

THE ADELE AND
ARTHUR LEHMAN
COLLECTION

BY CLAUS VIRCH



NEW YORK 1965

THE METROPOLITAN MUSEUM OF ART

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FRONTISPICE Orchard in Bloom, by Vincent van Gogh

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Preface

AT HER EIGHTY-THIRD birthday party on May 17, 1965, Mrs. Arthur Lehman shared with her children, Mrs. Richard J. Bernhard, Mrs. Benjamin J. Buttenwieser, and Mrs. John L. Loeb, an advance copy of this catalogue, with the pages printed as they are here. Great was her joy in this impressive record of Mr. Lehman's and her years of bringing together their treasures.

We record with great sorrow that Mrs. Lehman died on August 11, 1965, so this book has become a memorial to a rare person, who wanted others to share with her the information that accompanies the illustrations. Mrs. Lehman bequeathed twenty-four works of art to the Metropolitan Museum and seven to the Fogg Art Museum, where she had been a devoted member of the Visiting Committee since 1950. They will be exhibited together at The Metropolitan Museum of Art in 1966. The thirteen paintings given to this Museum are illustrated here on pages 14, 17, 19, 23, 25, 27, 35, 45, 46, 51, 53, 59, and 61; the two Della Robbia reliefs on pages 87 and 88; and the nine tapestries on pages 93, 95, 97, 99, and 100-104. The Fogg pieces are shown on pages 15, 26, 29, 31, 33, and 39.

JAMES J. RORIMER
Director
The Metropolitan Museum of Art



Foreword

THIS CATALOGUE tries to record and thus to preserve an aspect of life and culture in New York that is fast vanishing. Most great works of art are now in educational institutions, but those still in private collections, when assembled with love and understanding and arranged in harmonious surroundings, take on a living quality and an intimate appeal that they lose in a museum. The Adele and Arthur Lehman collection is a very personal one, in which each painting, each tapestry, each piece of porcelain has its chosen place in the owners' home, giving pleasure and enhancing their lives. There are fine, antique Persian rugs, worn thin by generations of children and grandchildren, cassones and fireplaces from Italy, English eighteenth century chairs and tables, old paneling, and all the many smaller items that create a beautiful ensemble for living. This catalogue, however, is devoted mainly to the paintings.

For both the Lehmans the response to paintings is a family tradition. Arthur Lehman was related to Philip Lehman, who with his son Robert formed one of today's greatest private collections; Adele Lehman's father, Adolph Lewisohn, and her brother Samuel were two of the most inspired collectors this country has ever known.

Mr. and Mrs. Lehman assembled their collection over a span of almost exactly fifty years. A walk through the house, from the spacious tapestry hall with its Renaissance Madonnas to the upstairs library with paintings by van Gogh and the Douanier Rousseau, is like a survey of collecting in America over the last half century. Buying paintings during the early 1900s in New York was a different undertaking from what it is today. Little could be found here, and the old masters had to be looked for in Europe. American museums did not offer the excellent opportunity for study and comparison that they do now, and few art authorities were at hand to advise. The Lehmans found early guidance from a Harvard classmate of Arthur Lehman's, Paul J. Sachs of the Fogg Museum at Cambridge. It was he who drew their attention to the rare devotional panel by Antonio Alberti,

an outstanding picture in the collection. Arthur Upham Pope advised them on Persian art. Dealers also helped. Yet the decision to buy always depended upon their own aesthetic judgment. Saturdays were "collector's days" and were spent looking in galleries until the right painting, tapestry, piece of majolica, or bronze was found. The dates of their acquisition, given in the catalogue, record an ever-widening taste.

When the Lehmans moved from West Fifty-sixth Street to the present house in 1929, they owned remarkable tapestries, which were among their first purchases, and a fine group of Italian primitives, typical of the Berenson-Duveen era. The large new house was designed by Aymar Embury II and decorated by Sam Marx as a setting for the works of art. Over the years some pictures were donated to the Fogg Museum, some to the Brooklyn Museum, making room for others that reflected new interests. Arthur Lehman died in 1936. But collecting continued – the last addition was Courbet's beautiful still life of flowers. Claude and Cuyp now mingle with Guardi and Gauguin. Perhaps the secret of their harmony is that they have shared equally in the love of their owners.

CLAUS VIRCH

Associate Curator of European Paintings
The Metropolitan Museum of Art



P A I N T I N G S



DUCCIO DI BUONINSEGNA, Italian, Sienese, active by 1278–
died 1319, attributed to

CHRIST BLESSING

Tempera on wood, gold ground, triangular, $15\frac{3}{8} \times 9\frac{3}{8}$ inches

Federico Zeri suggested verbally, in 1963, an attribution to Duccio's nephew, Segna di Bonaventura, who was active by 1298 and died between 1326 and 1331. The type of Christ blessing, shown frontally as a half figure, with the folds of his garment indicated in gold, appears often in early Sienese painting as the central pinnacle of altarpieces of the Madonna and Child with saints.

COLLECTIONS:
Acquired in Europe, through Paul Sachs, in 1926.

NADDO CECCARELLI, Italian, Sienese, active in 1347

STS. BLAISE, CATHERINE, AND LAWRENCE

Tempera on wood, gold ground, $9\frac{5}{8} \times 10\frac{1}{2}$ inches

Inscribed below figures: SCS BLASIUS SCA CATHERINA SCS LAURENTIUS

This charming panel with its rich, tooled gold decoration must have formed part of the predella of a small altarpiece, now lost. Little is known about the artist, whose few attributed works are grouped around two pictures in the Liechtenstein and Cook collections, both signed and the latter also dated, 1347. Ceccarelli was a contemporary of Simone Martini, and it has been suggested that he may have followed Simone to work at the papal court at Avignon.

COLLECTIONS:

Charles Loeser, Florence, in 1920; (Luigi Grassi, Florence); acquired through F. Mason Perkins.

REFERENCES:

F. Mason Perkins, "Some Sienese Paintings in American Collections, II," in *Art in America*, VIII, 1920, p. 278, note 3, attributes it to Ceccarelli and calls it "pleasing but somewhat restored." R. van Marle, *The Development of the Italian Schools of Painting*, II, 1924, p. 309, note 2, lists it as attributed to Ceccarelli by Perkins (see above).



LORENZO VENEZIANO

Italian, Venetian, active 1356-1372, attributed to

MADONNA AND CHILD WITH ADORING ANGELS

Tempera on wood, $26\frac{1}{2} \times 20\frac{1}{2}$ inches; including the added strips at top and bottom, $33\frac{1}{4} \times 21\frac{1}{4}$ inches

The goldfinch in the hand of the Child is not merely a charming addition of a popular plaything for children of days past, but appears here as a meaningful symbol: in medieval iconography the colorful bird symbolized the Passion, Death, and Resurrection, as shown by H. Friedmann in his exhaustive study, *The Symbolic Goldfinch*. Although often found in Italian paintings of the fourteenth and fifteenth centuries, it rarely appears in Venetian art.

The attribution of our panel, which seems to date from about 1400, is uncertain and especially difficult because of its restored and overpainted condition.

COLLECTIONS:

Acquired in Rome, through R. Langton Douglas and Philip Lehman, in 1919.

REFERENCES:

- L. Venturi, in a letter dated 1919 to R. Langton Douglas, calls it a late work by Lorenzo Veneziano.
- F. Mason Perkins, in a letter dated September 1925 to the Frick Art Reference Library, considers it Venetian school of the late fourteenth century.
- M. Meiss, in an annotation dated April 1952 on a photograph in the Frick Art Reference Library, considers it to be Tuscan, possibly by a Lucchese painter.
- F. Zeri, verbally, May 1963, to the Frick Art Reference Library, calls it Venetian school, fourteenth century; in a letter dated June 1964 to Claus Virch, considers the composition Venetian, late fourteenth century, but finds that the handling of forms points to the Emilian region and suggests calling it "Veneto-Emilian, around 1400."



ANTONIO ALBERTI

Antonio di Guido Alberti, also called Antonio da Ferrara
Italian, Ferrarese, about 1390-1400 – before 1449

MADONNA AND CHILD WITH PIETRO DI LARDI AS DONOR,
PRESENTED BY ST. NICHOLAS

Tempera on wood, 43½ x 42 inches

Inscribed, lower left:

ALma dei genitrix mundus cui flectitur omnis
HAnc tibi devoto construxit corde figuram
PEtrus de Lardis presentat quem tibi sanctus
ATque suus . . . [undeciphered] Nicolaus, tempore et illo
URbis ferrarie sumo cum laudis honore
PResul erat dominus Petrus noster reverendus
BOjarde stirpis natus de sanguine claro.

("Beloved Mother of God, to whom the whole world
bends the knee, with devout heart Pietro di Lardi,
whom his . . . [undeciphered] St. Nicholas
presents to you, had this picture painted for you
at the time when the protector of the city
of Ferrara was our reverend master Pietro Bojardi,
born of noble blood and honored with high praise.")

Painted between 1412 and 1431

This devotional panel, one of the most interesting and important paintings in the collection, has baffled art historians for over a hundred years. It has been rather inaccessible to European scholars for a long time, and hitherto has been only badly reproduced. It is a key picture in the art of Ferrara around the first quarter of the fifteenth century, and one of the period's finest and most appealing achievements. Of the various attributions that have been suggested, the one to Alberti seems to be the most plausible when the painting is compared to signed and dated works by this artist.

The donor is not only identified by the inscription but also by the coats of arms at the lower left and right. According to Count Ferruccio Pasini Frassoni's *Dizionario Storico-Araldico dell' Antico Ducato di Ferrara*, they both belong to the distinguished Lardi family of Ferrara (although their colors do not agree with those reported by the generally reliable Frassoni, who describes a gold chevron on a red ground, a silver column on a blue ground, and gold diagonals on a red ground). Pietro di Lardi, who is a young man in the painting, became *Fattor Generale* or Deputy General to Borso d'Este, the duke of Ferrara, in 1452 and was later excommunicated by Pope Paul II for having levied taxes on the clergy. He died February 5, 1469.

The inscription also states that it is St. Nicholas who presents the donor to the Madonna and the Child, shown grasping the crosier of the bishop saint. Nevertheless, scholars have insisted that it is St. Maurelius, legendary bishop of Ferrara and



Flora dei gloriantur munera certificata omnis
Ave ubi teatru contraire coe*re* figurant
Eius de Lantib*re* p*re*le*te*re quam ubi laetus
Est filius i*hes*us christolus i*m*aror*e* et illo
N*ost*ris fratre sumo cum amatis honor
Sed i*hes*us dominus fons noster r*ec*edus
Quicquid enim re*te*ment*e* dico

the city's patron saint, who is represented here. Even more often the saint has been identified as Pietro Bojardi, archbishop of Ferrara from 1412 to 1431. The inscription relates that the picture was painted while he was in office, thus providing us with a certain date span. But, as it clearly names St. Nicholas as the bishop saint, we may only speculate that his portraitlike features are those of the highly esteemed Bojardi.

C O L L E C T I O N S :

The Abbey of Pomposa near Ferrara, which was abandoned in 1650; Marchese Giovanni Battista Costabili, Ferrara, by 1838 (sale, Milan, April 27-29, 1885, catalogue no. 22, as by the school of Murano, illustrated); (Count A. Trott, Paris); acquired through Paul Sachs, 1924.

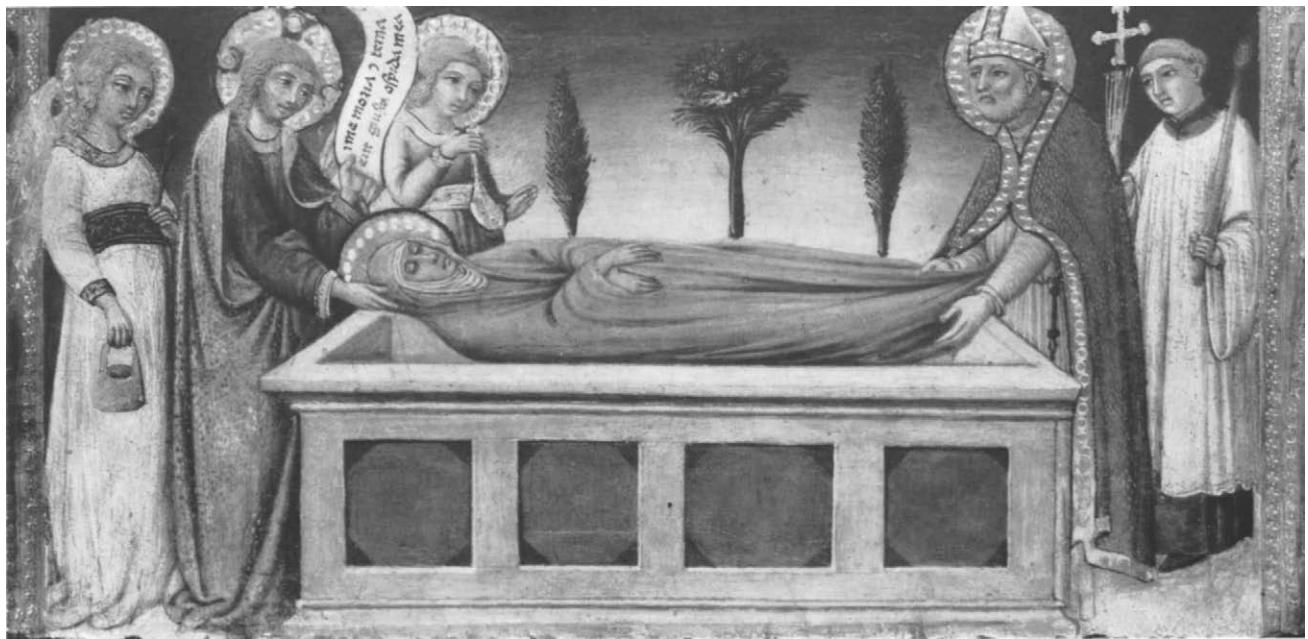
E X H I B I T I O N S :

Exhibition for sale, Palazzo Costabili, Ferrara, 1872, no. 67, as by an unknown master.
Masterpieces of Art, New York World's Fair, 1939, catalogue no. 1, as Madonna and St. Maurelius, and attributed to Alberti; plate 10.
Arts of the Middle Ages, Museum of Fine Arts, Boston, 1940, catalogue no. 62, as attributed to Alberti; plate LXII.

R E F E R E N C E S :

- C. Laderchi, *Descrizione della Quadreria Costabili*, I, 1838, p. 24, no. 3, identifies the bishop saint as Pietro Bojardi, gives the provenance of Pomposa, and attributes the picture to Galasso Galassi.
- G. Baruffaldi, *Vite de' Pittori e Scultori Ferraresi*, I, 1844, p. 53, under note 2, mentions it as by Galasso Galassi and in the Costabili collection; identifies the bishop saint as Pietro Bojardi. *Catalogo dei Quadri della Galleria Costabili in Ferrara*, 1871, listed.
- Catalogo dei Quadri di Varie Scuole Pittoriche nella Galleria Costabili (Collezione Esposta in Vendita)*, 1872, listed as no. 67, as by an unknown master.
- G. Gruyer, *L'Art Ferrara*, II, 1897, p. 50, quotes Laderchi's description of the painting (see above).
- S. Reinach, *Répertoire de Peintures du Moyen Age et de la Renaissance*, I, 1905, p. 270, as "école vénitienne de Murano," identifies the bishop saint as Pietro Bojardi; illustrated as an outline drawing.
- D. Zaccarini, "Antonio Alberti, Il Suo Maestro ed Alcuni Pittori Ferraresi," in *L'Arte*, XVII, 1914, pp. 170-171, ascribes the picture to the anonymous Master of the Crucifix with the Initials G. Z. in the Pinacoteca, Ferrara, and calls him one of the best of his time; identifies the bishop saint tentatively as St. Maurelius, whose cult was revived in 1419 and dates the painting, accordingly, between 1419 and 1431; illustrated as fig. 2 on p. 163.
- F. Mason Perkins, in a letter dated September 1925 to the Frick Art Reference Library, rejects the attribution to Alberti and attributes the picture to a Veronese or Lombard artist.
- R. van Marle, *The Development of the Italian Schools of Painting*, VII, 1926, p. 238, rejects the attribution to Alberti and follows Zaccarini in attributing the picture to the anonymous Master of the Crucifix with the Initials G. Z.; identifies the bishop saint tentatively as St. Maurelius, and gives the provenance of Pomposa; illustrated as fig. 154.
- R. Offner, verbally, 1928, to the Frick Art Reference Library, calls it probably by a Veronese artist.
- A. Venturi, *North Italian Painting of the Quattrocento, Emilia*, n.d. [1931], p. 11, rejects the attribution to the Master of the Crucifix with the Initials G. Z. and attributes the picture to an unknown painter inspired by northern forms; plate II.
- Catalogo della Esposizione della Pittura Ferrarese del Rinascimento*, Ferrara, 1933, p. 20, the attribution to the Master of the Crucifix with the Initials G. Z. is rejected.
- R. Longhi, *Officina Ferrarese*, second edition, 1956: "Officina Ferrarese," 1934, p. 12, finds the quality of the picture superior to others originating in Ferrara around 1430 and doubts that it is Ferrarese; suggests that it might be a masterpiece by the artist who painted the frescoes in the Capella di San Martino in the church or "Sagra" at Carpi, near Modena, or by Niccolò di Pietro; illustrated as fig. 26; "Amplimenti nell' Officina Ferrarese," 1940, p. 169, under

- note 1, attributes the frescoes of the Sagra di Carpi as well as our picture to Antonio Alberti; "Nuovi Ampliamenti," 1940-1955, p. 176, suggests an attribution to Francesco Lola.
- L. Coletti, "Gli Affreschi della Sagra di Carpi e Antonio Alberti," in *Bulletino d'Arte*, XXX, 1936, p. 189, attributes our painting to Antonio Alberti, with whom he also identifies the master of the frescoes in the Capella di San Martino in the Sagra di Carpi.
- U. Thieme and F. Becker, *Allgemeines Lexikon der Bildenden Künstler*, XXXVII, 1950, p. 191, list the painting as attributed to the Master of the Crucifix with the Initials G. Z. by Zaccarini (see above).
- C. Padovani, *La Critica d'Arte e la Pittura Ferrarese*, 1954, p. 149, lists the painting as in the Trottis collection, Paris, and cites Laderchi's attribution to Galassi and Zaccarini's to the Master of the Crucifix with the Initials G. Z.
- G. Bargellesi, "Notizie di Opere d'Arte Ferrarese," in *Atti e Memorie*, n.s., XIII, 1955, pp. 12-16, attributes the painting to Alberti and dates it 1425-1430; illustrated as fig. 2.
- S. Bottari, *La Pittura in Emilia nella Prima Metà del '400*, 1958, p. 87, calls it a masterpiece of Ferrarese painting and lists the various attributions.



SANO DI PIETRO, Italian, Sienese, 1404-1481

THE BURIAL OF ST. MARTHA

Tempera on wood, 5½ x 11½ inches

Inscribed on the scroll held by Christ: *i memoria eterna erit giusta ospida mea*
("In everlasting memory shall be my rightful hostess")

St. Martha, sister of Mary Magdalen and Lazarus, won Biblical fame as a good housekeeper and Christ's hostess. *The Golden Legend* relates that after Christ's ascension she sailed to Marseille and evangelized in southern France, where she performed several miracles. The day after her death, St. Frontonius, who had fallen asleep in his church after having read the Epistle at Mass, was called by Christ to follow him and bury St. Martha. When, after a while, Frontonius was awakened from his sleep to give the benediction at the conclusion of Mass, he realized that he had forgotten his gloves and gold ring, which he had taken off to lay Martha in her tomb. Messengers were sent out immediately to the place of burial and, as proof of the miracle, came back with both. At Martha's tomb Christ had been asked his identity, and in reply he had shown a book in which were written the words found on the scroll in the painting. The rarely depicted episode of the miraculous burial of St. Martha is told here with the simple, tranquil charm typical of Sano and of Sienese painting.

COLLECTIONS:

James Dennistoun, Edinburgh (sale, Christie's, London, June 14, 1855, catalogue no. 16, as Death of St. Monaca); Henry Labouchere, later Lord Taunton, Stoke Park, Stoke Poges, Buckinghamshire, later Quantock Lodge, Bridgwater, Somerset, died 1869; the heirs of Lord Taunton; sold privately about 1920; acquired, through R. Langton Douglas, in 1921.

REFERENCES:

- E. Gaillard, "The Burial of St. Martha by Sano di Pietro," in *The Burlington Magazine*, XL, 1922, pp. 237 ff., identifies the subject and says that the picture shows the characteristics of miniature painting; plate I.
- E. Gaillard, *Sano di Pietro*, 1923, p. 204, lists it.
- R. van Marle, *The Development of the Italian Schools of Painting*, IX, 1927, p. 523, lists it with other works by Sano in a group that he considers insignificant.
- B. Berenson, *Italian Pictures of the Renaissance*, 1932, p. 500, and *Pitture Italiane del Rinascimento*, 1936, p. 430, lists it.
- G. Kaftal, *Iconography of the Saints in Tuscan Painting*, 1952, p. 681, lists it among scenes from the life of St. Martha.

ANTONIO VIVARINI

Italian, Venetian, active 1441-1464, workshop of

ST. JEROME WITH THE LION

Tempera on wood, gold ground, 10 3/16 x 6 5/8 inches

Inscribed on back of panel, in a later hand: Gian Bellini / Náp. 3

The panel must once have been part of one of the typical Venetian altarpieces of the Vivarini and their school, on which numerous saints are arranged in tiers within a decorative Gothic framework. In its iconography it follows the usual representation of St. Jerome by the Vivarini, as best exemplified by a polyptych with this saint as the center by Antonio, dated 1441 and now in the Kunsthistorisches Museum, Vienna. St. Jerome is shown standing and full length, dressed in cardinal's robes. As a doctor of the Church and translator and commentator of the Scriptures, he holds a book in one hand and an emblematical church in the other. Rays of light emanating from both emphasize the implication.

COLLECTIONS:

Acquired in Europe, through Paul Sachs.





BARTOLOMEO VIVARINI

Italian, Venetian, active about 1450-1499

MADONNA ADORING THE SLEEPING CHILD

Tempera on wood, gold ground, $26\frac{5}{8} \times 19$ inches; including the added strips all around, $29\frac{1}{8} \times 19\frac{1}{2}$ inches

The theme of the Madonna adoring the sleeping Child was often repeated by Bartolomeo, for example in his two major altarpieces in the Gallerie dell' Accademia in Venice and the Galleria Nazionale in Naples. Here the subdued colors and the simple, almost geometric composition give the intimate scene an archaic and hieratic character.

COLLECTIONS:

Baron Michele Lazzaroni, Paris and Rome; (Duveen Brothers, New York); acquired in 1925.

REFERENCES:

- R. Offner, verbally, 1928, to the Frick Art Reference Library, attributes the painting to the workshop of the Vivarini, and describes the style as lying between Antonio and Bartolomeo.
B. Berenson, *Italian Pictures of the Renaissance*, 1932, p. 602, *Pitture Italiane del Rinascimento*, 1936, p. 518, and *Italian Pictures of the Renaissance, Venetian School*, I, 1957, p. 202, lists it as an early work by Bartolomeo Vivarini.
R. van Marle, *The Development of the Italian Schools of Painting*, XVIII, 1936, p. 130, note 3, ascribes it to Bartolomeo Vivarini.
B. Fleischmann, "Bartolomeo Vivarini," in U. Thieme and F. Becker, *Allgemeines Lexikon der Bildenden Künstler*, XXXIV, 1940, p. 451, lists it among works attributed to Bartolomeo Vivarini.

ST. MARK

Tempera on wood, gold ground, 19 x 15 inches

The panel probably once belonged to a series of half-length figures of saints that were arranged above or below the main panels of an altarpiece, now dispersed. In type and style it is close to the central figure of St. Mark in Bartolomeo's triptych, dated 1474, in the Church of the Frari, Venice.

COLLECTIONS:

M. du Houssaye, Saumur; M. J. Seligman, London (sale, Christie's, London, March 14, 1924, under different properties, no. 21); (Jean Visman, London); probably acquired through Paul Sachs.



CARLO CRIVELLI

Italian, Venetian, active by 1457 – died after 1495, attributed to
MADONNA AND CHILD ENTHRONED

Tempera on wood, gold ground, 43 x 24½ inches

The yellow tonality and flat, shadowless shapes of this picture, as well as its lean linearism, are typical of the works of Pietro Alamanno and his shop. Born in Göttweih, Austria, Pietro was a pupil and close follower of Carlo Crivelli. He worked in the Marches during the second half of the fifteenth century.

COLLECTIONS:

(Paolo Paolini, Rome); acquired in 1920, through F. Mason Perkins and Robert Lehman.

REFERENCES:

- F. Mason Perkins, "A Painting by Carlo Crivelli," in *Art in America*, XI, 1923, pp. 119-122, calls it a relatively early work and dates it between 1473 and 1476; compares it to the painting by Crivelli in the Philip Lehman collection; points out that it has been cut down at top and bottom and that it has suffered from restorations, but adds: "We can, indeed, point to few works by Crivelli that can be said to display so great a breadth of handling or such a general largeness of pattern and effect — to fewer still that reveal such a tranquil dignity of attitude and expression — as we find here"; illustrated on p. 118.
- B. Berenson, *Italian Pictures of the Renaissance*, 1932, p. 162, *Pitture Italiane del Rinascimento*, 1936, p. 140, and *Italian Pictures of the Renaissance, Venetian School*, I, 1957, p. 70, lists it as by Crivelli.
- R. van Marle, *The Development of the Italian Schools of Painting*, XVIII, 1936, p. 10, finds it closely resembling the Madonna formerly in the Benson and Erickson collections, now in the Linsky collection, New York; considers it somewhat weak, judging from a reproduction, but explains this as perhaps partly due to its state of preservation.
- P. Zampetti, *Carlo Crivelli nelle Marche*, 1952, p. 71, no. 94, cites it as listed by Berenson.
- A. Bovero, *Tutta la Pittura del Crivelli*, 1961, p. 72, dates it about 1472; plate 85.



FRA DIAMANTE, Italian, Florentine, about 1430 – after 1493

ST. JOHN THE EVANGELIST AND ST. NICHOLAS OF BARI

Both tempera on wood, 18 $\frac{7}{8}$ x 4 $\frac{7}{8}$ inches

Formerly attributed to Filippino Lippi and Fra Filippo Lippi

These two panels were once framed together with sixteen similar panels of standing saints, which originally must have formed part of a larger ensemble. It has often been suggested that they made up the much-discussed *dossale* or frontal for the high altar of the Santissima Trinità in Pistoia, which Fra Filippo Lippi was commissioned to paint after he had completed Pesellino's altarpiece of the Holy Trinity, which had been left unfinished when the latter died in 1457. The frontal, however, has lately been identified: it was a large, horizontal panel showing the Madonna della Misericordia, formerly in the Kaiser Friedrich Museum in Berlin and destroyed in the last war. This is no reason for giving up altogether the theory that the little panels once may have been part of Pesellino's and Lippi's splendid altarpiece. They may have fitted into the decorative framework of the altar. That they are said to have been found in Florence around 1850 does not exclude this possibility, since by that time the whole altarpiece had been dismembered and dispersed. The main pieces, consisting of the center panel showing the Holy Trinity and of four small predella scenes, are now again assembled in the National Gallery, London.

The fact that Pesellino left the altarpiece unfinished at his death and that Lippi completed it has given scholars cause for much dispute over the parts painted by each of the two masters. There is agreement, however, over the predella scenes, which are all productions of Lippi's workshop. The style of the eighteen small panels, although the quality differs among them, is comparable to the London predellas and, in general, to the production of Lippi's workshop during his last years. The best-known member of this workshop was Fra Diamante, a Carmelite monk and close collaborator of Lippi in his late works. The attribution of our two panels together with most of the others of the set to Fra Diamante appears reasonable.

The other sixteen panels are widely scattered: six belong to the Kress collection and are lent to the Honolulu Academy of Arts (4) and to the University of Georgia Gallery in Athens, Georgia (2); four are in the Lee collection, now part of the Courtauld Institute of the University of London; four others came from the T. T. Ellis collection into the possession of the Worcester Art Museum, Massachusetts; and the remaining two are in the collection of Robert Lehman, New York.

COLLECTIONS:

Said to come from the Church of Santa Maria del Carmine, Florence; Sir John Leslie, London, said to have bought the pictures around the middle of the nineteenth century in Florence (anonymous sale, Christie's, London, July 9, 1926, no. 129, as by Filippino Lippi, sold as one lot together with sixteen other panels of standing saints); Lord Lee of Fareham, Richmond, 1926-1928; (R. Langton Douglas, London); Robert Lehman, New York, 1928; acquired in 1928.



EXHIBITIONS:

Works by the Old Masters, Winter Exhibition, Royal Academy of Arts, London, 1885, no. 252 or no. 256, each as "nine saints, in one frame" and as by Filippo Lippi.

REFERENCES:

- R. van Marle, *The Development of the Italian Schools of Painting*, X, 1928, p. 578 (addition to p. 426), attributes the eighteen panels to Filippo Lippi.
- G. Gronau, "Fra Filippo Lippi," in U. Thieme and F. Becker, *Allgemeines Lexikon der Bildenden Künstler*, XXIII, 1929, p. 273, lists them as works by Filippo Lippi.
- R. Langton Douglas, "Photographic Evidence," in *The Burlington Magazine*, LX, 1932, p. 287, discusses four panels of the original set of eighteen, two of them now in the Worcester Art Museum, one in the Kress and another in the Robert Lehman collection, plate III, A-D; believes them to have been executed in Filippo Lippi's studio for the frontal of Pesellino's altarpiece in Pistoia; attributes some of the panels to Lippi himself.
- G. Pudelko, "Per la Datazione delle Opere di Fra Filippo Lippi," in *Rivista d'Arte*, XVIII, 1936, p. 56, note 1, no. 11, lists the set of eighteen panels as probably having once formed the frontal for Pesellino's altarpiece; attributes the set to the workshop of Lippi and in part to an anonymous pupil whom he calls "Scolaro di Prato."
- B. Berenson, *Pitture Italiane del Rinascimento*, 1936, p. 248, lists the four panels in the Lee of Fareham collection as works of Fra Filippo Lippi's school.
- M. Pittaluga, "Note Sulla Bottega di Filippo Lippi," in *L'Arte*, n.s., XII, 1941, p. 25, believes the eighteen panels to have formed the frontal of Pesellino's altarpiece of the Holy Trinity; attributes most of them to Fra Diamante and some to a coarse imitator of Filippo Lippi.
- M. Pittaluga, "Fra Diamante Collaboratore di Filippo Lippi," in *Rivista d'Arte*, XXIII, 1941, p. 31, identifies the set of eighteen panels as the frontal for Pesellino's altarpiece and attributes them to Fra Diamante.
- P. Bacci, "Documenti e Commenti per la Storia dell' Arte," in *Le Arti*, III, 1941, pp. 432 and 433, publishes documents that rule out the generally accepted previous assumption that the eighteen panels once formed the frontal for Pesellino's altarpiece; identifies the frontal as a Madonna della Misericordia in the Kaiser Friedrich Museum, Berlin.
- M. Pittaluga, *Filippo Lippi*, 1949, p. 205, lists the eighteen panels as formerly in the Leslie collection; p. 211, lists ours as among four panels in the [Robert] Lehman collection; p. 215, discusses the whole set of panels, attributing the majority to Fra Diamante, some to an imitator of Lippi, none to Lippi himself; refutes the theory that they once formed the frontal for Pesellino's altarpiece; illustrated as fig. 170.
- Catalogue of the Lee Collection*, Courtauld Institute, 1959, p. 37, no. 73, the four panels in the Lee collection are listed as from the studio of Fra Filippo Lippi; other panels are mentioned as in the Lehmann [sic] collection; it is suggested that the whole set of eighteen panels once formed an altar frontal, arranged as two tiers of nine saints each.
- M. Davies, "The Earlier Italian Schools," *National Gallery Catalogues*, London, 1961, p. 418, note 10, mentions the set of eighteen panels as wrongly identified with the frontal for Pesellino's altarpiece.
- B. Berenson, *Italian Pictures of the Renaissance, Florentine School*, I, 1963, pp. 58-59, lists ours as formerly in the Leslie collection, London; ascribes all eighteen panels to Fra Diamante.



JACOPO DEL SELLAJO

Italian, Florentine, born 1441 or 1442 – died 1493

MADONNA ADORING THE CHILD

Tempera on wood; overall (irregular), $36\frac{1}{2} \times 22\frac{1}{2}$ inches; painted surface,
 $32 \times 19\frac{7}{8}$ inches

The theme and composition of this panel, which reflect the influence of Botticelli and Filippino Lippi, were often repeated by Sellajo and his workshop. There are similar versions with only slight variations (as, for example, the addition of the Infant St. John the Baptist) in the Johnson collection in the Philadelphia Museum, the Metropolitan Museum, the Walters Art Gallery in Baltimore, the Pitti in Florence, and numerous other collections.

COLLECTIONS:

(Giuseppe Salvadori, Florence); acquired in 1924.

REFERENCES:

R. van Marle, *The Development of the Italian Schools of Painting*, XII, 1931, p. 412, lists it as a work by Sellajo.

THE LIPPI-PESELLINO IMITATORS

Italian, Florentine, last third of the XV century

MADONNA AND CHILD WITH THE INFANT ST. JOHN THE BAPTIST AND AN ANGEL

Tempera on wood, 25 $\frac{3}{4}$ x 20 inches

Formerly attributed to Pier Francesco Fiorentino and Pseudo-Pier Francesco Fiorentino

This picture belongs to a large group of very similar votive panels for which there must have been great demand among the Florentine public of the time. Berenson first attributed them all to Pier Francesco Fiorentino, but as they proved to be quite different from the few signed works by that minor master, scholars invented the name of Pseudo-Pier Francesco Fiorentino for the unknown artist. In fact, the difference in quality within the group points to various artists or craftsmen who worked in one workshop or several, and repeated the same motifs over and over again. Since the prototypes were derived from a few pictures by Filippo Lippi and Pesellino, they are better named the Lippi-Pesellino imitators. As in most other pictures of the group, the Madonna and Child of this panel are copied from Pesellino's Madonna and Child in the Isabella Stewart Gardner Museum in Boston or from the similar version in Esztergom, Hungary; the St. John is taken from Lippi's Adoration in the Staatliche Gemälde-Sammlungen in Berlin-Dahlem, and the angel from the picture of the Madonna and Child by Pesellino in the museum in Toledo, Ohio. An almost identical version of our panel, of the same size, is in the Budapest museum. It is damaged in the background and therefore without the beautiful hedge of roses that distinguishes this painting.

COLLECTIONS:

Charles T. D. Crews, London (sale, Christie's, London, July 2, 1915, catalogue no. 153, as by Pier Francesco Fiorentino); (R. Langton Douglas, London); acquired in 1916.

EXHIBITIONS:

Masters of Seven Centuries, Wildenstein and Co., New York, 1962, catalogue no. 5, illustrated on p. 25.

REFERENCES:

- "The Art Sales of 1915," in *The Year's Art*, 1916, p. 409, listed as sold in the Crews sale.
F. Mason Perkins, in a letter dated September 1925, to the Frick Art Reference Library: "This is not Pier Francesco Fiorentino, but by one of the better of the group of painters which I call 'Pseudo Pier Francesco Fiorentino,' a good example."
R. van Marle, *The Development of the Italian Schools of Painting*, XIII, 1931, p. 447, lists it as by Pier Francesco Fiorentino.



JAN PROVOST, Flemish, about 1465-1529

THE VIRGIN AND CHILD BEFORE A ROSE HEDGE, WITH ANGELS HOLDING A CROWN

Oil on wood; panel, $12\frac{1}{4} \times 6\frac{3}{4}$ inches; painted surface, $11\frac{5}{8} \times 6$ inches

In the years 1763 and 1764, the young Prince Franz of Anhalt-Dessau, together with his architect, Friedrich Wilhelm von Erdmannsdorff, took his first trip to England, where the art of landscaping impressed him so much that upon his return he created one of Europe's most beautiful parks in the English style on his estate at Wörlitz. Inspired perhaps by Horace Walpole's Strawberry Hill, he later erected in this park a "Gothic" house in the romantic taste of the late eighteenth century. Here he installed his fine collection of stained-glass windows and of early German, Dutch, and Flemish paintings, among them several that, like this panel, were thought to be by Jan van Eyck.

COLLECTIONS:

Prince Leopold Friedrich Franz von Anhalt-Dessau, Gothisches Haus, Wörlitz, until 1817; the dukes of Anhalt, Gothisches Haus, Wörlitz, removed to the Ducal Palace in Dessau, 1915; sold privately about 1927; (art market, Berlin); acquired in 1929.

EXHIBITIONS:

Exposition des Primitifs Flamands et d'Art Ancien, Bruges, 1902, catalogue no. 98.

REFERENCES:

- G. Parthey, *Deutscher Bildersaal: Verzeichnis der in Deutschland vorhandenen Oelbilder verstorbener Maler aller Schulen*, I, 1863, p. 415, no. 17, lists it as by Jan van Eyck.
W. Hosäus, *Wörlitz: Ein Handbuch für die Besucher des Wörlitzer Gartens und der Wörlitzer Kunstsammlungen*, 1883, p. 40, no. 1325, lists it as by Jan van Eyck, in the duke's bedroom.
F. Dülberg, "Altholland in Wörlitz," in *Zeitschrift für Bildende Kunst*, n.s., X, 1898/99, p. 275, attributes it to an artist close to Geertgen tot Sint Jans; illustrated.
W. H. J. Weale, *Catalogue Officiel, Exposition des Primitifs Flamands et d'Art Ancien, Bruges, 1902*, no. 98, lists it as a work by Jan van Eyck.
G. Hulin de Loo, *Catalogue Critique, Exposition de Tableaux Flamands, Bruges, 1902*, no. 98, attributes the painting to an unknown artist of the first half of the sixteenth century; suggests that it may be an early work by Jan van Eeckle, a Bruges painter who died in 1561, and that the similarity of names may explain the traditional attribution to van Eyck.
M. Friedländer, *Die Altniederländische Malerei*, IX, 1931, p. 86, describes it; p. 149, no. 165, catalogues it as an early work by Provost; plate LXXV.
M. Friedländer, "Jan Provost," in U. Thieme and F. Becker, *Allgemeines Lexikon der Bildenden Künstler*, XXVII, 1933, p. 429, lists it.



MASTER OF THE LEGEND OF ST. LAZARUS

Spanish, Valencian, active around 1520

THE RISEN CHRIST PRESENTING THE REDEEMED OF THE OLD DISPENSATION TO HIS MOTHER

Tempera on wood, $14\frac{1}{8} \times 9\frac{3}{8}$ inches

Inscribed, on the scroll, with the beginning of the Easter Hymn: REGINA CELI
LETARE ALELVYA ("Queen of Heaven, rejoice!")

Formerly attributed to the Italian, French (Avignon), and Spanish schools

The unknown Master of the Legend of St. Lazarus is named after his most important work, an altarpiece now in the Valencia museum that shows the legend of the saint on its predella panels. Our painting and a few others, related to the altarpiece in style, have been attributed to the same artist by Professor Post.

COLLECTIONS:
(Jacques Seligmann & Co., Paris); acquired in 1923.

REFERENCES:
C. R. Post, *A History of Spanish Painting*, VI, part II, 1935, p. 392, attributes it to the St. Lazarus Master and identifies the kneeling saints as St. Gabriel and St. Anthony of Padua; illustrated as fig. 164; IX, part II, 1947, p. 840, mentions it.





CORNEILLE DE LYON

French, born between 1500 and 1510 – died 1574

PORTRAIT OF A MAN WITH A BLACK PLUME

Tempera and oil on wood, clear green background, $6\frac{3}{4} \times 5\frac{1}{2}$ inches

Corneille de Lyon was born in The Hague and settled in Lyon before 1543. In 1551 he is recorded as holding the highest position a French painter of the sixteenth century could obtain, that of *peintre et valet de chambre du roi*. Visiting him in 1551 the Venetian ambassador, Giovanni Capelli, wrote that Corneille "showed us the whole Court of France, both gentlemen and ladies, depicted with the utmost lifelikeness on a great many small panels." Such half-length portraits on small panels, a type probably introduced by Corneille, were most fashionable with the French nobility. A great number have survived, many in several versions, and they all are usually attributed to Corneille, although no signed or documented work from his hand is known. Scholars have tried to divide these paintings according to certain characteristics and differences in quality and have invented, without much convincing evidence, the "Master of Rieux de Châteauneuf," the "Painter of Brissac," and the more easily recognizable "Master of the Benson Portraits." Others, more cautious, have labeled the whole group as "manner of Corneille de Lyon" or

simply "French school of the sixteenth century." Yet, as the general appearance of these elegant portraits is the same, it seems justifiable to retain the name of Corneille for most of them, even though they may have been executed by his son, also named Corneille, or his daughter, known to have been an excellent painter, or other members of his workshop and faithful copyists.

COLLECTIONS:

Leopold Hirsch, London; (Jacques Seligmann and Co., New York); acquired in 1929.

PORTRAIT OF A MAN WITH A GOLD CHAIN

Tempera and oil on wood, clear green background, $6\frac{3}{8} \times 5\frac{3}{8}$ inches

Two other, almost identical versions of this portrait are known: one is in the Wallace Collection, London, and the other is in the Louvre. The version in the Wallace Collection is the best of the three. On an added strip of wood at the bottom it bears the inscription **M. LE COMTE DE HERTFORD**, which is thought to date from the late sixteenth century or early seventeenth century and may preserve a traditional identification of the sitter. Edward Seymour, born in 1506, was created Earl



of Hertford in 1537. Through the marriage of his sister, Jane Seymour, to Henry VIII he rose to high office and became Lord Protector and Governor of the young King Edward VI. Opposition in the government had him later imprisoned and, in 1552, executed. Our portrait should be dated around 1550, however, and he would be too old to be the sitter, who looks about thirty.

The portrait in the Louvre is inscribed along the bottom FRANCOIS I ROY DE FR., which is obviously an absurd title. Naming our picture a portrait of Jean de Brosse or Jean de Bretagne, duke of Etampes, whom it has been thought to represent, equally lacks any basis for support. It might, perhaps, as suggested by Bouchot (see below), represent François Gouffier (1518-1557), known as Bonnivet le Jeune or "le beau Bonnivet," son of the famous French admiral Guillaume Gouffier de Bonnivet. The French sixteenth century chronicler Boivin de Villars wrote that François was "*le plus gentil, débonnaire, vaillant et gracieux seigneur de son temps, et le plus favorisé des dames.*" He is portrayed in a chalk drawing preserved in the Musée Condé at Chantilly that is attributed to Jean Clouet. Two copies of this drawing exist, one in the British Museum and another at Castle Howard in Yorkshire (R. Gower, *Three Hundred French Drawings*, II, 1875, plate 235). All three are inscribed with the name Bonnivet. They show him in a different pose, but the beard and the shape of the nose are similar.

The portrait may have belonged to the famous seventeenth century collector François Roger de Gaignières, as is claimed in the 1904 exhibition catalogue. He was considered a great connoisseur and was known to have owned works by Corneille that he had bought in Lyon. His vast collection, mainly of historical interest, was acquired by Louis XIV against a life retainer. After Gaignières's death it came to the Bibliothèque Nationale in Paris, except for his paintings, which were sold at public auction. A number of portraits by Corneille can claim this provenance with certainty, and they are among the painter's finest works and form the basis for the attribution of others.

COLLECTIONS:

? François Roger de Gaignières, Paris, until 1711; ? Louis XIV, king of France, 1711-1715
(? sale of the paintings from the Gaignières collection, Paris, July 21, 1717); Georges de Monbrison, Château de Saint-Roche, Le Pin, Tarn-et-Garonne, in 1904-before 1913; (Eugène Kraemer, Paris, before 1913); Leopold Hirsch, London; (Jacques Seligmann and Co., New York); acquired in 1929.

EXHIBITIONS:

Les Primitifs Français, Palais du Louvre, Paris, 1904, catalogue no. 161, as Portrait de Jeune Homme, dated about 1548; p. 69, H. Bouchot claims that the portrait came from the Gaignières collection, refutes the identification as Jean de Bretagne, duke of Etampes, and suggests Bonnivet le Jeune as the sitter.

REFERENCES:

- G. Brière, *Catalogue des Peintures, Louvre, I, Ecole Française*, 1924, p. 280, mentions the portrait as formerly in the Monbrison collection and as a replica of the version in the Louvre.
L. Dimier, *Histoire de la Peinture de Portrait en France au XVIe Siècle*, II, 1925, p. 76, no. 299, lists it as a copy after the original in the Wallace Collection, which he attributes to the anonymous Master of Rieux de Châteauneuf.
Pictures and Drawings, Wallace Collection Catalogues, 1928, p. 62, mentioned as a version of the portrait in the Wallace Collection.



CORNEILLE DE LYON

PORTRAIT OF A MAN WITH A WHITE PLUME

Tempera and oil on wood, light blue background; panel, $7 \times 5\frac{5}{8}$ inches; painted surface, $6\frac{1}{2} \times 5\frac{1}{4}$ inches

Another version of this portrait, showing only slight variations in the costume, was, like the preceding picture, once in the collection of Georges de Monbrison and was sold with part of that collection in Paris in 1891. It now belongs to the Boston Museum of Fine Arts, where it is labeled "French School, XVI Century, Man in Gold-trimmed Costume."

COLLECTIONS:
(R. Langton Douglas, London); acquired in 1913.

CLAUDE LORRAIN, French, 1600-1682

PASTORAL LANDSCAPE—THE ROMAN CAMPAGNA

Oil on canvas, 40 x 52½ inches

Signed, lower center: CLAVDIO Gillee f.

This painting can be reasonably dated about 1639, as suggested by M. Röthlisberger in his fundamental catalogue of Claude's works. The canvas is of the "imperial size," a size preferred by the artist in his mature period, mainly in the 1640s.

Claude's great fame tempted other artists to steal his ideas and imitate his style. In order to protect his inventions and to record his works he began, from 1636 on, to reproduce every picture he had painted with a drawing in a kind of account book, the celebrated *Liber Veritatis*, now in the British Museum. On the back of the drawings Claude noted the name of the patron who had commissioned the picture, or the city or country where it had been sent, and often also the date. The drawing recording our painting, no. 42, is inscribed on the reverse "*quadro faict pour Paris*" and in different ink, but also by Claude's hand, "*Claudio fecit in V. R.*," stating thus that the painting was done in Rome for a client in Paris.

Comparison between the drawing and the painting shows only slight differences, with one exception: next to the sitting shepherd in the drawing stands a shepherdess listening to his flute. Mr. Röthlisberger claims that in the painting the shepherdess has been completely covered by overpaint and can still be recognized through the surface. Technical examination, however, has been unable to prove that there ever was such a figure. A smaller version of the painting, measuring 29½ by 38½ inches, also omits the shepherdess entirely, and appears to be a copy of our picture rather than of the drawing or engravings after it. This copy was sold with the collection of Mme I. P. at Charpentier's, Paris, June 4, 1937 (catalogue no. 11, plate III).

While in the Bouchier Cleeve and Yonge collections, the picture was accompanied by a pendant, measuring 39 by 52 inches. This was described in the catalogue of the Yonge sale as "A Ditto, Evening, its companion, equally enchanting," but its later whereabouts are unknown and it cannot be identified with certainty with any known painting by Claude.

COLLECTIONS:

Unknown collector, Paris; Bouchier Cleeve, Foot's Cray Place, Kent, acquired on the Continent during the first half of the eighteenth century; Sir George Yonge, the former's son-in-law, London, by 1786-1806 (sale, White, 4 Oxford Street, London, March 25, 1806, no. 85, as "A landscape—Morning breaking forth, a View of the Campagna, near Rome, A most delightful scene in his best Time & Manner"); William Esdaile, London, 1806-1838 (sale, Christie's, London, March 24, 1838, no. 71); John Rushout, second Lord Northwick, Thirlestane House, Cheltenham, 1838-1859 (sale, Phillips, Thirlestane House, Cheltenham, July 26 ff., 1859, catalogue no. 416); John Samuel Wanley Sawbridge Erle-Drax, Olantigh Towers, Kent, 1859-1887; Wanley Ellis Sawbridge Erle-Drax, Olantigh Towers, Kent, 1887-1928 (sale, Christie's, London, June 28, 1929, no. 90); (Max Rothschild, London, in 1929); (Stephan Bourgeois, New York); acquired in 1934.



EXHIBITIONS:

Claude Lorrain, Durlacher Brothers, New York, 1938, catalogue no. 8.
Masterpieces of Art, New York World's Fair, New York, 1940, catalogue no. 46.
Six Centuries of Landscape, The Montreal Museum of Fine Arts, 1952, catalogue no. 21, dated
1636, illustrated on p. 16.

REFERENCES:

- Recueil de Catalogues de Principales Collections de Tableaux qui Substient Actuellement tant en Angleterre qu'Ailleurs*, manuscript in the Frick Art Reference Library, I, 1765, p. 22, listed as no. 21, Le Matin, in the Bouchier Cleeve collection.
- Thomas Martyn, *The English Connoisseur*, I, 1766, p. 58, lists it as in the Bouchier Cleeve collection.
- England Displayed*, I, 1769, p. 144, listed as no. 21 in the Bouchier Cleeve collection.
- J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, VIII, 1837, p. 214, no. 42, describes the painting from the drawing in the *Liber Veritatis* without knowledge of its whereabouts.
- G. Waagen, *Treasures of Art in Great Britain*, III, 1854, p. 198, no. 4, describes the picture as "of his middle period" and "wonderfully delicate, but injured."
- M. Röthlisberger, *Claude Lorrain, The Paintings*, 1961, I, pp. 173-174, catalogues it; suggests the date of 1639; considers the condition "fair"; states erroneously that the picture was illustrated in *The Burlington Magazine* in 1931; II, illustrated as fig. 108.



JAN VAN GOYEN, Dutch, 1596-1656

A RIVER SCENE WITH A GOTHIC VILLAGE CHURCH

Oil on canvas, 25½ x 38½ inches

Signed with initials and dated, on the boat, lower center: VG 1637

This is the earliest version of over a dozen dated repetitions and variations of the same view. The village church to the left has been identified as that of Overschie by means of a sketch by van Goyen, now in the collection of J. O. Kronig in Monaco, which is inscribed by the artist: Oudeschie. This is the old name for Overschie, which lies on the river Schie about three miles northwest of Rotterdam. The version closest to ours, of about the same size and dated 1645, is in the National Gallery in London. Neil Maclaren, in "The Dutch School," *National Gallery Catalogue*, 1960, pp. 135-136, gives a detailed account of all the versions of the view of Overschie, to which ours makes an important addition.

COLLECTIONS:

Robert Hutcheson, Glasgow (sale, Christie's, London, April 4, 1851, no. 58); John Bell, North Park, Glasgow (sale, Christie's, London, June 24, 1881, no. 623); Sir Christopher Beckett Denison, London, 1881-1884; Lady C. Beckett Denison, London (sale, Christie's, London, June 20, 1913, under different properties, no. 66); (J. Schnell, Paris); Adolph Lewisohn, New York, until 1938; gift of Samuel A. Lewisohn, 1938.

REFERENCES:

C. Hofstede de Groot, *Beschreibendes und Kritisches Verzeichnis der Werke der Hervorragendsten Holländischen Maler des XVII. Jahrhunderts*, VIII, 1923, p. 189, no. 765, and *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, VIII, 1927, p. 194, no. 765, describes it.

AERT VAN DER NEER, Dutch, 1603-1677

WINTER SPORTS ON A FROZEN RIVER

Oil on canvas, 25½ x 35½ inches

Signed with monogram, lower right:

Van der Neer is chiefly known for the moonlit landscapes that form the greatest part of his oeuvre, while our picture is a beautiful example of his other specialty, winter landscapes, in which he was rivaled only by Jacob van Ruisdael. This wide and atmospheric scene, filled with the cool light of the fading winter day, is enlivened by the many daintily depicted and colorful figures on the frozen river.

COLLECTIONS:

Gibon, London; (Charles Sedelmeyer, Paris, in 1900); Henri Heugel, Paris; François Heugel, Paris, in 1949; (M. Knoedler and Co., New York); acquired in 1952.

EXHIBITIONS:

Danse et Divertissements, Galerie Charpentier, Paris, 1949, catalogue no. 150.
Paintings from Private Collections, Summer Loan Exhibition, The Metropolitan Museum of Art, New York, 1958, checklist no. 97.

REFERENCES:

Illustrated Catalogue of the Sixth Series of 100 Paintings by Old Masters, Sedelmeyer Gallery, Paris, 1900, p. 30, no. 23, described, illustrated as fig. 23.
C. Hofstede de Groot, *Beschreibendes und Kritisches Verzeichnis der Werke der Hervorragendsten Holländischen Maler des XVII. Jahrhunderts*, VII, 1918, p. 488, no. 519, and *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, VII, 1923, p. 448, no. 519, describes it.





AELBERT CUYP, Dutch, 1620-1691

A FLAT LANDSCAPE WITH A HILL IN THE FOREGROUND

Oil on wood, $13\frac{7}{8} \times 22\frac{5}{8}$ inches

Formerly attributed to Jan van Goyen

The old attribution of the picture to van Goyen is not surprising, for Cuyp's early landscapes – of which only one, in Besançon, is dated, 1639 – follow closely the style of van Goyen. This is such an early work and typical in its uniform tone of straw-colored yellow.

COLLECTIONS:

W. H. Aykroyd, London (sale, Christie's, London, July 12, 1912, no. 49, under different properties, as by van Goyen); (M. Knoedler and Co., New York, 1912-1927); (F. Kleinberger Galleries, New York); (Jacques Seligmann & Co., New York); acquired in 1936.

EXHIBITIONS:

Paintings by Old Masters, The San Francisco Museum of Art, Palace of Fine Arts, 1920, catalogue no. 46, as by Jan van Goyen.

REFERENCES:

W. R. Valentiner, 1936, on the back of an old photograph, calls it a characteristic early work by Aelbert Cuyp.

AELBERT CUYP

LANDSCAPE WITH A FARM, AND WINDMILLS IN THE DISTANCE

Oil on wood, $16\frac{1}{8} \times 21$ inches

Signed, lower right: A CUYP

An early work, painted under the influence of van Goyen, the picture can be dated in the 1640s, like the preceding one. C. Hofstede de Groot, in his *Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, II, 1909, no. 703, describes an almost identical picture with slightly different staffage, which then belonged to the Paris dealer F. Kleinberger.

COLLECTIONS:

Nicola, Paris; (A. Preyer, The Hague); (Jacques Goudstikker, Amsterdam); (A. S. Drey, New York, in 1935); (Jacques Seligmann & Co., New York); acquired in 1936.

EXHIBITIONS:

Dutch and Flemish Landscape Painting of the Seventeenth Century, California Palace of the Legion of Honor, San Francisco, 1935, catalogue no. 8.



JACOB ISAAKSZ. VAN RUISDAEL

Dutch, 1628 or 1629–1682

LANDSCAPE WITH A VILLAGE IN THE DISTANCE

Oil on wood, 30 x 43 inches

Signed and dated, lower right: J. Ruisdael 1646

This picture must have been very dirty or partly overpainted for its authorship to have remained unrecognized so long. When it was cleaned in 1935 the full signature and date came to light. It is part of an impressive series of landscapes that the eighteen-year-old artist painted in 1646. Inspired by the works of his uncle Salomon Ruysdael, at that time the most outstanding of the Haarlem landscape painters, the whole picture has a naïve and intimate appeal that is lost in later, more grandiose compositions.

Ruisdael's early drawing in the Louvre (no. 23.016), which Broulhiet (see below) considered as the possible source for our picture, shows no more than a general, generic similarity and is certainly not a preparatory study for it.

COLLECTIONS:

Nathaniel Thayer, Boston, died 1927; Mrs. Nathaniel Thayer, Boston, 1927-1934 (sale, Estate of Nathaniel Thayer, American Art Association, Anderson Galleries, New York, April 25, 1935, catalogue no. 62, as by Meindert Hobbema, illustrated on p. 37); (Karl Loewenich and Frank Schnittjer, Plaza Curiosity Shop, New York, 1935); (Kleinberger and Co., New York, 1935-1936); (E. and A. Silberman Galleries, New York, 1936-1937); acquired in 1937.

EXHIBITIONS:

Museum of Fine Arts, Boston, frequently lent by Nathaniel Thayer between 1916 and 1923, as by Meindert Hobbema.

The Twentieth Anniversary Exhibition, Great Lakes Exposition, The Cleveland Museum, 1936, catalogue no. 240, p. 96, as by Jacob van Ruisdael, plate LV.

Six Centuries of Landscape, The Montreal Museum of Fine Arts, 1952, catalogue no. 30, as by Jacob van Ruisdael, illustrated.

REFERENCES:

W. R. Valentiner, in an expertise dated May 11, 1935 on the back of a photograph, states: "The painting reproduced in this photograph is in my opinion a beautiful original work by Jacob Ruisdael belonging to his fine early period. The picture, formerly in the Nathaniel Thayer collection, is fully signed and dated 1646 and in an excellent state of preservation. . . ."

W. Stechow, *Salomon van Ruysdael*, 1938, p. 58, lists it, under paintings by pupils and imitators of Salomon van Ruysdael, as in the collection of Mrs. N. Thayer, Boston, and by Jacob Salomonsz. van Ruysdael, a cousin of Jacob Isaaksz.

G. Broulhiet, *Meindert Hobbema*, 1938, catalogue no. 507, lists it as by Meindert Hobbema and suggests that it was inspired by a drawing by Ruisdael in the Louvre, illustrated on p. 353.



FRANCESCO GUARDI, Italian, Venetian, 1712-1793

A VIEW OF VENICE FROM THE SEA — THE BACINO DI SAN MARCO
WITH THE MOLO, DOGE'S PALACE, AND RIVA DEGLI SCHIAVONI

Oil on canvas, 48 x 60 inches

There are at least five other versions of this picture, differing only in size and in the arrangement of boats. Although its large size is unusual in Guardi's work, the similar version at Waddesdon Manor, Hertfordshire, is even larger (112 x 167 inches) and, together with its pendant, probably represents the largest view of Venice ever painted by Guardi. The similar view in the Strasbourg Musée des Beaux-Arts was destroyed during World War II; it measured 47½ by 79 inches and showed an arrangement of boats almost identical with the Waddesdon picture, but had a lower horizon and a different perspective. Captain H. E. Rimington-Wilson, London, owns a fine variant (25 x 37½ inches), of which another (33 x 50½ inches), formerly in the George A. Hearn collection, New York, may perhaps be a copy. The same view, but smaller (20¼ x 33 inches) and with fewer boats, also appears in a painting by Guardi in the Isabella Stewart Gardner Museum in Boston.

The pendant to the painting at Waddesdon Manor shows the opposite view from San Giorgio Maggiore to Santa Maria della Salute, thus making the vast panorama of the Bacino complete. The version at Strasbourg had a similar pendant, and it is possible that our painting was also once accompanied by another of the opposite view.

Despite its air of gaiety and fantasy, the picture is an accurate rendering of Venice's famous waterfront: the clock tower on the Piazza San Marco shows the recessed third story that was added in 1755 and provides a date *post quem* for the painting; the Church of the Pietà still has its unfinished brick façade, which was not covered until this century; and in front of the Doge's Palace lies the large galley with its big awning in which condemned criminals were placed and from which the gun was fired that signaled the departure of the doge for the traditional ceremony of the wedding of the Adriatic.

COLLECTIONS:

Sigmund Neumann, later Sir Sigmund Newman, first Bart., London, by 1904-1951; Sir Cecil Newman, second Bart., London, 1951-1955; (M. Knoedler and Co., New York); acquired in 1958.

EXHIBITIONS:

Loan Exhibition of Thirty-nine Masterpieces of Venetian Painting, Agnew's, London, 1953, catalogue no. 17.

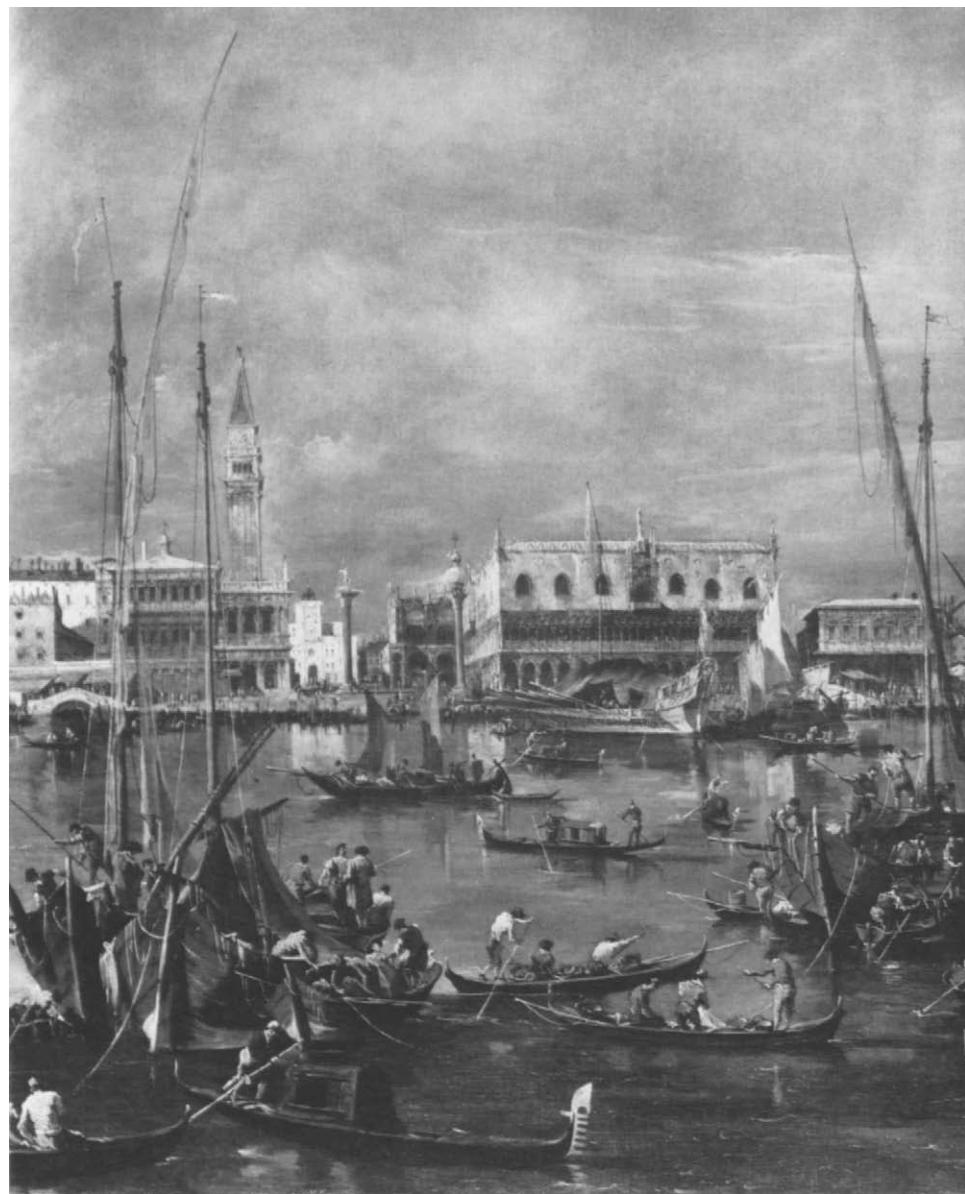
European Masters of the Eighteenth Century, Winter Exhibition, Royal Academy of Arts, London, November 1954 – February 1955, catalogue no. 33; plate 32 in the souvenir catalogue. Paintings from Private Collections, Summer Loan Exhibition, The Metropolitan Museum of Art, New York, 1960, checklist no. 55.

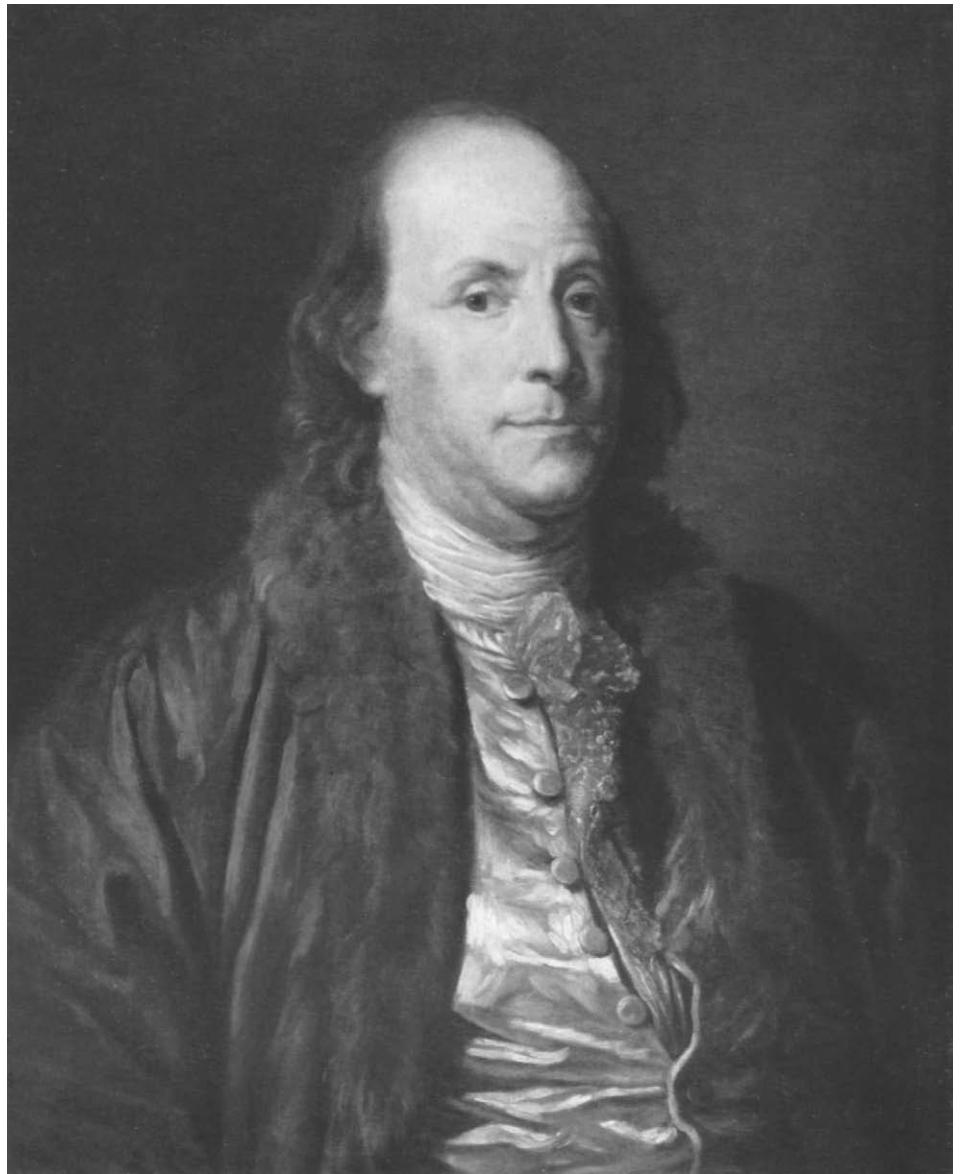
Great Treasures from Private Collections of the Harvard Family, I, Harvard Club, New York, March 1965, listed in checklist without number.



REF E R E N C E S :

- G. A. Simonson, *Francesco Guardi*, 1904, p. 90, no. 117, lists it as in the collection of S. Neumann, London.
- J. Byam Shaw, "Guardi at the Royal Academy," in *The Burlington Magazine*, XCVII, 1955, p. 15, calls it a smaller variant of the Waddesdon version and dates it a "little later," about 1765.
- A. Morassi, "Novità su Francesco Guardi," in *Arte Veneta*, XIII-XIV, 1959-1960, p. 164, calls it one of the capital works of Guardi's middle period, and dates it between 1755 and 1760; illustrated as fig. 219.





JEAN BAPTISTE GREUZE, French, 1725-1805, attributed to

BENJAMIN FRANKLIN (1706-1790)

Oil on canvas, oval enlarged to rectangle, 28½ x 22¾ inches

In 1779 Franklin wrote to his daughter Sally: ". . . pictures, busts, and prints (of which copies upon copies are spread everywhere) have made your father's face as well known as that of the moon." Every one of his admirers wanted to own a likeness of the celebrated man, and the abundance of copies of portraits of Frank-

lin, many attributed to Greuze, has made their study difficult and confusing. As for Greuze, it is well documented that he made one sketch of Franklin and executed one portrait in oil. In the *Mémoires Secrets pour Servir à l'Histoire de la République des Lettres en France*, X, 1780, by Louis Petit de Bachaumont and others, it is noted on June 30, 1777 that Greuze did a sketch for a portrait of Franklin; on July 25, Greuze's portrait is mentioned again, and on September 6 of the same year the finished portrait, which Greuze exhibited in his own studio at the Louvre, is praised for its fine characterization.

Because of their quality and distinguished provenance, it can be assumed that the sketch is the pastel portrait owned by James Lawrence of Boston, while the oil is the one now belonging to Mr. and Mrs. Lammot du Pont Copeland of Winterthur, Delaware. The latter, an oval measuring 26 by 23¾ inches, until recently belonged to the descendants of the Abbé Joseph Alphonse de Véri, a friend of Greuze and collector of his work, and an admirer of Franklin. Our portrait, inferior in quality to the Véri version, is certainly not by Greuze, but rather a copy after the Véri version and at some later date was made into a rectangle through additions at the four corners.

Like most copies after Greuze's portrait, it shows Franklin wearing a lace jabot instead of a simple one of cotton that he was known to wear and that appears in both the original pastel and oil. Whether the picture was painted for Beaumont and can claim the provenance given below remains open to question. Beaumont, a great admirer and friend of Franklin, certainly desired a portrait of him to hang in his library together with portraits of other illustrious men. Bachaumont reports that Beaumont had composed in advance an inscription to be placed under the portrait: *Alterius orbis Vindex, utriusque Lumen* ("Champion of one world and light of both").

COLLECTIONS:

? Jean Baptiste Elie de Beaumont, Paris, 1777-1786; ? said to have been bought from the estate of Elie de Beaumont by a Mr. Graham in Paris in 1828; ? John Charles William Paul Graham, London, son of the former, died 1898; (? perhaps sale, Christie's, London, July 23, 1898, no. 39, withdrawn); ? bequeathed to Henry Anson Harton, Burton-on-Trent; Thomas B. Clarke, New York; (M. Knoedler and Co., New York); acquired in 1928.

EXHIBITIONS:

Masterpieces of American Historical Portraiture, M. Knoedler and Co., New York, 1936, catalogue no. 24.

William Rockhill Nelson Gallery of Art, Kansas Museum of Fine Arts, Kansas City, Missouri, 1942, exhibited.

The Thomas Jefferson Bicentennial Exhibition, 1743-1943, National Gallery of Art, Washington, D.C., 1943, catalogue no. 20.

REFERENCES:

- C. C. Sellers, *Benjamin Franklin in Portraiture*, 1962, p. 299, dates it 1777 and believes it to be the original portrait painted for Elie de Beaumont; plate 22.
C. C. Sellers, "La Noblesse d'une Ame Libre": The Franklin of Greuze and de Véri," *The Art Quarterly*, XXVI, 1963, p. 4, implies that this may be a copy after the original portrait painted for the Abbé de Véri.

HENRY RAEBURN, British, 1756-1823

JAMES JOHNSTON OF STRAITON, MIDLOTHIAN, AND CHAMPFLEURIE

Oil on canvas, $34\frac{1}{2} \times 26\frac{1}{4}$ inches

Painted about 1800

The companion portrait of Mrs. Johnston, which also remained in the family until it was sold at Christie's in 1911, was acquired in 1912 by George Eastman of Rochester, New York, and is now in the George Eastman Collection at the Rochester University Memorial Art Gallery.

COLLECTIONS:

James Johnston of Straiton, died 1841; Lady Marie Baillie of Polkemmet, his granddaughter (sale, Christie's, London, June 16, 1911, no. 117); (M. Knoedler and Co., New York); acquired in 1911.

EXHIBITIONS:

Raeburn Exhibition, National Gallery, Edinburgh, 1876, no. 282.
Old Masters, M. Knoedler and Co., New York, 1912, catalogue no. 25, illustrated.
Portraits by Sir Henry Raeburn, M. Knoedler and Co., New York, 1913, catalogue no. 17.

REFERENCES:

W. Raeburn Andrew, *Life of Sir Henry Raeburn*, second edition, 1894, p. 131, no. 172, lists it.
W. Armstrong, *Sir Henry Raeburn*, 1901, p. 106, lists it.
J. Greig, *Sir Henry Raeburn*, 1911, p. 50, lists it.



THOMAS LAWRENCE, British, 1769-1830

JOHN JULIUS ANGERSTEIN (1735-1823)

Oil on canvas, 36 x 28 inches

Painted probably about 1824

John Julius Angerstein was born in Russia of German parents and came to London as a youth. A successful banker and the founder of Lloyd's in its modern form, he was one of Lawrence's earliest friends and patrons. Lawrence helped him to assemble a collection of paintings of the highest quality, which later was acquired by the nation and became the nucleus of the National Gallery, then housed in Angerstein's residence in Pall Mall.

Lawrence painted the portrait of Angerstein in 1816, the year in which it was exhibited at the Royal Academy. He must have thought highly of it, for he took it with him to Rome to show to Pope Pius VII, whose portrait he had been commissioned to paint in 1819.

A few months after Angerstein's death in 1823, King George IV asked Lawrence to paint him a copy of his portrait of the highly regarded financier. For this purpose Lawrence borrowed the original from Angerstein's son and probably made several copies at the same time for the family and friends as well. King William IV presented his copy to the National Gallery in 1836.

The original portrait was put up for auction by the Angerstein family at Christie's on July 4, 1896, as lot 110, but bought back. In 1953 it was sold by the descendants to the firm of Lloyd's. In the sale of 1896 was also a replica of the portrait showing the sitter "in red" (no. 117), which was sold to the New York dealer T. J. Blakeslee. This may well be our picture. Still another replica belongs to Morton J. May of St. Louis.

COLLECTIONS:

? John Angerstein, London, 1824-1858; ? William Angerstein, London, 1858-1896; (? sale, Christie's, London, July 4, 1896, no. 117); (? T. J. Blakeslee, New York); Mrs. Benjamin C. Porter, New York; (Newhouse Galleries, New York, 1932); Harry S. Leyman, Cincinnati, 1932-1935; (John Levy Galleries, New York, 1935-1936); acquired in 1936.

EXHIBITIONS:

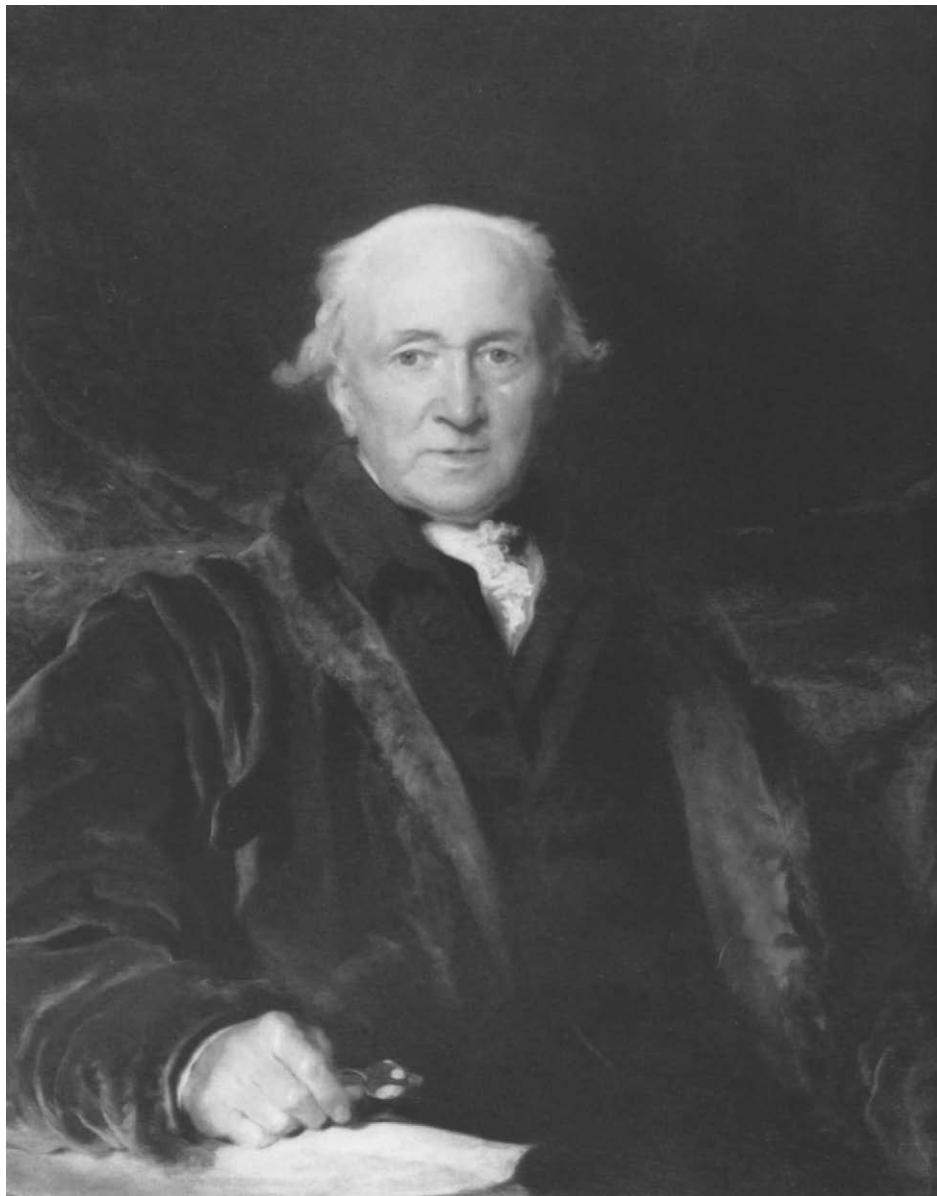
Loan Exhibition of Paintings, Ehrich-Newhouse Galleries, New York, 1935, catalogue no. 19, lent by Harry S. Leyman.

French and English Art Treasures of the Eighteenth Century, Parke-Bernet Galleries, New York, 1942, catalogue p. 53, no. 393.

REFERENCES:

The Art News, XXXI, no. 5, 1932, described as recently sold to a Cincinnati collector by the Newhouse Galleries; illustrated on the cover.

C. H. Collins Baker, *British Painting*, 1933, p. 281, lists it erroneously as owned by the Cincinnati Art Museum.



"Lawrence's Portrait of John J. Angerstein Is Sold," in *The Art Digest*, VII, 1933, p. 8, illustrated.
"Lawrence's Portrait of John J. Angerstein," in *The Connoisseur*, XCV, 1935, p. 98, as included
in a loan exhibition at the Ehrich-Newhouse Galleries; illustrated.

M. Roberts, *John Julius Angerstein by Sir Thomas Lawrence*, privately printed by the John Levy
Galleries, [1935], erroneously calls it the original portrait of 1816; illustrated.

M. Davies, "The British School," *National Gallery Catalogues*, London, 1946, p. 91, mentions it as
a version of the original portrait, in a Cincinnati collection; and second edition, 1959, p. 73,
mentions it as a version of the original, in the collection of Mrs. Arthur Lehman, but does
not recognize it as the Leyman version.

K. Garlick, *Sir Thomas Lawrence*, 1954, p. 24, lists it as a repetition of the original portrait now
belonging to Lloyd's of London.

K. Garlick, "A Catalogue of the Paintings, Drawings and Pastels of Sir Thomas Lawrence," in
Walpole Society, XXXIX, 1962/64, p. 19, lists it as a "repetition" of the original and errone-
ously considers it to be perhaps the version belonging to Morton J. May; lists the Leyman
version (which *is* the Lehman picture) as a "replica."

GUSTAVE COURBET, French, 1819-1877

FLOWERS IN A VASE—LILACS, ROSES, AND TULIPS

Oil on canvas, 25½ x 21 inches

Signed and dated, lower right: Gustave Courbet. "63

In May 1862, Courbet left Paris at the invitation of Etienne Baudry, a wealthy and eccentric amateur, to stay at his country house at Rochemont in the Saintonge in western France. Courbet remained in the Saintonge for ten months, during which he painted more than seventy still lifes of flowers and many landscapes. Part of this rich production was exhibited with great local success at the town hall of Saintes in January 1863.

COLLECTIONS:

Jos Hessel, Paris; (Bernheim-Jeune, Paris, by 1917—after 1929); M. Fasset-Arbouin, Cognac, Charente; (B. Lorenceau & Cie., Paris); (Dr. Fritz Nathan, Zurich, 1957-1958); (Paul Rosenberg and Co., New York, 1959-1960); (Galerie Daber, Paris, 1961-1962); (M. Knoedler and Co., New York, 1962-1963); acquired in 1963.

EXHIBITIONS:

Courbet, Galerie Bernheim-Jeune, Paris, December 1917—January 1918, no. 8.
Gustave Courbet, Philadelphia Museum of Art, December 1959—February 1960, and Museum of Fine Arts, Boston, February—April 1960, catalogue no. 43, illustrated.
Peinture 1830-1940, Galerie Daber, Paris, 1962, catalogue no. 11, plate I (color) and plate IX.
Gustave Courbet, Kunstmuseum Bern, 1962, catalogue no. 26, illustrated in color.
Great Treasures from Private Collections of the Harvard Family, II, Harvard Club, New York, May-June 1965, listed in checklist without number.

REFERENCES:

Charles Léger, *Courbet*, 1929, p. 96, mentions it; plate 32 (erroneously dated 1862 in the caption).



EUGENE BOUDIN, French, 1824-1898

THE HARBOR AT HONFLEUR

Oil on wood, $10\frac{1}{4} \times 14\frac{3}{4}$ inches

Signed, lower right: E. Boudin

COLLECTIONS:

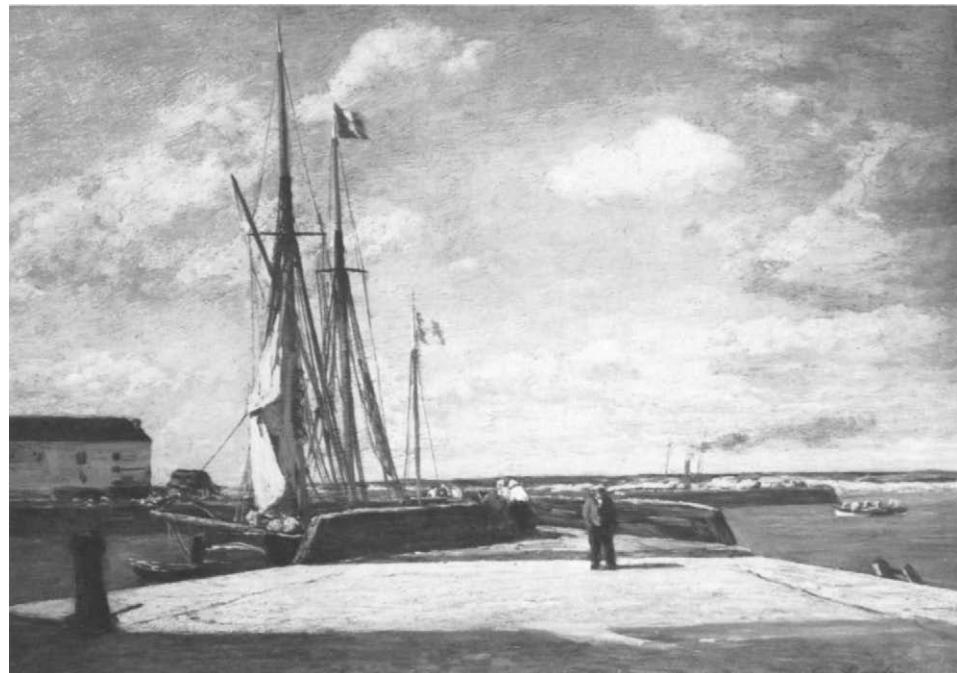
Georges Lutz, Paris, by 1899-1902 (sale, Galerie Georges Petit, Paris, May 26, 1902, no. 27, as *Au Tréport, Bateaux à l'Ancre*); M. Vite-Weill, Paris; Robert Schmit, Paris; (Galerie Daber, Paris); (The New Gallery, New York); acquired in 1961.

EXHIBITIONS:

Oeuvres d'Eugène Boudin, Ecole des Beaux-Arts, Paris, 1899, catalogue no. 31, as *Entrée d'un Port, 1875*.

REFERENCES:

To be included in the forthcoming catalogue of Boudin's oeuvre prepared by Robert Schmit, who dates the picture about 1863.





ODILON REDON, French, 1840-1916

PROFILE HEAD WITH FLOWERS

Oil on composition board, $20\frac{1}{2} \times 18\frac{1}{2}$ inches

Signed, lower right: ODILON REDON

This picture may first have belonged to Redon's friends Arthur Fontaine and his wife, who played an important part in the cultural life of Paris around the turn of the century, gathering in their house writers, musicians, and painters. They admired and collected the works of Redon. In 1909, Mme Fontaine obtained a divorce in order to marry Dr. Abel Desjardins, who in 1926 lent this picture to the Redon exhibition at the Musée des Arts Décoratifs.

COLLECTIONS:

Dr. Abel Desjardins, Paris, by 1926; Marcel Kapferer, Paris; (Wildenstein and Co., New York, 1951-1955); acquired in 1955.

EXHIBITIONS:

Odilon Redon, Musée des Arts Décoratifs, Paris, 1926, catalogue no. 9, dated about 1900.
Gauguin, Ses Amis, Les Etapes de l'Art Contemporain, II, Les Expositions de Beaux-Arts et de
La Gazette des Beaux-Arts, no. 7, Paris, 1934, catalogue no. 85.
Odilon Redon, The Society of the Four Arts, Palm Beach, 1955, catalogue no. 12, illustrated on
the cover.
Redon, Paul Rosenberg and Co., New York, 1959, catalogue no. 13, dated 1906-1908, illustrated
on p. 26.
Odilon Redon, Gustave Moreau, Rodolphe Bresdin, The Museum of Modern Art, New York,
December 1961 - February 1962, and The Art Institute of Chicago, March - April 1962,
catalogue no. 15, dated about 1895, illustrated in color on p. 67.

ODILON REDON

ANEMONES IN A BLUE VASE

Oil on canvas, 15 x 13½ inches

Signed, lower left: ODILON REDON

COLLECTIONS:

(R. and C. Gérard, Paris, until 1927); (M. Knoedler and Co., New York, 1927-1929); acquired
in 1929.



PIERRE AUGUSTE RENOIR, French, 1841-1919

MME DARRAS

Oil on canvas, 30 $\frac{3}{4}$ x 24 $\frac{1}{2}$ inches

Signed and dated, lower right: A. Renoir. 71

Mme Darras and her husband, Captain Darras, were friends of the Le Coeur family, in whose house the young Renoir found friendship and encouragement. Through the Le Coeurs he probably obtained the commission for the portraits of Mme and Captain Darras, which were painted after his return to Paris in March 1871, following his demobilization from the Franco-Prussian war. Captain Darras at that time was aide-de-camp to General du Barail at the Invalides.

The portrait of Mme Darras was included in the much-publicized impressionist and post-impressionist exhibition of 1921 at the Metropolitan Museum. An anonymous pamphlet entitled *A Protest Against the Present Exhibition of Degenerate "Modernistic" Works in the Metropolitan Museum* called the exhibition "Bolshevist Propaganda" and an "art crime," and stirred up excited controversy. The picture belonged then, together with the portrait of Captain Darras, to Joseph Stransky, the famous conductor of the New York Philharmonic Society from 1911 to 1923. He sold the portrait of Captain Darras to the Dresden museum in 1926.

COLLECTIONS:

J. Bernier, Paris, until 1919; (Durand-Ruel, Paris and New York, 1919-1920); Joseph Stransky, New York, 1920-1925; Adolph Lewisohn, New York, 1925-1938; Samuel A. Lewisohn, New York, 1938-1951; Adele Lewisohn Lehman, New York, 1951; The Metropolitan Museum of Art, New York, as the gift of Margaret Seligman Lewisohn, in memory of her husband, Samuel A. Lewisohn, and of her sister-in-law, Adele Lewisohn Lehman, 1951.

EXHIBITIONS:

Impressionist and Post-Impressionist Painting, The Metropolitan Museum of Art, New York, 1921, catalogue no. 101, as Lady in Black, illustrated.
Taste of Today in Masterpieces of Painting before 1900, The Metropolitan Museum of Art, New York, 1932.
Renoir, The Metropolitan Museum of Art, New York, 1937, catalogue no. 1, illustrated; p. 4.
H. B. Wehle observes in the rich color of this picture the influence of Delacroix.
Great Portraits from Impressionism to Modernism, Wildenstein and Co., New York, 1938, catalogue no. 36.
The Lewisohn Collection, The Metropolitan Museum of Art, New York, 1951, catalogue no. 67.
Paintings from Private Collections, Summer Loan Exhibition, The Metropolitan Museum of Art, New York, 1957; 1958, checklist no. 117; 1959, checklist no. 92; 1960, checklist no. 102; 1961, checklist no. 80; 1962, checklist no. 76.

REFERENCES:

- S. Bourgeois, *The Adolph Lewisohn Collection of Modern French Paintings and Sculptures*, 1928, pp. 128-129, describes it; illustrated.
J. Meier-Graefe, *Renoir*, 1929, p. 52, note 1, illustrated on p. 42.
E. von Térey, "Die Sammlung Adolph Lewisohn," in *Kunst und Künstler*, XXVII, 1929, p. 418, illustrated.
W. George, "French Paintings of the XIX and XX Centuries in the Adolph and Samuel Lewisohn Collection," in *Formes*, XXVIII-XXIX, 1932, p. 305, illustrated after p. 302.



- H. Tietze, *Masterpieces of European Painting in America*, 1939, p. 294, illustrated.
- U. Thieme and F. Becker, *Allgemeines Lexikon der Bildenden Künstler*, XXVIII, 1934, p. 169, list it.
- S. A. Lewisohn, "Personalities Past and Present," in *Art News Annual*, XXXVII, 1939, p. 154.
- R. H. Wilenski, *Modern French Painters*, n.d. [about 1940], pp. 61, 339, asserts that this painting and the portrait of Captain Darras were painted in Renoir's studio in the Rue Notre Dame des Champs, Paris.
- C. Terrasse, *Cinquante Portraits de Renoir*, 1947, n.p., comments on the objectivity with which Renoir painted the sitter and on the studied quality of the picture, which he calls an "image of bourgeois opulence"; plate 4.
- S. A. Lewisohn, *Painters and Personality*, 1937, plate 128; and second edition, 1948, plate 137.
- B. F. Schneider, *Renoir*, n.d. [about 1957], p. 22, erroneously dates this portrait and that of Captain Darras from early 1871, when Renoir was a cuirassier in a regiment in Marseille; finds both pictures brilliantly painted but lacking in spirit.
- D. Cooper, "Renoir, Lise, and the Le Coeur Family: A Study of Renoir's Early Development — I. Lise," in *The Burlington Magazine*, CI, 1959, pp. 163, 168, note 4, states that this portrait and its pendant were painted after April 1871; see also p. 327, note 35.
- F. Fosca, *Renoir*, 1962, p. 24, illustrated on p. 32.



HENRI ROUSSEAU, Le Douanier, French, 1844-1910

THE BRIDGE AT CHARENTON

Oil on canvas, $12\frac{7}{8} \times 16$ inches

Signed, lower left: Henri Rousseau

Painted about 1905-1910

The city of Charenton-le-Pont, a few miles outside of Paris at the confluence of the Seine and Marne, is known for its imposing stone bridge over which the Paris-Lyon railroad crosses. The small bridge here, one of a number of others, is more like a footbridge and probably no longer exists. Rousseau often painted the environs of Paris and repeatedly came to Charenton, where Lebourg and Guillaumin had painted before him. The canvas is stamped on the back with the mark of Paul Foinet, who was Rousseau's dealer of artist's materials and his eternal, patient creditor.

COLLECTIONS:

Bousquet family, Paris; (Wildenstein and Co., New York); acquired in 1960.

REFERENCES:

This picture will be included in the forthcoming catalogue of Rousseau's work that is being prepared by Maximilien Gauthier.

PAUL GAUGUIN, French, 1848-1903

TAHITIAN LANDSCAPE

Oil on canvas, $23\frac{1}{2}$ x $36\frac{1}{2}$ inches

The dating of this picture by various scholars ranges from 1887 to 1902. But although it seems similar to landscapes painted in Martinique, especially when compared in photographs, the diffused patches of richly varied colors and the controlled pattern of the brushwork make it most probable that the picture was painted during Gauguin's first stay in Tahiti, from 1891 to 1893.

COLLECTIONS:

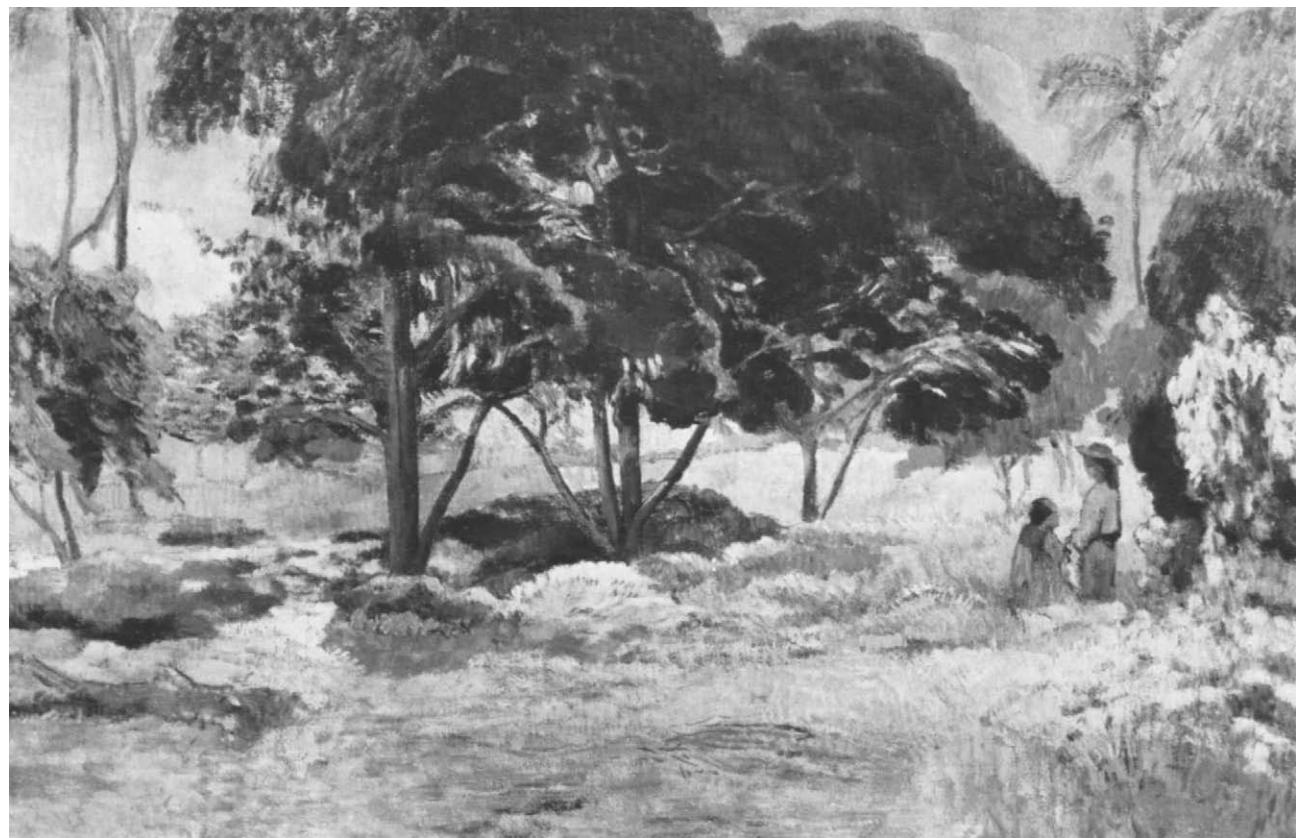
Frau Ida Bienert, Dresden, 1928; (Wildenstein and Co., New York); acquired in 1955.

EXHIBITIONS:

Paul Gauguin, Kunsthalle, Basel, 1928, catalogue no. 62, as Tahitian Landscape, fig. 5.

Paul Gauguin, Galerien Thannhauser, Berlin, 1928, catalogue no. 48, as Tahitian Landscape, dated 1891.

Gauguin, Wildenstein and Co., New York, 1956, catalogue no. 49, dated about 1899-1902, illustrated on p. 61.



Gauguin, The Art Institute of Chicago, February – March 1959, and The Metropolitan Museum of Art, New York, April – May 1959, catalogue no. 38, dated about 1891–1893, with added exhibition reference in second edition.

Paintings from Private Collections, Summer Loan Exhibition, The Metropolitan Museum of Art, New York, 1957; 1958, checklist no. 61; 1959, checklist no. 46; 1960, checklist no. 45; 1961, checklist no. 40; 1962, checklist no. 32; 1963, checklist no. 22.

REF E R E N C E S :

E. Wiese, *Paul Gauguin*, 1923, plate 23.

M. Malingue, *Gauguin*, 1948, p. 112, dates it 1887, illustrated.

J. Richardson, "Gauguin at Chicago and New York," in *The Burlington Magazine*, CI, 1959, p. 101, dates it 1887 and confuses it with a Martinique landscape illustrated on the same page of Malingue's book.



Shown in color as the Frontispiece

VINCENT VAN GOGH, Dutch, 1853-1890

ORCHARD IN BLOOM

Oil on canvas, $12\frac{5}{8} \times 15\frac{3}{4}$ inches

Painted in Arles, April 1888

In a letter to Emile Bernard, van Gogh enclosed a pen sketch after the picture and wrote: "At the moment I am absorbed in the blooming fruit trees, pink peach trees, yellow-white pear trees. My brush stroke has no system at all. I hit the canvas with irregular touches of the brush, which I leave as they are. Patches of thickly laid-on color, spots of canvas left uncovered, here and there portions that are left absolutely unfinished, repetitions, savageries; in short, I am inclined to

think that the result is so disquieting and irritating as to be a godsend to those people who have fixed preconceived ideas about technique. For that matter here is a sketch, the entrance to a Provençal orchard with its yellow fences, its enclosure of black cypresses (against the mistral), its characteristic vegetables of varying greens: yellow lettuces, onions, garlic, emerald leeks."

Henricus Petrus Bremmer (1871-1956), who acquired this painting from the gallery of Vincent's uncle, Cornelius Marinus van Gogh, and owned it for most of his lifetime, was for many years the adviser of Mrs. Kröller-Müller. Due to his ardent admiration for the artist, the Kröller-Müller collection, now a Dutch state museum, is famous for its fine representation of the works of van Gogh. Among them is an almost identical but larger version of this picture (25½ x 32 inches), painted at the same time.

COLLECTIONS:

(C. M. van Gogh Art Gallery, Amsterdam); H. P. Bremmer, The Hague, by 1912-1956; (Wildenstein and Co., New York, 1956-1957); acquired in 1957.

EXHIBITIONS:

Internationale Kunst-Ausstellung des Sonderbundes Westdeutscher Kunst-Freunde und Künstler, Städtische Ausstellungshalle, Cologne, 1912, catalogue no. 33.
Verzameling H. P. Bremmer, Gemeentemuseum, The Hague, 1950, catalogue no. 36.
Paintings from Private Collections, Summer Loan Exhibition, The Metropolitan Museum of Art, New York, 1957; 1958, checklist no. 70; 1962, checklist no. 34; 1963, checklist no. 23.

REFERENCES:

- K. Pfister, *Vincent van Gogh*, 1922, plate IV (color).
J. B. de La Faille, *L'Oeuvre de Vincent van Gogh*, 1928, I, p. 158, no. 554, catalogues it; II, illustrated as no. 554 on plate CLII.
W. Scherjon and J. de Gruyter, *Vincent van Gogh's Great Period*, 1937, p. 27, mention it as one of three little studies of orchards; p. 56, no. 25, illustrated.
J. B. de La Faille, *Vincent van Gogh*, 1939, p. 404, no. 581, illustrated.
C. Estienne, *Van Gogh*, 1953, illustrated in color on p. 53.
V. van Gogh, *The Complete Letters of Vincent van Gogh*, 1958, II, p. 549, letter 478, April 20, 1888: "I have ten orchards now, not counting three little studies . . ."; III, p. 478, letter B 5, [April 1888], (quoted in the notes above), illustrated on p. 479 with a sketch of this painting.

GEORGES SEURAT, French, 1859-1891

MEN BUILDING A FENCE

Oil on wood, 6 x 9¾ inches

Inscribed, in three different hands, on the back of the panel:

L./ Seurat 70

appartenant à Messieurs Jacques et Pierre Puybonnieux

Le 10 Aout 1942/ Maria Puybonnieux

appartenant à M M Puybonnieux/J. Puybonnieux

Painted about 1882

A month after Seurat's death, his brother Emile asked three of the artist's friends, the critic Félix Fénéon and the painters Paul Signac and Maximilien Luce, to sort the contents of his studio. As Seurat sold or gave away only a few of his works during his lifetime, the major part of his oeuvre was thus numbered and endorsed with initials by one of these three. Some drawings and paintings were then given to Seurat's widow, others to friends, while the greater part remained in the possession of his mother, Ernestine Seurat, *née* Faivre. As Seurat's paintings were quite unsalable in those years, she probably kept our little panel until her death about 1899 and bequeathed it to her niece, Marie Puybonnieux. In 1933, it belonged to the latter's two sons, Jacques and Pierre.

Painted early in Seurat's short career, this small *croquetton*, as he himself called his little oil sketches, is not preparatory for one of his large compositions, as most of the others are.



C O L L E C T I O N S :

Atelier Seurat, posthumous inventory, dated May 3, 1891, no. 70; ? Ernestine Seurat, Paris, 1891 – about 1899; ? Marie Puybonnieux, Paris; Jacques and Pierre Puybonnieux, Paris, by 1933 – 1955; (Wildenstein and Co., New York); acquired in 1958.

E X H I B I T I O N S :

Seurat et Ses Amis, *Les Expositions de Beaux-Arts et de La Gazette des Beaux-Arts*, no. 6, Paris, December 1933 – January 1934, no. 165 in the supplement to the catalogue.

Seurat, Paintings and Drawings, The Art Institute of Chicago, January – March 1958, and The Museum of Modern Art, New York, March – May 1958, catalogue no. 32.

R E F E R E N C E S :

J. de Laprade, *Georges Seurat*, 1945, p. 95, lists it and dates it about 1881; plate 2.

H. Dorra and J. Rewald, *Seurat, L'Oeuvre Peint*, 1959, p. 37, no. 38, illustrated.

J. Rewald, *The History of Impressionism*, revised and enlarged edition, 1961, p. 509, illustrated in color.

C. M. de Hauke, *Seurat*, I, 1961, p. 6, no. 11, dates it about 1881; illustrated on p. 7.



PAUL SIGNAC, French, 1863-1935

BRIDGE AT SAMOIS

Charcoal and water color on paper, $9\frac{7}{8} \times 15\frac{11}{16}$ inches

Signed and dated, lower right: P Signac

Samois 1900

In the years 1899 and 1900 Signac worked in the small village of Samois, which lies on the Seine not far from Fontainebleau. His notebook, still in the possession of his wife, Ginette Signac, records the fruits of these visits: a number of oil studies, six paintings, and over two hundred water colors. Unlike his carefully planned and finished oil paintings, water colors like this recall in their spontaneity and pure color the artist's fresh experience.

COLLECTIONS:

Unknown private collection, Germany; acquired in New York about 1940.

EDOUARD VUILLARD, French, 1868-1940

THE GREEN SCREEN — ROMAIN COOLUS IN MME HESSEL'S DRAWING ROOM

Oil on canvas, 35½ x 21⅝ inches

Signed, lower right: E Vuillard

Romain Coolus, born in 1868, belonged to the group of young artists and intellectuals who gathered around Lucie Hessel, the imposing, elegant, and witty wife of the Paris art dealer Jos Hessel. A successful playwright and lifelong friend of Vuillard, he wrote about the artist in *L'Art Vivant* and the *Mercure de France*. Not a conventional portrait but rather an intimate view of the Hessels' salon at Rue de Naples, the picture shows Mme Hessel on the divan, with her spaniel Bocky on the rug. Vuillard spent many evenings in this room, quietly drawing sketches like the one that may have served as preparation for this picture, illustrated in Jacques Salomon's *Auprès de Vuillard*, 1953, p. 47.

Old photographs of the painting, such as the one reproduced in Roger-Marx's book or the catalogue of the 1932 exhibition in Zurich, show it looking slightly different. It is known that Vuillard reworked some of his paintings in the 1930s, and it is possible that he made changes on this picture about that time.

COLLECTIONS:

Jos Hessel, Paris; (Bernheim-Jeune & Cie., Paris); (Fritz and Peter Nathan, Zurich); acquired in 1957.

EXHIBITIONS:

Pierre Bonnard — Edouard Vuillard, Kunsthaus, Zurich, 1932, catalogue no. 172, dated 1918/19,
as for sale; described on p. 14; plate XV.

The 1934 International Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1934, catalogue no. 169.

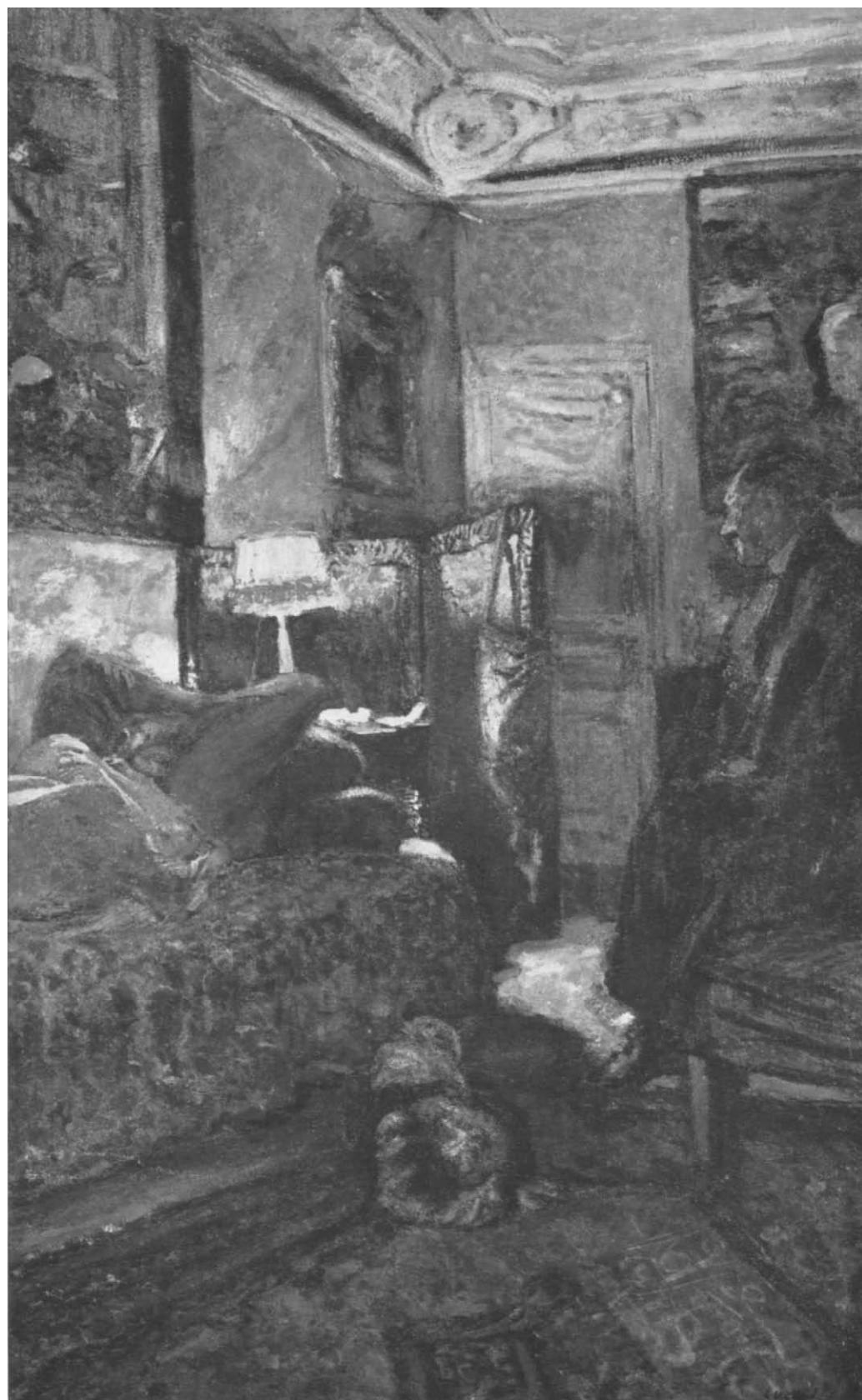
E. Vuillard, Musée des Arts Décoratifs, Paris, 1938, no. 167, dated about 1919.

Paintings from Private Collections, Summer Loan Exhibition, The Metropolitan Museum of Art,
New York, 1958, checklist no. 145; 1960, checklist no. 132; 1961, checklist no. 108; 1962,
checklist no. 104.

REFERENCES:

C. Roger-Marx, *Vuillard et Son Temps*, 1945, illustrated on p. 97, and *Vuillard, His Life and Work*, 1946, illustrated on p. 97.

C. Schweicher, *Vuillard*, 1955, dates it 1918/19, plate 43.



HENRI MATISSE, French, 1869-1954

STILL LIFE—PINK PEONIES IN A BLUE VASE

Oil on canvas, $25\frac{3}{4} \times 20\frac{3}{4}$ inches

Signed and dated, lower right: Henri Matisse 1920

COLLECTIONS:

Adolph Lewisohn, New York, by 1928-1938; Samuel A. Lewisohn, New York, 1938-1951; Margaret Seligman Lewisohn, New York, 1951-1954; inherited in 1954.

EXHIBITIONS:

A Loan Exhibition of Paintings, Ehrich-Newhouse Galleries, New York, 1935, catalogue no. 23.

REFERENCES:

S. Bourgeois, *The Adolph Lewisohn Collection of Modern French Paintings and Sculptures*, 1928, p. 205, illustrated opposite p. 205.





ANDRE DERAIN, French, 1880-1954

HEAD OF A GIRL

Oil on canvas, $10\frac{3}{4} \times 11$ inches

Signed, lower right: a derain

Painted in 1927

A portrait of a little boy, almost a twin to this girl, once belonged to Samuel A. Lewisohn and is reproduced in Stephan Bourgeois's *The Adolph Lewisohn Collection of Modern French Paintings and Sculptures*, 1928, opposite page 223. It is now in the collection of Dr. Marjorie Lewisohn, New York.

COLLECTIONS:
(M. Knoedler and Co., New York, from the artist); acquired in 1928.



JAMES McNEILL WHISTLER

American, 1834-1903, attributed to

GIRL IN A YELLOW DRESS

Oil, over pencil, on canvas, 11 x 17 1/4 inches

This charming, intimate sketch belonged to the lot of fourteen paintings and drawings that turned up in a warehouse sale at University Place in New York and was subsequently acquired by George S. Hellman of The New Gallery, who claimed they were lost works by Whistler. It was surmised that they came from Whistler's sister in Baltimore. Exhibited as "The Lost Whistlers," they attracted some publicity in New York papers, but never found their way into the Whistler literature. George Hellman did his best to establish their authenticity. For the Girl in a Yellow Dress a reference was found that seemed perfect: Lillie Langtry writes nostalgically in her memoirs, *The Days I Knew* (1925, page 63): "James Whistler did a portrait of me, and the numerous sittings were, I think, enjoyed by both of us. By the way, I wonder what became of that unfinished picture and the yellow robe in which he was painting me? Both are still in existence I fancy." And Whistler writes, in a letter to his sister-in-law soon after his return from Venice in 1880: "Mrs. Langtry

is in town and on Sunday came to breakfast, great success, there were fourteen of us in all. I am to begin her portrait on Thursday, an arrangement in yellow."

It must be doubted, however, that the little sketch is the portrait for which Lillie Langtry sat so often. Surely the portrait of the celebrated young actress, wearing a yellow dress perhaps especially designed for the occasion, must have been a more striking picture. Left unfinished, it was probably destroyed — or Whistler may have used the canvas for another picture, as he was apt to do.

Here, the way the texture of the canvas shows through the thin paint is similar to Whistler's technique, but the lighting, the unstylized pose, and especially the agitated brushwork are quite unlike his work. It reminds one, rather, of the sketches William Merritt Chase (American, 1849-1916) did of his wife, his many daughters, and his sister-in-law. A vague clue to the authorship of the picture may exist in a faint pencil inscription on the back of the stretcher: "... [illegible] rubbed out the name of the artist, Birny [sic], who once owned this painting (see my correspond[ence] with Joseph Pennell). G. S. Hellman." William Verplanck Birney (American, 1858-1909), trained like Chase in Munich, was an able Victorian painter. He loved lighting figures from behind and above, as in this study. But the very sketchiness of the picture seems to make any definite attribution impossible.

C O L L E C T I O N S :

? William Verplanck Birney, New York; (anonymous sale, University Place, New York, about 1925); Joseph Biadini, New York; (The New Gallery, New York, 1925-1926); acquired in 1926.

E X H I B I T I O N S :

The Lost Whistlers: Fourteen Paintings, Pastels & Drawings, The New Gallery, New York, 1926, catalogue no. 7, as Portrait of Lillie Langtry.

R E F E R E N C E S :

E. O. Hoppé, "A Whistler Find," in *Artwork*, II, 1926, no. 7, p. 190, describes it as a portrait of Lillie Langtry.



CHILDE HASSAM, American, 1859-1935

THE INNER HARBOR AT GLOUCESTER, MASSACHUSETTS

Oil, over charcoal, on cardboard, $9\frac{1}{8} \times 12\frac{1}{8}$ inches

Signed and dated, lower left: Childe Hassam 1915

In the summer of 1915, the year of this picture, Hassam began a group of over fifty etchings of New England scenes. His preoccupation with the etcher's needle seems reflected in the patchy patterns, the delicate tonality, and the linear quality of the painting, in which much of the ground is left exposed. Hassam painted and etched many views of Gloucester, which led his friend the artist Ernest Haskell to write: "Before I had seen Hassam's pictures, it seemed a fishy little city, now as I pass through it I feel Hassam. The schooners beating in and out, the wharves, the sea, the sky, these belong to Hassam" (*Childe Hassam*, 1922, p. viii).

COLLECTIONS:

(James Graham and Sons, New York); acquired in 1956.

CERAMICS

TAPESTRIES

BRONZES

ANDREA DELLA ROBBIA

Italian, Florentine, 1435-1525, workshop of

MADONNA ADORING THE CHILD

Glazed terracotta, rounded top, $40\frac{1}{2} \times 21\frac{1}{4}$ inches (including the console with cherub head and leaf scrolls that was added later)

In 1479, Andrea della Robbia created an altarpiece of the Madonna and Child for the Brizi chapel in the Chiesa Maggiore at La Verna, which became one of his most popular compositions. Innumerable variants of the central figures were produced in his workshop, and are usually classified according to the accessories and the number of accompanying figures. Here God the Father, surrounded by six winged heads of angels, and the dove of the Holy Spirit appear above the Madonna. Both this and the following relief are particularly fine examples of that output and are close to works attributed to Andrea's own hand.

COLLECTIONS:

(Raoul Tolentino, sale, American Art Association, Anderson Galleries, New York, April 26, 1920, no. 795, illustrated in the de luxe catalogue); (Arnold Seligmann, Rey & Co., New York); acquired in 1924.

REFERENCES:

- G. de Nicola, in an undated expertise on the back of an old photograph, calls it one of the most beautiful Adorations by Andrea and a rare variant of several versions of the same type.
A. Marquand, *Andrea della Robbia and His Atelier*, II, 1922, p. 21, lists it as no. 6, under Adorations derived from the La Verna altarpiece, and dates it 1470-1480.



ANDREA DELLA ROBBIA, workshop of
MADONNA ADORING THE CHILD

Glazed terracotta, rounded top, $29\frac{1}{2} \times 19\frac{1}{2}$ inches

About 1480

This, like the preceding entry, is a variant of Andrea della Robbia's La Verna altarpiece. The Madonna is shown kneeling between lilies, and above her appear the hands of God the Father, the dove of the Holy Spirit, and four winged heads of angels.

C O L L E C T I O N S :
Acquired in Italy in 1924.





GUIDO FONTANA, also called Guido Durantino
Italian, Urbinese, by 1520 – after 1576, workshop of

ST. CECILIA BETWEEN ST. PAUL, ST. JOHN,
ST. AUGUSTINE, AND ST. MARY MAGDALEN

Majolica plate, painted and glazed pottery, diameter 10½ inches

About 1530-1535

The design for this plate is based on Marcantonio Raimondi's engraving after the famous painting by Raphael, now in the Pinacoteca Nazionale in Bologna. The same composition in an architectural setting appears on a roundel, also by Guido Fontana, in the Victoria and Albert Museum, London.

COLLECTIONS:
(Duveen Brothers, New York); acquired in 1920.

MAJOLICA PLATE, Italian, Gubbio, about 1530-1540

A WINGED CUPID WITH HIS QUIVER, WITH A BORDER OF DRAGONS AND CORNUCOPIAS

Painted and lustered pottery, diameter 9 inches

The design for this plate with its inventive border may have originated in Castel Durante, perhaps in the workshop of Giovanni Maria, in the 1530s. Wares from Castel Durante were often sent to Gubbio to be lustered.

COLLECTIONS:

? Palazzo Albani, Rome; Alexander Barker, London; Sir Francis Cook, Doughty House, Richmond, about 1870-1901; Wyndham F. Cook, London, 1901-1905; Humphrey W. Cook, London (sale, Christie's, London, July 7, 1925, no. 7); (Jacques Seligmann & Co., New York); acquired in 1929.





BOWL, Iranian, Garus District, XII-XIII century

AN ELEPHANT AMIDST FOLIAGE

Terracotta, diameter 6 $\frac{3}{8}$ inches

The bowl belongs to a well-known group of Islamic potteries. Its special interest lies in the unusual subject of the design. The elephant is rarely represented on Islamic earthenware, and this seems to be the only known "Garus" bowl with such a decoration.

COLLECTIONS:

Adolph Lewisohn, New York, until 1938; gift of Samuel A. Lewisohn, 1939.

TAPESTRY, French, Touraine, about 1500

MILLEFLEURS, WITH FIVE YOUTHS PLAYING BLIND MAN'S BUFF

Silk and wool, 111 x 125 inches

Inscribed, on the scroll: le temps scion; and at lower left and right with initials NG

The inscription has formerly been read as *Selon le temps*, "According to the time," which was interpreted that there is a time for everything, including play. More likely, however, it reads *le temps scion*, or "Time whips," as illustrated by the game depicted in the tapestry. The idea of Time whipping is an old one. Time personified and carrying a whip appears in a woodcut on the title page of Giovanni Andrea Gilio's *Topica Poetica*, printed in Venice in 1580, and in the third act of *Hamlet* Shakespeare speaks of "the whips and scorns of Time" (see S. C. Chew, *The Pilgrimage of Life*, 1962).

The intertwined initials that appear at the lower left and right corners (and that also have been read as P.I.G.) refer to the person for whom the tapestry was made but who has not yet been identified. The same initials probably also appeared at the top corners, where the tapestry unfortunately has been cut. At the upper right, the tasseled ends of the cords intertwining the initials are still visible.

COLLECTIONS:

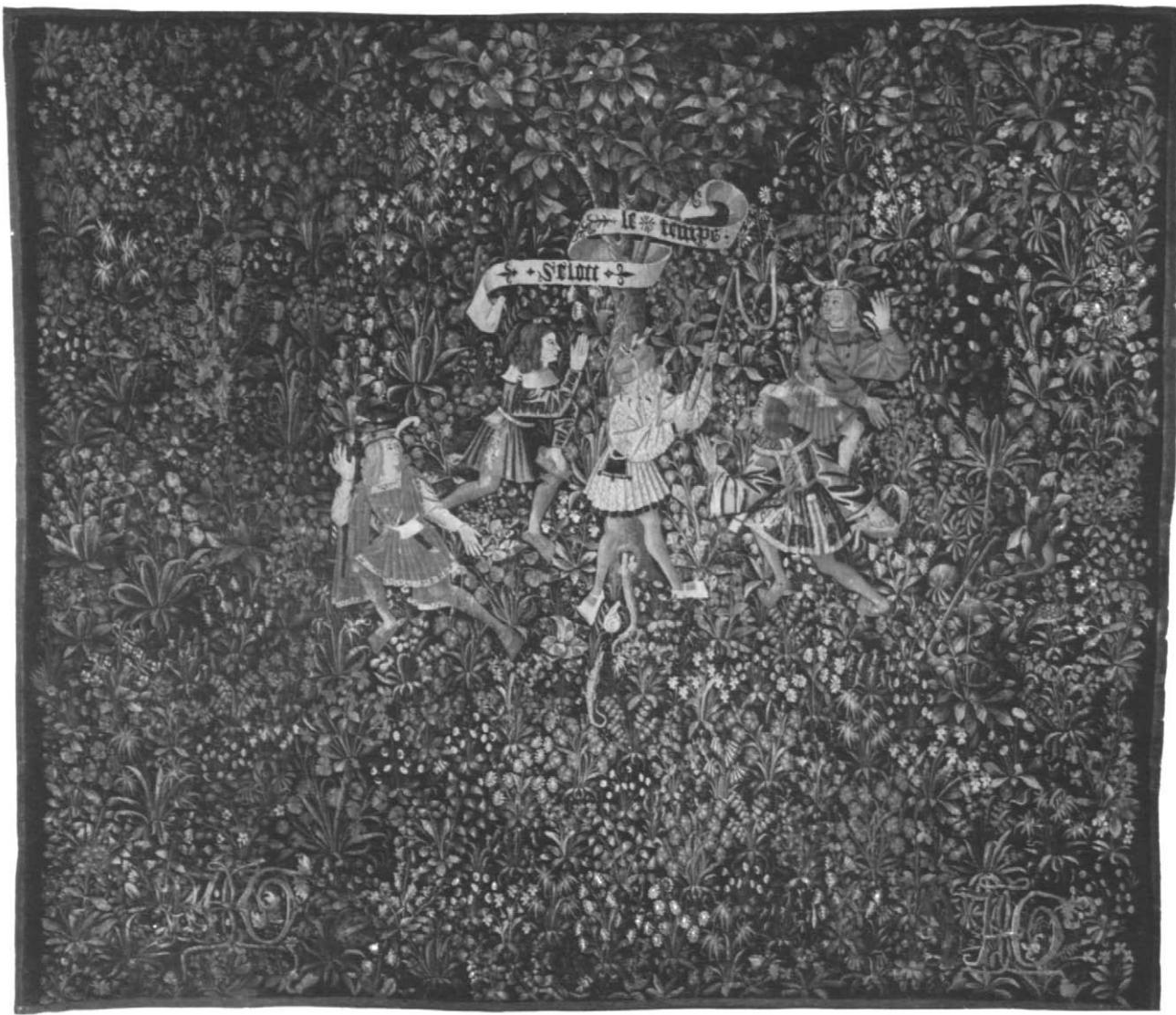
A. Tollin, Paris (sale, Galerie Georges Petit, Paris, May 21, 1897, no. 219); (Edouard Jonas, Paris); (French and Co., New York); acquired in 1926.

EXHIBITIONS:

French Gothic Tapestries, The Metropolitan Museum of Art, New York, 1928, catalogue no. 10, described.

REFERENCES:

J. Breck, "The Tapestry Exhibition," in *The Metropolitan Museum of Art Bulletin*, XXIII, 1928, p. 184, describes it; illustrated opposite p. 178.



TAPESTRY, French, probably Touraine, early XVI century

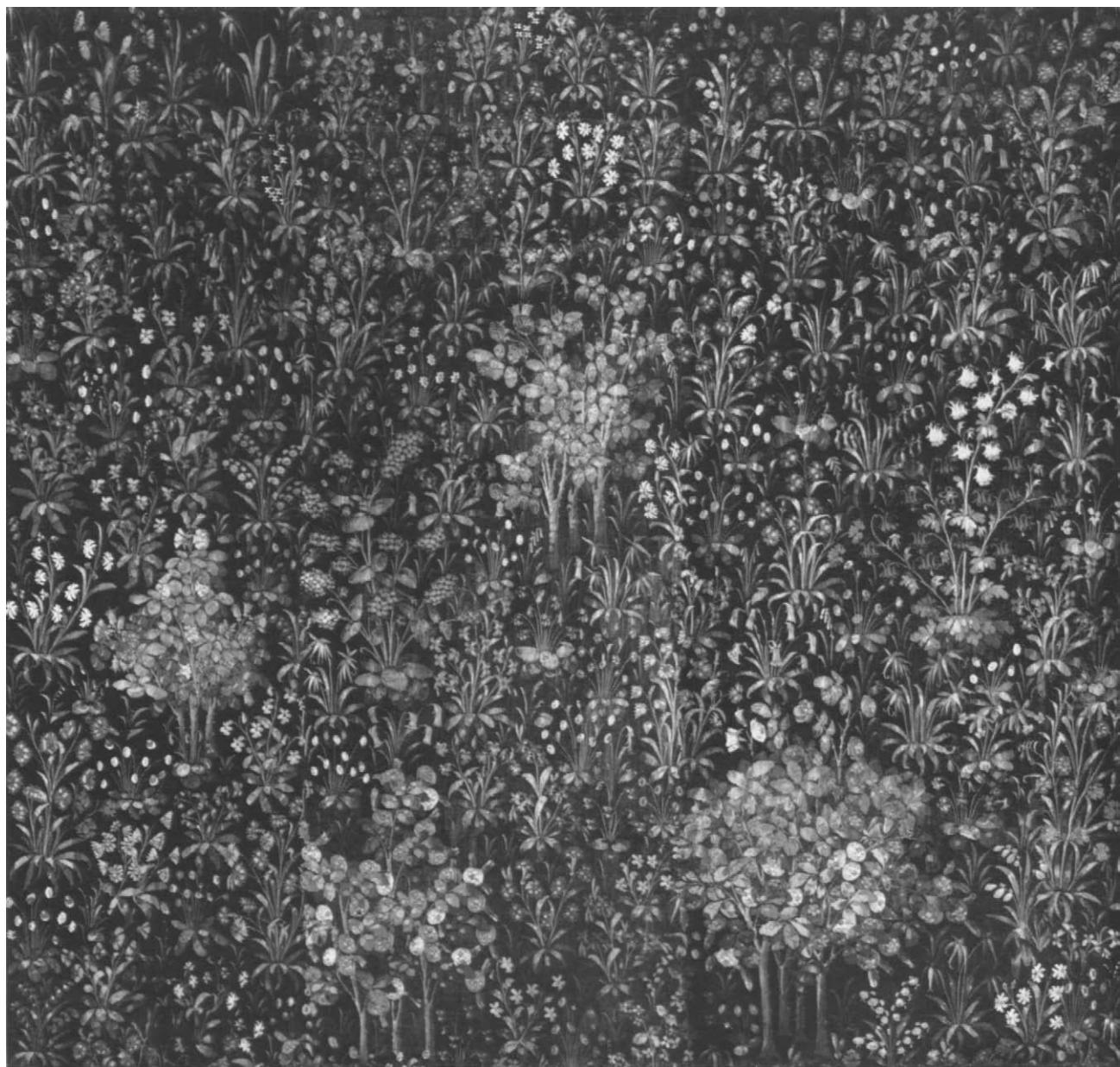
MILLEFLEURS, WITH ROSE BUSHES

Silk and wool, 99 x 103 inches

The multitude of different and realistically depicted flowers deservedly earns the tapestry the exaggerated title of *millefleurs* that is traditionally used for this type. Here the dense allover pattern is accentuated by the rosebushes, which in their deliberate placement almost play the role of the human figures in other similar works from Touraine. The tapestry has been considerably restored.

COLLECTIONS:

Emperor Wilhelm of Hohenzollern, Berlin; (L. Bernheimer, Munich); James Deering, Chicago, until 1916; (French and Co., New York, 1916-1919); acquired in 1919.



TAPESTRY, Flemish, Brussels, about 1500

THE HOLY FAMILY WITH ST. ANNE

Silk, wool, and silver-gilt thread, 40 x 53 inches

Inscribed, along the bottom: • S • ANNA OBEATA • INFANTIA • PER • QVAM
• NOSTRI • GENERIS • EST • VITA • REPARATA IOSEP•S• ("St. Anne O blessed
Infant through whom the life of mankind has been restored St. Joseph")

The tapestry shows the same symbols as several similar miniature tapestries depicting the Christ Child. The most prominent motif is the grape, alluding to the blood of Christ and the Eucharist. A related small tapestry in the Altman collection at the Metropolitan Museum shows the Child pressing the grape into a cup. Here the grapes are handed to the Child by St. Joseph, while the whole scene is surrounded by a border of roses and vines, the latter an emblem of Christ, who was "the true vine." With his other hand St. Joseph offers an apple, symbol of Christ's role as the new Adam who takes upon himself the burden of man's sin and brings salvation. St. Anne rests one hand on the open Bible and holds in the other a red rose, symbol of martyrdom. The friendly offerings thus add deeply religious significance to the intimate family group.

The clear and sharp drawing and the exceptionally fine preservation make this one of the most beautiful of all small Brussels tapestries.

COLLECTIONS:

The Cathedral of Burgos; (Lionel Harris, London); (French and Co., New York); acquired in 1916.

EXHIBITIONS:

Fiftieth Anniversary Exhibition, The Metropolitan Museum of Art, New York, 1920.

REFERENCES:

- G. L. Hunter, "Miniature Tapestries of the Infant Christ," in *Arts and Decoration*, VI, 1916, pp. 497-500, describes it; illustrated as no. 1; attributes to the same designer similar tapestries in the Martin Ryerson, Martin LeRoy, and Benjamin Altman collections, the latter now in the Metropolitan Museum.
J. Breck, "Medieval and Renaissance Decorative Arts and Sculpture," in *The Metropolitan Museum of Art Bulletin*, XV, 1920, pp. 181-182, mentions it; illustrated in the gallery view of the exhibition on p. 183.
G. L. Hunter, *The Practical Book of Tapestries*, 1925, p. 124, mentions it in a group of "interesting small tapestries with gold."



TAPESTRY, Flemish, Brussels, about 1510-1520

PERSEUS AND ANDROMEDA

Wool and silk, 133 x 130 $\frac{1}{4}$ inches

The mythological story of Perseus and Andromeda is told in a courtly, medieval setting. In the foreground, King Cepheus and Queen Cassiopeia implore Perseus to save their daughter Andromeda from the fearful dragon to whom she has been sacrificed. They are pointing upward at the frightened princess, tied to a rock. Near her, in the background, the winged Perseus accompanied by Hermes is entering the scene, while in the middle ground, appearing for the third time, he is attacking the dragon.

The tapestry doubtlessly belonged to a series telling the legend of Perseus, of which two others are known. Of about the same height but about eighty inches wider, surrounded by a similar border of flowers, they show other incidents from the Perseus story. They were formerly in the collection of Raoul Heilbronner in Paris (sale, Galerie Georges Petit, Paris, June 23, 1921, nos. 243 and 244). H. Göbel (*Wandteppiche*, Part 1, I, 1923, p. 411) attributes the Heilbronner tapestries to Jan van Roome, who designed cartoons for Brussels tapestries about that time; they are, indeed, similar to the Herkinbald tapestry in Brussels for which Roome made the design. Göbel also suggests (p. 308) that these tapestries may have formed part of the set of eight depicting the Perseus legend that Emperor Charles V bought from the Brussels manufacturer and dealer Gabriel van der Tommen in September 1521. The same theory is mentioned by G. J. Demotte (*La Tapisserie Gothique*, 1922, p. 5; plate 88 illustrates another tapestry from the set).

COLLECTIONS:

(Giuseppe Baslini, Milan, until 1888, sale, A. Genolini, Milan, November 26 ff., 1888, no. 699, as Flemish, XV century; plate XXI, in reverse); (A. S. Drey, Paris); (French and Co., New York); acquired in 1915.





FIVE TAPESTRIES, Franco-Flemish, about 1520-1530

"LE CERF FRAGILE"—THE ALLEGORICAL HUNT OF THE STAG

All silk and wool, all 38 x 34½ inches

I. Nature — The Stag in Youth

Cy voiez le buissō denfance • Ou nature sō chemin dresse
 ... [?] Et le] cerf fragile hors lance • Avec sō beau limyer jeunesse
 ... Q [?] ui] le met sus & pas ne cesse • Dauoir de laproucher ēue
 ... [Restored and undeciphered:] Affin qu'en] Reput ne le laisse • Esbois de transitoire vie.

("Here you see the wild woods of infancy where Nature has her way
 and chases out the frail stag with her fine hound, Youth, who constantly
 seeks to attack him so as not to allow him any rest in the woods of
 passing life.")



II. Ignorance and Vanity — The Stag in the Prime of Life

Les chiens que tenoit acouplez • Dedās le bois dame Ignorance
A pres le cerf adescouplez • Cest vouloir haste oultre coidance
Qui plāis de mōdaine plaisir • Luy fōt maīt sault de travers faire
Et lors vanite si sauance • De corner cōme elle scet faire .

("The dogs that Lady Ignorance had on the leash in the woods she has now set loose on the stag. Their names are Desire, Rashness, and Overconfidence, who, full of worldly pleasure, make him double back and forth in his tracks. Then Vanity approaches and blows her horn as only she knows how.")



III. Old Age — The Stag in Old Age

Puis lassault viellesse aoultrāce · Qui le fait hors du lac saillir
 Et huy lasche peine et de [Undeciphered: ? doubtance] · E Chault et froit et fait venir
 Soucy enuy pour le tenir · Et aage a la chere ridee
 Et pesanteur le fōt fouyr · Deuers maladie la doubtee

("Then Old Age takes up the relentless assault and drives him out of
 the lake [of knowledge] and besets him with Pain and Fear, Heat and Cold
 and beckons Worry and Boredom to hold him. And Age with its wrinkled
 flesh and Heaviness make him flee toward dreaded Sickness.")



IV. Sickness — The Death of the Stag

Uoy le veneur espouentable · Qui la mort du cerf a emprise
 Cest maladie la doutable · de qui sa charōgne est sourprise
 Elle luy fait forte ētreprise · Car de lespieu le coup luy dōne
 Apres la mort viēt corner · prise · Aīsi que le teps si lordōne

("Behold the frightening hunter set to kill the stag — it is fearful
 Sickness by whom the flesh is overtaken. She causes him grave concern
 and stabs him with her lance, after which Death blows his horn as the
 event calls for.")



V. The Moralizing Poet

Gens de briefue duree mōdaīe
 qui chasse mortelle & soubdaīe
 etes comme cerf asservis
 cōsiderez la vie humaine
 et la fin ou elle vous maine
 et les metz dont serez seruis
 alors que serez desseruis
 de Jeunesse et aurez aduiz
 aduisez atel propoz prendre
 que qāt serez de mort rauis
 et les vers serōt au corps vifz
 que puissiōs adieu lame rendre

("Man, with your brief life on earth, whose course is mortal and short like that of the stag — consider your life and where it leads you, consider what is coming to you when you are drained of youth. You should consider the following advice: when you are seized by death and worms are at your body, then you should render your soul to God.'')

The Ages of Man was a favorite subject in the arts and literature of the sixteenth century. Man's life was divided to correspond with the seasons, the months, in decades, and so on. Here the passage of life from infancy to old age and death is described in the well-established terms of the medieval staghunt.

The coat of arms on the fifth tapestry of the set shows the arms of the Abbey of Saint-Martin-aux-Bois quartered with those of its abbot, Gui de Baudreuil. Apparently the tapestries were commissioned to decorate the worldly abbot's rooms. The border that runs along their bottom, but is not repeated on the sides (at least not in their present restored state), may indicate that they once made up one long frieze, which later was cut into individual sections.

The prevalence of text suggests that the tapestries were copied from an illustrated medieval manuscript. Two larger ones from another set depicting the stag-hunt, also Franco-Flemish and of about the same date, which are now in the Metropolitan Museum, show the same doggerel rhymes and scenes similar to those of Ignorance and Old Age (nos. II and III), indicating a common source.

Such a source is reflected in a manuscript in the Bibliothèque Nationale in Paris (Ms. fr. 25429, published by Picot, see below), dating from the end of the fifteenth century, which recounts the allegorical stag-hunt in nine scenes with accompanying verses. Some of these correspond so closely with our five tapestries as to indicate that our set may not be complete. The text of the first, Nature, is almost identical with our no. I; the second and third, Ignorance and Vanity, are combined in our no. II; the fourth, where Necessity drives the stag into the lake of "cognissance," is missing here; the fifth, Old Age, corresponds to our no. III; the sixth and seventh are combined in no. IV, while the eighth, Death Triumphant, is not represented here; the Moralizing Poet of the ninth is like our no. V. Another manuscript in the Bibliothèque Nationale (Ms. fr. 379), dated about 1543/4 and entitled *La Chasse d'ung Cerf Privé*, also tells the story of the stag in nine scenes, but they have lost their tragic aspects and the stag ends up in a beautiful park together with Liberty, Prudence, Honor, etc.

COLLECTIONS:

Abbé Gui de Baudreuil, Saint-Martin-aux-Bois, near Beauvais, died 1531; Paul de Kermaingant, Paris, by 1886; Mme de Kermaingant, Paris; acquired in 1923.

EXHIBITIONS:

Objets d'Art du Moyen Age et de la Renaissance, Jacques Seligmann, Paris, 1913, catalogue nos. 333-337, plates LXXIII and LXXIV in the de luxe catalogue.
The Cloisters, The Metropolitan Museum of Art, New York, 1952, exhibited.

REF E R E N C E S :

- E. Müntz, "La Tapisserie à l'Epoque de Louis XII," in *Les Lettres et les Arts*, III, 1886, p. 215, mentions the set; no. I illustrated opposite p. 212, and no. II opposite p. 214.
- E. Müntz, "Tapisseries Allégoriques," in *Monuments et Mémoires*, IX, 1902, pp. 114-116, quotes the inscriptions.
- J. Guiffrey, "Les Tapisseries du XIIe à la Fin du XVIe Siècle," in *Histoire Générale des Arts Appliqués à l'Industrie*, n.d. [1911], p. 197, mentions the set and dates it 1520-1530.
- E. Picot, "Le Cerf Allégorique dans les Tapisseries et les Miniatures," in *Bulletin de la Société Française de Reproductions de Manuscrits à Peintures*, III, 1913, pp. 57-67, dates the verses of the inscriptions about 1520 and points out the alternation of masculine and feminine rhyme; suggests that the tapestries were woven in Beauvais and describes manuscripts of the type that may have served as cartoons for these and similar tapestries; plates LI-LV.
- H. Göbel, *Wandteppiche*, Part 1, I, 1923, p. 131, describes the set and dates it about 1520-1530.
- F. Fels, *Die Altfranzösischen Bildteppiche*, n.d., p. 16, lists the set as French, about 1510; no. II illustrated on p. 46.
- G. L. Hunter, *The Practical Book of Tapestries*, 1925, pp. 71-72, describes the set.
- W. H. Forsyth, "The Medieval Stag Hunt," in *The Metropolitan Museum of Art Bulletin*, n.s., X, 1952, p. 209, mentions the set.

MAFFEO OLIVIERI,
Italian, Brescian, 1484-1543/4

MAN WITH A STAFF

Bronze, height 12 $\frac{5}{8}$ inches



The statuette is similar to one in the Staatliche Museen (formerly the Kaiser Friedrich Museum) in Berlin-Dahlem, which, however, shows the man with a spade and measures about three inches less in height. The Berlin version was first attributed to Olivieri by W. von Bode ("Maffeo Olivieri," in *Jahrbuch der Preussischen Kunstsammlungen*, XXX, 1909, p. 81, illustrated), because of its stylistic similarity to two bronze candlesticks in San Marco, Venice, which are signed with the artist's name. The Berlin bronze has been much published and exhibited, and became the subject of some controversy when R. Berliner ("Ueber einige Kleinplastiken," in *Belvedere*, IX, 1930, p. 110) questioned the generally accepted attribution to Olivieri. He considered it to be German, of around 1630, and to represent a gardener. L. Planiscig ("Ueber eine missverstandene Bronzestatuette des Maffeo Olivieri," in *Belvedere*, X, 1931, pp. 99 ff.) then defended the attribution with convincing arguments; he also suggested that the bronze was perhaps meant to represent Tubal-cain, the mythical inventor of the spade.

COLLECTIONS:

? Mme Camille Lelong, Paris, until about 1903; Edouard Larcade, nephew of the former, Paris, until 1919; (Duveen Brothers, New York, 1919-1920); acquired in 1920.

REFERENCES:

L. Planiscig, "Maffeo Olivieri," in U. Thieme and F. Becker, *Allgemeines Lexikon der Bildenden Künstler*, XXVI, 1932, p. 6, lists it as Adam with the Spade or, more likely, Tubal-cain, and as on the American art market.



B R O N Z E, North Italian, about the middle of the XVI century
HERCULES AND THE NEMEAN LION

Height $12\frac{3}{8}$ inches, on wooden base

The composition of this bronze, which was formerly attributed to Giovanni Bologna, is based on the antique. Another example belonged to the Galerie Cramer, The Hague, in 1964. A third version, a variant from a different hand, is in the Museo Nazionale in Florence (L. Planiscig, *Piccoli Bronzi Italiani del Rinascimento*, 1930, no. 184, plate CVII).

COLLECTIONS:
(Arnold Seligmann, Rey & Co., New York); acquired before 1936.

BRONZE, Italian, Venetian, last quarter of the XVI century

BOY BEATING A DRAGON

Height 4 inches, on wooden base

This small group is related to some similar bronzes that may have originated in the same studio, for example a Youth on a Dolphin and a Putto on a Dolphin in the Victoria and Albert Museum (A. 102-1910 and A. 103-1910) and another Putto on a Dolphin in the Kunsthistorisches Museum in Vienna (L. Planiscig, *Die Bronzeplastiken*, 1924, p. 126, no. 218, illustrated on p. 127).

COLLECTIONS:

(Arnold Seligmann, Rey & Co., New York); acquired in 1926.



EDGAR HILAIRE GERMAIN DEGAS, French, 1834-1917

DANCER LOOKING AT THE SOLE OF HER RIGHT FOOT

Bronze, height 18 inches

Signed, incised: Degas

Founder's stamp, in relief: CIRE PERDUE A. A. HEBRARD

Numbered: 40 / B

Degas modeled several hundred sculptures in clay and wax, of which none were cast in bronze during his lifetime. After his death, the best-preserved works, some of which he had kept in glass cases, were repaired and adjusted by his friend the sculptor Bartholomé, and given to the founder Hébrard, who began casting them in 1919. Seventy-two sculptures were cast then and a seventy-third some time later. Of each sculpture twenty-two bronze casts were made and marked with the letters A to T, except for one set that was reserved for the heirs and another for the founder. The Metropolitan Museum owns the complete set marked A, which was bought by Mrs. H. O. Havemeyer upon the inspired advice of Mary Cassatt.

Degas himself must have cared especially for this figure: around 1900 he asked Hébrard to make a plaster cast of it, as well as of two other selected models. Apparently he considered them sufficiently finished and worth preserving. The original wax models, long thought lost, were recently discovered and exhibited in 1955 at M. Knoedler and Co., New York. The model for our bronze, in green wax, now belongs, with most of the others, to Paul Mellon, Washington.

COLLECTIONS:

(Ferargil Galleries, New York, in 1925); Adolph Lewisohn, New York, until 1938; Samuel A. Lewisohn, New York, 1938-1951; gift of Margaret Seligman Lewisohn, 1952.

EXHIBITIONS:

Degas, Sculpture, Ferargil Galleries, New York, 1925, no. 35.

The Lewisohn Collection, The Metropolitan Museum of Art, New York, 1951, catalogue no. 167, illustrated on p. 34.

REFERENCES:

J. Rewald, *Degas, Works in Sculpture*, 1944, p. 25, no. XLV, catalogues it; plate 101 (the bronze from set A in the Metropolitan Museum).

J. Rewald, *Degas, Sculpture*, 1956, pp. 150-151, no. XLV; plates 57 and 61 (another cast); dates the original wax model 1882-1895; gives the extensive general literature on Degas's sculpture.



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