



Presented to

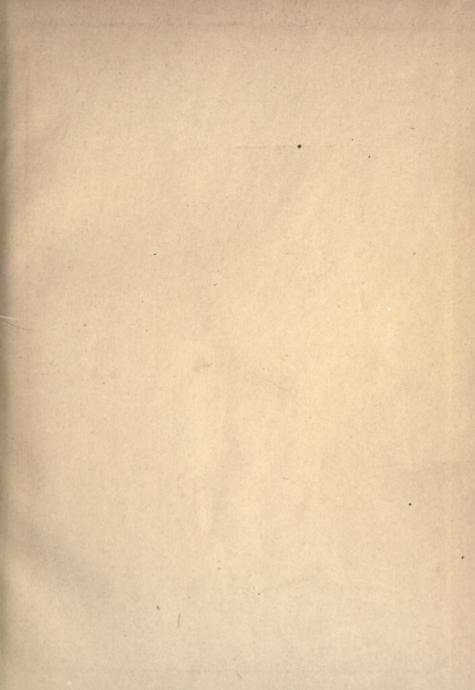
The Library

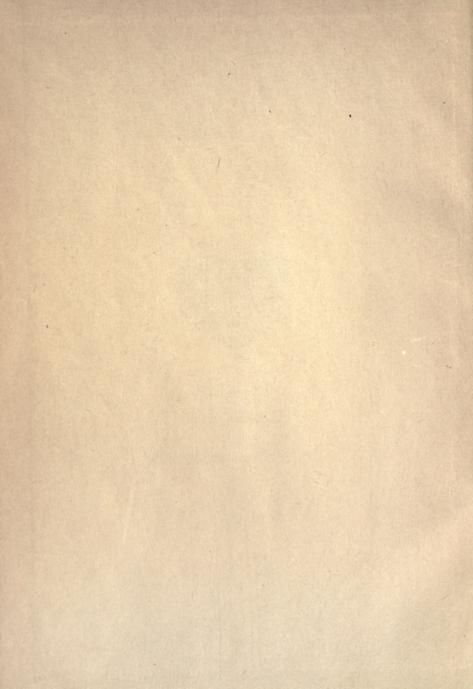
of the

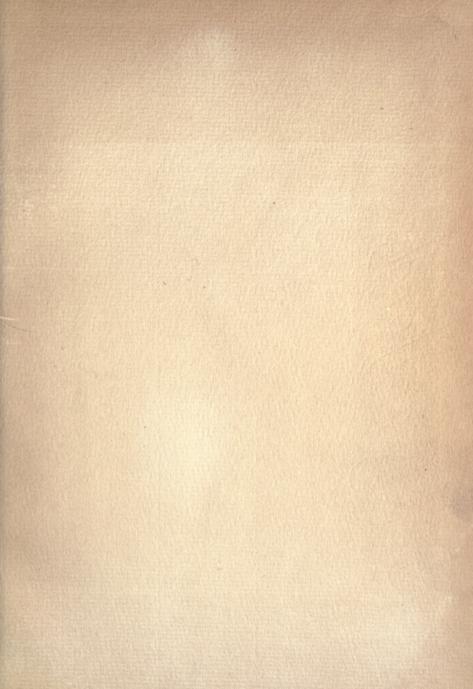
Hniversity of Toronto

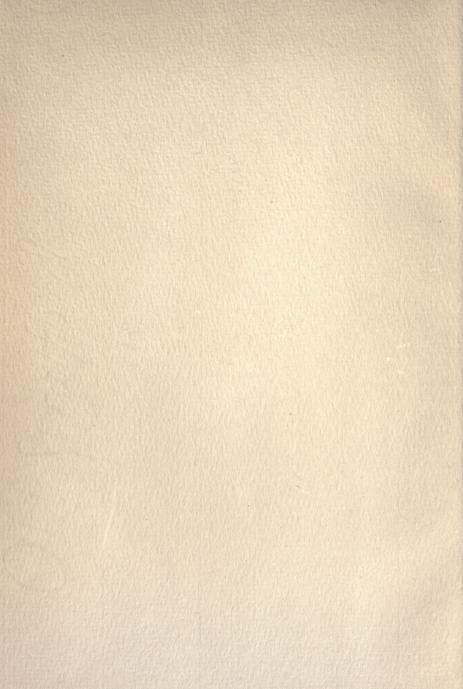
by

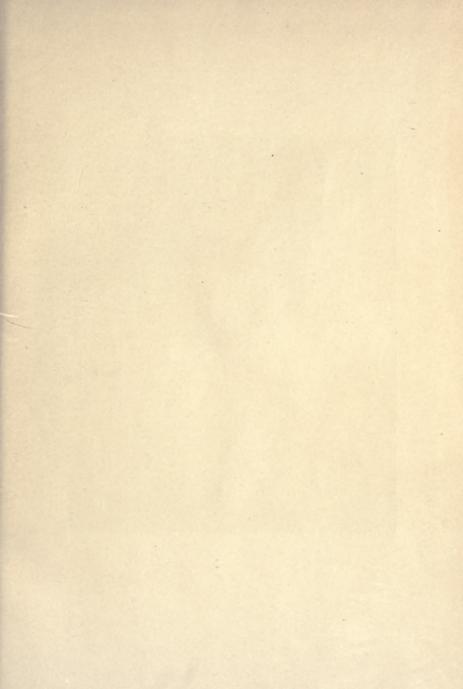
The Estate of the late Professor C.T. Currelly

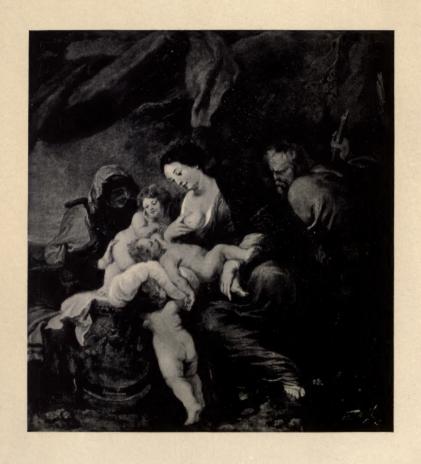












COLLECTION OF PAINTINGS BY OLD MASTERS OF ALL SCHOOLS

SEASON P. Per-Chens

The Holy Family. Collection: Duke of Sutherland

### THE V. G. FISCHER ART GALLERIES

FOUR HUNDRED SIXTY-SEVEN FIFTH AVENUE



COLLECTION OF PAINTINGS BY OLD MASTERS OF ALL SCHOOLS

S E A S O N 1912-1913

## THE V. G. FISCHER ART GALLERIES

FOUR HUNDRED SIXTY-SEVEN FIFTH AVENUE (OPPOSITE THE PUBLIC LIBRARY) N 8640 F57

876991

#### PREFACE

REELING for Art, Beauty and Quality are the most inspiring elements for an Amateur and Collector of Paintings. Lord Byron said: "A House without Pictures is like a Body without a Soul."

Intense Vitality—love for Life—ethically creates love for everything artistic.

The one who loves Life loves Art, as the sublime expression of ever-pulsating human feeling.

Two Elements invisible and inexplainable as Electricity, form Life, "Emotion and Feeling," and in Art combined to these two, "Quality and Individuality." It is difficult to say what is meant by Quality, the nearest explanation is "Culture and Tradition."

A masterpiece is only the one which with irresistible force influences our Imagination and mystically creates in us Emotion.

The Primitive Painters were the Children of Byzantine Art and found the earliest and most glorious expression in the fire and fervor of Giotto.

The Quatro Centro gave us Botticelli, whose Art resembled the perfume filled early Spring prefacing the glorious Summer of Italian Art, with its great creative Masters and its immortal Art of the Christian Era.

High Renaissance Art, the next Evolution, gave us Raphael, Michaelangelo and the great Colorists Titian, Tintoretto and Veronese and at the same period the astounding first Impressionist El Greco. To him we owe the great creative power of Velasquez and without the existence of both these Masters, we never may have heard so much later of a Goya and Manet.

There are still a good many very estimable Critics who consider El Greco a fad of Art Historians and Artdealers, but they are best answered by the great Velasquez himself, who said: "El Greco in his sublime Art represents the Bible of Painting for all times to come. I have learnt from him all I knew."

\* \* \*

This Catalogue of a Part of our Paintings contains Masterpieces of all Schools—it would be incomplete without the expression of my sincere thanks to his Excellency Dr. Wm. Bode, Director-General of the Royal Prussian Art Galleries; Mr. Bernhard Berenson, Florenz; Dr. Max. I. Friedlaender, Director of the Kaiser Friederich Museum, Berlin; Dr. Hofstede de Groot, Hague; Dr. L. Meyer, Curator of Spanish Paintings, Alte Pinakothek, Munich, and many others, who all aided me in the analytical and incontestable authentication of every Painting represented.

Season, 1912-1913. VICTOR G. FISCHER.

# EARLY ITALIAN PAINTINGS







#### BOTTICELLI, SANDRO

Born, 1447; Died, 1510

THE VIRGIN AND ST. JOHN ADORING THE INFANT CHRIST.

Large Tondo on Wood.

Very rare and uncommonly complete Composition with deep religious feeling of humility.

Charlottenburg, d 21 Sept., 1912.

Dr. Wm. Bode says:—"Ich danke Ihnen mir das grosse
Tondo von Sandrof Prenich sarriges zu haben. Es
ist ein sehr interresantes Bild, da es eine ganz neue
Composition zeigt, die ich auch nicht einmal ähnlich
kenne. In der Erfindung und in dem Entwurf ist
diese Madonna mit dem jugendlichen Johannes dem
Täufer sehr originel und piquant und zweifellos darin
ganz vom Meister selbst. Auch in der Ausfuhrung,
die ja bei solchen grösseren Andachtsbildern in der Zeit
um 1485–1500 in der Ihr Bild entstand meist mit
starker Beihülfe von Schülern gemalt wurde, ist
Botticelli selbst mit beteiligt gewesen. So ist zum
Beispiel, die treffliche Gruppe des heiligen Franciscus
und Seines Jüngers im Hintergrunde ganz eigenhandig
von Sandro."

W. Bode.



#### BOTTICELLI, SANDRO

Born, 1447; Died, 1510

THE VIRGIN AND ST. JOHN ADORING THE INFANT CHRIST.

Large Tondo on Wood.

Very rare and uncommonly complete Composition with deep religious feeling of humility.

Charlottenburg, d 21 Sept., 1912.

Dr. Wm. Bode says:—"Ich danke Ihnen mir das grosse Tondo von Sandro Botticelli gezeigt zu haben. Es ist ein sehr interresantes Bild, da es eine ganz neue Composition zeigt, die ich auch nicht einmal ähnlich kenne. In der Erfindung und in dem Entwurf ist diese Madonna mit dem jugendlichen Johannes dem Täufer sehr originel und piquant und zweifellos darin ganz vom Meister selbst. Auch in der Ausführung, die ja bei solchen grösseren Andachtsbildern in der Zeit um 1485–1500 in der Ihr Bild entstand meist mit starker Beihülfe von Schülern gemalt wurde, ist Botticelli selbst mit beteiligt gewesen. So ist zum Beispiel, die treffliche Gruppe des heiligen Franciscus und Seines Jüngers im Hintergrunde ganz eigenhändig von Sandro."

W. Bode.

Dr. Waagen, Treasures of Art in Great Britain, Page 3, Vol. III, 1854.

Pictures in Stanstead House belonging to W. Fuller Maitland, Esq.

#### SANDRO BOTTICELLI

"The Virgin and St. John adoring the Infant which is lying on the ground, the heads are of earnest and noble sentiment and the Infant Christ, which, in opposition to the usual heavy brown tone of the other portions, is lightly and transparently colored, is truer to nature in the forms than is usual with him."

The signed Botticelli in the National Gallery in London comes also from the Collection of Fuller Maitland, Esq.

Panel, Tondo, 48 inches.

#### MAINARDI, BASTIANO

(Brother-in-law of Ghirlandaio)
Born, (?); Died, 1515

#### MADONNA WITH CHILD AND ANGELS.

In the foreground to the left, the Madonna seated, with the Infant Jesus standing on her knee; on the right are three angels with St. John; in the background are two open windows through which you see a beautiful Classic Landscape and city.

This Painting comes from St. Petersburg and has always been held to be painted by Lorenzo di Credi and so described in Russian on back of the Painting; but Mr. B. Berenson has given it to Mainardi.

Tondo, 39 inches.

Mentioned in Florentine Painters of the Renaissance, by B. Berenson, p. 214.

#### BONIFAZIO, VENEZIANO

Born, 1487; Died, 1553

#### THE HOLY FAMILY WITH SAINTS.

Full-length figures; the virgin, in pink dress, green cloak and white head-dress, seated under a tree in the centre, holding out the Infant Jesus to be kissed by Saint John, who stands on her left; beyond him are Saint Catherine and Saint Barbara, seated on the ground; on the right Saint Jerome is seated reading a book, and behind him is Saint Joseph; hilly landscape background.

Canvas, 71 W. by 441/2 H.

From the collection of J. N. Hughes, Esq., 1848.

Exhibited at Burlington House, 1877.

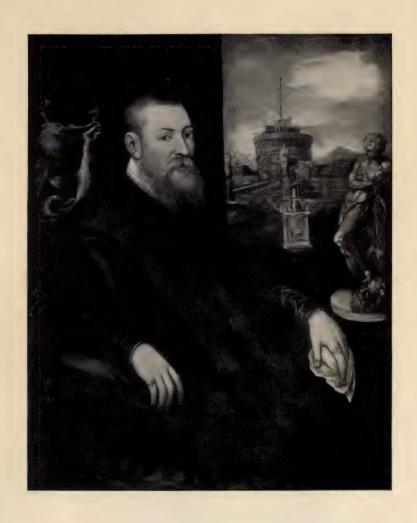
From the collection of William Graham, Esq., 1886.

Exhibited at the Exhibition of Venetian Art, New Gallery, 1894-5.

Exhibited at Burlington House, 1902.

Collection of Charles Butler, Esq., 1911.





#### TINTORETTO

(Robusti Jacopo)
Born, 1512, Died, 1594

#### PORTRAIT OF BENVENUTO CELLINI.

Three-quarter figure seated in a chair, his hands resting on the arms, to the right is the statue of David and the famous clock, a window in the background through which you see Castle St. Angelo.

Berenson writes: "I am glad to know that you have purchased the very fine portrait by Jacopo Linteretto of a bearded gentleman seated by a window opening on a view of the bridge and Cartie of at Angelia in Rome. I heartily congrature you on such an admirable acquisition for it is one of the fines which a conception of character, as a vision of cultivated and intellectual manhood, as technical handling, whether in codes or design it is a real masterpiece of Italian Renaissance portraiture. The name of the person represented is, I believe, unknown. The view opening on St. Angelo makes me wonder whether he could not possibly be Benvenuto Cellini."

B. Berenson.

Canvas, 341/2 W. by 431/2 H.



#### **TINTORETTO**

(Robusti Jacopo) Born, 1512; Died, 1594

#### PORTRAIT OF BENVENUTO CELLINI.

Three-quarter figure seated in a chair, his hands resting on the arms, to the right is the statue of David and the famous clock, a window in the background through which you see Castle St. Angelo.

Berenson writes: "I am glad to know that you have purchased the very fine portrait by Jacopo Tintoretto of a bearded gentleman seated by a window opening on a view of the bridge and Castle of St. Angelo in Rome. I heartily congratulate you on such an admirable acquisition for it is one of the finest works by Tintoretto that I have ever seen. As a conception of character, as a vision of cultivated and intellectual manhood, as technical handling, whether in color or design it is a real masterpiece of Italian Renaissance portraiture. The name of the person represented is, I believe, unknown. The view opening on St. Angelo makes me wonder whether he could not possibly be Benvenuto Cellini."

B. Berenson.

Canvas, 341/2 W. by 431/2 H.

#### BACCHIACCA

(Ubertini, Francesco D'Albertino)

Born, 1494; Died, 1557

#### WOMAN PLAYING THE MANDOLIN.

Portrait of a woman with mandolin. Landscape background of Florence; brilliant and very attractive painting by that master.

#### Canvas, 241/2 W. by 31 H.

"This painting of which you sent me a photograph, is a very fine Bacchiacca, of course, Fairfax Murray's previously."

B. Berenson.

#### Dear Madame Marchesi:

"Your 'Woman with the Mandolin,' by Bacchiacca, is a very fine and brilliant painting by that master. I admire it very much and hope to see it on my visit to Paris next year."

William Bode.





#### GIAM ERINO OR GIAMPEDRINO

t tereath Century)

#### A PAIRICIAN YOUNG LADY.

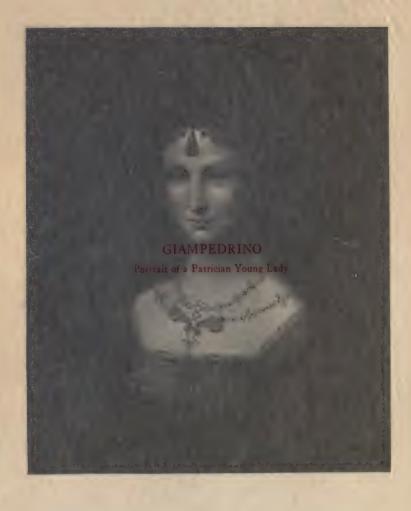
Pupil of Leonardo da Vinci as

stal lished by documentary evidence

Lyan Lermolieff.

works are often ascribed to Leonardo,
of his Madonnas he equalled; the
lin the first room in the Borghese
most beautiful Painting imaginable
to Leonardo ever painted. The Portrait
the have head the good fortune to acquire, is
actionwiedged to be the work of the Master by his
Excellency, Dr. Bode, Mr. Bernhard Berenson,
Corado Ricci. The golden Tone and spiritual face
are the most fascinating imaginable.

Panel, H 24, W 20.



#### GIAMPIETRINO OR GIAMPEDRINO

(Fifteenth Century)

#### PORTRAIT OF A PATRICIAN YOUNG LADY.

School of Milan, active in the first decades of the Sixteenth Century. Pupil of Leonardo da Vinci as incontrovertibly established by documentary evidence gathered by Ivan Lermolieff.

This Master's works are often ascribed to Leonardo, whom in some of his Madonnas he equalled; the Madonna No. 15 in the first room in the Borghese Gallery is the most beautiful Painting imaginable and as fine as Leonardo ever painted. The Portrait which we have had the good fortune to acquire, is acknowledged to be the work of the Master by his Excellency, Dr. Bode, Mr. Bernhard Berenson, Corado Ricci. The golden Tone and spiritual face are the most fascinating imaginable.

Panel, H 24, W 20.

#### DOMENICO GHIRLANDAJO

(Fifteenth Century)

# CASSONE ATTRIBUTED TO DOMENICO GHIRLANDAJO.

It is impossible for the most eminent expert to positively identify the Painters of these Cassones. The Nobility of the Period ordered them as Trousseau Chests, from their favorite Artist; the subject usually chosen from Deeds of valour by family members, religious Acts, or hereditary History of the House of Nobility; the nearest one can come to authentication is School and analytical research of peculiarities of the Artists. This Cassone has been transferred from Wood to Canvas.

From the Collection of Sir Thomas Andrew de la Rue.

#### GIROLAMO DA SANTA CROCE

Born in the early Sixteenth Century

#### THE MARTYRDOM OF ST. LAWRENCE.

The scene is picturesque and the gruesome is entirely suppressed, the figures are well drawn, and show the direct influence of Bellini, whose pupil he was; he painted in Venice from 1520 to 1527, when he went to Padua.

Many of his Paintings have disappeared and are untraceable. A somewhat similar Composition is in the Dresden Gallery, but it is less virile and lacks solidity. This Painting comes from Vienna, its authenticity is fully established.

Collection: von Zamboni, Lanna near Meran.

#### BRONZINO, ANGELO ALLORI

(Pupil of Pontormo)

Born, 1502; Died, 1572 Was influenced by Michaelangelo

#### PORTRAIT OF A YOUNG LADY.

In very rich costume, represents the niece of Pope Paul III (Pope, 1534-49), Giulia Farnese. This Painting is of most lavishly rich colouring refinement and considered one of his best Woman Portraits.

Canvas, H. 3734, W. 301/4.

From the Collection of Prince Sciarra.

Palazzo Sciarra in Rome.



### BRONZINO, ANGELO ALLORI

(Pupil of Pontormo)

Born, 1502; Died, 1572 Was influenced by Michaelangelo

#### PORTRAIT OF A YOUNG LADY.

In very rich costume, represents the niece of Pope Paul III (Pope, 1534-49), Giulia Farnese. This Painting is of most lavishly rich colouring refinement and considered one of his best Woman Portraits.

Canvas, H. 3734, W. 301/4.

From the Collection of Prince &ciarra.

Palazzo Sciarra in Rome.





#### TIEPOLO, GIAMBATTISTA

Born, 1696; Died, 1770

#### THE INSTITUTION OF THE ROSARY.

Original painting for the ceiling of the Jesuit Church in Venice.

Of the various sketches submitted for this ceiling, there are three sections mentioned; this one is considered the most important in coloring and freedom of execution, another of these sketches is in the collection of the Kaiser Friedrich Museum in Berlin. Eduard Sack's book, on Giambattista and Domenico Tiepolo, gives a full account of them.

Canvas, 20 W. by 38 H.

#### TIEPOLO, GIAMBATTISTA

Born, 1696; Died, 1770

#### MADONNA AND CHILD.

Most extraordinary painting of very highest quality and breadth.

Canvas, H. 21, W. 171/2.

#### TIEPOLO, GIAMBATTISTA

Born, 1696; Died, 1770

#### STUDY OF AN OLD MAN.

A Picture of great quality and colouring. Mannfredi Gallery, Venice.

John Heugh Collection, London, 1878.

Canvas, 193/4 W. by 24 H.

No. 13

#### TIEPOLO, GIAMBATTISTA

Born, 1696; Died, 1770

OLD MAN READING.

Companion to above.

Canvas, 193/4 W. by 24 H.

#### GUARDI, FRANCESCO

Born, 1712; Died, 1793

#### MARRIAGE OF THE ADRIATIC.

One of the masterpieces of this artist representing the Grand Canal in holiday attire; the Festa in full force with gondolas of the Ancient Nobility and masses of people bent upon a holiday.

Canvas, 54 W. by 381/2 H.

Collection of Earl of Carlisle.

No. 15

#### GUARDI, FRANCESCO

Born, 1712; Died, 1793

#### ARCHWAY IN VENICE.

This fine example of the master, full of atmosphere and vibrating in rich-brown colouring, is illustrated in the "Works of Francesco Guardi," by George A. Simonson, page 55.

Canvas, 151/2 W. by 201/2 H.

#### GUARDI, FRANCESCO

Born, 1712; Died, 1793

#### FÊTE DAY IN VENICE.

Festival scene in front of St. Mark's and the Doge's Palace.

Canvas, 341/4 W. by 201/4 H.

No. 17

#### GUARDI, FRANCESCO

Born, 1712; Died, 1792

#### VENICE WITH CHURCH AND BRIDGE.

View of the Canal with gondolas in the foreground.

Canvas, 18 W. by 101/2 H.

#### GUARDI, FRANCESCO

Born, 1712; Died, 1792

VENICE.

View from the Canal.

Canvas, 161/4 W. by 121/2 H.

No. 19

#### GUARDI, FRANCESCO

Born, 1712; Died, 1792

RUINS ON THE ADRIATIC.

A pair. Scenes on the banks of the Adriatic.

On board, 7 W. by 41/2 H.

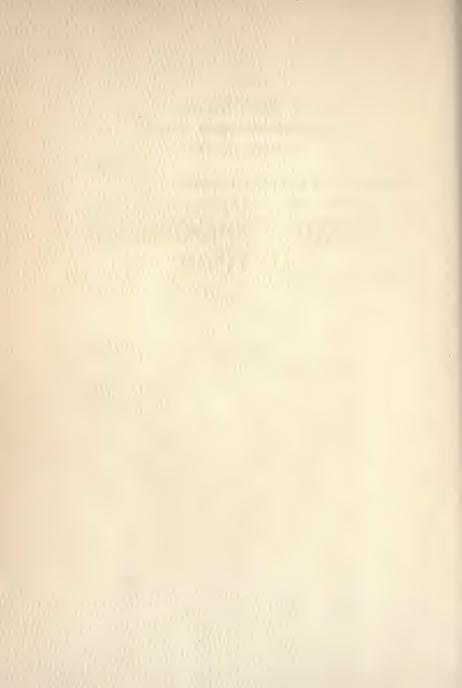
#### **PANNINI**

(Cavalière, Giovanni, Paolo)
Born, 1695; Died, 1768

#### RUINS OF AN ANCIENT TEMPLE.

The Scene is laid in the Roman Campania. In the right foreground is a magnificent Urn and to the left are the Ruins of an ancient Temple. The colouring is very beautiful and decorative.

Canvas, 501/2 W. by 29 H.



# EARLY SPANISH PAINTINGS







#### EL GRECO DI THEOTOCOPULI

Born, 1545; Died, 1614

## CHRIST DRIVING THE MONEY CHANGERS FROM THE TEMPLE.

A Masterful and brilliant Painting. Dr. August L. Mayer, member of the staff of the old Pinakothek in Munich, acknowledged Expert of Spanish Art and Writer of a Biography of El Greco just published lately, gives the following Expert opinion on this picture:

"Das Gemälde, das die umtehende Photographie wiedergiebt, is ein eigenhäuses Werk des Domenico
Theotokopuli gen El Grecci Diese Ausweisung der
Wechsler aus dem Tempol, dürfte anfangs der 80er
Jahre des XVI Jahrhunders von dem Künstler ausgeführt worden sein undesteht dem aus der Sammlung
Beruete in dem Besitz von Mr. Frick in New York
gelangten Exemplar was Qualität anlangt in keiner
Weise nach."

August L. Mayer.

München, d 20. Juli 1912.

Canvas, 21 W. by 17 H.

Collection, Macry.



#### EL GRECO DI THEOTOCOPULI

Born, 1545; Died, 1614

## CHRIST DRIVING THE MONEY CHANGERS FROM THE TEMPLE.

A Masterful and brilliant Painting. Dr. August L. Mayer, member of the staff of the old Pinakothek in Munich, acknowledged Expert of Spanish Art and Writer of a Biography of El Greco just published lately, gives the following Expert opinion on this picture:

"Das Gemälde, das die umstehende Photographie wiedergiebt, is ein eigenhändiges Werk des Domenico
Theotokopuli gen El Greco. Diese Ausweisung der
Wechsler aus dem Tempel, dürfte anfangs der 80er
Jahre des XVI Jahrhunderts von dem Künstler ausgeführt worden sein und steht dem aus der Sammlung
Beruete in dem Besitz von Mr. Frick in New York
gelangten Exemplar was Qualität anlangt in keiner
Weise nach."

August L. Mayer.

München, d 20. Juli 1912.

Canvas, 21 W. by 17 H.

Collection, Macry.

#### EL GRECO DI THEOTOCOPOULI

Born, 1545; Died, 1614

#### LA LAGRIMAS DE SAN PEDRO.

St. Peter with keys in a landscape.

Signed and dated.

"With the Admiration for the Art of the impressionists there opened a new view to the comprehension of El Greco. What the influence of Greco was on his time is difficult to measure today, but his admirers as well as his detractors do not deny that El Greco was the most powerful master for the representation of religious visions."

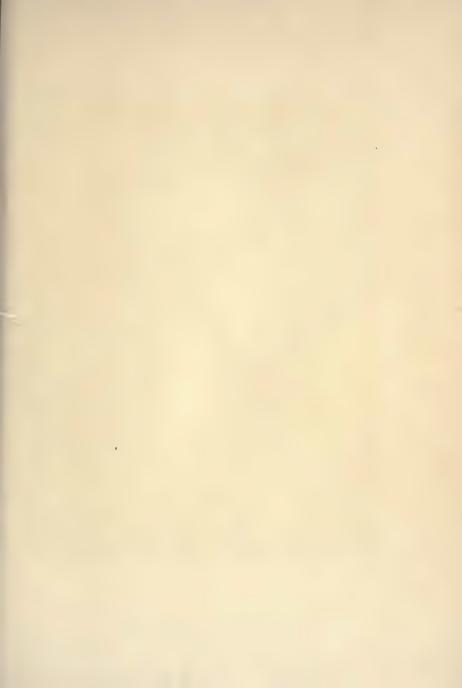
This portrait belongs to his best period.

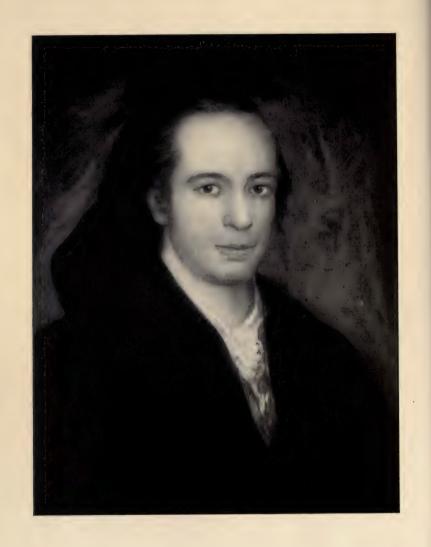
Canvas, 291/2 W. by 361/2 H.

Collection of Joan Stchoukine.

Collection of Ignacio Zuloaga.

Cossio. El Greco. 60i. No. 316.





#### GOYA, FRANCISCO DE

Born, 1746; Died, 1828

# PORTRAIT OF THE FAMOUS BULL FIGHTER, ROMERO.

Goya's intimate friend and boon companion.

Canvas, 171/2 W. by 23 H.

Collection of Goya.

Collection of Duke Ossuna.

Collection of Family Callette ANT AYOU

Collection of Marquis de Villatoya.



#### GOYA, FRANCISCO DE

Born, 1746; Died, 1828

# PORTRAIT OF THE FAMOUS BULL FIGHTER, ROMERO.

Goya's intimate friend and boon companion.

Canvas, 171/2 W. by 23 H.

Collection of Goya.

Collection of Duke Ossuna.

Collection of Family Lafitte.

Collection of Marquis de Villatoya.

#### GOYA, FRANCISCO DE

Born, 1746; Died, 1828

#### CAPPRICCIO.

Two maidens walking, their heads covered with shawls hiding their faces; to the left is a figure of a man watching their movement which is the portrait of Goya.

Canvas, 171/2 W. by 23 H.

This painting is etched by Goya, published under the title, "Poor Little Things." (See Calvert's book on Goya, plate 332.)

Collection of Goya.

Collection of Duke Ossuna.

Collection of Family Lafitte.

Collection of Marquis de Villatoya.

#### GOYA, FRANCISCO DE

Born, 1746; Died, 1828

A BULL-FIGHT, IN AN OPEN STREET, FENCED UP.

Water Color on paper 36 W. by 23 H. Collection, Count Henri Rochefort.



### EARLY GERMAN, FLEMISH AND DUTCH PAINTINGS



### HENRI MET DE BLES (Civetta)

(Hendrik Bles)

Born, 1480 (?); Died, 1550

#### ADORATION OF THE KINGS.

Triple altar-piece, curved above. In the centre picture Mary sits on the left with the Child; behind her stands Joseph. On the right the oldest king with his followers. In the background, architecture and an outlook into a wide landscape with rich figures. On the left wing the Moorish king and his followers. Background, a landscape with water and rich figures. On the right wing the third king with his followers. Background, a mountainous landscape with rich figures. On the sword scabbard of one of the companions of the kings in the centre picture, the letters M. A. S. O. can be read.

Panel, centre, 22 W. by 341/2 H.

Wings, 91/2 W. by 341/2 H.

Exhibited, Berlin, 1883.

Exhibited, Royal Academy, 1908.

Considered de Bles's masterpiece.

#### ISENBRANT, ADRIAEN

Born, (?); Died, 1551

#### ST. HIERONYMUS IN A LANDSCAPE.

This painting is typical for the warm, harmonious color of the landscape and transparency of the glowing distance.

Panel, 203/4 W. by 27 H.

#### MABUSE, JAN GOSSART (Called Jan Mabuse)

Born, 1472; Died, 1533

#### ELEONORE D'AUTRICHE.

She was the sister of Charles V and daughter of Philip Le Beau and Jeanne la Folle, married, in 1519, King Emanuel of Portugal, who died in December, 1521, married afterwards, March 5, 1530, King Francis I of France, who died 1547.

Dr. Wm. Bode indorsed the painting as follows:

"This beautiful portrait of the sister of Charles V looks to me as original by Jan Mabuse of which there are 2 or 3 (smaller) replicas known." Also the following documentary evidence has been discovered which shows that Mabuse received on the 3rd of April, 1516, forty Livres Flemish for two portraits.

"Tableaux de la pourtraicture au vif de madame "Léonor que le roy (Karl V) lui avait baillé, et pour "autres menues parties de painctures qu'il avait faictes "à son plaisir, dont il ne veut icy autre declaration "estre faicte."

Panel, 15 W. by 18 H.

### MABUSE, JAN GOSSART (Called Jan Mabuse)

Born, 1472; Died, 1533

# MOTHER AND CHILD IN INTERIOR. Very rich brown warm colouring.

Panel, 10 W. by 13¾ H.
Signed: Joannes Malbodius Pingebat, 1532.
Indorsed by Dr. Max I. Friedlaender.

### UNKNOWN FLEMISH

Fifteenth Century

### ADORATION OF THE MAGI.

The scene passes before a Portal of Ruins. To the left, the Virgin seated in a blue costume with white cloth cover. The scene is very impressive and the Oriental character of the whole is most effectively utilized to picture religious sentiment. The attendance of the kings as well as the distant mountains are characteristic of the Masters of the Bruges school. Further investigation in Berlin and Bruges by Dr. Max I. Friedlaender most positively gives the painting to an important artist close to Quentin Massys; it is of very fine quality and coloring and greatly admired.

Panel, 39½ W. by 49½ H.
Exhibited, 1902, in Bruges at the Exhibition of Primitive Flemish Art.

Collection of Dr. Van den Corput, Brussels, formerly Director of the Museum in Ghent.

# BENSON, AMBROSIUS

(Painter of Brügge 1519) Born, (?); Died, 1550

### MADONNA AND CHILD CROWNED BY ANGELS.

Spanish vase on a table with other still life, Benson bought the freedom of Brugge in 1519, was a great Master of the Lucas Guild, and in the Chapter notice it was announced that his Sponsor was Francesco da Verona as Guardian and nearest relative which established most positively Benson's place of birth to be The Lombardy.

His Paintings are very rare.

"Diese aus Spanien stammende Madonna ist ein Werk des Brügger Meisters, Ambrosius Benson.

Max I. Friedlaender.

Berlin, d 8ten Juli, 1912

Wood Panel, 273/4 W, 381/4 H.

Exhibited by request in the Prado 1904.

### PETER PAUL RUBENS

Born, 1557; Died, 1640

### THE HOLY FAMILY.

This magnificent Composition contains six life-size figures. The Virgin seated and offering the breast to the Child, who is lying in her lap, occupies the centre of the picture; a Cherub stands at her feet looking up into her face. On the left is St. Catherine holding the little St. John, and on the right St. Joseph bending over the group. The background is formed of a rocky landscape.

Owing to its remarkable state of preservation, this masterpiece exhibits to perfection the marvelous gifts of the master: the truthfulness of the outline the savant modelling of the expressive faces and of the limbs, the grace of the draperies, the depth of colouring and the limpidity of the chiaroscuro, the realization of which were manifestly due to the innate faculties of Rubens, the greatest of Flemish painters.

Dr. Waagen in the "Treasures of Art in Great Britain," Vol. II page 68, on the subject of the Holy Family by Rubens, in the Stafford House Collection, makes the following remark:

"The Virgin with the Child, seated in a landscape," surrounded by S.S. John, Joseph, Elizabeth, and Angels; the expression of "maternal affection in the Virgin and the joyousness in the Child is very pleasing." Figures life-size, in masterly impaste and in a clear golden "glowing tone."

"Die grosse Heilige Familie von Rubens erinnere ich mich aus der Sammlung des Duke of Sutherland. Sie ist ein characteristisches mit grosser Bravour gemaltes wirkungsvolles Bild aus Rubens späterer und bester Zeit, etwa um 1630 oder wenig später. Dazu ist das Bild von ganz vorzüglicher Erhaltung, soweit ich es in der Erinnerung habe."

W. Bode.

"The undersigned has at different times carefully examined the Picture representing the 'Holy Family with Angels' formerly belonging to the Duke of Sutherland of which the above Photograph has been taken.

He considers it to be an undoubted genuine work by P. P. Rubens."

Dr. Hofstede de Groot.

The Hague, Oct. 19th, 1910.

From the Collection of the Duke of Sutherland. Mentioned in Theodore Lejeune's "Guide del' amateur de Tableaux," Vol. II, page 332.

Exhibited at the Royal Academy in 1875.

Illustrated in "Rubens" by Edward Dillon, M. A.

Canvas, 63½ x 59¼.

(For Illustration see title page.)





### VAN DYCK, SIR ANTHONY

Born, 117. Lined, 1041

# PORTRAIT OF NICHMAS TRIEST

The Painting is detect ment to the Coat of Arms 1620; it was painted a short time before Van Dyck left Rubens and his country for England. In manner, luminosity of flesh, aristocratic characteristics it shows some influence of Rubens, but it does not have any longer the coarseness and pastose mannerisms, or carelessness of drawing.

The expression shows refined reserve, the elegant haughty spirit of the many has an appearated pimple features are illuminated by a very effective evening sky, the whole is elegance personihed, everything in this Portrait is sincere, true to Life and emphasized Virality; while not in the least resembling the manner, Titian becomes his Prototype in this most marvelous work of Art.

"Das männliche Portrait von Anton Van Dyck ist ein alter Freund von mir, Ich habe dieses schöne Bild von etwa 16 oder 18 Jahren in London für unsere eigene Gallerie unterhandelt aber "for want of money," verzichten müssen. Es ist ein besonders sympathisches und sorgfältiges Bild seiner früheren Zeit die ja seine Beste ist."

W. Bode.

Langenstein, d. 10 Juli, 1912.

Canvas, 39 W. by 50 H.

Collection of Lord Carlisle.



# VAN DYCK, SIR ANTHONY

Born, 1599; Died, 1641

# PORTRAIT OF NICHOLAS TRIEST.

(Baron d'Auweghem)

The Painting is dated next to the Coat of Arms 1620; it was painted a short time before Van Dyck left Rubens and his country for England. In manner, luminosity of flesh, aristocratic characteristics it shows some influence of Rubens, but it does not have any longer the coarseness and pastose mannerisms, or carelessness of drawing.

The expression shows refined reserve, the elegant haughty spirit of the man, his aristocratic simple features are illuminated by a very effective evening sky, the whole is elegance personified; everything in this Portrait is sincere, true to Life and emphasized Vitality; while not in the least resembling the manner, Titian becomes his Prototype in this most marvelous work of Art.

"Das männliche Portrait von Anton Van Dyck ist ein alter Freund von mir, Ich habe dieses schöne Bild von etwa 16 oder 18 Jahren in London für unsere eigene Gallerie unterhandelt aber "for want of money," verzichten müssen. Es ist ein besonders sympathisches und sorgfältiges Bild seiner früheren Zeit die ja seine Beste ist."

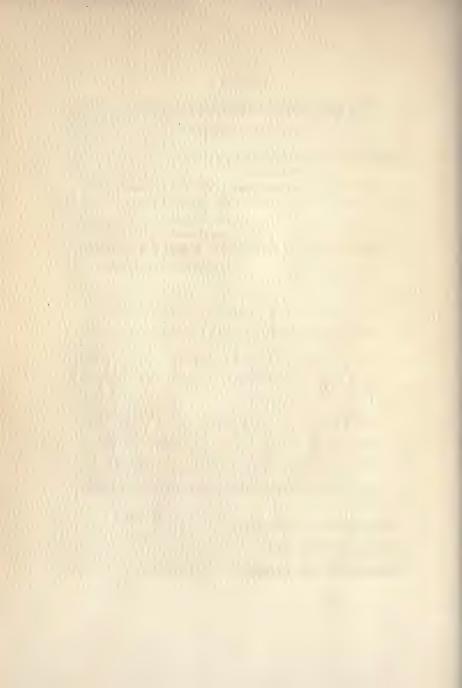
W. Bode.

Langenstein, d. 10 Juli, 1912.

Canvas, 39 W. by 50 H.

Collection of Lord Carlisle.

[45]



# EARLY DUTCH PAINTERS



### ANTONIO MORO

Born, 1512; Died, 1582

### PRINCESS OF THE HOUSE OF BRAGANZA.

A fine portrait of a Lady of the House of Braganza; Moro was the Court painter to Queen Mary of England and to the Court of Spain, where he stayed many years; his most superb portraits are in the Prado.

Panel, 2334 W. by 3434 H.

Collection of Count de Narvas, Madrid, Spain.

# JACOB VAN RUYSDAEL

Born, 1630; Died, 1682

#### THE CHARCOAL BURNERS.

Landscape, low waterfall in the foreground; under the trees in the distance you see the smoke rising in the air from the fire of the charcoal burners; heavy cloudy sky, a most dramatic and superbly illuminated painting.

The undersigned has carefully examined a landscape on canvas, 23¾ inches high, 27½ inches wide, representing a cascade, which fills nearly the whole foreground. On the other bank is a wood with men burning coals near a large fire. The undersigned has already described this work as an authentic, characteristic work of Jacob Ruisdael under No. 413 of the Catalogue raisonné of this master's works and will give a more detailed description of it in the Supplement of this Catalogue. 1912.

Dr. Hofstede de Groot.

Canvas, 271/2 W. by 233/4 H.

Described by Dr. Hofstede de Groot in Vol. IV of his catalogue of Dutch painters.

From the Knighton Collection.

Collection of Sir George Donaldson.

## RUYSDAEL, SOLOMON

Born, 1600; Died, 1670

#### ON THE RIVER SCHELDT.

Luminous rich landscape with fine cloud effects. Four men in a boat hunting and fishing and other boats and fishermen in the distance; signed on the boat S. R., 1641.

The undersigned has carefully examined a river landscape painted on panel 21½ inches high, 30½ inches wide, in which are seen several ships sailing. On the foreground three fishing boats; some fishers are engaged in hauling in their nets; in the boat on the left of the foreground is a man loading his gun. On the bank is a group of trees and in the centre of the middle distance some houses and a church. The undersigned considers this picture to be a characteristic and authentic work of Salomon van Ruysdael, which is authentically signed with monogram and dated 1641, on the first boat. 1912.

Dr. Hofstede de Groot.

Panel, 301/4 W. by 211/4 H.

From the collection of Mrs. Emily Jalland, Holderness Hall, Hull, England.

# VAN OSTADE, ADRIAEN

Born, 1610; Died, 1685

#### INTERIOR OF AN INN.

In the centre is a window through which the warm sunlight streams into the room; to the right are four peasants, one is dispensing wine from a jug to the others with pipes in their hand; back in the corner an old man is sitting, lighting his pipe; to the left side there is a stairway on which a man is descending. In the foreground a cat is lying on the floor.

The undersigned has carefully examined a picture painted on panel, 18½ inches high, 23 inches wide, consisting of an interior with six figures, one of which is descending the steps to the left of the foreground, four are sitting or standing near a window, smoking or drinking; the sixth one in the background, is lighting his pipe. A cat is seen in the foreground. The undersigned considers this picture to be a characteristic and authentic, also authentically signed and dated work of Adriaen van Ostade, which will be described as such in the Supplement of his Catalogue raisonné of A. v. Ostade's works. 1912.

Dr. Hofstede de Groot.

Panel, 23 W. by 181/4 H.

Signed and dated.

Kappel Collection, Berlin.

### CODDE, PIETER

Born, 1600; Died, 1678

#### THE MARRIAGE.

This master has been very much neglected by the collecting public until the beginning of the last century, his great importance was proven, that he received in 1637 the order to finish the painting of the great Amsterdam Guild of Archers left unfinished by Frans Hals. He painted genre paintings with cool grey tones, and displayed excellent taste for costume painting and still life in his pictures. Dr. William Bode considers this the most important example of this master.

The undersigned has carefully examined a picture, painted on panel, 23 inches high, 37 inches wide, representing an interior with a merry company, consisting of 18 figures. In the middle of the foreground a young man is kneeling and drinking from a gilt silver goblet, the cover of which is held by a lady in a silk costume, who gives her other hand to a cavalier in black, standing beside her. Six people are looking at this scene and three couples (two at the right and one at the left) are in conversation. To the left are two pages engaged in preparing and cooling drinks. A still life of musical instruments is arranged to the left near a buffet with glasses and other objects. The undersigned considers this picture to be an authentic and authentically signed and dated 1632 works of

Pieter Codde and as one of his most important compositions and masterpieces. 1912.

Dr. Hofstede de Groot

Panel, 36 W. by 23 H.

Collection of George, Duke of Leuchtenberg.





# HALS, FRANS

Horn, 1580, Died, 1666

#### BOY WITH WHISTLE.

child's picture, exhibited at the

this into ity examined a picture painted that and 111, x 1115 inches; and it works, representing a boy laughing, it would but, red cheeks, open mouth teach, dark greensh jacket; a whistle in the undersigned has described this works and commers it to be a characteristic authentic work of this master. 1912.

Dr. Hofstede de Groot.

Jules Porgés, Paris.

of square, 111/2 inches.



# HALS, FRANS

Born, 1580; Died, 1666

#### LAUGHING BOY WITH WHISTLE.

Most extraordinary child's picture, exhibited at the Loan Exhibition of Paintings by Frans Hals.

The undersigned has carefully examined a picture painted on a diamond-shape panel (11½ x 11½ inches; and 16 inches in diameter), representing a boy laughing, with brown disheveled hair, red cheeks, open mouth showing the teeth, dark greenish jacket; a whistle in his right hand. The undersigned has described this picture as No. 31A of his Catalogue raisonné of Frans Hals' works and considers it to be a characteristic and authentic work of this master. 1912.

Dr. Hofstede de Groot.

Collection, Jules Porgés, Paris.

Panel, square, 111/2 inches.

# DOU, GERARD

Born, 1613; Died, 1675

#### PORTRAIT OF AN OLD WOMAN IN FURS.

Gerard Dou was a very famous Genre and Portrait Painter.

"Der Unterzeichnete hat genau geprüft ein Öelgemälde auf Holz, H. 0.16 x 13.5 cent., das Brustbild einer alten nach rechts niederblickenden Frau darstellend; sie ist mit einem grossen Pelzmantel über einem weissen Halstuch und schwarzem Untergewand gekleidet und trägt einen grossen schwarzen Hut über einem dunkelvioletten Kopftuch. Der Unterzeichnete hält dies Bild für ein echtes und characteristisches Werk des Gerard Dou."

Hofstede de Groot.

Panel, 51/2 W. by 61/2H.

Collection: Haro, Paris.

# DE KEYSER, THOMAS

Born, 1597; Died, 1667

PORTRAIT OF A MAN. Small half figure.

Exhibited at a Loan Exhibition at the Mauritzhaus, Hague.

Dr. Hofstede de Groot says: "Der Unterzeichnete hat genau geprüft ein Mäennerportrait auf Holz 0.34.5 x 26 cent., Kniestück in viertel Lebensgrösse, in Vorderansicht, in grossem schwarzem Schlapphut, dunkelvioletten Mantel, der nur die behandschuhte linke Hand sichtbar lässt. Mit braunen Locken und Schnurbart. Der Unterzeichnete hält dies Bild für ein echtes und characteristisches Bild des Thomas de Keyser."

Panel, 101/2 W. by 131/2 H.

# WOUVERMAN, PHILIP

(Haarlem)

Born, 1619; Died, 1668

### LANDSCAPE.

Small, but exquisite quality.

The undersigned has carefully examined a picture representing a landscape painted on panel, 10 inches high, 8½ inches wide. The sea is seen on the left, but the greater part of the picture is filled by a hill, with a winding roadway leading to the top of it; on both sides are some trees. The figures consist of three groups: one man sitting by the roadside at the foot of the hill, two men descending the hill and cavalier in red costume on a white horse, at the top of the hill, accosted by a beggar. The undersigned considers this picture to be an authentically signed and authentic work by Philip Wouverman, which is already mentioned by him in his Catalogue raisonné of this master's works, but which will be more minutely described in the Supplement. 1912.

Dr. Hofstede de Groot.

Canvas, 834 W. by 101/4 H.

Collection Madame Montez in Utrecht.

Engraved.





# TER BORCH, GERARD (Terburg)

Born, 1617; Died, 1681

#### A MUSICAL PARTY.

Most wonderful lighted Interior with a party of two Ladies and a Gentleman.

His Excellency Dr. Bode says: "The Painting of the Concert' by Gerard Terborch gave me special joy. You know the picture of the Cello Player in our Gallery, which I have presented myself to our Museum 20 years ago. Your Painting shows the same Player; but your Painting is a much larger, more superior and complete Composition. Terborch usually repeated him of the Ide Galling Gallery, who have picture there exists no replica: Incomment at you on this most beautiful acquisition."

W. Bode.

the undersigned has carefully examined a Painting painted on Canvas 34 x 27 inches representing a Musical Party of two Ladies and a Gentleman; the latter playing the Piano in the background to the left; one Lady in front view singing or reading, another Lady playing or tuning the Cello; this Lady turns her back to the Spectator and wears a fur-trimmed red Bodice and white silk Petticoat. To the right is a table with Books, a Lute, etc. He considers this picture to be an authentic Work by Gerard ter Borch and has described it as such in his forthcoming Catalogue of the Works of this Master. Hofstede de Groot.

Heerengracht 5'S Gravenhage Nov., 1911.

TER BORCH, GERARD (TERBURG)

A Musical Party

# TER BORCH, GERARD (Terburg)

Born, 1617; Died, 1681

#### A MUSICAL PARTY.

Most wonderful lighted Interior with a party of two Ladies and a Gentleman.

His Excellency Dr. Bode says: "The Painting of the 'Concert' by Gerard Terborch gave me special joy. You know the picture of the Cello Player in our Gallery, which I have presented myself to our Museum 20 years ago. Your Painting shows the same Player; but your Painting is a much larger, more superior and complete Composition. Terborch usually repeated himself once or twice, but of your picture there exists no replica; I congratulate you on this most beautiful acquisition." W. Bode.

The undersigned has carefully examined a Painting painted on Canvas 34 x 27 inches representing a Musical Party of two Ladies and a Gentleman; the latter playing the Piano in the background to the left; one Lady in front view singing or reading, another Lady playing or tuning the Cello; this Lady turns her back to the Spectator and wears a fur-trimmed red Bodice and white silk Petticoat. To the right is a table with Books, a Lute, etc. He considers this picture to be an authentic Work by Gerard ter Borch and has described it as such in his forthcoming Catalogue of the Works of this Master. Hofstede de Groot.

Heerengracht 5'S Gravenhage Nov., 1911.

Ganz besondere Freude macht mir die Photographie des Konzerts von Gerard ter Borch. Sie kennen ja das Bild der Schellospielerin unserer Gallerie, das ich selbst vor 20 Jahren unserer Sammlung geschenkt habe. Ihr Bild ist ganz ähnlich, die Schellospielerin ist fast genau so darauf, aber Ihr Bild ist eine grössere und viel besser abgeschlossene Komposition. Während sonst ter Borchs Kompositionen meist ein oder zweimal wiederholt sind, kenne ich die Ihrige sonst gar nicht! ¹ Ich gratuliere zu der schönen Erwerbung.

W. Bode.

Canvas, 27 W. by 341/2 H.

# RING (LUDGER THE ELDER), TOM

Born, 1496; Died, 1547

#### PORTRAIT OF A YOUNG MAN.

Bust Portrait of a beardless young man looking to the right, dressed in red with a dark Cloak. In the right hand he has a violet Pink, on the left side only the fingers are visible; Background green, on the top a Crest.

This Master's Works are exceedingly rare, and the authentication to be trusted can be accepted only by foremost Experts in German Art.

Dieses Portrait scheint mir eine Arbeit des um 1530 in Westfalen tätigen Lutger tom Ring zu sein.

Max I. Friedlaender.

Berlin, d. 9 Juli, 1912.

Panel, 11 W. 141/2 H.

### NETSCHER, CASPAR

Born, 1639; Died, 1684

### A WARRIOR IN ARMOUR.

A 3/4 Figure, looking to the right; the blue-eyed, cleanly shaven Warrior wears a white lace Cravat and a dark Wig over dark blue steel Armour.

Signed on the Column to the right, C. Netscher.

Canvas, 153/4 W. 19 H.

Weber Sale, No. 325.

# NETSCHER, CASPAR

Born, 1639; Died, 1684

#### PORTRAIT OF A LADY.

Painted during his stay in France at Bordeaux where he was married in 1659.

A lady of the Court of Louis XIV, seated in a Garden, she wears a rich deep blue dress decorated with pearls and beautiful Necklace, resting her right arm on a Pedestal with a rich golden Cloak hanging loosely over her shoulder. A most decorative charming little Portrait with a rich Landscape background.

Signed and dated 1683.

Canvas, 153/4 W. by 19 H.

Collection: Baron d'Goldschmidt-Rothschild.

# VAN GOYEN, JAN

Born, 1596; Died, 1660

#### CASTLE AND RUINS ON THE RHINE.

Landscape and ruins, with the golden tones of Van Goyen. Most atmospheric cloud and sky effect.

The undersigned has carefully examined a landscape painted on canvas, 30¾ inches high, 43 inches wide, consisting of the bank of a river with large buildings on the right hand side. Those of the foreground are ruined, those of the background represent a large castle with towers. Two boats with respectively four and two people are on the water; one of the boats is approaching the landing steps, from which a man with a jug is coming down. To the left is a man looking at a fish box. Cloudy sky. The undersigned considers this picture to be a genuine, characteristic and important work of Jan van Goyen, authentically signed and dated 1650, to the right, which will be described as such in his forthcoming Catalogue raisonné of Van Goyen's works. 1912.

Dr. Hofstede de Groot.

Canvas, 43 W. by 383/4 H.

Signed and dated 1650.

# VAN DER NEER, AERT

Born, 1603; Died, 1677

#### MOONLIGHT LANDSCAPE.

Most superb Landscape of the very greatest importance; the light in this Picture has never been excelled by any Artist—its quality has been commented upon and the Painting certified to by Dr. Bode, Dr. Bredius, and Dr. Hofstede de Groot.

The Painting is signed.

Canvas, 301/4 W. by 241/2 H.

Collection: H. C. du Bois, The Hague.

# VAN DER NEER, AERT

Born, 1603; Died, 1677

### LANDSCAPE.

Scene on the Banks of a River with a Cottage in the right foreground and a Bridge crossing the River to the left. A light grey sky with heavy clouds in the background.

The undersigned has carefully examined a picture painted on an oval panel, 15½ inches high, 21 inches wide, representing an Inn near the banks of a river, over which leads a stone bridge. Before the Inn is a peasant wagon with four persons; the hostler is feeding the horses and a cavalier is galloping towards the bridge. A man is sitting and a woman standing with a dog in the centre of the foreground. The undersigned considers this picture to be an authentic and authentically monogrammed work of Aert van der Neer, which will be described as such in his forthcoming Catalogue raisonné of this master's works. 1912.

Dr. Hofstede de Groot.

Panel, 21 W. by 151/2 H. Oval.

Signed with Monogram in the left foreground.

#### LANDSCAPE.

Beautiful Landscape with fine large tree in the middle, a quaint Castle on the left with Figures and Riders on Horseback in the foreground.

The undersigned has carefully examined a landscape painted on an oval panel, 15½ inches high, 21 inches wide, containing a lofty tree near a small castle. A lady comes out of the gateway and is descending the steps. Two Cavaliers, one in blue on a white horse and one in red on a brown horse are speaking with a young man in a pink costume, who is accompanied by a dog. In the middle of the foreground a gentleman is greeting a lady. The undersigned considers this picture to be an authentic and authentically monogrammed work of Aert van der Neer, which will be described as such in his forthcoming Catalogue raisonné of this master's works. 1912.

Dr. Hofstede de Groot.

Panel, 21 W. by 151/2 H. Oval.

Signed with Monogram.

These two Paintings have been examined and pronounced authentic by Dr. Wm. R. Valentiner.

# MOREELSE, PAULUS

Born, 1571; Died, 1638

# PORTRAIT OF A YOUNG GIRL WITH FLOWERS IN HER HAIR AND IN HER HAND.

Very decorative rich coloring. It comes from an English private Collection.

Canvas, 19 W. 203/4 H.

# STORCK, ABRAHAM

Born, 1635; Died, 1710

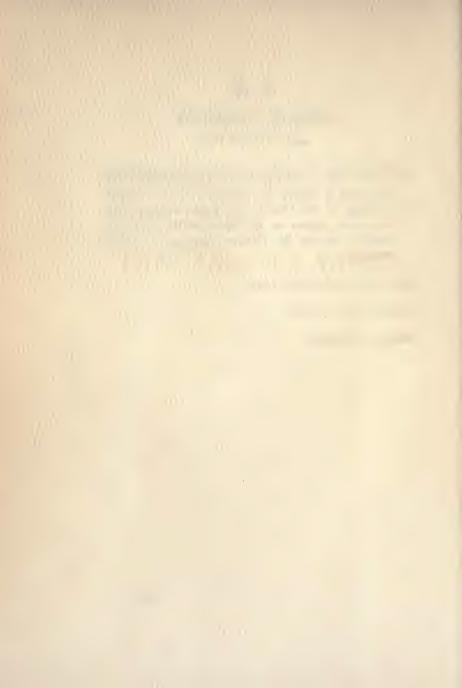
# VISIT OF THE AMBASSADORS TO AMSTERDAM.

The Scene is laid on the Banks of a River, with the Buildings of the City in the right foreground, and boats with figures on the River to the left, which stretches out in the distance forming a beautiful perspective.

Signed and dated on the boat.

Canvas, 39 W. by 30 H.

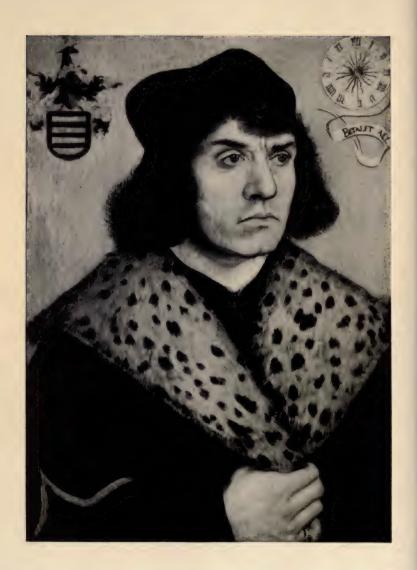
Bought at Christies.



# EARLY GERMAN ART







# CRANACH, LUCAS

Born, 1472; Died, 1553

#### PORTRAIT OF A MAN IN FUR COAT.

This Portrait rivals the works of Dürer and Holbern, its vital realism has not been excelled by either of these men; most astounding work of Art.

"Dieses aus dem Besitz des Englischen Malers Holman Hunt stammende Portrait, das 1912 in der Winter Exhibition der Londoner Royal Academy (No. 32) ausgestellt war, halte ich für ein Werk Lucas Cranach d. Alteren, aus seiner Froheren guten Zeit (um 1512)."

Berlin, d. 8 Juli, 1912.

Panel, 14 W. by 19 H.



# CRANACH, LUCAS

Born, 1472; Died, 1553

# PORTRAIT OF A MAN IN FUR COAT.

This Portrait rivals the works of Dürer and Holbein, its vital realism has not been excelled by either of these men; most astounding work of Art.

"Dieses aus dem Besitz des Englischen Malers Holman Hunt stammende Portrait, das 1912 in der Winter Exhibition der Londoner Royal Academy (No. 32) ausgestellt war, halte ich für ein Werk Lucas Cranach d. Älteren, aus seiner früheren guten Zeit (um 1512)."

Max I. Friedlaender.

Berlin, d. 8 Juli, 1912.

Panel, 14 W. by 19 H.

# CRANACH, LUCAS

Born, 1472; Died, 1553

# PORTRAIT OF THE GREAT ELECTOR FREDERICK.

Friedrich bin ich billig genannt Schoenfeld ist mein Vaterland Durch groz Geduld Vernunft und Glueck Wiederstand ich der Feinde Tueck Das Land ziert ich durch manch Gebaeu Und stifft die Hohes 'hut aufs neu Zu Wittenberg im Sachsenland In der Welt sehr wol bekannt Denn aus derselb kam Gottes Wort Und Lehren hin an manchen Ort Das Paepstlich Reich stuertzt ich danieder Und bracht den rechten Glauben wieder Zum Kaiser ward erkohren ich. Des mein Alter beschweret sich Dafuer ward Kaiser Carl erwaehlt Von dem mich nicht wandt Gunst noch Geld.

Panel, 53/4 W. by 8 H.

# CRANACH, LUCAS

Born, 1472; Died, 1553

(A Court painter of the Great Elector Frederick)

# HERCULES VISITING THE DAUGHTERS OF LYCOMEDES.

A canvas full of action and humor representing the artist and his daughters in serio-comic position entwined by Omphale.

Panel, 471/2 W. by 321/2 H.

"The two paintings by Cranach which you showed me, the portrait of Frederick the Great Elector and the composition representing Hercules visiting the daughters of Lycomedes, are genuine examples of that master and in uncommonly excellent state of preservation."

Max I. Friedlaender.

# CRANACH, LUCAS

Born, 1472; Died, 1553

#### MADONNA AND CHILD WITH GRAPES.

Three-quarter figure of the Madonna in sitting attitude holding the Infant Jesus who is standing on her knee, with her left hand. In her right hand she has a bunch of grapes, of which the Child has plucked one which he is holding up in his hand.

Panel, 14 W. by 221/4 H.

"The Cranach Madonna has the signature which was used by him with the beginning of 1537 (Dragon with open wings), a particularly attractive and splendid work of that period."

Max I. Friedlaender.

# MIELICH (Muelich) HANS

Born, 1510; Died, 1572

#### PORTRAIT OF A MAN.

This portrait of a man about 60 years of age representing the sturdy type of a German master of the Guilds with the expression of the Bourgeois of the time, a type of Hans Sachs.

Muelich was Court painter to the Duke Albert V of Bavaria. His portraits are rare; the Munich Gallery has two, and they are occasionally seen in the private collections of Germany.

Panel, 20 W. by 27 H.

"Dieses vornehme Portrait von Muehlich bewundere ich sehr, es ist eine hervorragende Arbeit dieses Meisters."

Max I. Friedlaender.

# RHENISH SCHOOL

# THE LAST JUDGMENT.

Low German, about 1490, very peculiar (it came from Russia and was sold in Berlin), extremely interesting in color, and, in removing it from the wall, a portrait of a Bishop with Saints painted on the back was discovered. The frame is the original wooden-carved Gothic frame of the period which makes it particularly valuable and interesting.

Panel, 341/2 W. by 551/2 H.

## SCHOOL OF COLOGNE

(Fifteenth Century)

## MADONNA AND CHILD IN A LANDSCAPE.

Most beautiful Picture of brilliant colouring. This Madonna seems to be by an excellent Painter of the Cologne school about 1490.

"Dieses Madonna Bild scheint das Werk eines vortrefflichen Cölnischen Meisters aus der Zeit um 1490 zu sein und steht den Arbeiten des sogenannten Meisters der heiligen Sippe nahe."

Max I. Friedlaender.

Berlin, d. 8 Juli, 1912.

Panel, 21 W. by 30 H.

# SCHAFFNER, MARTIN

Born, 1499; Died, 1535

# SYMBOLISM, PAINTED FOR THE GUILD OF MASONRY.

The Painting is oblong in the form of a Cassone. This most excellent Painter of the Ulm School was very realistic and excelled in true portrait-like representation of Individuals.

Very fine and exceedingly rare.

Panel, 421/2 W. by 201/2 H.

# MASTER OF THE DEATH OF THE VIRGIN

End of Fifteenth Century

#### VIRGIN AND CHILD.

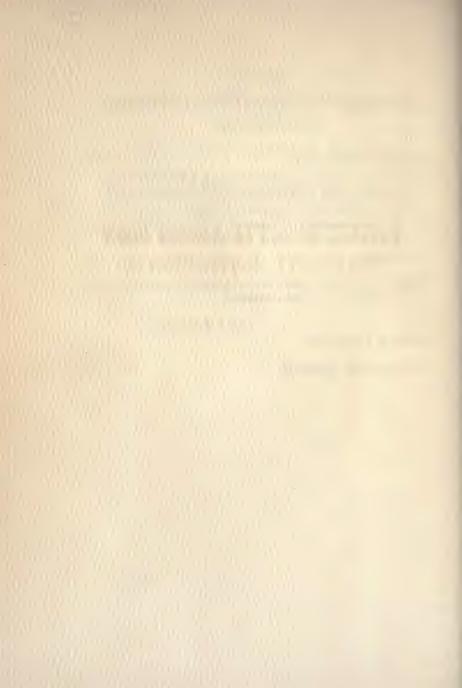
The Master of the Death of the Virgin is a Painter of the Cologne School, he has painted some pictures which belong to the most prominent Monuments of German Art. His motives are mostly sentimental remote from Idealism, but show thorough soulful Characteristics.

"Diese Madonna die aus Portugal stammt ist ein Werk des Meisters des Todes Mariae."

Max I. Friedlaender.

Berlin, d. 8 Juli, 1912.

Panel, 103/4 W. by 143/4 H.



# EIGHTEENTH CENTURY FRENCH PAINTINGS



#### NOTE.

The Art sensation of this year was the Doucet Sale, which took place in Paris from the 5th to the 8th of June; all important Museums, Collectors and Dealers were represented; the bidding was most spirited and not in all cases judicious; but the fact remains, that it created a demand unsuppliable for 18th Century French Paintings. The charm, grace and fascination of these Pictures which represent the frivolous and intoxicating spirit of the day, has not been denied by anyone, which in itself justifies the reason of this Popularity.

Victor G. Fischer.







# VIGEÉ-LE BRUN

(Louise, Elizabeth)

## MADEMOISELLE DE FRIES, AS SAPHO.

This is a very admirable Portrait which Madame Vigee-Le Brun painted during her stay in Vienna, where she spent two and a half years. In her Souvenirs she speaks of the young Comptesse Fries. "Comptesse de Fries, widow of the famous Banker of that name, had a very pretty Theatre and I frequently witnessed very good acting there, her daughter Mademoiselle de Fries had a beautiful voice and sang delightfully." Pierre de Nolhac in his Biography of Madame Vigeé-Le Brun says on page 107 Tuntes les jolies femmes qui rencontraient, l'artiste, toutes les désoeuvrées qui venzient chez elle par mode admirer la fameuse Sibylle, Souhaitaient avoir leur portrait; elle S'arrangeait pour l'accorder Seulement à celles dont le visage l'inspirait. C'est ainsi qu'elle fit la très belle comtesse Kinsky, née comtesse de Dietrichstein, la baronne de Mayern-Faber, la comtesse Palliy, une princesse Eszterhazy rêvant au bord de la mer, assise sur des rochers, la comtesse Sophie Haugwitz, en Muse, avec un manteau rouge, et la jeune princesse de Lichtenstein, que sou expression douce et celeste donna l'idée de représenter en Iris s'élançant dans les airs. Mademoiselle de Fries n'étiat pas jolie, mais excellente musicienne, ce qui lui valut d'être peinte en Sapho, chantant et S'accompaynant de la lyre."



# VIGEÉ—LE BRUN

(Louise, Elizabeth)

# MADEMOISELLE DE FRIES, AS SAPHO.

This is a very admirable Portrait which Madame Vigeé-Le Brun painted during her stay in Vienna, where she spent two and a half years. In her Souvenirs she speaks of the young Comptesse Fries. "Comptesse de Fries, widow of the famous Banker of that name, had a very pretty Theatre and I frequently witnessed very good acting there, her daughter Mademoiselle de Fries had a beautiful voice and sang delightfully." Pierre de Nolhac in his Biography of Madame Vigeé-Le Brun says on page 107: "Tantes les jolies femmes qui rencontraient l'artiste, toutes les désoeuvrées qui venaient chez elle par mode admirer la fameuse Sibylle, Souhaitaient avoir leur portrait; elle S'arrangeait pour l'accorder Seulement à celles dont le visage l'inspirait. C'est ainsi qu'elle fit la très belle comtesse Kinsky, née comtesse de Dietrichstein, la baronne de Mayern-Faber, la comtesse Pállfy, une princesse Eszterhazy rêvant au bord de la mer, assise sur des rochers, la comtesse Sophie Haugwitz, en Muse, avec un manteau rouge, et la jeune princesse de Lichtenstein, que sou expression douce et celeste donna l'idée de représenter en Iris s'élançant dans les airs. Mademoiselle de Fries n'étiat pas jolie, mais excellente musicienne, ce qui lui valut d'être peinte en Sapho, chantant et S'accompaynant de la lyre."

A full page reproduction in Photogravure on page 109 in the same Work.

Canvas, 253/4 W. 321/2 H., Oval.

Collection: A. Tattet.

# VIGEE—LE BRUN (Louise, Elizabeth)

PORTRAIT OF A YOUNG LADY.

A very rich Portrait with unusual Charm.

Canvas, 291/2 W. by 381/2 H.

Signed and dated 1781.

From the Collection of Lord Grimthorp.

Private Collection of Monsieur Jacques Seligmann, Paris.

# DROUAIS, FRANCOIS HUBERT

Born, 1727; Died, 1775

# LA DUCHESSE DE LA VRILLIÈRE.

Drouais was a most charming decorative Portraitist of exquisite taste and fascination, the whole Royal Family and most of the Beauties of the day were painted by him, Madame de Pompadour was his grand Protectress. The Louvre has by him Comte d' Artois afterwards Charles X and his sister Madame Clotilde afterwards Queen of Sardinia and Child.

Every visitor of the Museum of Orleans will remember his charming Portrait of Madame de Pompadour.

Canvas, 253/4 W. by 321/2 H.

Most superb frame, wood carving of the Period.

Collection: Baron Maurice de Rothschild.



# DROUAIS, FRANCOIS HUBERT

Born, 1727; Died, 1775

# LA DUCHESSE DE LA VRILLIÈRE.

Drouais was a most charming decorative Portraitist of exquisite taste and fascination, the whole Royal Family and most of the Beauties of the day were painted by him, Madame de Pompadour was his grand Protectress. The Louvre has by him Comte d'Artois afterwards Charles X and his sister Madame Clotilde afterwards Queen of Sardinia and Child.

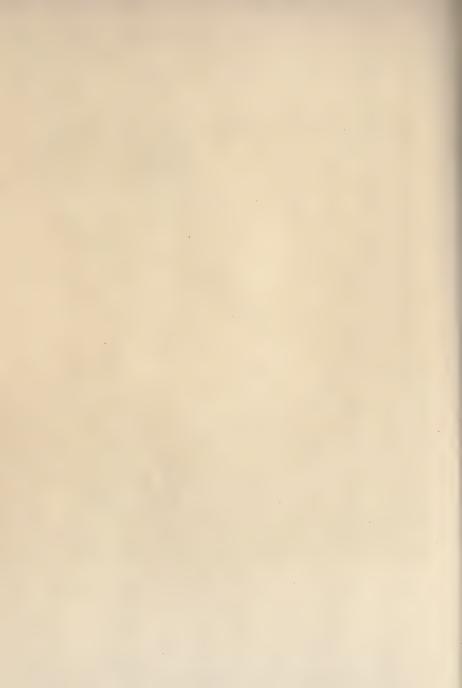
Every visitor of the Museum of Orleans will remember his charming Portrait of Madame de Pompadeur.

Canvas, 2534 W. byor3259 H. eb essed au La

Most superb frame, wood carving of the Period.

Collection: Baron Maurice de Rothschild.





#### Nos. 64 and 65

## ROBERT, HUBERT

Born, 1733; Died, 1808

- A. STAIRCASE AND FOYER OF THE VILLA MEDICIS IN ROME.
- B. VIEW OF THE ROMAN ARENA AT NIMES.

Signed and dated 1771 and 1772.

Pierre de Nolhac, says in his Biography of Hubert Robert on page 2:

"Le plus fameux du groupe, Hubert Robert, se rattache directement, après un siècle, à la tradition magnifique de Claude Gelée. Il a, comme le maitre lorrain, la passion des études dessinées en plein air, le sens des arrangements pittoresques et ce goût de mêler des (fabriques) importantes aux féeries des grands ciels. aux masses contrastées des feuillages et des aux. Son oeuvre, comme celle de Claude, dégage une Sorte de poésie qui pénètre l'âme sans la troubler et ouvre à l'imagination l'horizon des grandes rêveries. Un trait commun unit encore ces deux caractères. l'Italie les a possédés profondément et marque toute leur production de son empreinte; non pas l'Italie des peintres académiques, dont l'imitation S'imposa pendant trois siècles dans la formation des artistes, mais celle de la nature et des monuments, telle qu'une histoire incomparable semble l'avoir préparée pour l'education morale de l'humanité Sans l'Italie, ni

Claude Lorrain, ni Hubert Robert n'eut été révélé completèment à lui-même; ils lui doivent, autant que la qualité de leur lumière, les formes propres de leur pensée.

Il n'y a pas à pousser plus loin le parallèle. Claude reste, en son siècle, un isolé, et, pour parler de lui, le mot de géme se présente dans la plenitude de son sens intégral. Il habite une région de l'art au ne s'élevèrent jamais les peintres exquis et spirituels comme Hubert Robert. Les mérites de celni-ci seront jugés assez grands, s'il a réveillé des forces endormies dans la sensibilité francaise de sou temps, s'il a contribué à restituer à notre école, comme un genre indépendant, l'interprétation de la nature, et s'il a laissé des oeuvres originales dout la valeur décorative n'est pas dépassée. Nous ne voulons pas démontrer davantage, et nous serons satisfaits si si nous pouvons justifier, par des observations précises, la persistante prédilection que professent quelques-uns d'entre nous pour un maître trop dédaigné à certaines èpoques, oublié même par les critiques célèbres qui ont fait métier de réhabiliter le XVIIIe siècle français."

Canvas, 40 W. by 30 H.

Collection of Prince Wladimir Ochotnikoff.

Collection of Elizabeth, Princess Troubetzkoi, St. Petersburg.

### Nos. 66 and 67

# PATER, JEAN BAPTISTE

Born, 1694; Died, 1736

- A. FÊTE CHAMPÊTRES.
- B. COMPANION.

Pater was a pupil of Watteau and painted most enchantingly, he was a favorite of Voltaire who recommended him to Frederick the Great, of Prussia. In the Gallery of Sans-Souci are his masterpieces. His paintings are rare.

Canvas, 14 W. by 12 H.

Collection of Sir Edgar Vincent, Trustee of the National Gallery, London.

### No. 68

# EISEN, CHARLES

Born, 1720; Died, 1778

#### CUPIDS AND FLOWERS.

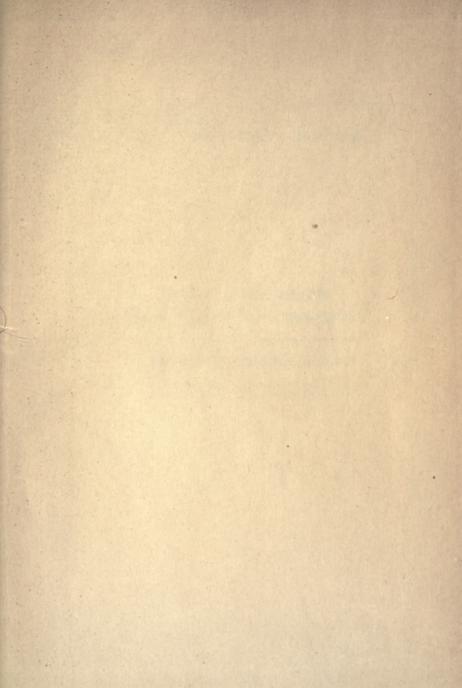
Lady Dilke in her work on Eighteenth Century French Engravers and Draughtsmen, says: "The brilliant series of Eisen's Illustrations and Drawings will always remain his chief title to fame, even when Eisen's Art offers us a less delicately poised elegance, his wit, his facility of invention, his power of touching with piquancy every expression and pose, carry off the necessary freedom of treatment of themes essentially free, for the light touch of his pencil is exquisitely appropriate to the airy mockery of vice and folly, with which the witty storyteller entertains his readers." His Paintings are airy nothings of most fascinating touch.

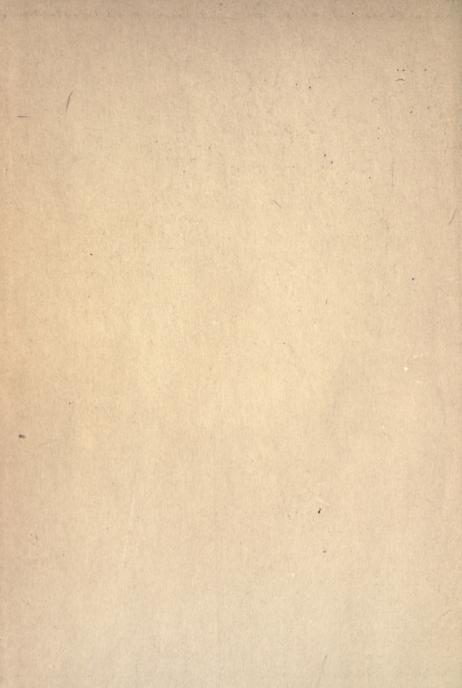
Canvas, 281/2 W. by 20 H.

Collection: Edmond Bouchardon, Tours.









F57

Fischer (V. G.) art galleries, 10 8640 New York Collection of paintings

PLEASE DO NOT REMOVE CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

