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BY DIRECTION OF DUVEEN BROTHERS

W. E. B.

VERY IMPORTANT PAINTINGS

BY

THE GREAT MASTERS

APR 30 1915

TO BE SOLD UNDER THE MANAGEMENT OF
THE AMERICAN ART ASSOCIATION

MADISON SQUARE SOUTH
NEW YORK

ON FREE VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

FROM SATURDAY, APRIL 24TH, UNTIL THE DAY OF SALE
9 A. M. UNTIL 6 P. M.

A NUMBER OF
VERY IMPORTANT PAINTINGS
BY
THE GREAT MASTERS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF

MESSRS. DUVEEN BROTHERS

ON THURSDAY EVENING, APRIL 29TH, 1915

BEGINNING AT 8.30 O'CLOCK

IN THE GRAND BALLROOM OF THE PLAZA
FIFTH AVENUE, 58TH TO 59TH STREET

CATALOGUE
OF
A NUMBER OF VERY IMPORTANT
PAINTINGS BY THE GREAT MASTERS

WHICH WERE IN AN OUTBREAK OF FIRE THAT TOOK PLACE ON
BOARD THE STEAMSHIP MISSISSIPPI IN NOVEMBER, 1914,
WHILE THE PAINTINGS WERE IN TRANSIT TO
THIS COUNTRY, AND IN CONSEQUENCE
OF SUCH DAMAGE ARE TO BE SOLD

AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF
MESSRS. DUVEEN BROTHERS

NEW YORK AND PARIS

ON THE EVENING HEREIN STATED

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY, OF
THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1915



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

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1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

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Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

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Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.

CATALOGUE

NOTICE

The fifteen paintings herein described were in an outbreak of fire which took place on the steamship *Mississippi* in November, 1914, and will be sold by direction of Messrs. Duveen Brothers.

The pictures will be sold in their present condition, no attempt having been made to restore them. Messrs. Duveen Brothers will be pleased without charge to advise purchasers in regard to the necessary restorations and aid them in selecting an expert restorer for the needed work.

AMERICAN ART ASSOCIATION,

MANAGERS.

No. 1

PIERO DI JACOPO BENCI
(CALLED POLLAIUOLO)

\$ 250 -

ITALIAN—FLORENTINE SCHOOL: 1443—1496

BUST PORTRAIT OF YOUNG MAN IN BLACK CAP

(Panel)

Height, 14½ inches; width, 12 inches

Because their father was a poulterer, the nickname Pollaiuolo was given to the two brothers Antonio and Piero di Jacopo Benci, and was extended also to the former's nephew, Simone. The last as an architect, Antonio as sculptor, jeweler, painter and engraver, and Piero as a painter played a considerable rôle in Florentine art during the fifteenth century. Piero was a pupil of Baldovinetti and worked mainly on his brother's designs. His principal independent works were a "Coronation of the Virgin" in the choir of San Gimignano; "Three Saints—S.S. Eustace, James and Vincent" and a miniature profile of a lady in the Uffizi, and an "Annunciation" in the Berlin Museum.

AMBROGIO DA PREDIS

ITALIAN: 1455—1515

\$ 175—

PORTRAIT OF A YOUTH IN A RED CAP

(Painted on Italian poplar wood)

Height, 16½ inches; width, 11½ inches

A BUST-PORTRAIT of a youth in sharp profile, turned to the left, wearing a red cap with turned-up brim and held by what appears to be a jeweled pin, long fair hair cut in a fringe over his forehead, and a continuous roll curl falling over his neck. Dressed in a gray coat which is laced up the front, and a green velvet waistcoat just showing at the neck, round which is a white stock. The background appears to be a marble wall or pilaster with a white molding on the base.

From the collection of Consul Weber in Hamburg, and formerly the property of the Viscontice family in Milan.

Illustrated in "Archivio Storico dell' Arte," 1891; in Nohring's "Collection Weber," 1898, and Lepke's "Galerie Weber," 1912; also in the "Jahrbuch der Kunsthistorischen Sammlungen der Allerhochsten Kaiserhauses," 1906, 1p. 41.

Mentioned by Dr. Bode in the "Jahrbuch der Königlich Preussischen Kunstsammlungen," 1889, p. 77; also by C. Cocera in "Archivio Storico dell' Arte," 1889; also by Fritz Harck in "Archivio Storico dell' Arte," 1891; also by Wold von Seidlitz in the "Jahrbuch der Kunsthistorischen Sammlungen der Allerhochsten Kaiserhauses," 1906. Mentioned by Berenson in "The North Italian Painters of the Renaissance," p. 160; mention by Morelli.

Dr. Bode in "The Year-Book of Prussian Art Collections" decidedly ascribed this picture to Ambrogio da Predis.

Morelli also includes it in the list of da Predis's works.

The date of Ambrogio's birth is rather uncertain, but it is known he was born in Milan about the year 1455. To Morelli is due the credit of first calling attention to this artist's existence, and he published an account of da Predis with a list of his works, an account which remains with slight modification the standard authority of to-day; and amongst which he mentions this picture. A few additional details of his life have been disclosed in recently found documents. The few events in his life known to us begin with the year 1482 when we find him established as Court painter to the Emperor Maximilian, and in 1506 he designed some tapestries for the Emperor. He died about the year 1515, but even this date we give as problematical.

No. 3

\$ 37 00

LORENZO DI CREDI

ITALIAN—FLORENTINE SCHOOL: 1459—1537

VIRGIN AND CHILD WITH ST. JOHN

(Circular Panel)

Diameter, 3 feet

THE Virgin, with hands joined in prayer, kneels on the right of the composition, clad in a rosy crimson robe and blue mantle, lined with purple. Her head is bowed toward the sacred Child, who lies naked on a pale blue sheet, spread upon the ground, and is supported by a white bolster. His eyes are directed toward the sky, while He holds a finger of His left hand to His lips. At His back kneels the little St. John, naked also except for a transparent drapery on his back, which is confined by a blue girdle. While his hands are raised in devotion, one arm supports a slender cross, the top of which shows against a small, rounded hill, with two bunches of trees on the summit and a single leafless trunk. Near the center of the middle distance stands a tall tree, whose slim stem is surmounted by a pompon of foliage. Beyond it lies a band of water, on the edge of which rises a pile of buildings with two battlemented towers, at the foot of the hill, crowned with trees and a church. The water reappears on the right of the composition, where an elevation projects which is formed of rectangular rocks, covered at the top with a thatch of yellowish grass on which stand two little trees.

Born in Florence in 1459, Lorenzo di Credi became a pupil of Andrea del Verrocchio, in whose *bottega* he had as fellow-students Perugino and Leonardo da Vinci. By both of these his style was affected—the influence being particularly notable in the smiling happiness of his faces and the reverential gestures of the figures. He was of a pious and gentle nature and enjoyed in Florence a respectable local practice, expending minute and patient industry on altar-pieces and easel pictures. Many of the latter show his partiality for the tondo or circular panel. During his last years he lived upon an annuity in the retirement of the Hospital of Santa Maria.

15 000
\$ 5700 —
No. 4

PIER FRANCESCO FIORENTINO

Circa: 1440—1500

VIRGIN AND CHILD WITH SAINTS

(Circular Panel)

Diameter, 30 $\frac{3}{8}$ inches

IN the center of the picture the Virgin is seen in three-quarter length, standing behind a parapet over which is thrown a cloth, and on which the Infant Jesus is lying on a cushion with gold tassels. The Virgin is dressed in a deep blue mantle with gold lace trimmings and a gold star on her left shoulder; underneath this mantle she wears a red dress elaborately embroidered with gold. There is just a suspicion of very fair hair showing over her left temple, under the white head-veil. Her hands are joined together, and raised in the action of adoration of the infant. On the left is the little St. John with fair curly hair and a greenish garment lined with fur; he has his back turned slightly towards the spectator and is looking down at the infant Christ with hands clasped in prayer. On the right can be seen the head and shoulders of another little saint in a red mantle and long fair hair, his hands, just showing, raised in front of him. Behind the figures is a background of a hedge of roses, carnations and dahlias, and the pigment is put on so thick that it stands out in relief; the upper part of the background is gold, carefully tooled to represent the rays of the setting sun, and the designs of the halos are also stamped in gold.

The old carved frame and picture are in one solid panel measuring 42 inches in diameter.

Formerly in the Palazzo Rossi Collection, Bologna

Pier Francesco Fiorentino was born in Florence about the middle of the fifteenth century, but the actual date of his birth cannot be given

with any precision; in any case, it is known that he was brought up in Florence and, according to some writers, he afterwards became a priest or monk of the order of the Angeli, and probably learnt his art originally from Don Lorenzo, a monk of the same order, who was first noticed as a painter in 1410.

Francesco Fiorentino, after Lorenzo's death, painted the tabernacle at the corner of Santa Maria Novella, at the upper end of the Via della Scala. This tabernacle is still to be seen, somewhat injured, it is true, but not so much as to prevent perceiving the force of design, delicacy of execution, and grace of coloring exhibited by the painter.

Berenson quotes this master as having been active during the last three decades of the fifteenth century, as possibly a pupil of Fra Angelico or Benozzo Gozzoli, and having copied many of the subjects painted by Fra Filippo and Pesellino. The greater quantity of his works are at San Gemignano.

MARIOTTO ALBERTINELLI

FLORENTINE—ITALIAN SCHOOL: 1474—1515

MADONNA AND CHILD

(Panel)

Height, 31 $\frac{1}{8}$ inches; width, 22 $\frac{3}{4}$ inches

THREE-QUARTER length, seated on a rock and turned to the left with her head slightly bent forward and looking down, the Virgin is dressed in a dark green mantle and hood of the same color, the mantle being joined by a brooch at the breast, with a purple dress underneath. Her left hand is resting on a book, and with her right she is holding the body of the Child, who is almost naked with the exception of a white shirt which shows over His right shoulder and arm.

The Infant Jesus is looking downwards, with His left hand clasping the right hand of His mother, and is seated on a white cloth on her lap. The background is a landscape showing many buildings and a bridge on the right.

Mariotto Albertinelli was the son of Biagio di Bindo Albertinelli, born at Florence in 1474, and was apprenticed when quite young to Cosimo Rosselli, in whose studio he was the fellow-pupil of Fra Bartolommeo, and painted mostly sacred subjects. He was greatly influenced, according to Berenson, by Lorenzo di Credi. He entered into partnership with Fra Bartolommeo, and some of the works they executed conjointly are marked with a cross and two interlaced rings. So closely did the two adhere to the same style that their works appeared to be by the same hand, and when Fra Bartolommeo retired into a monastery, Albertinelli finished some of the works the former had left uncompleted. His masterpiece, "The Visitation," now in the Uffizi, and which was executed in 1503, before Bartolommeo recommenced painting, shows that his skill in painting was equal to, if not better than, that of his late partner. It is said that Albertinelli gave up painting and became an innkeeper; this was probably while Fra Bartolommeo was in retirement, and accounts also for the great rarity of his works; they, however, again painted together from 1510 to 1513.

In 1513 Albertinelli was working in Rome, but unfortunately died the same year after his return to Florence.

COSIMO (DI LORENZO DI FILIPPO) ROSSELLI

ITALIAN—FLORENTINE SCHOOL: 1439—1507

*VIRGIN AND CHILD WITH ST. JOHN AND
SAINTS*

(Circular Panel)

Diameter, 3 feet 2³/₄ inches

THE Virgin is seated almost full face, the blue mantle which covers her figure being open over the bosom, revealing a crimson robe, which, like the mantle, is edged with a gold diaper. Below the neck of the robe is a button with a device that suggests a fleur-de-lis. Her left hand supports the Child, who stands on her lap, holding across his nude body the extremity of her gauze veil. Meanwhile His right hand grasps a cross, which is also being held by the little St. John, who kneels at the left, clad in a dull rosy tunic, edged with camel's hair. Beside him appears a segment of a toothed wheel, the emblem of martyrdom of St. Catherine of Alexandria. The Saint herself stands behind it, gazing devoutly at the Child-Christ, while her hands hold a pen above a book in memory of the learning with which she confounded the Pagan arguments. Forming a pendant to her, on the right of the composition, stand two youthful saints, one of whom supports with her mantle a mass of roses—intended, possibly, to identify her with St. Elizabeth of Hungary. At the back of these two figures rise a pair of tall slender trees, above which three lines of birds are flying. The landscape is hilly and dotted with trees, distinguished on the right by a hill, which is surmounted by a convent, and, on the left, by a rocky eminence supporting a willow tree.

A native of Florence, Rosselli became at the age of fourteen a pupil of Neri di Bicci. His first work, according to Vasari, is an "Assump-

tion of the Virgin" over the third altar on the left in the Church of San Ambrogio. Later he visited Lucca, where he painted several altar-pieces. In 1480 he was invited by Sixtus IV to assist in the frescoes of the Sistine Chapel and executed "Destruction of Pharaoh's Army," "Christ Preaching by the Lake of Tiberias" and "The Last Supper." In these he was assisted by his pupil, Piero di Cosimo. His chief pupil was Fra Bartolommeo. Vasari states that Rosselli died in 1484, but this is contradicted by his will, which still exists and is dated November 25, 1506.

No. 7

3800

JACOPO DEL SELLAJO

1441—1493

PROCESSIONAL SCENE

(Panel)

Height, 17 inches; length, 65 $\frac{3}{4}$ inches

ON a hill, to the right of the picture, a Sibyl is seen seated watching the vision spread out before her: this is represented by a triumphal procession wending its way towards Rome. In the center foreground, a crowned king and his general are seen seated on a triumphal car drawn by white horses with gold trappings and attended by warriors on horseback and many others on foot. The whole procession has been disturbed and put in disorder by the appearance of a black eagle holding a terrestrial sphere in its claws, which has suddenly swooped down, and is hovering over the general's head. The crowd gazes up in amazement and consternation, and even the horses have become restless and uncontrollable at the apparition. It is merely an old legend symbolical of the fact that the general will be the future king. At the back of the procession are dark-brown green hills, with bushes and trees, forming a perfect background or screen, which throws into bright relief the figures and white horses in the foreground, which are all elaborately penciled in gold. To the extreme right, the same procession is seen entering the city of Rome with the car, the eagle still hovering over it. The whole of the background is taken up with the River Tiber, which is seen winding its way through various islands into the far distance.

This painting once formed the front panel of a cassone or wedding chest, greatly in vogue at that time, and generally decorated with historical and mythological subjects, and often, as in this case, various episodes of the same subject were painted on one panel.

Jacopo del Sellajo was a pupil of Fra Filippo and a fellow-worker with Piselli. All of his pleasantest works may be described as being translations of Botticelli into more coercive and fluent calligraphy. This is at once more attractive and more acceptable to the decoration of household furniture, and this panel shows this spirited imitator of Botticelli at his best.

According to Vasari, Jacopo del Sellajo painted two pictures for the Church of San Friani, and one in distemper for that of the Carmines. These few words are all the notice we have concerning this artist and his works, nor do we know the fate of these paintings.

No. 8

\$ 3000 —

PAUL POTTER

1625—1654

LANDSCAPE WITH CATTLE

Canvas: Height, 26 $\frac{3}{4}$ inches; width, 19 $\frac{1}{2}$ inches

ON the left of the foreground a woman in red with white fichu and white cap on her head, and whose face is turned towards the spectator, sits milking a black cow. To the left a brown and white cow is lying down, and behind her in a slight shadow stands a red cow. The animals are grouped in front of a thatched farm building which has open double doors with pigeon-cot above. Over the top of the shed rise the red gables and roof of a château, distinguished by a tall octagonal tower roofed with slate; to the left of this are trees extending towards the left middle distance, where a glimpse of cornfields appears in a bright light, and a shepherd is seen driving his flock. In the extreme right foreground are two pigs, one lying down asleep while the other grovels among some rubbish.

Signed on the lower left-hand corner, "PAULUS POTTER F."

From the collections of Prince Kaunitz; Baron de Rothschild; M. Edouard Kums (illustrated in catalogue); C. T. Yerkes, Esq. (illustrated in catalogue).

Paul Potter, the greatest animal-painter of the Dutch School, was born in 1625 at the then flourishing town of Entkuizen, where he was baptized on 20th November in the same year. By his mother he descended from the d'Egmont family, one of the most noble in the country and celebrated for the part they took in the enfranchisement of the Netherlands from the Spanish domination; one of his ancestors being beheaded for rebellion at Brussels (1568).

His father, Pieter Potter, a talented landscape-painter, was his first and chief master. Dr. Waagen mentions a remarkable allegorical

composition by him, entitled "Vanity," at Aix-la-Chapelle. He brought his son with him to Amsterdam in 1631, and having obtained the right of citizenship, he settled there. It was in that town that Paul Potter came under the tuition of Claes Moeyaert, whose influence on his style is undeniable. At the age of fourteen or fifteen he was already an accomplished artist. The verdant fields of his country, the rich pastures, and the beautiful Netherlandish farms inspired him at the outset, they ever remained his subjects of predilection and became his genius: he loved, above all, simplicity. Animals in all their reality, rustic scenes such as he saw them, were what from youth he aimed at drawing and etching before he began to paint. He constantly roamed about the country, making sketches of all that struck him, and many of these provided him afterwards with subjects for his finished pictures. These rough sketches, so true to nature and so much sought by amateurs, reveal his intimate taste and his genius in the art of imitation.

Paul Potter, having begun by engraving, always retained his taste for this art. He was only eighteen years of age when he engraved "The Herdsman," and nineteen when he executed "The Shepherd," two masterpieces; and how he could, when still so young, produce works which would cover with glory the most matured artist, is scarcely conceivable. Bartsch says: "Perfect accuracy of drawing, striking truthfulness in the individuality of the animals, remarkable intelligence in the composition, happy effect of the chiaroscuro, everything unites to raise them to the level of the truest masterpieces." And yet this praise is still in a greater degree applicable to the painter. In 1641 Paul Potter went to The Hague to study the masters of the Dutch School; he admired them, but did not imitate any; he remained himself. The artist did not leave The Hague until 1650, when on 3d July of that year he married Adriana, daughter of the architect Balckeneynde, and shortly after, on the entreaties of Burgomaster Dr. Tulp, one of his warmest admirers, went to Amsterdam, where he definitively settled.

During this second part of his too short career, Paul Potter painted that remarkable work, "Orpheus Charming the Animals," now in the Amsterdam Museum, not only one of his finest works, but also one of greatest interest as proving that the great artist had contrived to study, with equal care and success, wild beasts and domestic animals.

This eminent painter worked with unimaginable ardor, hardly leaving his brush during the day and spending his nights in engraving

in aqua-fortis. Whenever he went abroad he had his sketch-book in his hand and noted everything that attracted his attention: animals' attitudes, structure of plants, effects of light, scenes and landscapes. Such persistent work at length affected his health, and through his constant roaming in the country, which he loved so intensely, in search of new subjects, on a winter day he contracted pneumonia and died in his twenty-ninth year in all the fulness of his manhood, and in the plenitude of his talent. He was buried on the 17th January, 1654, in the Great Chapel of Amsterdam.

No. 9

AELBERT CUYP

DUTCH: 1620—1691.

THE FLIGHT INTO EGYPT

(Panel)

Height, 45 inches; width, 54 inches

IN the background to the left, a town with turreted walls rises to view in the scintillating brilliance of the setting sun. In the foreground to the left, less brightly illuminated, a peasant leads an ass, bearing a woman and child; towards the right, a man, standing seen from behind, talks to a seated peasant woman; her child stands beside her, and her oxen are feeding, or passing over a wooden foot-bridge. Large trees lift their tufted foliage towards the radiant sky, on the same side. Looking at the group on the left, it seems evident that, in this part of the picture at least, the artist wished to represent the flight of the Holy Family into Egypt.

Signed below, to the left, with the monogram.

Mrs. E. Romilly's Collection, London, 1878.

Baron de Beurnonville's Collection, Paris, 1881.

Rudolph Kann Collection, 1907.

Aelbert Cuyp, one of the greatest Dutch painters, was born at Dordrecht in 1605. He descended from a family of artists, for his father, Jacob Gerritsz Cuyp, who was his first master, was not only an estimable portrait painter, but he also painted views of towns, battle scenes, and genre pictures; and an uncle of Aelbert, Benjamin Gerritsz Cuyp, painted religious pictures for churches, and war scenes. Aelbert Cuyp soon surpassed his father, but notwithstanding his great talent, his fame was mostly posthumous; strange as this may appear, it may be accounted for by the fact that, the pecuniary reward he got for his works being insufficient, he continued to exercise the profession of brewer concurrently with his artistic pursuits; this also

explains why some writers have thought that he only practised art as an amateur.

Aelbert Cuyp is none the less, with Claude Lorraine, one of the most admirable painters of light. He has rendered in a marvelous manner and with an equally happy result, the blazing heat of the sun and the caresses of its rays towards the decline of day. His touch is at once fresh and robust, and his coloring vibrating. Now he groups cattle and shepherds in most charming rural surroundings; now he paints the lordly personages of his time, as in the "Départ pour la promenade" in the Louvre, and in various portraits; but examples of such subjects are to an extent exceptional with him. He prefers to show us the River Maas alive with picturesque craft, its banks peopled with shepherds tending their flocks, or the sea rippled with watered silk-like effects of light, or again trains of peaceful country people escorted by their superb ruminants.

His extensive work comprises at least three hundred and thirty-five known pictures, which are to be found chiefly in the Museums of England, The Hague and Antwerp. Besides the "Départ pour la promenade" already mentioned, the Louvre possesses by him a most beautiful marine. He is well represented in the Dulwich and National Galleries, London.

Cuyp married in 1658 and lived chiefly on his estate, Dortwyk, near Dordrecht, where he enjoyed great consideration. He died in 1691, and was buried in the Church of the Augustines at Dordrecht.

\$25,000

\$3500

No. 10

AELBERT CUYP

DUTCH: 1620—1691

OXEN IN A SHED

(Panel)

Height, 44 inches; width, 58 inches

IN a cow-shed, lighted by a bay on the left, a brown and white ox is tied up, in profile to the left, near a black ox, which is lying on its legs, three-quarters to the left and facing the spectator. The two beasts are placed in front of a wooden partition, which divides the shed in two. On the top of the partition are a cock and a hen, the hen upright on her legs, the cock roosting. To the left a hen is laying in a basket slung from a beam. Another hen is pecking on the ground on the same side. To the left, on the inner sill of the bay, a black pigeon with a white head and tail has perched. To the left, in the shadow, a wooden bowl and a brass jug near the shards of a broken pitcher. Some oars are placed against the wall, on which a straw hat is hanging.

Thomas Norris Collection, Bury, England, 1873.

Baron Liebig's Collection, Reichenberg, Austria.

Rudolph Kann Collection, 1907.

No. 11

\$ 73,000, —

AELBERT CUYP

DUTCH: 1605—1691

*HORSEMEN, CATTLE, AND SHEPHERDS IN A
LANDSCAPE*

Canvas: Height, 40 inches; length, 64 inches

ON a road running by the side of a river are two horsemen riding gray horses; one of them wears a blue jacket with red sleeves, the other is clad in red and sits on a red saddle. A shepherdess dressed in blue and white is indicating the way to the second rider; in the middle distance a third man, dressed in blue, riding a dark chestnut horse, has just crossed a three-arched bridge and is passing a clump of four tall slender trees. On the left, on the bank of the river, is a herd of cows and sheep tended by two herdsman. On the right of the picture rocky, wooded hills rise to a considerable height, and towards them a herdsman is driving a group of cows over the bridge. Beyond are outlined the buildings of a large town; from this to the extreme left extends a stretch of flat country gradually disappearing in the misty far distance. In the near left foreground is a dog standing in the shadow of a rocky bank. The scene represents a fine summer morning, and the atmospheric effects of summer light on land and sky are most admirably rendered, while the aerial perspective is that of nature itself. This is, according to de Groot, one of the best pictures by Cuyp on the Continent.

Signed in full in the right-hand bottom corner.

Described in Smith's "Catalogue Raisonné," No. 138, and Supplement, No. 47.

Exhibited at the Royal Academy Winter Exhibitions of 1872, No. 157; and 1894, No. 56.

From the Collections of Edmund Higginson of Saltmarshe Castle, 1842; Joseph Bond, 1872, who lent it to the Academy; C. Wertheimer, 1894, who lent it to the Academy; Comte Boni de Castellane; M. Maurice Kann, Paris.

The *London Times* of 8th January, 1894, says:

“Mr. Wertheimer’s picture, which is very highly finished and very transparently painted, contains just three elements of a landscape that Cuyt loved best—hills and a river, a bridge with horsemen, cattle and shepherds—and the manner of treatment is almost exactly what we see in the best of the celebrated pictures in the Dulwich Gallery.”

\$ 31,000

SIR THOMAS LAWRENCE, P.R.A.

BRITISH SCHOOL: 1769—1830

PORTRAIT OF MISS SOTHERAN

Height, 4 feet 2½ inches; width, 3 feet 4 inches

THE portrait, nearly full-length, represents a young lady seated. Her face and bust are turned three-quarters to the spectator, as she rests her left shoulder against a corner of the chair-back, while the lower part of her figure is extended across the picture to the left. Her oval and warmly tinted face is surmounted by loose dark brown curls which finish in a knob on the top of her head. She is simply dressed in a creamy-white gown, confined at the waist with a blue sash and edged with soft frills at the neck and cuffs. From her left shoulder depends a salmon-colored silk shawl, bordered with a band of white succeeded by one of blue, decorated with red flowers. Her left arm hangs down, while the right lies along the edge of her skirt, the hand holding a ribbon from which a straw hat is suspended. A mass of dark foliage forms a background to the head and shoulders; part of the shaft of a fluted column appearing on the right and, on the left, a vista of water and trees and blue hills under a creamy sky.

Lawrence painted a portrait also of Admiral Sotheran.

Son of a Bristol innkeeper, who later moved to the "Black Board," Devizes. Lawrence was a youthful prodigy who made portrait-drawings of his father's guests and entertained them with recitations from Shakespeare. At twelve years old he made his début as a crayon portraitist, in Oxford, whence his father removed to the fashionable resort of Bath. In 1787 he arrived in London, was kindly received by Reynolds and entered the School of the Royal Academy. Beginning almost immediately to exhibit, he rapidly secured a reputation, one of his earliest successes being the "Portrait of Miss Farren,"

painted when he was about twenty-one. He was elected an Associate of the Academy in 1791, and three years later an Academician, this honor being conferred upon him before the age prescribed by the rules through the express wish of George III, who, on the death of Reynolds, chose Lawrence as principal Royal painter. He was knighted in 1815 and in 1818 went to Aix-la-Chapelle to paint the sovereigns and diplomatists assembled for the Peace conferences. Thence he visited Vienna and Rome and was received with every mark of honor. Returning home, after an absence of eighteen months, he found himself elected President of the Royal Academy. After holding office for ten years he died, January 7, 1830, and was buried near to Reynolds in St. Paul's Cathedral.

No. 13

\$ 30,000
N. C. B.

SIR JOSHUA REYNOLDS, P.R.A.

BRITISH SCHOOL: 1723—1792

MRS. OTWAY AND CHILD

Height, 57 inches; width, 44 inches

SARAH, wife of Francis Otway, and her daughter Jane, afterwards Mrs. McMurdo. Mrs. Otway is seen seated, turned three-quarters to the left, dressed in a white dress, over which is a spotted quilted cloak with large loose sleeves turned back with deep lace frills. Brown hair, done very high, with a yellow muslin bow as a head-dress. She holds her daughter's right hand in hers, and her left hand rests carelessly in her lap, showing on her wrist a black velvet band on which is an oval miniature of a lady, set with pearls. The child, her daughter, is standing on a sofa to the left, with her left hand just touching the right shoulder of her mother; she is dressed in a low-cut white bodice and panier, under which is a pink skirt; red and white feathers in her hair held in with a row of pearls. On each shoulder there is a gold brooch, the same ornament is seen on the bodice, and each sleeve is kept back by a gold armband set with pearls. A landscape background seen through window behind the child.

An entry in Reynolds's second ledger reads thus: "Mrs. Otway, agreed for 135 guineas, or rather 70 and 35."

Mentioned in Sir Walter Armstrong's "Reynolds," page 222.

Mentioned and described in Graves and Cronin's "Works of Reynolds."

The mezzotint by James Scott is published in Graves' de luxe edition of "The Works of Sir Joshua Reynolds."

From the Oppenheim Collection, and formerly in the possession of Charles Sackville Bale, Esq., grandson of Mrs. Otway.

Exhibited at the British Institution in 1841 as "Mrs. Otway and Child," and again in 1857 as "Family Portraits."

Sir Joshua Reynolds, portrait and subject painter, was born at Plympton Earls, near Plymouth, on 16th July, 1723, the year of Knel-ler's death. His father, a clergyman and master of Plympton Gram-mar School, intended him for the medical profession, but he soon developed a strong aptitude for painting, and was continually study-ing the plates in Cat's "Book of Emblems," Dryden's "Plutarch" and any other volumes that came in his way; at the age of eight, he not only mastered the principles of perspective, but could apply them to drawings executed by himself, a feat that some painters have failed to achieve in a life-time. In 1740 he was sent to London to study art, and placed in the studio of Thomas Hudson, a portrait-painter well patronized at the time. In 1743 he returned to Devonshire and executed portraits of local notable people; some of these portraits are still in existence. In the following year he was again in London pursuing his art, but at the death of his father, in 1747, he set-tled in Plymouth Dock, now Devonport. In 1749 he made the ac-quaintance of Commodore, afterwards Lord Keppel, who invited him to accompany him on a cruise in the Mediterranean, on which occa-sion he painted the portraits of many British officers in Minorca. He afterwards made his way to Rome in order to study Raphael and Michael Angelo; in the Vatican he caught the chill which perma-nently affected his hearing and compelled him to use an ear-trumpet during the rest of his life. On leaving Rome he visited Bologna, Genoa, Florence, Parma, and Venice. Returning to London in 1752, he es-tablished himself in a studio in St. Martin's Lane, and immediately attracted notice by his portraits of the second Duke of Devonshire and Commodore Keppel. He soon was in excellent practice, and in the year 1755 had no less than a hundred and twenty sitters. In these portraits the influence of the Italian masters, and especially of Correggio, is clearly visible, but they nevertheless bear the strong im-pression of his own character and individuality. He soon removed to Great Newport Street, and in 1760 purchased a mansion in Leices-ter Square, to which he added a studio and reception room.

He was now at the height of his fame and a valued friend of his most celebrated contemporaries. In 1764 he founded the famous lit-erary club of which Dr. Johnson, Garrick, Burke, Goldsmith, Bos-well, and Sheridan were members; all of whom were portrayed by his brush.

He was one of the earliest members of the Incorporated Society of Artists, and contributed to its exhibitions till 1768, when, on the establishment of the Royal Academy, he was elected its first President, and in the following year received the honor of knighthood from the King. In 1769 he delivered his first lecture to the students of the Academy; fifteen of his lectures have been published and translated into French by Janssen under the title of "Discours sur les Arts." They are full of most valuable instructions and abound in well-considered information. He died in London on 23d February, 1792.

Reynolds has been justly named the founder of the British School of painting. He was passionately fond of his art, and no artist ever made such experiments as he did to perfect its technique, even going so far as sacrificing Venetian pictures by decomposing the colors and analyzing them in order to discover the secret processes of the Masters. By a happy combination of study and judicious application of his own powerful qualities he created a style which, though it resuscitated the emulation of generations of artists, will ever remain his own.

No. 14

\$ 8,700 -

SIR ANTHONY VAN DYCK

FLEMISH: 1599—1641

*PORTRAIT OF ALEXANDER TRIEST, BARON
D'AUWEGHEM*

Canvas: Height, 48½ inches; width, 37½ inches

STANDING, dressed in black velvet, his neck encased in a wide stiffly gauffered ruff, he rests his right hand on the pommel of his sword, his left arm hanging naturally by his side. His long nervous patrician hands emerge from sleeves with turned back cuffs of white lawn. The head is turned three-quarters to the right; the features are regular; the upper lip is shaded by a light chestnut mustache twisted into points at the ends; on the chin, an imperial. The hair is cut short, leaving the intelligent forehead bare; the eyes have a penetrating expression. On the background to the left above are the arms of the sitter and the date 1620.

Lord Carlisle's Collection, London.

Rudolph Kann Collection, Paris, 1907.

Anthony Van Dyck was born in Antwerp, March 22, 1599; died in London, December 9, 1641. At ten years of age he was apprenticed by his father, Francis Van Dyck, linen draper, to Hendrik Van Balen, and at sixteen he entered the studio of Rubens as his pupil and assistant, employed by this great master to prepare black and white drawings for his pictures for the use of the engravers who worked under his eye, and to make cartoons from his sketches. Van Dyck's talent developed with astonishing rapidity. He obtained access to James I through the Countess of Arundel. He painted the king's portrait at Windsor. In the autumn of 1621 the king gave him a horse and sent him on a journey to Italy, where Van Dyck took up his residence. Jealousy of his great success made Rome intolerable, and he proceeded to Genoa in January, 1624, and remained there

until the next year, when he returned home. Rubens was very fond of him, and bought several of his pictures, which set the tide running in his favor. After an unsuccessful visit to England in 1627, where he failed to obtain presentation at Court for want of favor with the Duke of Buckingham, Van Dyck lived for three years at Antwerp and Brussels, painting and etching a number of pictures which have become famous. In 1630 Charles I, who had seen some of his work, invited him to England. In April, 1632, Van Dyck obeyed the summons, and after he had been presented to the king by Sir Kenelm Digby, painted his portrait, that of the queen, and the great picture of the royal family now at Windsor. In July he was knighted and appointed court painter, and in October, 1633, had a pension of £200 a year assigned to him. During the next nine years he painted nineteen portraits of the king, seventeen of the queen, as well as many of their children, at a fixed price of £50 for half and £100 for full length figures. Living in a style of splendor far beyond his means, Van Dyck became more and more embarrassed as the troubles of Charles's reign thickened, until in 1638 he presented his unpaid claims to the king, including his pension for the past five years, payment for many portraits and for four cartoons for tapestries at Whitehall, which he valued at the large sum of £80,000. These claims were but partially satisfied when he went to France in 1641. Disappointed and in broken health, he returned to England *via* Antwerp, and on the first of December, the birthday of his daughter Giustiniana, he made his will, and on the ninth he expired. He was buried in St. Paul's Cathedral.

\$20,000

PETER PAUL RUBENS

FLEMISH: 1577—1640

*THE HOLY FAMILY**Height, 59 inches; length, 63 inches*

THIS magnificent composition contains six life-size figures. The Virgin, seated and offering the breast to the Child, who is lying in her lap, occupies the center of the picture; a cherub stands at her feet, looking up into her face. On the left is St. Catherine holding the little St. John, and on the right St. Joseph bending over the group. The background is formed of a rocky landscape. This masterpiece exhibits to perfection the marvelous gifts of the master, the truthfulness of the outline, the savant modeling of the expressive faces and of the limbs, the grace of the draperies, the depth of coloring and the limpidity of the chiaroscuro, the realization of which were manifestly due to the innate faculties of Rubens, the greatest of Flemish painters.

From the Collection of the Duke of Sutherland.

Mentioned in Theodore Lejeune's "Guide de l'amateur de Tableaux," vol. ii, p. 332.

Dr. Waagen, in "The Treasures of Art in Great Britain," vol ii, p. 68, on the subject of "The Holy Family" by Rubens, in the Stafford House Collection, makes the following remark: "The Virgin with the Child, seated in a landscape surrounded by SS. John, Joseph, Elizabeth, and Angels; the expression of maternal affection in the Virgin and the joyousness in the Child is very pleasing. Figures life-size, in masterly impasto and in a clear golden glowing tone."

Rubens was born at Siegen, in Westphalia, on the festival of SS. Peter and Paul. His parents were natives of Antwerp, but, being Protest-

ants, had moved to Cologne to escape the religious disturbances, and again, in consequence of some disagreement with the authorities in that city, had temporarily settled in Siegen. In 1578 they resettled in Cologne, where the father's death occurred in 1587, after which the mother, having embraced the Catholic faith, returned to Antwerp with her son.

Although destined for the law, he showed such a desire to be a painter that he was placed with Adam Van Noort, with whom he studied four years, afterwards spending another four years under Otho Vaenius, the most celebrated painter of the period in Antwerp. In 1600 he went to Italy and entered the service of Gonzaga, Duke of Mantua, devoting much of the time to copying works in Venice and Rome for the Duke.

In 1605 he was sent on a mission to Philip III of Spain, and during his three years' stay in Madrid was intimate with Velasquez and painted many portraits. Hearing of his mother's illness, he hastened home by way of Genoa, to find that she was dead. The Archduke Albert, then Governor of the Netherlands, persuaded him to remain in Antwerp and appointed him court painter.

In 1609 Rubens married his first wife, Isabella Brant, and the following year built himself a magnificent house. This was the period in which he painted the masterpieces in Antwerp Cathedral—the "Crucifixion" and "The Descent from the Cross." In 1620 Marie de Médicis invited him to Paris, where he painted the great series of pictures commemorating her marriage with Henry IV, which are now in the Louvre. Returning to Antwerp, he was despatched by the Infanta Isabella, widow of the Archduke, in 1628 on a diplomatic mission to Philip IV of Spain, and the following year on a similar errand to the court of Charles I of England, being knighted by both monarchs. His wife having died in 1626, he married in 1630 Helena Fourment, a beautiful girl of sixteen, whose portrait, like that of the former wife, appears often in his pictures. Their union lasted ten years, when Rubens died, possessed of immense wealth, and was buried with pomp in his private chapel in the Church of St. Jacques.

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