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APRIL 1st, 2nd and 3rd, 1913, FROM 10 a.m. UNTIL 4 p.m.

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THE RITA LYDIG COLLECTION
OF
NOTABLE ART TREASURES OF THE
GOTHIC AND RENAISSANCE
PERIODS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BEGINNING ON
THE AFTERNOON OF FRIDAY, APRIL 4th
AT 2.30 O'CLOCK

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH

AND CONCLUDING ON
FRIDAY EVENING, APRIL 4th
AT 8.45 O'CLOCK

IN THE GRAND BALLROOM OF THE PLAZA
FIFTH AVENUE, 58th TO 59th STREETS

WHEN PROSPECTIVE BUYERS WILL BE ADMITTED BY CARD
WHICH WILL BE LIMITED TO THE CAPACITY OF THE SALESROOM AND
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ILLUSTRATED CATALOGUE
OF THE
RITA LYDIG COLLECTION

REPRINTED FROM THE CATALOGUE PREPARED BY

WILHELM R. VALENTINER

WITH THE ASSISTANCE OF

DURR FRIEDLEY

FOR PRIVATE CIRCULATION

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THE DATE HEREIN STATED

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

6 EAST TWENTY-THIRD STREET

MADISON SQUARE SOUTH

NEW YORK

1913

CATALOGUE Prepared and Published by
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THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

INTRODUCTION

(Reprinted from Mrs. Lydig's privately issued Catalogue)

Mrs. LYDIG's house is one of the last creations of Stanford White, and is especially successful in the simple and dignified proportions of the rooms, which simulate cleverly the impressive halls and loggias of Italian Renaissance palaces. Stanford White's work was almost exclusively confined to the architectural part; the furnishings have been slowly selected piece after piece with much painstaking care and a sense for the appropriate and the highly decorative. In this way, to the excellent skeleton of the rooms have been added furnishings which consist almost exclusively of unusually fine original objects of the period, and constitute, together with the architecture, a remarkable example of Renaissance decoration.

A glance over the general arrangement of Mrs. Lydig's house shows a collection of works of the most diverse materials, chosen from almost all the countries in which the Renaissance held triumphal sway, although the Italian note is the dominating one. One wonders at the diversity of these objects which stand here amicably side by side and lend variety to a still harmonious whole. Two Tintoretto's hang not far from two portraits by Moro; French Gothic saints face Della Robbia medallions in the same room, which is further adorned by a fine Flemish tapestry woven with gold and silver thread; a German or French wood-carving stands beside an Italian bronze; Chinese and Persian vases ornament the chimney pieces; Italian Renaissance tables consort in a corner with English chairs of the Elizabethan period and richly carved Portuguese chairs of a later date. On the floors are Ispahan rugs of admirable quality, dating from the seventeenth century—rugs resembling those we find in Van Dyck's Genoese pictures as characteristic details of Italian interiors of the late Renaissance.

Adherence to style, which demands that every object in a room or house be of one and the same period and origin, has not been made of the first importance here, and the more fortunately, too, for such so-called perfect arrangements are generally cold and monotonous. Here harmony is obtained by the predominating Italian note and the uniformly high quality of all the objects assembled, while variety is achieved by mingling with the Italian objects examples of the art of other nations not inimical to that of the Italian Renaissance. For really choice objects, selected with taste, will blend harmoniously, no matter how diverse their period or origin.

PAINTINGS

Proper appreciation of the fact that a house must not masquerade as a museum demands the subordination of pictures to purely decorative purposes—to relieve flat surfaces and to lend variety to the assemblage of sculptured objects. All told, there are not more than a dozen paintings in Mrs. Lydig's collection—all pictures of strongly decorative character, as, for instance, the portrait by Coello, and the early Italian pictures, each of which is none the less of individual artistic merit.

The Botticelli Venus is the most remarkable of the early Italian paintings. The statuesque figure stands out against a black background, and its charming and finished contours, its largely planned lines, the delightful play of the scarf which ripples downward like narrow lines of water to divide on the earth, its fantastic, yet realistic conception—these combined qualities are all characteristic of the genius of the great Florentine.

In contrast to the severity of Botticelli's style, the three Sieneſe Madonnas ſeem full of that intimate ſweetneſs and lyric feeling which diſtinguiſhed the Sieneſe art of the period. Here, too, the conception is ſimple and pre-eminently decorative, relying chiefly for its effect, however, on ſmall ornamental details in which bright colors and gold ornamentation play a prominent rôle. Compared to the fifteenth century Florentines, the Sieneſe of the period were conſervative to a degree,

and were still to a great extent dominated by the Byzantine ideas of the Trecento, notably in their almost invariable use of a gold background. Their most remarkable works are portrayals of the Madonna.

The oldest of the three pictures, the Madonna Enthroned, by Sano di Pietro, still displays much of the splendid churchly style of the Majestas pictures of the Trecento, but certain details—the shy expression of the Child, and the cherub heads with their bright wings—point to the more human feeling of a later period. Matteo di Giovanni's Madonna with Two Saints is already more realistic, more genre-like in conception, and evinces a tenderer and more pleasing sentiment, especially in the rendering of the female heads. The little picture by Neroccio di Bartolommeo, however, must be rated as one of the fairest flowers in Siena's lyric garden. The Madonna type is designedly archaic, shielding her mood of melancholy beneath a veil of churchly dignity, while the little fair, curly head which presses close to her is full of natural and naïve feeling. Both figures are painted with clear transparent technique, and surrounded by glowing, golden decorations.

One cannot conceive of these Siennese paintings without their original frames, which in the truly decorative spirit of the period were designed simultaneously with the picture. Fortunately in the case of Mrs. Lydig's three pictures, these original frames have been preserved.

The two sketches by Tintoretto introduce us to quite another world. There is no trace here of the medieval Gothic spirit which pervades the foregoing pictures. We are transported to the Middle Renaissance—to the beginning of that modern period which exalts the personality of the painter. Every brush-stroke counts, and expresses the artist's joy in achievement, in the rendering of fleeting, picturesque impressions, and in the gleaming play of light, in a manner unknown to the linear art of the Botticelli period. These sketches are thrown on to the canvas with astounding sureness, and remarkably modern feeling. Seeing them, we no longer

wonder that Greco, that most modern among the Old Masters found in Tintoretto the source of his inspiration.

Dutch Renaissance art is represented by two masterpieces by Antonio Moro, the greatest portrait painter of this period in Holland. Measured by the scope of other Northern Renaissance masters, his art had international merits and reached out far beyond the narrow confines of the primitives. He studied in Italy, where he felt the influence of Titian, lived now in Holland, now in Belgium, went with the Spanish court to Madrid and Lisbon, spent a short time in London, and finally returned to Holland. His work always displays, however, a characteristic Dutch earnestness and Northern depth of conception and capacity for intensive character delineation which stamp him as one of Rembrandt's greatest predecessors.

Characteristically the portrayal of mere feminine beauty lay little within the scope of his art, and his women, though always distinguished, are hard-featured and of a certain regal aloofness. In the two portraits of a man and wife, owned by Mrs. Lydig, the tense, penetrating expression of the masculine head renders it easily the more striking picture. The face, seen half in profile, with eyes looking penetratingly toward the spectator, and the wrinkled forehead, all betoken a gloomy, troubled nature, of which the gesture towards the skull held in his right hand seems peculiarly illustrative. The dark hair, low forehead and thick lips suggest a Southerner, possibly a Spaniard. The woman's costume, too, would negative any suggestion of Dutch nationality, while her splendid ornaments intimate the pair to have been persons of distinction. The painting of her costume, of the fur, the red-brown velvet and the light brocade of her underskirt and embroidered sleeves is masterly. The firm, somewhat solid technique and the clearly defined outlines are reminiscent of the primitive masters, but the whole picture is already steeped in a warm brown atmosphere indicative of the coming Rembrandt. Both portraits are in the same manner as the portraits of Antoine de Rio and his wife, Eleanor Lopez, in the Louvre, to which they are no whit inferior, and like them were probably painted in the sixties

of the sixteenth century. At the time of the publication of Hymans' admirable book (*Antonio Moro, son œuvre et son temps*, Bruxelles, 1910) these pictures were still undiscovered in private hands in England.

Moro's works were particularly treasured in Spain, and his influence on Spanish art was lasting. Alonzo Sanchez Coello, his most distinguished pupil, succeeded him as Court Painter, and bequeathed his conception—transposed to a Spanish rigidity—to the Velasquez period. The *Portrait of a Lady*, the so-called "Girl in Red," is undoubtedly one of his finest works. The large orange and red surfaces of the gold-embroidered costume are highly decorative, and the contrast between the pretty, childish face, and the stiff costume in which it is almost buried is not without a certain naïve charm.

The long duration in Spanish portraiture of this pose—one hand resting on a table, the other hanging loosely beside the body—a pose introduced in all likelihood by Moro—is proved by the charming portrait by Mazo of the Infanta Margarita, her attitude being almost identical with that of the "Girl in Red." The technique of the two pictures, however, is widely different. In the later picture it is far more free, and is reminiscent of Velasquez, in whose great art Moro's intensely realistic conception of character, and the brilliant, easy technique imported by Greco from the Venetian School, combined to create something incomparably new. The portrait is painted with light, swift brushwork. The hair gleams with light reflections, the silken costume shimmers, and the whole figure is enveloped in an atmosphere not found in the paintings of the earlier masters such as Coello and Moro. In characterization, moreover, and true, unostentatious delineation of the childish figure, it is in no wise inferior to the works of these older masters. This picture is so closely related to the art of Velasquez that only the critical eye of a great authority on Spanish Art, such as Berruete, could distinguish it from the master's own portraits of this Princess in the Hofmuseum at Vienna and in the Louvre. As far as I know there is no replica of this painting, which in point of date comes between

the two above-mentioned portraits of the Princess, which portray her respectively at earlier and later stages of her career. Our picture is, without a doubt, a product of the Master's atelier, and Berruete, as in the case of most paintings closely allied to Velasquez' style, ascribes it to his son-in-law, Mazo.

SCULPTURES

The charming wood-carving of King Clotaire, which, combined with another group from an altar-piece still in its original environment at Recluses (Seine-et-Marne), representing a scene from the life of St. Eloi, is a late Gothic production from the North of France—that last stronghold of the Gothic style—near the boundary of Flanders. Our portion of the altar-piece depicts King Clotaire, with a companion, admiring a golden saddle fashioned by St. Eloi and his assistant, these last figures being still in place at Recluses. The distinguished, sharply cut features of the King and of the man standing behind him, the rhythmic play of line in the folds of their garments, and the delicate coloring which is well preserved in the faces and on part of the costumes, are all characteristic of the pleasing conception of a Northern French artist who combined beauty of form with the powerful Flemish style with which he was imbued.

While the long-drawn figures and powerful sweeping lines of this group still display the Gothic conception, the influence of the Southern Renaissance is already visible in the solidly built, strongly set-up figures of two Saints carved in limestone. These statues are of the School of Michel Colombe, sculptor of the splendid tomb of Francis II at Nantes. They are monumental, dignified and harmoniously balanced, the while preserving that friendly expressiveness and subtlety of line which are characteristic of French sculpture.

In contrast to this group, the two little boxwood figures of Adam and Eve—representative of German Art during the transition period from Gothic to Renaissance, seem clumsy and ill-proportioned. They have weakly, almost impossible limbs, over-large heads and hands, and testify how little at

home the Northern artists were as yet in the portrayal of the nude in sculpture after the self-conscious shyness of the middle ages. And yet these little figures have a charm all their own and peculiar to the best miniature wood-carvings—a form of art in which the German artists of the period took especial delight. Their action is so emphatic; they are so quaintly adorned and so expressive of countenance, that in their own way we find them as enjoyable as the more finished French sculptures. Early German boxwood figures—ours date from about 1520—are extremely rare. Very similar statuettes of Adam and Eve, justly ascribed to Konrad Meit of Worms, are to be found in the Hofmuseum at Vienna, and in Gotha. Meit was the noted Court Sculptor of the Regent of the Netherlands, Margarethe of Austria, in Brussels, and his marble tomb of Philip Le Bel and Margarethe at Brou, his sandstone portrait busts of Margarethe and other notabilities, and his little boxwood figures are among the masterpieces of German sculpture. Our little statuettes approach the work of this master in quality, and are possibly the product of his atelier.

In a house furnished in the manner of the Italian Renaissance, Italian sculpture naturally occupies a most prominent place, and among the large sculptured pieces—reliefs in marble, terracotta and stucco—Florentine art deservedly occupies the front rank.

The earliest composition in Mrs. Lydig's collection is a stucco relief of the Madonna with the Child, whose arms are thrown around his mother's neck. It is in the manner of the so-called Master of the Pellegrini Chapel, the precursor of Florentine early Renaissance (fifteenth century) sculpture, whose charming compositions, especially his genre-like representations of religious subjects, greatly influenced his successors, particularly Luca della Robbia. Stucco reliefs, subsequently colored, in imitation of celebrated marble or terracotta reliefs from churches, were frequently produced in Italy in the fifteenth and sixteenth centuries for household decoration, and these reliefs are the more interesting to us in that

they oftentimes reproduce lost originals. They are the casts of the period and have far more artistic worth than our modern plaster casts, in that the coloring, and frequently the frame, were original additions made by the copyist. The stucco relief of the Madonna and Child in Mrs. Lydig's collection, after a composition by Luca della Robbia, is an instructive example of this type of work. The original frame with Putti, which is in one piece with the relief, enables us to date this work about the middle of the sixteenth century—a proof of the enduring popularity of stucco reproductions of quattrocento originals.

The three original pieces from the Robbia atelier—the Madonna with the Child, from the Lanna Collection; the Madonna Adoring the Child, from the Molinier Collection; and the Madonna Suckling the Child—are, however, of vastly superior artistic merit. Full justice has been done to these reliefs by Allan Marquand in his book "Della Robbias in America." These Robbia reliefs bring us to the Golden Age of Florentine sculpture, when Donatello's gifted followers, Desiderio da Settignano, Antonio Rossellino, Benedetto da Majano, and Mino da Fiesole created their ravishing masterpieces. Our reliefs, especially that of the Madonna Adoring the Child, from the Lanna Collection, and that of the Madonna with the Lilies, may be classed with their portrayals of the relationship of Mother and Child, which in charm and natural feeling are unsurpassed in the history of sculpture. The familiar, intimate character of Florentine art during the second half of the fifteenth century is exemplified in these Madonnas, who are only lovely young Italian women, simple and warm-hearted, clasping proudly to their breasts their sturdy, smiling children. This distinguishing simplicity lends a special grace to the children, and the peculiar charm of childhood, at all times so difficult to capture, has in no domain of art been more successfully represented. But for the distinguishing halo, it would hardly occur to us that these are sacred pictures.

The relief from the Lanna Collection, attributed to Andrea della Robbia, has a close resemblance to the work of

Benedetto da Majano, justly pointed out by Marquand, and it is not impossible that a sculptor of the high rank of Benedetto but able to work only in terracotta or marble had sent his relief to the Della Robbia atelier to receive its glaze, for, just as in the case of ceramics, the glaze was sometimes added to a terracotta sculpture in a studio other than that in which the piece was executed. The Madonna Suckling the Child bears more resemblance to the style of Antonio Rossellino, and is undoubtedly, as suggested by Prof. Marquand, the work of the same hand which created the well-known Robbia relief from the Hainauer Collection, now owned by Charles P. Taft, Esq. Here in America one is too prone to undervalue glazed reliefs which cannot be ascribed with certainty to Luca, Andrea or Giovanni della Robbia. This is a mistake. There are many examples from the Robbia atelier which cannot authoritatively be ascribed to any particular one of the three Robbias, yet which rank artistically with Andrea's work, and are superior to Giovanni's productions. Mrs. Lydig's two reliefs mentioned above belong to this category.

The third relief forms part of a group of sculptures which are probably from the hand of Benedetto Buglioni, and are in nowise inferior to Giovanni's work. This composition, in itself charming, is somewhat clumsily placed in the circular frame, but gains decorative value from the well-executed fruit wreath which surrounds the figures.

The only marble relief in Mrs. Lydig's collection is a characteristic work by Mino da Fiesole—the last of the great Florentine marble sculptors of the Quattrocento—if the well-known Ciborium in Santa Maria Maggiore, and the Crucifixion in Santa Balbina, both in Rome, are really his work. A comparison of the Adoration on the Ciborium proves without a doubt our relief of the Madonna to be from the same hand, and this Ciborium and the Crucifixion have heretofore been described by Dr. Wilhelm Bode, the foremost expert on Italian sculptures, as the chief achievements of Mino's Roman period, and published by him as such. It must be mentioned, however, that recently, on Italian authority, the name of the Roman

sculptor, Mino del Reame, who is mentioned by Vasari, has been connected with these works. This attribution, however, has not found many supporters. Our relief, like all Mino's Roman work, shows classic influence, in the unusual placing of the Madonna in profile, and in the straight, severe lines of the drapery. It combines a happy admixture of earnest religious feeling in the portrayal of the Madonna, with a fresh, naïve realism in the delineation of the sleeping Child.

It is no coincidence that Mrs. Lydig's two free marble statues are cinquecento productions, while the works by the great quattrocento sculptors are all bas-reliefs. The quattrocento sculptors were pre-eminently masters of relief and even in their free sculptures preserved the one-sided aspect, but Michelangelo brought about the appreciation of statues destined to be viewed from different points, and this art was further and cleverly developed by his successors.

The marble statue of the Boy with the Dolphin is closely akin to Michelangelo in style, and has many points of similarity with the Giovannino in Berlin. Its sculptor makes clever usage of the contrasted position, so often adopted by Michelangelo (i.e., the forestretching of the right arm and the left foot, or vice versa) to obtain the mobile turn of the figure, necessary to a sculpture destined to be viewed from several different points. This transition of the viewpoint from one side to the other has been cleverly carried out, and the easy and elegant pose of the figure is entirely characteristic of Giovannino. There is much in this work that is reminiscent of the signed marble statue by Domenico Poggini, in private possession in New York, but here we have to do with an artist of higher rank whose conception is on larger and more elegant lines.

While the foregoing work belongs to the early part of the sixteenth century, and Michelangelo's first period, Giovanni da Bologna's alabaster statue leads us past the middle of the century to the days of the great master's later style. The Boy with a Dolphin is planned for three different viewpoints, although the front view is the best one (a rear aspect is obviated

by the placing of the figure against a wall), but in his statue of Venus Giovanni da Bologna has solved with the utmost virtuosity that almost insuperable problem for the sculptor, the creating of a statue to be viewed from all sides. This work belongs to the last phase of Renaissance sculpture, when the artists' highly perfected technique tempted them to a somewhat exaggerated and too complicated pose of the body.

The bronze statuettes of the Renaissance may be said to bear the same relation to the larger sculptures that a drawing bears to the completed work. They are sometimes studies reproducing the first inspirations of the great masters; giving us often their happiest conceptions which it was scarcely possible to carry out on a larger scale; or again, they are works of the finest decorative spirit, whose careful execution suggests an artist still influenced by the traditions of the goldsmith's craft. Almost all the great sculptors—Donatello, Michelangelo, Giovanni da Bologna, Cellini, and others—have left such studies behind them, and side by side with these masters there existed a number of others whose talents lay pre-eminently in the production of small art objects, and who are less well-known than the creators of the large sculptural works. Of these may be mentioned the great north Italian bronze sculptor Riccio, the Florentines Bellano, Francesco da Sant' Agata, and others. On account of their great value, even in the days of the Renaissance these bronze statuettes were only to be found in princely collections, and even to-day the appreciation and knowledge of this branch of art is hampered by the difficulty of finding examples to study in public collections. The statuettes in Mrs. Lydig's possession afford an excellent opportunity of becoming familiar with the work of a number of the most notable masters in this distinguished art.

Andrea Riccio, that great and inspired Paduan artist of the fifteenth century, famed for his bronze candelabra in the Cathedral at Padua, is represented by two Satyrs playing with a ball. These little figures give proof of the much greater spontaneity and abandon possible in the execution of statuettes as compared to the larger forms of sculpture. Francesco da

Sant' Agata is represented by a charming figure, a later cast, representing a youth, reminiscent of the Greek statue of Hypnos, and prophetic of the Age of Bronze by Rodin.

The gilded statue of Marysas is another Florentine work of the period, and the characteristic, somewhat hard style is akin to that of Pollaiuolo and Bellano. The richly decorated inkstand, in the form of a casket, is undoubtedly the production of a Paduan pupil of Donatello. These caskets, whose rather frequent repetition shows them to have been highly prized in the fifteenth century, are generally ascribed to the Milan goldsmith Caradosso.

Among the sixteenth century productions Florentine art is especially happily represented. The anatomical figure of a man is the work of a pupil of Michelangelo, and is remarkable for the knowledge of muscular formation indicated, and for the picturesque turn of the figure which we find likewise in the large sculptures mentioned above. One must remark the progress achieved by the sculptors of this period in their portrayal of the nude, and the emphasis they laid on careful chiseling.

The statuettes in the style of Domenico Poggini, the Gladiator, and more especially the Man carrying a Boy, are splendid examples of this trend, the latter one being among the finest works of the collection. Poggini is mentioned in Cellini's biography as being one of his pupils, and a large number of medals executed by him have been preserved. Latterly two signed bronze statuettes by him were discovered in the Palazzo Vecchio in Florence, and their similarity to our two figures, which are duplicated in Mr. J. P. Morgan's Collection, leads Dr. Bode to ascribe these works to him.

Giovanni da Bologna, already mentioned above, was undoubtedly the greatest of Michelangelo's followers in the latter half of the sixteenth century and his most remarkable works were executed in bronze. His splendid group of Hercules overpowering the Arcadian Stag displays his artistry from its best side. It has monumental and powerful splendor of line, and daring contours, and is pervaded by a sure instinct for beauty which is never lost in the complicated pose.

Bronze statuettes were rarely produced outside of Italy during the sixteenth century, and when found, generally betray a more or less strong Italian influence. The great foreign artists—Giovanni da Bologna himself was a native of Douai—among sculptors in bronze generally transferred the scene of their labors to Italy, retaining none the less traces of their Northern origin. The light patina and fine lines of the rare Equestrian statue of Henry IV of France, which is in all probability a Northern production, are characteristic of the school of Giovanni da Bologna, and seem to point to his authorship. The powerful, expressive group of two nude wrestling women, duplicated in the Wallace Collection, is convincingly ascribed by Dr. Bode to a Flemish artist domiciled in Florence.

The place occupied by Padua in the history of fifteenth century Italian bronze sculpture is in the sixteenth century usurped by Venice; and the best works of this period may be ascribed to the two great masters Jacopo Sansovino and Alessandro Vittoria. Decorative pieces, such as firedogs, inkwells, and candelabra form a large part of their achievement, although they also executed large sculptural groups, reliefs for church portals and statuettes. These two masters are so similar in style that in the case of some of their productions the attribution has not been definitely decided at the present time.

The two charming Putti bearing candelabra are generally ascribed to Sansovino. This was the case at the auction of the Taylor Collection last year when similar examples were sold. Latterly, however, Dr. Bode has attributed these, as well as the splendid Venetian firedogs in the Taylor Collection and those owned by Mr. J. P. Morgan, to Alessandro Vittoria. However this may be, they are works of the most charming decorative value, and the ornamentation of their base with sea-horses and dolphins is characteristic of the lagoon-encircled city of their birth, as is their exuberant but pleasing and picturesque conception. The inkwell, with its ornament

of cherub heads, belongs to the same category of decorative work as the candelabra, although hardly exhibiting an equally finished execution of detail.

GOLDSMITH'S WORK AND CERAMICS

Some masterly examples of medieval and Renaissance goldsmith work represent the achievements of the Northern artists of this period, who were superior to the Italian craftsmen in their silver and enamels.

A crucifix, enameled on the front and engraved on the back, is one of the rare examples of twelfth century Rhenish enamel work which are more individual and bolder in design than contemporary French productions, from which this piece is further distinguished by its white enamel background and its red-brown tones. The Limoges enamel workers, between whom and their German confrères a lively rivalry existed, are represented by a charming thirteenth century reliquary, whose design betrays a more lively and elegant taste. The glowing blues and green of the enamel, against which the engraved and raised figures stand out clearly, are rightly regarded as some of the most inimitable color achievements of the Middle Ages.

A group of six costly drinking vessels, in the form of various animals—horses, a lion, a hen—leads us into quite another world, that of the late German Renaissance with its joy in the reproduction of natural objects. The few drinking vessels of this kind preserved to us, which are found for the most part in public museums, in the collections of the Rothschilds and in private possession in Germany, seem generally to have been made at the order of some Prince or of a powerful Guild who desired to have their arms reproduced in this form. The heads of all these animals, with the exception of one horse, can be removed, although even in early times they were probably more frequently used for table decoration than as actual drinking vessels.

The small but exceedingly choice collection of ceramics leads us to widely differing parts of the globe, from China

to Persia, from Moorish Spain to Gothic Italy, and we can follow thereby a style development extending over a period of five hundred years, from the tenth century to the sixteenth.

The earliest objects are the dark green glazed earthenware Chinese vases, long attributed to the Han Dynasty (B. C. 206—A. D. 220), but now with more justice ascribed to the T'ang period (618-906 A.D.). These are vases of large and simple lines, admirably reproducing the splendid proportions of the bronzes of the Han period from which they were modeled. These bronzes also determined the ring-like decorations in which the original ring handles of the bronzes can be clearly distinguished, while the green coloring was doubtless in imitation of the patina of the bronze vessels. The two other pieces of green glazed pottery, a high vase and a low bowl, have forms peculiar to ceramics, that of the bowl being frequently met with in thirteenth century Persian ware. They belong to a later period than the vases already mentioned. The bowl with its balanced, careful technique, dates possibly from the Sung period (960-1279), while the high vase, whose rough handling is reminiscent of the Palace tiles of the Ming dynasty, doubtless had its origin in that period.

Chinese porcelain, which in point of date was subsequent to the glazed pottery, is represented by several large fish bowls. Like the earthenware vessels, their massive contours and simple, severe modeling bear the impress of the medieval spirit. They belong to the primitive era of Chinese porcelains, the Chia Ching (1522-1566) and the Wan-li (1573-1619) periods, whose products, while less finished, are more robust than those of the reign of K'ang-hsi. Their deep ultramarine blue, which as yet shows no shading off, has, as a color mass, never been surpassed, and it must have been this tone which was produced in imitation of the Persian faïences, and which received the name of Mohammedan blue.

At a time when the Chinese still employed an almost entirely monochrome ornament in their ceramics, flat decorations, consisting of figures or motives drawn from vegetation, had reached a high point of development in Persia. The two

faïence vases owned by Mrs. Lydig, which were probably produced in Mesopotamia in the fourteenth century, show a charming decoration of tendrils and arabesques in black on a blue-green ground. These vases, while differing in detail from the design of the late-period Ispahan rugs which cover the floors in this and the adjoining rooms, are still quite in character with them, and proclaim themselves the product of a land where the linear decoration of flat surfaces reached its highest point of development.

There is no doubt that the Hispano-Moresque artists of the late fourteenth and fifteenth centuries drew their inspiration from the lustred faïence ware produced in Persia and Egypt at an earlier period. Their art, which centered in Valencia and a few neighboring towns, is in a certain sense the most complete and perfected achievement in the whole domain of ceramics. It is an art which flowered under certain definitely assumed restrictions, necessary to the production of significant and finished forms. This form is limited almost exclusively to large bowls and albarelli, and the color to a gold lustre which in the early period was intermingled with blue, while the decorations consist almost exclusively of geometrical figures, than which there is no more appropriate ornamentation for ceramics. It is only in isolated examples that we find that the decorative inspiration has been drawn from nature. With these modest mediums, and within a short period of time, objects of unsurpassed merit were created. It is true that an art in itself so essentially Spanish and restricted could not enjoy a long period of life, and its golden age compasses hardly one hundred years, from the end of the fourteenth to the end of the fifteenth century, and no more than a few hundred examples of this art have been preserved to us. The great mass of lustred faïence ware produced after the end of the fifteenth century and the expulsion of the Moors up to our own days is artistically worthless.

Mrs. Lydig owns two albarelli and one bowl, specimens of the splendid early lustred faïence ware which was already in the fifteenth century celebrated beyond the confines of Spain

and highly prized at the courts of the Burgundian and Italian Princes. The bowl is the most valuable of these three pieces, and with one albarello belongs to that early period of the beginning of the fifteenth century when the purely geometrical Moorish style of decoration was still dominant, its Kufie inscriptions, Moorish arches and arabesques being strongly reminiscent of the ornamentation of the Alhambra. The second albarello, of a clear gold lustre, is a little later in date, and may be placed about the middle of the century, when small Spanish Gothic flower patterns began to mingle with the Arabian designs. The form of the albarello, or apothecary jar, reappears, as is well known, in Italian ceramics, drawn from some Spanish source, or from its original home in Mesopotamia.

Mrs. Lydig's two Italian examples are Florentine and Faenza productions of the early sixteenth century, and compared with the Spanish pieces show how much more diversified and highly colored was the Italian conception. The Italian craftsmen went even further, and, notably in the sixteenth century, under the influence of the great masters of painting, introduced figures and scenic representations into their creations which were frankly not always adapted to the simple forms of ceramic art. These conceptions, however, display so much naïveté and lively fancy that they are increasingly highly prized, despite a growing predilection in favor of the primitive ceramic forms. The bowl with the Judgment of Paris is a splendid example of the above-mentioned class of work, and was in all likelihood produced in the atelier at Urbino during the third or fourth decade of the sixteenth century.

The most notable piece, however, among the specimens of Italian faïence is a monumental vase with green decorations on a gray ground, which constitutes one of the few existing examples of Florentine ceramics of the first half of the fifteenth century. Its massive contours, direct outlines, the awkwardness yet dignity of the whole conception, remind us that we are in the period of Masaccio and Castagno. The ornamentation shows an admixture of Gothic and Oriental motives, calling our attention to the fact that the beginnings of ceramic art in Italy

were closely interwoven with the importation of faïences from the Near East. This well-preserved work is mentioned by Dr. Bode in his book on early Florentine Majolica as one of the chief productions of the early Florentine potters.

TAPESTRIES, RUGS AND TEXTILES

The five tapestries of Mrs. Lydig's collection all belong to the golden age of that medieval art of weaving, the transition period from the Gothic to the Renaissance. While in point of time they are restricted to a period of not more than forty years, they are splendid examples of the widely differing conceptions of the Burgundian and Brussels ateliers.

The Barbarossa tapestry must take precedence in point of antiquity, and it is one of the most expressive of the Burgundian productions which have come down to us. The greater number of Burgundian tapestries woven during the reigns of Philip the Good and Charles the Bold represent assemblages of people or battle scenes filled with figures. Here, however, we for once have a single figure conceived in the splendid and dignified manner which distinguished all the works of art produced at the Burgundian court. The pride and majesty of bearing so typical of the pretensions of the Burgundian rulers is expressed in a couple of charming verses at the top of the tapestry, quite in the same manner as on the famous tapestries representing the history of Trajan in the Museum of Berne, to which it bears a strong similarity in style, although it must have been executed perhaps twenty years later. It is probably the production of the greatest of the Burgundian ateliers, that of Pasquale Grenier of Tournai.

The Burgundians, who were earlier than the Italians in their adoption of the Renaissance conception, and whose work is invariably characterized by a strong realism, combined with the solemnly religious conception of medieval times, were the first to introduce genre-like conceptions on a large scale into the domain of art. We learn from existing inventories that Grenier received orders to weave several tapestries with

“orangiers” and “gens paysans et bocherons lesquels font manière de ouvres et labourer au dit bois diverses façons,” and, in fact, tapestries answering to this description have been preserved. The Musée des Arts Décoratifs possesses three of these productions, of which two have been rightly identified by Dr. A. Warburg with the first of these commissions to Pasquale Grenier in 1460, and the third with one given to Jean Grenier in 1505, and it is of this tapestry that the one in Mrs. Lydig’s collection would seem to be a part. In our composition the page, holding a caparisoned white horse, and accompanied by several musicians, is waiting for his master, who in the Paris representation is overseeing the labors of the woodcutters. These woodcutters are felling orange trees and planting young saplings, and their labors earned the name of “orangier” for this type of tapestry. The color scheme of gay blue and red costumes, with the white horse in the center of the picture, is particularly attractive in our example, which is still characterized by the strong colors of the early Burgundian tapestries, although the drawing already betrays the rather more elegant conception of the period about 1500.

The remarkable tapestry with giraffes carrying little children on their backs and led by gypsies, is another genre-like scene, typifying the love of the Burgundian princes for all that was exotic and Oriental. This is one of the oldest presentations of the giraffe in art. We cannot state authoritatively whether we have here a Triumph of the Innocents, as has been surmised, or rather one of those curious genre scenes which are more akin to the realistic Burgundian temperament. It is safe to conclude, however, from the style of the tapestry, that it belongs to the first period of Burgundian tapestry weaving, prior to the fall of Charles the Bold.

Although only a short period of time elapsed between the production of the above-mentioned work and the one now to be described, they are totally different in conception. The Burgundian style has been displaced by that of the period of Maximilian, and of the prosperous, powerful trading towns of Flanders and Brabant, Bruges, Antwerp and Brussels. This

new conception, in which the court influence is still dominant, is more refined, both in the drawing and in the coloring which is dryer and more delicate. Under Italian influence these compositions became more harmonious and symmetrical, and reached a high point of technical perfection. In rare cases gold and silver threads were worked into them.

Both of Mrs. Lydig's tapestries, the King Jonathan and the Noli me Tangere, stand in close relation to the atelier of Jan van Room, who designed the Brussels Herkenbold Tapestry, while Mr. J. P. Morgan's famous tapestry, "The Kingdom of Heaven," is credited to the same atelier. The love of elegant poses and of a multitude of splendid costumes, typical of this master, is apparent in the Jonathan tapestry. With this is combined a fine feeling for expressive and characteristic gesture which is of especial importance in the designing of wall hangings. The colors of the Jonathan tapestry correspond to the refinement of its style, and a warm golden brown and glowing red appear and reappear throughout the composition.

The gem of the collection is, however, the Noli me Tangere from the Spitzer Collection. Only rarely did an artist of this period, in designing a tapestry, limit himself as in this instance to the delineation of a few extraordinarily expressive figures. A more successful composition, or one embodying more splendid color effects, rarely emanated from the Brussels ateliers. The details of the costumes are wonderfully drawn, as are the surrounding landscape, the plants in the foreground betraying a close study of nature, the trees in the middle distance suggestive of an acquaintance with Southern lands, and the border a masterwork of light yet luxuriantly intertwined foliage. The artists whose united efforts produced this work combined in themselves the highest achievement of Flemish miniature work, of character portrayal, and of masterly decorative color combination.

Six of the Oriental rugs in Mrs. Lydig's collection belong to that prized category known to commerce as Ispahan rugs, but which, according to later investigation, seem to have had

their origin in Herat in Eastern Persia. They are characterized by the incomparable Persian feeling for flat decoration, and for the transposition of simple forms of vegetation into rhythmically conventionalized motives. Only a few forms have been employed, peony blossoms and palmettes predominating, with bands of cloud, a motive borrowed from the Chinese, as connecting links.

It is no less than wonderful how variegated a picture has been created from these slender motives, with their perpetual interdevelopment of changing form, which still in nowise destroys the unity of the whole. Of the three large rugs, that with the stiffly arranged palmette design is probably the earliest, dating back to the sixteenth century, while the others belong to the first half of the seventeenth century.

The large Indian rug is an especially fine example of the weaver's art. These Indian carpets frequently surpass the Persian rugs in closeness of weave, although not in artistic quality. In our rug, the innumerable small blossoms, the stiffly conventionalized border surrounding them, the harmonious coloring, are all characteristic of a late seventeenth century production of the Imperial workshops at Lahore. The rug is especially interesting by reason of the innumerable Chinese emblems strewn throughout the border.

A group of textiles composed of exquisite Italian velvets, brocades and embroideries of the fifteenth, sixteenth and seventeenth centuries is included in the Lydig collection. The extremely rare velvet of the early Renaissance is represented by a green cope with the familiar design of pomegranates—a design which in its easy and free arrangement ranks as one of the most beautiful ever produced. A similar pattern, with fuller, more exuberant and unsymmetrically placed tendrils, reappears in a Venetian fifteenth century brocaded velvet, of which Mrs. Lydig possesses some large strips. A splendid result both technically and artistically has been achieved in the designing of this deep red velvet lavishly brocaded in gold, whose beauty and splendid artistry are typical of its Venetian birthplace. The plain red velvet which forms so rich a back-

ground to the drawing-room is probably a sixteenth century production, and is of a similar order to the velvet of the Cope embroidered in mid-Renaissance style.

The embroideries on red velvet which decorate the chairs and curtain show, for the most part, the splendid designs of the late Renaissance, with representations of figures in circles and cartouches, surrounded by arabesques. This style, which originated in Italy about 1550, and shows a mingling of the influence of Raphael's grotesques with the addition of Oriental motives, represents, in a certain sense, the highest development of Renaissance embroidery.

The Spanish ecclesiastical banners adorning the stairway lend a curious decorative note. The earliest are contemporaneous with the Italian embroideries mentioned above, being products of the second half of the sixteenth century, and show how deep an influence Italian art exercised on Spanish textiles. The later specimens date from the latter part of the seventeenth century, and indicate the influence of France on Spanish embroidery of that period. In both cases the foreign type which served as a model has been transposed into something over-rich and grandiose, to which, however, a highly decorative effect cannot be denied.

FURNITURE

The furniture of the Italian Renaissance naturally predominates in Mrs. Lydig's collection, although examples of contemporaneous Northern work are not lacking. At a period when Italy was producing typical Renaissance furniture, such as the two Florentine Savonarola chairs, simple Gothic forms were still being fashioned on the other side of the Alps. The interesting French choir stall, with grotesque figures on the arms, belongs to this category of woodwork, and the realism of its ornaments is characteristic of the late Gothic spirit. There is, it must be admitted, a suggestion of Gothic lines in the swinging curves of the heavily built Florentine chairs, but their broad contours show how little understanding of the Gothic pointed arch there was in Italy.

Mrs. Lydig's collection is remarkable for the three chests—that most characteristic article of Italian Renaissance furniture—examples which are among the masterpieces of their kind. The Venetian chest is the earliest, and is in a splendid state of preservation. This type of cassone, ornamented with stucco and gilding, which was peculiar to Northern Italy, reached its most elaborate development in Venice. The arabesques covering its surface are indicative of the close relations which existed between Venetian art and that of the Orient.

In contrast to this early Renaissance specimen, with its relatively flat relief and straight sides, are the three carved chests, masterpieces of the Middle Renaissance. This form was undoubtedly originated in Florence, but received its later development in Rome, where the great Florentine artists, Raphael, Michelangelo and others, whose influence was strongly felt in the decorative arts, had established themselves, and where they completed their greatest works.

Besides the Italian Renaissance furnishings, the collection contains isolated examples of Northern Renaissance work. There is an English armchair, and three Elizabethan stools, which show English furniture of the period to have been rough and primitive compared with that of Continental origin. Then there are two valuable French caequetoire chairs, of the late sixteenth century, one of which is distinguished by Havard as a typical example of its kind. The Portuguese armchairs, belonging to the transition period between Baroque and Rococo, are remarkable examples of a too richly decorated style which strove to combine early Moorish ideas with those of France and even, perhaps, of Holland.

WILHELM R. VALENTINER.

AFTERNOON SALE

FRIDAY, APRIL 4, 1913

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING PROMPTLY AT 2.30 O'CLOCK

CERAMICS



1—*POTTERY BOWL*

CHINESE: MING DYNASTY (1368-1643)

BROAD and low, with sides curving inward at the top.
No foot. Covered with a rich green glaze.

Height, 4½ inches; diameter, 10 inches.

Purchased from Mr. Thomas B. Clarke.

125

2—*POTTERY VASE*

CHINESE: MING DYNASTY (1368-1643)

150

CYLINDRICAL in shape, bulging slightly toward the top. At the bottom a rather strong molding above the flaring base. Two incised lines around the middle of the vase. At the top a slight lip. The whole glazed in rich green.

Height, 12½ inches.

Purchased from Mr. Thomas B. Clarke.





3—GLAZED POTTERY VASE

CHINESE: T'ANG DYNASTY (618-907)

A COPY in pottery of a bronze "Tsun" or sacrificial wine vase of the Han period. Full body with wide neck, decorated with fillets and fine incised geometric patterns. Simulated tiger-head and ring handles. Flat glaze, pale green in color.

Height, 14½ inches.

Purchased from Mr. Thomas B. Clarke.



371

4—*GLAZED POTTERY VASE*

CHINESE: T'ANG DYNASTY (618-907)

A copy in pottery of a bronze "Tsun" or sacrificial wine vase of the Han period. Full body with rather broad neck, decorated with fillets and simulated tiger-head and ring handles. Deep green glaze.

Height, 14½ inches.

Purchased from Mr. Thomas B. Clarke.



5—*PORCELAIN JARDINIÈRE*

CHINESE: MING DYNASTY, REIGN OF WAN-LI (1573-1619)

DEEP bowl, a little smaller at the bottom than at the top, with slightly convex sides. Decorated in strong blue with two dragons covered with a scale pattern. The background filled with flower and flame motives. At the top around the lip a running band of fine ornament. Marked on the lip: Ta Ming Wan-li nien chih (Made in the reign of Wan-li of the great Ming dynasty).

Height, 14½ inches; diameter, 18 inches.

Purchased from Mr. Thomas B. Clarke.



6—PORCELAIN JARDINIÈRE

CHINESE: MING DYNASTY, REIGN OF WAN-LI (1573-1619)

DEEP bowl, a little smaller at the bottom than at the top, with slightly convex sides. Decorated in strong blue with two dragons covered with a scale pattern. The background filled with flower and flame motives. At the bottom conventionalized hillocks. Marked on the lip: Ta Ming Wan-li nien chih (Made in the reign of Wan-li of the great Ming dynasty).

Height, 14½ inches; diameter, 18 inches.

Purchased from Mr. Thomas B. Clarke.



7—PORCELAIN JARDINIÈRE

CHINESE: MING DYNASTY, REIGN OF CHIA-CHING
(1522-1566)

LARGE shallow bowl, with outcurving slightly convex sides. Decorated in deep blue with floral and fish designs. Marked on the lip: Ta Ming Chia-Ching nien chih (Made in the reign of Chia-Ching of the great Ming dynasty).

Height, 14 inches; diameter, 28 inches.

Purchased from Mr. Thomas B. Clarke.



8—*PORCELAIN JARDINIÈRE*

CHINESE: MING DYNASTY, REIGN OF CHIA-CHING
(1522-1566)

LARGE shallow bowl, with outcurving sides, slightly convex. Decorated in deep blue on white with floral and fish designs. Marked: Ta Ming Chia-Ching nien chih (Made in the reign of Chia-Ching of the great Ming dynasty).

Height, 14 inches; diameter, 30 inches.

Purchased from Mr. Thomas B. Clarke.



9—*LARGE PORCELAIN JARDINIÈRE*

CHINESE: MING DYNASTY, REIGN OF CHIA-CHING
(1522-1566)

BROAD, shallow bowl with outcurving convex sides. Decorated in deep blue on a white ground with lotus and scroll designs. Marked: Ta Ming Chia-Ching nien chih (Made in the reign of Chia-Ching of the great Ming dynasty).

Height, 15 inches; diameter, 30 inches.

Purchased from Mr. Thomas B. Clarke.



425

10—GLAZED POTTERY VASE

MESOPOTAMIAN (XIVTH CENTURY)

GLOBULAR body with short neck, covered with bluish-green glaze on which the decoration has been painted in black. The glaze does not cover the foot. Two horizontal lines surround the body below the middle of the vase, dividing it into two fields which are filled with thin foliated scrolls and leaves. The neck also is decorated with scrolls. Partly covered with silvery iridescence.

Height, 11 inches; diameter, 9 inches.

Purchased from D. G. Kelekian.



11—GLAZED POTTERY VASE

MESOPOTAMIAN (XIVTH CENTURY)

GLOBULAR body with slightly higher neck and foot. Bluish green glaze and black ornaments. The body is divided by horizontal lines into three fields, the middle one being the widest. In the upper field Cufic inscriptions; in the middle one scrolls with arabesques, leaves, and birds; in the lowest, fishes swimming to the left. On the neck two stripes of geometrical patterns. The foot is unglazed. Partly covered with silvery iridescence.

Height, 11 inches; diameter, 9 inches.

Purchased from D. G. Kelekian.



475

12—*LUSTRED FAÏENCE DISH WITH MOCK ARABIC INSCRIPTIONS*

HISPANO-MOESQUE: VALENCIA, SPAIN (ABOUT 1400-1430)

ORNAMENTED in pale blue, dark blue, and gold lustre on a cream-colored ground. In the middle a roundel containing a star pattern; between the roundel and the brim four pointed ovals containing spirals alternating with bands of mock Arabic inscriptions. The brim is decorated with undulating curves in light blue. The open spaces in the field and in the border are filled with spirals, dots and conventional leaves.

Diameter, 14 inches.

This dish and the following albarello are of the first period of Hispano-Moresque lusted ware, when Arabic elements are still predominant in the design, although combined with Gothic motives. These pieces can be dated by comparison with similar plates in the British Museum and in Earl Spencer's collection, which have coat-of-arms dating from before 1430. (Compare A. van der Put, "Hispano-Moresque Ware," London, 1909.)

Purchased from Seligmann & Co.



13—*LUSTRED FAÏENCE APOTHECARY JAR,
OR ALBARELLO, WITH MOCK ARABIC
INSCRIPTIONS*

200

HISPANO-MORESQUE: VALENCIA, SPAIN (ABOUT 1400-1430)

THE design consists of five horizontal bands, the widest of which is in the middle. It contains diamond-shaped areas filled with forms resembling a fleur-de-lys; the upper adjoining band displays a conventional leaf pattern, the lower adjoining band a design of intersecting arches; while the top and bottom bands are made up of simulated Cufic inscriptions repeating the initial letter of the name of Allah. The neck band also is made up of conventionalized Arabic letters.

Height, 12 inches; diameter, 5 inches.

Purchased from Seligmann & Co.

1200

14—*LUSTRED FAÏENCE APOTHECARY JAR,
OR ALBARELLO*

HISPANO-MORESQUE: VALENCIA, SPAIN (ABOUT 1450-
1475)

CYLINDRICAL shape, narrowing slightly toward the upper part. Low neck and foot, connected with the body by a sloping rim. Ornament in pale gold lustre on cream color. The decoration consists of five horizontal bands containing conventionalized branches, spirals and geometrical interlacings. Similar patterns on neck and shoulder.

Height, 12 inches.

Purchased from Seligmann & Co.





15—*TWO-HANDLED MAJOLICA VASE*

605
5100

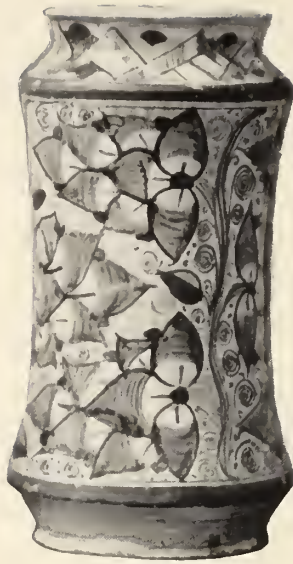
ITALIAN: FLORENTINE (FIRST HALF OF XVTH CENTURY)

FULL rounded body with cylindrical neck and twisted handles. Reddish clay, the lower third covered with a yellow glaze, the upper two-thirds with a white enameled ground on which the design is painted in green outlined with manganese purple. On each side is an antlered deer, holding in its mouth a bunch of decorative oak leaves of Gothic form. The background is filled with similar foliage. The fore and hind quarters of the deer are painted in solid green with purple and white spots, while its body is covered with a green and white diaper pattern which suggests a saddle blanket. The type of animal is derived from Near Eastern art. The neck of the vase is encircled by a rudimentary guilloche.

Height, 14½ inches.

Reproduced in Dr. Bode's "Die Anfänge der italienischen Maiolika" as in the possession of Stephano Bardini, Florence. Also in "Art in America," Vol. I, No. 1. This is one of the few large Florentine vases of the Gothic period still extant and in perfect preservation.

Purchased from Seligmann & Co.



16



17

180

16—*MAJOLICA APOTHECARY JAR,*
OR ALBARELLO

ITALIAN: FLORENTINE (LATE XVTH CENTURY)

OF the usual albarello shape, with incurving sides decorated on a white ground with pine-cone designs in strong blue and orange. Geometrical patterns on shoulder.

Height, 9 inches.

Purchased from the late E. Molinier, Paris.

17—*MAJOLICA APOTHECARY JAR,*
OR ALBARELLO

ITALIAN: FAENZA (FIRST HALF OF XVITH CENTURY)

THE usual albarello form, decorated by a broad band around the middle divided into two rectangular panels containing on an orange ground designs of cornucopia and foliage in blue and white. On one side a coat-of-arms. At the top the inscription in Gothic letters, "Terra Figilata."

Diameter, 10¹/₄ inches.

Purchased from the late E. Molinier, Paris.

130

18—*MAJOLICA PLATE*

425

ITALIAN: URBINO (FIRST HALF OF XVITH CENTURY)

THE JUDGMENT OF PARIS: Shallow plate with low foot. Under a tree at the left sits the naked Paris before whom stand the three goddesses each holding a spear. In the background hills and mountains with a lake and villages. In the foreground a scroll inscribed LA · ISTORIA DE · PARIS · E · VIENA. Blue-green, yellow and black are the predominant colors. On the back a scroll pattern on a white ground. In the center beneath the foot a large R crossed with a paraph, forming an X, possibly the mark of Fra Xanto da Rovigo. (Border restored.)

Diameter, 10 inches.

Purchased from Seligmann & Co.



410

19—*MAJOLICA VASE*

ITALIAN: VENETIAN (ABOUT 1600)

GLOBULAR body with short neck decorated on one side with a male head in a medallion surrounded by arabesques and acanthus foliage. Colors: orange and blue on a cream ground.

GOLDSMITH'S WORK

20—*RELIQUARY*

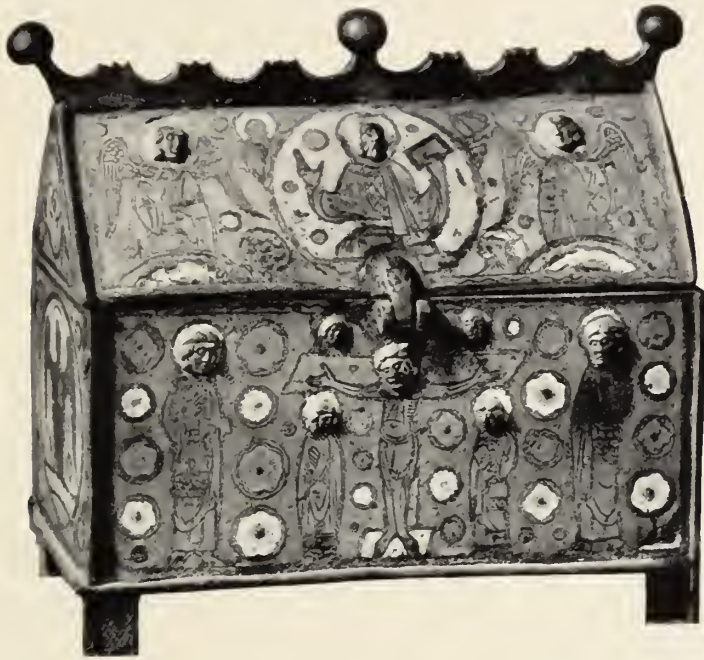
FRENCH: LIMOGES (XIIITH CENTURY)

(Wood, covered with gilt copper, the outlines engraved,
the decoration in champlevé enamel)

SMALL oblong box, the cover in the shape of a gable-roof with a cusped ridge carrying three balls at the top. The box rests on four square feet. The front is decorated with the Crucifixion, above which on the lid is Christ in a white medallion with an adoring angel on either side. On the back four half-figures of angels in squares of white. On both ends angels in circles. In the remaining sections conventional floral designs. The heads of the figures are raised in high relief. The background is in blue and white enamel.

Length, 6 inches; depth, 2 $\frac{3}{4}$ inches; height, 5 inches.

Purchased from Seligmann & Co.





8100

21—*CRUCIFIX*

GERMAN: RHEINISH (XIITH CENTURY)

(Copper, champlevé, enameled and gilded)

ON one side the Crucified Christ is represented with arms extended, His hands and feet pierced by nails. His body is draped from the breast to the knees. The head is inclined to the left; behind it a large cruciform halo. Above His head the letters IHS (Jesus) and XPS (Christus). On the other side at the intersection of the arms of the cross is a circular panel with the Agnus Dei. To the left of the head of the Lamb the Greek letter Α, to the right the letter Ω. On the arms foliated ornaments. The figure of Christ and the letters above His head executed in champlevé enamel. The pattern on the back incised.

Height, 8 inches; width, 5 $\frac{3}{4}$ inches.

Purchased from Seligmann & Co.

22—*TABLE ORNAMENT IN THE FORM OF A
HORSE*

GERMAN: AUGSBURG (LATE XVITH CENTURY)

(Silver gilt)

A PRANCING horse, its fore legs in the air, rests its hind legs on an oval base on four scroll feet. Marked with the pine-cone of Augsburg and maker's mark H M.

Height, 9 $\frac{3}{4}$ inches.

This mark is usually identified with Heinrich Maalich, born 1625, worked in Augsburg after 1651, died 1698. About twenty known works by him, in the Castle, Berlin, in the Treasury, Munich, in Moscow, and elsewhere, are recorded in Rosenberg, "Der Goldschmiede Markzeichen," Frankfurt, 1911.

Purchased from A. S. Drey, Munich.





23—*TABLE ORNAMENT IN THE FORM OF A
HORSE*

GERMAN: BRESLAU (LATE XVIIITH CENTURY)

(Silver gilt)

A SMALL, full-bodied horse with short head and flowing tail, prances on its hind legs on an oval base, naturalistically wrought with grass, stumps, and leaves, among which are tortoises and insects. The horse is bridled, but without reins. A saddle cloth is girded to its back. The head of the horse is removable, so that the body may be used for a drinking cup. Marked with Breslau stamp and C. M. (Christoph Müller).

Height, 8½ inches.

Christoph Müller was Master of the Guild in Breslau in 1689 and died in 1735. Five works by him, two dated 1693 and 1719, are described by Rosenberg.

Formerly in the Speyer-Cahn Collection.

Purchased from J. Boehler, Munich.

24—*TABLE ORNAMENT IN THE FORM OF A
LION*

GERMAN: AUGSBURG (LATE XVITH CENTURY)

(Silver gilt)

A RAMPANT lion, with a long tail, its fore legs in the air, its hind legs resting on the ground. Around the neck a collar with a fragment of chain attached. Head removable, so that the object can be used for a drinking cup. Marked with the pine-cone of Augsburg and maker's mark IZ(?). Inscribed on the body J. Z. H.

Height, 7 inches.

Purchased from A. S. Drey, Munich.





25—*TABLE ORNAMENT IN THE FORM OF A*
GOAT 1201

GERMAN: AUGSBURG (LATE XVITH CENTURY)

(Silver gilt)

A PRANCING goat, its fore legs in the air, rests its hind legs on an oval base. Head removable, so that the object can be used for a drinking sup. Marked with the pinecone and maker's mark E. Z.

Height, 9½ inches.

Many works by this master in the form of lions, owls, deer, oxen, etc., are recorded in Rosenberg. One work is dated 1624. An ornament in the form of an ostrich signed by him is in the Wallace Collection, London, and two salt cellars are in the Cluny.

Purchased from A. S. Drey, Munich.

26—*TABLE ORNAMENT IN THE FORM OF A
HEN*

GERMAN: ULM (FIRST HALF OF XVIITH CENTURY)

(Silver gilt)

A FAT hen with carefully chased feathers, standing on an oval base. The head is removable so that the object can be used as a drinking cup. Ulm mark and maker's mark CF.

Height, 8½ inches.

Purchased from A. S. Drey, Munich.





2700

27—*TABLE ORNAMENT IN THE FORM OF A
HORSE*

GERMAN: FRANKFURT (XVIITH CENTURY)

(Silver gilt)

A JUMPING horse, its fore legs in the air, rests its hind legs on an oval base which is richly decorated with flowers, two lizards, a tortoise, frogs, and a beetle in high relief. Head removable. Frankfurt mark. Maker's mark TF.

Height, 10 inches.

Purchased from A. S. Drey, Munich.

28—*PAIR OF OVAL BOXES*

AUGSBURG (EARLY XVIIITH CENTURY)

(Silver gilt)

HINGED and locked lids. Decorated with gadrooning on sides and top. In the center of the top leaf motive. Marked with the pine-cone of Augsburg and maker's mark L R. Works of this master described by Rosenberg, No. 331, two of which are dated 1708 and 1712.

Size, 9¼ by 6¾ inches.

Purchased from M. Fridel, Paris.

29—*BRASS SANCTUARY LAMP*

ITALIAN: VENETIAN (XVIIITH CENTURY)

HEAVY bowl, from the outer edge of which project three winged genii who serve as attachments for the three elaborate supporting chains which are joined together above by a carved ball.

Height of bowl, 24 inches; diameter, 17 inches.

Purchased from B. Benguiat.

ITALIAN SCULPTURES
MARBLE, TERRACOTTA, STUCCO

MINO DA FIESOLE

Born at Poppi, 1431; died in Florence in 1484. Pupil of Desiderio da Settignano. Worked in Florence and Rome. Sculptor of portrait busts and reliefs. Among his most important works are the tombs in the Badia at Florence and in St. Peter and St. Maria sopra Minerva in Rome.

MADONNA AND CHILD

(Middle relief, marble)

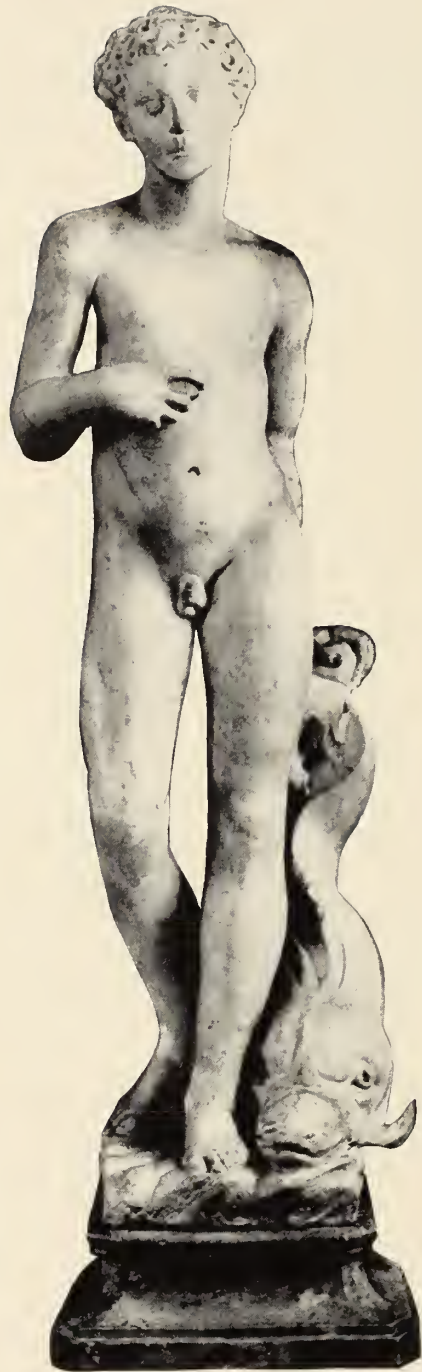
HALF length. The Madonna is seen in profile turned toward the left with her hands folded in adoration of the sleeping Child, who half sits, half reclines on a pillow before her, His head resting drowsily on His left hand. With His right hand He holds a long scroll and at the same time points with His forefinger to the inscription thereon: EGO · DORMIO · TE · COR · MEUM · VIGILAT. The Child is naked save for a slight drapery, the Madonna clothed in a veil which covers her head and is edged with a reeded border. The sleeves of her dress are of fine material, fastened by little buttons on the under side of the arm.

Height, 23½ inches; width, 17¾ inches.

This relief is undoubtedly by the same hand as the Crucifixion in S. Balbina and the Ciborium in S. Maria Maggiore, both in Rome (compare especially the Nativity and Adoration of the Child and the relief of the Virgin, signed "Opus Mini" in the latter work). Both of these have been published by Dr. Bode (*Denkmäler der Renaissance Sculptur*) as two of the most important works of the Roman period of Mino da Fiesole. This relief was probably executed at about the same time, *c.* 1460-70.

Purchased from Seligmann & Co.





No. 31

1700

FOLLOWER OF MICHELANGELO

FLORENTINE (ABOUT 1520-1530)

A YOUTH

(Full round, nearly life size, marble. On a low plinth)

NUDE figure standing languidly with the right foot and left arm set back in contraposition, the left foot placed forward, the right hand, in which a stone (?) is held, bent in front of the breast. The youth rests his left hand on a dolphin beside him.

This figure was undoubtedly made by a Florentine artist about 1520-30 under the influence of the early works of Michelangelo. The elegant pose reminds one of the *Giovannino* in the Berlin Museum. There are also resemblances to the works of Domenico Poggini although this figure seems less stiff than the signed works of that sculptor.

Height, 51½ inches.

Purchased through Mr. Charles Locser, Florence.

No. 32

GIOVANNI DA BOLOGNA

Born at Douai, 1534; died in 1608. Worked in Florence, Bologna and other Italian cities. One of the most important sculptors in Italy during the latter part of the sixteenth century.

CROUCHING VENUS

(Full round, nearly life size, alabaster)

THE nude goddess kneels as though just coming from the bath. Her right hand is raised across her breast to comb her long hair, the lower end of which is held in her left hand. Her right knee rests on the floor, with the left leg half bent. Her head is turned so that she can glance back over her right shoulder. The figure appears to make almost a complete turn and is sculptured so that it can be seen with equal advantage from all sides.

Height, 29 inches.

Exhibited in the Metropolitan Museum, New York, 1910.

Purchased through Mr. Charles Loeser, Florence.





ATTRIBUTED TO ANDREA DELLA ROBBIA

Born in Florence in 1435; died in France in 1525. Nephew of Luca della Robbia, and his pupil. While Luca worked mostly in Florence, the works of Andrea are distributed all over Tuscany.

MADONNA AND CHILD

7000

(High relief, tondo, enameled terracotta)

HALF-LENGTH figure of the Virgin carrying on her left arm the nude Christ Child while with her right hand she gently supports His body. She bends her head toward His but turns her eyes downward. The Child raises His right hand in an attitude of benediction and clasps a bird in His left. His eyes are turned toward his mother. Both figures have halos. The figures are covered with white enamel, the eyes painted in with manganese purple. The background light blue enamel. Frame ornamented with the classical egg-and-dart molding in white.

Diameter, 21½ inches.

Under the name of Andrea della Robbia in the collection of Baron Lanna in Prague, sold in Berlin in 1909; catalogue No. 472 and plate No. 40. A. Marquand, "Della Robbias in America," 1912, No. 67, with reproduction, calls attention to the similarity between this Madonna and that in Giovanni della Robbia's lunette in S. Maria Novella, and to the still closer resemblance this bears to the work of Benedetto da Majano. He attributed it to a follower of the latter and thinks it may possibly be an early work of Giovanni's. Among the works from the studio of the Della Robbias, this is undoubtedly one of the most charming and important owned in this country.

Purchased from Seligmann & Co.

No. 34

STYLE OF ANDREA DELLA ROBBIA
(BENEDETTO BUGLIONI?)

FLORENTINE (LATE XVTH CENTURY)

*MADONNA ADORING THE CHILD, WITH AN
ANGEL*

(High relief, tondo, enameled terracotta)

THE Madonna kneels to the right with folded hands looking down at the Child, who lies in a helpless and restless position to the left and raises His hands to her. An angel on the extreme left supports the infant Christ. Both look toward the Madonna. Around the medallion a heavy garland of flowers and fruit. The figures in white upon a light blue ground. The garland chiefly in green and yellow.

Diameter, 37 inches.

Formerly in the Molinier Collection in Paris, reproduced as frontispiece in the catalogue. Described by A. Marquand: "Della Robbias in America," No. 56. Professor Marquand has rightly observed that the composition occurs again in a similar execution in the lunette of the altar-piece in the church of San Gimignano at Antona, near Massa Carrara, a work which has been plausibly attributed to Benedetto Buglioni. He further mentions that in the Museum at Berlin, in the Vieweg Collection in Braunschweig, and in the Watts Collection at Guildford are medallions by the same hand as ours.

Purchased from the late E. Molinier.





No. 35

THE MASTER OF THE MADONNA
OF THE LILIES

2400

Late fifteenth century Florentine artist working in the atelier of the Della Robbias. Influenced especially by Antonio Rossellino, sometimes by Desiderio da Settignano and Benedetto da Majano.

*MADONNA OF THE LILIES SUCKLING THE
CHILD*

(Middle relief, tondo, enameled terracotta)

HALF-LENGTH figure of the Virgin holding the Child with both hands to her left breast; she looks downward, her head turned toward the right. Both Mother and Child have halos. Behind the Virgin the suggestion of a landscape and two stalks of lilies. The figures are white with touches of manganese on the eyes; the background is light blue.

Diameter, 28 inches.

Described by A. Marquand: "Della Robbias in America," No. 65, with reproduction. Professor Marquand has grouped the works of this master together and attributed to him in this country the Madonna from the Hainauer Collection in Mr. Charles P. Taft's possession and another in the collection of Mr. Henry Walters in Baltimore.

Purchased from Seligmann & Co.

No. 36

ATELIER OF THE DELLA ROBBIAS

FLORENTINE (ABOUT 1500)

PAIR OF DOLPHIN-HANDLED VASES

(Enameled terracotta)

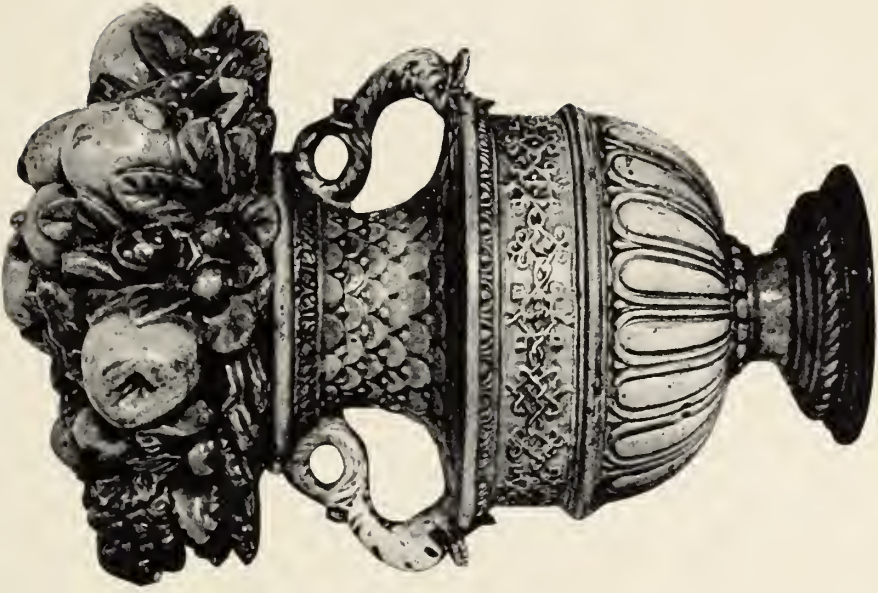
36W

THE vases resemble somewhat an antique amphora in form. Around the neck and on the shoulders of each is a scale pattern, while the upper part of the body is encircled by a band of interlacing strap-work. The lower part of the body is covered with gadrooning. Two handles in the form of dolphins. A removable bunch of fruit and leaves is set in each vase. The vase is blue, the fruit and foliage yellow, green and manganese.

Height, 18 inches.

Similar vases, mostly without the bouquets of fruit, are in the Berlin, South Kensington, and other museums. Described by A. Marquand: "Della Robbias in America," No. 47-50. Professor Marquand refers to two altar-pieces by Giovanni della Robbia, where similar vases appear as part of the frames.

Purchased from Harding, London.





No. 37

ITALIAN (FLORENTINE?) ARTIST

(FIRST HALF OF XVTH CENTURY)

Near in style to the so-called Master of the Pellegrini Chapel.

MADONNA AND CHILD

1400

(High relief. Stucco. Polychrome and gilded)

THE Virgin holds the Christ Child seated on her left arm, wrapt in the folds of her blue and gold head-scarf; the Virgin's gown, like the Child's tunie, is vermilion patterned with gold. Represented in half figure; on a base with "A. M." in monogram supported by two cherubs between two shield-like projections.

Height, 20 inches.

Several examples are known of this relief: at Basio in Reggio Emilia, Casa Scaluccia (Venturi, "L'Arte," 1908, p. 300); in Museo Nazionale, Florence; in Kaiser Friedrich Museum, Berlin; in the Louvre, Paris, and in the Metropolitan Museum, New York. An analogous stucco in the collection of Baron Tucher, Vienna, is ascribed by C. von Fabriczy to the Master of the Pellegrini Chapel. Venturi ascribes a like example in the Berlin Museum and other similar pieces to a Florentine popular school contemporary with the early development of Luca della Robbia. (*Storia del arte italiana*, 1908, VI, p. 228.)

Purchased from Glisenti, Florence.

No. 38

ITALIAN (FLORENTINE?) ARTIST

(XVTH CENTURY)

WORKING AFTER BENEDETTO DA MAJANO: FLOR-
ENTINE, 1442-1479

MADONNA AND CHILD WITH ST. JOHN

(Middle relief, colored stucco)

BEHIND a balustrade the Virgin is seen in three-quarter length slightly turned to the left holding the nude Christ Child. With her right hand she raises that of the Child so that He may bless the young St. John on the left who looks upward in adoration. In front of the balustrade is a large cherub head with wings in red and gold.

Height, 30 $\frac{1}{4}$ inches; width, 22 inches.

This stucco exists in several replicas and is executed after a composition by Benedetto da Majano.

Purchased from Glisenti, Florence.

god





No. 39

ITALIAN (FLORENTINE?) ARTIST

(XVTH CENTURY)

Working after LUCA DELLA ROBBIA (Florentine, 1399-1482).

MADONNA AND CHILD

(Middle relief, colored stucco)

THE Virgin is sitting in profile facing the left and holds the Child on her lap. The Child looks up to His mother and grasps with His left hand the mantle which covers her shoulders, while with his right He holds the drapery which is wound around His body. In the background the suggestion of a tree. Frame with two nude *putti* on both sides holding garlands above their heads. Cartouches on the top and bottom of the frame.

Height, 30 inches; width, 21 inches.

The original in glazed terracotta after which this stucco is executed exists in several replicas, one of the best being in the Beckerath Collection in Berlin.

The frame proves that this replica was executed in the middle of the sixteenth century, showing how late the fifteenth century sculptures were imitated in Italy.

Purchased from Glisenti, Florence.

No. 40

ITALIAN ARTIST

(XVIITH CENTURY)

MADONNA AND CHILD

1200

(Stueco, full round, unfinished at the baek)

THE Virgin, clad in a wide mantle and a flowing veil, is seated on a stone bench. With her right arm she holds the nude Child, who stands with one leg on the bench and the other on the lap of the Virgin, who clasps His foot in her left hand. He embraces His Mother with both arms and looks up into her eyes.

Figures one-third life size. Remains of paint on the costume of the Virgin.

Height, 26 inches.

Purchased through Stanford White.





No. 41

WHITE MARBLE BASIN

ITALIAN (XVITH CENTURY)

IN the form of a child's sarcophagus rounded at the two outer corners and carved on the front with a mask flanked by arabesques and foliage. Supported on two lion-footed rests. A modern fountain-head in the form of a lion mask rests on the edge of the basin.

*Length, 49 inches; width, 22½ inches.
Height on feet, 25 inches.*

No. 42

PORPHYRY MORTAR AND PESTLE

ITALIAN: SIENESE (XVITH CENTURY)

HEAVY apothecary's mortar with rounded edge, in the form of a classical urn. Pestle of porphyry with wooden handle.

Height, 10 inches; diameter, 11 inches.

BRONZES



No. 43

ETRUSCAN ARTIST

(VI-VTH CENTURY, B.C.)

RECLINING WOMAN

(Statuette, bronze)

160

SHE leans on her left arm, from which the hand is missing. Clothed in long draperies arranged in archaic folds. Her hair is long and falls behind her back.

Height, 2 inches; length, 2¾ inches.

No. 44

ETRUSCAN ARTIST

(VI-VTH CENTURY, B.C.)

140

A MAN

(Statuette, bronze)

BEARDED, standing, partly clad in drapery arranged in archaic folds. He holds a round vase on his left shoulder. On a round plinth.

Height, 3¾ inches.

No. 45

ETRUSCAN ARTIST

(VI-IVTH CENTURY, B.C.)

150

A YOUNG MAN

(Statuette, bronze. Green patina)

STANDING, completely nude, with arms at the side and left leg slightly advanced.

Height, 3¾ inches.

No. 46
FLORENTINE ARTIST

(END OF XVTH CENTURY)

MARSEUS

(Statuette, gilt bronze)

NUDE figure, standing on a plinth. He rests on the right foot with the left slightly drawn backward, and originally held in both hands a flute which is now missing. Thick, roughly curled hair and mustache.

Height, 11 inches.

This statuette resembles in style the works by Antonio Pollaiuolo and Bellano, except in that it is treated in a more decorative way. As the holes in the body and pedestal show, the figure very likely formed a part of a casket or larger group to which it was attached by screws.

Purchased from M. Fridel, Paris.





No. 47

RICCIO (ANDREA BRIOSCO, called RICCIO)

Sculptor, born in 1470, at Padua; died there in 1532. Most important master working in bronze statuettes, plaquettes and medals in Northern Italy in the Quattrocento.

TWO SATYRS PLAYING BALL

(Statuettes, bronze, gilt)

Two nude satyrs with shaggy goat-legs. Their heads, with curly hair and double-pointed beards, are turned toward each other and thrown back laughingly. The one has his right arm raised as if to throw a missing ball, the other stretches up his left arm as if to catch it.

Height, 8 inches.

Replicas of these figures are in the possession of Mr. William Bennett in London (exhibited in the Burlington Club, 1912, Catalogue MacLagan, Nos. 65 and 69), differing only in that they are connected by a chain and retain the ball missing in our example.

Purchased from M. Fridel, Paris.

No. 48

FRANCESCO DA SANT' AGATA

Sculptor. Worked in Verona and Padua about 1490-1520(?).

A YOUTH

(Statuette, bronze. Light brown patina)

THE nude figure is resting on the right foot, with the left drawn back. Both arms are crossed above the head, which is slightly turned to the left. The eyes are half closed.

Height, 8 inches.

The only signed statuette by Francesco da Sant' Agata is one in boxwood in the Wallace Collection. Based on this work, Dr. Bode has assigned to the artist a number of bronze statuettes, mostly influenced by classical works, including this one. It has rightly been suggested that the artist was influenced in this composition by one of the classical statues of Hypnos. Although the cast is not one of the earliest, it cannot be later than the seventeenth century. Other replicas of the same figure are in the Berlin Museum, in the collection of Mr. J. P. Morgan, and in private possession in Munich.

Formerly in the Mannheim Collection, Paris.





No. 49

FOLLOWER OF DONATELLO

PADUAN (XVTH CENTURY)

2002

*BRONZE INKSTAND IN THE FORM OF A
CASKET*

OBLONG in form, resting on claw and ball feet surmounted by the grotesque bodies and heads of bearded old men. Decorated on the sides with centaurs ridden by nymphs and supporting garlands enclosing portrait heads of young men in high relief; at the ends Gorgon heads and on the lid full-length cupids holding ribbons which bind a garland enclosing, in the form of a medallion, a Gorgon head.

Height, 4 inches; length, 8½ inches; breadth, 4½ inches.

An almost identical inkstand in the collection of Mr. J. Pierpont Morgan, illustrated in Dr. Bode's catalogue, No. 68, Plate XLI. It exists in several replicas and is usually ascribed to Caradosso. However, Dr. Bode states rightly that the work is more in the style of the school of Donatello and does not show much similarity to the known works of Caradosso.

Formerly in the Mannheim Collection, Paris.

No. 50

FLORENTINE ARTIST

(MIDDLE OF XVITH CENTURY)

ANATOMICAL FIGURE

(Statuette, bronze. Dark lacquered patina)

A STANDING male figure, the left arm raised above the head, the right arm lowered to grasp the upper end of a club which rests on the ground between the feet. The figure stands on the left leg, with the right foot raised from the ground. The whole body is twisted in a turn from left to right; the gaze is directed upward.

Height, 7 $\frac{3}{8}$ inches.

Similar figures in the Victoria and Albert Museum, the Louvre, the Berlin Museum, in the collection of Seymour Haden, and elsewhere. Formerly statuettes of this type were attributed to Michelangelo or his pupils Marco Agrade and Cigoli. In the Renaissance they were considered not only as anatomical studies, but also as "memento mori," representing the dead raised for judgment. Compare Maclagan's catalogue of the exhibition in the Burlington Club, 1912.

Formerly in the Mannheim Collection, Paris.





No. 51

MANNER OF DOMENICO POGGINI

(MIDDLE OF XVITH CENTURY)

721

Born in Florence about 1525; died after 1589. Pupil of Benvenuto Cellini. Influenced by Michelangelo. He was a goldsmith, medallist and sculptor in bronze and marble.

A GLADIATOR

(Statuette, bronze. Brown lacquered patina)

FULL-LENGTH, nude man of slim proportions, upright, as if striding forward, his right leg advanced, his head, with thick hair, turned to the left. He grasps with his right hand a sword, which he is drawing from the scabbard held in his left.

Height, 8 inches.

Replica with variations in Mr. J. Pierpont Morgan's Collection, described in Dr. W. Bode's catalogue, No. 128, and in the catalogue of the exhibition in the Burlington Club, 1912. The correct attribution due to Dr. Bode.

Formerly in the Mannheim Collection, Paris.

No. 52

MANNER OF DOMENICO POGGINI

(MIDDLE OF XVITH CENTURY)

MAN CARRYING A CHILD

(Statuette, bronze. Dark brown patina)

FULL-LENGTH nude figure of a tall man of muscular build with massive throat; his head and whole body are turned to the left. He strides forward with the left leg in advance, carrying a child on his left shoulder and resting his right hand, in which he holds a cloth, on his hip. The child lays his right hand upon the man's head and looks down confidently; in his left hand he holds an apple; his upper arm is grasped by the left hand of the man.

Height, 9 $\frac{1}{4}$ inches.

A similar figure in the collection of Mr. J. Pierpont Morgan (catalogue of Dr. W. Bode, No. 1291). The attribution due to Dr. Bode.

Formerly in the Hainauer Collection, Berlin.





No. 53

GIOVANNI DA BOLOGNA

3100

Sculptor, born in Douai, 1524; died in Florence, 1608. Worked in Florence, Bologna, and other Italian cities (See Number 32).

HERCULES AND THE ARCADIAN STAG

(Statuette, bronze. Light brown patina)

THE nude Hercules struggles with the stag, grasping the neck of the animal with his left hand and bending back its antlers with his right. The deer stands on its hind legs with head thrown back and open mouth, as if crying in anguish. Hercules is represented as a fully matured man with thick neck and bushy hair and beard.

Height, 14¼ inches.

Part of a series of the "Labors of Hercules." An identical group in the Wallace Collection, illustrated in Dr. Bode's "Italian Bronze Statuettes," Vol. III, No. CXCIX. One of the masterpieces among Giovanni da Bologna's bronze statuettes.

Purchased from J. & S. Goldschmidt.

No. 54

MANNER OF GIOVANNI DA BOLOGNA

(LATTER PART OF THE XVITH CENTURY)

VENUS AT THE BATH

(Statuette, bronze. Black patina)

THE nude Venus rests her left arm on a slender classic vase, which stands beside her on a pedestal partly covered with drapery. The weight of her body is borne on her right leg, her left being crossed in front of her so that she may the more easily remove her sandal with her right hand. Her hair is elaborately dressed.

Height, 9 inches.

After a classical statue. Quite in style of the acknowledged works of Giovanni da Bologna, showing the same motive as the statuette reproduced in Dr. Bode's "Italian Bronze Statuettes," Vol. 3.

Purchased from M. Fridel, Paris.





800

No. 55

SCHOOL OF GIOVANNI DA BOLOGNA

(LATTER PART OF THE XVITH CENTURY)

*EQUESTRIAN STATUETTE OF HENRY IV OF
FRANCE*

(Bronze. Brown patina)

THE king, who is in complete armor save for his head, which is uncovered, rides a steed which prances on its hind legs as though suddenly reined back. The king looks down toward the ground at the right as if an enemy were lying at the feet of the horse. In his right hand Henry holds a short sword, while his left grasps the bridle reins, with which he pulls back the head of the horse. The king is bearded, as in his best known portraits.

Height, 7 inches.

Purchased from M. Fridel, Paris.

No. 56

JACOPO SANSOVINO

Born in Venice in 1486; died there in 1570. Worked in Florence, Rome and Venice. Most important sculptor in Venice during the Renaissance. Also an architect.

TWO CANDLESTICKS IN THE FORM OF PUTTI

(Statuettes, bronze)

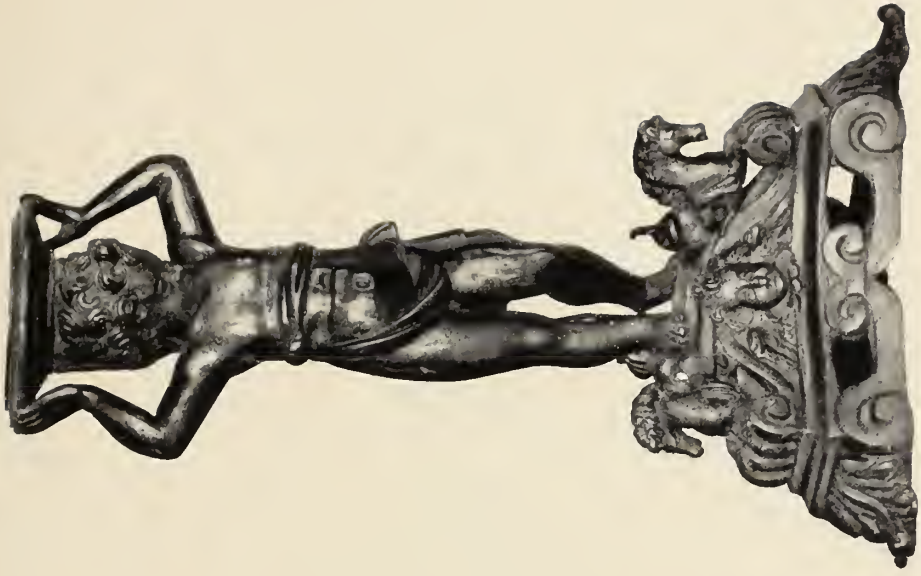
5600

THE two children, nude except for sashes wound round their waists, carry candle sockets shaped like baskets on their shoulders, the one grasping his burden by the brim, the other by the upper part of the body. They are resting one on the right, one on the left foot, with the other foot drawn back, each standing on a round plinth which rests on an elaborately decorated triangular base consisting of three volutes surmounted by winged sea-horses and separated by cherub heads. The lowest portion of the base is composed of scrolls and acanthus leaves.

Height, 10½ inches.

An identical pair of figures were in the Taylor Collection which was sold in London in July, 1912; another pair in the collection of Mr. E. Simon, in Berlin, reproduced in Dr. Bode's "Italian Bronze Statuettes," Vol. 3, and attributed to Alessandro Vittoria.

Purchased from Seligmann & Co.





No. 57

VENETIAN ARTIST

(LATE XVIITH CENTURY)

BRONZE INKSTAND

(Dark patina)

GADROONED urn supported by three winged genii with curly hair whose legs terminate at the knees in lion-feet. Between the figures free-standing scroll and floral ornaments. On the lid a cupid holding part of a bow. This figure is a modern addition.

Height, 9 inches.

The composition is in the style of Alessandro Vittoria and Roccatagliata.

Purchased from M. Fridel, Paris.

No. 58

FLEMISH ARTIST WORKING IN ITALY

(LATE XVIITH CENTURY)

WRESTLING WOMEN

100

(Statuette, bronze. Reddish-brown patina)

OF the two large-limbed women, one stands with outspread legs, her right hand on the head and her left on the abdomen of her opponent, whom she forces to bend backward. The latter grasps the upper left arm of the former with her right hand, her left on the other's hip, and struggles as though about to yield.

Height, 8 inches.

The same group is in the Wallace Collection. Described in Dr. Bode's "Italian Bronze Statuettes," Vol. 3.

Purchased from Gimpel & Wildenstein.





No. 59

ITALIAN ARTIST

(LATE XVIITH CENTURY)

3000

THE BORGHESE WARRIOR

(Statuette, bronze. Black patina)

A REDUCED copy of the famous classical statue now in the Louvre. As in the original the shield and sword blade are missing.

Height, 14 inches.

A similar figure in the Kaiser Friedrich Museum, reproduced in Bode, "Italienische Bronzen, Museum, Berlin," No. 410.

Purchased from Gimpel & Wildenstein.

No. 60

ITALIAN ARTIST

(LATE XVIITH CENTURY)

SATYR, AFTER THE ANTIQUE

(Statuette, bronze. Brown patina)

FULL-BODIED bearded man, striding forward with the right foot in advance and the right hand upraised, holding a curved stick. He wears a lion-skin tied around the neck, with the knotted claws dangling in front on his chest. The rest of the skin falls behind until it is caught up and twisted around the left arm. On his head a garland of reeds.

Height, 13 inches.

Purchased from M. Fridel, Paris.





No. 61

ITALIAN ARTIST

(XVIIITH CENTURY)

70

BRONZE APOTHECARY'S MORTAR

BELL-SHAPED, on a low foot, decorated on the outside with fillets, with the monogram "S M," crowned, and with lilies on one side and figures of the Virgin with the Angel of the Annunciation on the other. Handles ornamented with human heads.

Height, 6 $\frac{3}{4}$ inches; diameter, 8 inches.

No. 62

ITALIAN ARTIST

(XVIIITH CENTURY)

71

BRONZE APOTHECARY'S MORTAR

IN the shape of an inverted bell on a low foot. Decorated on the outside with fillets and cartouches. Two handles in the form of human heads.

Height, 7 inches; diameter, 8 $\frac{1}{2}$ inches.



FRENCH SCULPTURES

No. 63

FRENCH ARTIST OF ABOUT 1500

Probably from the North of France.

5701

KING CLOTAIRE AND AN ATTENDANT

(Wood, with remains of painting)

PART of a large group forming a single unit in an altar-piece dedicated to Saint Eloi. The King stands in front clad in a long gown, over which is a garment with full sleeves, shaped like a dalmatic, originally painted blue and patterned with fleurs-de-lys. An ample cloak fastened on the right shoulder and a flat-brimmed hat surmounted by a royal circlet composed of fleurs-de-lys complete his costume. He is turned to the right and looks downward. In his left hand he holds a sceptre(?), the upper part of which is missing. Behind him on a higher level stands an attendant clothed in a skirted, full-sleeved garment and a flat hat, and resting his right hand on a partly destroyed staff.

Height, 21 inches.

From the altar-piece of St. Eloi, in a church at Recloses, Province of Seine-et-Marne. A cast of this sculpture, together with the missing portion of the same group, is in the Musée de Sculpture Comparée (Trocadéro), Paris. The other part of the group consists of two figures: St. Eloi as a goldsmith, with an attendant, displaying to King Clotaire the two gold and jeweled saddles which the Saint has made at the King's order out of the material allotted for one. The first saddle rests on the ground, and toward it the gaze of the King is directed; the other is held in the hands of St. Eloi's attendant. The making of these two saddles (or thrones, according to some versions) out of the precious materials assigned for one was St. Eloi's first noteworthy achievement. It was considered such a proof of honesty that he at once was taken into favor by the King, whose successor, Dagobert, continued to employ Eloi on many important works. Eventually Eloi gave up the goldsmith's trade and was made Bishop of Noyon, becoming in time the patron saint of goldsmiths, armorers and workers in metal.

Purchased from Seligmann & Co.





No. 64

FRENCH ARTIST: SCHOOL OF THE LOIRE

(ABOUT 1500)

SAINT SYLVESTER, BISHOP OF ROME

(Wall statue, limestone, remains of coloring)

THE saint is represented as Pope, with his attribute, the bull, by his side. Over a long, girdled alb Saint Sylvester wears a cope which reveals the amice at the throat and the stole crossed in front of his breast. On his head the triple tiara. The right arm is raised in benediction. The left arm is missing.

Height, 31 inches.

Saint Sylvester (died 335 A.D.) converted Constantine, who made him Bishop of Rome. The bull, his symbol, was restored by him to life after being killed by a magician who said he knew the name of the Omnipotent and whispered the name in the ear of the animal, upon which the bull fell dead. Sylvester said the deed was done in the name of Satan and revived the animal by making the sign of the cross over it.

No. 65

FRENCH ARTIST: SCHOOL OF THE LOIRE

(ABOUT 1500)

221

SAINTE BLAISE (?), BISHOP OF SEBASTE IN
CAPPADOCIA

(Wall statue, limestone, with traces of color)

THE saint is represented as bishop, wearing a long cope over an alb and a dalmatic. About his neck is an appareled amice and on his head a high mitre. In his left hand he holds the pastoral staff, the upper part of which is missing, while with his right he makes the gesture of benediction. "Saint Blaise" (?) on the plinth, in Gothic letters.

Height, 37 inches.

Saint Blaise was patron saint of Ragusa and healer of diseases of the throat. He died in 289 A.D.





No. 66

FRENCH ARTIST: ILE DE FRANCE

(ABOUT 1500)

PAIR OF CONSOLES

300

(Middle relief, limestone)

THE under part of each console is decorated with the half figure of an angel garbed as a choir boy holding the liturgical book and singing. Each wears a hooded cope fastened in front with a large morse. Fillets are bound around their flowing hair. Their large wings are spread out on either side and curve inward toward the bottom.

Height, 19 inches; width, 11½ inches; depth, 8½ inches.

GERMAN SCULPTURE

No. 67

MANNER OF KONRAD MEIT

Born in Worms, after 1514. Court Sculptor of Margarita of Austria in Brussels; in 1536 member of the Guild in Antwerp. Most important sculptor in the Netherlands during the early Renaissance.

ADAM AND EVE

(Full round, boxwood)

g/row

SMALL nude figures. Adam stands with the right leg behind the left, stretching his left hand out to Eve, who gives him the apple. He has bushy hair and is meagerly proportioned. Eve stands with the left leg behind the right and, smiling, turns her head toward him. Her hair hangs loosely. On small rectangular plinths.

Height, 5 $\frac{3}{4}$ inches.

These two remarkable carvings were executed about 1520 and show much resemblance to the works of Konrad Meit (compare, for instance, the treatment of the faces and the hair with the portrait figures on the tombs in St. Nicholas de Tolentin at Brou). Figures of the same style attributed to Konrad Meit are in the Museum at Vienna and in Gotha.

Purchased from Seligmann & Co.





FURNITURE

ENGLISH, ITALIAN, FRENCH
SPANISH AND PORTUGUESE

OF THE

XVTH, XVITH, XVIITH AND XVIIITH CENTURIES

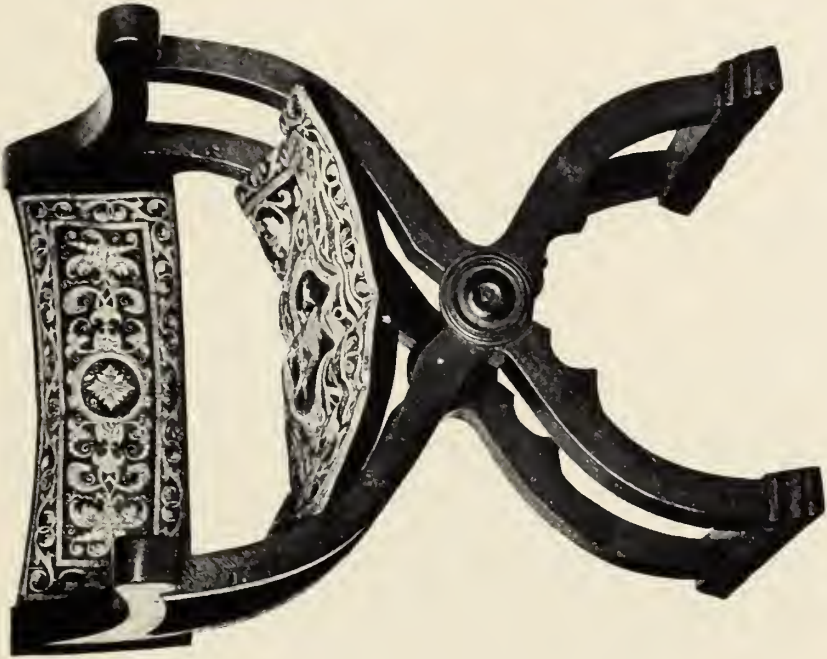
68—TWO WALNUT SAVONAROLA CHAIRS

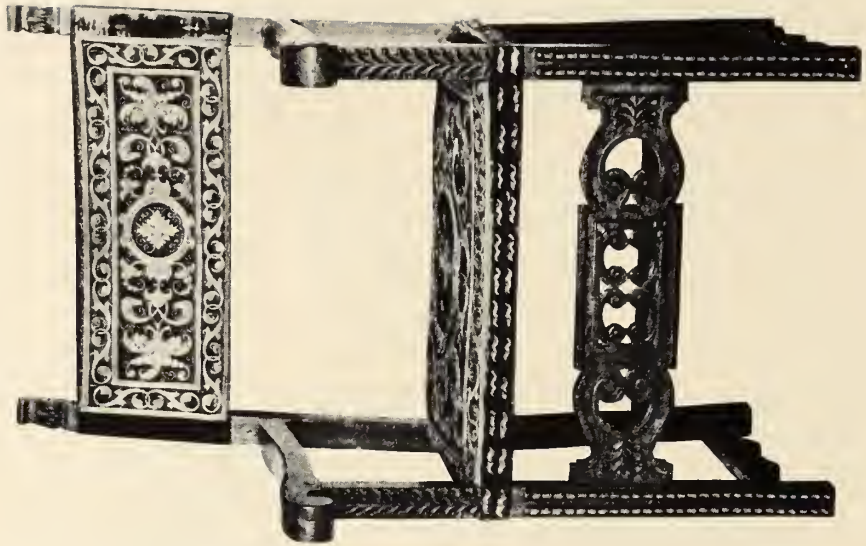
ITALIAN: FLORENTINE (XVTH CENTURY)

OF the shape known as Savonarola or X chairs, with back and arms. One chair has conventionalized lion feet. The back and seat covered with sixteenth century gold embroidery on red velvet.

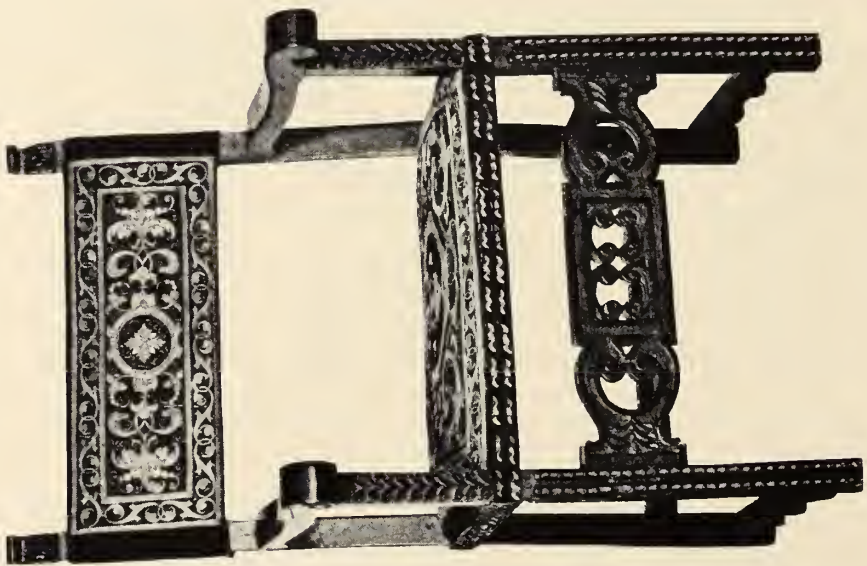
Height, 36 inches; width, 25 $\frac{3}{4}$ inches; depth, 19 $\frac{1}{2}$ inches.

Purchased from the late E. Molinier, Paris.





69



69

69—TWO WALNUT ARMCHAIRS 90

ITALIAN: FLORENTINE (SECOND HALF OF XVITH CENTURY)

RECTANGULAR seat, resting on four straight legs, carved with guilloches and connected in front by an elaborate stretcher. The back is composed of two straight posts with acanthus-leaf finials, joined by a broad cushioned rest. Back and seat cushioned in old red velvet ornamented with sixteenth century embroidery in gold.

Height of back, 43 inches.

Purchased from the late E. Molinier, Paris.

70—FOUR WALNUT CHAIRS 400

ITALIAN (SECOND HALF OF XVITH CENTURY)

SQUARE seats with straight legs and high backs. The legs are joined in front by a wide stretcher in pierced carving. Similar stretchers are twice repeated in the back. Cushions of old red velvet.

Height of back, 47 inches.

71—WALNUT CACQUETOIRE CHAIR

570

FRENCH (MIDDLE OF XVITH CENTURY)

FLARING seat with straight sides, supported on two carved and two plain legs connected at the foot by stretchers. The back rectangular and high, topped by an ornament of scrolls, strap-work and honeysuckle motives. The central panel is decorated with similar ornaments and surrounded by a rope molding. An egg and dart pattern on the rail supporting the seat. Flat, curving arms supported by four turned posts. Cushion of old red velvet.

Height, 54 inches.

Illustrated as a typical cacquetoire chair by Henri Havard, "Dictionnaire de l'ameublement," Vol. I, p. 607, fig. 422.

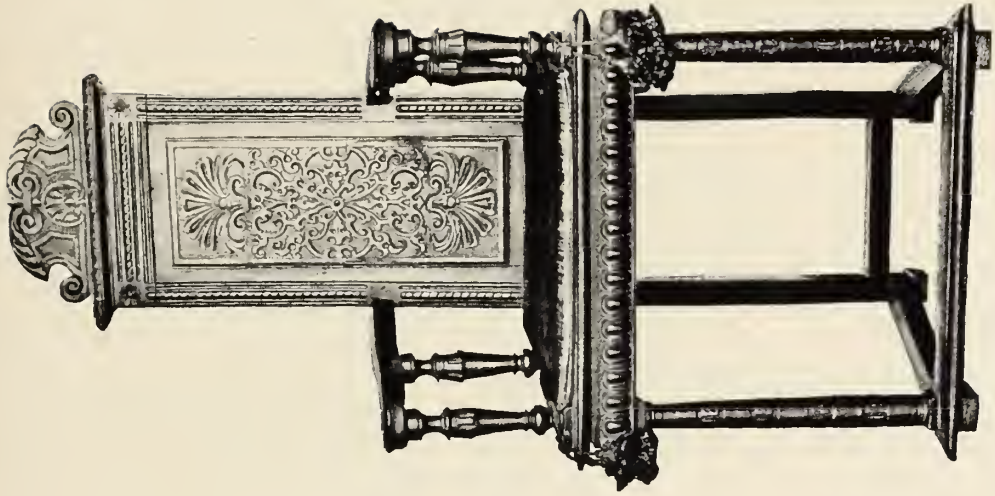
72—WALNUT CACQUETOIRE CHAIR

375

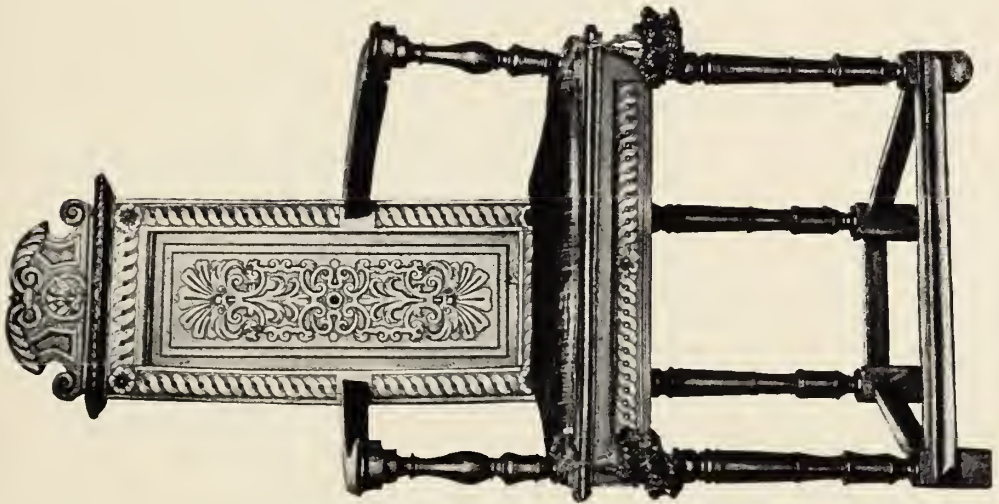
FRENCH (MIDDLE OF XVITH CENTURY)

FLARING seat with straight sides, supported on four turned legs connected at the foot by stretchers. The back rectangular and high, topped by an ornament of scrolls, strap-work and honeysuckle motives. The central panel is decorated with similar ornaments and surrounded by a broad guilloche. Curving arms supported by two turned posts. A similar guilloche on the rail supporting the seat. Cushion of old red velvet.

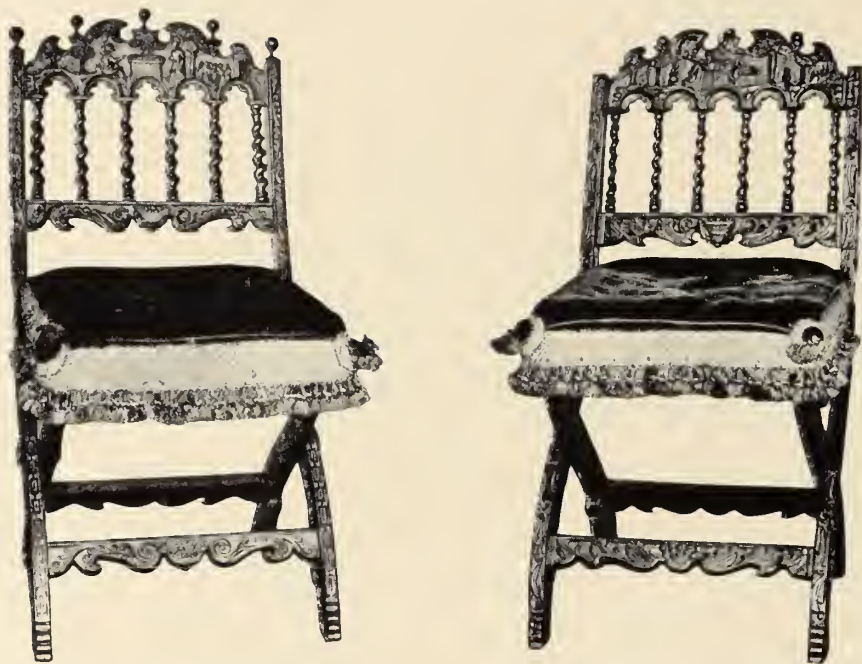
Height, 54 inches.



71



72



73—TWO SMALL FOLDING CHAIRS

FRENCH (EARLY XVIITH CENTURY)

(Pine(?) stained black)

MADE in X form with back. Stretchers front and back just above the feet. Openwork backs composed of twisted columns connected above by arches. The stretchers, legs and posts are carved with a flat, incised pattern derived mostly from thistles or oak leaves. The upper stretchers of the back, however, show figure subjects, on one chair the sacrifice of Isaac by Abraham, on the other Christ and the Woman of Samaria. The seats are covered with cushions of Venetian velvet of the period.

Height of back, 28 inches.



74—TWO ARMCHAIRS

PORTUGUESE (EARLY XVIIITH CENTURY)

(Wood, painted black, with carving picked out in gold)

THE curving seat is supported by four cabriole legs with lion-feet connected by stretchers. The back consists of a broad upright panel carved with conventionalized roses, from which the arms curve downwards to the seat. Cushion of seventeenth century crimson brocade, trimmed with galloon.

Height of back, 40½ inches.

75—FOUR SCONCES

SPANISH (XVITH CENTURY)

(Wood, painted and gilded)

EACH sconce consists of an heraldic eagle with outstretched wings, its breast charged with a large spade-shaped armorial shield with many quarterings, surmounted by a crown. The five candle brackets and sockets are modern additions.

Purchased through Stanford White.

76—THREE OAK JOINT STOOLS

ENGLISH (XVIITH CENTURY)

FOUR turned legs, inclined slightly inward toward the top, and connected at the bottom by rectangular stretchers.

77—OAK ARMCHAIR WITH PANELED BACK

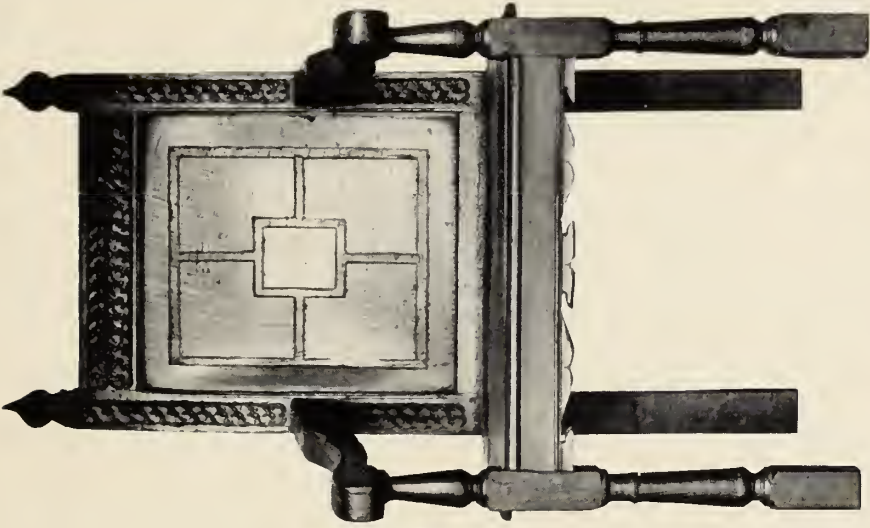
ENGLISH (XVIITH CENTURY)

TWO turned and two plain legs, rectangular seat, and paneled back, bordered by a guilloche. On either corner of the back a simple pointed ornament.

Height of back, 45½ inches.



76



77



76

78—FOUR GILT BRONZE PROCESSIONAL LANTERNS

1400

ITALIAN: VENETIAN (XVIIITH CENTURY)

THE six-sided lantern rests on a reeded bowl which is supported by three cupids. Above the domed top of the lantern is a miniature weather vane in the form of a banner ornamented with Lion of St. Mark. Poles covered with crimson velvet and circled by gilded metal bands, resting on the floor in marble sockets carved with cherubs' heads.

Total height, 10 feet.

79—LONG WALNUT SEAT

1500

IN THE STYLE OF THE XVITH CENTURY

LONG bench without back, and in three divisions, separated by arms in the form of sea-horses. The lower part is faced with fine decorative panels, French carving of the sixteenth century, strongly under Italian influence. Cushions of old red velvet.

Height, 29½ inches; depth, 31 inches; length, 9 feet 10 inches.

Purchased from the late E. Molinier, Paris.

80—WALNUT TABLE

325

ITALIAN (IN THE STYLE OF THE XVTH CENTURY)

HEXAGONAL top supported on three large carved S scrolls which are jointed together near the bottom. The top and lower part did not belong together originally.

Height, 31 inches; diameter of top, 40 inches.

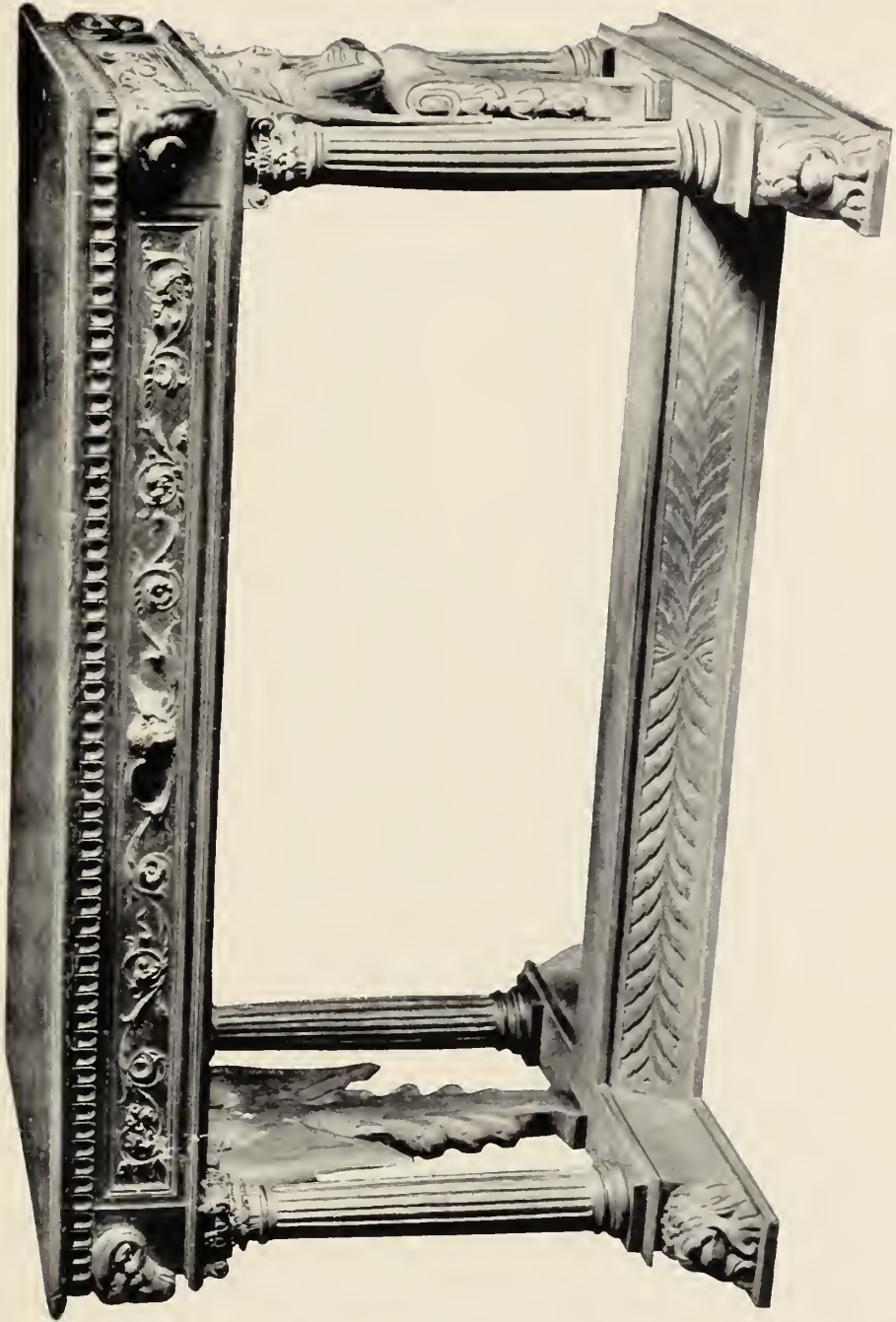
81—WALNUT TABLE

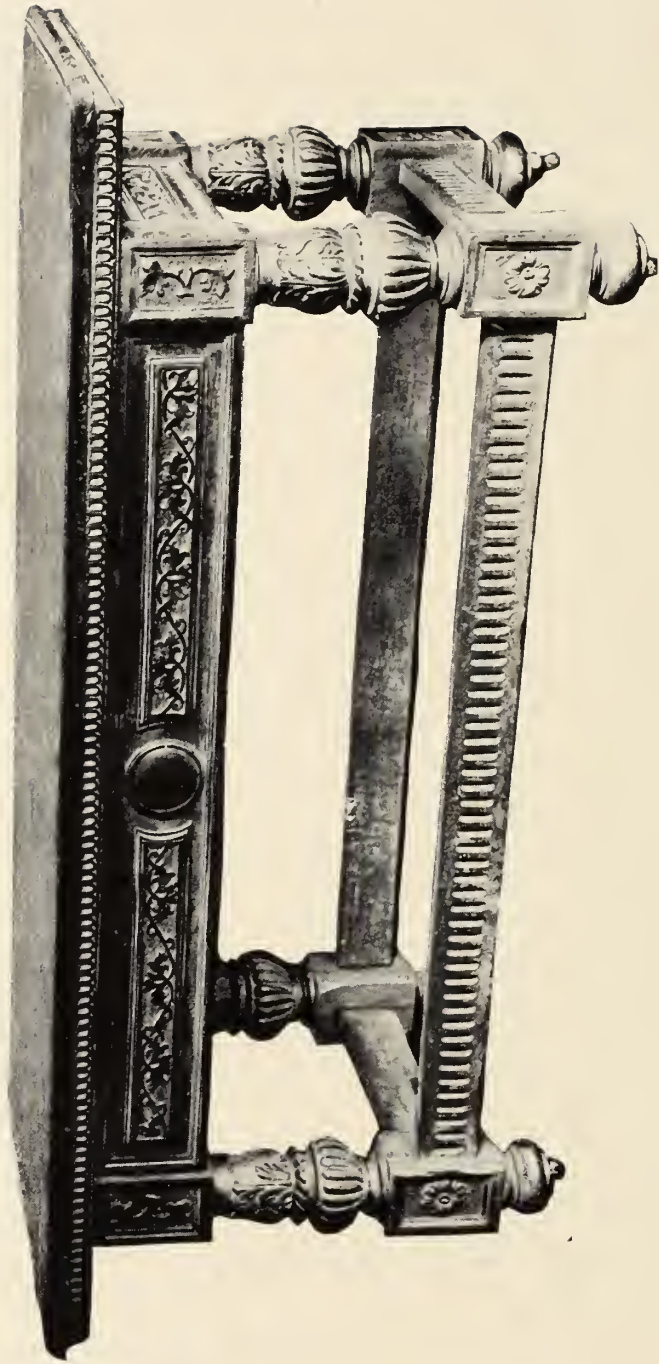
570

ITALIAN (IN THE STYLE OF THE XVITH CENTURY)

OBLONG top supported at the ends by pedestals composed of two columns on either side of a winged terminal figure. These supports are connected at the bottom by a heavy stretcher which rests on the floor and is ornamented with a carved pattern.

Height, 34 inches; width, 26 inches; length, 59 inches.





82—WALNUT TABLE

52)

ITALIAN (IN THE STYLE OF THE XVITH CENTURY)

A RECTANGULAR top bordered with nulling, supported on four legs carved and connected near the bottom by simply ornamented stretchers. At the top the legs are joined by four deep rails carved with a floral border. In the middle of the side rails a simple circular medallion.

Length, 83 inches; height, 34½ inches; breadth, 32 inches.

83—WALNUT TABLE

250

ITALIAN (IN THE STYLE OF THE XVITH CENTURY)

RECTANGULAR removable top with four drawers beneath. The whole supported on two heart-shaped pedestals carved with cartouches and cherubs' heads and resting on bases ornamented with acanthus leaves.

Height, 32½ inches; width, 47 inches; depth, 24 inches.

1760

84—WALNUT TABLE

ITALIAN: FLORENTINE (XVITH CENTURY)

SQUARE top, with corners chamfered to form an uneven octagon, supported on four consoles carved with caryatides and terminating at the bottom in lion-feet resting on an octagonal base. The consoles radiate from a central pedestal, to which they are attached.

Height, 33¾ inches; width, 38½ inches.

Purchased from Stefano Bardini, Florence.





8600

85—PAIR OF WALNUT CHESTS, OR CASSONI

ITALIAN: ROMAN (MIDDLE OF XVITH CENTURY)

THE shape is an adaptation of the Roman sarcophagus, the lower part being convex, the upper concave. The moldings of the lid are covered with the acanthus leaf and other designs. The decoration of the lower half consists of a coat-of-arms in the middle, from which start heavy scrolls of foliage and flowers. The two middle scrolls each surround a grotesque figure which supports the coat-of-arms. On the corners in high relief four putti with centaurs' feet and floriated tails. The concave molding is decorated with a honeysuckle ornament.

Length, 67 inches; height, 24 inches; width, 22½ inches.

These cassoni were probably made in Rome at the workshop of the Tatti and represent the best style of later Renaissance chests.

Purchased from Seligmann & Co.

10700

86—WALNUT CHEST, OR CASSONE

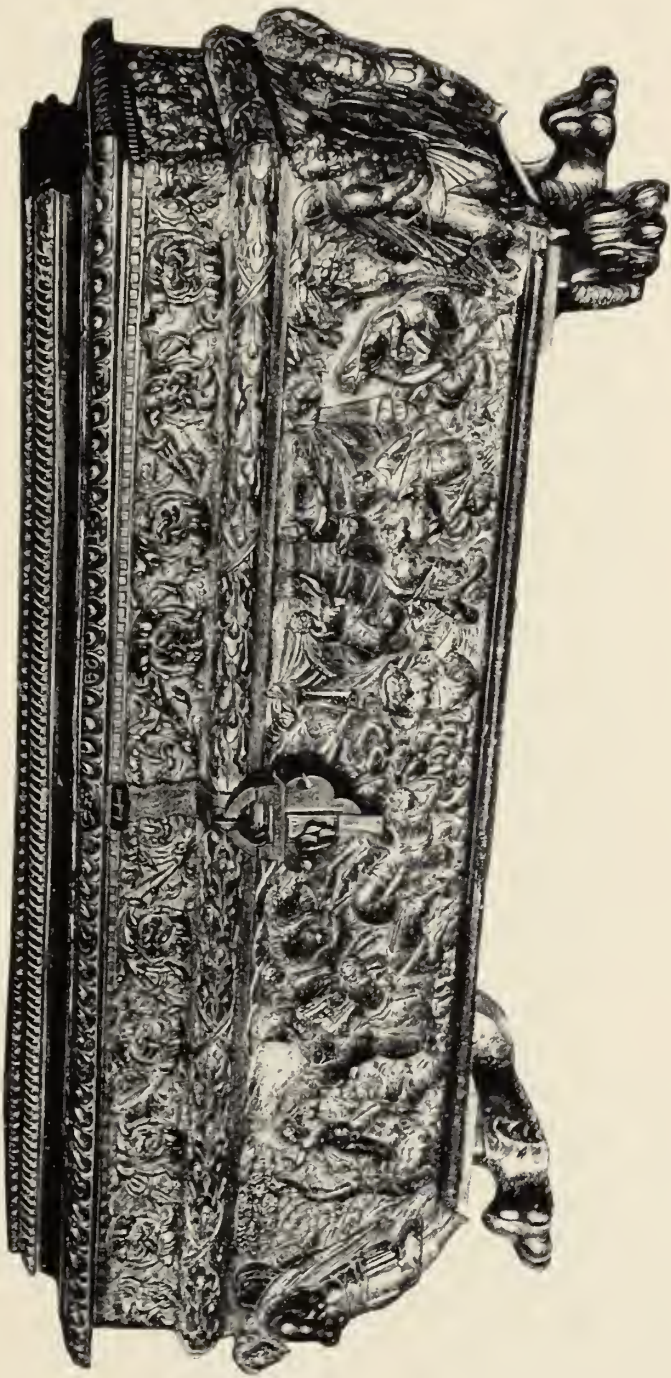
ITALIAN: ROMAN (MIDDLE OF THE XVITH CENTURY)

THE chest, which is profusely decorated with figures and ornaments in high relief, is in the shape of a Roman sarcophagus supported on four lion-feet, and covered by a deep lid with a heavy hasp and padlock in wrought iron. The incurving sides of the lower part of the chest are decorated with a relief of Apollo slaying the sons and daughters of Niobe. On the corners are figures of four muscular, bearded men, partly draped. A garland of oak-leaves separates the lower part of the chest from the upper, which is ornamented with a border of acanthus scrolls. The moldings about the lid resemble in profile the plinth of a column and are decorated with simple leaf and scale patterns. The lock is a later addition of the eighteenth century.

Length, 65 inches; height, 29 inches; width, 22 inches.

Remarkably fine example of the late Renaissance type, very likely from the workshop of the Tatti, in Rome. We find the same motif, Apollo and Diana slaying the Sons and Daughters of Niobe, on one of the finest chests in the Berlin Museum.

Purchased from Seligmann & Co.





725

87—CHEST, OR CASSONE

NORTH ITALIAN: VENETIAN(?) (LATE XVTH CENTURY)

(Wood, covered with gesso, gilded and painted)

OBLONG shape with straight sides, except for a retreating member at the bottom. Around the top a heavy molding underneath the edge of the lid. The middle part of the cover raised in a rectangular panel surrounded by a border with a blue background. Lion feet. Decorated all over in low relief, with foliated ornaments in gilded stucco. The front is divided in three panels, the largest in the center containing a cartouche painted with a coat-of-arms and surrounded by scrolls of vine leaves. Similar leaf design in the two smaller panels and on the ends of the chest. The molding in the lower part is decorated with a running design of vine leaves interrupted in the middle and at the corners by acanthus leaves. The flat gilded surface of the stiles and rails is ornamented with fine incised patterns.

Length, 67 inches; height, 27 inches; width, 23½ inches.

Purchased from Seligmann & Co.

88—INLAID WALNUT WRITING DESK

90

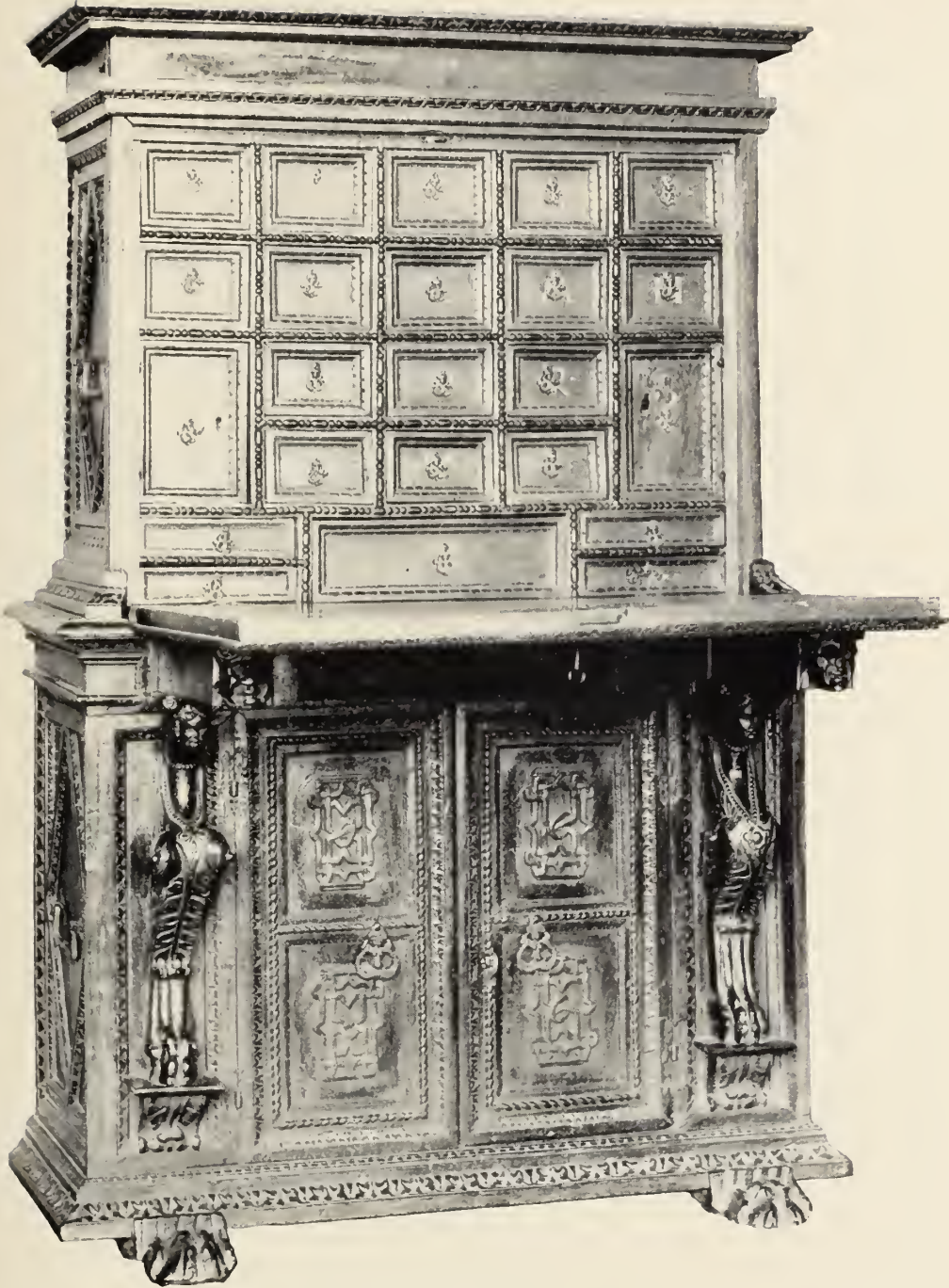
NORTH ITALIAN: MANTUA (BEGINNING OF XVITH CENTURY)

IN two parts, the lower closed by two small doors, the upper by the writing flap, hinged at the bottom. The two lower doors are each divided into two panels containing an interlacing pattern in low relief and can be opened by means of two carved brass pulls in the shape of double-tailed mermaids. On either side of the doors is a lion-footed sphinx in high relief resting on a console and bearing on its head a mask which can be pulled out to serve as a support for the writing flap when lowered. The front of the flap is inlaid with a beribboned wreath containing three heraldic devices, the inside with a checker board. Within are small drawers each inlaid with a letter, and each mounted with a mermaid pull in brass, similar to those below. The ends of the desk have elaborate moldings surrounding diamond-shaped panels, containing handles of wrought iron, for use in lifting the desk.

Height, 5 feet 1½ inches; width, 3 feet 5 inches; depth, 1 foot 11 inches.

Similar in type to the writing desk said to have been made for the Gonzaga family and now in the Victoria and Albert Museum.

Purchased from Seligmann & Co.





89—OAK CHOIR STALL

FRENCH GOTHIC (XVTH CENTURY)

STRAIGHT back with carved molding on the top, the two *parcloles* or side pieces ending in a quarter circle to which are attached two carved figures, on the right a woman with an open book, on the left a man holding a bunch of fruit. The lower edge of each *parclose* is carved in a scale pattern. Two small consoles serve as supports to the seat, which can be turned up to show the *misericorde* underneath, carved with a human face. On the ends of the stall sharply pointed linen-fold pattern.

Height, 35½ inches; width, 29 inches; depth, 17 inches.

Purchased from Seligmann & Co.

90—WALNUT CEILING

ITALIAN: FLORENTINE (XVTH CENTURY)

DIVIDED into three main parts which are subdivided into rather deep cofferings. On the intersections of the finely molded beams are circular ornaments in brass.

Length, 21 feet 10 inches; breadth, 19 feet 10 inches.

91—DOORWAY

ITALIAN (DATED 1562)

(Wood, covered with gesso, gilded)

Two fluted Corinthian columns carry an entablature consisting of an architrave with elaborate moldings; a frieze ornamented with an oblong panel painted blue, bearing the date, and two heavy garlands; and a rich cornice.

Outside measurements:

Height, 11 feet 2 inches; width, 10 feet 6 inches.

Inside measurements:

Height, 7 feet 7 inches; width, 6 feet.

FURNITURE
UPHOLSTERY IN VELVETS AND DAMASKS
OF THE XVITH AND XVIITH CENTURIES



92—THREE PAIRS OF CURTAIN RESTS

Modern, in the sixteenth century Italian style. Bronze.
Designed by Stanford White.

85

92A—THREE PAIRS OF CURTAIN RESTS

Modern, in the style of the Italian Renaissance. Brass.
Designed by Stanford White.

920

830

93—THREE PAIRS OF CURTAIN RESTS

Modern, in the style of Louis XVI. Figures of Satyrs
and Bacchantes. Ormolu. Designed by Stanford
White.

94—TWO LAMPS

In the style of the Italian Renaissance. Carved stand-
ards resembling torchères. Shades of filet lace over green.
Walnut.

120

Height, with shade, 6 feet 9½ inches.

95—SMALL CHAIR

Upholstered in sixteenth century crimson velvet.

917

96—SMALL CHAIR

Upholstered in sixteenth century crimson velvet.

91

97—SMALL CHAIR

Modern, upholstered in seventeenth century Venetian
crimson damask.

55

98—ARMCHAIR

Modern; upholstered in sixteenth century crimson velvet.
Loose seat cushion. One other cushion.

130

99—ARMCHAIR

Modern; upholstered in sixteenth century crimson velvet.

210

100—ARMCHAIR

Modern; upholstered in seventeenth century Venetian crimson damask.

101—ARMCHAIR

Modern; upholstered in seventeenth century Venetian crimson damask.

103—SOFA

Modern; upholstered in seventeenth century crimson Venetian damask, trimmed with galloon. Curving back and arms, loose cushions in the seat. Supported on gilded rests in the form of lions.

Length, 8 feet; height of back, 39 inches.

104—SOFA

Modern; upholstered in seventeenth century crimson Venetian damask. With back and arms similar to No. 103, but smaller and without galloon. Loose seat cushion. Two other cushions. Gilded feet in the form of lions.

Length, 6 feet; height of back, 39 inches.

105—SOFA

Modern; upholstered in sixteenth century crimson velvet. Loose seat cushions. Two roll, and four other cushions.

Length, 61½ inches; height of back, 26½ inches.

106—SOFA

Modern; upholstered in sixteenth century crimson velvet. Feet in the form of lions.

Length, 5 feet 10 inches; height of back, 29 inches.

107—SOFA

Modern; upholstered in sixteenth century crimson velvet.

Length, 6 feet 4 inches; height of back, 24 inches.

CUSHIONS, PORTIÈRES AND LACE
CURTAINS

108—CUSHION

Made of sixteenth century Italian materials, covered on one side with a design of arabesques executed in appliqué and embroidery, surrounding a central medallion of the Transfiguration.

Size: Length, 19 inches; width, 16 inches.

112

109—THREE CUSHIONS

Made of sixteenth century Italian materials. One side covered with old gold embroidery on a crimson velvet ground.

Size, 20 by 16 inches.

180

110—TWO CUSHIONS

Made of sixteenth century Italian materials. On the one side elaborate embroidery in gold and colors on a crimson velvet ground of arabesques surrounding medallions of the Madonna and a Saint. Backs of old Genoese crimson velvet.

Size, 20 by 16 inches.

540

111—CUSHION

Made of sixteenth century Italian materials. The front covered with portions of orphreys embroidered in gold on a crimson velvet ground. Back of seventeenth century damask.

Size, 18 by 21 inches.

600

112—THREE CUSHIONS

Ornamented with seventeenth century Flemish embroidery. The front of each covered with portion of an orphrey, worked in gold and color and showing the half figure of a saint.

Size: Length, 20 inches; width, 14 inches.

220
100

113—CUSHION

Made of eighteenth century Spanish materials. Old red velvet with hood of a cope applied to one side, embroidered in gold and color, and edged with deep gold fringe. In the center a medallion of the Madonna surrounded by cherubim.

Size: Length, 23 inches; width, 20 inches.

114—CUSHION

Made of eighteenth century Spanish materials. Old red velvet with hood of cope applied to one side, decorated with floral pattern embroidered in silver and color and edged with gold fringe. In the center a device of the cross and chalice.

Size, 26 by 26 inches.

115—CUSHION

Made of eighteenth century Italian materials. Old red velvet with small ecclesiastical banner embroidered in gold and color on deep garnet velvet ground, applied to one side.

Size: Length, 19 inches; width, 23 inches.

117—THREE LACE CURTAINS

Italian, seventeenth century. Filet and reticello lace and network in various patterns.

Size: Height, 10 feet 2 inches; width, 6 feet 6 inches.

118—THREE LONG LACE CURTAINS

Italian, seventeenth century. Filet: edged at the bottom with reticello. Subjects: A Nymph and a Satyr; Neptune with Sea-horses; A Hunter and Hounds.

Lengths, 11 feet 6 inches; widths, 4 feet.

119—THREE LONG LACE CURTAINS

Italian, seventeenth century. Composed of filet and several other varieties of lace. The lower edge bordered with reticello.

Height, 10 feet 4 inches; width, 7 feet.

120—PAIR OF LACE CURTAINS

Style of seventeenth century Italian work. Filet. A figure in each: (a) Cimabue, with device of palette in the upper left hand corner. (b) A warrior, with coat-of-arms in similar position. Lower edge of reticello.

Size: Length, 7 feet 8 inches; width, 2 feet.

121—PAIR OF LACE CURTAINS

Italian; style of the seventeenth century. Filet. One with large figure of griffin, the other with a crowned lion holding a shield. Lower edge of reticello.

Size: Length 5 feet 8 inches; width, 3 feet 7 inches.

122—SIX LACE CURTAINS

Italian; style of the seventeenth century. Filet: various figures and heraldic animals. 29

1: *Size: Length, 9 feet 2 inches; width, 36 inches.*

2: *Size: Length, 6 feet 6 inches; width, 36 inches.*

3: *Size: Length, 5 feet 6 inches; width, 36 inches.*

2 10

123—TWO LACE CURTAINS

In the style of seventeenth century Italian work. Filet. The one shows a female figure under an orange tree, the other a man draped in a leopard skin. Lower edge of reticello.

Size: Length, 8 feet 7 inches; width, 2 feet 6 inches.

EVENING SALE

FRIDAY, APRIL 4, 1913

IN THE GRAND BALLROOM OF THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREETS

BEGINNING AT 8.45 O'CLOCK

ITALIAN PAINTINGS

SANDRO BOTTICELLI

1113^w

Born at Florence, 1444 or 1445; died there 1510. Pupil first of the goldsmith Botticelli, then of Fra Filippo Lippi, influenced by Antonio Pollaiuolo and Verrochio. Worked mostly in Florence; for a short time in Rome and Pisa. Painter of allegorical and religious subjects and portraits.

VENUS

(Tempera on canvas)

THE goddess stands on a marble base, nude except for a diaphanous white drapery which she holds with both hands so that it covers the lower part of her body and on the right falls in many fine folds to the floor. In the main fold of the drapery are roses. Two curls of her golden hair fall in front, one on either shoulder, while behind her back the mass of her hair can be seen hanging down as far as the knees. The flesh is silvery white in tone, the pedestal bluish gray, and the background a dark neutral tint.

Height, 57½ inches; width, 25 inches.

Formerly in the Ferroni Palace in Florence, then in the Bromley Davenport, Ashburton, and Northampton collections. For more than forty years hidden in a remote country house. Crowe and Cavalcaselle were the only modern critics of importance who knew the picture, and in the last edition of their "History of Painting" they mention this Venus after the "Mars and Venus" of the National Gallery, saying that it is better than the other similar representations of the goddess.

It is obviously allied to the "Birth of Venus" by Botticelli in the Uffizi, as the Venus has a somewhat similar pose. In the composition and in the drawing of the hands and feet and of the white drapery, it reveals the master's sense of design. Vasari in connection with the "Birth of Venus" speaks of "diverse femmine ignude" by Botticelli which were in Florentine palaces in his day. This may possibly be one of the figures referred to by Vasari. Dr. Bode has expressed the opinion that this is a genuine work by Botticelli.

Purchased from Mr. R. Langton Douglas, London.





No. 125

FLORENTINE ARTIST (about 1475)

VIRGIN AND CHILD

2200

(Tempera on panel, with arched top. In the original frame)

HALF-LENGTH figure of the Virgin, who wears a red dress under a dark blue cloak covering her left shoulder. From her blond hair falls a white veil which is loosely twisted about her neck. She holds the child a little to her left, bending her head toward him. The boy stands on a balustrade and seems to move from her. He is partly dressed in a white drapery and in his left hand holds a bird to his lips. Gold halos and background incised with rays and dots.

Height, 33 inches; width, 22 inches.

Similar Madonnas are in the Fogg Museum at Harvard University, in the Kaiser Friedrich Museum in Berlin and in many private collections. They are usually attributed to Pier Francesco Fiorentino, but this one appears rather to be the work of some closer imitator of Fra Filippo Lippi.

Formerly in the collection of Mr. F. Mason Perkins in Assisi.

SANO DI PIETRO

206 V

Born in Siena in 1406; died there in 1481. Pupil of Sassetta. The Academy of Siena owns forty-six of his paintings. Other works by him in the Vatican, the Louvre, in the Dresden Gallery and elsewhere. He painted also miniatures.

VIRGIN AND CHILD

(Tempera on panel, with pointed Gothic top. Original frame, with delicate crockets above on the outside of the arch)

FULL length. On a simple stone seat the Virgin sits enthroned, holding with both hands the infant Christ, who stands upright on her lap. The Virgin's head is bent toward the right and her whole figure turned slightly in that direction. Her eyes, like those of the Child, are turned toward the spectator, whom the young Christ blesses with His right hand. In His left He holds a scroll inscribed, "EGO S[UM]." The Virgin is almost completely enveloped in a dark blue mantle held together on her breast by a jeweled clasp. The mantle covers her feet, but allows the edge of a white veil to show about her face and reveals a portion of her red dress with its embroidered border. The Child is partly clothed in a reddish-white drapery. On either side against the gold background is a seraph's head with halo and outstretched parti-colored wings extending up and down. Both the Madonna and Child have halos incised in the gold background, the former inscribed "Maria Dei Gratia et Mise. . . ."

Height, 57 inches; width, 27 inches.

Formerly in the collection of Mr. F. Mason Perkins in Assisi.





10701

MATTEO DI GIOVANNI

Born in Siena about 1435; died in Siena, 1495. Pupil of Domenico di Bartolo. Influenced by Sano di Pietro. The most important Siennese painter of the second half of the fifteenth century. Worked only in Siena.

*VIRGIN AND CHILD, WITH SS. BERNARDINO
AND CATHERINE OF SIENA*

(Tempera on panel, round-topped. Original frame, gilded)

THE half-length figure of the Virgin is turned slightly to the right so that she may the more easily hold the Christ Child, whom she supports with both hands. The Child is clad in a transparent tunic of fine white material with a narrow line of embroidery at the neck. The Virgin wears a blue mantle over a red gown, both bordered with gold. On her right shoulder is the customary golden star. Behind the Virgin on the left is St. Bernardino (or St. Antoninus, according to Hartlaub) dressed in a gray Franciscan robe and holding an inscribed tablet and a reed-like cross. On the right is St. Catherine, her head covered with a white wimple. She holds a book and a lily. The background and halos are of gold tooled in patterns. The halo of the Virgin is inscribed REGINA CELI LETARE ALLE. . . . Around the semicircular head of the panel is the inscription AVE . MARIA . STELLA . DEI MAT. . . .

Height, 29 inches; width, 20½ inches.

Painted about 1470-80. Compare G. F. Hartlaub, "Matteo da Siena," Strassburg, 1910, p. 76, plate VIII—where the picture is reproduced as in the collection of Mr. F. Mason Perkins, from whom it was purchased through Mr. Bernard Berenson.

No. 128

NEROCCIO DI BARTOLOMMEO LANDI

Born in Siena in 1447; died there in 1500. Influenced by Vecchi-
etta and Francesco di Giorgio. Worked in Siena. Sculptor and painter.

MADONNA AND CHILD

24w

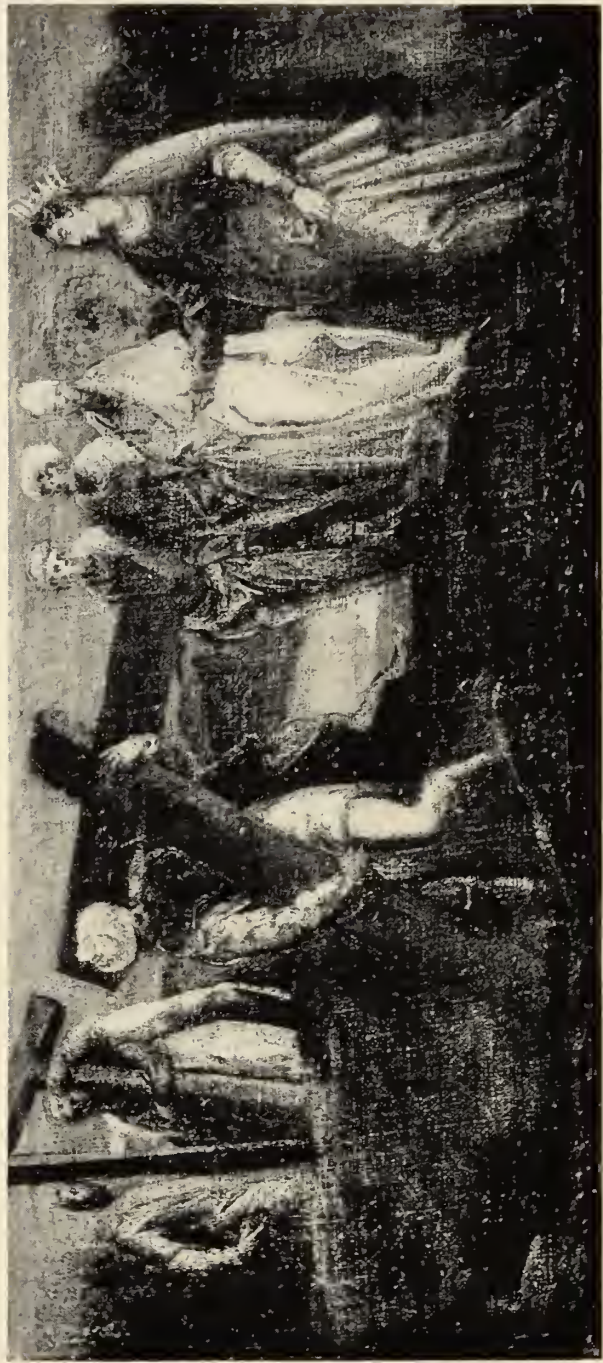
(Tempera on panel. In the original frame)

HALF-LENGTH figure of the Virgin, who holds the Child on her right arm and bends her head toward His. She wears a gold and orange-colored dress with a dark blue mantle which covers her head. In the halo around her head the inscription, **AVE MARIA GRATI(A)**. The Child, with smiling face and blond curling hair looks up to her and holds a toy in his right hand. He wears a gold shirt ornamented with embroidery. Gold background.

Height, 18½ inches; width, 12½ inches.

Early work under the influence of Vecchietta.





No. 129

JACOPO ROBUSTI, called TINTORETTO ²⁰⁶⁰

Born at Venice in 1518; died there in 1594. Pupil of Titian. Influenced by Michelangelo. Worked in Venice. Next to Titian and Veronese the most important painter in Venice in the latter part of the sixteenth century. Painter of portraits, religious and allegorical subjects.

*SCENE FROM THE LEGEND OF THE TRUE
CROSS*

(Canvas)

At the right of the picture St. Helen, clad in a golden brown imperial mantle over a rose-colored dress and wearing a high crown, stands with right hand upraised directing the work of excavation. In the foreground a little to the left, a turbaned laborer clad in a red robe over pink is lifting from the ground a cross which he holds in both arms. In the middle distance between the saint and the laborer stand three men in flowing robes and turbans of blue and brown. At the extreme left of the picture two workmen hold the two other crosses which have just been dug up. In the far distance suggestion of a river and a landscape. Golden brown, rose and yellow-green predominate in the color.

Height, 8¼ inches; width, 19 inches.

A sketch by Tintoretto for a predella panel. He treated the same subject as an altar-piece in St. Maria Mater Domini in Venice. (Reproduced in Thode, "Tintoretto," p. 6.)

Purchased from Mr. R. Langton Douglas, London.

No. 130

JACOPO ROBUSTI, called TINTORETTO

*SCENE FROM THE LEGEND OF THE TRUE
CROSS*

(Canvas. A companion sketch to the preceding panel)

IN the right center St. Helen, again clad in a rose-colored dress, imperial mantle, and golden crown, directs two turbaned laborers at her right, who are carrying the dead body of a man toward the true cross, the shaft of which is seen at the extreme left of the panel, supported by a man wearing a short yellowish tunic over a rose-colored under-coat. At the left of the saint another laborer, clad in a whitish robe, with his back turned toward the spectator, holds a second cross, while in the background at the right of Helen the third is seen in the arms of a workman. Behind this group at the extreme right are two spectators. In the background at the left a clustered column with suggestions of a gloomy landscape beyond.

Height, 8¼ inches; width, 19 inches.

Purchased from Mr. R. Langton Douglas, London.

222

11-11-1907





No. 131

120

Attributed to **BERNARDO STROZZI**

Born in Genoa, 1581; died at Venice in 1644. Pupil of Pietro Torri at Genoa. Worked mostly at Genoa, later in Venice. Painter of genre scenes and religious compositions, of portraits and still life. Also an engraver.

*PORTRAIT OF A CAVALIER IN ARMOR (said
to be Admiral Tinzini)*

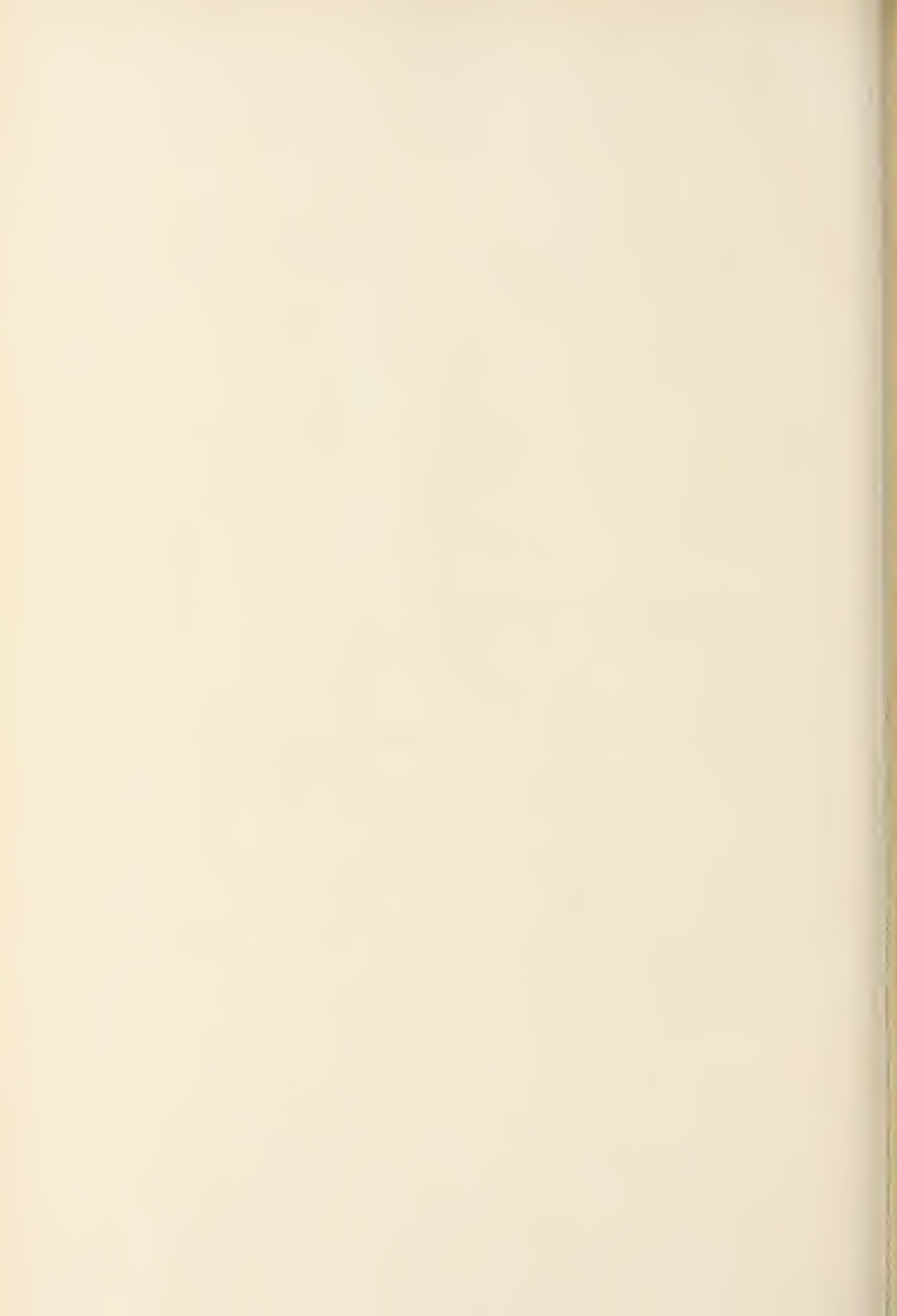
(Canvas. Rich frame of the period)

THREE-QUARTER length. He wears armor of a greenish-brown color and a red belt. Green-brown curtains behind him. Books and mariner's instruments on a table to the left.

Height, 40 inches; width, 33½ inches.

It is difficult to give a convincing attribution to this broadly and expressively painted work, which is undoubtedly of the Genoese school of the early seventeenth century. Until a better name is found, that of Strozzi, the best artist in the city during the period, may be accepted, as has been suggested by Dr. Bode.

Purchased from Professor Grassi, Florence.



DUTCH PAINTINGS

No. 132

Good

ANTONIO MORO, called SIR ANTHONY MOORE

Born at Utrecht about 1512. In 1547 member of the St. Lucas Guild in Antwerp. Died between 1576 and 1578. Pupil of Jan Scoreel. Worked in Holland, England, France and Spain. Court painter to the King of Spain. Painter of portraits and religious scenes.

PORTRAIT OF A MAN

(Panel. Frame of the period)

THREE-QUARTER length, turned to the right, with dark eyes looking at the spectator. Dark mustache and beard; black costume and bonnet; small ruff and cuffs. He holds a pair of gloves in one hand and rests the other on a skull. Dark neutral background.

Height, 32½ inches; width, 25½ inches.

About 1560-70. The portrait seems to represent a Spanish nobleman, and was very likely painted by Moro during his stay in Madrid.

Purchased from the Ehrich Galleries.





5260
No. 133

ANTONIO MORO, called SIR ANTHONY MOORE
PORTRAIT OF A WOMAN

(Panel. Companion picture to the preceding)

THREE-QUARTER length, slightly turned to the left and looking out of the picture at the spectator. Pale, oval face with prominent nose and dark eyes and hair. She wears a small semi-ruff and tight-fitting mulberry-colored velvet bodice with short puffed sleeves trimmed with fur. Her skirt is of the same red velvet, opening down the front to show an underskirt in white and gold brocade. Her long, tight-fitting undersleeves are of white satin embroidered in gold, similar material showing also at the neck. She wears a fur tippet with jeweled ends, and a chain, brooch, girdle, bracelets and rings of gold thickly set with jewels. She holds the elaborate pendant ornament of the girdle in her left hand. On her head a jeweled coif.

Height, 33 inches; width, 25½ inches.

Purchased from the Ehrich Galleries.



SPANISH PAINTINGS

No. 134

ALONSO SANCHEZ COELLO

Born at Benifayro, near Valencia, Spain, in 1515 (?); died at Madrid in 1590. Pupil of Antonio Moro. School of Madrid. Portrait painter.

*PORTRAIT OF A NOBLEWOMAN (called the
"GIRL IN RED")*

(Canvas. Italian frame of the period elaborately decorated in gilded gesso, surmounted by a pediment with a painted medallion of God the Father and on either side the Virgin Annunciate and the Angel Gabriel)

FULL-LENGTH figure. She is standing near a table upon which she rests her right hand, in which she holds a fan. In the other is a lace handkerchief. She wears a white lace ruff and stiff red dress decorated with gold bands. Diagonally across her breast is the chain of an order. Behind her a dark green curtain.

Height, 79½ inches; width, 45½ inches.

Exhibited in the Copley Hall Exhibition, Boston, 1912. Catalogue No. 13. Paintings by Coello in the same style in the Madrid and Vienna Galleries.

Purchased through Stanford White in Paris.

10202





6000

MAZO (JUAN BAUTISTA del MAZO MARTINEZ)

Born at Madrid about 1610; died there in 1687. Educated in the school of Velasquez, whose daughter he afterward married, and whom he succeeded as court painter to Philip IV. Mazo's works are frequently confused with those of Velasquez. Painter of portraits and landscapes.

THE INFANTA MARGARITA (Daughter of King Philip IV and Mariana of Austria)

(Canvas. Elaborately carved frame of the period)

THREE-QUARTER length, slightly turned to the left. She is about seven years old and wears a tight-waisted, full-skirted costume of greenish silk with pink ribbons. The hair is parted on the right and falls loose to the shoulders. It is fastened with a pink ribbon on her left temple. The right hand rests on a table; the left holds a fan which is only partly seen.

Height, 28½ inches; width, 23½ inches.

Velasquez painted the same princess three times: first at about the age of three, a picture now in Vienna; second at the age of four, now in the Louvre; and third at about the age of seven, also in Vienna. Ours does not correspond exactly with any of these. The position is somewhat similar to the one in the Louvre, while the face resembles that of the later Vienna portrait. This is very likely one of the portraits intended as a gift from the Spanish King to some other European Court, and was probably painted in Velasquez's studio. The late A. de Berruete was the first rightly to attribute the work to Mazo. As the princess was born in 1651, the painting was executed about 1658.

Purchased from the Lesser Galleries, London, through Mr. Bernard Berenson.

TAPESTRIES

136—TAPESTRY WITH GOLD AND SILVER
THREAD

FLEMISH: BRUSSELS (ABOUT 1510).

41000

(In gold frame)

NOLI ME TANGERE: The composition represents the risen Christ and Saint Mary Magdalen in the garden. Christ is standing to the right draped in a red cloak and holding a spade in his left hand, his right raised as though he was uttering the words "Touch me not." The Magdalen kneels on the left, her hands folded as if in prayer. She wears a rich costume with a headdress of white linen and an enveloping mantle of red and silver brocade of Italian design. The sleeves and underdress are of dark blue velvet. The box of ointment stands between the two figures. The background shows the garden with an orange tree in the center and a wattled fence in the distance. Beyond hills and rocks covered with fruit trees, the towers of Jerusalem can be seen on the horizon. The foreground is filled with flowers of many varieties, while the border shows flowers, birds and leaves in a beautiful and free design against a dark blue background. Gold and silver in costumes and in landscape.

Height, 7 feet 9 inches; width, 6 feet 7 inches.

The tapestry shows the highest development of the art of Flemish weaving. It was made at the end of the Gothic period when the designer came under Italian influence, as is evident from the harmonious simplicity of composition as well as from the details, the costume of Saint Mary Magdalen being of Italian brocade and the trees and foliage peculiarly Southern in character. A Spanish product is seen in the box of ointment, a covered albarello of Hispano-Moresque faïence.

Formerly in the Spitzer Collection.





10000

BURGUNDIAN: TOURNAI (ATELIER OF JEAN GRENIER,
ABOUT 1505).

CAVALIERS AND WOODCUTTERS: In the middle a white horse with saddle and bridle. By the head of the horse stands a page clad in blue and red, holding a sword. Behind are two men, one in red with a spear, and the other in a blue garment and red hat, with a hunting horn which he is blowing. To the left a bag-piper in a red slashed costume; to the right a peasant in tan and blue, cutting down a tree. Hilly country with towers in the background. In the foreground flowers and stumps of trees. A hound by the horse's feet. An orange or lemon tree full of fruit and blossoms behind the horse.

Height, 9 feet 9 inches; width, 11 feet 9 inches.

This tapestry, in all probability, is the left half of one in the Musée des Arts Décoratifs in Paris, which represents the lord of the manor inspecting the work of his woodcutters. The master stands in the left-hand corner of the tapestry talking with one of his workmen, and it seems likely that our tapestry continued the design to the left. The riderless horse would then belong to the master, whose page is waiting behind him with his mount. The style of the two pieces is precisely the same. A. Warburg (*Zeitschrift für bildende Kunst*, 1907) has shown that the tapestry in Paris, and therefore ours, very likely belonged to the set which was ordered by Philip the Fair directly from Jean Grenier, one of the most famous weavers in Burgundy.

FLEMISH: BRUSSELS (ABOUT 1510)

Probably from a cartoon by Maître Philip after a design by Jan van Room.

MYTHOLOGICAL SUBJECT: In the center underneath a brocaded canopy supported on four slender posts sits a king—Jonathan, according to the legend in Gothic letters above his head. He is clad in tan-colored brocade ornamented with ermine and holds a sceptre in his right hand. His left is raised as he addresses two women and two men who stand at the right of the throne. One of the women, who is dressed in blue and carries a palm, looks at the king as though offended by his remarks. On the left of the throne stands Lucrecc, according to the inscription near her. The train of her gorgeous furred dress, of blue pomegranate-pattern brocade, is held by a young female attendant. Behind her are four women, holding palms. In the upper corners of the tapestries are balconies filled with men and boys in elaborate hats. Some of the boys stand on the railing embracing the columns. The foreground is filled with flowers. General color a soft light golden brown, relieved by pale reds and blues. The border shows grapes and roses against a red background.

Height, 9 feet 6 inches; width, 10 feet 4 inches.

From the great similarities in style, this tapestry was probably designed by the same artist who conceived the celebrated Herkenbold Tapestry in the Brussels Museum, which according to documentary proof was the work of Jan van Room.





15500

BURGUNDIAN (ABOUT 1460)

FREDERICK BARBAROSSA: A knight in blue and gold armor, wearing a jeweled turban and the imperial crown and carrying in his right hand an unsheathed sword, is mounted on a white charger which advances toward the left. The knight has the collar of an order round his neck, and wears on his left arm a small tilting shield inscribed with the double-eagle. The horse is protected by a brocaded surcoat in tan color, with an elaborate border, and the device F. B. on a shield twice repeated. The bluish foreground is thickly strewn with flowering plants, while in the middle distance of the background are orange trees with two large birds in their branches. In the far distance are castles with red roofs and banners flying from their turrets inscribed "F" and "B." In the upper right-hand corner an heraldic shield. At the top above the knight is a scroll inscribed in Gothic letters:

“Vaillant, hardi, noble, chevallereux
 Par ma proesse je conquis plusieurs lieux
 Tant de citez je fondis en mon temps
 Que les ro[is] ja]mais eu furet tozoiteus.”

Height, 10 feet 5 inches; width, 11 feet, 11 inches.

140—TAPESTRY

BURGUNDIAN (ABOUT 1470)

THE TRIUMPH OF THE INNOCENTS: Five great spotted giraffes, in pale tan, four of them with long jeweled and belled collars, fill the foreground of the tapestry. On the back and tied around the shoulders of each is fastened a heavy drapery in red or blue, forming a palanquin in which are seated two or three young children, the "Innocents." Three bearded drivers for the giraffes, with elaborate turbans and heavy staves, can be distinguished among the press of attendants who fill the tapestry. In the lower left-hand corner a turbaned woman offers a vessel full of milk to the two children mounted on the giraffe nearest her. She is attended by a piper on her left and by an Ethiopian drummer on her right. Underneath one of the giraffes in the center of the foreground is the head of a chained and captive dragon. In the right-hand corner another Ethiopian with small drums. In the middle distance at the left an elephant bearing a woman holding two of the Innocents, in the center a pomegranate tree bearing both fruit and flowers, and at the right a river with ships and a towered city beyond. In the remote distance at the upper edge of the tapestry, hills, trees and castles. Narrow modern edging composed of three stripes. Predominant colors, tan, blue and red.

Height, 9 feet 8 inches; length, 12 feet.





RUGS

2-1001

141—LARGE RUG OF THE SO-CALLED
ISPAHAN TYPE

EASTERN PERSIA: HERAT (FIRST HALF OF XVIITH CENTURY)

Field: On a light claret ground, design of large palmettes and leaf forms chiefly in yellow-green, accented by light blue, and cloud bands in white and green and in white and yellow outlined in green. The slender connecting stalks are in white and light blue.

Borders: Peony flowers and palmettes chiefly in yellow and light blue on dark blue ground.

Inner Guard Band: Conventional leaf design in yellow and dark blue on white ground.

Outer Guard Band: Small floral design in white-yellow and blue on red ground.

Size: 19 feet 6 inches by 7 feet 10 inches.





142—LARGE RUG OF THE SO-CALLED
ISPAHAN TYPE

EASTERN PERSIA: HERAT (BEGINNING OF XVIITH CENTURY)

Field: On a bright claret ground, formal design of palmettes and leaf forms chiefly in orange, accented by dark blue, and of cloud bands in dark blue and green and in white and yellow outlined in light blue. The slender connecting stalks are in white and light blue.

Border: Large floral motifs chiefly in orange and blue on dark blue-green.

Inner Guard Band: Geometrical design in blue on orange.

Outer Guard Band: Floral design in dark and light blue on orange.

Size: 18 feet by 8 feet 3 inches.

5000

143—RUG OF THE SO-CALLED ISPAHAN TYPE

EASTERN PERSIA: HERAT (FIRST HALF OF XVIITH CENTURY)

Field: On a soft claret ground, design of large palmettes and leaf forms chiefly dark blue and orange, accented by dark blue, and of cloud bands in yellow and blue. The slender connecting stalks are in white.

Border: Peony flowers and palmettes chiefly in yellow and red on dark green.

Inner Guard Band: Geometrical design in red and yellow on green.

Outer Guard Band: Floral border in blue and white on yellow.

Size: 6 feet 8 inches by 4 feet 5 inches.





1872

144—RUG OF THE SO-CALLED ISPAHAN TYPE

EASTERN PERSIA: HERAT (FIRST HALF OF XVIITH CENTURY)

Field: On a pale claret ground, design of large palmettes and leaf forms chiefly in dark blue accented by orange and white, and of cloud bands in rose color and blue and in dark blue and orange. The slender connecting stalks are in white and light blue.

Border: Peony flowers chiefly in rose and orange and in green and brown on dark blue.

Inner Guard Band: Undulating design of dark leaves on light yellow ground.

Outer Guard Band: Floral design on red ground.

Size: 13 feet 9 inches by 5 feet 10 inches.

3900

145—RUG OF THE SO-CALLED ISPAHAN TYPE

EASTERN PERSIA: HERAT (FIRST HALF OF XVIITH CENTURY)

Field: On a bright elaret ground, design of large palmettes and leaf forms chiefly in yellow-green, accented by orange, and in dark blue and orange, and of eloud bands in similar colors. The slender connecting stalks are in white and light blue.

Border: Peony flowers and pomegranates chiefly in green, orange and red on dark blue-green.

Inner Guard Band: Geometrical beading on light blue.

Outer Guard Band: Small floral pattern in dark blue, green and red on orange ground.

Size: 7 feet 7 inches by 4 feet 11 inches.





1000

146—RUG OF THE SO-CALLED ISPAHAN TYPE

EASTERN PERSIA: HERAT (FIRST HALF OF XVIITH CENTURY)

Field: On a rosy claret ground, design of large palmettes and leaf forms chiefly in yellow-green, yellow and white, and of cloud bands in dark blue and yellow and in light blue and white. The slender connecting stalks are in white and dark blue.

Border: Peony flowers, chiefly in yellow and red on dark blue-green.

Inner Guard Band: Floral pattern in pinkish-orange on green.

Outer Guard Band: Floral pattern in dark and light blue on rose.

Size: 6 feet 10 inches by 4 feet 7 inches.

1680

147—RUG OF THE SO-CALLED ISPAHAN TYPE

EASTERN PERSIA: HERAT (FIRST HALF OF XVIITH CENTURY)

Field: On a dull claret ground, design of large palmettes and leaf forms chiefly in yellow-green, accented by dark blue, and of cloud bands in yellow and green. The slender connecting stalks are in white and light blue.

Border: Peony flowers and palmettes chiefly in yellow and red on dark blue.

Inner Guard Band: Small floral pattern in red and blue on green ground.

Outer Guard Band: Floral pattern in light and dark blue on red ground.

Size: 6 feet 3 inches by 4 feet 7 inches.





HTO 5100

148--RUG WITH CONVENTIONALIZED FLOWER
DESIGN

INDIA: IMPERIAL MANUFACTORY (ABOUT 1650)

Field: On a strong claret ground, yellow trellis framework enclosing balanced groups of yellowish-white flowers with details in blue and pink. In the center a large conventionalized flower with four petals.

Border: Design of single large flowers alternating with groups of four small flowers and Buddhist symbols on a claret ground. White guard bands with running flower pattern.

Wool. Said to have come from a Mandarin in the northern part of China.

Size: 15 feet 8 inches by 12 feet 2 inches.

TEXTILES AND EMBROIDERIES



149—STOLE

ARMENIAN (XVII-XVIIITH CENTURY)

SAINTS in niches, gold embroidery on red. Tassels at the ends.

Length, 8 feet 2 inches; width, 5 feet.

627

150—COVER IN GREEN VELVET AND EMBROIDERY

ITALIAN (SECOND HALF OF XVITH CENTURY)

BACKGROUND of old red velvet with strips and edging of galloon. Down the center a piece of embroidery in gold and color on a red background. In the center two circular medallions containing figures of a male and a female saint.

Length, 8 feet 4 inches by 1 foot 8 inches.

250

✓

151—ECCLESIASTICAL MITRE

RUSSIAN (XVIIITH CENTURY)

OF the domed shape used in the Greek Church, embroidered all over in silver and color in a floral design.

Height, 9 inches.

150



152—ECCLESIASTICAL MITRE

RUSSIAN (XVIIITH CENTURY)

OF the domed shape used in the Greek Church, embroidered in silver on a crimson velvet ground with a design showing saints in niches. On the upper part conventionalized patterns; around the bottom an inscription. The top surmounted by an ornament in gilded metal.

Height, 8 inches.



153—COPE HOOD

170

ITALIAN (XVTH CENTURY)

THE LAST JUDGMENT: At the top an arcade of three Gothic arches under which at either side is a trumpeting angel, and in the center Christ sitting in judgment with the Virgin kneeling in adoration on His right and Saint John on His left. In the foreground the Archangel summoning the dead, who rise on all sides. Embroidered in colored silk and gold on a linen ground. Edged with galloon and a deep gold fringe.

154—ECCLESIASTICAL BANNER

SPANISH (LATE XVITH CENTURY)

STRAIGHT top, and sides cut into two long triangular points below. Red velvet, embroidered in gold and color. In the upper part an elaborate cartouche showing two cherubim holding a chalice with the sacred wafer. Tassels on the points and at the ends of the supporting rod.

Size: 72 inches by 36 inches.

1071





155—ECCLESIASTICAL BANNER

1125

SPANISH (LATE XVITH CENTURY)

STRAIGHT top and sides cut into two long triangular points below. Red velvet embroidered in gold and color. In the upper part an elaborate cartouche showing St. Michael. Tassels on the points and at the ends of the supporting rod.

Silk velvet.

Size: 79 inches by 33 inches.

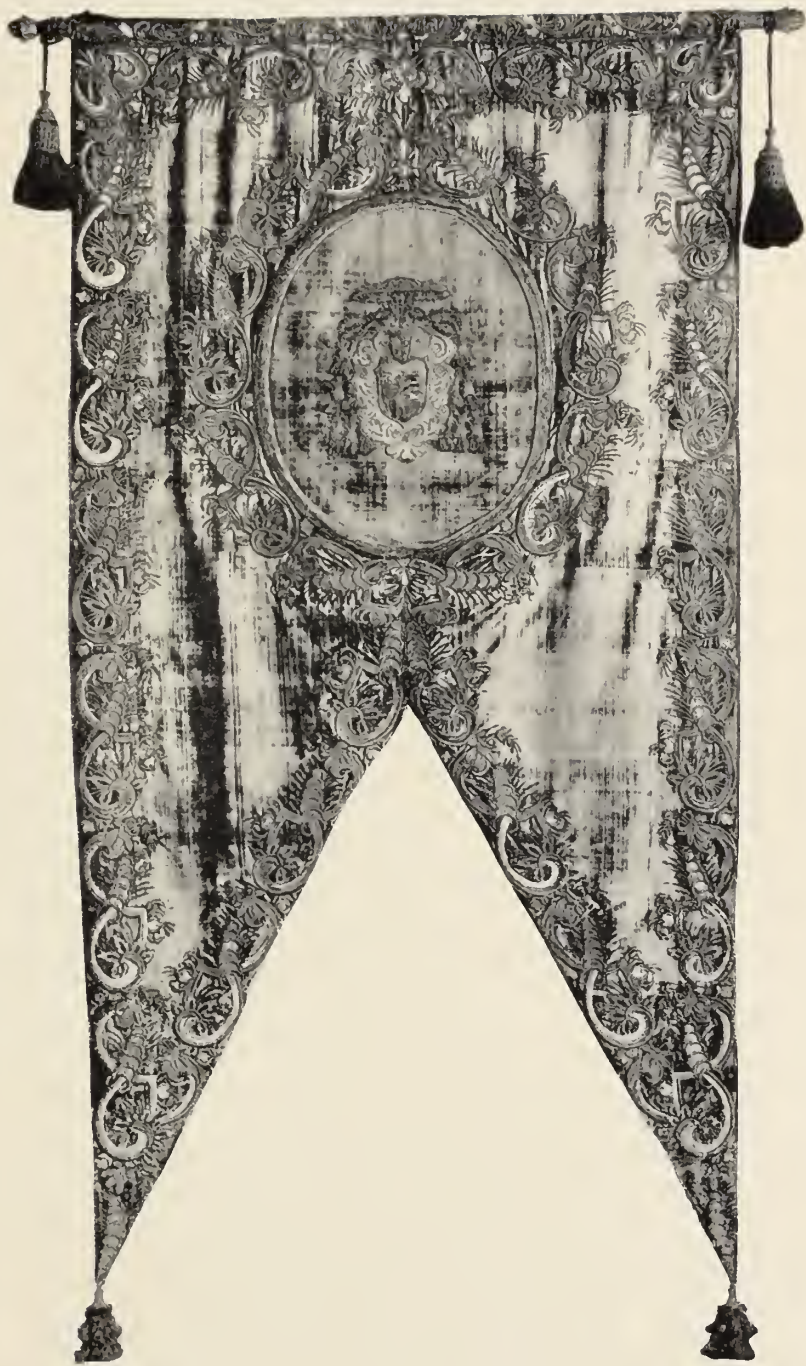
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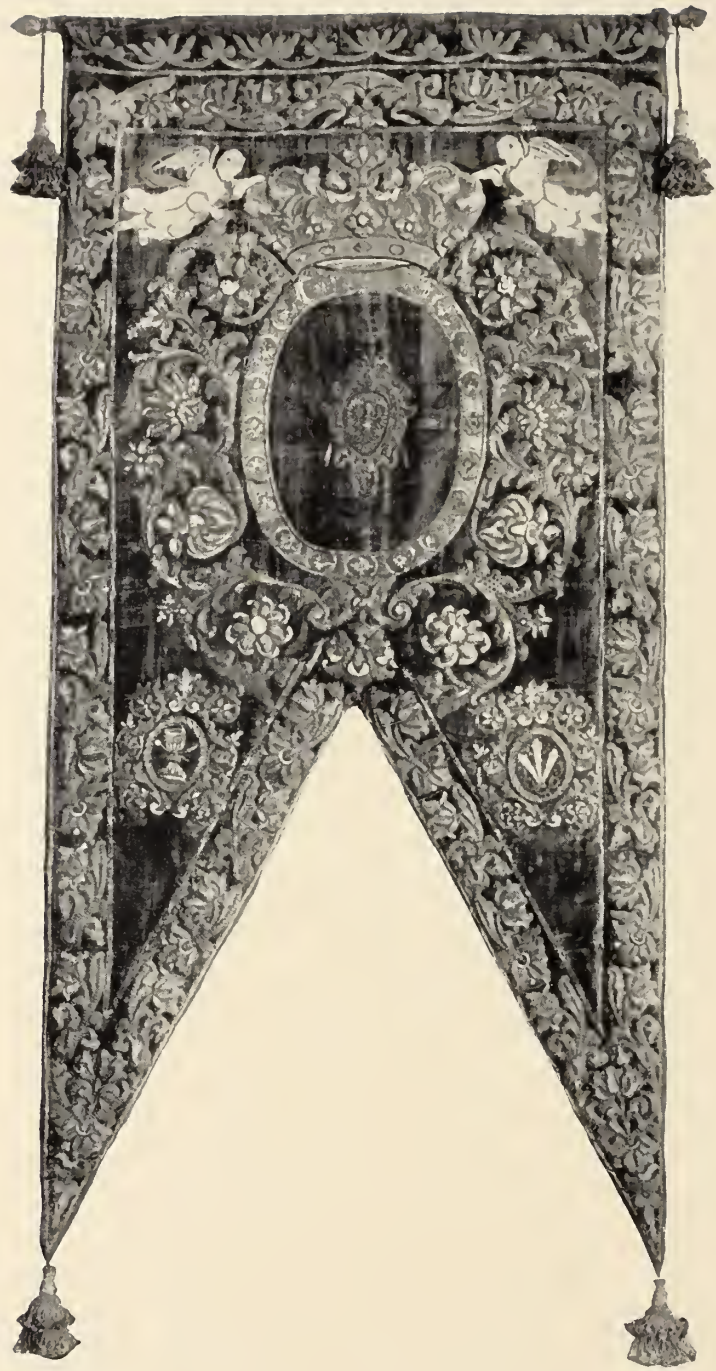
156—ECCLESIASTICAL BANNER

SPANISH (XVIIITH CENTURY)

STRAIGHT top and sides cut into two long triangular points below. Red velvet, much worn, embroidered in gold. In the upper part a cartouche worked with the coat-of-arms of a cardinal. Tassels on the points and at the ends of the supporting rod.

Size: 80 inches by 40 inches.





3000

157—ECCLESIASTICAL BANNER

SPANISH (ABOUT 1700)

STRAIGHT top and sides cut into two long triangular points below. Blue-green velvet, embroidered in silver. In the upper part a small cartouche set in an elaborate border, and surmounted by a crown worked on red velvet, and supported by two flying cherubim. Two smaller cartouches on the points showing ecclesiastical devices. Tassels on the points and at the ends of the supporting rod.

Size: 92 inches by 43 inches.

158—ECCLESIASTICAL BANNER

972

SPANISH (ABOUT 1700)

STRAIGHT top and sides cut into two long triangular points below. Green velvet, embroidered in silver. In the upper part a cartouche of blue velvet worked with the coat-of-arms of a cardinal. Tassels on the points and at the ends of the supporting rod.

Size: 81 inches by 41 inches.





159—ALTAR FRONTAL

ITALIAN (MIDDLE OF XVITH CENTURY)

DARK red velvet embroidered in gold and colors. Four panels divided by columns. Each panel consists of an oval surrounded by strap-work. First oval, the Virgin holding the Christ Child; second oval, martyrdom of St. Sebastian; third oval, the Virgin enthroned surrounded by saints and angels; fourth oval, St. Roch with an angel. Border of a running floral design.

Length, 5 feet 3 inches; width, 2 feet.

160—VELVET COPE

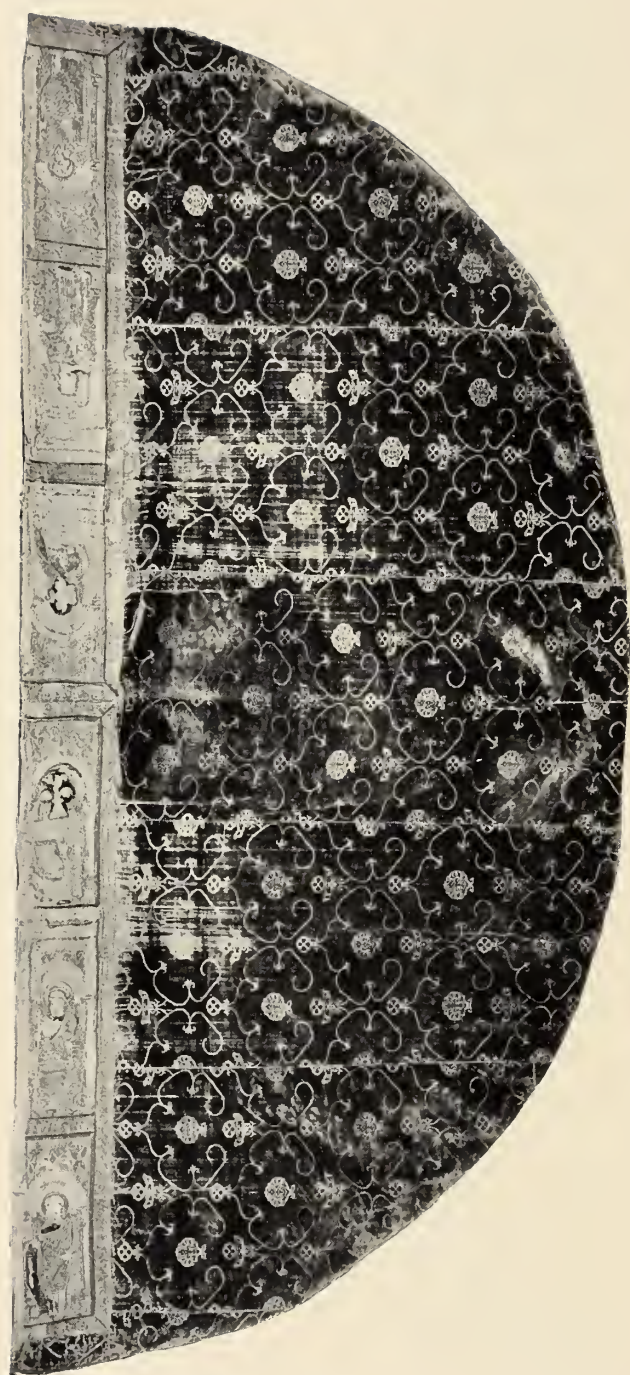
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ITALIAN (XVITH CENTURY)

PLAIN red velvet, with orphreys and hood embroidered in gold and colors. The orphreys are divided into eight panels containing Renaissance ornament, each surrounded by a band of galloon. In the center of each panel a circular medallion containing the half-length figure of an apostle. The hood shows a mitred bishop sitting enthroned against a gold background. The hood is edged with galloon and gold fringe. The bottom of the cope is bound with galloon.

Length, 9 feet 6 inches; depth, 4 feet 6 inches.





1000

161—VELVET COPE

ITALIAN (XVTH CENTURY)

GREEN velvet, brocaded in a fine pattern derived from the form of the pomegranate. The orphreys, embroidered in gold and colors, are divided into six rectangular panels, each of which originally contained the figure of a saint standing in a simple early Renaissance niche with a round arched top.

Length, 9 feet 8 inches; breadth, 4 feet 5 inches.

162—VELVET BROCADE

3 W

ITALIAN: VENICE (XVTH CENTURY)

ONE section of a great climbing pattern, based on the pomegranate and the pink. Alternating concave and convex bands covered at their intersections by a large pomegranate device above and two similar devices, reduced in size, below. Pattern in red velvet on a gold brocade ground. Edged with galloon.

Size: 38 inches by 23 inches.





621



163—TABLE COVER

ITALIAN (XVIITH CENTURY)

CRIMSON velvet embroidered all over with a foliated pattern in gold, showing conventionalized lilies, roses and other flowers. Edged with galloon and deep gold fringe.

Length, 72 inches; width, 48 inches.

no less yellow
1162

164—EMBROIDERY

ITALIAN (XVIITH CENTURY)

Similar to preceding.

Size: Length, 69 inches; width, 35 inches.

500

165—COVER IN VELVET BROCADE

ITALIAN: VENETIAN (XVTH CENTURY)

THREE strips of a great climbing pattern based on the pomegranate, in red velvet against a gold background. The whole edged with galloon.

Size: Length, 9 feet 8 inches; width, 5 feet 5 inches.

1125

166—HANGING

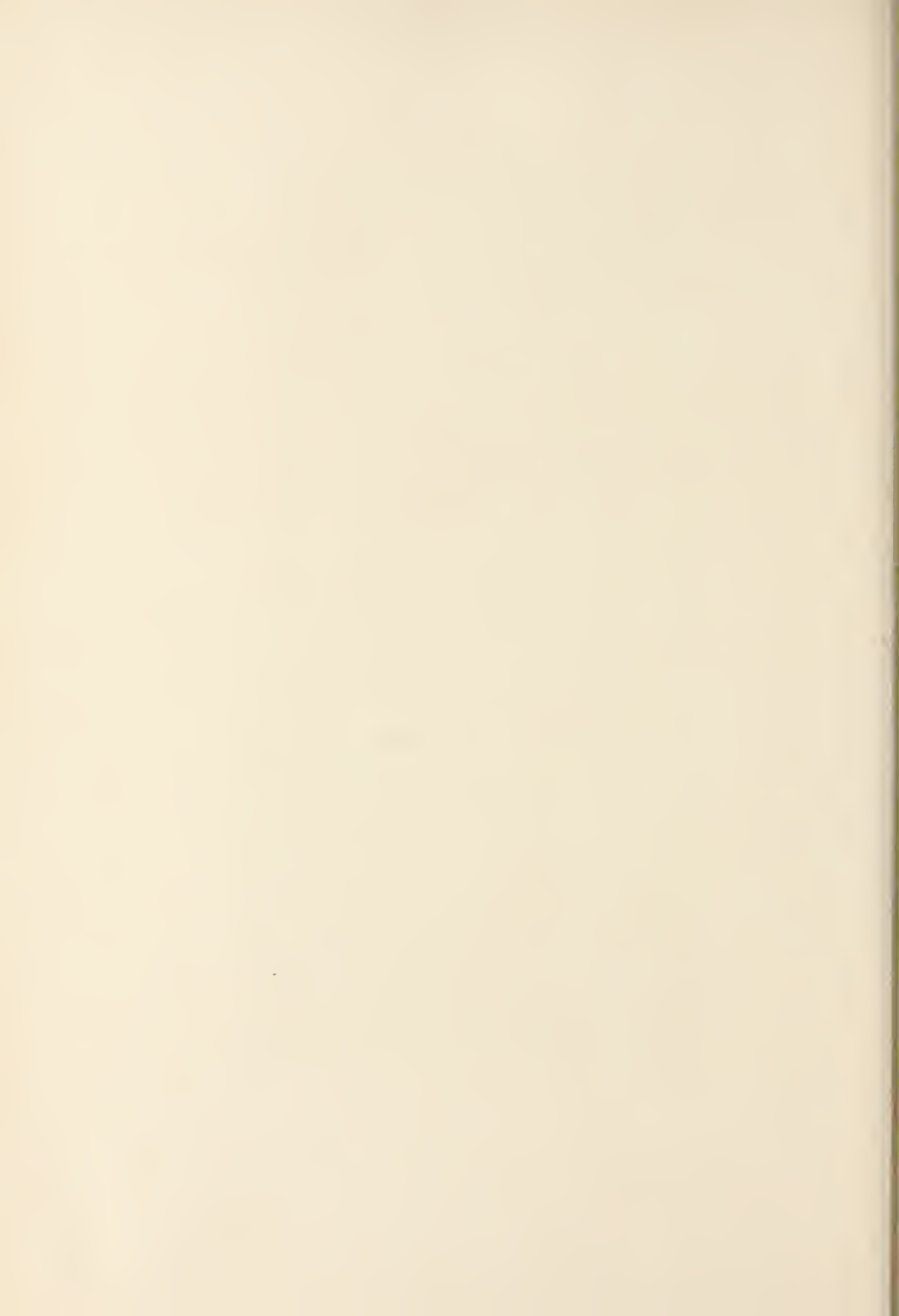
(COMPOSED OF XVIITH CENTURY ITALIAN MATERIALS)

A STRIP of red velvet ornamented with an applied cartouche, between two strips of large figured green damask. Separated by galloon.

Length, 8 feet 5 inches; breadth, 6 feet 10 inches.

1170





167—TWO VELVET HANGINGS

ITALIAN: GENOESE (XVII-XVIIITH CENTURY)

400

IN the center of each a large armorial cartouche surrounded by a deep border of baroque ornament. Yellow and blue, on red ground.

Height, 7 feet 6 inches; width, 7 feet.

168—FIVE HANGINGS

3200

COMPOSED each of three strips of crimson velvet separated by broad bands of galloon.

Length, 13 feet by 5 feet 6 inches.

169—DEEP CRIMSON VELVET HANGINGS

ITALIAN (XVITH CENTURY)

7700

THE entire hangings of a room, 50 strips, each measuring 10 feet 2 inches long by 19 inches wide; 4 strips 5 feet 6 inches long by 19 inches wide.

Total: 176 lineal yards 2 feet 4 inches.

170—THREE PAIRS OF CURTAINS WITH LAMBREQUINS

1650

(MADE OF XVITH CENTURY ITALIAN MATERIALS)

OF the same crimson velvet as the wall hangings No. 169. Trimmed with galloon, and with cartouches and armorial bearings in appliqué on each lambrequin.

Size of lambrequin: Height, 2 feet; length, 5 feet 6 inches.

Size of one curtain 10 feet, 7 inches by 4 feet 11 inches.

171—PAIR OF PORTIÈRES WITH LAMBREQUIN

(MADE OF XVITH CENTURY ITALIAN MATERIALS)

3700

CRIMSON velvet to match the wall hangings, No. 169. Each portière is ornamented with a long embroidered strip down the center composed of two orphreys placed end to end, probably taken from a cope. The orphreys are ornamented with arabesques in appliqué and embroidery on a red ground, surrounding circular medallions containing half-length figures of saints in fine embroidery. The lambrequin is trimmed with portions of orphreys showing saints in full length alternating with medallions and arabesques similar to those on the curtains. In the middle a large cope hood of a slightly later period has been applied.

Size of lambrequin: Height, 2 feet 2 inches; length, 9 feet 5 inches.

Size of one curtain: Height, 11 feet 4 inches; width, 6 feet 3 inches.

Cope hood: Height, 29 inches; width, 22 inches.

172—PAIR OF PORTIÈRES WITH LAMBREQUIN

(MADE OF XVITH CENTURY ITALIAN MATERIALS)

610

CRIMSON Genoese velvet, ornamented with galloon. In the center of each curtain and the lambrequin a cartouche or coat-of-arms in appliqué.

Size of lambrequin: 7 feet by 2 feet.

Size of one curtain: 9 feet 2 inches by 6 feet 4 inches.

173—THREE PAIRS OF PORTIÈRES

ITALIAN (XVITH CENTURY)

MADE of old Genoese velvet, deep crimson in color, trimmed with bands of broad galloon and embroidered cartouches.

Size of one portière: 9 feet 2 inches by 4 feet 10 inches.

174—THREE PAIRS OF CURTAINS WITH LAMBREQUINS

(MADE OF XVIITH CENTURY VENETIAN DAMASK)

GREEN, woven in self color with a design of two cherubim, one on either side of a monstrance with the sacred wafer. Trimmed with modern galloon.

Size of lambrequin: 5 feet by 1 foot 6 inches.

Size of one curtain: 9 feet 8 inches by 5 feet 5 inches.

175—PAIR OF PORTIÈRES

GREEN damask, to match the preceding. In three strips, separated by galloon.

Height of one portière: 8 feet 9 inches; width, 8 feet.

176—THREE PAIRS OF CURTAINS WITH LAMBREQUINS

(MADE OF XVIITH CENTURY VENETIAN MATERIALS)

CRIMSON damask, with a large foliated design. The same damask is used on the furniture for this room. The lambrequins trimmed with galloon and gold fringe.

Size of each curtain: Height, 11 feet 8 inches; width, 3 feet 9 inches.

Size of lambrequin: Height, 2 feet; width, 5 feet.

177—TWO PAIRS OF PORTIÈRES, WITH LAMBREQUINS

ITALIAN (XVITH CENTURY)

RED velvet ornamented with a bold and effective pattern in gold galloon. At the bottom deep gold fringe.

Size of lambrequin: Height, 2 feet 1 inch; length, 9 feet 6 inches.

Size of single portière: Height, 11 feet 4 inches; width, 4 feet 8 inches.

178—HANGING

(MADE OF XVIITH CENTURY VENETIAN DAMASK)

THREE strips of crimson damask woven in a bold floral pattern. Trimmed with galloon.

Size: 7 feet 5 inches by 8 feet.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

5-25

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