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

BEGINNING SATURDAY, JANUARY 24th, 1914  
AND CONTINUING UNTIL THE MORNING OF THE DATE OF  
SALE, INCLUSIVE

---

PAINTINGS BY THE OLD MASTERS  
AND EARLY ENGLISH ARTISTS

THE PRIVATE COLLECTION

OF THE LATE

LEON HIRSCH

OF NEW YORK

---

UNRESTRICTED PUBLIC SALE

IN THE GRAND BALLROOM

OF

THE PLAZA HOTEL

FIFTH AVENUE, 58th TO 59th STREET, NEW YORK

ON THURSDAY EVENING, JANUARY 29th  
BEGINNING AT 8.30 O'CLOCK



ILLUSTRATED CATALOGUE  
OF  
THE PRIVATE COLLECTION  
OF  
**VALUABLE PAINTINGS**

BY THE OLD MASTERS AND EARLY ENGLISH ARTISTS

FORMED BY THE LATE  
**LEON HIRSCH**  
OF NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
BY ORDER OF JOSEPH HIRSCH, REBECCA HIRSCH  
AND NATHAN HIRSCH, EXECUTORS

IN THE GRAND BALLROOM OF THE  
**PLAZA HOTEL**

ON THE DATE HEREIN STATED

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY, OF  
**THE AMERICAN ART ASSOCIATION, MANAGERS**  
NEW YORK  
1914





## CONDITIONS OF SALE

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

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

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

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

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Delivery will not be made of any purchase during the session of the sale at which it was sold.

Delivery will not be made of any purchase at any time other than between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

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for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

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**Orders** for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

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

AMERICAN ART ASSOCIATION,  
American Art Galleries,  
Madison Square South,  
New York City.

## PREFATORY NOTE

The late Leon Hirsch of New York City, who collected and owned the pictures listed in this catalogue and now to be dispersed at public competition by the order of the executors of his estate, acquired his paintings from the almost unique standpoint of an expert judge. An amateur, who prosecuted his studies with the constant aim of acquiring connoisseurship in the old masters, he did not call himself an expert although he has been called and considered such by those who were themselves authorities. Certain it is that his judgment has been repeatedly confirmed by the German experts who have stamped their personalities on the world of art and whose opinions are accepted in the courts of the highest and last resort.

Mr. Hirsch made it his practice not only to study and then to buy on his own judgment, but to seek the professional opinion of great experts, with many of whom he was acquainted, and whom he consulted on both sides of the Western ocean. They certified in some instances absolutely, and in others to the best of their opinion, as to the authenticity and authorship of many of his Old Masters on which he sought their advice and judgment.

In consonance with his views and practice the executors have put forth in the catalogue the pronouncements of these experts: Dr. Wilhelm Bode, General Director of the German Museums and expert to his Imperial Majesty, the German Emperor; Dr. Max J. Friedlander of the Kaiser Friedrich Museum in Berlin; Dr. Rudolf Oldenbourg of the Pinakothek, Munich; Dr. W. R. Valentiner of the Metropolitan Museum of Art, New York; Dr. Kurt Erasmus of the house of M.

Knoedler & Co., New York, London and Paris; and E. Bernete y Moret of Madrid. Others of his paintings are recorded in books by Dr. C. Hofstede de Groot.

The originals of the certificates given by these gentlemen will pass to the purchasers of the canvases.

The unusual character—among collections of Old Masters offered to the public—of this collection, assembled on the judgment of a traveled and cultured student of old paintings and the arts, invites the attention of collectors and general buyers of paintings, and offers rare opportunities for interesting comparison to those who are familiar with the great galleries of Europe.

# CATALOGUE

**SALE THURSDAY EVENING**

**JANUARY 29TH, 1914**

**IN THE GRAND BALLROOM OF THE PLAZA**

**FIFTH AVENUE, 58TH TO 59TH STREET**

**BEGINNING AT 8.30 O'CLOCK**

No. 1

MARIANO FORTUNY Y CARBO

SPANISH: 1841—1874

9/10

*MAN READING*

(Water Color)

*Height, 9½ inches; width, 6¾ inches*

SEATED beside a table on which he leans with his right arm, a cavalier in a seventeenth century Dutch costume is facing the spectator, his head turned slightly to his right as he reads a paper which he holds in both hands. He is pictured at full length, his knees apart and left foot extended. He wears a gray coat and old-red breeches, a broad-brimmed gray hat with conical crown and trimmed with blue, yellow leather boots with wide, turned-down cuffs, and mauve stockings. His hair in long, full curls falls to his shoulders, and a sword hangs at his side.

*Signed at the lower left, FORTUNY, 1871.*

No. 2

ANTON MAUVE

DUTCH: 1838—1888

ALONG THE RIVER

(Water Color)

Height, 6 inches; length, 9 inches

ON a fair and breezy summer day a bit of the Dutch landscape is shown, stretching along a useful river, and extending across the picture with a narrow section of the river's breadth as the foreground. On the left, before a bunch of green trees of thick foliage, are seen the ways of a small shipyard, with the stern of a yellow boat that has been hauled out, and a laborer in a faded pink blouse working below her counter. Near by are other craft stripped of their sails, their tall spars standing against a fair blue sky largely filled with gray-white clouds, and birds are sailing in the air high aloft. Beside these boats, of pinkish and purplish yellow tones, more figures are noticed, and beyond the trees are red roofs of buildings, while the water is filled with soft, many-hued reflections.

*Signed at the lower left, A. MAUVE.*

No. 3

JAKOB MARIS

DUTCH: 1838—1899

ALONG THE QUAY

(Water Color)

Height, 8½ inches; length, 13 inches

ABOVE the gray waters of a broad canal or river occupying the right foreground and middle distance hang heavy gray clouds in a lighter gray sky, and across the stream in a misty distance are to be seen the buildings and tall towers of an industrial city. On the left, from foreground to middle distance, is the angle of a gray quay, alongside which cumbrous freight sailboats are drawn up near a sturdy lifting-crane. Other sailing craft lie out in the stream, and a dredge is at work there, and in the foreground two men in blue, white and brown are rowing a broad, heavy small-boat.

*Signed at the lower right, J. MARIS.*



No. 4

FRANCESCO GUARDI

ITALIAN: 1712—1793

BY THE WATER

(Pen and Wash Drawing)

Height, 9½ inches; width, 9 inches

BETWEEN double Corinthian columns at left and right, surmounting stone walls connected by a low-arched bridge, the observer looks to a lagoon or broad canal, on the smooth surface of which is a single sailboat with two men aboard. Beyond are deserted low shores with occasional buildings and detached trees, under a clear sky with light gray summer clouds. In the foreground a skiff is drawn up against a point of the bank, a man in it and another on the shore working over some fishnets. Undoubtedly a Venetian study.

*Signed at the lower right, GUARDI.*

*From the collection of Sir Joshua Reynolds.*

*The collection of Filchett Marsh.*

*The collection of Richard Cosway.*

*Purchased from the Fischer Art Galleries.*

No. 5

JOSEPH MALLORD WILLIAM TURNER, R.A.

ENGLISH: 1775—1851

RUINS

(Water Color)

Height, 6½ inches; length, 10 inches

AN enormous castle, in ruins, almost fills the picture. On the right a wall of towering arches stands pathetically, almost wholly separated from the irregular mass of the center and left, where square towers and gable peaks, and occasional tall columns, cluster behind green trees which had not grown in the days of the castle's might. The pile stands on a low hill beyond a moat or stream that winds down from the left and across the foreground, and the light from the sky throws shadows of walls and trees forward on the yellow-green banks above the gray water. In the mass the picturesque ruins are a dull pink and gray and yellow, with the sky showing through the empty, useless windows.

No. 6

JOSEPH MALLORD WILLIAM TURNER, R.A.

ENGLISH: 1775—1851

*TOWERING CLIFFS*

(Water Color)

*Height, 8 inches; length, 13 inches*

TALL cliffs, gray and purple-brown, and green-tinted by moss and weather, rise on the right against a stormy gray sky which toward the left is full of light. Sculptured by nature into semblance of ancient castle towers, the cliffs seem to stand guard over a road passing at their base on the left, on which a cart is making its slow way. The road is yellow-sandy under the light from the brighter part of the sky, which also accentuates a section of the cliffs resembling twin towers of a ruined fortified castle. Green grass grows on the slopes near the roadside, and green vegetation has a foothold on ledges of the cliffside.

No. 7

JOSEPH MALLORD WILLIAM TURNER, R.A.

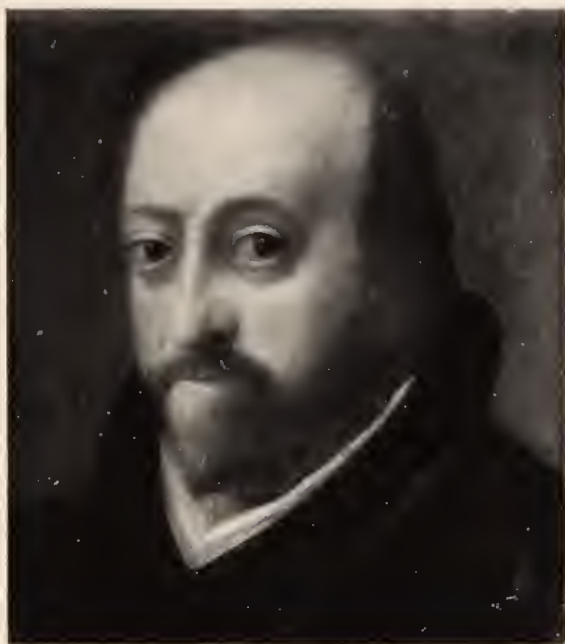
ENGLISH: 1775—1851

*CATHEDRAL IN RUINS*

(Water Color)

*Height, 11 inches; width, 8 inches*

PROJECTING into the picture from the right, in the middle distance, is the broken mass of a Gothic cathedral, a lesser corner tower standing, with adjacent walls and gaping windows. The structure is roofless, and the distant walls are visible across the vast interior through a wide breach and through the tall openings of windows and doors. The earth is uneven about the building, stones strew the ground, and the figure of a girl in a white waist and red skirt is observed as she is making her way toward the ruins. In the left foreground a column supported on a stone base and which may once have been surmounted by a cross rises solemnly heavenward, and two persons are at its base, one seated, with back to the spectator, on its stepped foundation, and one standing, leaning forward. In the left distance, across a deserted landscape, are low buildings before a light sky. The whole drawing is in tones of brown and gray.



No. 8

GELDORP GORTZIUS

DUTCH: 1553—1611

*PORTRAIT OF A MAN*

(Panel)

60

*Height, 12¾ inches; width, 11½ inches*

THE head and shoulders of a substantial citizen, solidly portrayed, who looks keenly with a not ungenial scepticism upon a world that does not abash him. He is facing the left, three-quarters front, his large brown eyes, with shadows below them, rolled toward the spectator, at whom his calm and steady gaze is for the moment directed. The light falls upon his high, broad forehead and rosy-hued cheeks, leaving transparent shadows beneath the eyes. His red-sandy mustache and pointed beard are close-cropped, and his only slightly darker hair of similar hue falls rather long over his ears, while his pate is partly bald. Within his black velvet cloak and up-turned collar an edge of his gray jacket is seen, with a bit of bluish-white lace or scarf at the throat.

Dr. Friedlander, speaking of this portrait in a letter to Mr. Hirsch written on board the steamship *Agusta Victoria* on November 24, 1909, said: "Gortzius is undoubtedly the correct attribution."

No. 9

DAVID TENIERS (THE YOUNGER)

FLEMISH: 1610—1690

*INTERIOR WITH FIGURES*

(Panel)

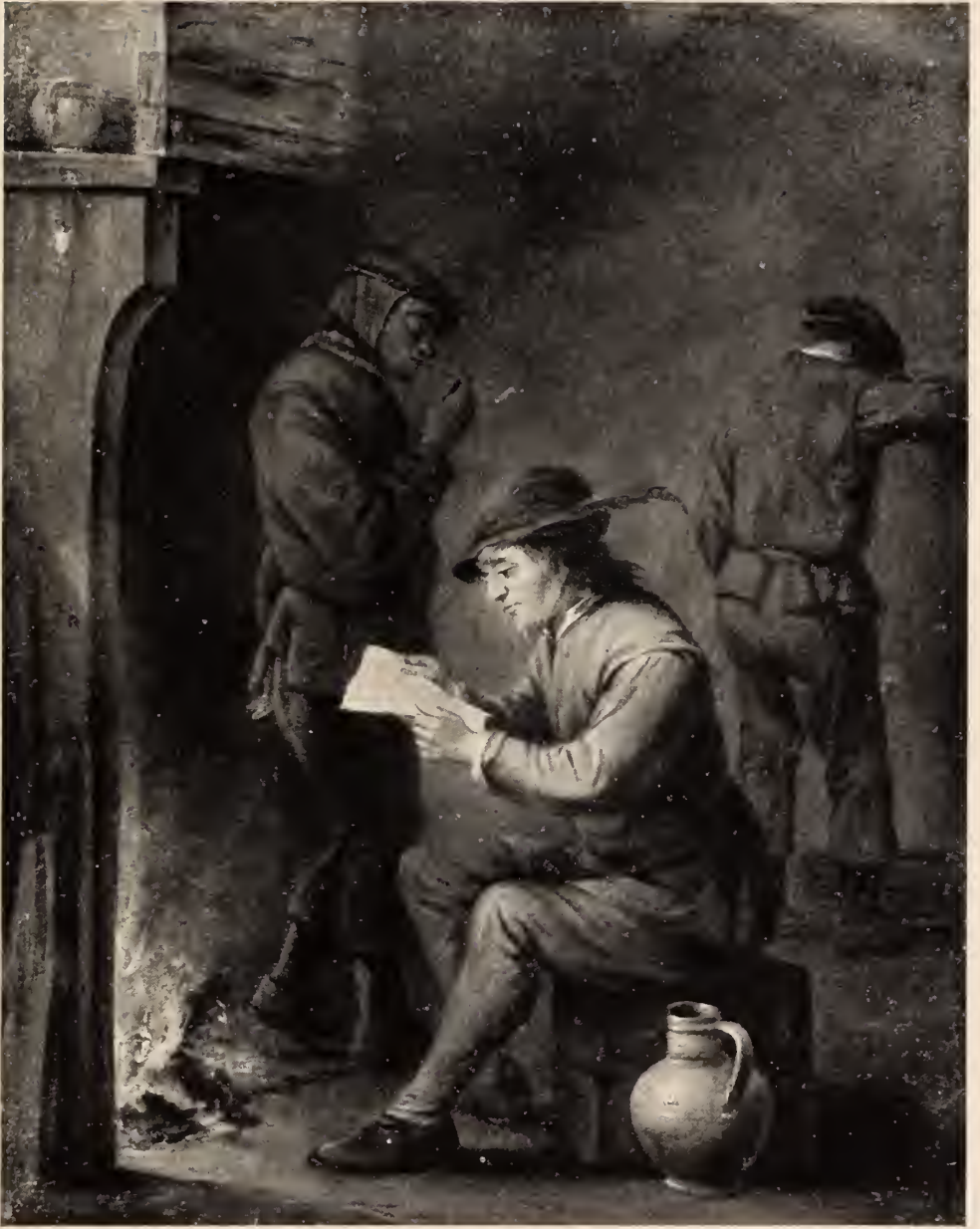
420

*Height, 11 $\frac{1}{4}$  inches; width, 8 $\frac{3}{4}$  inches*

A SNAPPING fire blazes on the hearth in a tall fireplace at the left, in a humble interior with olive-brown walls. A peasant in brown who smokes a long-stemmed clay pipe stands with his back to the fire, one hand behind him, the other attending his pipe. Seated on a box or blocks of wood before the fire a man in a green tunic and brown pantaloons, and wearing a long feather in his rather rakish hat, is reading from an unfolded paper or sheet of music, a pitcher at his side. Like the smoker, he is seen in profile, but facing the fire. Behind him another peasant in brown blouse and breeches stands leaning against the wall, his back to the onlooker.

*Signed at the lower right with the monogram, D.T.*

Dr. W. R. Valentiner wrote on May 6, 1911: "The painting by Teniers the Younger, depicting three figures in an inn, is in my opinion a genuine, early piece of work by this artist."





No. 10

*PEASANTS' REPAST*

BY

ADRIAEN VAN OSTADE

No. 10

ADRIAEN VAN OSTADE

DUTCH: 1610—1685

*PEASANTS' REPAST*

(Panel)

*Height, 9¾ inches; length, 13½ inches*

FIVE peasants of heavy features and bulbous noses are refreshing the inner man with food and drink. Three are grouped about a table, seated on chairs or benches—one venerable and bent-shouldered in an ancient blue costume who leans over the table, knife and spoon in hand, talking and facing the left, turned three-quarters from the spectator; one in an old red blouse, schoppen in hand, across the table; a third at the left sprawling in his chair and like his fellows having a maudlin stare, who faces the spectator, knife in hand and jar in the bend of his elbow, this man wearing a gray-white shirt and yellow pantaloons. Behind them a man in gray-blue blouse and red cap stands drinking from a pitcher, and far at the left, beyond an overturned bench, a squat yokel seated on a barrel-top turns from his soup to look with open mouth and mirthless grin at the others. In the foreground a gray cat curled comfortably on the floor laps her lunch before an upset basket; at the right is a great fireplace or forge chimney-blower, and across the background are brown and gray-green walls.

Writing on board the steamship *Augusta Victoria* on November 24, 1909, Dr. Friedlander said: "I was more than pleased with the van Ostade which I found at your home. The life-like figures are not so highly colored as in his later works, but have certainly a freshness and a design that are equally good."

Dr. W. R. Valentiner, under date of February 3, 1910, wrote: "I am quite sure that the A. van Ostade is genuine, and very typical. It is rather an early work, done about 1630-40, when the artist was still under the influence of Adrian Brouwer."







No. 11

*STUDY OF A MAN*

BY

PETER PAUL RUBENS

No. 11

PETER PAUL RUBENS

FLEMISH: 1577—1640

*STUDY OF A MAN*

(Panel)

*Height, 12 inches; width, 10 $\frac{3}{4}$  inches*

A VIGOROUSLY painted study of the head of a rugged man in his full prime. He is turned to the left, with head thrown well back, and is looking upward with intent gaze and apparent strength of purpose, his face seen a little more than in profile. His brow is seamed and his cheeks are lined; his complexion is full-red. He wears a short, sparse, sandy-red beard and mustache, and his short curly hair is of similar tint though inclining toward the yellow. His shirt or blouse of white and gray is open at the throat, revealing a muscular neck.

Mentioned by Dr. W. R. Valentiner in his *Zeitschrift für bildende Kunst*, 1911. Dr. Valentiner has written specially about this picture in his art magazine, published in this city, as one of the prominent Rubens studies in America.

Dr. Friedlander, in a letter dated on board the steamship *Augusta Victoria*, November 24, 1909, wrote: "I consider the Rubens sketch an excellent one, by the hand of the great master."

In a letter of February 10, 1912, Dr. R. Oldenbourg wrote from Munich: "Especially interesting is the study for a head, by Rubens, as I have lately studied the works of this master more closely. Your painting seems to have been created fairly early, about 1615, together with 'The Man in the Fur Coat' in the Vienna gallery, the technique of which is very similar.

"It is undoubtedly a study for 'The Ascension of Mary' or a similar picture, and was painted by Rubens as an example from which his pupils had to execute large commissions. The picture interests me very much."



Sehr interessante Studie, wohl zu  
einer Kreuzung, bei der man zuerst  
Rubens & dann jüngerer Art Dylek  
schwerer kann.

Yes !!

K. Roddy



No. 12

*HOLY FAMILY*

BY

JOOS VAN CLEEF (THE ELDER)

## JOOS VAN CLEEF (THE ELDER)

(Known as "The Master of the Death of the Virgin")

FLEMISH: EARLY XVII<sup>TH</sup> CENTURY (—1540)

## HOLY FAMILY

(Panel)

*Height, 16<sup>3</sup>/<sub>4</sub> inches; width, 12<sup>1</sup>/<sub>2</sub> inches*

THE Virgin appears at three-quarter length, seated and facing the left, three-quarters front, her figure occupying a large proportion of the picture. Her dark gown, almost black, is crossed at the square neck-opening by a gold-colored band. Her wavy, yellow-blond hair falls over her shoulders, below a gray-white mantle, and she wears a fur-trimmed red cloak enfolding her shoulders and draped across her lap, where, on a blue-white scarf, she holds the nude, reclining Child, who faces forward and toward the left, clasping a fruit in one raised hand. Below Him, at the Mother's knee, on a table with an olive-yellow coverlet is a dish of fruit and an illuminated devotional volume. Joseph appears as at a window, a green and hilly landscape behind him, standing and looking down at the Child, his fingers making the sign of blessing.

*Replias of this composition are in the Holford Collection, London, and the Imperial Museum, Vienna; and a replica in the collection of the late Robert Hoe of New York passed at the Hoe sale in 1911 to the possession of The Kleinberger Galleries.*

*Diese Komposition hat der  
Maler des Todes Mariae mit  
geringen Varianten mehr-  
fach gehalten. Die verschiede-  
nen Exemplare sind in den k.  
Kunstmuseen zu Wien, bei Capt.  
Holford zu London, in der  
Sammlung Hoe (New York, ver-  
kauf.)*

*Dr. 1. F. F. F. F.  
Dr. 1912.*







No. 13

JAN VAN HEMESSEN

FLEMISH: 1540—1560

*MADONNA AND CHILD*

(Panel)

*Height, 16½ inches; width, 12¾ inches*

THE Mother is portrayed at three-quarter length, seated, beside a tree of substantial trunk which rises out of the picture on the left, a little of its foliage only showing as a modest leafy canopy of dark green over her head and that of the Child whom she holds standing on her knees. He is nude, save for a pale blue drapery, and the fingers of His upraised hand are held in the attitude of blessing above His head. The Virgin is in rich robes of blue-green and red, with fur and lace and a brilliant jeweled brooch or clasp, and is painted with a minute and affectionate delicacy. Her flowing hair of *blonde cendrée* tint, escaping from its fine lace covering, is brilliant with golden lights which are repeated in the short-cropped and curly hair of the Child. In the background is a blue and green landscape of hills, farmlands and forest, and a cottage and two figures are visible on the right.

(See Dr. Max J. Friedlander's certificate reproduced on the following page, facing illustration.)

Dieses feine niederländische  
Madonnenbild aus der  
Zeit um 1530 erinnert  
an die Kunst der Meister  
Des Todes Mariae u. stammt  
wahrscheinlich von derselben  
Hand wie die Madonna der  
Keller. Sammlung, die Siedler  
im 10. Jahrgang der Zeitschrift  
f. christl. Kunst publiziert  
hat. Ähnliche Madonnen  
sind den Museen von Kopenhagen  
und Utrecht (Museum Kunst-  
Lofde

Max v. Friedländer  
106 / 912







No. 14

KARL BREYDEL

FLEMISH: 1677—1744

*BATTLE SCENE*

(Panel)

*Height, 11½ inches; length, 18 inches*

AN ancient scene of battle is depicted, with great numbers of troops engaged, horsemen and infantry and wagon trains, in a broad and spacious valley between high hills or mountains and before a city lying beyond a river. It has been conjectured that the picture is a representation of the Austrians fighting against the Turks outside Vienna. The whole foreground is filled with fighting men, on horseback, and prone on the ground, dying. Some wear turbans, some European hats, and some are hatless in the heat of combat. Officers and men in red and blue, on brown and gray horses, rush at each other in a conspicuous group in the central foreground, among their fallen companions at arms and sprawling, wounded horses, with detachments fighting at either side of them. Other battling forces are engaged, amid smoke, throughout the middle distance, the lofty hill on the left throwing a part of the field into partial shadow, while sunlight strikes the eminence on the right, a castellated structure near it, and the city in the distance between the heights, lying beyond her blue river on which various sail are seen bunched about a landing while other sail are coming up.

*Signed at the lower right, BREYDEL.*

No. 15

CORNELIS VAN HAARLEM

DUTCH: 1562—1638

*THE JOVIAL COMPANY*

(Panel)

150

*Height, 12½ inches; length, 14½ inches*

AGAINST a plain background of mouse-brown and olive, five peasants are pictured regaling themselves in a simple and unaffected manner. They are grouped about a round wooden table, four men and a woman, seated on low, heavy wooden benches. In front, her figure turned toward the left, and facing the spectator, the young woman, who is clad in solid green with slashed sleeves, is looking up to a bearded man in creamy-yellow and old rose who is slyly making love to her while his bibulous companions are busy with their pipes and glasses. One pulls heartily on his pipe, another is lighting his pipe from a brazier on the table, and the third, on the left, holds aloft his wineglass in one hand, in the other clutching the capacious pitcher. Broken pipes and stems lie on the table and floor.

*From the collection of the late John La Farge, N.A.*

Of this canvas Dr. W. R. Valentiner wrote, May 6, 1911: "Die lustige Gesellschaft' ('The Jovial Company'), from the collection of Mr. John La Farge, is a very remarkable painting by Cornelius van Haarlem, which proves that the artist, in his later days, came under the influence of the society painters of Haarlem of the time of Frans Hals."









No. 16

FRANCESCO GUARDI

ITALIAN: 1712—1793

g 25

*LANDSCAPE WITH FIGURES AND HORSES*

*Height, 14½ inches; length, 19¼ inches*

At right and left in the foreground and middle distance are rambling architectural piles, on either side of a blue and silver-gray river which cuts the landscape diagonally; and in the dim and distant background are faintly discernible blue mountains in a transverse range with rolling summits. The sky is pale azure, veiled with nebulous curtains of white, against which are seen birds in flight high in the air. On the right of the foreground a woman afoot with a head-load and a mounted man following her are making their way through an arch at the border of the river. Across the stream at the left two horsemen in rich apparel are riding along the bank, and other figures are to be seen there, one a man up to his knees in the water. Above one of the housetops white linen is drying in the sun. The walls of the many-shaped buildings and their round, gabled and sagging roofs are attractive in low tones of creamy-yellow, rose-pink, olive, and mahogany-brown; and the painting is loose and noticeably "modern" in style.

No. 17

GERRIT WILLEMS HORST

DUTCH SCHOOL: PUPIL OF REMBRANDT

*ELISHA AND THE SHUNAMMITE WOMAN*

(Panel)

200

*Height, 16 inches; length, 16 $\frac{1}{4}$  inches*

CLOUDS of dark, thunder-head hue hang over mountain summits at the right, and huge cumulus masses are gray-white, yellowish, and lavender-rose as they swirl before a light blue sky on the left. On a ledge below the high cliff of Mount Carmel at the right stands the venerable prophet, in a yellow gown and bright red cloak, barefoot, bearded, and bald, with a hand extended in blessing over the Shunammite woman, who kneels with bowed head and clasped hands before him, announcing the death of her son. She has reddish-yellow hair and wears a dark green jacket with a garnet girdle over her white underdress. Gehazi leans over her and beyond him are seen a woman and an ass, while in the distance pine trees rise above a wooded landscape and houses perch upon the edge of a cliff. Below on the left runs a gray and white river, its course carrying it over a dam or spill-way.

Dr. W. R. Valentiner, writing on November 24, 1910, said of this canvas: "The picture representing Elisha and the woman has a genuine signature, which, as far as I can make it out, is that of W. Horst, 1657—the rare pupil of Rembrandt, two large paintings by whom are in the Kaiser Friedrich Museum at Berlin."





No. 18

*THE VIRGIN PRAYING*

SPANISH SCHOOL

No. 18

SPANISH SCHOOL

SPANISH SCHOOL: XVI<sup>TH</sup> CENTURY

*THE VIRGIN PRAYING*

*Height, 18½ inches; width, 14 inches*

A PAINTING almost in the primitive manner, with an exquisite delicacy and freshness of color, which has baffled the critics since its discovery in a Cuban church; some have given it to the Spanish school, others to the Italian—all alike taken with its beauty. The Virgin is shown at half-length, facing front, her head inclined slightly toward her right shoulder, her half-closed eyes gazing piously down, and her slender hands joined in an attitude of prayer. A strong light from the left strikes broadly upon the beautiful, girlish face and white throat, making a marked shadow between her chin and the flowing, golden-brown curls which fall at either side of the fair face to her shoulders. Her head is enwrapped in a soft brown and gray-white mantle that hangs gracefully about her shoulders, and she wears a full red gown under a cloak of rich, glowing blue. The background is of a neutral olive-brown tone.

This picture has been attributed by Dr. Williamson to Fra Bartolommeo, and by other critics to Morales and to Zurbaran.

Dr. W. R. Valentiner, in a letter to Mr. Hirsch dated June 3, 1909, wrote of the painting: "The Virgin' seems to me to be Spanish, and I could not give it a better attribution than Louis Morales."







No. 19

*SAIN'T ROCH*

BY

GIOVANNI BATTISTA TIEPOLO

No. 19

GIOVANNI BATTISTA TIEPOLO

VENETIAN: 1693—1770

*SAINT ROCH*

275

*Height, 19½ inches; width, 14½ inches*

THE three-quarter length figure of a man with an earnestly—almost fanatically—devout expression on his upturned, open-mouthed, worshipful face. He is seated, facing the left, his figure turned three quarters to the front, his back-tilted head exhibiting his face almost in profile and in the subdued radiance of a light as from some celestial source. He appears against a gray-brown background as of clouds before depths of deep-toned blue, the light illumining his face falling also upon the front of his figure and causing shadows back of and below him. His throat, arms and knees are bare, his rugged hands are clasped; and brown, unkempt curls hang about his temples and shoulders. His short-sleeved tunic of sundry shades of brown and dull, mustard-yellow is overlain on one shoulder by a cloak or drapery of light, faded green. A staff lies under his arm and a shell device appears decorating his breast.

*From the collection of the late Francis Lathrop.*

A pendant to this picture is in the collection of John G. Johnson, Esq., Philadelphia.

Ein der zahlreichen S. Rocco Bilder  
die G. B. Tiepolo als Mitglied der  
S. Rocco - Gesellschaft für alle neuen  
eintretenden Mitglieder werden mußte

Yes 9

Mr Bode







No. 20

SOUTH GERMAN SCHOOL

ABOUT 1520

*SAINT JEROME*

(Panel)

*Height, 15 inches; length, 19 inches*

THE saint, with bushy gray hair and beard, half nude and partially enwrapped in robes of pale blue, cream-white and yellowish-brown, is on one knee before an improvised mountain shrine, where a crucifix leans against a tree trunk at the right of the picture and rests on deep folds of a cardinal robe which has been thrown over some shelving rocks at the tree's base. From beneath the folds of the robe a large clasped volume sumptuously bound in green leather protrudes, and lying on the top of the robe is a skull on which the saint leans with his left elbow. In his right hand, which is drawn back, he holds a large stone. At his feet is a recumbent lion. Among sunny green fields of the middle distance, beyond a tree of the left foreground, are travelers and a road, and in a field beyond a bridge is a white wayside cross. In the distant background of blue and sunlit mountain peaks under a deep blue sky appear occasional castellated buildings.

*Signed at the lower left with the monogram AD.*

No. 21

GERARD DOU

DUTCH: 1613—1675

*A HERMIT*

(Panel)

340

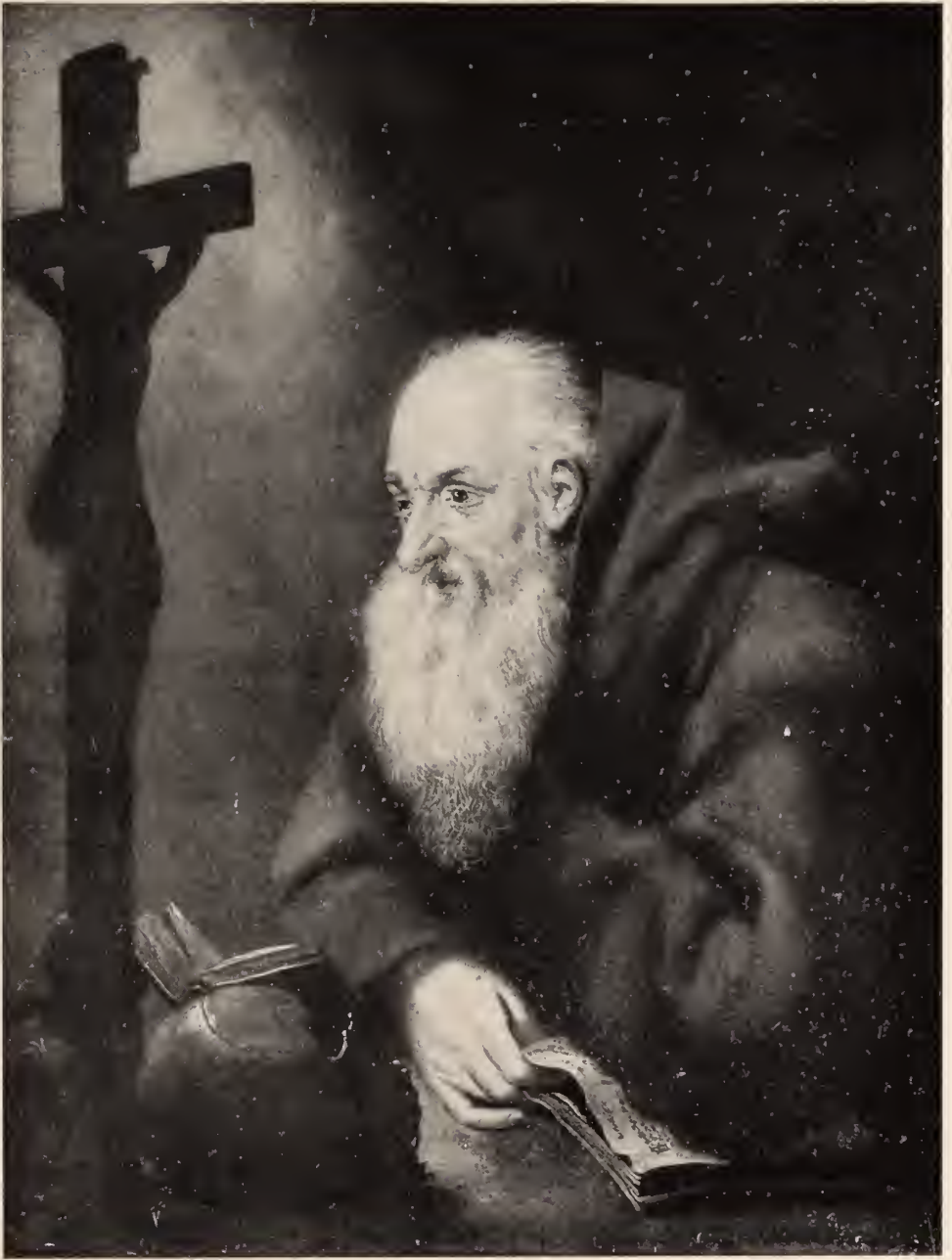
*Height, 17½ inches; width, 13½ inches*

A HERMIT of huge frame and large features, his face drawn in the tensivity of the fanatic, leans upon his elbows on the table at which he is seated, and gazes at the feet of a crucifix which is set up before him and rises above his head. He is pictured at half-length, the table-top being the foreground and base of the picture. He is old and gray, and wears a monk's brown-black cloak and cowl, the cowl lying in heavy folds at the nape of his neck. His beard is full and long but his hair is sparse and he is partly bald. One elbow rests upon an open volume, the leaves of which he thumbs, and another volume is opened before him, resting against a skull which is placed at the foot of the cross. Behind him the background is dark, while beyond the cross is a pale radiance against which the crucifix is silhouetted and which illumines the old man's drawn face.

*Signed at the lower left, on the skull, DOU, 1653.*

Dr. W. R. Valentiner, in a letter dated November 24, 1910: "The Gerard Dou is undoubtedly a genuine work by this master."







No. 22

*MADONNA AND CHILD*

BY

BAREND VAN ORLEY

No. 22

BAREND VAN ORLEY

FLEMISH: 1485—1542

MADONNA AND CHILD

(Panel)

*Height, 19 $\frac{3}{4}$  inches; width, 15 $\frac{1}{4}$  inches*

AGAINST an illuminated background the Madonna is shown head and bust, her figure and that of the Child filling the picture. She is facing the front, turned slightly toward the right, with her head inclined somewhat toward her left shoulder and her eyes cast downward. Her reddish-brown hair is bound over her brow by a golden band with an ornamental clasp, and over her crown by a gracefully folded scarf of pale blue, while the long, unbound tresses which fall about her shoulders are gold-kissed on the crests of their graceful waves. She wears a blue cloak beneath which a sleeve of chestnut-red velvet finished with gold protrudes, while a scarf of lighter hue corresponding with the headdress drapes her bust. On the right she holds the Child, who is asleep over her breast, which He clasps.

*From the collection of the Marquis de Pietro.*

"The picture of Mary with the Child (half-figure), on gold ground, is probably a genuine painting by Barend van Orley, and is especially interesting because it proves the close relation of this artist to Jan Gossaert, who treats the same subject with variations."

(Signed) "W. R. VALENTINER.

"June 15, 1911."





No. 93

*CATTLE IN PASTURE*

BY

PAULUS POTTER

## PAULUS POTTER

DUTCH: 1625—1654

*CATTLE IN PASTURE*

(Panel)

1600

*Height, 15 $\frac{3}{4}$  inches; length, 22 $\frac{3}{4}$  inches*

ON the broad top of a low mound occupying the foreground, bordering a meadow, are four sturdy-looking cows, with udders well filled in the late afternoon. The hillock is covered with rich, dark green grass, a spot of bare brown earth varying it near the center and flowering weeds projecting above its velvety surface at the edge of the foreground and toward the left. A large white ewe is lying down, athwart the view, near the center of the composition, her head to the right and turned so that she looks toward the spectator, as does a white and black spotted ewe which stands behind her on the left, near the base of a solitary, seraggly tree. Seen across the white cow's back is the rump of a white and red ewe, which stands looking away from the spectator, and on the right a dun ewe is standing, facing away and toward the left, her head turned to look with one eye toward the observer. On the right other cattle are seen in the sunny meadows reaching to distant woods and city buildings.

*Exhibited at the Metropolitan Museum of Art, New York, Hudson-Fulton Celebration, 1909; Catalogue No. 73. Illustrated in the catalogue.*

Mentioned in C. Hofstede de Groot's "Catalogue of Dutch Painters," Vol. IV, No. 42. The author, after describing "Four Oxen in a Meadow," by Potter, in the Turin Museum, says: "A replica in reverse—also an original, in the opinion of W. R. Valentiner, the author of the Hudson-Fulton catalogue—with cows instead of oxen, and several other variations, on panel measuring 15 by 22 $\frac{1}{2}$  inches, entitled 'Cattle in Pasture,' was exhibited at the Hudson-Fulton Celebration, Metropolitan Museum of Art, New York, 1909, No. 73; it was lent by Leon Hirsch, New York."

Writing in 1909, under date of June 3, Dr. Valentiner expressed himself as follows regarding this picture: "The 'Four Cows in a Pasture' seems to me to be a very interesting original by Paul Potter,—especially interesting as there are only a few examples of his work in this country, and they are in the Elkins, Johnson and Yerkes collections."

Dr. Rudolf Oldenbourg of the Pinakothek, Munich, wrote: "The painting by Potter is too well known and praised for me to express an opinion. The first condition for the appreciation of this artist is a knowledge of his fatherland. Those who have seen Holland must admit that no other artist understood the characteristics of the country so well, or could put it on canvas so clearly."

" . . . a remarkable example of the artist, as is also Mr. Leon Hirsch's Potter."—Walter Pach in a criticism of the Dutch art in the Hudson-Fulton exhibition at the Metropolitan Museum.





Ein irischeres 2. im Jahr 1865  
an Peter Rods



No. 24

ITALIAN SCHOOL

XVII<sup>TH</sup> CENTURY

178

*DEATH OF ADONIS*

*Height, 15 $\frac{1}{4}$  inches; length, 19 inches*

IN an idealized landscape Venus and Adonis are surrounded by groups of amorini on the ground and in the air. In the central foreground the bleeding body of Adonis is lying on the green turf at the base of a tree, with folds of rich blue and pale yellow robes about his loins. A cupid supports his head, and another, in tears at his feet, huddles against Venus, who crouches on the farther side of the body, her head turned to gaze at it despairingly. About her is draped a red mantle. Near the tree Cupid is weeping, his quiver lying on the ground, and in the air above cherubs hover, gazing down, one of them about to drape a pall over the fallen lover. Beyond the green trees of the foreground is a distant classical landscape under a very blue sky.

No. 25

UNKNOWN

DUTCH SCHOOL: XVII<sup>TH</sup> CENTURY

*DRINKING SCENE*

*Height, 15 inches; length, 19½ inches*

IN a tavern or an ancient, spacious kitchen, with brown walls and floor touched with a faint, dull green, some convivial spirits have gathered for genial relaxation. In the center a short man in mustard-color pantaloons and with his laced jacket and shirt-front open at the throat, is seated upon a heavy wood bench, facing the spectator. With one arm he is embracing a stout and complacent woman at his side, who looks smilingly toward him as with his other hand he raises high his flagon and sings out a toast. She is dressed in a reddish-brown skirt and a blue and white bodice, with wide-flowing neck-opening, and she holds lightly in one hand a still-smoking pipe. Over her shoulder a man clad in olive-green and wearing the conical slouching cap of the period points with amusement at her companion, and one of two other roysterers at the neighboring tables raises his cup and carelessly cries a genial response to the toast, while watching his comrade light a pipe. On the table are wine utensils, and a white cloth is partly rolled back on one end. At a half-open Dutch door a man is looking in upon the company.

No. 26

*ATTACK ON A TOWN*

BY

CORNELIS DE WÆEL.

No. 26

CORNELIS DE WAEL

DUTCH: 1594—1662

ATTACK ON A TOWN

Height,  $15\frac{3}{4}$  inches; length,  $25\frac{3}{4}$  inches

A BELEAGURED city extending across the canvas toward a far blue hill on the right is defended on the left by a towered fortress. Between rise the irregular walls and roofs of the town buildings, gray and moss-grown. Before the city are myriad forces of men-at-arms, afoot and ahorseback, those in the middle distance an almost indistinguishable mass, those seen in the foreground active and individualized. Here, before the fortress on the left, the besiegers are scaling the ramparts at several points, their flag already carried to the parapet, while from the towers within cannon are still belching fire and smoke. At the foot of one of the scaling ladders in the central foreground a wounded officer is being borne carefully back; on the right new forces are arriving, and on the left are more officers on horseback among wounded soldiers prone on the ground.

*From the collection of Eduard Remenji, the famous violinist.*

In October, 1908, Hofstede de Groot wrote of this canvas: "The undersigned has examined carefully the picture painted on canvas, representing an attack on an Italian fortress. Two ladders are placed against the walls; to the left is a general on a white horse; to the right is a regiment of arquebusiers, and in the distance a church amidst houses. This picture he considers to be a genuine and characteristic work of Cornelis de Wael.

(Signed) "CORN. HOFSTEDE DE GROOT."









No. 27

ANTOINE FRANÇOIS VAN DER MEULEN

FLEMISH: 1634—1690

*LANDSCAPE AND COUNTRY MARKET*

*Height, 17 inches; length, 21 inches*

A PLEASANT pastoral country spreads in expansive view before the eye, in bright summer sunshine and mottled by shadows of trees and low-hanging clouds. Far away, high hills or low mountains are blue in the distance, under white horizon clouds which underlie other gray masses of vapor whose edges suggest their silver or their golden lining, and above all is the fair and brilliant blue dome. In the middle distance are green meadows and luxuriant trees, sunlit and peaceful on a quiet day, and through this reposeful landscape threads a blue river, streaked white with sunshine in the distance, and winding down to a foreground enlivened by a bucolic scene of combined business and enjoyment. Here, on and about a point of land jutting into the river, some score of figures, men and women in brightly colored costumes, are gathered with cattle, horses and farm carts, and boats, at a country market, bartering products of the land and fish freshly brought by the boatmen. Across an arm of the stream another farmer is busily at work among his flocks.

No. 28

GUIDO RENI

BOLOGNESE: 1575—1642

120

*ST. MARY MAGDALENE*

*Height, 22 inches; width, 18 inches*

THE Magdalene appears in head and bust before a deep, dark canopy or drapery background, a bit of conventionalized dull green landscape under a blue sky showing at the right. Her head is thrown back, the red lips of her small mouth are parted, and from her upraised eyes, fixed in rapt gaze heavenward, glistening tears trickle down pale cheeks tinged only with the faintest color. She faces front, her head in its backward tilt turned and slightly inclined toward her left shoulder, which with the arm and bust is bare, her white garment falling loosely away and held only by a jeweled clasp on the arm, while over the other shoulder a crimson mantle is draped. About both shoulders falls the loose abundance of her yellow-brown hair.

No. 29

*LANDSCAPE*

BY

THOMAS GAINSBOROUGH, R.A.

## THOMAS GAINSBOROUGH, R.A.

ENGLISH: 1727—1788

## LANDSCAPE

*Height, 18¼ inches; length, 22 inches*

IN the left foreground there comes into view the cool green arm of a lake, or bend of a narrow river, in the transparent shadow cast by a neighboring hill as the sun sinks to left of it. The hillside sustains groves of bushy trees, and on the hither side of the water, at the left, the foreground is low and covered with green vegetation to the water's edge. Standing in the stream are two cows, and from a road down to the water on the right a bare-footed farmer in brown coat and blue breeches, and leaning on a staff, who has set down his basket behind him, appears to be about to enter the water after the cows—or to ford a narrow outlet into which his dog has already stepped. On dog and farmer and the edge of the stream, and on higher green and yellow fields at the right, the sunshine falls from over the hilltop, bathing a low, thatched stable or cottage in the middle distance toward the right. The distance is a country of rolling hills and mountains, wooded—a bluish-green under a pale blue sky enlivened by moving white clouds.

500

As far as I can judge the picture of which this is a photograph seems to me a charming and characteristic work by Thomas Gainsborough

Nov. 30 1912

W. R. Valentiner

The painting of a landscape which this photo represents is a genuine picture by Thomas Gainsborough and in fine condition

Dec. 14. 1912

S. Kurt Erasmus.





No. 30

*PORTRAIT OF A LADY*

BY

JACQUES LOUIS DAVID

No. 30

JACQUES LOUIS DAVID

FRENCH: 1748—1825

*PORTRAIT OF A LADY*

*Height, 22 inches; width, 18 $\frac{3}{4}$  inches*

BOLDLY drawn, with keen, vivid expression and fresh and delicate coloring, the portrait of a young-elderly woman is presented, head and bust, against a neutral background of dark, velvety gray. She wears a full cap of pearly-white and dove-gray crinkled material, with lace frills, beneath which small and tightly curled chestnut ringlets project, circling her brow and temples, the cap tying under her chin. Her large, hazel eyes and thin, pale lips are expressive, her cheeks are pink, and she seems ready with a wise, sophisticated smile. A white waist and lace neck-ruff are visible at her throat, within the turned-back golden-brown collar of her rich, deep olive-green cloak which is embroidered in sundry colors.







No. 31

*MADONNA AND CHILD*

BY

JUAN BAUTISTA JUANES

## JUAN BAUTISTA JUANES

SPANISH: 1523—1579

*MADONNA AND CHILD*

(Panel)

*Height, 25½ inches; width, 19¼ inches*

A CLOSELY drawn group of five figures, each with a golden halo, in an architectural frame. The Virgin as the central figure is portrayed at three-quarter length, seated, in robes of red and green adorned with gold, and a black mantilla lined with blue and also ornamented with golden stars. She faces the beholder, with head slightly inclined toward her right shoulder and eyes directed downward as she offers her full breast to suckle the nude Child seated on her knee. Behind her at the right St. Joseph stands with his hands in the attitude of devotion. He has thick brown hair, parted and falling to his shoulders, and a rather sparse and short beard. On the left, at the Virgin's knee, below the Child, is the infant St. John, his cloak fallen from his shoulder and arms enfolding a high cross which the Child also clasps, as does the sainted female figure who completes the group, who is seen in three-quarter face as at the Mother's shoulder she leans forward over the Child. Visible at the top of the picture is a strip of turquoise sky.

R. de Beruete Moret writing to Mr. Hirsch from Madrid, November 9, 1909, said: "The picture the reproduction of which you sent me is, of course, a Juan de Juanes. . . . The Italian characteristics shown in this work are due to the marked influence which Juan de Juanes received from the great Raphael, whose impressions he followed to the extent of being the most faithful representative of the Italian master in Spain. The true name of Juan de Juanes was Vicente Juan Macip, but to-day he is known all over as Juan de Juanes."

Dr. W. R. Valentiner wrote, February 3, 1910: "The Spanish painting 'Virgin with Child and Two Saints' also seems to me to be a very fine work, and is very much in the style of Joanes Vicente Macip, of whose work Mr. Johnson, of Philadelphia, has an example similar in style and technique."

This picture also brought forth the following testimonial: "The Juan de Juanes, a most interesting early painting which shows us the master in the best light, and before he took up his 'grässliche' (horrible) style.

(Signed) "LOGA. May 4, 1911."



No. 32

NICHOLAES VERKOLJE

DUTCH: 1673—1746

*INTERIOR WITH FIGURES*

*Height, 20¾ inches; length, 26¼ inches*

A paneled interior with tessellated floor, carved columns and canopied recesses is a background for a group of more or less generally stolid Dutch gallants and fair ones abundant of flesh, gathered about a central table covered with Oriental rugs. On the right a fair blonde in brown, seated, has leaned forward, her head resting upon her folded arms supported on a green cushion on the table, and she slumbers, or seems to, her blue slippered feet protruding from beneath her ample skirt. A young man with blond curls, in an orange coat with blue cuffs and blue underlining in the slashed sleeves, leans solicitously over her as if to awaken her or make sure she is asleep, while one of her sisters clad in a pale plum-color gown, décolleté, puts a restraining hand on his arm. Behind them another man in dark apparel and an old woman look on. To the left a more ardent gallant in a blown-rose costume, and of large waist, wineglass in hand, pays court to another woman, and through a doorway an affectionate couple are seen on a veranda. There is wine upon the table and more in generous bottles standing in a tub on the floor.

Under date, Charlottenburg, December 4, 1909, Dr. Bode wrote to Mr. Hirsch: "I agree with you about the name of the picture signed 'Nic Verkolje.' I know several pictures of a high quality of the earlier time of Nicolas, still more of his father's. One was sold to an American amateur at 50,000 francs ten or twelve years ago."









No. 33

BOLOGNESE SCHOOL

XVII<sup>TH</sup> CENTURY

*S*AINT *L*AURENCE

*H*eight, 27 inches; *w*idth, 20 inches

AGAINST the dark depths of a somber interior, with a stone column showing on the right, St. Lawrence is depicted all but nude, half reclining, half upspringing from a dark and heavy bench, a light cloth on which he was seated clinging loosely about him. A strong light falls upon his sturdy, massive figure, particularly on his face and deep chest. The martyr leans back and to his right on his right hand, as he faces forward, his right foot on the floor and his left on the bench with knee bent, in the attitude of rising or springing up, while his left hand is stretched forward high above his head. His head is thrown back, a misty aura surrounds his reddish-brown hair, and his earnest face and eyes are turned upward in the direction his hand reaches. Shadows modulate the glowing, rugged flesh, and at his feet is tumbled in careless folds a sumptuous gown of red and green, embroidered in gold.

No. 34

PETER BREUGHEL ("PEASANT BREUGHEL")

FLEMISH: circa 1520—1569

REST DURING THE FLIGHT INTO EGYPT

(Panel)

Height, 21 inches; length, 27½ inches

ON the left is the edge of a green forest, on high and rugged land, and on the right, beyond a narrow river (Nile) which is all green with reflections of the trees and grass of its banks, the forest continues, but more open and on lower land. The sky is largely screened by heavy gray clouds, but the foreground, including the nearer shore of the river, is yellowed and bright in sunshine. On the left, at the open entrance of a hut made of skins or reeds, are the robbers, in gay apparel and somewhat besotted, one of them asleep on his elbow, one fallen to the ground, another embracing the cook who is spitting a duck before the fagot fire; one has his hand menacingly on his sword, while a boy holds up his hands in supplication. Seated on a bank at the foot of a tree before the hut, the Virgin, in gray, white and green, holds on her knee the nude Child, and Joseph, as an old man in blue with a red cloak and holding a shepherd's crook, sits beside her. Near the river's edge two men are slaying Herod's messenger, whom they have knocked down, his purse flying to the ground beside him.

Das Bild ist ein  
charakteristisches Werk von Jan  
Breughel v. A. besonders in-  
teressant wegen der Einführung  
der Genremotive in die reli-  
giöse Darstellung.

New York Mar. 10. 10 W. R. Valentiner

Auch die Figuren sind  
von der Hand des J. Breughel.





No. 35

*PORTRAIT OF A LADY*

BY

NICHOLAS MAES

No. 35

NICHOLAS MAES

DUTCH: 1632—1693

PORTRAIT OF A LADY

Height, 27 inches; width, 22 $\frac{3}{4}$  inches

850

A LADY of somewhat prominent features, affable expression and ample figure, is portrayed at three-quarter length, standing, facing the front, her head turned slightly to the left and her somewhat quizzical blue eyes looking directly at the spectator. The background is a conventional landscape, mainly of deep brown tone as the interior of a wood, with a glimpse of sky and distant blue highlands at the upper left-hand corner of the canvas. The lady leans with her left elbow upon a grass, moss and vine-covered ledge of brown rock, her left hand toying with the ringlets of her pale chestnut curls. She wears pearl ear-drops and a pearl necklace, and her bright vermilion gown is caught at the shoulder with a circlet of pearls and at the corsage with a jeweled clasp. The gown is moderately low in the neck, where white lace is disclosed, as it is at the short sleeves, and the lady's right hand, crossing her breast, catches a white and brown lace scarf which curls from her left shoulder across her figure.

This portrait is of a later period in the artist's life than the "Child with Dog" in this collection.

Dr. Bode endorsed this painting, over his signature, as follows: "A real work by N. Maes, of his latter period. Very masterful."

The original of which this is a photograph is in my opinion a characteristic work by Nicolaes Maes of his later period.

W. R. Valentiner

June 19, 12



The painting was examined  
fully and found to be this  
photograph was taken, which is painted on  
canvas h. 0.70 w. 0.50 Meter. He considers it to be  
a genuine & characteristic work by Nicolaes Maes  
October 1908  
This picture will be included in my catalogue  
raisonné of Maes' works  
C. Hofstede de Groot  
Chly.





No. 36

*PORTRAIT OF A MAN*

BY

THOMAS DE KEYSER

No. 36

THOMAS DE KEYSER

DUTCH: 1620—1660

1710  
PORTRAIT OF A MAN

*Height, 28 inches; width, 21 $\frac{3}{4}$  inches*

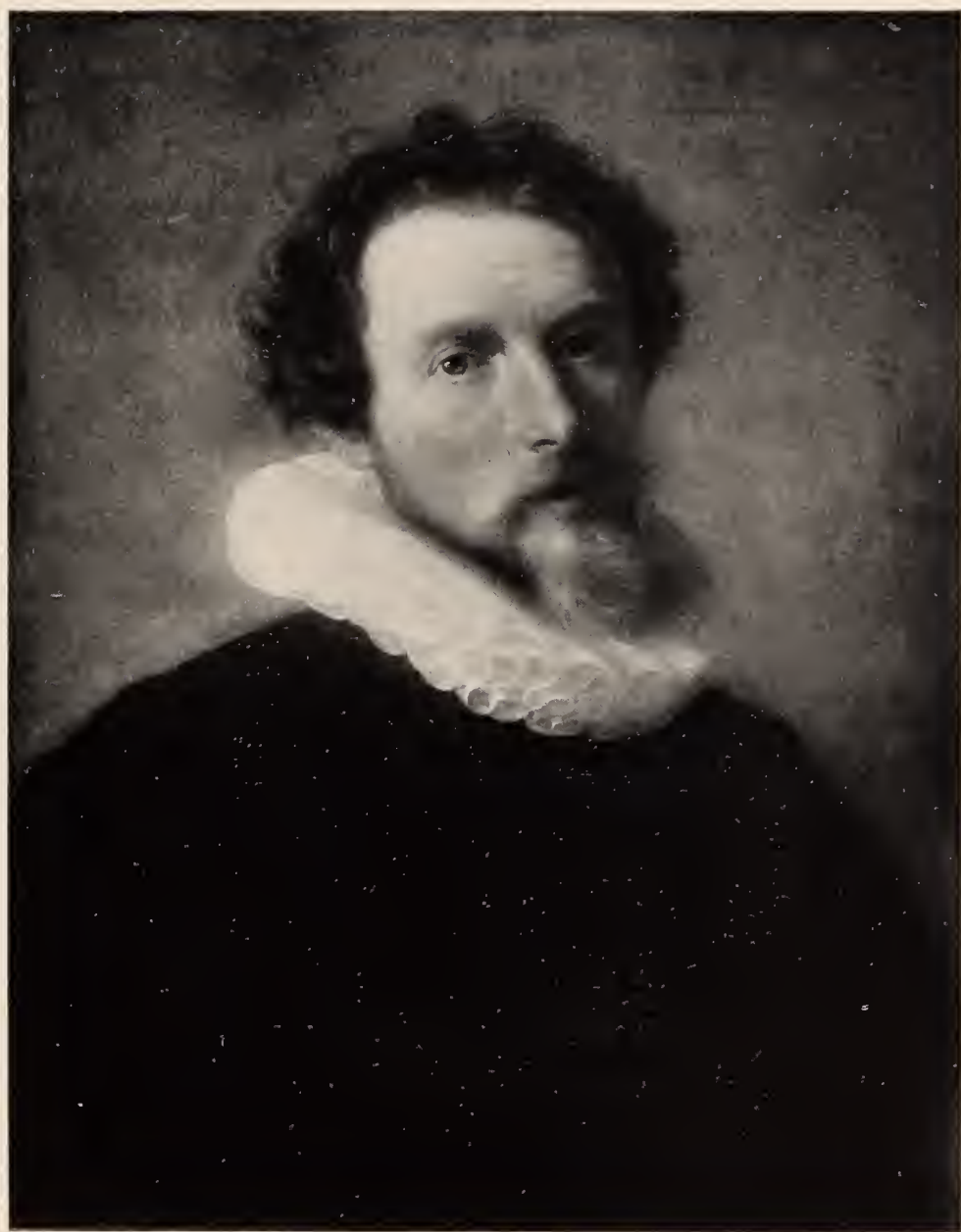
A GENTLEMAN of middle life and refined features is depicted, head and bust, against a neutral background of light olive-brown. He is turned very slightly toward the right but faces almost fully front, his head inclined a fraction back and toward his right shoulder. He is clothed in black velvet, closely buttoned up to the neck, and wears an intricately convoluted white ruff. His brown hair lies loosely in careless ringlets, as though his habit were to run his fingers through it, and the expression of his quiet blue eyes is one of abstracted thought. His chin beard and slight mustache are of lighter brown than his hair. His brow is lined and white; his cheeks have the ruddy hue of health. The light falls from above at the left, lighting his right forehead strongly and throwing the left side of his face into transparent shadow.

*Described and illustrated in Rudolf Oldenbourg's "Thomas de Keyser," Leipzig, 1911, p. 19.*

Dr. Oldenbourg says of this portrait: "The portrait of a man by Thomas de Keyser, in the Hirsch Collection, New York, is one of the few paintings executed in the early days of this master which can be attributed to him on the ground of the 'Anatomy' in Amsterdam, and is of special value on account of its excellent preservation."

Dr. Kurt Erasmus, writing in New York on November 4, 1910, said of this canvas: "The portrait of a man spoken of in R. Oldenbourg's book, 'Thomas de Keyser's Activities as a Painter,' and pictured in the said book, is a very fine work of Thomas de Keyser. It is so natural, and in splendid condition."

On November 24, 1910, Dr. W. R. Valentiner wrote: "The portrait of a gentleman is in my opinion a characteristic and fine work by Thomas de Keyser, of his early period."





No. 37

*PORTRAIT OF A LADY*

BY

FRANCISCO GOYA Y LUCIENTES

## FRANCISCO GOYA Y LUCIENTES

SPANISH: 1746—1828

PORTRAIT OF A LADY 85v*Height, 30 $\frac{3}{4}$  inches; width, 24 $\frac{1}{2}$  inches*

A WOMAN of mature years and marked personality, heavy form and strong features, is depicted at half-length, seated and facing the observer, her head turned very slightly to the right. She is strikingly clad in bright red, which emphasizes her ample figure, the gown being cut with elbow sleeves which finish with white lace and an orange-brown band and white undersleeves. Her stout arms fold in front of her, the hands just overlapping. The brown of the sleeve band is repeated in ornamental lines leading to the point of the bodice, and the waist is further adorned by striped and colored laces enfold-ing the shoulders and bust and accentuated by transparent white lace revers. Her complexion throughout is of ruddy hue, her eyes are a dark hazel under black brows, and her gray hair of a dark pearl tone is done in a huge puff about her head, standing far out above it, and is surmounted by a brownish-gray headdress of lace ornamented with pink and white bows. Neutral background.

*Signed at the right below the center, GOYA (with a date which appears to be 1795).*

Dr. Rudolf Oldenbourg, of the Pinakothek, Munich, writing under date of February 10, 1912, said of this canvas in a letter to Mr. Hirsch: "An acquisition on which I wish to congratulate you heartily is the beautiful Goya picture."

*Das hier abgebildete weibliche  
Portrait ist meines Erachtens  
ein höchst anziehendes  
Werk des Francisco José de  
Goya.*

*N.Y. 10. Jan. 1912*

*Kurt Erasmus.*

Francisco Goya y Lucientes



Ich gratuliere zu der  
süßen Piel  
l. VII 12. Goya





No. 38

*PORTRAIT OF A MAN*

BY

SIR THOMAS LAWRENCE, P.R.A.

No. 38

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1769—1830

PORTRAIT OF A MAN

(Said to be of the Artist)

1000

*Height, 30 inches; width, 25 inches*

THE head and bust portrait of a tall young man, seen from full in front, against a conventional background of brown and greenish-brown landscape beneath a blue sky filled with gray, slate-colored and white clouds. It is nearly a half-length figure but with the hands out of the picture. The sitter wears a black cloak with high-folded shawl collar, which, buttoned low at the throat, reveals a dark red undercoat with collar of complementary green, a black stock, and the edges of the high white linen collar forced close up under the wearer's chin. His full face, with ruddy cheeks furred at the sides with soft curling whiskers, is turned a little toward the left, and he looks in that direction far beyond the spectator. His dark tousled hair, almost black, arches over his high, white forehead, framing his head and lying in a loose, apparently studied arrangement of orderly disorder.

*The original of this  
photograph is a genuine  
picture by Sir Thomas Lawrence*

*Kurt Grasmus.  
New York, April 4th 1913.*





No. 39

*LANDSCAPE*

BY

SIR JOSHUA REYNOLDS, P.R.A.

No. 39

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

*LANDSCAPE*

410

*Height, 25 inches; length, 30 inches*

A MOUNTAINOUS landscape with broad valley is pictured on a day of bright sunlight and heavy storm-clouds. On the left a tall tree of dense foliage rises out of the picture, throwing a part of the rocky and grassy foreground into shadow. Beyond, on the left, broad fields are yellow, green and blue in the sunshine, and the clouds over the far fields and mountain tops are white, tinged with lavender-pink, the light from this broad stretch of bright land and clouds streaming in toward the right foreground under a heavy, menacing thunder-cloud which hangs over a mountain-side of the right middle distance. Before the mountain two or three gnarled and sturdy detached trees of slight foliage grow, and near their base some figures are suggested, roughly sketched in. Amid the mass of the storm-cloud, aloft over the center of the picture, a patch of cloud is a bright yellow, as vividly illumined by the sun.







No. 40

*PORTRAIT OF MISS ANNE FANE*

BY

JOHN HOPNER



No. 40

*PORTRAIT OF MISS ANNE FINE*

BY

JOHN HOPPNER

No. 40

JOHN HOPPNER

ENGLISH: 1759—1810

*PORTRAIT OF MISS ANNE FANE, J.W.*

*Height, 30 inches; width, 25 inches*

A HANDSOME young English woman, dark-haired and slender-featured, but with generous figure, is seen against a dark background of neutral brown, a suggestion of conventional landscape just visible below on the left. She is seated facing the left, her head turned almost fully to the spectator, at whom her bright, wide open, deep blue eyes look directly, with the slightest suggestion of an amiable smile which her delicately curved pink lips confirm. She is shown at three-quarter length, and wears a plain, cream-white gown of light material and moderately open neck, which hugs the body nowhere save along broad bands which finish the elbow sleeves, beyond which her two rounded arms extend along her lap, her pink fingers interlocking as the hands meet above her knees.

*From the Sir Robert Peel Collection, London.*







No. 41

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

*PORTRAIT OF A MAN*

300

*Height, 30 inches; width, 25 inches*

A HEAVY, dark, purplish-red curtain draped from the upper right-hand corner forms the background for the sitter's head, falling behind his shoulders, and at the left below is a background of somber brown in two tones. The sitter is portrayed at half-length, standing, facing the left, his right elbow flexed and hand thrust between the buttons of his coat at the breast opening, the pearly-white lace cuff hanging in graceful folds about the wrist; the left hand is not in the picture. His head is held proudly up, the blue eyes looking far to their owner's right, the self-confident expression of his face almost haughty, the lips about parting as though for ready speech. He appears a young man of rosy complexion with brown hair and eyebrows, and he wears a white stock, and a brown (or "sad-colored") cloak and waistcoat, with cording, buttons and buttonholes of a lighter golden-brown or yellow.

This has been said to be one of Reynolds's portraits of Edmund Burke, who sat to Sir Joshua many times.

No. 42

SIR WILLIAM BEECHEY

ENGLISH: 1753—1839

*JAMES, EARL OF CARDIGAN*

*Height, 35 $\frac{3}{4}$  inches; width, 28 inches*

HALF-LENGTH portrait, including the hands. The earl appears in vigorous manhood, though with rather deep-sunken eyes and somewhat thin face, and he looks quietly and with complacency in the direction of the observer. He is seated in a red-upholstered armchair, against a neutral background of deep brown tone, turned slightly toward the right but facing front. His complexion is freshened with a faint pink hue and he wears a gray-white wig. His green-blue coat with olive-brown tones has a red upstanding collar which, with the coat itself, is gold-embroidered, and he wears a white lace jabot, gray-white waistcoat and lace cuffs. His hands rest on his lap, and in his left hand he holds a golden snuff box.

*On the back of the canvas: "James Earl of Cardigan, Constable and Governor of Windsor Castle and Keeper of the Privy Purse to the King, etc., Feb., 1798."*

*Engraved by J. Collyer, A.R.A.*

*Exhibited at the Royal Academy, 1797.*

*From the Sir Robert Peel Collection, London.*

Dr. Kurt Erasmus, of Messrs. M. Knoedler & Co., wrote of this painting on November 4, 1912, in New York City: "The portrait of the Earl of Cardigan is a very fine work by Sir William Beechey. It is beautiful in color and in fine condition."







## JAN VAN STEEN

DUTCH: 1626(?)—1679

*THE WANDERING MUSICIANS**Height, 30 $\frac{1}{4}$  inches; width, 26 $\frac{1}{4}$  inches* 1650

INTO the courtyard of an ancient cottage or inn some strolling musicians have wandered, followed by several of the populace. A woman, bent and leaning on a staff, in a short peasant skirt and green-blue waist wide open at the throat, has approached close to the door, singing lustily from a piece of music which she holds in her hand. She carries a market basket on one arm, and a weary babe is strapped to her back. Near her a blind old man, led by a dog, plays a hurdy-gurdy and joins in the singing. Two jolly-faced men appear in the doorway listening to the music, the foremost bearing a generous wine glass in his hand, and two other men are seen at a window. Over the doorway hangs a wine pitcher and a long-stemmed clay pipe. Before the door is a small girl in dark skirt and gray-white apron, white cap and bright yellow jacket, holding a red earthen pitcher and looking up at the singers. The play of the light brings out her yellow jacket in attractive quality. Uncouth peasants and children stand gazing in awkward interest behind the musicians, seen against a fence that encloses the courtyard and over which are visible the tops of other houses and trees, and a blue sky full of gray-white and reddish clouds.

*Signed at the lower left, on the bench, JAN STEEN.*

Dr. Bode has pronounced this painting "A characteristic Jan Steen, of his Haarlem period."

From Hofstede de Groot's "Catalogue of Dutch Painters," Vol. 1, p. 117; Jan Steen, No. 445d—The Wandering Musicians: "An old man, followed by a dog, is playing the hurdy-gurdy. Near him is an old woman singing from a sheet of paper; she carries a child on her back and has a basket on her left arm. In the doorway of a house to the left are two persons, and two others are at the window. Behind the musicians are a man wearing a red cap, with his hands behind his back, a woman with a child in her arms, and two small children. The scene is laid in the courtyard of a cottage; there is an open gate in the fence, through which and above the fence are seen other houses and the sky of reddish clouds. Signed in full on a small bench to the left; canvas, 30 $\frac{1}{4}$  inches by 26 $\frac{1}{4}$  inches. Sale—Count de Ganay and others, Amsterdam, April 24, 1906, No. 115."

(See certificates of Dr. Wilhelm Bode and Dr. Valentiner reproduced on the following page, facing illustration.)

The original of which this  
is a photograph is in my  
opinion a genuine work  
by Jan Steen identical with  
the painting described in Hofstede  
de Groot's cat. rais. 445 B.

W. R. Valentiner

June 19. 12

Christenhistischer P. S. Kreis  
der Haarlemer L. G.  
Bor





No. 44

*PORTRAIT OF A MAN*

BY

CORNELIS JANSSEN VAN  
CEULEN

No. 44

CORNELIS JANSSEN VAN CEULEN

DUTCH: 1590—1665

150  
*PORTRAIT OF A MAN*

*Height, 29 inches; width, 25½ inches*

THE sitter is a man of sharp and somewhat sunken features, as though elderly or of impaired vitality, yet of keen eye, and with a mass of rich chestnut-brown hair, if vanity and the fashion of his day have not given him a wig. His complexion is saved from the sallow by a pervasive warm tinge, and a slight sandy-blond mustache faintly covers his thin upper lip. He is shown head and chest, facing the right, three-quarters front, against a background of deep olive verging at the left upon olive-yellow, and the light is evenly distributed upon his features. His apparel is heavy material of a red-brown tone, chestnut-red in the shadows of the folds, the coat buttoning to the neck, where an ornate lace collar comes into view, held tight to the neck by a jewel of gold.







No. 45

JAN SCOOREL

DUTCH: 1495—1562

*THE ADORATION OF THE KINGS*

(The Central Panel of a Triptych)

*Height, 33¼ inches; width, 23½ inches*

BEFORE an elaborate architectural mass of classic ruins, of pink, white and brown-hued marble, in sunshine and shadow, the Virgin on the left, sandaled and in green flowing robes, kneels at the head of the Christ, who lies on a white drapery spread over a straw-covered cot. Behind her Melchior in magnificent jeweled robes leans over her shoulder, tendering his gifts. At the left men with helmets and battle-axes press forward through an archway. At the feet of the Child, near the center of the composition, Balthasar kneels in adoration, his present deposited on the floor at his side, while back of him Gaspar in red and green waits with his rich cup which a retainer aids him to support. On the floor in the foreground are broken columns and entablatures and a sheaf of grain, and through a breach in the wall on the right are seen some figures and a stretch of sunny green landscape.

*(See certificates of Dr. Wilhelm Bode and Dr. Friedländer reproduced on the following page, facing illustration.)*

ein sehr interessanter Scorch  
W. Bode

Dies Bild ist das  
Werk eines vorzüglichen  
holländischen Romanisten  
von 1840, der in der  
Wese Scorch, etwa die  
Figuren gezeichnet und  
auch die Keimmaschine  
in der Art Heckenherk-  
entfaltung.

W. I. Friedländer

Vu-7912





No. 46

*THE MASS OF ST. GREGORY*

BY

LUCAS CRANACH (THE ELDER)

No. 46

LUCAS CRANACH (THE ELDER)

GERMAN: 1472—1553

THE MASS OF ST. GREGORY

(Panel painted about 1515)

Height, 34 inches; width, 24½ inches

At the altar on the left the celebrant in white with ornate vestments gazes earnestly upward at the Christ wearing the crown of thorns surrounded by a halo, leaning forward and showing His wounds, while among clouds of incense rising all about appear heads and symbols, Pilate washing his hands, the cock on a pillar to which are bound a scourge and implements of the Crucifixion, all with a variety of color and detail. Other tonsured monks in rich vestments, kneeling on the altar steps, uphold the robe of the celebrant, others kneel upon the floor with candles, and through an arched doorway a mitred bishop is seen descending a stone stairway. Each of the figures—the whole composition, also—is strongly lighted, the altar is covered with a cloth of white and green, and the church walls are a slate-gray and brown, their plainness offering a contrast to the affluence of color and embroidery characterizing the garments of the assembled devotees.

The original, of which this is a photograph, is in my opinion an excellent painting by Lucas Cranach the elder in very good condition, very likely still earlier than the picture with a similar subject in Aischaffenburg which has already Renaissance ornaments

W R Valentiner

June 17. 12







No. 47

ATTRIBUTED TO  
FRANCESCO GUARDI

ITALIAN: 1712—1793

600

*LANDSCAPE*

*Height, 22 inches; length, 38½ inches*

UNDER a brilliant blue sky in which float white and smoky-gray cloud-patches, a mountainous classical landscape lies gray-green and greenish-blue in the distance, dotted with tall and spreading architectural piles, dotted with white sails upon blue rivers, and varied by wooded and sunlit valleys and broad plains. In the foreground, green and yellowish-brown vegetation flourishes on uneven strips of land projecting irregularly into a stream that turns the wheel of an old mill, into which a man is bearing on his back a sack of grain. Here, too, the land and its buildings are mottled by sunshine and shadow, but all in warm tones of yellow, brown and green, with suggestions of rose-tint and weathered gray. A gray road passes before a picturesque and colorful group of building-ruins, and numerous figures in blue, white, brown and lavender-toned garments are seen in roadway and building recesses, and by the water's brink.

## NICHOLAS MAES

DUTCH: 1632—1693

## CHILD WITH DOG

*Height, 35 $\frac{3}{4}$  inches; width, 28 $\frac{1}{2}$  inches*

A SOLEMN child with an expression of infantile pompousness due partly to its fat, rounded cheeks, is seated facing the observer and seen at full length. The white dress with pearl-gray tones is banded tightly about the small trunk, making it rigid, while the sleeves and skirt are full, with easy folds. The child sits on a bench which is covered by a bright red drapery, holding a small dog, and wearing a tight cap encircled by a large, gray-white feather which is fastened with a jeweled pin. A purple-brown curtain is draped from the upper left corner of the picture, falling slightly behind the small sitter's head, and the background displays a landscape crossed by a river, beyond which are seen green trees, and houses with red and slate-colored roofs, in sunshine and shadow.

*Signed at the lower right, N. MAES, 1664.*

*From the collection of H. Linde.*

This painting brought to Mr. Hirsch the following enthusiastic tributes, from Dr. Valentiner of this city and Dr. Rudolf Oldenbourg of the Munich Pinakothek.

Dr. Oldenbourg wrote: "To write at length about the painting by N. Maes seems to me to be unnecessary, on account of the signature and the date, and further because of its so evident excellent quality. The brilliant colors, so freely applied, and the minute details of the drawing, make it to my mind the best I have seen of this master's works of the period of transition from Rembrandt's school to the so-called French style."

Dr. Valentiner's letter was as follows:

"Dear Mr. Hirsch: The painting of a child by Nicholas Maes, from the collection of H. Linde, is, in my opinion, without a doubt genuine, and a very beautiful piece of work by this master. It is in excellent condition, and bears the genuine signature, with the date, 1664.

"The painting is very interesting for the reason that it is a link between the earlier work of the artist under the influence of Rembrandt, and the later works painted in the French style, and because it thus proves the incorrectness of the supposition that there were two painters of this name.

"With kind regards,

"Very truly yours,

"W. R. VALENTINER.

"New York, April 7, 1910."

Das vorstehende Bild ist ein sehr  
ausgezeichnetes Porträt von N. Maes aus seiner  
besten Zeit  
W. R. Valentiner

Das Bild





No. 49

*PORTRAIT OF A MAN*

BY

JACQUES LOUIS DAVID

No. 49

JACQUES LOUIS DAVID

FRENCH: 1748—1825

PORTRAIT OF A MAN

*Height, 36 inches; width, 28 $\frac{3}{4}$  inches*

A VIGOROUS, boldly drawn portrait of a man, observed at half-length, standing. He faces the left, three-quarters front, his face turned almost full to the front and eyes directed a little to the right of the onlooker, with a contemplative expression. Heavy, dark eyebrows overshadow the large eyes of light brown hue set between a broad, smooth forehead and rosy-pink cheeks. He is smooth shaven, after the fashion of the day, and wears a dark wig whose series of horizontal curls extends from brow to neck. His left hand is thrust carelessly into his breeches pocket, and in his right he holds easily an unfolded letter or other communication. He wears a coat of bright blue with buff lining, gold collar-edging and buttons, and white lace cuffs. His white satin waistcoat, lace trimmed, has ornate silver buttons, and about his throat is a narrow but loosely flowing black tie. The solid background of dark olive lightens somewhat immediately about the head and figure, which are seen in a strong light.

12-60  
5-60







No. 50

*PORTRAIT OF MISS ELIZABETH  
MOORE*

BY

JOHN HOPPNER

## JOHN HOPPNER

ENGLISH: 1758—1810

*PORTRAIT OF MISS ELIZABETH MOORE**Height, 45¼ inches; width, 39½ inches*

A YOUNG lady of somewhat ample figure, large, gray-blue eyes, fresh pink cheeks and oval face, is portrayed at three-quarter length, seated and facing nearly to the front, her figure turned slightly to the right. Her head is turned to the left, her face being seen three-quarters front. She wears a creamy-white gown with a low, V-shaped opening at the breast, and a loose, shawl-like collar effect about the neck, with shoulder sleeves. It is girdled at the high waist with a narrow sash of pale blue, and is draped below in graceful folds, vanishing from the picture below the sitter's knees. Her right hand, which hangs beside her chair, is encased in a long gauntleted tan glove, the bare left arm resting on a rich crimson drapery adorned with gold fringe. She wears a red necklace, and her chestnut hair, done high on her head and falling low over one temple, is decorated with a green-blue ribbon. She is placed before a background of massive columns of olive-brown and green, from which the crimson curtain depends, and a conventional green-blue landscape and sky.

The following documents certifying the history and character of this painting came into Mr. Hirsch's possession and accompany the picture:

"New York, May 20, 1912.

"LEON HIRSCH, Esq.,

"130 West 75th Street, New York City.

"My dear Mr. Hirsch: In regard to the 'Portrait of Miss Elizabeth Moore' by John Hoppner, which you purchased from us, we beg to state that the painting was acquired by us directly from Major Frederick Moore of the English Army. As stated in the letter which we delivered to you from Major Moore, the painting is the portrait of Major Moore's great-aunt, who was lady-in-waiting to the Duchess of York. Major Moore assured us that the painting had never been out of his immediate family, and he sold it only because he was then over sixty years of age, and having no near relatives to whom to leave the painting he preferred to have the use of the money while alive.

"Trusting that this is the data you desire, we remain,

"Yours very truly,

"THE EHRLICH GALLERIES,

"By H. L. Ehrlich."

Major Moore, late of The Buffs, Third East Kent regiment, wrote under date of July 3, 1905:

"Respecting the picture which you sold for me, I beg to state that it is the portrait of my late grand-aunt, Miss Elizabeth Moore, who was lady-in-waiting to the late Duchess of York, and that it has always been known in the family as by Hoppner."

To these was added the following certificate:

"The 'Portrait of Miss Elizabeth Moore,' formerly in the possession of the family, is a genuine and beautiful picture by John Hoppner, and in very fine condition.

(Signed) "DR. KURT ERASMUS.

"New York, November 4, 1912."





No. 51

*THE ADORATION OF THE  
SHEPHERDS*

BY

JACOB JORDAENS

## JACOB JORDAENS

FLEMISH: 1593—1678

721

## THE ADORATION OF THE SHEPHERDS

*Height, 49 inches; width, 39 inches*

THE Virgin is shown at three-quarter length, seated, looking down lovingly and with a tender smile at the sleeping Child, whom she has folded to her breast, leaning against her left shoulder. She is facing slightly to the left, her figure seen three-quarters front and her face almost full front. She is clad in a rose-pink gown, open at the neck and exposing her full breasts, and the Child is wrapped in white and in varicolored blankets. Over her head and about her shoulders she wears a rich, dark green mantle, which, overhanging her forehead, throws her brow and a side of her face into shadow. A strong light from above on the left is concentrated upon the nearer side of her face, her full figure, and the upturned face of the babe slumbering. Back of her on the right, in the shadow of the dark brown rustic stable, with straw projecting over the rafters, Joseph as an elderly white-haired man stands over her protectingly, the figure of a young man in olive-green seen at his side, and on the left are three shepherds, young and old, approaching to do homage. The foremost bows in adoration as he leans forward on his staff, clad in brilliant scarlet. Over the heads of the shepherds is seen a background of blue sky and white clouds.

Dr. Kurt Erasmus, of Messrs. M. Knoedler & Co., writing in New York, November 4, 1912, said: "The Adoration of the Shepherds, with life-like figures, is in my estimation a characteristic work of Jacob Jordaens, and is in good condition."

Dr. Bode has said of this picture: "One of the variations of Jordaens—of his earlier period."

*Jungfrau mit dem Kinde  
von Jordaens (im Alter  
Zerl.)*

*Binder*

*49/39 inches*

*Amüsante Variante von Jordaens  
früher Compositum von*







No. 52

*THE SCHOOL TEACHER*

ATTRIBUTED TO

DON DIEGO RODRIGUEZ DE  
SYLVA Y VELASQUEZ

No. 52

ATTRIBUTED TO  
DON DIEGO RODRIGUEZ DE SYLVA Y  
VELASQUEZ

SPANISH: 1599—1660

2150

*THE SCHOOL TEACHER*

*Height, 42½ inches; length, 55 inches*

THE teacher, a lusty young woman in a gown of mustard-yellow with white-sleeved bodice, and wearing a mantilla of similar hue, is seated facing toward the right, three-quarters front, holding bowed over her lap a weeping child gowned in red, whom she is spanking with her free hand. Back of her on the left an elderly woman in a white cap, with a pitying expression on her wrinkled features, lays a restraining hand on the teacher's shoulder. To the right is a group of three other children, a boy who back in the shadow leans with one elbow on his desk on which a book lies open, and two small girls, one dressed in blue with gaily-colored elbow sleeves, who is seated with a pale pink box on her lap, and another wearing olive-yellow who stands behind her, knitting. At the feet of the girl in blue a small, curly-haired pet dog looks out at the spectator. Over the teacher's yellow skirt a white apron is draped, and the red gown of the punished pupil is set off by a neighboring bit of complementary green drapery. The light is distributed over the three figures of the teacher, her little sinner and the girl in blue, while the other three figures are in effective partial shadow against a neutral, dark brown ground.

In 1909, June 3, Dr. W. R. Valentiner wrote of it: "I should prefer not to give an opinion respecting the picture which you have attributed to Velasquez until I return from Spain. But I think I might say that it seems to me to be a very excellent and interesting Spanish picture of the period, which is very near to some of the early works of Velasquez."





No. 53

LUCA GIORDANO

NEAPOLITAN: 1632—1705

*MOSES STRIKING THE ROCK*

*Height, 48½ inches; length, 50½ inches*

340

A MULTITUDE of the followers of Moses are suggested in the close grouping of men, women and children here gathered around their leader, who is pictured as a venerable and commanding figure standing high in the midst of them. A mountainous landscape descends from the right, brown against a dark heaven, with a throng of people, half-nude and clothed in many brilliant colors, threading its defiles and bunched in the foreground on a rocky ledge, below which at the left runs a stream, in deep shadow, whence a rugged, bare-chested man is dipping water while a mother drinks, her child leaning upon her knee. Half-way down the slope, in the middle distance, Moses stands above the sitting and reclining throng, clad in a yellow and green robe and blue mantle, holding out to them an open hand for which numbers among them reach, and with his other hand pointing upward toward the "pillar of fire" and the leadership of God and His angels. Out of the surrounding gloom light falls especially upon a young and robust mother in the central foreground, clad in rose-pink, white and a creamy-yellow, suckling a nude infant at her bared breast.

No. 54

ATTRIBUTED TO  
PIETRO PERUGINO

ITALIAN: 1446—1523

*SAIN* *SEBASTIAN*

(Panel)

*Height, 68½ inches; width, 34¾ inches*

THE saint, depicted as a young man with full but graceful figure, and almost feminine suggestion in the gentle, trustful resignation expressed in his upturned features, is standing at full length, bound to a tree, facing forward and very slightly turned toward the left. His right arm is bound behind him, his left triced by the wrist held above his head to a branch of the tree, and his left leg is crossed before the right. He is nude, with a varicolored drapery folded about his hips, and the flesh is in mellow tones, the light falling from the left and above and throwing the opposite side of his body into slight shadow. His long hair falls behind his shoulders and a nimbus encircles his adoring head, while two arrows pierce his body. The background below is a landscape with houses, rocks and sea; and a procession of warriors, mounted and afoot, carrying halberds, battle-axes, bows and banners, winds along roads and over bridges, their red and golden-yellow costumes seen against tones of orange-brown and olive, of the green-blue of the sea, and of the gray-browns of buildings. Aloft, above a light horizon beyond the landscape, the background is a darkening sky of deep turquoise-green.







No. 55

*MUSIC*

BY

EUSTACHE LE SUEUR

No. 55

EUSTACHE LE SUEUR

FRENCH: 1617—1655

MUSIC

*Height, 57½ inches; length, 70¼ inches*

MUSIC is personified in a fair blonde of abundant charms, life size and at full length, reclining at the base of an umbrageous tree. Her upper figure, all but nude above the waist, faces the beholder, as she sits on the ground, her sandaled feet extended toward the right. Her face is turned slightly toward her right shoulder, while her glance, bearing away again, is directed somewhere back of the spectator's right. She is laurel-crowned; blond ringlets fall over her forehead and temples; gauze, upheld by a jeweled girdle, encircling her waist and passing over one shoulder, does not conceal the rounded breasts; she holds a trumpet over her right arm, and a deep blue robe is draped in generous folds about the arm and her lower limbs. A harp is visible behind her, and nude cherubs on either hand, with white and mauve and yellow drapery or streamers, play the lyre or hold an open book of music. In the distance toward the right is a conventional mountain landscape before a sunset sky.

*Exhibited for three years at the Metropolitan Museum of Art, New York. Recorded in the list of loans in the Bulletin of April, 1908, as lent by Mr. Leon Hirsch.*

*The painting is accompanied with an engraved portrait of the artist, at half-length in an oval frame, and holding a scroll of drawings, the plate being inscribed: "Eustache Le Sueur, de Paris, Peintre ordinaire du Roy, et Professeur en son Academie de Peinture et de Sculpture. Gravé par Charles Nicolas Cochin pour sa Reception à l'Academie en 1731."*

*Height, 14 inches; width, 9¼ inches.*





No. 56

BRONZE STATUETTE

By ALESSANDRO ALGARDI

ITALIAN: 1600—1654

371

*MAN HOLDING UP A WHIP*

(From a group of three figures, "Christ Whipped")

*Height, 9¼ inches; height with base, 13¼ inches.*

THE carefully modeled, athletic figure of a man, done in the round on a square marble base or pedestal. The man is nude, his loins girded with a single cloth in loose folds, his abundant hair in flowing waves; and he wears a chin tuft, and an up-curved mustache which is neatly trained. He stands with feet somewhat spread, and torso twisted back toward his right, as, with mouth open and set and muscles tense, he draws back in both hands—raised above his shoulders—the heavy whip with which he is to do his terrible scourging. The entire statuette is covered with a fine, golden-brown patina, with rich, dark mahogany fleckings.

*From Messrs. Duveen Brothers.*

No. 57

FIFTEENTH CENTURY GERMAN WOOD CARVING

(Painted in Polychrome and Gilded)

**THE DEATH OF THE VIRGIN**

*Height, 36 inches; with frame, 41 inches*

*Width, 36½ inches; with frame, 43½ inches*

THIRTEEN figures are carved in bold relief against the wall of a vaulted room of which two arches are depicted. Under the broader arch on the left, beneath weathered crimson draperies carved with acanthus borders and looped to the ceiling, the Virgin lies propped up in a faded-yellow high-backed bed receiving the last rites, a candle clasped in her hand, the Dove of Eternal Peace hovering over her head. Below the foot of the bed Joseph sits with bowed head before a prie-dieu, a monk praying over him in consolation. Grouped alongside and beyond the bed the other figures, with hands clasped in prayer, reading holy books and drying their tears with kerchiefs, are clad in robes of dull and softened blue, green, red and yellow, with traces of the ancient gilding. The Virgin is robed in lavender-pink, her head enwound in white, and lies under a gray-blue coverlet. Beneath the bed a red-tile floor is seen. The wall in the background is a mottling of weathered grays. South German work of the end of the fifteenth century. In modern architectural arched frame.

(Copy of letter from J. & S. Goldschmidt, Frankfurt a/M, dated July 30th, 1912.)

Esteemed Mr. Hirsch: According to your wish we are confirming the sale to you of an old wood carving entitled "Death of Mary surrounded by the Twelve Apostles." Schwabian Sculpture with old Polychromie about the time of 1500.

We guarantee this old and genuine and it comes from the Collection Weiler of Frankfurt a/M.

(Signed) J. & S. GOLDSCHMIDT.





No. 58

ANTIQUÉ DEVOTIONAL SCULPTURE

(With Polychrome Painting)

FRENCH: XV<sup>TH</sup> CENTURY

*VIRGIN AND CHILD*

*Height, 18 inches; width, 12 inches*

CARVED in full relief against a stone wall-tablet. The Virgin is seated, facing front, holding the Child on one knee, and Bible or prayer book on the other. She is crowned, and her gracefully modeled, expressive features wear a composed and peaceful smile. Her ample robes show fleckings here and there of pale robin's-egg blue, dark apple-green and brick-red—retentions from the early polychrome embellishment. The Child, who holds in one hand a large sphere—(emblematic of the world?)—reaches out with the other and catches a fold of the mother's mantle against her breast. The whole—both group and background—in a variously toned yellow-gray.

This group and the two accompanying standing figures, Nos. 59 and 60 of the catalogue, are undoubtedly from the same church and the work of the same man, as the modeling, expression and type all declare.





59



60

No. 59

OLD ECCLESIASTICAL CARVED STONE FIGURE  
(With Traces of Original Polychrome Painting)

FRENCH: XVTH CENTURY

*EARLY FRENCH FEMALE FIGURE*

*Height, 19 $\frac{1}{4}$  inches*

A FEMALE figure, standing in sober dignity, holding a Bible in the left arm, her right hand resting on the hilt of a long sword poised on its point at her side. She is in mantle and loose robes, which retain vestiges of the original painting, revealing verdigris-green and olive notes—the whole appearing in a gray and olive-yellow aspect.

No. 60

ANCIENT RELIGIOUS STONE CARVING  
(Painted in Polychrome)

FRENCH: XVTH CENTURY

*STANDING FEMALE FIGURE*

*Height, 21 inches*

SHE is in graceful attitude, with left shoulder lightly depressed as though resting on the bent elbow, and holding a holy volume against her breast with her left hand. The right hand originally held a branch or symbol. Her wavy black hair is bound within a white mantle and her draped and flowing robes are old-blue, bluish-green and weathered pink and vermilion, mingled with the gray of the ancient stone.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

420

34320



**LIST OF ARTISTS REPRESENTED  
AND THEIR WORKS**





LIST OF ARTISTS REPRESENTED  
AND THEIR WORKS

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