

THE RITA LYDIG
COLLECTION

—
MCMXIII



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THE RITA LYDIG
COLLECTION

CATALOGUED BY
WILHELM R. VALENTINER
WITH THE ASSISTANCE OF DURR FRIEDLEY

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INTRODUCTION



LOGGIA

MRS. LYDIG'S HOUSE should live in the memory of those who were familiar with it as a completely successful example of a Renaissance scheme of decoration. Distinguished interiors in this mode are unusual, since only unerring taste can bring the severity of the style into harmonious relation with our modern demand for comfort. Eighteenth century art—particularly of the French type—is now generally more popular than any other, and English decorative art being perhaps more in accord with the traditions of this country, furnishings in either of these two styles are comparatively easily collected and arranged. It must be admitted, however, that nothing yields a more splendid and dignified result than a well-chosen arrangement in the manner of the Italian Renaissance. The architect of Mrs. Lydig's house, Stanford White, and other representatives of the school which he may be said to have founded, have notably stimulated interest in this particular style, and in Mrs. Lydig's home we see the beautifully proportioned rooms which we have learned to look for in all the buildings which Stanford White planned. In this case, however, he was not the designer of the interior decoration and furnishing, and one asks oneself whether the result is not better than in other houses where he was entirely responsible for every detail, within and without. In some of his interior installations original pieces and copies were combined in a confusing fashion, which often made it difficult to distinguish between the old and new, the true and the false. Modern additions were made to antique fragments in a clever but almost barbaric way, and the resulting piece put

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to uses quite different from that for which it was originally designed, while imposing, if somewhat specious effects, were obtained through the use of an abundance of these splendid and showy decorative pieces.

In contrast to this, a much finer result has been obtained, in the arrangement of Mrs. Lydig's house, through a conception which relies less for its effect upon a multitude of objects, than upon the accentuation of a few cleverly distributed masterpieces in appropriate surroundings. While the charming boudoir on the third floor is furnished in the fashion prevalent in France in the later eighteenth century, both the lower stories of the house are arranged in the manner of the Italian Renaissance and can hardly be surpassed as a remarkable example of the possibilities of that style.

There is nowhere a lack or a superabundance. The decorations of the admirably proportioned rooms are applied with a sparing hand, and each object is so displayed as to yield its full decorative value, an effect which is all the more praiseworthy in that each and every piece merits individual attention, the distinguished impression of the whole having been achieved by an assemblage of the choicest original pieces. Then, too, each object is appropriate to the position it occupies, blending as naturally and harmoniously with its surroundings as though originally destined for that place. No modern furnishings, unknown during the days of the Renaissance, have been put together from fragments belonging to that period. There are no bookcases made out of choir stalls, as have been seen elsewhere, those in this house being on simple modern lines, while the comfortable sofas and chairs make no effort to masquerade as ancient furniture, although their modernity is minimized by covers of antique damask. This combination of good originals with sensible modern furnishings, whose purpose is nowise concealed, is the only possible

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arrangement for an interior in an ancient style; for nothing so offends a just taste as the simulation of antiques.

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 role. 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

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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 is designedly archaic in type, 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 Sienese 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 mediæval 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. Mrs. Lydig's small painting by this ascetic Spaniard represents a passionate, sincerely devoted monk in prayer, most

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probably St. Francis. It is a remarkable work of fervent feeling, painted brilliantly and nervously in an almost modern technique, but filled with a religious glow found only in the Jesuits of the great time of Loyola. The painting is framed in a splendid and richly carved frame of old Spanish workmanship.



DINING ROOM

Dutch Renaissance art is represented by two masterpieces from the hand of 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 the Netherlands. His work always displays, however, a typi-

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cal Dutch earnestness and Northern depth of conception together with a capacity for intensive character delineation which stamp him as one of Rembrandt's greatest predecessors.

The portrayal of mere feminine beauty lay little within the scope of his art, and his women, though always distinguished and splendid looking, 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 seriously toward the spectator, and the wrinkled forehead, all betoken a gloomy, troubled nature, of which the gesture toward the skull, on which his right hand rests, 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 possession in England.

Moro's works were particularly treasured in Spain, and his influence on Spanish art was lasting. Alonso Sanchez Coello, his most distinguished pupil, succeeded him as Court Painter, and

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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 latter painting it is far more free, and is reminiscent of Velasquez, in whose great art Moro’s intensely realistic conception of character, and the splendid, easy technique imported by Greco from the Venetian School, combined to create something incomparably new. The portrait is painted with brilliant, swift brushwork. The hair gleams in the light, 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 that 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,

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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 originally formed part of an altar-piece dedicated to St. Eloi, still in its original environment at Recloses in the province of Seine-et-Marne, 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 of which (combined with Mrs. Lydig's group) there are casts in the Trocadero, being still in place at Recloses. 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 beautiful 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 the beginning of portraying the nude in Northern sculpture—seem clumsy and ill-propor-

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tioned. 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



DRAWING ROOM

miniature wood-carvings—a form of art in which the German sculptors 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

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of the Netherlands, Margaret of Austria, in Brussels, and his marble tomb of Philip Le Bel and Margaret at Brou, his sandstone portrait busts of Margaret and other notabilities, and his little box-wood 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 in Florence of early Renaissance terracotta 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 della Robbia atelier—the Ma-

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donna 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 images. The relief from the Lanna Collection attributed to Andrea della Robbia, has a close resemblance to the work of Benedetto da Majano, as is justly pointed out by Professor 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

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suggested by Professor Marquand, the work of the same hand as that 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 that our relief of the Madonna was made by the same hand, and this Ciborium together with the kindred Crucifixion in Santa Balbina have heretofore been described and published by Dr. Wilhelm Bode, the foremost expert on Italian sculptures, as the chief achievements of Mino da Fiesole during his residence in Rome. 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

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Mino da Fiesole'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.



DRAWING ROOM

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

The marble statue of the Boy with a Dolphin is closely akin to

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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—that is, 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 view-point from one side to the other has been skilfully carried out, and the easy and elegant pose of the figure is entirely characteristic of the 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 view-points, 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 the kneeling 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 of the period 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 could scarcely be carried out on a larger scale; or again, they are works of the

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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 with 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 Marsyas 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

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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 bronze 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 complications of the 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 among sculptors in bronze—Giovanni da Bologna himself was a native of Douai—generally transferred the scene of their labors to Italy,

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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



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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 fire-dogs, ink-wells, and candelabra form a large part of their achievement, although they also exe-

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cuted 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 fire-dogs 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 bases with sea-horses and dolphins is characteristic of the lagoon-encircled city of their birth, as is their exuberant but pleasing and picturesque conception.

While the sculptures mentioned so far are distributed in the Renaissance rooms in the two lower stories, we find a small but selected number of examples of French eighteenth century plastic art in Mrs. Lydig's boudoir on the third floor of the house. Houdon, the greatest genius of the period—the master who combined in his art the tragic with the humorous, and intense characterization with decorative charm—is represented by one of his naïve and appealing busts of children, in which he rivalled successfully the Florentine sculptors of the early Renaissance. Differing from those artists, who depict children mostly in their quiet, dreamy and pensive moods, he characterizes them with the vivid and lively expression of some fleeting moment. All sculptors of the time of Louis XV and Louis XVI were fond of portraying the beauty of youth and adolescence, and the two busts in terracotta by Pajou are excellent examples of this charming art. They show a somewhat conventional artist from his best side. He was a contemporary and rival of Houdon, and, like him, a pupil of Lemoine, but developing rather the social

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aspects of his master's art, became famous as a sculptor of portraits of fair society women, to whom he gave a winning, childish expression not quite devoid of conventional coquetry. Among the masters who worked during the reign of Louis XV, Pigalle seized upon the idea of producing companion statuettes of children, a boy and a girl, modelled either in marble or bronze. To him are attributed the two small figures in marble representing a boy carrying grapes and a girl holding flowers, figures which in their small dimensions show the French sculptors animated by aims similar to those of the miniaturists of the time. None of the earlier French or Italian masters would have dared to execute marble statues so small in their proportions and so perfect in their surface. However, the sculptor most remarkable for delicate technique in the handling of small marbles was Falconet, who, like Houdon and Pajou, was a pupil of Lemoine. The most modern criticism is very sceptical about attributing to the hand and chisel of a master who had so large a following as Falconet the numerous works in his style, but the clock and the playing girl, belonging to Mrs. Lydig, give an excellent idea of his best manner and of his exquisite treatment of the marble. The spirited and vivid Rococo contours, typical of the works of Houdon and Pajou, have changed in Falconet's marbles to a more reserved and simplified outline which shows his sympathy with the classical tendencies prevalent in France during the reign of Louis XVI.

GOLDSMITH'S WORK AND CERAMICS

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

A crucifix, enameled on the front and engraved on the back, is

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one of the rare examples of twelfth century Rhenish enamel work which are generally 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 are represented by a charming thirteenth century reliquary, whose design betrays a more spirited and elegant taste. The glowing blues and greens 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, and a goat—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, ad-

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mirably 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



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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, although Mrs. Lydig's specimen is of Chinese manufacture. 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

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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 mediæval 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 tendency to grow pale, 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 decoration, 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 lusted 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. Their forms are limited almost exclusively to large bowls and

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albarelli, and the color to a gold lustre which in examples of the early period is 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 specimens 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. Of the ceramic productions of this period no more than a few hundred examples have been preserved to us. The great mass of lusted faïence 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 lusted 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 at the beginning of the fifteenth century when the purely geometrical Moorish style of decoration was still dominant, its Cufic 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 either from some Spanish source, or from its original home in Mesopotamia.

Mrs. Lydig's two Italian examples are Florentine and Faenza pro-

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ductions 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 charm and lively fancy that they are increasingly highly prized, despite a growing predilection in favor of the more primitive variety of ceramics. The bowl with the Judgment of Paris is a splendid example of the more pictorial 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 is remarkable in that it is 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.

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

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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 spirit and the pointed arch there was in Italy.

Mrs. Lydig's collection is remarkable for the four chests or cassoni—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 walnut chests, masterpieces of the Middle Renaissance. This form undoubtedly originated in Florence, but received its later development in Rome, where the great Florentine artists, Raffael, 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 arm-chair, 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

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valuable French *cacquoire* chairs, of the late sixteenth century, one of which is distinguished by Havard as a typical example of its kind. The Portuguese arm-chairs, 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. In Mrs. Lydig's boudoir there are a number of the refined and perfectly finished pieces of furniture which the French cabinet makers produced during the reign of Louis XVI. A desk and commode are the most noteworthy individual pieces, but it is in the gray panelling and the arrangement of the room that the elegance and distinction of the style are most brilliantly expressed. Four charming carved over-doors of the period have been let into the panelling with a very happy effect, serving by their richness to emphasize the distinction of the plain surfaces and fine mouldings of the wall panels.

TAPESTRIES, RUGS AND TEXTILES

The five tapestries in Mrs. Lydig's collection all belong to that golden age of the mediæval art of weaving—the transition period from the Gothic to the Renaissance. While in point of time they are restricted to an interval 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 Burgun-

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dian 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 the inscriptions on the famous tapestries representing the history of Trajan in the Museum of Berne, to which this



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piece of Mrs. Lydig's 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 was invariably characterized by a strong realism, combined with the solemnly religious conception of mediæval times, were the first to introduce genre-like compositions on a large scale into the domain of art. We

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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, a number of 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 hanging that a second tapestry 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 wood-cutters. These wood-cutters 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 representations 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 pro-

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duction of the above-mentioned work and the one now to be described, the two tapestries 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 Herkenbald 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 among the tapestries 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 looms. The details of the costumes are wonderfully drawn, as is the surrounding landscape; the plants in the foreground betray a close study of nature, the trees in the middle distance suggest an acquaint-

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ance with Southern lands, while the border is a master-work of light yet luxuriantly intertwined foliage. The artists whose united efforts produced this work combined in themselves the highest achievements of Flemish miniature painting, 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, intermingled with conventionalized bands of cloud, a motive borrowed from the Chinese, serving as connecting links.

It is no less than wonderful how variegated a picture has been created from the inter-development of these slender motives, with their perpetual change of 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.

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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 background 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 curtains 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 and 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 end of the seventeenth century, and indicate the influence of France on Spanish embroidery at that time. In both cases the foreign type which served as a model has been

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transposed into something over-rich and grandiose, to which, however, a highly decorative effect cannot be denied.

A final glance over the general arrangement of Mrs. Lydig's home 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.

WILHELM R. VALENTINER

CATALOGUE

ITALIAN PAINTINGS

SANDRO BOTTICELLI

Born in 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.

1. VENUS

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. The flesh is silvery white in tone, the pedestal bluish gray, and the background a dark neutral tint.

Tempera on canvas. Height, 57½ inches; width, 25 inches.

Formerly in the Ferroni Palace in Florence, in the Bromley, Davenport, Ashburton, and Northampton collections. Crowe and Cavalcaselle mention in the last edition of their "History of Painting" 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" in the Uffizi, as the goddess 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 *femine 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.





FLORENTINE ARTIST OF THE LATE XV CENTURY

2. VIRGIN AND CHILD

Half-length figure of the Virgin, who wears a red dress under a dark blue cloak covering her left shoulder. From her blonde hair falls a white veil which is loosely twisted about her neck. She holds the child a little to her right, 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.

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

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 also painted miniatures.

3. VIRGIN AND CHILD

Full length. On a simple stone bench 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, regard 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 multi-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. . .

Tempera on panel, with pointed Gothic top. Original frame with small crockets above on the outside of the arch. Height, 57 inches; width, 27 inches.

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





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.

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

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 · · ·

Tempera on panel, round-topped. In the original frame. 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.

NERROCCIO DI BARTOLOMMEO LANDI

Born in Siena in 1447; died there in 1500. Influenced by Vecchietta and Francesco di Giorgio. Worked in Siena. Sculptor and Painter.

5. MADONNA AND CHILD

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 blonde curling hair, looks up to her and holds a toy in his right hand. He wears a gold shirt ornamented with embroidery. Gold background.

Tempera on panel. In the original frame. Height, 18½ inches; width, 12½ inches.

Early work under the influence of Vecchietta.





JACOPO ROBUSTI, CALLED TINTORETTO

Born in 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.

6. SCENE FROM THE LEGEND OF THE TRUE CROSS

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 clothed 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 other two crosses which have just been dug up. In the far distance the suggestion of a river and a landscape. Golden brown, rose, and yellow-green predominate in the color.

Canvas. Height, 8¼ inches; width, 19 inches.

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

JACOPO ROBUSTI, CALLED TINTORETTO

7. SCENE FROM THE LEGEND OF THE TRUE CROSS

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, dressed in a whitish robe, with his back turned toward the spectator, holds a second cross, while in the background at the right of St. Helen the third cross 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.

Canvas. Height, $8\frac{1}{4}$ inches; width, 19 inches. A companion sketch to the preceding panel.





ATTRIBUTED TO BERNARDO STROZZI

Born in Genoa, 1581; died at Venice, 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.

8. PORTRAIT OF A CAVALIER IN ARMOR, SAID TO
BE ADMIRAL TINZINI

Three-quarter length. He wears armor of a greenish-brown color and a red belt, with lace ruff and cuffs. Green-brown curtains behind him. Books and mariner's instruments on a table to the left.

Canvas. Frame of the period. 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.

DUTCH PAINTINGS

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.

9. PORTRAIT OF A MAN

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

Panel. Frame of the period. Height, 32½ inches; width, 25½ inches.

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





ANTONIO MORO, CALLED SIR ANTHONY MOORE

10. PORTRAIT OF A WOMAN

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.

Panel. Height, 33 inches; width, 25½ inches. Companion picture to the preceding.

SPANISH PAINTINGS

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.

11. PORTRAIT OF A NOBLEWOMAN (CALLED THE "GIRL IN RED")

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.

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. 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.





EL GRECO (DOMENICO THEOTOKOPULI
CALLED EL GRECO)

Born in Crete about 1547. Died at Toledo in 1625. Pupil of Titian at Venice. Influenced also by Tintoretto and Michelangelo. Lived and worked in Toledo after 1576. Painter of portraits, historical subjects, landscapes and genre scenes.

12. SAINT FRANCIS OF ASSISI

The head and shoulders of the Saint are shown turned in profile to the left. Francis is praying, his eyes cast down in devotion, his left hand held on his heart. He wears a gray mantle, the cowl of which has fallen back. Rays from heaven appear in the upper corner at the left.

Canvas. Elaborate frame contemporary with the picture. Height, 10 inches; width, 8¾ inches.

Of El Greco's middle period, about 1596-1604. Although there is no trace of the Stigmata discernible, it appears likely that Francis is the saint represented, on comparison with similar paintings in the collections of D. J. Moret and the Marquis de Castro Serna in Madrid (Cossio, II, No. 100 and 101).

MAZO (JUAN BATTISTA 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.

13. THE INFANTA MARGARITA (DAUGHTER OF KING PHILIP IV AND MARIANA OF AUSTRIA)

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.

Canvas. Elaborately carved frame of the period. 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 that of the portrait 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 Beruette was the first to attribute the work to Mazo. As the princess was born in 1651, the painting was executed about 1658.



ITALIAN SCULPTURES
MARBLE
TERRACOTTA AND 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's and St. Maria sopra Minerva in Rome.

14. MADONNA AND CHILD

The half-length figure of the Madonna is seen in profile turned toward the left, 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. Middle relief, marble. 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 in Toscana*) as two of the most important works executed by Mino da Fiesole during his stay in Rome. This relief was probably made at about the same time, c. 1460-70.



FOLLOWER OF MICHELANGELO

FLORENTINE, ABOUT 1520-30

15. A YOUTH

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, and stands on a low plinth.

Full round, nearly life size, marble. Height, 51½ inches.

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.

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.

16. CROUCHING VENUS

The nude goddess kneels as though just coming from the bath. Her right hand is raised across her breast as if 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.

Alabaster. Full round, nearly life size. Height, 39 inches.

Exhibited in the Metropolitan Museum, New York, 1910.





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.

17. MADONNA AND CHILD

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 Virgin and Child have halos. The figures are covered with white enamel, the eyes painted in with manganese purple. The background is of light blue enamel. Frame ornamented with the classical egg-and-dart moulding in white.

High relief, tondo, enameled terracotta. 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. Professor Allan 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 attributes 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.

STYLE OF ANDREA DELLA ROBBIA
PROBABLY BENEDETTO BUGLIONI
FLORENTINE, LATE XV CENTURY

18. MADONNA ADORING THE CHILD, WITH AN ANGEL

The Madonna kneels to the right with folded hands looking down at the Child, who lies in a 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.

High relief, tondo, enameled terracotta. 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.





THE MASTER OF THE MADONNA OF THE LILIES

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.

19. MADONNA OF THE LILIES SUCKLING THE CHILD

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.

Middle relief, tondo, enameled terracotta. 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.

ATELIER OF THE DELLA ROBBIAS,
FLORENTINE, ABOUT 1500

20. PAIR OF DOLPHIN-HANDLED VASES

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 gad-rooning. 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.

Enameled terracotta. 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.





ITALIAN (FLORENTINE?) ARTIST OF THE FIRST
HALF OF THE XV CENTURY

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

21. MADONNA AND CHILD

The Virgin holds the Christ Child seated on her left arm, wrapped in the folds of her blue and gold head-scarf; the Virgin's gown, like the Child's tunic, 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.

High relief. Stucco. Polychromed and gilded. Height, 20 inches.

Several examples are known of this relief: at Basio in Reggio Emilia, Casa Scaluccia (Venturi, "L'Arte," 1908, p. 300); in the Museo Nazionale, Florence; in the 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 attributes a like example in the Berlin Museum and other similar pieces to a Florentine of the popular school, contemporary with the early development of Luca della Robbia (*Storia del arte italiana*, 1908, VI, p. 228).

ITALIAN (FLORENTINE?) ARTIST OF THE XV CENTURY

WORKING AFTER BENEDETTO DA MAJANO: FLORENTINE, 1442-1479

22. MADONNA AND CHILD WITH ST. JOHN

Behind a balustrade the Virgin is seen in three-quarter length slightly turned to the left holding the nude Christ Child. The young St. John on the left looks upward in adoration. In front of the balustrade is a large cherub head with wings in red and gold.

Middle relief, colored stucco. 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.

ITALIAN (FLORENTINE?) ARTIST OF THE XVI CENTURY

WORKING AFTER LUCA DELLA ROBBIA: FLORENTINE, 1399-1482

23. MADONNA AND CHILD

The Virgin is sitting in profile facing the left and holds the Child on her lap. In the background the suggestion of a tree. Frame with a nude *putto* on each side holding a garland above his head. A cartouche on the top of the frame and a cherub's head at the bottom.

Middle relief, stucco, painted. 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.





ITALIAN ARTIST OF THE XVII CENTURY

24. MADONNA AND CHILD

The Virgin, clad in a white 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.

Stucco, full round, unfinished at the back; one-third life size. Remains of paint on the costume of the Virgin. Height, 26 inches.

ITALIAN SCULPTURES
BRONZE

PADUAN ARTIST OF THE XV CENTURY
NEAR IN STYLE TO BARTOLOMEO BELLANO

25. YOUNG SATYR WITH CYMBALS

The nude satyr stands on a roughly wrought base with a tree-stump at the right. He rests on his right leg with his left slightly bent at the knee. His right hand is lowered toward his side while his left is raised in the air as though about to clash the cymbals which are fastened to his hands. The upper part of his body is turned toward the right, with the head bent down in the same direction. He looks smilingly toward the ground.

Statuette, bronze, natural patina. Height, 8 inches.

Free version of the classical statue in the Uffizi, Florence.





RICCIO (ANDREA BRIOSCO, CALLED RICCIO)

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.

26. TWO SATYRS PLAYING BALL

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.

Statuettes, bronze, gilt. 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.

FLORENTINE ARTIST OF THE END OF THE XV CENTURY

27. MARSYAS

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

Statuette, gilt bronze. 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 was attached to a casket or larger group by screws.

FLORENTINE ARTIST OF THE MIDDLE OF THE XVI CENTURY

28. ANATOMICAL FIGURE

A standing male figure, nude, 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.

Statuette, bronze. Dark lacquered patina. 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 Agrate 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.





FRANCESCO DA SANT' AGATA

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

29. A DROWSY YOUTH

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.

Statuette, bronze. Light brown patina. 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 eighteenth 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.

PADUAN ARTIST OF THE XV CENTURY
FOLLOWER OF DONATELLO

30. 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.

Bronze, dark patina. 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.





MANNER OF DOMENICO POGGINI

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.

31. A GLADIATOR

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.

Statuette, bronze. Brown lacquered patina. 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 of the Burlington Club, 1912. The correct attribution due to Dr. Bode.

Formerly in the Mannheim Collection, Paris.

MANNER OF DOMENICO POGGINI

MIDDLE OF XVI CENTURY

32. MAN CARRYING A CHILD

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.

Statuette, bronze. Dark brown patina. Height, 9¼ 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.





GIOVANNI DA BOLOGNA

Sculptor, born at Douai, 1534; died in 1608. Worked in Florence, Bologna, and other Italian cities. One of the most important sculptors in Italy in the latter part of the sixteenth century (See Number 16).

33. HERCULES AND THE ARCADIAN STAG

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.

Statuette, bronze. Light brown patina. 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.

MANNER OF GIOVANNI DA BOLOGNA
LATTER PART OF THE XVI CENTURY

34. VENUS AT THE BATH

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.

Statuette, bronze. Black patina. Height, 9 inches.

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





SCHOOL OF GIOVANNI DA BOLOGNA

LATTER PART OF THE XVI CENTURY

35. EQUESTRIAN STATUETTE OF HENRY IV OF
FRANCE

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.

Bronze. Brown patina. Height, 7 inches.

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.

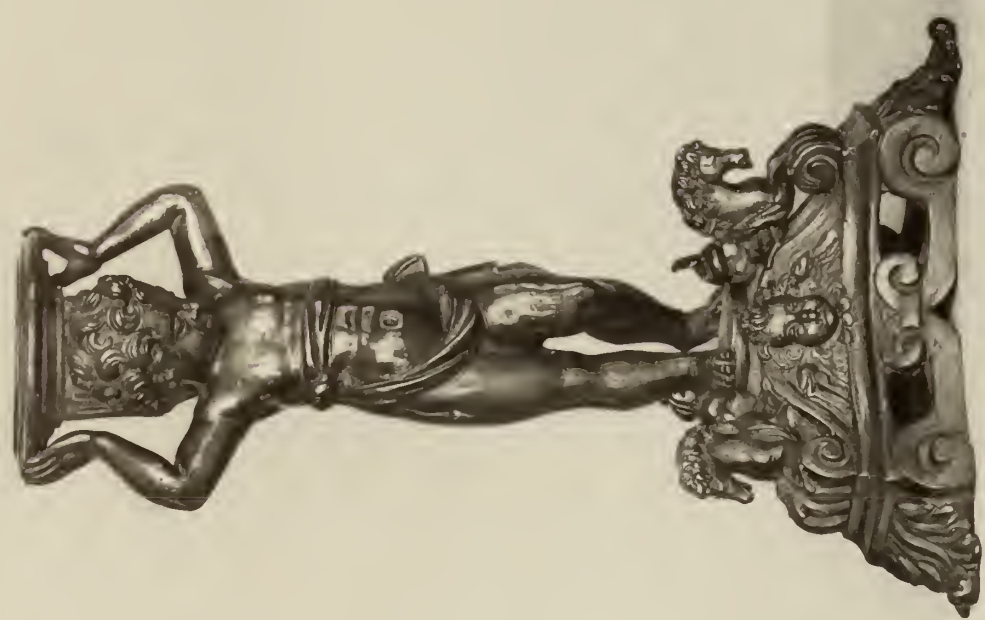
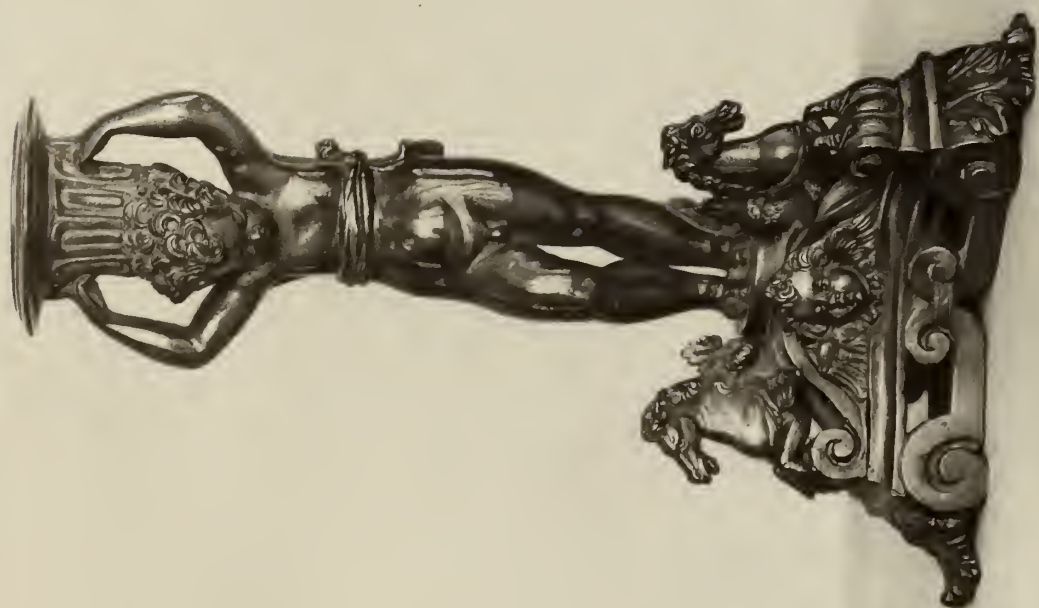
36. TWO CANDLESTICKS IN THE FORM OF PUTTI

The two children, nude except for scarfs 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.

Statuettes, bronze. 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. III, and attributed to Alessandro Vittoria.

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FLEMISH ARTIST WORKING IN ITALY
LATTER PART OF THE XVI CENTURY

37. WRESTLING WOMEN

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.

Statuette, bronze. Reddish-brown patina. Height, 8 inches.

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

ITALIAN ARTIST OF THE LATE XVI CENTURY

38. SATYR, AFTER THE ANTIQUE

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.

Statuette, bronze. Brown patina. Height, 13 inches.

ITALIAN ARTIST OF THE LATE XVI CENTURY

39. THE BORGHESE WARRIOR

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

Statuette, bronze. Black patina. Height, 14 inches.

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



GERMAN SCULPTURES

MANNER OF KONRAD MEIT

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

40. ADAM AND EVE

Small nude figures. Adam stands with the right leg behind the left, stretching his left hand out to Eve, who offers 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.

Boxwood, full round. 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.



FRENCH SCULPTURES

FRENCH ARTIST OF ABOUT 1500

Probably from the North-eastern part of France, near Flanders.

41. KING CLOTAIRE AND AN ATTENDANT

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, originally painted blue and patterned with fleurs-de-lys. He is turned to the right and looks downward. In his left hand he holds a sceptre(?). 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.

Oak, with remains of painting. 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.





FRENCH ARTIST: SCHOOL OF THE LOIRE

ABOUT 1500

42. SAINT SYLVESTER, BISHOP OF ROME

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 hand is raised as though holding the pastoral staff, which is missing. The left arm has been broken off.

Wall statue, limestone, with remains of coloring. 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.

FRENCH ARTIST: SCHOOL OF THE LOIRE

ABOUT 1500

43. SAINT BLAISE (?), BISHOP OF SEBASTE IN CAP-
PADOICIA

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.

Wall statue, limestone, with traces of color. Height, 37 inches.

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





FRENCH ARTIST: ILE DE FRANCE

ABOUT 1500

44. PAIR OF CONSOLES

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.

Middle relief, limestone. Height, 19 inches; width, 11½ inches; depth, 8½ inches.

JEAN BAPTISTE PIGALLE

Born in Paris in 1714; died there, 1785. Studied in Rome. Worked in Paris and many other French cities. Sculptor of large monuments as well as of smaller ornaments. Worked in various materials: bronze, marble, lead, and terracotta.

45. STATUETTE OF A BOY

Standing nude except for a shirt which he holds up the better to carry the grapes which he grasps in both arms. His head is turned to the left, his left foot drawn slightly backward. Behind him the trunk of a tree. On a round plinth.

Marble. Height, 11 inches.

STATUETTE OF A GIRL

Standing nude except for a drapery which is fastened over her right shoulder. In both hands she holds roses toward which she looks. There are rosebuds in her hair, which is held by a band. She is moving forward, placing her left foot to the front. A trunk of a tree behind her. On a round plinth.

Marble. Height, 11 inches.





ETIENNE MAURICE FALCONET

Born in Paris in 1716; died there, 1791. Pupil of Lemoine. Academician 1744. Worked in Russia for Catherine II from 1766-1778. Sculptor of portrait busts and small ornaments, chiefly in marble.

46. MAIDEN READING A LOVE LETTER

The slim young girl clad in a loose drapery which falls from the right shoulder and breast, sits on the ground, with legs extended toward her left. The right knee is slightly bent and rests upon the left leg. She holds in both hands a long scroll which lies loosely across her lap and seems to read the inscription. Her left hand rests on the oval plinth on which she is sitting and in her right she grasps a flaming heart. A toe of the left foot is broken off.

Marble statuette. Height, 8 inches.

ETIENNE MAURICE FALCONET

47. MANTEL CLOCK

On a rock from which grow reeds and other water plants sits a nymph looking downward toward where a small stream seems to start from the ground. She is nude, with her right leg crossed over the left, and leans lightly on her right arm. Her hair is simply parted and tied with a bandeau. The clock-face, which is surrounded by an ormolu bead, fills the centre of the rock. The whole rests on a base with semi-circular ends, decorated with ornaments in pierced ormolu, and supported on six ormolu feet.

White marble. Height, 14 $\frac{1}{8}$ inches.





AUGUSTIN PAJOU

Born in Paris, 1730; died in the same city in 1809. Pupil of Lemoine. Winner of Prix de Rome at the age of eighteen. Academician 1760, and holder of various state offices in connection with the Fine Arts. Sculptor of allegorical subjects and portrait busts in various materials.

48. BUST OF A YOUNG GIRL

The child's eyes are turned a little to the right and her hair is brushed back à la Pompadour from the round smiling face. About her head is a scarf, loosely tied under the chin in a bow. Above her forehead in the fold of the scarf a rose is fastened. On a marble base.

Terracotta. Height, 17 inches.

AUGUSTIN PAJOU

49. BUST OF A YOUNG GIRL

She looks down toward her right, with wide, serious eyes. Her wavy hair, which is cut short in front and hangs loosely over her forehead, rests in curls on her shoulders. It is tied with a ribbon which is secured in front above her forehead by a bow-knot. A drapery which covers her right shoulder is held in place by a band which crosses her left breast. On a marble pedestal.

Terracotta. Height, 16¾ inches.





JEAN ANTOINE HOUDON

Born at Versailles, 1741; died in Paris, 1828. Pupil of Stodtz, Lemoine and Pigalle. Academician 1777. Studied and worked in Rome, then in Paris, and later came to the United States at the request of Franklin to execute a statue of George Washington by the order of Congress. Sculptor chiefly of portrait statues and busts.

50. BUST OF A BOY

The round faced little boy has thrown his head back and looks forward and upward with a rapt and serious expression. His lips are slightly parted. His short hair falls loosely on his forehead. A drapery which covers his shoulders is crossed on his breast. On a terracotta pedestal.

Terracotta. Height, 16 inches.

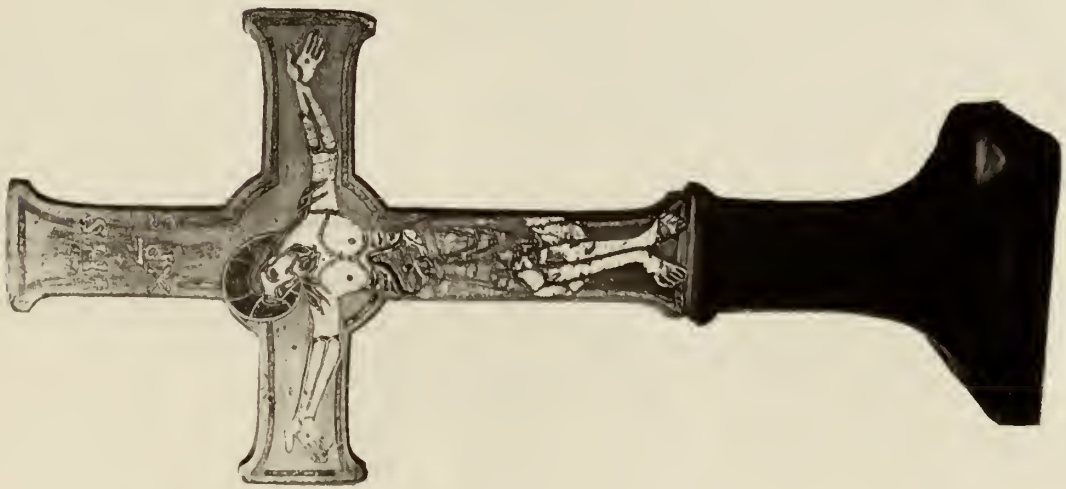
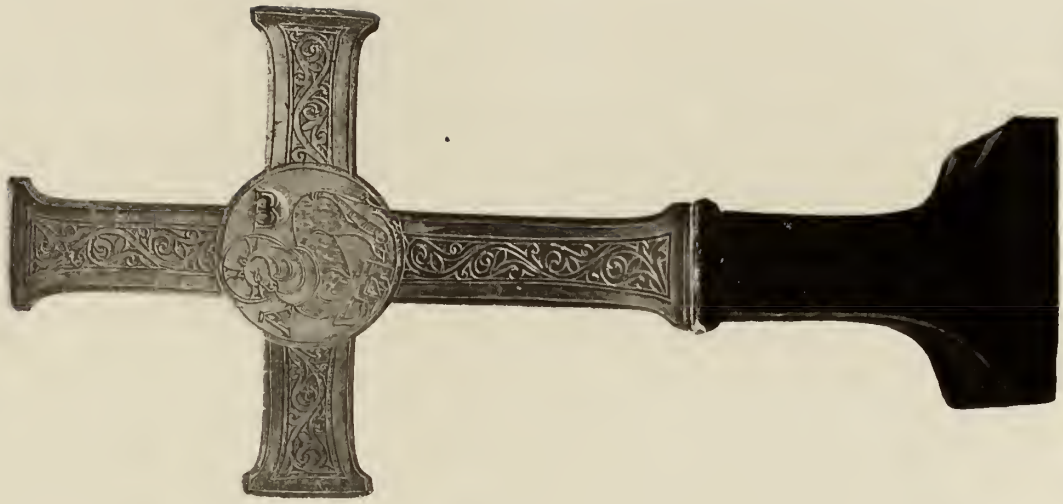
GOLDSMITHS' WORK

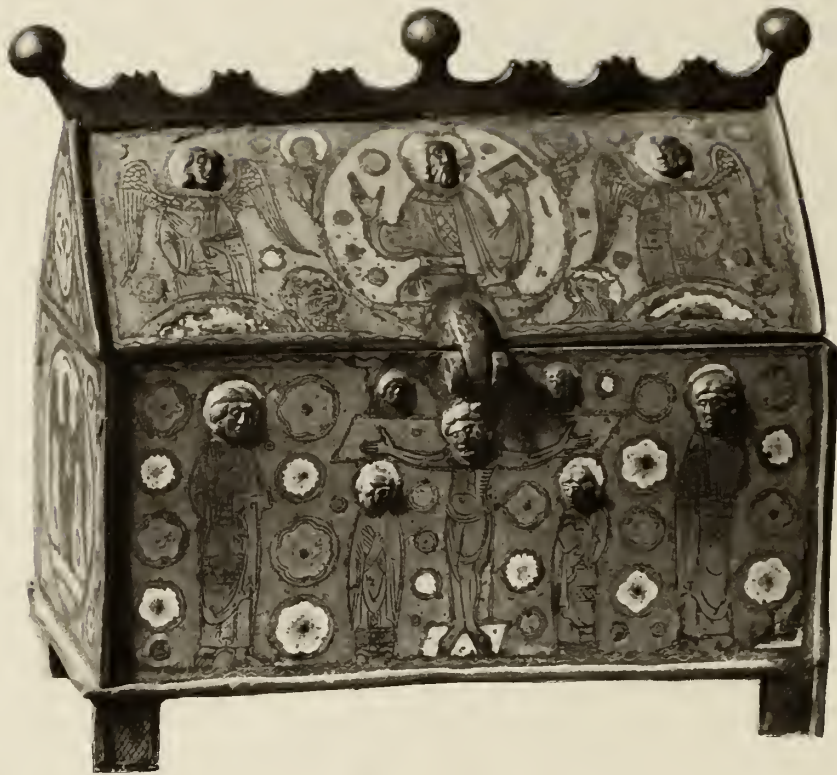
51. CRUCIFIX

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) 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.

Copper, champlevé, enameled and gilded. Height, 8 inches; width, 5¾ inches.

GERMAN, RHENISH, XII CENTURY





52. RELIQUARY

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 the figure of Christ seated in a light blue medallion with an adoring angel on either side. On the back four half-figures of angels in squares of light blue. 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 deep blue enamel.

Wood, covered with gilt copper, the outlines engraved, the decoration in champlevé enamel. Length, 6 inches; depth, $2\frac{3}{4}$ inches; height, 5 inches.

FRENCH, LIMOGES, XIII CENTURY

53. TABLE ORNAMENT IN THE FORM OF A HORSE
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.

Silver gilt. Height, 10 inches.

GERMAN, FRANKFURT, XVII CENTURY

54. TABLE ORNAMENT IN THE FORM OF A LION
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.

Silver gilt. Height, 7 inches.

GERMAN, AUGSBURG, LATE XVI CENTURY

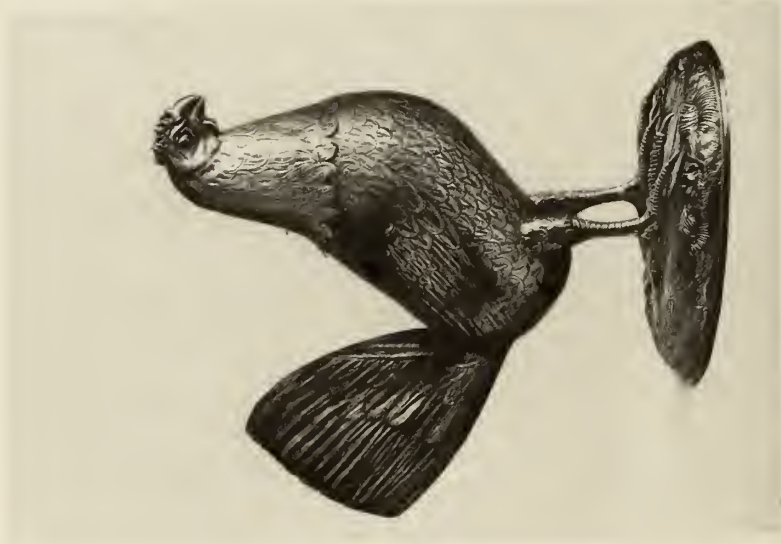
55. TABLE ORNAMENT IN THE FORM OF A HORSE
A prancing horse, its fore legs in the air, rests its hind legs on an oval base on four scroll feet. Marked with the pine-cone of Augsburg and maker's mark HM.

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

This mark is usually identified with Heinrich Maalich, born in 1625, worked in Augsburg after 1651, died in 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.

GERMAN, AUGSBURG, LATE XVI CENTURY





56. TABLE ORNAMENT IN THE FORM OF A GOAT

A prancing goat, its fore legs in the air, rests its hind legs on an oval base. Head removable. Marked with the pine-cone and maker's mark E. Z.

Silver gilt. Height, 9½ inches.

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

GERMAN, AUGSBURG, LATE XVI CENTURY

57. TABLE ORNAMENT IN THE FORM OF A HEN

A fat hen with carefully chased feathers, standing on an oval base. Head removable. Ulm mark and maker's mark C F.

Silver gilt. Height, 8½ inches.

GERMAN, ULM, FIRST HALF OF XVII CENTURY

58. TABLE ORNAMENT IN THE FORM OF A HORSE

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. Head removable. Marked with Breslau stamp and C. M. (Christoph Müller).

Silver gilt. 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.

GERMAN, BRESLAU, LATE XVII CENTURY

59. PAIR OF OVAL SWEETMEAT BOXES

Hinged and locked lids. Decorated with gadrooning on sides and top. In the center of the top leaf motive. Marked with the pinecone 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.

Silver gilt. Size, 9¼ by 6¾ inches.

GERMAN, AUGSBURG, EARLY XVIII CENTURY

60. SANCTUARY LAMP

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.

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

ITALIAN, VENETIAN, XVIII CENTURY

61. PAIR OF SCONCES

Signed by Pierre Gouthière, 1740 (?) - 1806.

A satyr masque crowned with acanthus foliage is terminated at the bottom in a volute. From the upper lip of the satyr project two candle brackets with foliated stems.

Ormolu. Height of wall support, 15 inches.

FRENCH, REIGN OF LOUIS XVI

Pierre Gouthière was the most famous worker in ormolu in his day. He was "sculpteur, ciseleur et doreur du Roi," and executed many important works, especially in mounts for furniture, at the order of Mme. du Barry and in the royal palaces of Versailles and Fontainebleau. There are examples of his work in Windsor Castle, the Wallace Collection, and the Louvre.



CERAMICS

62. VASE

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

Glazed pottery. Height, 12½ inches.

CHINESE, MING DYNASTY, 1368-1643

63. BOWL

Broad and low, with sides curving inward at the top.

No foot. Covered with a rich green glaze.

Glazed pottery. Height, 4½ inches; diameter, 10 inches.

CHINESE, MING DYNASTY, 1368-1643





64. VASE.

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.

Glazed pottery. Height, 14½ inches.

CHINESE, T'ANG DYNASTY, 618-907

65. VASE

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.

Glazed pottery. Height, 14½ inches.

CHINESE, T'ANG DYNASTY, 618-907

66. JARDINIÈRE

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).

Porcelain. Height, 14½ inches; diameter, 18 inches.

CHINESE, MING DYNASTY, REIGN OF WAN-LI, 1573-1619

67. JARDINIÈRE

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: Ta Ming Wan-li nien chih (Made in the reign of Wan-li of the great Ming dynasty).

Porcelain. Height, 14½ inches; diameter, 18 inches.

CHINESE, MING DYNASTY, REIGN OF WAN-LI, 1573-1619





68. JARDINIÈRE

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).

Porcelain. Height, 14 inches; diameter, 30 inches.

CHINESE, MING DYNASTY, REIGN OF CHIA-CHING,
1522-1566

69. JARDINIÈRE

Large shallow bowl, with outcurving sides, slightly convex. 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).

Porcelain. Height, 14 inches; diameter, 28 inches.

CHINESE, MING DYNASTY, REIGN OF CHIA-CHING,
1522-1566

70. LARGE JARDINIÈRE

Broad shallow bowl, with outcurving sides, slightly convex. 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).

Porcelain. Height, 15 inches; diameter, 30 inches.

CHINESE, MING DYNASTY, REIGN OF CHIA-CHING,
1522-1566

71. VASE

Globular body with neck and slightly higher 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 strips of geometrical patterns. The foot is unglazed. Partly covered with silvery iridescence.

Glazed pottery. Height, 11 inches; diameter, 9 inches.

MESOPOTAMIAN, XIV CENTURY

72. VASE

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.

Glazed pottery. Height, 11 inches; diameter, 9 inches.

MESOPOTAMIAN, XIV CENTURY





73. DISH WITH MOCK ARABIC INSCRIPTIONS

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 arcadings in light blue. The open spaces in the field and in the border are filled with spirals, dots and conventional leaves.

Lustred faïence. Diameter, 14 inches.

HISPANO-MORESQUE, VALENCIA, SPAIN, ABOUT 1400-1430

This dish and the albarello Number 75 are of the first period of Hispano-Moresque lustred 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).

74. APOTHECARY JAR, OR ALBARELLO

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.

Lustred faience. Height, 12 inches.

HISPANO-MORESQUE, VALENCIA, SPAIN, ABOUT 1450-1475

75. APOTHECARY JAR, OR ALBARELLO WITH MOCK
ARABIC INSCRIPTIONS

The design, on the body of the albarello, 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.

Lustred faience. Height, 12 inches.

HISPANO-MORESQUE, VALENCIA, SPAIN, ABOUT 1400-1430





76. TWO-HANDLED VASE

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.

Majolica. Height, 14½ inches.

ITALIAN, FLORENTINE, FIRST HALF OF XV CENTURY

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

77. APOTHECARY JAR, OR ALBARELLO

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.

Majolica. Height, 9 inches.

ITALIAN, FLORENTINE, LATE XV CENTURY

78. APOTHECARY JAR, OR ALBARELLO

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

Majolica. Height, 10¼ inches.

ITALIAN, FAENZA, FIRST HALF OF XVI CENTURY

79. PLATE

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).

Majolica. Diameter, 10 inches.

ITALIAN, URBINO, FIRST HALF OF XVI CENTURY

FURNITURE

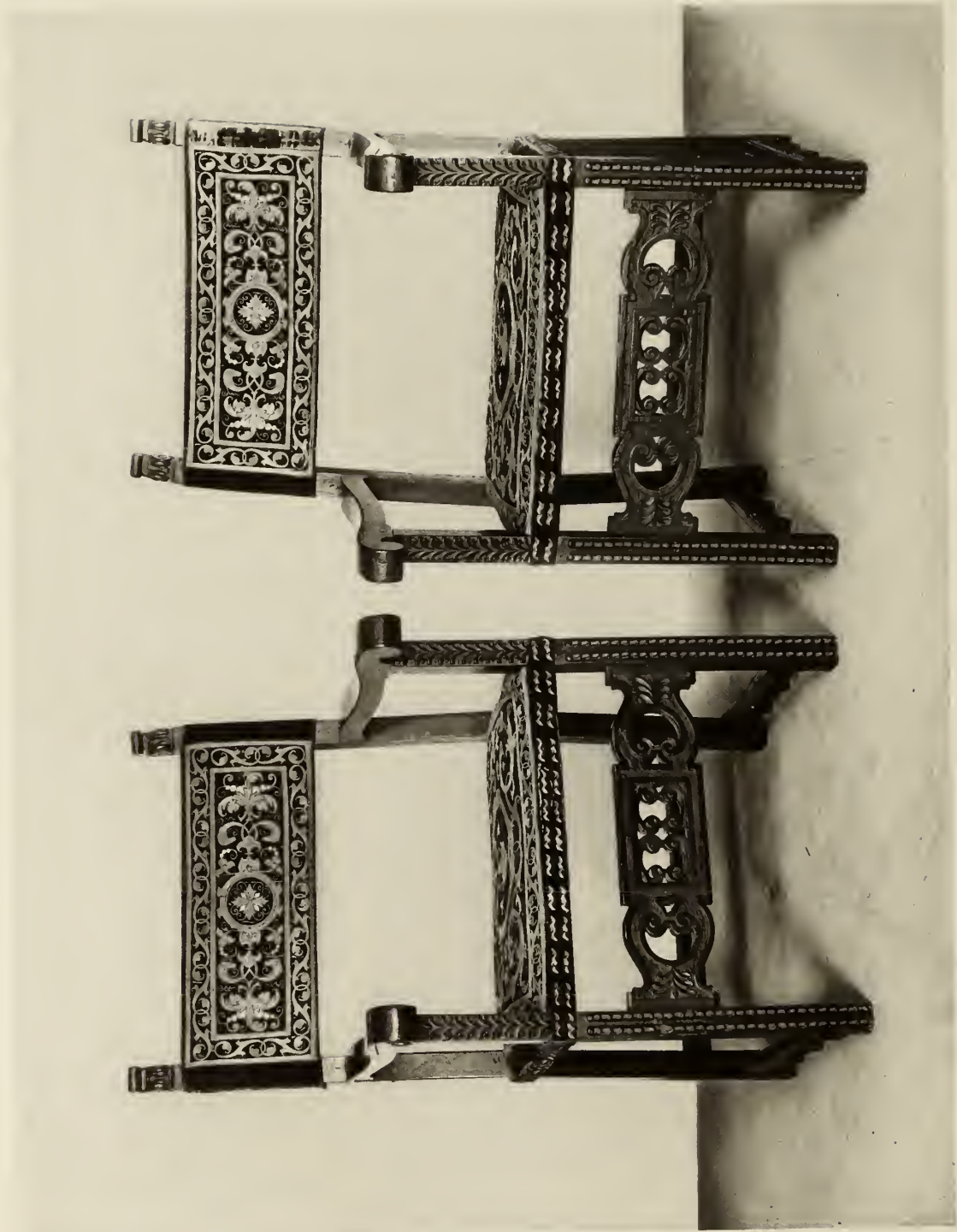
80-81. TWO SAVONAROLA CHAIRS

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.

Walnut. Height of back, 36 inches.

ITALIAN, FLORENTINE, XV CENTURY





82-83. TWO ARMCHAIRS

Rectangular seat, resting on four straight legs, carved with guilloches and connected in front by wide stretcher, elaborately pierced. 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 (illustrated).

Walnut. Height of back, 43 inches.

ITALIAN, FLORENTINE, SECOND HALF OF XVI CENTURY

84-87. FOUR CHAIRS

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

Walnut. Height of back, 47 inches.

ITALIAN, SECOND HALF OF XVI CENTURY

88. REFECTORY TABLE

A rectangular top bordered with nulling, supported on four carved legs, 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.

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

ITALIAN, IN THE STYLE OF THE XVI CENTURY





89. TABLE (ILLUSTRATED)

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. The pedestal is carved with a scale pattern.

Walnut. Height, $33\frac{3}{4}$ inches; diameter, $38\frac{1}{2}$ inches.

ITALIAN, FLORENTINE, XVI CENTURY

90. CEILING

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

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

ITALIAN, FLORENTINE, XV CENTURY

91. DOORWAY

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

Wood, covered with gesso, gilded. Outside measurements: height, 11 feet 2 inches; width, 10 feet 6 inches. Inside measurements: height, 7 feet 7 inches; width, 6 feet.

ITALIAN, DATED 1562

92. WRITING DESK

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 be-ribboned 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.

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

NORTH ITALIAN, MANTUA, BEGINNING OF XVI CENTURY

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





93. BRIDAL CHEST, OR CASSONE

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 bas-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 on 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.

Pine, covered with gesso, gilded and painted. Length, 67 inches; height, 27 inches; width, 23½ inches.

NORTH ITALIAN, VENETIAN(?), LATE XV CENTURY

94. CHEST, OR CASSONE

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 acanthus-leaf and other designs. The decoration of the lower portion consists of a cartouche containing a coat-of-arms in the centre of the front, from which start heavy scrolls of foliage and flowers. The two scrolls on either side of the cartouche 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.

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

ITALIAN, ROMAN, MIDDLE OF XVI CENTURY

This cassone with its mate was probably made in Rome at the workshop of the Tatti and represents the best style of later Renaissance chests.





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ITALIAN, ROMAN, MIDDLE OF XVI CENTURY

This cassone with its mate was probably made in Rome at the workshop of the Tatti and represents the best style of later Renaissance chests.

96. BRIDAL CHEST, OR CASSONE

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 in-curving 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, lightly 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.

Walnut, partly gilded. Length, 65 inches; height, 29 inches; width, 22 inches.

ITALIAN, FLORENTINE, MIDDLE OF THE XVI CENTURY

A remarkably fine example of the late Renaissance type. 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.





97. CHOIR STALL

Straight back with carved molding on the top, the two parcloses 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.

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

FRENCH GOTHIC, XV CENTURY

98. CACQUETOIRE CHAIR

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 resting on four turned posts. Cushion of old red velvet.

Walnut. Height, 54 inches.

Illustrated as a typical cacquetoire chair by Henri Havard, "Dictionnaire de l'ameublement," Vol. 1, p. 607, fig. 422.

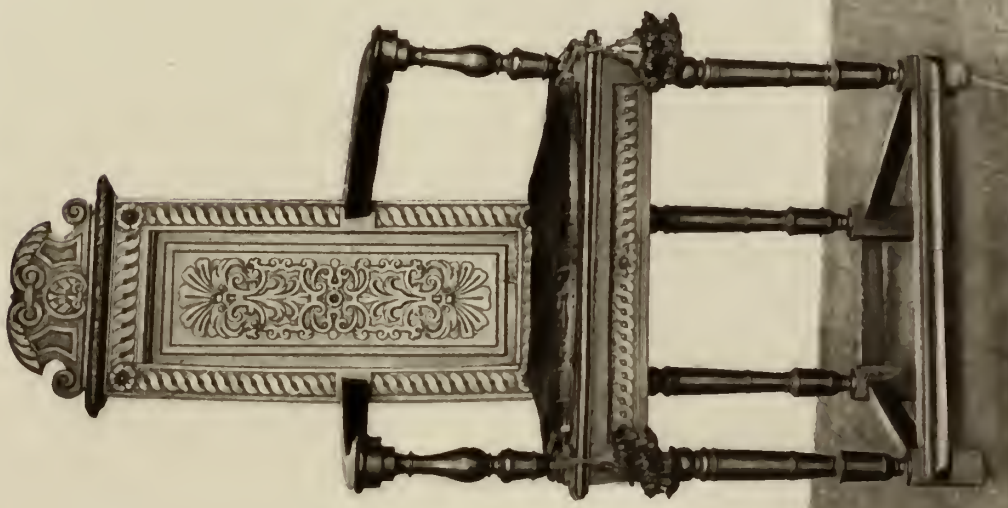
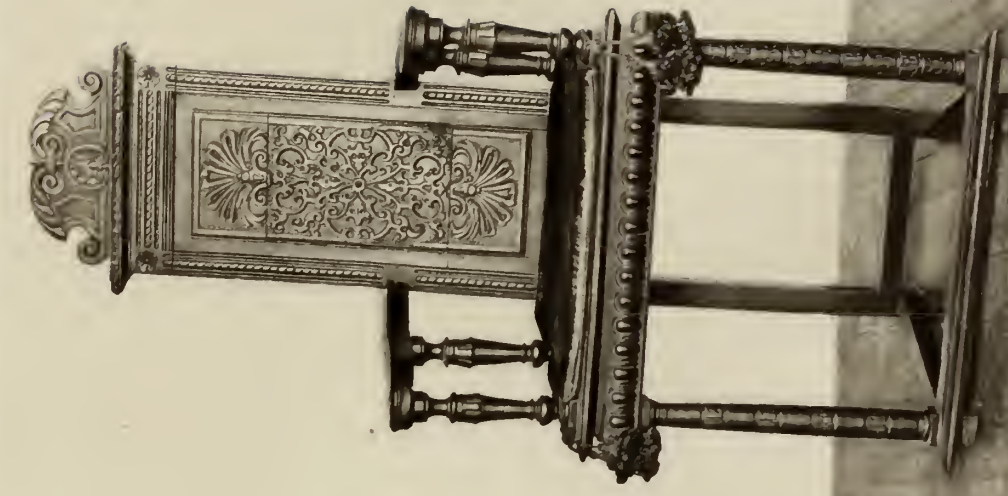
FRENCH, MIDDLE OF XVI CENTURY

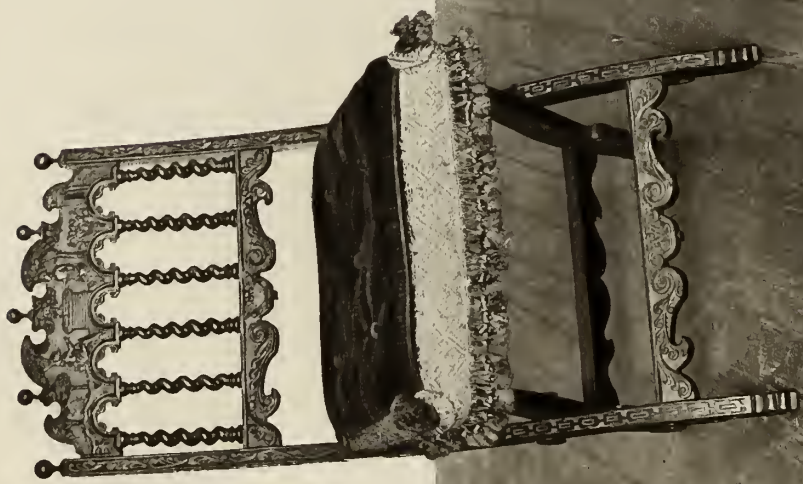
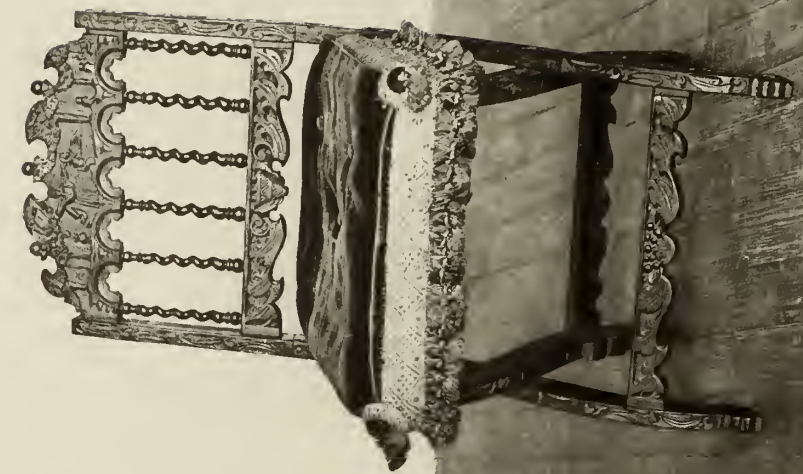
99. CACQUETOIRE CHAIR

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 under the seat. Cushion of old red velvet.

Walnut. Height, 54 inches.

FRENCH, MIDDLE OF XVI CENTURY





100-101. TWO SMALL FOLDING CHAIRS

Made in X form with back. Stretchers front and back just above the feet. Open-work 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.

Pine (?) stained black. Height of back, 28 inches.

FRENCH, EARLY XVII CENTURY

102. COMMODE

Containing three drawers, and supported on four legs, the two at the front being set diagonally. Circular ring handles, oval key escutcheons surmounted by a bow knot, and two corner ornaments, all in ormolu. The whole piece covered with walnut veneer and lineal marquetry in lighter woods. Top in dark red and white marble.

Pine, covered with walnut marquetry. Height, 34 inches; width, 38 inches; depth, 17 inches.

FRENCH, PERIOD OF LOUIS XVI, 1774-1793

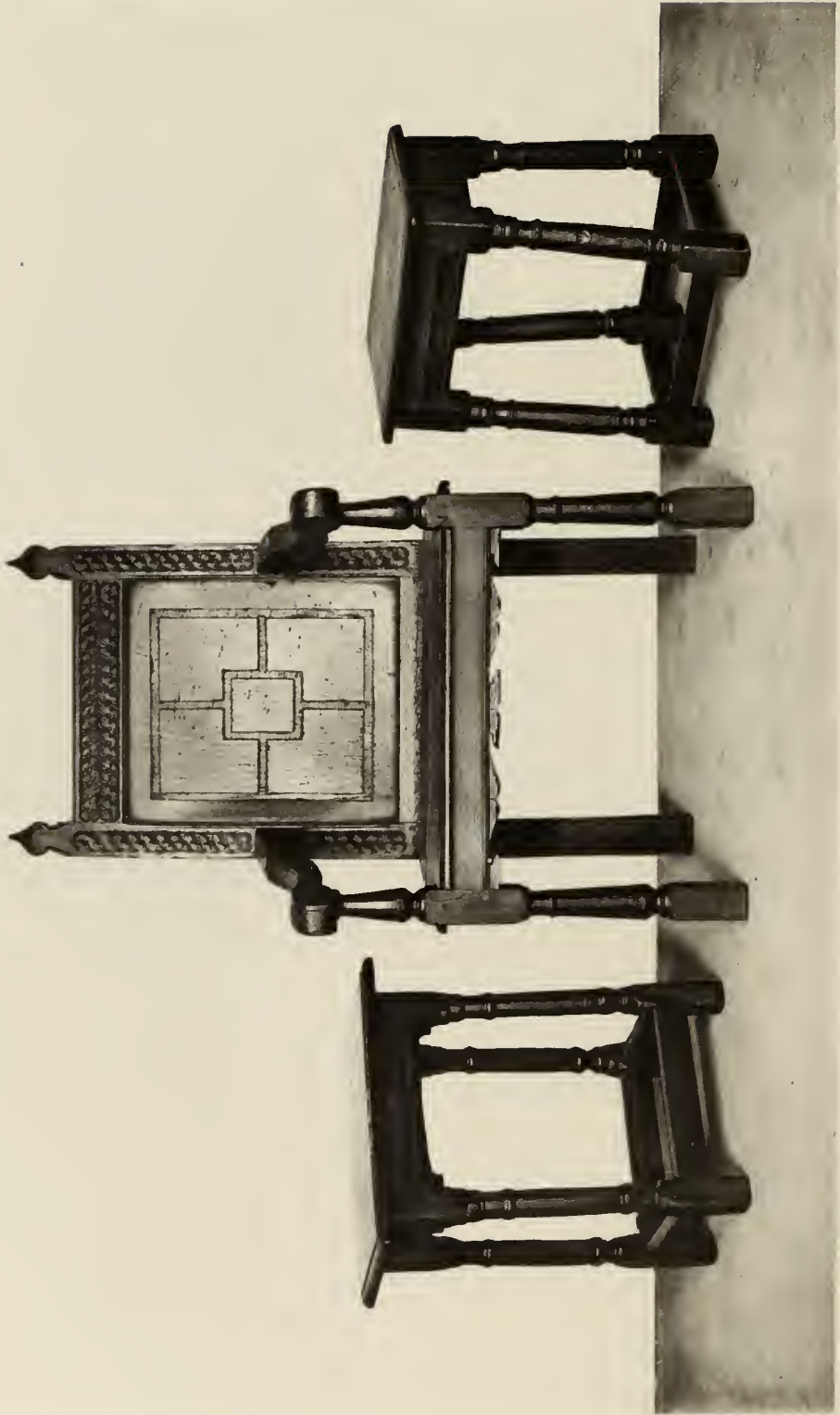
103. WRITING DESK

Oblong top, supported on two paneled compartments which in turn rest each on four round, tapering legs. Three drawers above, the centre one being just over the knee hole. Below at either side the compartments opened by doors, which, like the drawers, are edged with a double border inlaid in light wood. The body of the desk is walnut, the corners and the eight legs are decorated with an incised reeded pattern in gold. The top is covered with green leather.

Walnut marquetry. Length, 58½ inches; height, 29½ inches; depth, 29 inches.

FRENCH, PERIOD OF LOUIS XVI, 1774-1793





104. JOINT STOOL

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

Oak. Height, 23 inches.

ENGLISH, FIRST HALF OF XVII CENTURY

105. ARMCHAIR WITH PANELED BACK

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.

Oak. Height of back, 45½ inches.

ENGLISH, FIRST HALF OF XVII CENTURY

106. JOINT STOOL

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

Oak. Height, 23 inches.

ENGLISH, FIRST HALF OF XVII CENTURY

107-108. TWO ARMCHAIRS

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

Wood, painted black, with carving picked out in gold. Height of back, 40½ inches.

PORTUGUESE, EARLY XVIII CENTURY





109-110. TWO OVER-DOOR PANELS

1. In the centre a medallion containing a winged Cupid, nude, leading two figures, a man and a woman. Two nude female figures terminating in scrolls of acanthus and vine leaves, lean against the medallion. Upon the outer scroll at either end of the panel sits an eagle looking toward the centre.

Wood, carved in low relief, painted gray. Length, 49 inches; height, 18 inches.

2. The same composition with a different central medallion, containing the Three Graces of whom the one in the centre turns her back on the spectator and places her arms upon the shoulders of the other two.

Wood, carved in low relief, painted gray. Length, 49 inches; height, 18 inches.

FRENCH. REIGN OF LOUIS XVI. 1774-1793

111-112. TWO OVER-DOOR PANELS

1. In the centre a medallion containing the figure of Venus sitting on a rock and speaking to the young Cupid who holds an arrow in his right hand. Two nude female figures terminating in scrolls of acanthus and vine leaves lean against the medallion. Upon the outer scroll at either end of the panel sits an eagle looking toward the centre.

Wood, carved in low relief, painted gray. Length, 49 inches; height, 18 inches.

2. The same composition with different central medallion. It contains the infant Cupid bringing a basket of fruit to Venus who sits at the right upon a rock.

Wood, carved in low relief, painted gray. Length, 49 inches; height, 18 inches.

FRENCH, REIGN OF LOUIS XVI, 1773-1794



TAPESTRIES

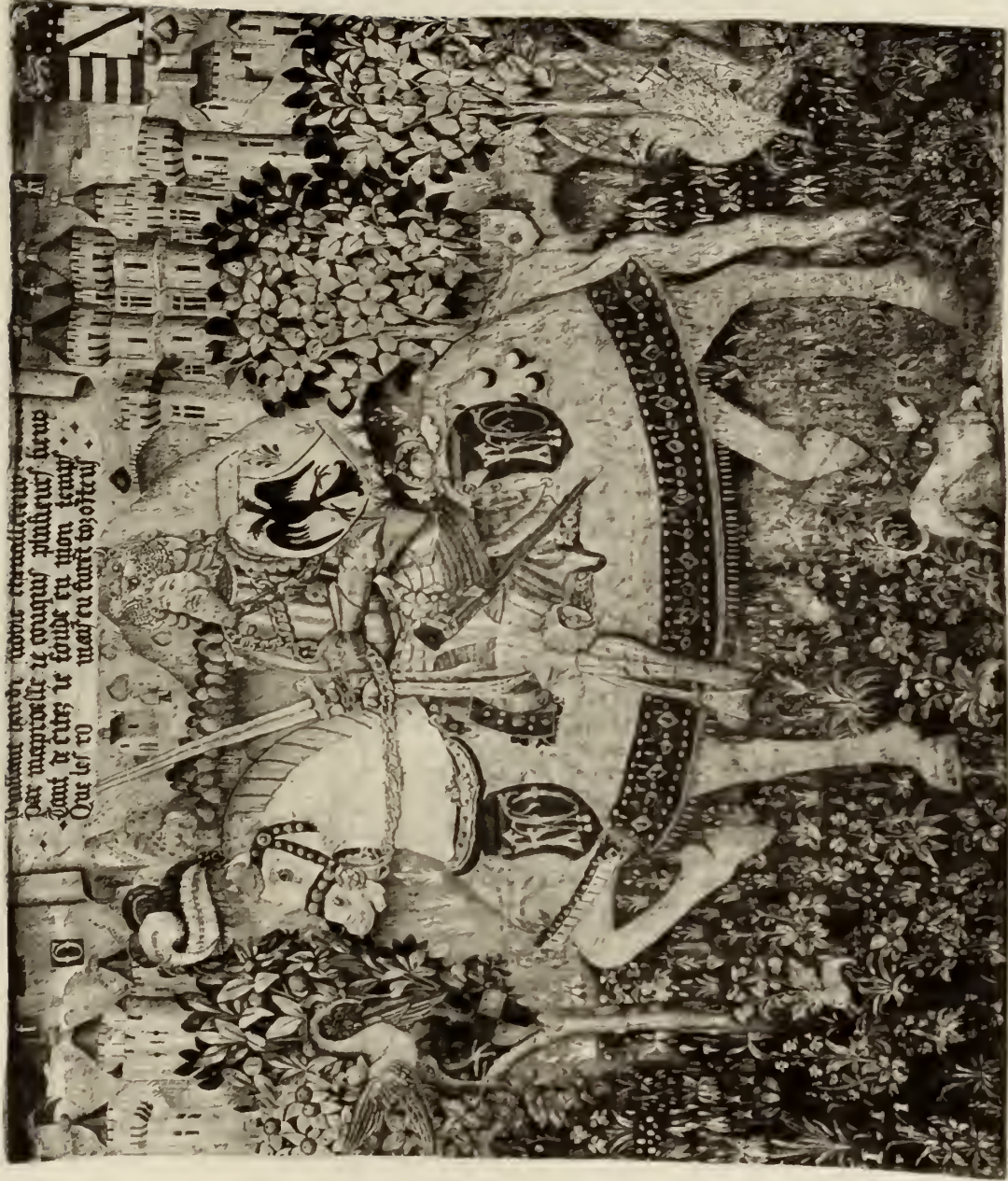
113. TAPESTRY

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 inscribed "F" and "B" flying from the turrets. In the upper right-hand corner an heraldic shield. At the top above the knight is a scroll inscribed in Gothic letters :

“Vaillant, hardi, 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.

BURGUNDIAN, ABOUT 1460



Par magistres de l'ordonnance
de l'ordonnance de l'ordonnance
de l'ordonnance de l'ordonnance
de l'ordonnance de l'ordonnance
de l'ordonnance de l'ordonnance



114. TAPESTRY

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 centre 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 ridden by a woman holding two of the Innocents, in the centre 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.

BURGUNDIAN, ABOUT 1470

115. TAPESTRY

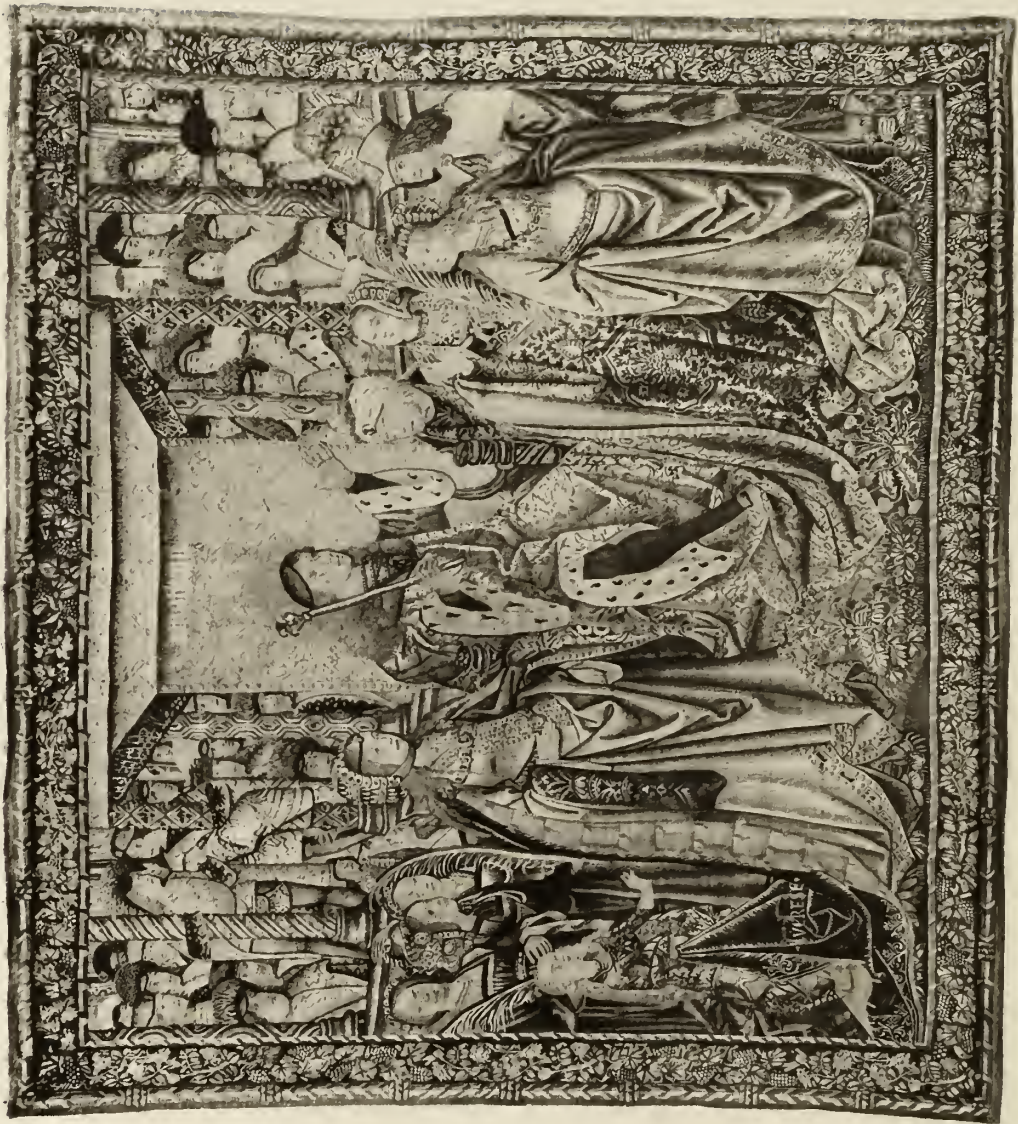
Cavaliers and woodcutters: In the middle a white horse with saddle and bridle. By the head of the horse stands a page clad in blue and red, holding a sword. Behind are two men, one in red with a spear, and the other in a blue garment and red hat, with a hunting horn which he is blowing. To the left a 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.

BURGUNDIAN, TOURNAI, ATELIER OF JEAN GRENIER,
ABOUT 1505

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.





116. TAPESTRY

Mythological subject: In the centre 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 Lucrece, 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.

FLEMISH, BRUSSELS, ABOUT 1510

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

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

117. TAPESTRY WITH GOLD AND SILVER THREAD

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 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 head-dress of white linen and an enveloping mantle of red and silver brocade of Italian design. The sleeves and under-dress 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 centre 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.

FLEMISH, BRUSSELS, ABOUT 1510

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.



RUGS

118. LARGE RUG OF THE SO-CALLED ISPAHAN TYPE

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.

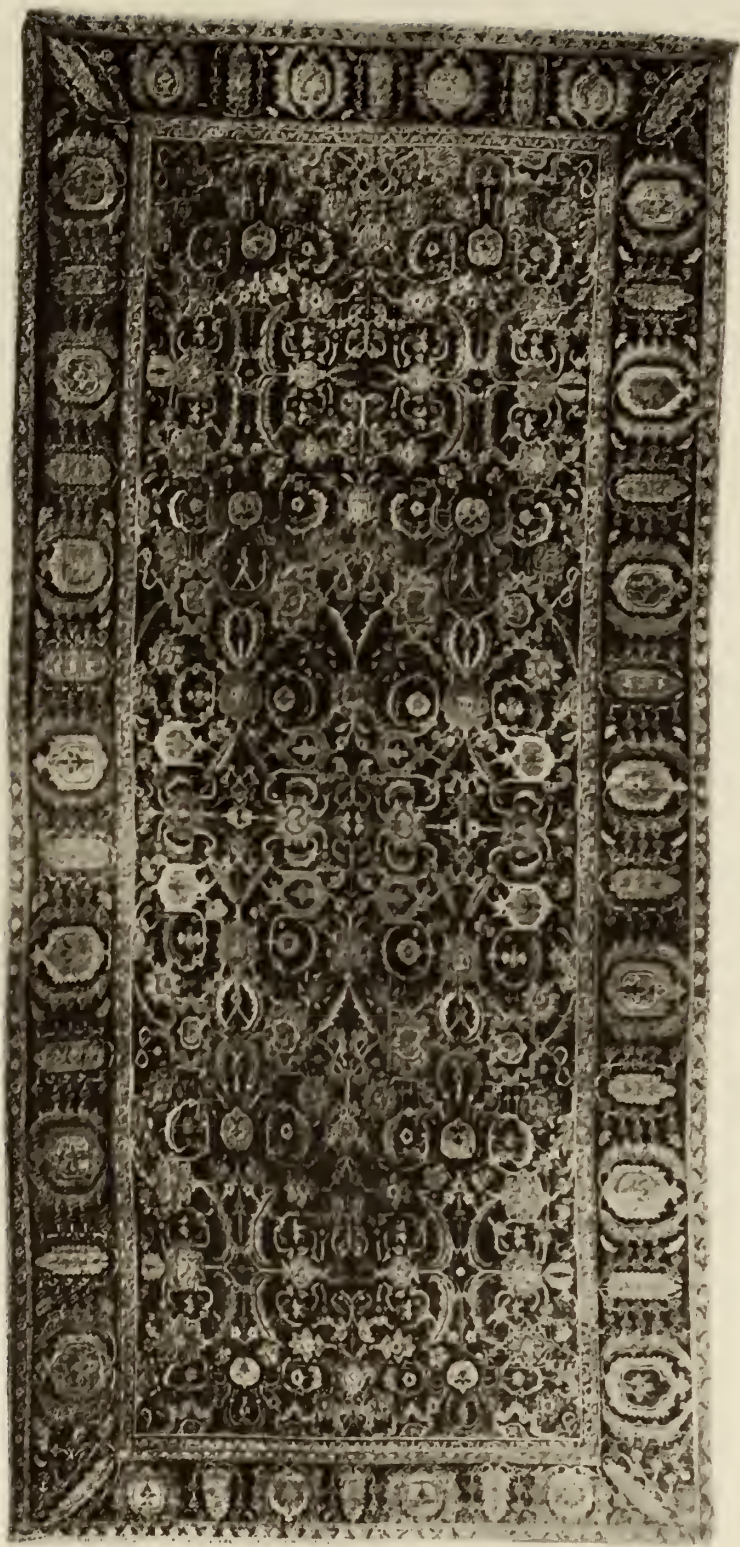
Border: Large floral motifs chiefly in orange and blue on dark blue-green.

Inner Guard Band: Geometrical design in blue and orange.

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

Length, 18 feet; width, 8 feet 3 inches.

EASTERN PERSIA, HERAT, SECOND HALF OF XVI CENTURY





119. RUG OF THE SO-CALLED ISPAHAN TYPE
(ILLUSTRATED)

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.

Length, 13 feet 9 inches; width, 5 feet 10 inches.

EASTERN PERSIA, HERAT, FIRST HALF OF XVII CENTURY

120. LARGE RUG OF THE SO-CALLED ISPAHAN TYPE

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.

Length, 19 feet 6 inches; width, 7 feet 10 inches.

EASTERN PERSIA, HERAT, FIRST HALF OF XVII CENTURY

121-124. FOUR RUGS OF THE SO-CALLED ISPAHAN
TYPE

1. Field: On a bright claret ground, design of large palmettes and leaf-forms chiefly in yellow-green, accented by orange, and in dark blue and orange, and of cloud-bands in similar colors.

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

Length, 7 feet 7 inches; width, 4 feet 11 inches. (Illustrated).

2. 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.

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

Length, 6 feet 10 inches; width, 4 feet 7 inches. (Illustrated).

3. 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.

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

Length, 6 feet 8 inches; width, 4 feet 5 inches.

4. 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.

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

Length, 6 feet 3 inches; width, 4 feet 7 inches.

EASTERN PERSIA, HERAT, FIRST HALF OF XVII CEN-
TURY





125. RUG WITH CONVENTIONALIZED FLOWER DESIGN

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

Length, 15 feet 8 inches; width, 12 feet 2 inches.

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

INDIA, IMPERIAL MANUFACTORY, ABOUT 1650

TEXTILES
AND
EMBROIDERIES

126. VELVET BROCADE (ILLUSTRATED)

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.

Length, 38 inches; width, 23 inches.

ITALIAN, VENETIAN, XV CENTURY

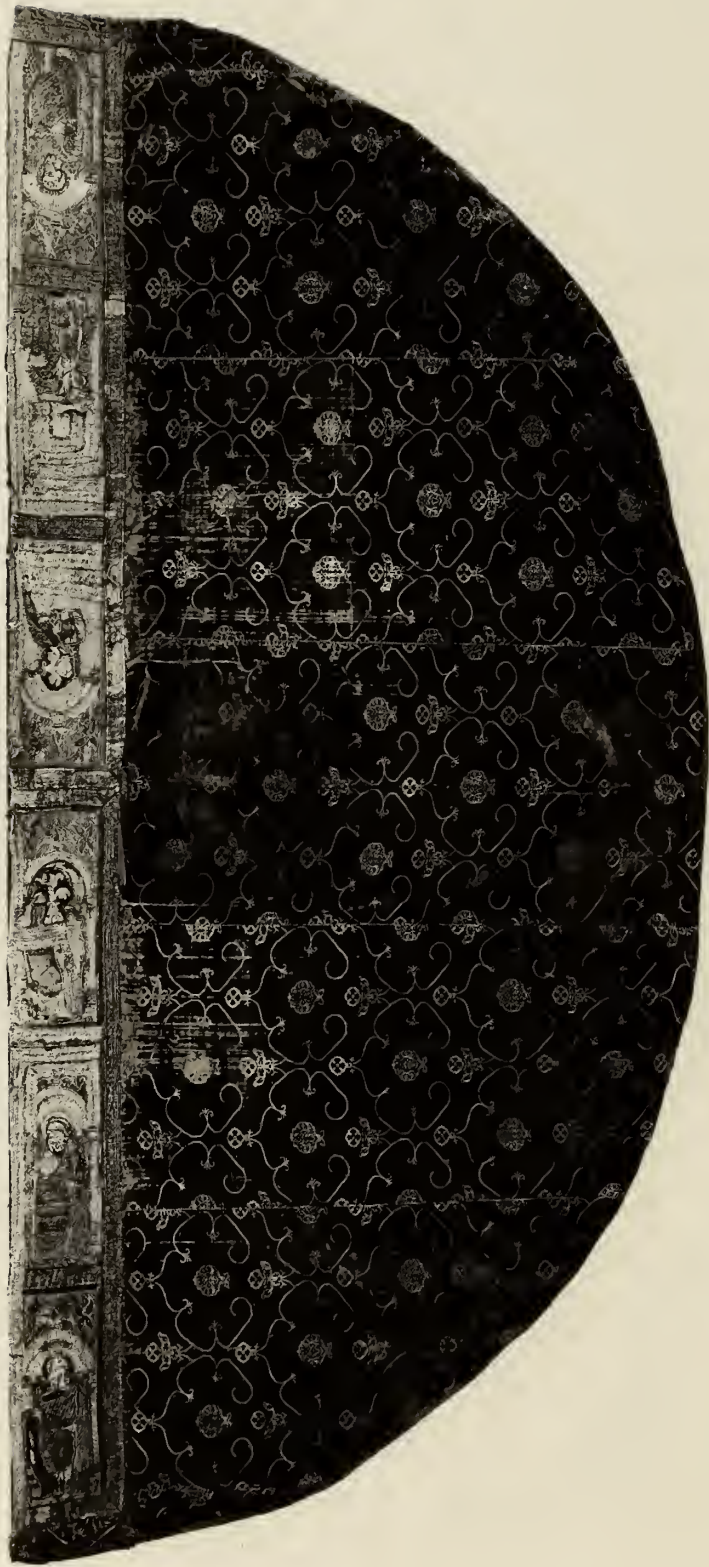
127. COVER IN VELVET BROCADE

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

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

ITALIAN. VENETIAN. XV CENTURY





128. VELVET COPE

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; width, 4 feet 5 inches.

ITALIAN, XV CENTURY

129. VELVET COPE

Plain red velvet, with embroidered orphreys and hood, in gold and colors. The orphreys are divided into eight panels containing Renaissance ornament, each surrounded by a band of galloon. In the centre 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; width, 4 feet 6 inches.

ITALIAN, XVI CENTURY





130. COVER IN GREEN VELVET AND EMBROIDERY

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

Length, 8 feet 4 inches; width, 1 foot 8 inches.

ITALIAN, SECOND HALF OF XVI CENTURY

131. ALTAR FRONTAL

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, the 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.

ITALIAN, MIDDLE OF XVI CENTURY





132. TABLE COVER (ILLUSTRATED)

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.

ITALIAN, LATE XVI CENTURY

133. TABLE COVER

Similar to preceding, but narrower, and without the edging of galloon and gold fringe.

Length, 69 inches; width, 48 inches.

ITALIAN, LATE XVI CENTURY

134. ECCLESIASTICAL BANNER

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.

Length, 80 inches; width, 40 inches.

SPANISH, XVIII CENTURY

135. COPE HOOD

The last judgment: At the top an arcade of three Gothic arches under which at either side is a trumpeting angel, and in the centre 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.

Length, 20 inches; width, 17 inches.

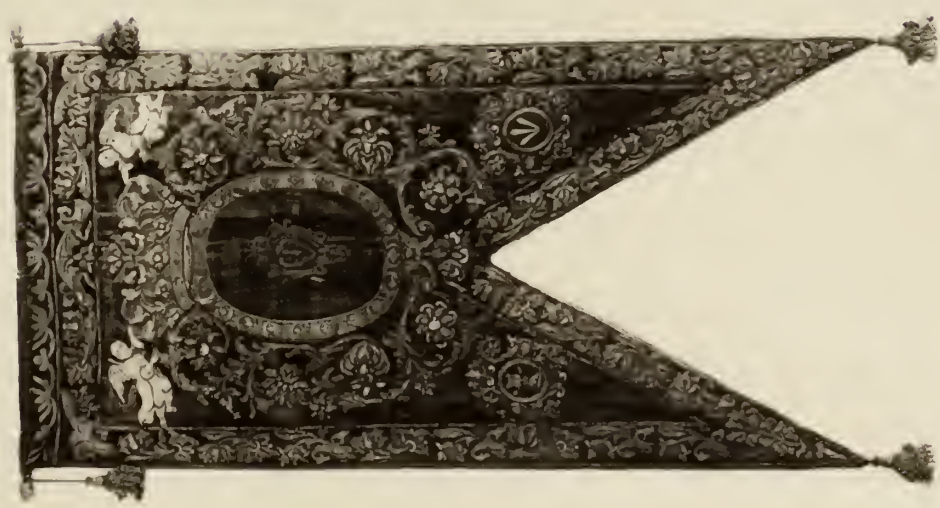
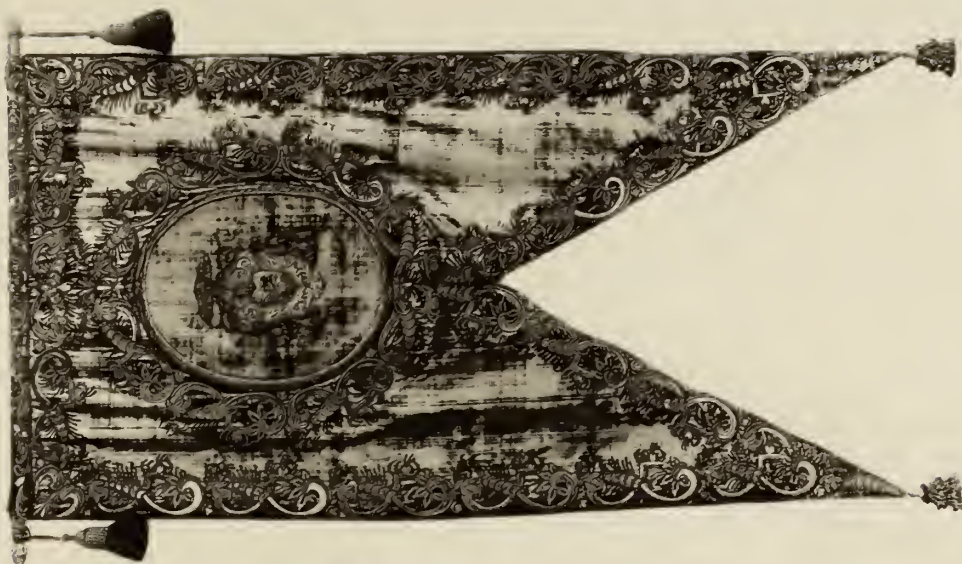
ITALIAN, XV CENTURY

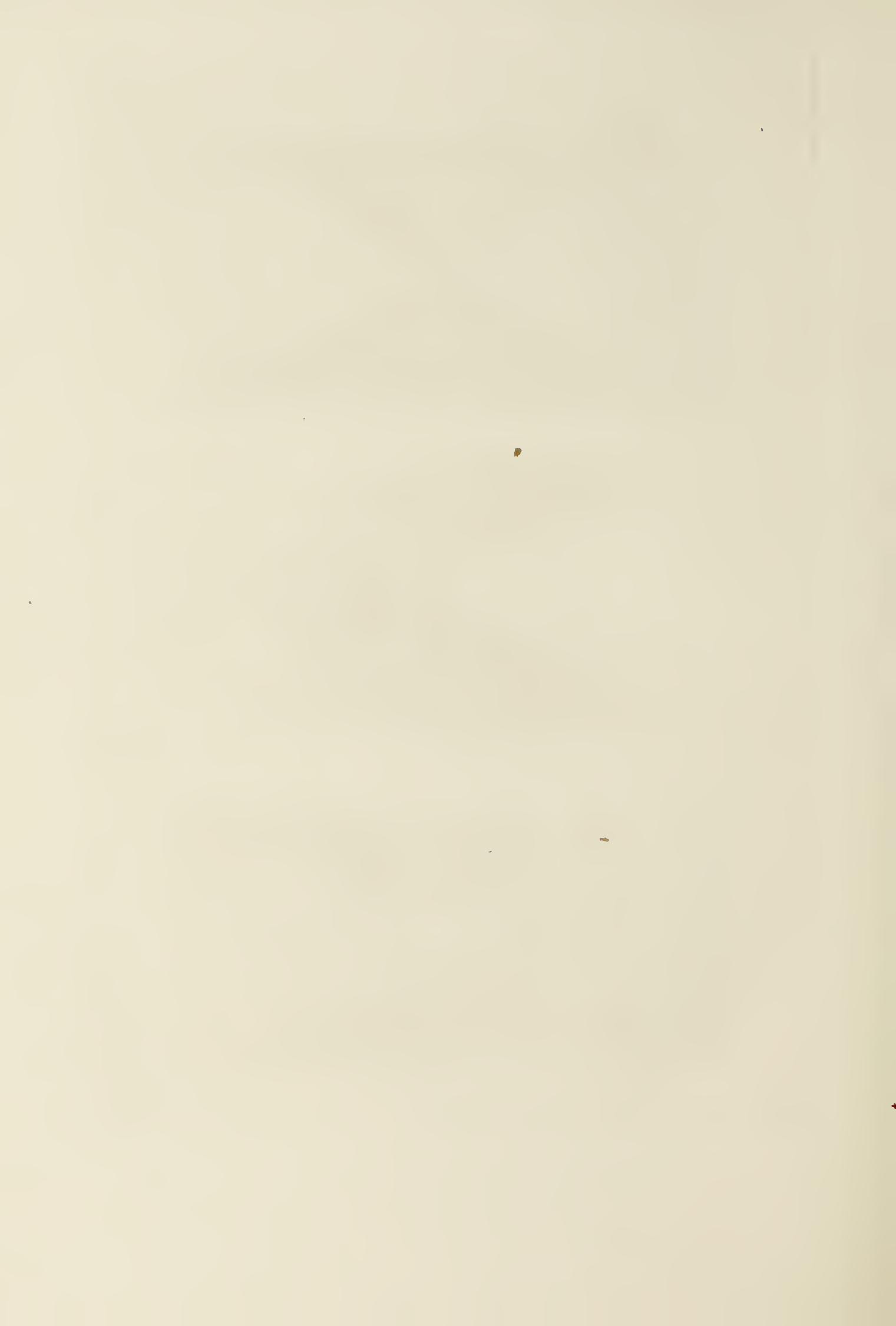
136. ECCLESIASTICAL BANNER

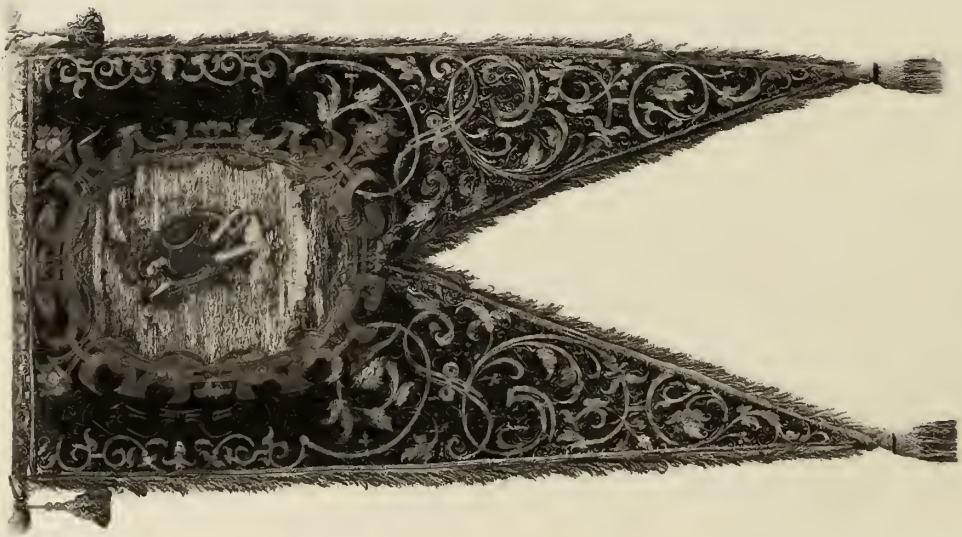
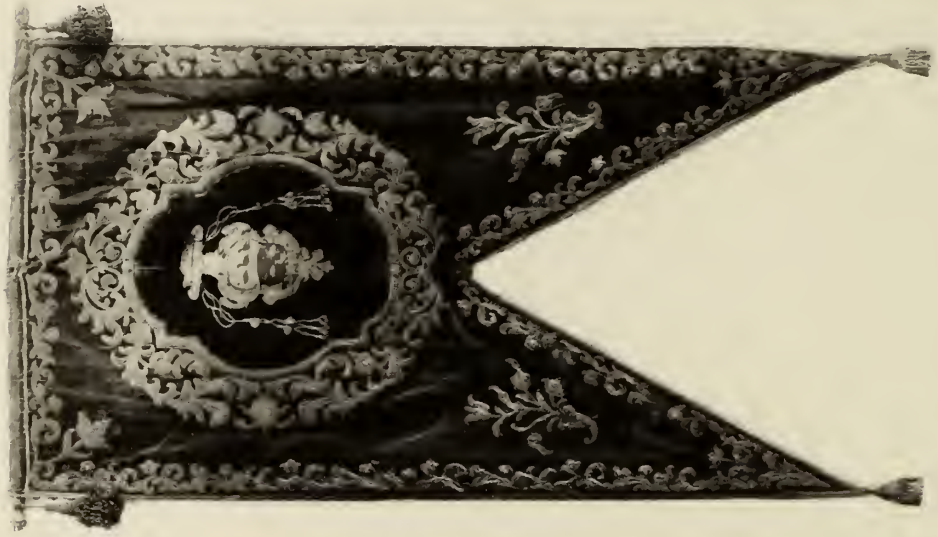
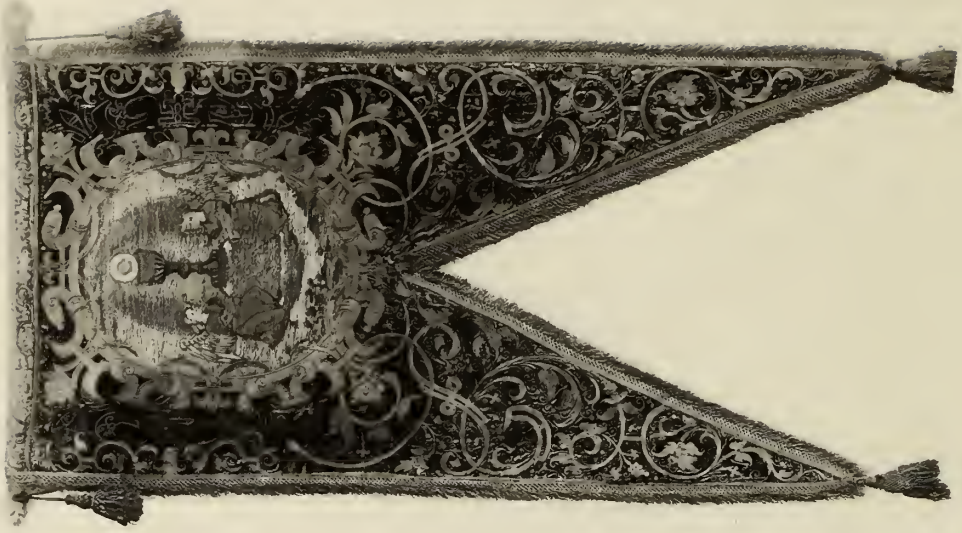
Straight top and sides cut into two long triangular points below. Blue-green velvet, embroidered in silver. In the upper part a small cartouche set in an elaborate border, and surmounted by a crown worked on red velvet, and supported by two flying cherubim. Two smaller cartouches on the points showing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

Length, 92 inches; width, 43 inches.

SPANISH, ABOUT 1700







137. ECCLESIASTICAL BANNER

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.

Length, 72 inches; width, 36 inches.

SPANISH, LATE XVI CENTURY

138. ECCLESIASTICAL BANNER

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.

Length, 81 inches; width, 41 inches.

SPANISH, ABOUT 1700

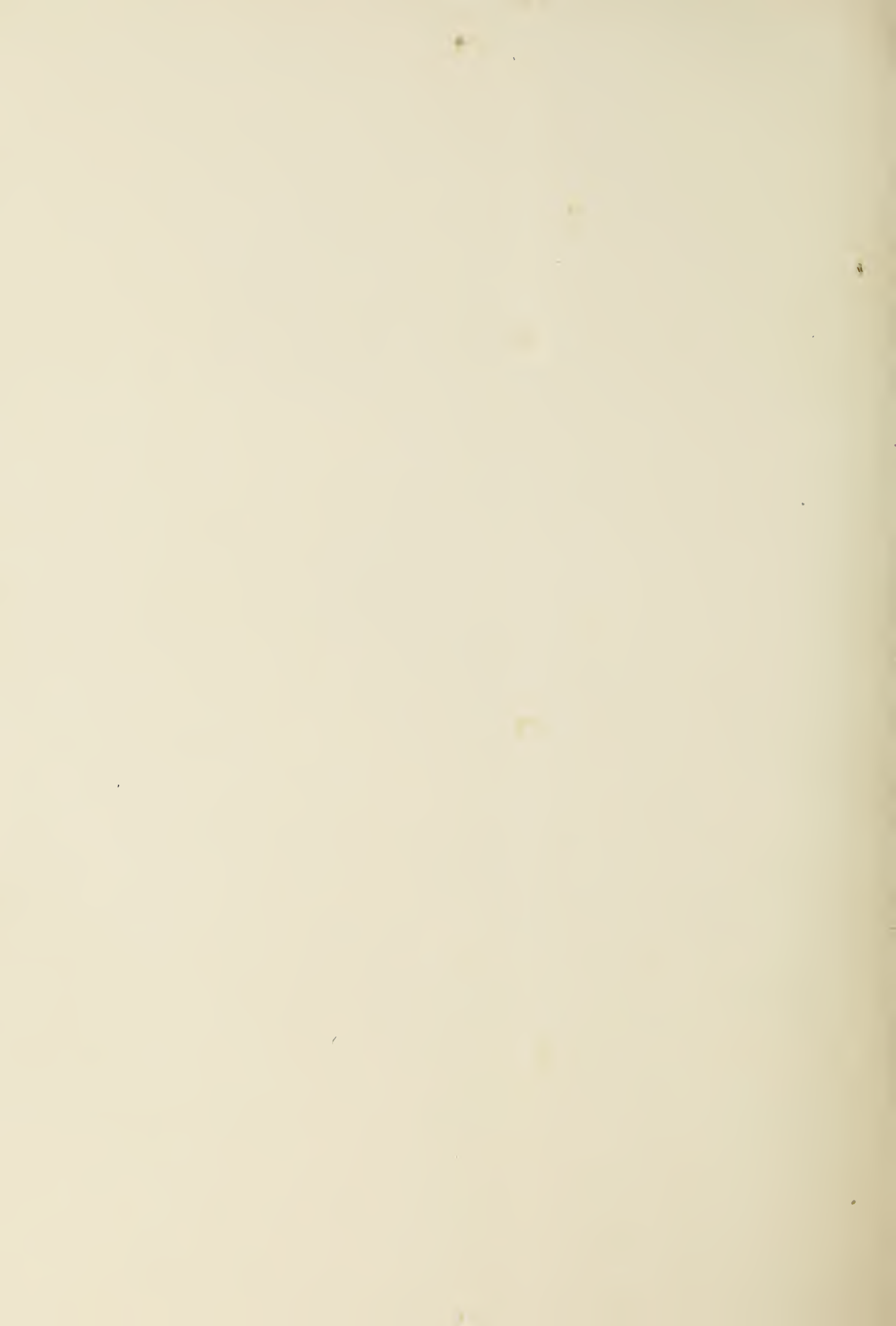
139. ECCLESIASTICAL BANNER

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.

Length, 79 inches; width, 33 inches.

SPANISH, LATE XVI CENTURY







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