his frescoes. He died in Milan in 1531-32.

Symbolism  
sketches  
to Byzantine  
to express  
plenty +  
city  
Virgin  
for church  
St. John  
for the  
Palomino,  
of redempt  
from  
for spirit  
ambulation  
Thom stand  
for faith.

Skull - refers to dying to  
save the race

Scorpions on stump of tree. Dorian  
scourge - d. t. t.

## ST. CATHERINE

No. 7

*On wood* H. 24¾ in.; w. 14¼ in.*Lent by The Kleinberger Galleries*

## DOSSI [1479-1541] ITALIAN (SCHOOL OF FERRARA)

GIOVANNI, commonly called Dosso Dossi and sometimes Giovanni di Nicoló di Lutero: Born about 1479, in vicinity of Ferrara; pupil of Lorenzo Costa; visited Rome and later Venice, where he spent five years studying the Venetian masters, especially Giorgione and Titian; visited Mantua in 1511-12, where he exerted a strong influence on the young Correggio; excelled in portraits as well as in historical, biblical and mythological subjects, and made cartoons for the tapestries in the Cathedral at Ferrara, where he died in 1541.

## A WARRIOR

No. 8

*On canvas* H. 29½ in.; w. 23¾ in.

Collection of: The Marchese Malaspina di Riggio Emilia. Reproduced in "Rassegna d'Arte," June, 1915, page 124, with article by F. Mason Perkins.

*Lent by The Ehrich Galleries*

## LOTTO [1480-1556] ITALIAN (VENETIAN SCHOOL)

LORENZO DI TOMMASO LOTTO: Born 1480 at Venice; pupil of Alvise Vivarini, whose influence is plainly discernible in his earlier works; later he fell under the influence of Giovanni Bellini, eventually developing one of the most personal styles of all the Venetian painters; visited Rome, painting in the Vatican with Raphael and later fell under the spell of Titian; died in Loreto in 1556.

## PORTRAIT OF A GENTLEMAN

No. 9

*On canvas* H. 28½ in.; w. 26 in.

Collection of: The Duke of Devonshire and of Count Goloubew, Paris. Listed in: Waagen's "Art Treasures" (Treasures of Art in Great Britain), London, 1854,



SCHOOL OF MANTEGNA: CHRIST ON  
THE CROSS

No. 6



LUINI: ST. CATHERINE

No. 7



Vol. III, page 345; also in Algernon Grave's "Summary of Waagen," London, 1912, page 112.

*Lent by The Ehrich Galleries*

## PENNI [1488?-1528] ITALIAN (FLORENTINE SCHOOL)

GIOVANNI FRANCESCO PENNI, called *il Fattore*, was a Florentine painter: Born about 1488; went to Rome when very young and was received into the School of Raphael, becoming his favorite disciple, being employed by him in many of his most important commissions, particularly in the work Raphael did for Leo X in the loggia of the Vatican; he collaborated with Giulio Romano in the execution of the *History of Cupid and Psyche* in the Farnesina and later with Perino del Vaga, his brother-in-law. He died in 1528.

### PORTRAIT OF A YOUNG LADY

No. 10

*On canvas* H. 26½ in.; w. 20¼ in.

Exhibited in the Italian Loan Exhibition in New York, November, 1917, No. 83. Authenticated by Bernhard Berenson, who believes that it was painted by Penni about 1525. He considers it one of the finest examples of the Roman School of portraiture, composed along the line of the Roman formula, as created by the combined efforts of Raphael and Sebastiano del Piombo. He regards it as one of the most characteristic works of Penni, who, together with Giulio Romano, was the best known of Raphael's pupils and assistants, and in reality were the true authors of nearly all of that famous painter's later works. This portrait is therefore of more than ordinary interest as reflecting those qualities that gave Raphael his position of pre-eminence in Italian art.

*Lent by The Kleinberger Galleries*

## MORETTO [1498?-1555?] ITALIAN (SCHOOL OF BRESCIA)

ALESSANDRO BONVICINO, called *Moretto Da Brescia*: Born at Brescia about 1498; pupil and assistant to Ferramola and later influenced by Savoldo, Romanino, Titian and Raphael. At his best, Moretto is accounted the greatest provincial painter in northern Italy of his time; he produced both religious paintings and portraits as well as allegorical compositions. Certain of his

paintings were for a long time attributed to Raphael; Moroni, the great portrait painter, was his pupil.

## ALLEGORY OF THE SOUL

No. 11

*On stone* H. 15 in.; w. 12¼ in.

The trio is painted upon a peculiar black marble and represents the attributes of the soul, the trinity of MIND, WILL and MEMORY. On the right, WILL is shown holding the sceptre of omnipotence, crowned with gold, her wings showing her heavenly origin, and her facile, mobile, impelling power; on the hem of her robe is inscribed VOLUNTA. The central figure, a nobly proportioned athlete, represents MIND, showing the strength of the mental structure with great ability to comprehend and command, and with his face turned toward WILL as ever ready to do those things to which she shall incline him, while an undying flame, leaping from his head, shows the ardor and activity of the mental faculties. On the hem of his robe is inscribed INTELLECTUS. On the right, MEMORY holds the mirror of Truth in which she may see events and the Book of History in which they are recorded and on the side of which is inscribed MEMORIA. The passive character of MEMORY is indicated by her back being slightly turned to the others, whose domain is action. The group was executed as a pendant to his *Faith, Hope and Charity*, which is still in the possession of the noble house of Lecchi in Brescia. The *Allegory of the Soul*, during one of the Italian wars, found its way to Florence, where it has been until recently the property of the Princess Bourbon del Monte, having changed ownership but three times in three centuries and a half.

*Lent Anonymously*

BRONZINO [1502? - 1572] ITALIAN  
(FLORENTINE SCHOOL)

ANGELO ALLORI, called Angelo di Cosimo di Mariano, generally known as Bronzino: Born at Monticelli; pupil of Jacopo da Pontormo, whose unfinished works Bronzino completed; executed several murals in fresco and in oil for public buildings of Florence, but he is chiefly known as a portrait painter identified with the Medici family, many portraits of which are still preserved in Florence. He was an admirer of Michelangelo and an intimate of Vasari, and was a poet as well as a painter; died at Florence, November 23, 1572.

## PORTRAIT OF COSIMO I. DE MEDICI

No. 12

*On wood* H. 33 in.; w. 26¾ in.

"The Lord Duke, having seen from these and other works the excellence of this painter, and that it was his particular and peculiar field to portray from life with the greatest diligence that could be imagined, caused him to paint a portrait of himself, at that time a young man, fully clad in bright armour, and with one



LOTTO: PORTRAIT OF A GENTLEMAN

No. 9

*Portrait of a young lady  
in the collection of the  
Royal Academy of Arts*



PENNI: PORTRAIT OF A YOUNG LADY

No. 10

hand upon his helmet. . . .” *Vasari*. Cosimo I, Duke of Florence, son of Giovanni de Medici, called Giovanni delle Bande Nere, and the gentle Maria Salviati, was born in Florence June 11, 1519, and became Duke of Florence on the death of Alessandro in 1537. Two years later, he married Eleonora, the only child of Don Pedro di Toledo, Marquis of Villafranca and Viceroy of Naples, whose wealth and influence helped to make his position on the throne secure. Cosimo was created Grand Duke of Tuscany in 1569. After Eleonora’s death, which took place in 1562, his temper became more violent and he gradually neglected the government of his country; eventually, in 1571, he married a woman of low station, Camilla Martelli, and lived in retirement in the villa of Castello, where he died April 21, 1574, and was buried with much pomp in San Lorenzo, Florence. He had eight children by his first wife, four of whom died before him. Cosimo was a tyrant in every sense of the word, yet he ruled in such a manner that, under him, Tuscany, from a small, impoverished state, became the most important in Italy, rich, flourishing and independent; he also founded the Academy of Florence, reopened the universities of Pisa and Siena, and formed the gallery of the Pitti Palace. Collections: Charles Sedelmeyer, Paris, (reproduced in his “Old Masters” Catalogue, 1900, No. 54, and in his sale, 1907, No. 98); Marczell de Nemès, Budapest.

*Lent by The Knoedler Galleries*

## CAMPI [1500? - 1572] ITALIAN (SCHOOL OF CREMONA)

GIULIO CAMPI, elder son of Galeazzo Campi: Born at Cremona in 1500; in 1522 he was studying under Giulio Romano at Mantua as an architect and modeler; his earliest known work is the High Altar in the Church of St. Abbondio at Cremona, painted in 1527, and his last work was the decoration of the Virgin’s Chapel in Sta. Maria di Campagna, Piacenza, which remained unfinished at his death in 1572. He enjoyed a reputation as an architect as well as a painter, being consulted in the restoration of Sta. Margherita in Cremona, for which he painted a series of frescoes in 1547. Strongly influenced by the Venetians, he developed a manner quite personal to himself.

### PORTRAIT OF A PHILOSOPHER

No. 13

*On canvas* H. 32½ in.; w. 28½ in.

Collection of: Sir Edward Page Turner, Bt., of Battlesden House, Preston Park, Brighton, England.

*Lent by The Ehrich Galleries*



MARCONI [FLOURISHED: LATE XVI  
AND EARLY XVII CENTURIES] ITALIAN  
(VENETIAN SCHOOL)

ROCCO MARCONI: A native of Treviso; pupil of Giovanni Bellini. His chief performances are in the Academia at Venice; his picture in the Church of San Niccolò, considered one of his earliest works, is dated 1605; he was an engraver as well as a painter.

PORTRAIT OF A VENETIAN NOBLEMAN No. 14

*On wood* H. 13 $\frac{3}{8}$  in.; w. 10 $\frac{1}{4}$  in.

Exhibited: National Gallery, London, for about two years. Royal Academy, 1875, No. 186, by William Graham, as a "Portrait of a Young Man," by Giovanni Bellini. "Venetian Art Exhibition," New Gallery, London, 1895, No. 149, by J. P. Carrington. Reproduced: "Study and Criticism of Italian Art" by Bernhard Berenson, London, 1912, Vol. I, facing p. 126; and mentioned there on p. 126 as follows: ". . . The same colouring and the same style of landscape reappear in one of the most delightful portraits of the Venetian School (No. 149, belonging to Mr. J. P. Carrington)—the bust of an alert, self-possessed, sympathetic, youngish man, with bushy brown hair, wearing a black cap and a black coat slashed with white—in conception not unworthy of Bellini himself, although widely different from him." Reproduced as a frontispiece in "The Lotus Magazine," New York, February, 1918. Mentioned: "Venetian Painters of the Renaissance," by Bernhard Berenson, London, 1909, p. 127. Collections: Wm. Graham (sold 1886, No. 449, as a Bellini); J. P. Carrington.

*Lent by The Knoedler Galleries*

LO SPAGNA [ACTIVE: XVI CENTURY]  
ITALIAN (SCHOOL OF PERUGIO)

GIOVANNI DI PIETRO, called from his nationality Lo Spagna or Giovanni Spagnuolo, also Juan de España and Juan El Español. Our first definite knowledge of this painter would appear to date from about 1507, when he made his first appearance at Podì as an independent master; his instructors are thought to have been Perugino and Pinturicchio and he is known to have been the companion of Raphael at Perugia. He died at Spoleto between 1528 and 1530.

ST. JEROME

No. 15

*On wood* H. 14 $\frac{1}{2}$  in.; w. 10 $\frac{1}{2}$  in.

*Lent by The Ehrich Galleries*

Very interesting about the very few  
of them.



BRONZINO: PORTRAIT OF COSIMO I. DE MEDICI

No. 12



MARCONI: PORTRAIT OF A VENETIAN NOBLEMAN

No. 14

TINTORETTO [1518-1594] ITALIAN  
(VENETIAN SCHOOL)

JACOPO, called il Tintoretto, "The Little Dyer," on account of his father's trade: Born in Venice in September, 1518; apprenticed to Titian, but for some unknown reason summarily dismissed; he is supposed to have worked under Bonifazio and is known to have been influenced in his early studies by the work of Titian, Palma, Michelangelo and Parmigianino; he was the culminating genius of the Venetian School, combining in himself the several excellencies of his contemporaries; he died in Venice on May 31, 1594.

PORTRAIT OF A YOUNG MAN

No. 16

*On canvas* H. 25 in.; w. 21 in.

From the collection of Baron Schacky, Munich. Exhibited in the Italian Loan Exhibition, New York, November, 1917, No. 100.

*Lent by The Kleinberger Galleries*

PORTRAIT OF FRANCESCO MOROSINI

No. 17

*On canvas* H. 46¼ in.; w. 37⅝ in.

The picture comes from the Morosini collection at Mestre, Venice. (A *Portrait of Battista Morosini* by Tintoretto is in the Venice Academy.)

*Lent by The Knoedler Galleries*

VERONESE [1528-1588] ITALIAN  
(VENETIAN SCHOOL)

PAOLO CALIARI, called Veronese, was born in Verona; first studied under Badile and Brusacorci in Verona; went to Venice in 1555 and immediately was given several important commissions which gained him the recognition of Titian and Sansovino, Director of Buildings to the Signoria, and thenceforth his success was assured; in 1573 he completed his *Feast in the House of Levi*, which, because of his introduction of German soldiery, buffoons, parrots and other mundane creatures, resulted in his trial before the Inquisition, which compelled him to delete the most obnoxious figures. This trial in no way affected his reputation, however, and princes and nobles continued to compete for his works, nor

did he cease decorating churches and monasteries in and about Venice, where he died in 1588.

PORTRAIT OF COUNT PORTI

No. 18

*On canvas* H.  $43\frac{1}{2}$  in.; w.  $39\frac{1}{2}$  in.

This portrait formed part of the series of decorations executed by Paolo Veronese in the Villa of Tiene, near Schio (Vincentiario); and was still in its original stucco frame when acquired. Vasari, in the second edition of "The Lives of the Painters" (1568, Vol. III, p. 525), briefly alludes to this work in a passage where he relates that Battista da Verona "painted in company with *Paolino*, a hall in the Palace of the Paymaster and Assessor Portesco at *Tiene* in the territory of Vicenza; where they executed a vast number of figures, which acquired credit and repute for both the one and the other." As Veronese was born about 1528, these decorations must have been painted before he was forty, and were therefore of his early period.

*Lent by The Knoedler Galleries*

GIANPEDRINO [FLOURISHED : XVI CENTURY] ITALIAN (MILANESE SCHOOL)

GIOVANNI PEDRINI, called Gianpedrino or Giampietrino, whose real name was Giovanni Pietro Ricci. He was a follower of Leonardo da Vinci, whose style he emulated and sometimes exaggerated. He is thought to have studied with Leonardo about 1508 and is supposed to have lived in Milan between 1510 and 1530 and for a short time in Pavia about 1521. Paintings definitely identified with his name are not numerous and the facts of his life and death remain clouded in obscurity.

PORTRAIT OF A YOUNG LADY

No. 19

*On wood* H. 24 in.; w. 20 in.

*Lent by The Ehrich Galleries*

PALMA [1544-1628] ITALIAN (VENETIAN SCHOOL)

JACOPO PALMA, called il Giovine: Born in Venice, 1544; pupil of his father, Antonio, and strongly influenced by the works of Polydoro Caravaggio; some of his best pictures are in the Palace of the Doge in the Academia, Venice, and he is represented by notable works in various Venetian churches.



TOBIAS AND THE ANGEL

No. 20

*On canvas* H. 52 $\frac{3}{4}$  in.; w. 71 in.*Lent by The Ehrich Galleries*MAZZUOLA [ACTIVE: MIDDLE XVI  
CENTURY] ITALIAN (SCHOOL OF PARMA)

GIROLAMO MAZZUOLA, whose real name was Bedolo, adopted his father-in-law's name, Pietro Ilario Mazzuoli: Born at San Lazzaro near Parma; pupil of his cousin, Parmigiano, whose style he imitated.

PORTRAIT OF OTTAVIANO FARNESE,  
SECOND DUKE OF PARMA

No. 21

*On canvas* H. 52 in.; w. 41 $\frac{1}{2}$  in.*Inscribed on the left* ANOR. XXII.

Collections of: Duke de Cardinale, Naples; Prince del Drago, Rome. Exhibited in the Italian Loan Exhibition, New York, November, 1917, No. 98.

*Lent by The Kleinberger Galleries*

## ITALIAN SCHOOL [XVI CENTURY]

*See Introduction*

HEAD OF CHRIST

No. 22

*On wood* H. 8 $\frac{7}{8}$  in.; w. 6 $\frac{7}{8}$  in.*Lent by The DeMotte Galleries*

## ITALIAN SCHOOL [XVI CENTURY]

*See Introduction*

MADONNA, CHILD, AND SAINTS

No. 23

*On wood* H. 43 in.; w. 27 in.*Inscription on the frame* AVE MARIA GRATIA PLENA.*Lent by The Ehrich Galleries*

## TIEPOLO [1696-1770] ITALIAN (VENETIAN SCHOOL)

GIOVANNI BATTISTA TIEPOLO: Born at Venice, 1696; influenced by Piazzetta and Veronese; married to Guardi's sister; an extremely prolific and fluent painter, the last of the great Venetians; elected first Director of the Venice Academy in 1755; visited Madrid in 1762, where he remained until the year of his death, 1770, loaded with honors and commissions.

## THE VIRGIN AND CHILD WITH SAINTS No. 24

*On canvas* H. 17¾ in.; w. 11¾ in.

Collection of: Arthur Sachs, Esq., New York.

*Lent by The Kleinberger Galleries*

## CANALETTO [1697-1768] ITALIAN (VENETIAN SCHOOL)

GIOVANNI ANTONIO DA CANALE, called Canaletto or il Tonino: Born in Venice, October 18, 1697, where he died April 20, 1768. He was the pupil of his father, Bernardo da Canale, a decorator and scene painter, with whom he worked until about 1719, when he abandoned the theatre for easel painting. He became famous during his day for his paintings of views of Venice, its canals and piazzas, and his work has remained popular ever since. The figures in his paintings are almost all painted by Giovanni Battista Tiepolo. He was an etcher as well as a painter, and etched some thirty-odd plates of views of Venice.

## PIAZZETTA No. 25

*On canvas* H. 25½ in.; w. 37½ in.

*Lent by The Ehrlich Galleries*

## CANAL IN VENICE No. 26

*On canvas* H. 14¼ in.; w. 23¾ in.

*Lent Anonymously*

## CANAL IN VENICE No. 27

*On canvas* H. 14¼ in.; w. 23¾ in.

*Lent Anonymously*



TINTORETTO: PORTRAIT OF FRANCESCO MOROSINI

No. 17



VERONESE: PORTRAIT OF COUNT PORTI

No. 18

WEYDEN [SCHOOL OF: CIRCA 1400-1464]  
FLEMISH SCHOOL

ROGIER DE LA PASTURE, or Roger van der Weyden: Born at Tournai between 1397 and 1400; son of a sculptor in whose art he was trained; apprenticed later to Robert Campin (Le Maître de Flémalle) he painted a wide range of biblical subjects and portraits, all of which are imbued with an inner intensity of feeling expressed with great force and delicacy that had a wide influence on Netherlandish and German art. Roger van der Weyden died at Brussels 1464, leaving several pupils and followers, one of whom probably painted the picture shown here.

PIETÀ

No. 28

*On wood* H.  $5\frac{1}{8}$  in.; W.  $4\frac{1}{2}$  in.

*Lent by The DeMotte Galleries*

MASSYS [SCHOOL OF: 1466-1530] FLEMISH  
(SCHOOL OF ANTWERP)

QUINTEN MASSYS, or Quintin Matsys or Metsys, is supposed to have been born at Louvain about 1466. This very personal artist may be regarded as a connecting link between Roger van der Weyden and Hugo van der Goes on the one hand and Rubens on the other, while still remaining essentially a primitive at heart; his varied and complex personality, which found expression in characterful portraiture, humorous and typical genre pieces of daily peasant life, as well as religious compositions of an exalted nature, had considerable influence on several of his contemporaries, one of whom undoubtedly is responsible for the picture shown here.

THE CRUCIFIXION

No. 29

*On wood* H.  $27\frac{1}{2}$  in.; W.  $18\frac{5}{8}$  in.

*Lent by The DeMotte Galleries*

MABUSE [1472?-1535?] FLEMISH SCHOOL  
(MAUBEUGE)

JAN GOSSART, or GOSSAERT, generally called Jan van Mabuse or



Malboge, or Malbodius, as he sometimes signed himself, or De Mabeuze, from his native town of Maubeuge, where he was born about 1472, son of Simon the bookbinder, who worked for the Abbé of Sainte-Aldegonde. It is thought probable that through this channel he might have had opportunities to study the illuminations on the early missals. We have no certain knowledge of who was his master, though Memlinc, David, and Massys have all been suggested as his possible teachers. At all events, he was admitted as an independent master to the Guild of St. Luke at Antwerp in 1503, and we find him entered in the register under the name Jennyn van Henegouws (John of Hainault). His early pictures are signed Jennyn Gossart, but later he adopted the Latin form: Ioannes Malbodius (John of Maubeuge). Once in the register of the Guild of Our Lady at Middelburg, he is entered as Jan de Wael (John the Walloon). He was "one of the first to bring back from Italy the true manner of arranging and composing 'histories,' full of nude figures and of all manner of poetry, which was not practiced in our lands before his time," says a contemporary writer. Besides painting various notable religious compositions he painted many portraits of important personages, such as *King Christian II of Denmark and His Bride*. He died in August of 1533.

PORTRAIT OF A YOUNG WOMAN

No. 30

*On wood* H. 19¼ in.; W. 15¾ in.

*Lent by The Kleinberger Galleries*

### ORLEY [1479? - 1542] FLEMISH (SCHOOL OF BRUSSELS)

BERNARD, BARENT, or BERNAERT VAN ORLEY: Born, probably, in Brussels about 1479. He was of a patrician family; and according to tradition, he visited Rome in 1509 and met Raphael; his earliest works reflect the influence of Gerard David, Massys, and Mabuse. He was a friend of Dürer, who visited him in Brussels in 1520 and painted his portrait. One finds in his works various reminiscences of Italian art and marked traces of Raphael influences. He was Court Painter to two Regents of the Netherlands.



JUAN PEDRINO: PORTRAIT OF A YOUNG LADY

No. 19



SCHOOL OF MASSYS: THE CRUCIFIXION

No.

## VIRGIN AND CHILD

No. 31

*On wood* h.  $24\frac{3}{4}$  in.; w.  $19\frac{1}{4}$  in.

*Lent by The DeMotte Galleries*

## DE BLES [1480? - 1521 - 50?] FLEMISH SCHOOL

HENDRIK, commonly called Herri or Henri Met de Bles (signifying, "with the forelock") and by the Italians nicknamed Civetta because, instead of signing his works, he usually painted an owl in one of the corners: Born at Boubignes near Dinant about 1480. He emulated the style of Joachim Patenier. His pictures have a curious commingling of childlike naïveté and sophistication which gives a singular charm to his works. He died at Liège between 1521 and 1550.

TRIPTYCH: THREE SCENES IN THE LIFE  
OF THE VIRGIN

No. 32

Center panel: *Adoration of the Magi*

Left shutter: *The Nativity*

Right shutter: *The Flight into Egypt*

*On wood: Center Panel* h.  $41\frac{1}{2}$  in.; w.  $28\frac{3}{4}$  in. *Left Panel* h.  $41\frac{1}{2}$  in.; w.  $12\frac{3}{4}$  in. *Right Panel* h.  $41\frac{1}{2}$  in.; w.  $12\frac{3}{4}$  in.

Collection of: J. Dominquez Fern. Patto, of Paris.

*Lent by The Ehrich Galleries*

BRUGES, SCHOOL OF. *See Introduction*

## CORONATION OF THE VIRGIN

No. 33

*On wood, oval* h.  $9\frac{1}{8}$  in.; w.  $7\frac{1}{4}$  in.

*Lent by The DeMotte Galleries*

BLONDEEL [1495 - 1560] FLEMISH SCHOOL  
(BRUGES)

LANCELOT OF LANSLOOT BLONDEEL: Born at Bruges about 1495 and died there in 1560. He was originally a mason, and not until his twenty-fifth year did he turn his attention to painting. In its

general style as well as color his art betrays a strong Italian influence. He designed the chimneypiece in the Council Hall at Bruges, which contains statues of Charles V and other monarchs.

## MATER DOLOROSA

No. 34

*On wood* H. 20½ in.; w. 20½ in.

Illustrated with article by Pierre Bautier, the author of the book on Blondeel, appearing in Bulletin, "Des Musées Royaux," July, 1911.

*Lent by The Ehrich Galleries*

## VAN HEMESSEN [1504? - 1555?] FLEMISH SCHOOL

JAN SANDERS, called Jan van Hemessen or Heemsen or van Hemissen, after his native village Hemixen, near Antwerp, where he was born about 1504; pupil of Hendrik van Cleef, the Elder; about 1535-37 establishing himself at Antwerp; became Dean of the Guild of St. Luke in 1547-48; toward the close of his career he migrated to Holland, where he settled and died about 1555-60.

## PORTRAIT OF

SIGNEUR VAN PEEMAN OF CASSEL

No. 35

*On wood* H. 25 in.; w. 19¾ in.

The following is a translation of the inscription on the frame: "In order to live in this house in Peace and goodfellowship as in an impregnable castle, treat your brothers in accordance thereto, for truly God is there where Peace reigns."

*Lent by The Ehrich Galleries*

## ST. JEROME

No. 36

*On wood* H. 26 in.; w. 19¾ in.

*Dated: 1530*

*Lent by The DeMotte Galleries*

## TENIERS [1610-1690] FLEMISH SCHOOL

DAVID TENIERS, THE YOUNGER; also signed himself Tenier in certain early works. Painter and etcher. Baptized at Antwerp December 15, 1610; pupil of his father, David Teniers, the Elder; later came under the influence of Rubens and Adriaen Brouwer. Court Painter to Archduke Leopold William and the recipient of





LABUSE: PORTRAIT OF A YOUNG WOMAN

No. 30



VAN ORLEY: VIRGIN AND CHILD

royal favors bestowed by other European sovereigns. He died at Brussels, April 25, 1690, and was buried at Perck.

WIFE OF THE ARTIST IN  
THE GARDEN OF THEIR HOME

No. 37

*On canvas* H. 63 in.; w. 63 in.

Collection of: M. Saindelette, Minister in the Belgian Cabinet of Frere-Orban; and Micaise Collection.

*Lent by The Ehrich Galleries*

BENSON [ACTIVE: 1519? - 1550] FLEMISH  
SCHOOL

AMBROSIUS BENSON OF BENZONE: Place and date of his birth unknown, but he is known to have been of Lombard origin; elected member of the Council of the Guild at Bruges in 1521, 1539, 1540 and 1545 and Dean in 1537-38 and 1543-44; acted as adviser to the Magistrate of Bruges in regard to the decoration of the Landshuis; died in 1550.

PORTRAIT OF A MAN

No. 38

*On wood* H. 17¾ in.; w. 12½ in.

*From Mrs. Philip Lydig's Collection*

NEUFCHATEL [1520? - 1590?] FLEMISH  
(SCHOOL OF ANTWERP)

NICOLAS NEUFCHATEL, OR DE NOVO CASTELLO, called Lucidel, was born in 1520 at Mons, Hainault; pupil of P. Cock van Aelst in Antwerp; worked in Nuremberg and in Prague; painted a portrait of Princess Anna, daughter of Emperor Maximilian II, and of various other notables of his time, many of which are now attributed to Holbein; he died probably in Nuremberg in 1590.

PORTRAIT OF EDWARD SCAMBLER

No. 39

*On wood* H. 28¼ in.; w. 22 in.

*Inscribed in upper right-hand corner* ANNO DOMINIS 1586,

AETATIS, SVAE, 74

Inscribed: Upper left-hand corner, under family crest: "E. Scambler, Norwic Epus, OB 1594," painted by another hand, probably after the death of the sitter.

Edward Scambler, the subject of this portrait, was bishop of Peterborough and Norwich; buried in Norwich Cathedral.

*Lent by The Kleinberger Galleries*

### MORO [1512-19? - 1576?] FLEMISH SCHOOL

ANTONIS MOR, called Antonio More in England, and Moro in Spain; also known as Moor: Born in Utrecht about 1512-19; pupil of Jan van Scorel after that painter had become Italianized, and his influence is discernible in Moro's early portraits; later he emulated the style of Holbein quite successfully; painted historical subjects as well as portraits; was the favorite Court Painter of King Philip II of Spain until he fell out of favor through an indiscreet jest; died in Antwerp some time before 1582.

PORTRAIT OF SEÑORA DEL RIO

No. 40

*On canvas* H. 33¾ in.; w. 26½ in.

Collection of: Baron van der Graecht of Bruges, a descendant of the Del Rio family.

*Lent by The Ehrich Galleries*

### RUBENS [1577-1640] FLEMISH SCHOOL

PIETER PAUL RUBENS: Born at Siegen, Westphalia, in 1577; studied first with Tobias Verhaagt, then with Adam van Noort from 1591 to 1594, after which he studied four years under Otho van Veen; in 1600 he went abroad and made an extended sojourn in Italy and, upon his return to Antwerp in 1608, became Court Painter to Albert and Isabella, regents of the Netherlands; commissioned by Marie de Medici to paint a series celebrating the most conspicuous events in her life; between 1627 and 1630 he was sent on two quasi-diplomatic missions to the Courts of Madrid and London; his career can be divided into three fairly distinct periods: from 1600 to 1609; from 1609 to 1617 and thence to his death May 30, 1640.

THE HUNT

No. 41

*On wood* H. 29 in.; w. 60⅜ in.

Article by Dr. W. R. Valentiner in "Zeitschrift für Bildende Kunst," May, 1912, (Vol. XXIII, Section 8, page 186). This is one of several such compositions

painted by Rubens as a result of his understanding study of the revolutionary principles of composition revealed in Leonardo's famous decoration known as *The Battle of the Standard*, then engaging the interest of the world of art and now known chiefly through the copy of it made by Rubens, which is one of the treasures of the Louvre. It affords a striking example of Rubens' progressive and wide-awake mind.

*Lent by The Ehrich Galleries*

## VAN DYCK [1599-1641] FLEMISH SCHOOL

ANTONIUS, ANTHONIS, ANTHONIE, ANTOON or ANTONIO, usually called Anthony Van Dyck, painter and etcher: Born in Antwerp, March 22, 1599; apprenticed to Hendrik van Balen at the age of ten, and six years later entered the studio of Rubens, with whom he remained five years. At the age of nineteen he was admitted into the Painters' Guild of St. Luke at Antwerp; visited Italy and studied the works of Titian, Veronese, and Tintoretto; visited London in 1632 and became the favorite Court Painter of Charles I, who conferred upon him the first title of knighthood ever given an artist in England; died in London December 9th, and was buried in St. Paul's, December 11, 1641.

### PORTRAIT OF THOMAS CHALONER No. 42

*On canvas* H. 41 $\frac{1}{4}$  in.; W. 32 $\frac{1}{4}$  in.

Thomas Chaloner, the subject of this portrait, was one of the most prominent figures in the struggles between the Stuart Kings and his people. He was one of the judges who signed the death warrant of Charles I in 1648. This portrait is one of two painted of Thomas Chaloner by Van Dyck and is declared by Dr. Bode to be one of the best examples of the master's art during his residence in England. The other portrait, about the same size as this, passed into the possession of the Empress Catherine and now adorns the Hermitage in Petrograd.

*Lent by The Ehrich Galleries*

### PORTRAIT OF No. 43 PRINCE DORIA OF GENOA

*On canvas* H. 30 $\frac{5}{8}$  in.; W. 24 $\frac{1}{2}$  in.

From the Collection Podio, Venice. Dr. Hofstede de Groot, who examined the picture carefully, declares it "to be a genuine and characteristic picture by Anthony Van Dyck, of his Genoese period."

*Lent by The Knoedler Galleries*



## BOSCH [1460? - 1516] DUTCH SCHOOL

HIERONYMUS VAN ACKEN, known as Jeroen and Jerome, but more generally called Hieronymus Bosch (or Bos) from his birthplace, Hertogenbosch (Bois-le-Duc), where he was born between the years 1460 and 1464 and where he died in 1516. In his strange and mystical representations of spectres, devils and incantations, this original Dutchman is the precursor of William Blake. Occasionally he departed from this strange vein of mystical and almost diabolical humor to interpret in a spirit of devout piety religious themes, such as the *Flight Into Egypt* and *Christ Bearing His Cross* in the Church of Bois-le-Duc. Examples of his work are comparatively rare, and the engravings which were formerly ascribed to him are now known to have been executed by Alaert du Hameel and other masters, from Bosch's designs.

A SAINT

No. 44

*On wood* H. 15 in.; W. 10 in.

*Lent by The Ehrich Galleries*

## GOYEN [1596 - 1656] DUTCH (SCHOOL OF HAARLEM)

JAN JOSEFSZ VAN GOYEN: Born at Leyden; he had five instructors before he was nineteen; after a visit to France in 1615 he studied with Esaias van de Velde at Haarlem; his works of this period show remarkable proficiency while reflecting the influence of his last master; left Leyden, 1631, and settled in The Hague, where he resided until his death busily engaged meeting the demands of an ever-increasing public; he married and had two daughters, and lost heavily in various speculations; his work is typical of the best traditions of Dutch landscape painting.

LANDSCAPE

No. 46

*On wood* H. 14 in.; W. 22¾ in.

*Lent by The Knoedler Galleries*



VAN HEMESSEN: ST. JEROME

No. 36



RUBENS: THE HUNT

## PALAMEDES [1601-1673] DUTCH SCHOOL

ANTHONIE PALAMEDES OR PALAMEDESZ, called Stevaerts; usually signed himself A. Palamedes: Born in Delft about 1601, son of Palamedes Stevaerts, a gem engraver; became a member of the Guild in 1621 and was its President continuously from 1651 to 1673, the year of his death in Amsterdam; his art was developed under the influence of Michiel Jansz Mierevelt and Franz Hals. He frequently collaborated with A. de Lorme and is said to have painted the figures in the architectural pieces of his friend Dirk van Delen.

## PORTRAIT OF A LADY

No. 47

*On canvas* H.  $32\frac{5}{8}$  in.; w.  $26\frac{1}{2}$  in.

*Signed* A. PALAMEDES PINXIT. *Dated* 1654

*Lent by The Ehrich Galleries*

## REMBRANDT [1606?-1669] DUTCH SCHOOL

REMBRANDT HARMENSZ VAN RIJN, painter and etcher: Born at Leyden July 15, 1606 (?); died in Amsterdam October 8, 1669. He excelled in every branch of painting and made the then obscure and insignificant art of etching one of the great arts, his drawings being no less significant of his greatness than his paintings. His versatility and creative fertility, coupled with a revealing power of characterization, revived by a vigorous imagination, made his art the outstanding glory of his epoch, not only in Holland but in the whole of Europe.

## ST. PETER

No. 48

*On wood* H.  $15\frac{1}{2}$  in.; w.  $12\frac{1}{8}$  in.

Illustrated in article by Dr. Bredius in "Art in America," Vol. I (1913), No. 4, page 276.

*Lent by The Ehrich Galleries*

DE HEEM [1606-1683?] DUTCH SCHOOL  
(UTRECHT)

JAN DAVIDSZOON DE HEEM: Born at Utrecht in 1606; died between the 14th of October, 1683, and 26th of April, 1684, at Antwerp;

pupil of his father, David de Heem, the flower painter. He was one of the most accomplished and brilliant painters of still life of the naturalistic school, then so much in vogue in the Low Countries.

## TABLE WITH FRUIT

No. 49

*On canvas* H. 46 in.; w. 66 $\frac{7}{8}$  in.

*Signed* J. D. DE HEEM, F. *Dated* 1663

Collection of: The Rt. Hon. Lord Grimthorpe.

*Lent by The Ehrich Galleries*

## WIJNANTS [1615-25?-1682?] DUTCH SCHOOL

JAN WIJNANTS, one of the founders of the great Dutch School of landscape painting: Born at Haarlem, probably about 1615; the main events of his life are clouded in obscurity; tradition has it that he was the master of Philips Wouwerman and of Adriaen van de Velde; his earliest known pictures are dated 1641 and 1642, while the latest date so far discovered on any of his pictures is 1679, signed to the painting in the Hermitage at Petrograd; he worked at Haarlem and in Amsterdam, where it is supposed he died some time around 1680.

## CHATEAU DE CLEVES

No. 50

*On canvas* H. 32 $\frac{3}{4}$  in.; w. 40 in.

*Signed* J. WIJNANTS. *Dated* 1675

*Lent by The Ehrich Galleries*

## BOL [1616?-1680] DUTCH (SCHOOL OF AMSTERDAM)

FERDINAND BOL: Baptized in Dordrecht, June 24, 1616; son of Balthasar Bol, a doctor; settled in Amsterdam before 1640 and became a pupil of Rembrandt. The *Portrait of an Old Lady* in the Berlin Gallery, signed and dated 1642, is his earliest known work; he attained a very considerable artistic and financial success, and many of his paintings and etchings have been attributed to Rembrandt and vice versa. He was buried at Amsterdam on July 24, 1680.





VAN DYCK: PORTRAIT OF PRINCE DORIA OF GENOA

No. 43



BOSCH: A SAINT

## THE TEMPTATION

No. 51

*On canvas* H.  $36\frac{1}{4}$  in.; W.  $45\frac{5}{8}$  in.

The young woman in this picture bears a strong resemblance to Rembrandt's wife Saskia, who very likely posed for Bol during the time he studied with Rembrandt.

*Lent by The Durand-Ruel Galleries*

## CUYP [1620-1691] DUTCH (SCHOOL OF HAARLEM)

AELBERT CUYP or CUIJP: Born at Dordrecht in October, 1620; studied with his father, Jacob Gerritsz Cuyp; his earliest pictures date from 1639, being chiefly landscapes and coast views, swiftly sketched with little detail in the manner of Van Goyen and P. Molyn; became extremely versatile, painting portraits of the gentry with their horses as well as studies of animals and fowls, landscapes and genre pieces, suffused in a golden glow of light; certain of his pictures reveal rather marked Rembrandt influence; he died at Dordrecht and was buried November 6, 1691.

HALT OF DUTCH NOBLEMEN  
BEFORE AN INN

No. 52

*On wood* H.  $16\frac{1}{2}$  in.; W. 21 in.

Collection of: Sir John Newington Hughes (1810); Joseph Bosch, Vienna (1885); and of George of Epernay. Described in Smith's Catalogue Raisonné, No. 219; engraved for the Bosch Collection.

*Lent by The Durand-Ruel Galleries*

## RUISDAEL [1628-29-1682] DUTCH (SCHOOL OF HAARLEM)

JACOB VAN RUISDAEL, son of a frame maker: Born at Haarlem; was a member of the Painters' Guild as early as 1648; his early works are simple in motif and carefully studied, but rather heavy and opaque in the shadows, a fault entirely absent in his later works, which reveal him as one of the most profound interpreters of nature in the whole range of landscape painting.

## LANDSCAPE WITH CASCADE

No. 53

*On canvas* h. 30½ in.; w. 37 in.*Signed* RUISDAEL. *Dated* 1680

Described in Smith's Catalogue Raisonné, Supplement, page 697, No. 47. Described and reproduced in the Catalogue Fèbvre, No. 82. Exhibited: British Institution, 1841. Collections of: Lord Crew, London; A. Fèbvre, Paris, 1882; Adolphe Schloss, Paris.

*Lent by The Kleinberger Galleries*

## MAES [1632-1693] DUTCH SCHOOL

NICOLAAS MAES or MAAS, portrait and genre painter: Born at Dordrecht in 1632; studied under Rembrandt, whose style he emulated in his earlier pictures; removed to Antwerp in 1665, where he lived until 1678, in which year he returned to Amsterdam, where he died in 1693. These are all the facts so far brought to light concerning his life. The change in the style of his later pictures is so remarkable that it has been suggested that they are by another painter of the same name, a notion that receives some support from the fact that the signatures upon them are ornamented with flourishes which never appeared on his earlier and far better works.

## PRINCESS OF ORANGE

No. 54

*On canvas* h. 26½ in.; w. 22¼ in.

Listed in Hofstede de Groot's Catalogue Raisonné, Vol. VI, No. 468, p. 581 (London, 1916).

*Lent by The Ehrich Galleries*

## GERMAN SCHOOL [LATE XV CENTURY]

*See Introduction*

TRIPTYCH: DESCENT FROM THE CROSS WITH  
 PORTRAITS OF DONORS ACCOMPANIED  
 BY SAINTS ON SHUTTERS

No. 55

*On wood: Center Panel* h. 27¼ in.; w. 18¼ in. *Left Panel* h. 27¼ in.; w. 7⅞ in. *Right Panel* h. 27¼ in.; w. 7⅞ in.

*Lent by The Ehrich Galleries*







## CRANACH [1472 - 1553] GERMAN (SCHOOL OF SAXONY)

LUCAS CRANACH, THE ELDER: Born October 4, 1472, in Kronach in Upper Franconia; pupil of his father; established his residence at Wittenberg, where he became a friend and intimate of Luther and Court Painter to three Saxon Electors, and accompanied John Frederick the Magnanimous in his captivity during his imprisonment at Innsbruck after the latter's defeat at the Battle of Mühlberg; he died in Weimar October 16, 1553.

## PORTRAIT OF SIBILLE OF CLEVES

No. 56

*On wood* H. 23¼ in.; w. 16 in.

The subject of the foregoing portrait was the wife of John Frederick of Saxony, Cranach's devoted friend and patron. Reproduced in: "Paintings of the Middle Ages," by Solomon Reinach, Vol. II, p. 377. Collections of: Buchner; Alexis Schoenbank of Cologne; Dr. Muller, Paris; and Countess de Casa Miranda, from whom it was acquired.

*Lent by The DeMotte Galleries*

BALDUNG [ATTRIBUTED TO: 1480? - 1545]  
GERMAN (SCHOOL OF SUABIA)

HANS BALDUNG, called Grien or Grün, probably from his fondness for green, was born at Weyerstein near Strassburg about 1480; nothing is known of his youth save that he settled at Strassburg in 1509 and two years later went to Freiburg-in-the-Breisgau, where he was occupied with important commissions until 1517; his first known painting, dated 1501, is a portrait of Emperor Maximilian; under the direction of Dürer he executed the copies of the latter's *Adam and Eve*, now in the Pitti Palace at Florence, and probably assisted him in other works as well, and thus certain of his unsigned portraits have come to be attributed to Dürer; he was an engraver on copper as well as on wood, executing over one hundred designs; he painted religious, mythological and allegorical subjects as well as portraits; he died in Strassburg in 1545.

## CLEOPATRA

No. 57

*On wood h. 32 $\frac{5}{8}$  in.; w. 27 $\frac{1}{2}$  in.**Lent by The DeMotte Galleries*AMBERGER [1490? - 1562?] GERMAN SCHOOL  
(AUGSBURG)

CHRISTOPH AMBERGER, painter and designer for wood cuts: Born about 1490-1500, either in Nuremberg, Ulm, or Amberg, each of which places is given as his birthplace by various authorities. According to Doppelmayer, he was the pupil of Hans Holbein, the Elder, while other writers assert that he was the disciple of his father, Leonhard Amberger, though his art appears to be influenced strongly by the work of Hans Burgkmair and by that of certain Venetians; however, the predominant influence upon his art undoubtedly came from the work of Hans Holbein, the Younger, to whom are attributed several of Amberger's portraits, such as the well-known *Portrait of Emperor Charles V*, painted in 1532, now reposing in the Institute of Fine Arts at Siena.

## PORTRAIT OF CONRAD ZELLER

No. 58

*On wood h. 28 $\frac{1}{2}$  in.; w. 21 $\frac{5}{8}$  in.**Lent by The Ehrich Galleries*BRUYN [1493 - 1557?] GERMAN (COLOGNE  
SCHOOL)

BARTHOLOMÄUS, generally known as Barthel Bruyn or Bruin, Brun, Bruen and Breun, is supposed to have been born either at Cologne or Wesel in 1493; his earliest work, done in Cologne, reflects Netherlandish influence, while the influence of Italy is discernible in his later works, and his portraits show his admiration for the work of Joos van Cleve; certain of his earlier paintings resemble those of the Master of the Death of the Virgin, whose pupil he is said to have been.

## MARTYRDOM OF THE SEVEN MACCABEES No. 59

*On wood h. 19 $\frac{5}{8}$  in.; w. 14 $\frac{1}{4}$  in.**Lent by The Ehrich Galleries*

MASTER OF ST. SEVERIN [FLOURISHED:  
LATE XV AND EARLY XVI CENTURIES]  
(COLOGNE SCHOOL)

This Master was associated with the Master of the Holy Kinship, who was active about the same time, and also with Dutch painters of this age, more especially with Cornelius Engelbrechtsen and occasionally with Hieronymus Bosch. Certain of his types recall an earlier Master of Haarlem, Geertgen van S. Jans. He had a great number of followers and imitators. Many of his works are found at Cologne and he is met with also at Augsburg, Hamburg, Munich, Werwer near Paderhorn and elsewhere. Glass paintings from his designs, formerly in the Cistercian Abbey of Altenberg are now divided between Cologne, Gondorf-on-the-Moselle, Berlin, Leipzig and Bonn.

MADONNA, CHILD AND ANGELS

No. 60

*On wood* H. 11 in.; w. 10 in.

*Lent by The Ehrlich Galleries*

MASTER OF LYVERSBERG ALTAR  
[ACTIVE: EARLY XVI CENTURY]  
GERMAN

GEERT VON LON, called the Master of Liesborn, or more commonly the Master of Lyversberg Altar or the Lyversberg Passion, from the name of the original owner (a town councillor of Cologne) of the painter's chief work, an altarpiece of the second convent church in Liesborn, near Munster, which was sold in 1807 and separated into several pieces, most important of which is in the Museum in Cologne, while six others are in the National Gallery and the remainder have been lost. He was born in Geseke, near Paderhorn, Westphalia, some time before 1500; the date of his death is unknown.

THE ENTOMBMENT OF CHRIST

No. 61

*On wood* H. 30 in.; w. 21  $\frac{3}{4}$  in.

*Lent by The Kleinberger Galleries*



MASTER OF FRANKFORT [ACTIVE:  
EARLY XVI CENTURY] GERMAN (SCHOOL  
OF FRANKFORT)

This Master, who was wrongly identified with Conrad Fyol, worked at Frankfort-on-the-Main and Cologne, where his chief works are to be found as well as in Munich; very little is known about him, but it is thought that he came from the Netherlands or from the Lower Rhine; his works show a certain affinity with the School of Antwerp.

THE ANNUNCIATION

No. 62

*On canvas, transferred from wood* H. 36 in.; w. 24¾ in.

*Lent by The DeMotte Galleries*

CRANACH [1515-1586] GERMAN SCHOOL  
(SAXONY)

LUCAS CRANACH (OF KRANACH) THE YOUNGER: According to tradition, the family name of the Cranachs was originally Müller, but the Elector of Saxony gave Lucas the Elder the surname Cranach from his native town, Kronach, in the Bishopric of Bamberg in Franconia. Painter and designer for wood cuts: Born in Wittenberg, October 4, 1515; he died in Weimar January 5, 1586, and was buried in Wittenberg. He received his art education in his father's workshop, where he imbibed a love of clear and precise characterization strongly resembling that of Hans Holbein. Though weaker in drawing and less forceful in coloring, his work is often mistaken for that of his father. He was an ardent partisan of the Reformation, as is clearly indicated in one of his works in the principal church at Wittenberg representing the vineyard of the Lord, "One half of which is being destroyed by the clergy of the Roman Church, whilst the heroes of the Reformation are employed in cultivating the other."

PORTRAIT OF A LADY

No. 63

*On wood* H. 25 in.; w. 16½ in.

*Lent by The Ehrich Galleries*



Portrait of a young woman  
with a child by Rembrandt





## GERMAN SCHOOL [LATE XVI CENTURY]

*See Introduction*

VIRGIN SURROUNDED BY ANGELS  
WITH PORTRAITS OF DONORS

No. 64

*On wood* h. 38½ in.; w. 23½ in.

This extremely interesting panel with its naive peasant-like sincerity of conception and execution recalls certain altarpieces found in small wayside churches throughout Tyrol. It is an authentic expression of the folk-art out of which grew the art of the great German masters.

*Lent by The Ehrich Galleries*DE BURGOS [ACTIVE: MIDDLE XV  
CENTURY] SPANISH SCHOOL

JUAN DE BURGOS: An excellent but little-known Spanish painter who worked probably in the second quarter of the XV Century. Very few pictures by him have so far been identified, among these being *The Annunciation*, a painting in tempera on wood, representing the Virgin in one panel and Gabriel in the other, in the Fogg Museum, Cambridge, Mass., and the half-length figure of *Saint Blaise*, attributed to him under No. 13 in the Catalogue of Ancient Paintings sold by the Kleinberger Galleries in January of 1918.

ST. AUGUSTINE

No. 65

*On wood* h. 25¾ in.; w. 20 in.*Lent by The Ehrich Galleries*VERGOS [ACTIVE: MIDDLE OF XV  
CENTURY] SPANISH (CATALONIAN  
SCHOOL)

PABLO VERGOS: A distinguished member of the extremely talented Vergos family, who gave to Spain several of the most interesting artists in the XV Century, and to whom are credited some very fine altarpieces and a few votive pictures, many of which are to be found in Barcelona; the works of all this family are characterized by a certain archaic quality combined with a rather sensuous feeling for color.

MADONNA AND CHILD, SURROUNDED  
BY SAINTS AND ANGELS

No. 66

*On wood* h. 73 $\frac{3}{4}$  in.; w. 52 $\frac{1}{8}$  in.

An excellent example of this rarely seen master's work.

*Lent by The DeMotte Galleries*

MORALES [1509 - 1586] SPANISH SCHOOL

LUIS DE MORALES, called El Divino: Born about 1509 in Badajoz in Estremadura, where he spent the first years of his life in obscurity, painting mournfully dramatic religious paintings inspired by genuine religious feeling; his style is a mixture of Flemish and Italian influences then much in vogue in Spain. The reasons for calling him El Divino are hardly to be found in his works, which reveal a rather restricted artistic horizon.

MADONNA AND CHILD

No. 67

*On wood* h. 23 in.; w. 16 in.

*Lent by The Ehrich Galleries*

COELLO [1513? - 1590] SPANISH SCHOOL  
(VALENCIA)

ALONZO SANCHEZ COELLO: Born at Benyfayro in Valencia in 1513 or 1515. His work suggests that he may have studied in Italy or at least come strongly under the influence of the Florentines, whom he resembles in design, while his color more nearly resembles that of the Venetians. During his residence in Madrid he came directly under the influence of Antonio Mor (Moro), whom he succeeded in royal favor when the latter was forced to flee from Spain.

PORTRAIT OF SEÑORA DE MENDOZA

No. 68

*On canvas* h. 44 $\frac{1}{2}$  in.; w. 32 in.

The subject of this very characteristic example of Coello's art was the wife of Bernardini de Mendoza.

*Lent by The Ehrich Galleries*



MAES: PRINCESS OF ORANGE

No. 54





CRANACH, THE ELDER: PORTRAIT OF SIBILLE OF CLEVES

No. 56

## EL GRECO [1500?-1614] SPANISH SCHOOL

DOMINICO THEOTOCOPULI: By general custom, begun in his day, called El Greco, meaning the Greek, from the fact of his birth on the island of Crete, one knows not in what year, though the fact of his death is specifically recorded in the "Book of Burials" in Santo Tomas "as occurring on the 7th of April, 1614." He is supposed to have studied with Titian and come very strongly under the influence of the Venetians, particularly Tintoretto, whose general style and color, with certain modifications and exaggerations, is reflected in his earlier works. He is one of the most original and personal artists in the whole history of European painting.

*Red of the  
Interior line  
Green with  
low. spots  
- low -  
See with a*

## ST. JOHN

No. 69

On wood h. 41  $\frac{3}{4}$  in.; w. 20  $\frac{3}{8}$  in.

Lent by The Ehrich Galleries

*inner eye -*

## THE HOLY VIRGIN

No. 70

On wood h. 41  $\frac{3}{4}$  in.; w. 20  $\frac{3}{8}$  in.

Lent by The Ehrich Galleries

*Extremely  
resembl[ing] to  
Perfect child*

## ST. FRANCIS

No. 71

On canvas h. 18 in.; w. 15  $\frac{1}{2}$  in.

From the collection of Don Pablo Bosch, Madrid

Lent by The Ehrich Galleries

*Background  
almost empty*

## ST. CATHERINE

No. 72

On canvas h. 22  $\frac{1}{2}$  in.; w. 19 in.

Signed in full in Greek

Exhibited: "National Loan Exhibition," London, Grosvenor Gallery, 1913-14, No. 34. Greco-Goya Exhibition, M. Knoedler & Co., New York, 1915, No. 8. Collections: José M. Mívez del Prado. Ricardo de Madrazo, Madrid.

Lent by The Knoedler Galleries

*massive -  
turbulence  
It crumpled  
stood below  
the Virgin  
the John.*

## JESUS IN THE HOUSE OF SIMON

No. 73

On canvas h. 56  $\frac{1}{8}$  in.; w. 39  $\frac{1}{2}$  in.

Last epoch of El Greco: 1604-1614. This picture is supposed to be one of the five pieces comprising the large altarpiece in the Church of Titulcia of Bayone in the province of Madrid, where there are only four left. It represents the repast in the house of Simon where Magdalene is seen anointing the head of Christ. It was formerly in Bilbao, owned by the artist Guinea, and afterwards by Mr.

*Independence of spirit again in the artist  
interaction through figures - all crumpled*

Plasencia. There is another similar picture owned in London by Sir Edgar Vincent, but there is nothing on the table and it is an entirely closed room. In Cossio's book, No. 325, p. 602. Formerly in the Prince of Wagram's Collection.

*Lent by Durand-Ruel Galleries*

THE ANNUNCIATION

No. 74

*On canvas* H. 50 $\frac{3}{8}$  in.; w. 33 in.

Second Epoch: 1594-1604. In Cossio's book, No. 301, p. 599. Mentioned in Barrès and Lafond's book on p. 142. From the Marquis de Cervara Collection.

*Lent by Durand-Ruel Galleries*

ST. FRANCIS OF ASSISI

No. 75

*On canvas* H. 26 $\frac{1}{2}$  in.; w. 21 $\frac{1}{4}$  in.

*Signed in full in Greek*

Second Epoch: 1594-1604. In Cossio's book, No. 297. Reproduced in Barrès and Lafond's book, p. 68. From the Cherfils Collection, Paris.

*Lent by Durand-Ruel Galleries*

ZURBARÁN [1598-1662] SPANISH (SCHOOL OF SEVILLA)

FRANCISCO DE ZURBARÁN: Baptized on November 7, 1598, in Fuente de Cantos in Estremadura; son of a peasant landowner; studied with Juan de Roelas, painted constantly from nature and admired Caravaggio; acquired a considerable reputation before his twenty-first year; painted various altarpieces and other important commissions in Seville as well as many portraits, especially of the white-robed Carthusian monks, a favorite subject with him; was one of the favorite Court Painters of Philip IV; died in Madrid about 1662.

ST. LUCY

No. 76

*On canvas* H. 72 $\frac{1}{2}$  in.; w. 44 in.

Illustrated in color in "Arts and Decorations," March, 1916; article by Dr. August L. Mayer.

*Lent by The Ehrich Galleries*



AMBERGER: PORTRAIT OF CONRAD ZELLER

No. 58





BRUYN: MARTYRDOM OF THE SEVEN MACCABEES

No.



PORTRAIT OF MIGUEL DEL POZO No. 77

*On canvas* H. 40½ in.; W. 33¼ in.

*Signed* FO. ZURBARAN. *Dated* 1630, and *inscribed* EL BE PE. PO. S. MIGUEL DEL POZO.

Illustrated in "Arts and Decorations," for March, 1916; article by Dr. August L. Mayer.

*Lent by The Ehrich Galleries*

DE MIRANDA [1614-1685] SPANISH SCHOOL

JUAN CARREÑO DE MIRANDA: Born at Aviles; studied with Pedro de Las Cuevas and Bartolomé Roman and was strongly influenced by his great contemporary, Velasquez; attached to the Court of Philip IV and later of Charles II, both of whom he painted several times; was a mural painter as well as a portrait painter of distinction and executed several etchings; died in Madrid, 1685.

SELF PORTRAIT No. 78

*On canvas* H. 79 in.; W. 43½ in.

*Signed with* MONOGRAM *in the lower right*

Collection of the late Count Nelidoff, Russian Ambassador to France.

*Lent by The Kleinberger Galleries*

GOYA [1746-1828] SPANISH SCHOOL

FRANCISCO JOSÉ DE GOYA Y LUCIENTES: Painter, etcher and lithographer. Born at Fuente de Todos in Aragon, March 30, 1746; son of humble peasants; studied with José Lujan Martinez; traveled and studied in Italy. Bullfighter, brawler, artist, revolutionist, lover and court painter but never courtier, Goya summed up in his person the eager, restless and rebellious spirit of the time as perhaps none other in the art or literature of Spain.

PORTRAIT OF ADMIRAL MAZARREDO No. 79

*On canvas* H. 22 in.; W. 17 in.

From the collection of De Beruete, Senior, of Madrid (the eminent authority on Spanish Art).

*Lent by The Ehrich Galleries*

DON RAMON DE POSADA Y SOTO

No. 80

*On canvas* H. 35 in.; w. 26¼ in.*Signed* GOYA

He was First President of the Court of Justice at Cadiz, Spain. Exhibited: Greco-Goya Exhibition, M. Knoedler & Co., New York, 1915, No. 23. Reproduced in "Goya" by Calvert, plate III; and catalogued there on p. 139, No. 217a. Catalogued: "Goya" by Lafond, p. 136, No. 191; by Loga, p. 202, No. 310; by Stokes, p. 334, No. 158; by Beruete, p. 174, No. 125. Collection: Don José Maria Pérez Caballero.

*Lent by The Knoedler Galleries*

PORTRAIT OF ASENSIO JULIA (1800)

No. 81

*On canvas* H. 21⅞ in.; w. 16½ in.*Signed* GOYA A SU AMIGO ASENSI

Catalogued: No. 146 in Lafond's book. No. 263 in Loga's book.

*Lent by Durand-Ruel Galleries*

LE NAIN, THE BROTHERS [FLOURISHED:  
EARLY XVII CENTURY] FRENCH SCHOOL

ANTOINE, LOUIS and MATHIEU, three brothers: Born at Laon in 1588, 1593 and 1607, respectively. After learning the elements of painting they went to Paris, where Antoine was received as a painter in 1629; the three brothers worked a long time together in Paris, becoming members of the Academy in 1648, in which year both Antoine and Louis died; Mathieu painted historical subjects for churches as well as genre pieces and portraits, among which were those of Cardinal Mazarin and Anne of Austria; he died in Paris in 1677.

A FAMILY OF THE BOURGEOISIE

No. 82

*On canvas* H. 23⅞ in.; w. 30¼ in.*Signed* LE NAIN. *Dated* 1643*Lent by The DeMotte Galleries*

AN ARISTOCRATIC FAMILY

No. 83

*On canvas* H. 34 in.; w. 45 in.*Lent by The DeMotte Galleries*

## THE PROLETARIAT

No. 84

*On canvas* h. 36½ in.; w. 49 in.*Dated* ANO 1633*Lent by The DeMotte Galleries*

## RIGAUD [1659-1743] FRENCH SCHOOL

*Celebrated  
court painter  
but in no  
great*

HYACINTHE FRANÇOIS HONORAT MATHIAS PIERRE-LA-MARTYR  
ANDRÉ JEAN RIGAUD-Y-ROS, called Rigaud: Born at Perpignan,  
July 20, 1659; studied with Pezet, Verdier and Ranc; was con-  
siderably influenced by the work of Van Dyck, whose disciple  
he professed to be; beginning as a painter of the bourgeoisie, he  
finished as the favorite painter of kings and princes. He died in  
Paris in 1743.

## PORTRAIT OF A NOBLEMAN

No. 85

*On canvas* h. 53 in.; w. 40 in.*Lent by The Ehrich Galleries*

## WATTEAU [1684-1721] FRENCH SCHOOL

*Finest colorist  
of this school  
Embarked  
on Venice for  
Island of*

JEAN ANTOINE WATTEAU, son of a plumber: Born at Valenciennes,  
October 10, 1684; from his childhood up he was of an extremely  
delicate constitution; apprenticed to M. J. A. Gèrin and worked  
for a time in a decorative shop painting little figurines; later  
studied with Gillot, a fashionable painter of decorative panels,  
from whom he learnt much; he was a great student of the Italian  
old masters, especially Correggio, Giorgione, Titian and Verone-  
nese, from which he evolved a style very personal and essentially  
French, characterized by a sparkling vivacity of color and drawing  
that may be said to have created a new epoch in French art. He  
died at Nogent-sur-Marne near Paris July 18, 1721.

## THE TRIUMPH OF COLOMBINE

No. 86

*On canvas* h. 20¼ in.; w. 24⅞ in.*Collection:* Comtesse de Gartembe, Paris. Exhibited: "Bagatelle," 1912.*Lent by Messrs. Gimpel and Wildenstein Galleries*

## TOCQUÉ [1696-1772] FRENCH SCHOOL

LOUIS TOCQUÉ or TOCQUET: Born in Paris, 1696; studied with Nicolas Bertin and later with Hyacinthe Rigaud; elected member of the Paris Academy in 1734; invited by the Empress Elizabeth to the Russian Court, where he painted her portrait as well as portraits of various members of her entourage; he also visited Copenhagen, painting the Danish royalties; died in Paris February 10, 1772.

## PORTRAIT OF COMTE DE BERLAIMONT No. 87

*On canvas* H. 31 in.; w. 25 in.

*Lent by The Ehrich Galleries*

## CHARDIN [1699-1779] FRENCH SCHOOL

JEAN BAPTISTE SIMÉON CHARDIN, son of a master carpenter: Born in Paris, November 2, 1699; studied under Pierre-Jacques Cazes; later with Noël-Nicolas Coypel, achieving an early reputation as a still-life painter; made a member of the Académie Royale, September 25, 1728; uninfluenced by current practice in France, he practiced a frank realism, somewhat refined and sublimated; the early part of his career was devoted to still-life painting, to which he gave a new significance; only after 1737 did he begin his delightful genre and portrait painting; he died December 6, 1779.

## THE CARD BUILDER No. 88

*On canvas* H. 28¼ in.; w. 35¾ in.

*Signed* CHARDIN

Collection: Architecte Trouard, 1779, No. 44. Jacques Doucet, June, 1912, No. 135. Engraved by Filloeuil. Reproduced in Lady Dilke "French Painters," p. 128; *Revue de l'Art* T. VI, p. 380; L. de Fourcaud "Chardin," p. 6; Catalogued Doucet, and in De Goncourt; in "L'Art au XVIII Siècle," T. I, p. 120; in Boucher "Chardin," pp. 22, 23, and J. Guiffrey, No. 114. Exhibited at Salon, 1737(?). Cited in "Gazette des Beaux-Arts" article by Lady Dilke, 1899, T. II, p. 181; in Lady Dilke "French Painters," pp. 114-116; in *Revue de l'Art*, article by Fourcaud, 1899, T. II, pp. 406-412; in L. de Fourcaud "Chardin," pp. 30, 31; in Ch. Normand "Chardin," pp. 50, 66.

*Lent by Messrs. Gimpel and Wildenstein Galleries*



MASTER OF LYVERSBERG ALTAR: ENTOMBMENT OF CHRIST No. 61





CRANACH, THE YOUNGER: PORTRAIT OF A LADY

LAGRENÉE, L. [ACTIVE: MIDDLE  
XVIII CENTURY] FRENCH SCHOOLTHE MUSE OF PAINTING AND  
SCULPTURE

No. 89

*On canvas* H. 30¼ in.; w. 23⅛ in.*Signed* L. LAGRENÉE, and dated 1768*Lent by The DeMotte Galleries*

## BOUCHER [1703-1770] FRENCH SCHOOL

FRANÇOIS BOUCHER: Born in Paris, 1703; studied with François Le Moine; accompanied Carle van Loo to Rome in 1727, returning to Paris in 1731 completely unaffected by the works of the great old masters he had seen there; appointed Director of the Gobelins in 1755, and, upon the death of Carle van Loo, succeeded him as Court Painter; he was a protégé of Madame de Pompadour, of whom he painted several portraits. His facile, agreeable style is a typical reflection of the frivolous life of the French capital under Louis XV; he died in the Louvre on May 30, 1770.

DIANE ET ENDYMION

No. 90

*On canvas* H. 37½ in.; w. 54 in.

Endymion, in Greek legend, a shepherd of remarkable beauty, who retired every night to a grotto of Mount Latmus in Caria. As he slept the Goddess of the Moon, Selene (identical with Diana), became enamored of him, and leaving her chariot came down to him. The eclipses of the moon were attributed to these visits. Exhibited: "L'Art du XVIII Siècle," Paris, Galerie Georges Petit, December, 1883-January, 1884, No. 7, by Sir Richard Wallace. Catalogued: "F. Boucher," by A. Michel, Paris, 1906, p. 10, No. 124. Collection: Sir Richard Wallace, Bart.

*Lent by The Knoedler Galleries*

## VAN LOO [1707-1771] FRENCH SCHOOL

LOUIS MICHEL VAN LOO OR VANLOO: Born in Toulon in 1707; pupil of his father, Jean Baptiste van Loo; traveled and studied in Italy; made a member of the Academy and appointed Court Painter to Philip V of Spain; director of The Royal School of Arts for the Nobility; died in Paris in 1771.

## PORTRAIT OF A CARDINAL

No. 91

*On canvas* H. 54½ in.; w. 41¾ in.*Lent by The Ehrich Galleries*

## VERNET [1714-1789] FRENCH SCHOOL

CLAUDE JOSEPH VERNET, painter and etcher: Born at Avignon August 14, 1714; pupil of his father, Antoine Vernet, and later studied with the marine painter, Bernardo Fergioni, and for a while with Adrien Manglard, Pannini and Solimena. In his early works he affects the manner of Salvator Rosa, and he executed several decorations for the Farnese Gallery and the Ronda Min Palace in this style; admitted to the Academy in 1753; painted a series of twenty pictures of French seaports for Louis XV.

## LES CASCADES DE TIVOLI

No. 92

*On canvas* H. 41 in.; w. 31½ in.

Painted in 1748 for M. Anger de Grasse.

*Lent by The Ehrich Galleries*

## GREUZE [1725-1805] FRENCH SCHOOL

JEAN BAPTISTE GREUZE: Born at Tournus, near Maçon, in Burgundy, August 21, 1725; studied in the Paris Academy; his first picture, *A Father Explaining the Bible to His Children*, achieved so great a success that its true authorship was for some time doubted; in 1755 his painting *L'Aveugle trompé* procured him acceptance by the Academy; made a short sojourn in Italy and upon his return continued to exhibit at the Academy. He was a painter of the bourgeoisie *par excellence* and his middle-life genre attained a great vogue in his day. His last years were filled with trouble; he died in poverty in Paris, March 21, 1805.

## THE RETURN FROM THE INN

No. 93

*On canvas* H. 28¼ in.; w. 35¾ in.

Collection: Baron James de Rothschild; Lyne Stephens, London; Paillet and Comte d'Arjuzan, 1852; Laneuville and Laterrade, 1858. Sale: Marquis de Verri, 1775, No. 22; Grimod de la Reynierre, 1792, No. 27; Huard, 1836, No. 425, and Pillot, 1858, No. 48; Duval, London, 1846, No. 109. Exhibited in 1860 Boulevard des Italiens. Described in "Gazette des Beaux-Arts," 1860, T. III

*from Pergamon*



VERGOS: MADONNA AND CHILD, SURROUNDED BY  
SAINTS AND ANGELS

No. 66



COELLO: PORTRAIT OF SEÑORA DE MENDOZA

No. 6



Reproduced in Lyne Stephens' Catalogue. Mentioned and catalogued in J. B. Martin, No. 185. A copy of this picture, by Mlle. Ledoux, Greuze's pupil, is at the Lille Museum, and a drawing of the woman and man, in red chalk, is in the Louvre.

*Lent by Messrs. Gimpel and Wildenstein Galleries*

DUPLESSIS [1725-1802] FRENCH SCHOOL

JOSEPH SIFRÈDE: Born at Carpentras near Avignon in 1725; at first destined for the priesthood, became the pupil of his father and later of Frère Imbert; visited Rome in 1745, studied there under Subleyras; upon his return established himself in Paris; received into the Academy in 1774; losing his fortune in the Revolution, he accepted the post of Conservator of the Museum of Versailles, where he died in 1802. He attained a high reputation with his portraits, among which are those of Gluck (in the Vienna Gallery), Franklin and other notables.

*Celebrated  
portrait  
painter  
in France*

PORTRAIT OF MARQUIS DE CHILLON

No. 94

*On canvas* H.  $56\frac{1}{8}$  in.; W.  $44\frac{1}{8}$  in.

Collection of: Comte d'Arjuzan.

*Lent by Messrs. Gimpel and Wildenstein Galleries*

PERRONNEAU [1731-1783?] FRENCH SCHOOL

JEAN BAPTISTE PERRONNEAU: Born in 1731; pupil of L. Cars; he was chiefly an engraver, engraving many plates after pictures by Boucher, Van Loo and others, while also painting portraits both in England and in France. According to Siret, he died in Amsterdam in 1783.

PORTRAIT OF MR. DARCY

No. 95

*On canvas* H.  $28\frac{1}{8}$  in.; W.  $22\frac{3}{4}$  in.

Exhibited at the Paris Salon of 1769.

*Lent by The DeMotte Galleries*

## ROBERT [1733-1808] FRENCH SCHOOL

HUBERT ROBERT, frequently called Robert des Ruines, painter and engraver: Born in Paris, 1733; died there in 1808; spent several years in Italy studying and making accurate drawings of the remains of ancient architecture; was imprisoned during the French Revolution and escaped the guillotine through a mistake of his jailer.

## RUINS NEAR ROME

No. 96

*On canvas* H. 50 in.; w. 40 in.

*Lent by The Ehrich Galleries*

## VESTIER [1740-1824] FRENCH SCHOOL

ANTOINE VESTIER, portrait painter: Born at Avallon (Yonne) in 1740; became an Academician in 1786; traveled several years in England and Holland, settling in Paris upon his return in 1764; married the daughter of Réverand, the enameler, who appears to have influenced him to execute a few enamels while continuing to practice his profession of portrait painting. He died in Paris, December 24, 1824.

## PORTRAIT OF THE ARTIST'S DAUGHTER No. 97

*On canvas* H. 21  $\frac{7}{8}$  in.; w. 18 in.

From the Magnan Collection of Nancy.

*Lent by The Ehrich Galleries*

## DAVID [1748-1825] FRENCH SCHOOL

JACQUES LOUIS DAVID: Born in Paris August 30, 1748; worked in the studio of Vien, a leader of the Neo-classicists; entered the Academy in 1766; won the Prix de Rome in 1774; remaining in Italy until 1780; by 1789 he had become the most famous and influential painter in France, and during the Revolution was elected President of the Convention with practically unlimited power of life and death, which he used to destroy his old enemies, whom he had indicted as aristocrats—which, however, did not prevent him from later paying assiduous court to Napoleon, who made him a Chevalier and finally a Commander of the Legion of



EL GRECO: JESUS IN THE HOUSE OF SIMON

No. 73



ZURBARÁN: PORTRAIT OF MIGUEL DEL POZO

No. 77

Honor; after Waterloo he withdrew to Brussels, where he died on December 29, 1825.

PORTRAIT OF MADAME DE SERVAN No. 98

*On canvas* H. 56½ in.; w. 44 in.

Collection of: Herdebault Harris, descendant of De Servan. Exhibited: Leipsic, 1910, No. 294; Exhibition of French Art; Exhibition Universale, Rome, 1911.

*Lent by Messrs. Gimpel and Wildenstein Galleries*

PORTRAIT OF MADAME PÈCOUL No. 99

*On canvas* H. 35⅞ in.; w. 28 in.

*Lent by The DeMotte Galleries*

PORTRAIT OF M. PÈCOUL No. 100

*On canvas* H. 36 in.; w. 28 in.

These two very characteristic paintings by David are portraits of his father-in-law and mother-in-law, painted for his brother-in-law, M. Serizia, from whom they were secured; he painted the same subjects twice, the other pair being in the Louvre, in the Salon Carré.

*Lent by The DeMotte Galleries*

MYTHOLOGICAL SUBJECT  
(CHALK DRAWING) No. 101

*On paper* H. 26 in.; w. 22 in.

*Lent by The DeMotte Galleries*

MYTHOLOGICAL SUBJECT  
(CHALK DRAWING) No. 102

*On paper* H. 26 in.; w. 22 in.

*Lent by The DeMotte Galleries*

LE BRUN [1755 - 1842] FRENCH SCHOOL

MARIE LOUISE ELIZABETH LE BRUN, whose maiden name was Vigée, hence known as Mme. Vigée Le Brun: Born in Paris in 1755; studied with Davesne and Briard and was advised by Joseph Vernet; painted her mother's portrait at the age of fifteen and the first portrait of Marie Antoinette in 1779, after which she painted not less than twenty-five portraits of her. She painted most of the notable people of her time. Died in Paris in 1842.



## CHILD OF THE LABADYE FAMILY

No. 103

*On canvas* H. 25¾ in.; w. 21 in.*Collection of Comtesse de Labadye*

## PORTRAIT OF COUNTESS KINSKI

No. 104

*On canvas* H. 28½ in.; w. 23 in.

Wife of the Austrian Ambassador at the Court of Louis XVI. She occupied one of the most prominent positions among the women of her day. Described in W. H. Helm's book on Mme. Le Brun, Edition de Luxe, London.

*Lent by The Ehrich Galleries*

## LA COMTESSE DE PROVENCE

No. 105

*On canvas* H. 30⅞ in.; w. 24⅜ in.*Signed* L. LE BRUN, f. *Dated* 1782

Inscribed on the back: "Original de Mme. Le Brun donné par le roi Louis XVIII en 1815 à M. le Marquis de Crux ancien écuyer commandant l'écurie de la Reine Mdme. la Duchesse de Provence." Reproduced: In W. H. Helm, p. 48a. Mentioned: In W. H. Helm, p. 43. Catalogued: In W. H. Helm. Sale: 1783. Paris Exhibition of "Marie Antoinette and Her Time," Galerie Sedelmeyer, 1894. Collection: Comte A. de la Rochefoucauld.

*Lent by Messrs. Gimpel and Wildenstein Galleries*

DUVIVIER [FLOURISHED: BETWEEN  
1786 AND 1824] FRENCH SCHOOL

Mlle. AIMÉE DUVIVIER, XVIII Century French portrait painter; flourished between 1786 and 1824. She attained a considerable vogue in her day, painting portraits of various notables, of which the one shown here is a characteristic example. She participated in the exhibitions of younger painters, 1786-87. After her death an exhibition of her works was held in the Louvre, 1791-1824.

PORTRAIT OF THE  
MARQUIS D'ACQUEVILLE

No. 106

*On canvas* H. 48 in.; w. 36 in.*Signed* AIMÉE DU VIVIER. *Dated* 1791

Illustrated with article in the Burlington Magazine, Vol. XXIV, page 307; also in article on Duvivier in Vol. XXV, p. 61. Illustrated in Les Arts, 1909, No. 96, p. 21. Collection of: Marquise douairière de Ganay née Ridgway, granddaughter of the Marquis.

*Lent by The Ehrich Galleries*

## WILSON [1714-1782] ENGLISH SCHOOL

RICHARD WILSON, R. A.: Born at Pinegas, Montgomeryshire; studied with Thomas Wright, an obscure portrait painter; his first paintings were portraits, his talents for landscape being discovered by Zuccarelli and Vernet during his visit to Italy; was one of the thirty-six founders of the Academy in 1768; the figures in his landscapes are most often painted by J. Hamilton Mortimer and Francis Hayman.

CICERO AND HIS TWO FRIENDS, ATTICUS  
AND QUINTUS, AT HIS VILLA AT  
ARPINUM

No. 107

*On canvas* H. 34 in.; w. 42 in.

Exhibited at The Royal Academy in 1770 (No. 201).

*Lent by The Ehrich Galleries*

## REYNOLDS [1723-1792] ENGLISH SCHOOL

SIR JOSHUA REYNOLDS, P. R. A.: Born July 16, 1723, at Plympton Earl, Plymouth; was unusually precocious, making drawings at the age of seven, and at the age of seventeen was placed under Thomas Upton, a well-known portrait painter; spent three years in Italy studying the old masters (1749-52) after which he settled in London, where he became the most highly esteemed portrait painter of his day; elected first President of the Royal Academy 1768, and knighted by George III; buried in St. Paul's Cathedral on March 3, 1792, nine days after his death.

PORTRAIT OF WHITE, THE PAVIOR

No. 108

*On canvas* H. 30 $\frac{3}{8}$  in.; w. 25 $\frac{1}{4}$  in.

*Lent by The Ehrich Galleries*

CARICATURE OF JOHNSON, TOTTEN  
BEAUCLERK, BENNETT LANGTON AND  
REYNOLDS HIMSELF

No. 109

*On canvas* H. 25 in.; w. 30 in.

Painted in Rome, 1753.

*Lent by The Ehrich Galleries*

## SELF PORTRAIT

No. 110

*On canvas* H. 23¼ in.; w. 19 in.*Lent by The Ehrich Galleries*

## SELF PORTRAIT

No. 111

*On canvas* H. 29⅛ in.; w. 24 in.

Listed in "History of the Works of Sir Joshua Reynolds," by Algernon Graves and William Vine Cronin, Vol. II, p. 809 (London, 1899). Exhibited in The Royal Academy in 1790. Collection of: R. G. Gwatkin of The Manor House, Potterne, Devizes.

*Lent by The Ehrich Galleries*

## COTES [1726-1770] ENGLISH SCHOOL

FRANCIS COTES: Born in London in 1726; died there in the prime of life on July 20, 1770. He was one of the most distinguished portrait painters of his time, his work being preferred by Hogarth to that of Reynolds, and Walpole speaks admiringly of him in his "Anecdotes of Painting." He was the pupil of George Knapton, a local celebrity. Cotes was one of the original thirty-six members founding the Royal Academy in 1768, and one of its most frequent and prolific exhibitors.

## PORTRAIT OF

MR. AND MRS. JOAH BATES

No. 112

*On canvas* H. 52 in.; w. 60 in.

Mr. Bates conducted the first Handel Festival held in Westminster Abbey in the year 1784, centenary of the composer's birth, and his wife, Sarah Harrod, may be regarded as one of the greatest of English vocalists. The painting was formerly the property of the Sacred Harmonic Society and is rightly considered one of Cotes' finest works. Special mention is made of it in Bryan's Dictionary of Painters and Engravers (Revised Edition, London, 1904).

*Lent by The Ehrich Galleries*

## GAINSBOROUGH [1727-1788] ENGLISH SCHOOL

THOMAS GAINSBOROUGH: Born at Sudbury, 1727, the youngest son of John Gainsborough, a clothier. At the age of fifteen Thomas was apprenticed to a silversmith in London, later



DE MIRANDA: SELF PORTRAIT

No. 78



GOYA: PORTRAIT OF DON RAMON DE POSADA Y SOTO

No. 80



studying drawing with Hubert Gravelot, the engraver, and finally with Francis Hayman in Martin's Lane Academy. After some fifteen years spent in Ipswich and Bath he established himself in London, where he soon became the rival of Reynolds, kings, princes and leaders of the nobility vying with one another for the favor of sitting to him. He was one of the thirty-six original members founding the Royal Academy in 1768. He excelled as a landscape painter as well as a portrait painter.

## THE EDGE OF THE COMMON

No. 113

*On canvas* H. 25 in.; w. 30 in.

Mentioned in Sir Walter Armstrong's book on Thomas Gainsborough, p. 283 (New York, 1914).

*Lent by The Ehrich Galleries*

## PORTRAIT OF

HON. MRS. WM. DAVENPORT

No. 114

*On canvas* H. 30 in.; w. 25 in.

*Latter part of half-obliterated inscription in lower left-hand corner reads* WIFE OF HON. WILLIAM DAVENPORT

"This picture is the gem of the Lacock Abbey Collection, and is considered to be the finest known example of Gainsborough's portraiture of this period. It was painted when the artist lived in Bath. It had never been cleaned, varnished or relined, and is therefore in as perfect condition as possible. The treatment of the white satin dress was not surpassed by the artist in any work of this period of his career."

*Lent by The Ehrich Galleries*

## PORTRAIT OF

MRS. COCKBURN OF ROWCHESTER

No. 115

*On canvas* H. 30 in.; w. 25 in.

From direct descendants.

*Lent by The Ehrich Galleries*

## CHILDREN IN THE WOODS

No. 116

*On canvas* H. 39¼ in.; w. 49⅛ in.

*Lent by The DeMotte Galleries*

## ROMNEY [1734-1802] ENGLISH SCHOOL

GEORGE ROMNEY, portrait and figure painter: Born at Walton-le-Furness, Lancashire, on the 15th of December, 1734; apprenticed to the eccentric portrait painter Christopher Steele, who neglected him; at first painted historical, mythological and landscape compositions as well as portraits. In 1762 he established himself in London, where he soon became the rival of Reynolds in the esteem of the élite of the town, who thronged his studio. Painted innumerable portraits of Lady Hamilton during the nine years of their friendship.

PORTRAIT OF LADY HAMILTON

No. 117

*On canvas* H. 23¼ in.; W. 21 in.

*Lent by The Ehrich Galleries*

## RAEBURN [1756-1823] SCOTTISH SCHOOL

SIR HENRY RAEBURN, R. A.: Born at Stockbridge, a suburb of Edinburgh, March 4, 1756; apprenticed to an Edinburgh goldsmith and later received some instruction and encouragement from the portrait painter David Martin, and is also said to have worked for a few weeks in the studio of Reynolds; spent two years in Italy studying the old masters; elected an Associate of the Academy in 1812, and made an Academician in 1815, and knighted in 1822; died in Edinburgh July 8, 1823.

PORTRAIT OF REV. JAMES LINDSAY

No. 118

*On canvas* H. 36 in.; W. 27½ in.

Minister of Kirkliston, Linlithgowshire; born 1711, died 1796. Exhibited: By Rev. W. Lindsay Alexander, D. D., in the Raeburn Exhibition, 1876. Listed in "Life and Works of Sir Henry Raeburn," by James Greig, p. 51 (London "Connoisseur," 1911).

*Lent by The Ehrich Galleries*

PORTRAIT OF

PROFESSOR ANDREW DALZEL

No. 119

*On canvas* H. 49¾ in.; W. 39½ in.

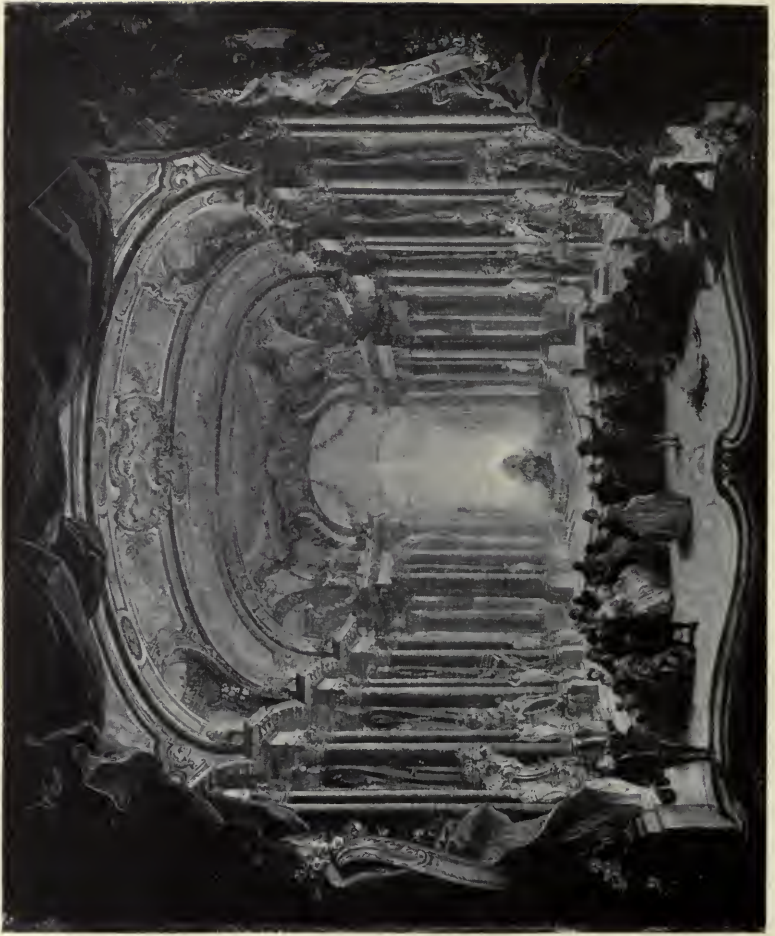
*Painted 1797 or 1798, according to a label on the back of the picture*

An eminent scholar, born October 6, 1742, at Kirkliston, Linlithgowshire; educated at Edinburgh University; professor of Greek in the University of Edin-



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burgh, 1779-1805; principal clerk to the General Assembly of the Church of Scotland, 1789; resigned his professorial chair in 1805, and died December 8, 1806. Engraved by R. C. Bell, as frontispiece to Cosmo Innes' "Memoirs of Dalzel," the first volume of Dalzel's "History of the University of Edinburgh." There is another portrait of this same person in the Scottish National Portrait Gallery. Collection of: the late Surgeon Major W. F. B. Dalzel, the grandson of Andrew Dalzel.

*Lent by The Knoedler Galleries*

THE REV. DAVID CAMPBELL

No. 120

*On canvas* H. 35 $\frac{3}{8}$  in.; W. 27 $\frac{3}{8}$  in.

*Painted* 1792

Exhibited: "Dickens Centenary Exhibition of Old Masters," New York, New Allom Galleries, 1912, No. 8, by Reginald Grundy, Esq. The catalogue says that "in an interesting letter, still extant, Mr. Campbell, the son of the clergyman, mentions that his father, at the time of writing, was sitting for the picture." Inaugural Exhibition, Cleveland Museum of Art, 1916. Reproduced in "The Connoisseur," April, 1912 (No. 128), p. 222, and mentioned there in an article on the Dickens Centenary Exhibition, on p. 230. Collections: A. W. Montgomery Campbell, Dymock Glos. Reginald Grundy, Esq.

*Lent by The Knoedler Galleries*

## CROME [1768 - 1821] ENGLISH SCHOOL

JOHN CROME, called "Old Crome," to distinguish him from his eldest son, John Bernay Crome, who was also a painter: Born in a small public house in Norwich on December 22, 1768. He was apprenticed for seven years to a coach and sign painter and later received valuable suggestions and encouragement from Sir William Beechey. He was a great admirer of the XVII Century Dutch landscape painters, who influenced his style considerably, and his last words uttered on his deathbed are said to have been, "Hobbema, my dear Hobbema, how I have loved you!" He was the founder of the Norwich Society of Painters in 1803.

LANDSCAPE

No. 121

*On wood* H. 23 in.; W. 31 in.

*Lent by The Ehrich Galleries*



## LAWRENCE [1769-1830] ENGLISH SCHOOL

SIR THOMAS LAWRENCE: Born at Bristol May 4, 1769, son of an English solicitor, who later became an innkeeper. He developed an early talent for art which brought him under the favorable notice of Reynolds, whom he eventually succeeded as Court Painter upon the latter's death. He was a favorite of royalty and of the élite in the social and intellectual world of London. Besides being knighted he was made a Chevalier of the Legion of Honor and was the recipient of numerous honors from the foremost Academies in Europe. He died on January 7, 1830, and was interred with great pomp and ceremony in St. Paul's Cathedral.

PORTRAIT OF LADY FALCONER-ATLEE No. 122

*On canvas* H. 30 $\frac{1}{8}$  in.; w. 24 $\frac{3}{4}$  in.

*Lent by The DeMotte Galleries*

PORTRAIT OF SIR FALCONER-ATLEE No. 123

*On canvas* H. 30 in.; w. 24 $\frac{3}{4}$  in.

*Lent by The DeMotte Galleries*

PORTRAIT OF  
GEORGE ROGERS BARRETT No. 124

*On canvas* H. 30 in.; w. 25 in.

From the collection of Lieut.-Colonel Boyd Hamilton of Brandon, Suffolk, England. The subject of the above portrait, George Rogers Barrett, born in 1781, belongs to a family famous in the social and political history of London during the XVIII and early XIX centuries.

*Lent by The Ehrich Galleries*

## TURNER [1775-1851] ENGLISH SCHOOL

JOSEPH MALLORD WILLIAM TURNER, R. A.: Born April 23, 1775, London, son of a barber; exact facts concerning his boyhood and youth, with whom he studied, etc., are still a subject of controversy. It is known that he colored prints for J. R. Smith and backgrounds for architects and copied drawings by Paul Candby, and it is said he also made copies in Reynolds' studio; he exhibited at the Royal Academy a watercolor as early as 1790, at the age of fifteen, and by 1793-94 was launched actively on his

*I do not paint as I see it but as I  
know it. Turner. Wonderful master  
of light & shade. Turner & Constable*



CHARDIN: THE CARD BUILDER

No. 88



career, his earliest work being almost entirely in watercolor; in 1799 he was elected an Associate of the Royal Academy, at the age of twenty-five, and three years later was elected Academician, after which he traveled and painted in Europe through France and Switzerland and up the Rhine; later he visited Italy, where he painted his famous Venetian series, the most revolutionary landscapes painted up to that time; he was one of the most original geniuses in the art of the nineteenth century, exerting a powerful influence on his contemporaries as well as upon latter-day painters, especially the French Impressionists, who derive directly from him; he died in 1851 and was buried beside Sir Joshua Reynolds, in the Crypt of St. Paul's.

## THE ANCIENT CITY

No. 125

*On canvas* H. 19½ in.; w. 26¾ in.

*Lent Anonymously.*

## PRINCE OF ORANGE

## LANDING AT TORBAY

No. 126

*On canvas* H. 27½ in.; w. 35½ in.

*Lent Anonymously.*

## SELF PORTRAIT:

## TURNER AS A YOUNG MAN

No. 127

*On canvas* H. 16¼ in.; w. 13¼ in.

The three foregoing characteristic examples of three periods in Turner's art were continuously in the possession of the English family who purchased them direct from the artist until recently acquired by an American collector; they have never before been exhibited anywhere.

*Lent Anonymously.*

## CONSTABLE [1776-1837] ENGLISH SCHOOL

JOHN CONSTABLE: Born at East Bergholt in Suffolk on June 11, 1776, the son of Golding Constable, a well-to-do miller. He is generally regarded as one of the greatest realistic landscape painters of England, and, together with Turner, as the father of modern landscape painting, exerting a decisive influence in shaping the trend of modern French art through the Impressionists, who were inspired to their out-of-door realism by the works of these two

English innovators. After considerable parental opposition, he was permitted to enter the School of the Royal Academy. At first he painted some portraits and essayed several historical subjects, and even painted two altarpieces. His art was a distinct departure from the pseudo-classical style then in vogue.

## A COTTAGE

No. 128

*On canvas* H. 18 in.; w. 23 in.

*Signed* JON. CONSTABLE, f. *Dated* 1817

Mentioned in C. R. Leslie's book, "Memoirs of the Life of John Constable," page 77 (2d edition, London, 1845). Exhibited in The Royal Academy in 1817.

*Lent by the Ehrich Galleries*

## STOKE BY NAYLAND, SUFFOLK

No. 129

*On canvas* H. 26 in.; w. 36 in.

Engraved by David Lucas in English Landscape Scenery from "Pictures painted by John Constable R. A." Exhibited: Royal Academy, by Sam Mendel, England, in 1872; Brussels in 1873. Collections of: John W. Wilson, Paris, 1873; Sir Audley Neeld, Bart., Grittleton House, England; Clifton Shield, Esq., London; Charles E. Locke, Esq., New York. Described in the Catalogue of John W. Wilson p.13.

*Lent by The Kleinberger Galleries*

## HARLOW [1787 - 1819] ENGLISH SCHOOL

GEORGE HENRY HARLOW, portrait and historical painter: Born in London in 1787, and died there in 1819 at the age of 32. He studied first with the landscape painter Hendrik De Cort and later under Samuel Drummond, and finally came under care of Sir Thomas Lawrence for a brief space. He was a painter of historical subjects as well as portraits which became enormously popular in his day.

## PORTRAIT OF

## A LADY WITH PARROT

No. 130

*On canvas* H. 94¼ in.; w. 58½ in.

Collection of: Count Stanislas de Castellane, of Paris.

*Lent by The Ehrich Galleries*



EXPLANATORY NOTE  
ON TECHNIQUE, ON ALTARPIECES, AND  
THE PREPARATION & PAINTING  
OF A PANEL



The following brief notes on different kinds of painting, culled from the recently published catalogue of the Fogg Museum, Cambridge, Mass., may be found useful to those visiting this Exhibition:

“The difference between the different kinds of painting is largely the difference between the different kinds of medium used to bind the pigment. In all cases there is pigment, which is color in the form of powder. In *fresco* the pigment is mixed with water and laid upon wet plaster. As the plaster dries a chemical action takes place whereby the particles of pigment are bound to the surface of the wall. *Fresco a Secco* is the method of retouching fresco with tempera after the plaster has dried. In *Water Color* the pigment is mixed with gum arabic or other gum, in *Illumination* with egg and gum usually, in *Oil Painting* with oil, and in *Tempera* with egg or with glue.

“It is not always easy to describe the exact process by which a picture was painted. The so-called Oil Painting of the early Flemish Masters was introduced into Venice, according to Vasari, by Antonello da Messina. The first Venetian Masters to adopt the new method used it in a way not dissimilar to the manner of the Flemings. Titian and the later Venetians developed a freer and broader manner, just as Rubens and the seventeenth-century Flemish Masters did in the North.

“There is a tradition that Baldovinetti and other masters were dissatisfied with the tempera technique and experimented with the oil medium before the approved Flemish method was introduced into Italy. Vasari says that the Flemish method was introduced into Florence by Domenico Veneziano, who used oil in paintings in Santa Maria Nuova, 1439-1445. But it may be fairly assumed as a general rule that any panel painted before the middle of the fifteenth century in Italy was executed in tempera. The difficulty is to determine the exact process during

the last decades of the fifteenth and the first part of the sixteenth century when the Italian masters were gradually changing from the use of tempera to the use of oil. It is probable that many of the pictures painted in this period contained both tempera and oil paint.

“The later Renaissance painters in oil developed certain peculiarities, especially noticeable in Sienese painting, such as *Chiaroscuro*, *Morbidezza*, and *Sfumatura*. *Chiaroscuro*, literally meaning light dark, is used to denote light and shade. By the Italians the term is used especially with reference to the modeling of surface obtained by the use of light and shade. *Morbidezza*, literally meaning softness, mellowness of tint, is a term used especially to indicate the softness and transparency of flesh texture obtained by certain masters, notably by Correggio and Leonardo, partly by melting edges and suppression of sharp contours. *Sfumatura*, literally, means smokiness. This term in its significance is not very different from *Morbidezza*. It is employed to express the way in which one field melts into another without sharp edges, and the modeling moves from light to shadow as gently and imperceptibly as smoke.

“The method of preparing a panel is elaborately described by Cennino Cennini, who wrote in the late fourteenth or early fifteenth century. Poplar, and less often lime and willow, were used by the Italians, and oak by the masters of the northern schools. The early Venetians are said to have used German fir.

“The panel, if made of several pieces, was doweled together and the joints covered with strips of linen. Sometimes the whole panel was covered with linen or more rarely with parchment. After that a coat of gesso, composed of whitening (chalk) or plaster of paris mixed with glue, was laid on the panel. The design was then sketched on with a needle fixed into a small stick, and the outlines of the figures which came against such parts of the background as were to be covered with gold, were engraved. The parts of the panel which were to be gilded were covered with a coat of Armenian bole, a reddish clay, mixed with white of egg. Cennino instructs the artist to cover the whole panel with gold if he can afford it. This was sometimes done, though gold was more often laid on where it was actually visible.





DUPLESSIS: PORTRAIT OF MARQUIS DE CHILLON

No. 94



In either event, the system was more akin to the transparent water-color system than to painting in oil with a thick impasto, because the brilliancy of the white or gold ground shining through the paint produced an effect of clarity and unity in the colors. When these processes were completed the panel was ready for painting. The first stage of the tempera painting was the modeling of the faces and the shadows of the draperies in terra verde, a green earth, mixed with yolk of egg as a medium, then the successive coats were laid on the panel according to definite rules until the final effect was reached. Thus in the flesh tones red and yellow paint superimposed on the green under-painting would produce a result neither too warm nor too cold. The modern painter as a rule gets his balance of colors by placing the different tints side by side instead of one on top of the other.

“For the painting of draperies Cennino directs the artist to get three vases and mix three shades of color, red, or whatever it may be, after that to put in the darks, then the half tones and then the light, and finally work up to the highest lights with pure white.” [The results of this method may be seen in the majority of the pictures in the Italian section of this Exhibition.] “The strongest color is in the half tones and shadows; and the highest lights, which were originally probably nearly white, in many cases have mellowed with age to a warm golden tone. Occasionally the color was modeled in the light to yellow instead of white.” [The paintings in this Exhibition by Flemish, German and Venetian masters may be characterized in general in a different way. These later artists tended to have the strongest color in the lights and to neutralize the shadows.]

“The typical altarpiece of the fourteenth and fifteenth centuries was in general made up of different compartments or panels. The central panel contained the chief scenes or figures. On either side were wings on which were represented subsidiary scenes or figures of saints. Frequently scenes or figures were painted on the outside of the wings, which then folded as shutters over the central panel. Above the large panels were gables or pinnacles, usually containing half-length single figures—saints, prophets or angels, a representation of God the Father or God the Son, or often the Virgin or the Angel of the Annunciation. Heads



of saints were frequently introduced into small circular or oval panels, called medallions, or panels shaped like a clover-leaf, called trefoils or quatrefoils, according to the number of arcs. At the base of the central panel and the wings was the predella, of small divisions or compartments, in which were represented scenes which had some bearing on the main panels—scenes from the life of Christ, or scenes connected with the lives of the saints, their miracles and martyrdoms.

“An altarpiece of two panels which folded together like a book was called a diptych. A triptych is an altarpiece of three divisions, the two wings often closing over the main panel.” [Such as the Triptych by De Bles and the late fifteenth-century German Triptych in this Exhibition.] “An altarpiece of more than three divisions was called a polyptych. In Eastlake’s ‘History of Oil Painting’ the following note is given: ‘The practice of enclosing pictures in cases with doors is to be traced to the use of portable altarpieces. The above terms were originally applied to the use of books (*libelli*) composed of a few tablets or leaves, generally of ivory. The more ornamented kinds were called simply diptychs, because they consisted of ivory covers only, in which leaves of the same substance or of vellum might be inserted. . . . The consular diptychs, for example, were nothing more than ivory covers in which the book, or libellus, itself might be enclosed. They were presents distributed by the consul upon entering office, and generally exhibited the portrait and titles of the new dignitary on one side, and a mythological subject on the other. The covers were carved on the outside.

“‘At a very early period in the Christian era similar diptychs of a larger size were employed in the service of the Church. They sometimes contained the figures of saints and martyrs on the inside and were subsequently exhibited on the altar open. The circumstance of the principal representation being on the inside, instead of the outside, constitutes, apart from the subject-matter, the chief difference between the sacred and the consular diptychs.’”



DAVID: PORTRAIT OF MADAME DE SERVAN

No. 98



LE BRUN: PORTRAIT OF LA COMTESSE  
DE PROVENCE

No. 105

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No. 110



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ROMNEY: PORTRAIT OF LADY HAMILTON

No. 117



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