

THE CHARLES H.  
AND MARY F. S.  
WORCESTER  
COLLECTION  
OF PAINTINGS,  
SCULPTURE AND  
DRAWINGS

**THE CHARLES H.  
AND MARY F. S. WORCESTER  
COLLECTION**



12. Titian (Tiziano Vecelli), *The Education of Cupid*

CATALOGUE  
OF THE CHARLES H.  
AND MARY F. S. WORCESTER  
COLLECTION OF  
PAINTINGS, SCULPTURE  
AND DRAWINGS

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COMPILED BY DANIEL CATTON RICH

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The Art Institute of Chicago



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# THE CHARLES H. AND MARY F. S. WORCESTER COLLECTION

THE collection of paintings, water colors, drawings, and sculpture formed by Charles H. and Mary F. S. Worcester during the last twenty years strikes me as unusual for several reasons. It is in no sense a fashionable or orthodox group. Here you will not find that row of recognized, vested old masters that once graced the walls of so many American mansions and automatically proclaimed their owners as "art lovers." Though the Worcester Collection contains the work of some of the greatest—Titian, Veronese, Tintoretto, van Dyck, Rubens, Tiepolo, and Cranach, to mention only a few—these share space with anonymous and fascinating artists like "The Master of the Hiltpoltstein Altar" or "The Master of St. Veronica." The range of the collection is considerable. It is not devoted exclusively to the old masters or to the moderns. It begins with the *trecento* in Italy; it closes with an abstraction by Fernand Léger. Nor is it limited to paintings in oil or tempera, for water colors, drawings, pastels, and a few pieces of sculpture are included.

The Worcester Collection has yet another interesting aspect. Much of it was made with a definite plan. In 1926, after a certain number of paintings had been acquired, Mr. and Mrs. Worcester indicated to Mr. Robert B. Harshe, Director of The Art Institute of Chicago, that they generously wished to contribute to the collections of the Institute. "What did the Museum need?" "In what fields should it be strengthened?" Together with Mr. Harshe they surveyed the Department of Paintings and saw that while the Institute owned, or would eventually own, excellent Italian, Spanish, French, and Flemish primitives, and that the Dutch seventeenth and the English eighteenth centuries were well begun and the French nineteenth century already remarkable, German primitives (save for a few examples) and Renaissance masters of Venice were completely lacking. They set out at once to supply these lacks and during the years that Mr. Worcester has served as Trustee, Vice-President, and Chairman of The

Committee on Painting and Sculpture, he and Mrs. Worcester have worked in closest harmony with the Institute, not only presenting and lending important examples to the gallery, but sharing in the problem of how to create a well-rounded and significant collection for the city of Chicago. They were among the first collectors in America to show an interest in the underrated periods of Baroque and Rococo Italian painting and lately they have been acquiring a group of preparatory sketches by masters which will eventually be installed in a room where students and public alike may gain a deeper understanding of how a work of art evolves.

Though Mr. Worcester has been interested in art since boyhood and though he and Mrs. Worcester had purchased a certain number of contemporary European and American paintings from time to time, it was about 1918 that the collection really began. They were originally drawn to the Romantic tradition of the nineteenth century, and between 1921 and 1923 acquired their first Inness, the "Coast of Cornwall," the Blakelock, "Vision of Life," the two Corots, and two of the Monticellis. Monet's "Boats in Winter Quarters, Étretat," (bought in 1922) introduced the first note of Impressionist color-vision into the group; in the same year and the next, examples by Sisley, Aman-Jean, Lebasque, Raffaelli, Mary Cassatt, and finally Renoir show the collectors deepening their interest in French Impressionism, an interest further developed by the acquisition of Gauguin's "Breton Landscape," with its dependence on Pissarro.

In London in 1925 they looked closely at British painting. The sketch and figure piece by Augustus John were the result and when a year later, they purchased an early Orpen, "The Old Cabman," at Lord Leverhulme's sale, they may well have felt that they possessed excellent examples by these two contemporaries and friends. The next year was significant; it was then they acquired their first German primitive, Hans Maler's "Portrait of a Young Man" and their first Italian painting of the sixteenth century, Bronzino's "Young Florentine Noblewoman." The great purchase of 1927 was at the Stillman Sale when Moroni's full-length "Lodovico Madruzzo" entered their collection. The next summer saw Mr. and Mrs. Worcester in Germany with the avowed intention of strengthening the German and Venetian groups. The moment was auspicious. Outside their own country German primitives were still little regarded and at

that moment a number of private owners, pressed by the economic situation, had placed paintings on the market. German officials sighed when the Worcesters carried away such undeniable masterpieces as "Christ Carrying the Cross" by "The Master of the Hiltpoltstein Altar" and Cranach's magnificent "Crucifixion," admitting that treasures like these should be kept in Nuremberg or Munich. The National Museums had not yet developed their patriotic intention of buying every important native work for their own galleries. At the same time Tintoretto's "Mars and Venus with Three Graces in a Landscape," an example of the artist's later style, passed into the Worcesters' hands. Two paintings by Magnasco, a sketch by van Dyck, a Degas—found on the same excursion—the Léger abstraction, the unfinished Veronese, "Madonna and Child with Saints John the Baptist and Anthony Abbot," and the early Tiepolo (the last two bought in this country), show how rapidly and variously the collection was growing.

In 1930 the Worcesters returned from Italy with a group of Venetian works, among them two paintings attributed to Gentile and Giovanni Bellini. In 1928 they had added their first Venetian primitive, anxious to provide a background for the Renaissance School of Venice. In the same way Piazzetta's "Beggar Boy" and Longhi's "Little Girl with Dog" carried the tradition on through the eighteenth century. The German primitives were increasing and that year they acquired their second Veronese, the "Creation of Eve."

An opportunity arrived in 1934 to purchase an imposing painting of the Roman Baroque school. It was an opportunity that one museum had refused and few private collectors in America would have taken. The work was extremely large, unnamed (though clearly done under Caravaggio's direct influence) and of a spectacular, almost cinematic quality that appealed to few buyers. But the Worcesters decided in the affirmative and today "The Resurrection" belongs to their collection, recognized as one of the most excellent paintings in the Caravaggesque style outside of Italy. The next year, during another European trip, a number of significant acquisitions were made, the most significant perhaps a pair of panels by Cranach, "Adam Tempted by Eve" and "Eve and the Serpent" and a sketch by Rubens, "The Marriage of Peleus and Thetis."

The year 1936 was beyond all remarkable for the purchase of a composition by Titian, "The Education of Cupid." Ever since Mr. and Mrs. Worcester



embarked on their Venetian quest they had been searching for an outstanding example by the greatest of the Venetians. Many pictures had been brought to their attention but in Paris in 1935 they first saw "The Education of Cupid" and immediately realized that it could become the center of their collection. Appropriately the two last acquisitions, made in 1937, may rank with the Titian in importance. Whether or not the "Portrait of a Young Painter" is actually by that enigmatic personality, Grünewald, it is by all odds one of the most fascinating portraits of the German fifteenth century, while the Piazzetta "Pastoral Scene" takes its place with other masterpieces of the Venetian *settecento*.

Realizing the collectors' intention was to build outstanding groups of German and Venetian painting, it is interesting to analyze the results. The Venetian survey begins with two panels from the *trecento*, the first, "Saint John the Baptist and Saint Catherine of Alexandria," now associated with the important workshop of Master Paolo Veneziano, the second, a "Madonna of Humility," probably by an anonymous master painting in the latter part of the century. In both one may mark that dependence on the Byzantine East which Venice was slow to relinquish and which appears in a delightful and unexpected form a century later in the rarest *quattrocento* work in the collection, a double portrait of "Two Orientals" attributed to Gentile Bellini. That trilogy of *cinquecento* painters who made the reputation of Venice is represented: Titian in "The Education of Cupid," a work of his full maturity, where the majesty of the goddesses captures the spirit of the High Renaissance and the energy of the satyrs foretells Rubens and the Baroque. Tintoretto appears in an extraordinary little early portrait and in a mythological composition of "Mars and Venus," executed in his dazzling later style. By Veronese are the large, uncompleted "Madonna with Saints John the Baptist and Anthony Abbot," not only an important document for the study of Venetian technique but a powerfully imagined vision, and the "Creation of Eve," one of Paolo's uncommon easel pictures, unusually rich in color, its landscape closely allied with the exquisite frescoes of the Villa Maser. The tall, commanding portrait of "Lodovico Madruzzo" is recognized as one of Moroni's finest works while the "Rest on the Flight into Egypt," if not by Schiavone, is closely related to that painter's own interpretation of Giorgione's pastoralism.

Tiepolo's "St. Jerome" shows the painter still under the spell of the *seicento*. It is probably the earliest work by him in America and full of his characteristic brush drawing. The collection is unusually rich in Piazzetta. A work, attributed to Piazzetta's youth, makes a most interesting link between the *cinquecento* and the *settecento*. This is "The Adoration of the Shepherds," a copy after Jacopo Bassano. A typical "Beggar Boy" and a large and richly painted "Pastoral Scene" (done about the same time as the famous picture in the Accademia, Venice, and very like it in mood) show other sides of Piazzetta's contribution to the style of the eighteenth century. Longhi, last of the Venetians of the *settecento*, is found in a typical genre subject, "The Dance" (from the well-known series of "Rustic Scenes") and a sympathetic child's portrait.

The eighteen works by early German painters form the leading private collection of this school in America. "Christ Carrying the Cross," a small, brilliantly designed panel, first connected with Vienna and the influence of a Master André who is known to have been working at the Archducal Court about 1425, but now more convincingly placed at Nüremberg, is a work of the highest aesthetic and historical significance. Dating from the same period—the first part of the fifteenth century—is a panel of great iconographic interest, "The Crucifixion with Personification of Church and Synagogue" by "The Master of St. Veronica." The large panel of "The Funeral of St. Florian" has been identified as part of an altarpiece painted at Krainburg in Austria in the closing years of the century, while the much-discussed "Portrait of a Young Painter" (which in the opinion of certain scholars should certainly be assigned to Grünewald) is a remarkable work for the late fourteen hundreds, foreshadowing much of the brilliance of design and Humanist warmth of the later Renaissance in the North.

Cranach is represented as a portrait painter, as an innovator in the new Classical attitude towards the nude, and as a religious artist strongly impregnated with the ideals of the Reformation. "Adam Tempted by Eve" and "Eve and the Serpent," painted round the year 1530, are among the loveliest, if not the loveliest, of the whole long series of that subject. The great "Crucifixion," teeming with incident and character, shows to what heights the Protestant fervor of the North—a quality much rarer in art than the Catholic piety of the South—could reach when conceived by a close friend of Martin Luther. Among portraits of the

Early German Renaissance one should not forget two examples, attributed, with some question, to Hans Maler, an excellent Conrad Faber von Kreuznach and an altogether unusual "Woman with Prayer Book" by Bartel Bruyn, the Younger, where it is not fanciful to trace the influence of Holbein.

While the Venetian and German paintings were consciously selected for their ultimate place in a museum, the numerous European (chiefly French) examples of the nineteenth and twentieth centuries were first meant to hang intimately on the walls of the Worcester home. The Monticellis, the Renoirs, the Monet, Sisley, Degas, and Gauguins make a harmonious group along with the Vuillard (a splendid early "Interior"), Lebasque, and Bonnard. Three works by later painters of the School of Paris show various sides of the movement following Impressionism. Modigliani's "Woman with the Necklace" is a brilliantly colored portrait of 1917; the emphasis on primitive formalism is here less apparent than the Italian pictorial tradition to which Modigliani now and then returned, seemingly in deference to the place of his birth. "The Green Sash" is not the typical Matisse, being soberer in color and stronger in rhythmic form than many of his later and more decorative canvases. Austere, too, in its modulated blues and twentieth-century architecture, is Léger's "Composition," begun in 1921 and completed in 1927.

Inness, Blakelock, Ryder, and Mary Cassatt are among the Americans of the last century, all represented by unusual examples. "The Coast of Cornwall" with its Turner-like breadth of effect, shows Inness at the height of his later development. Blakelock's "Vision of Life" is equally distinguished, while two of the three works by Miss Cassatt (both preparatory studies for other works) are uncommonly fresh, skilled, and charming. Among the sketches for larger projects should first be mentioned examples by Rubens and van Dyck. "The Marriage of Peleus and Thetis," a sketch of one subject from Rubens' huge commission for the hunting lodge, Torre de la Parada near Madrid, shows his brilliant, easy designing and exhibits a sense of vibrant color not found again until Renoir. Van Dyck's "Head of a Girl," assigned to his early period and still under Rubens' spell, equally points forward to the French eighteenth century in the delicacy of color and elegance of draughtsmanship. From the group of drawings two emerge as particularly important: Claude's "Study of Two Ships" and Bellows'

macabre "Dance in an Insane Asylum." The sculpture—limited to small pieces shown with paintings and water colors in the Worcester home—is largely contemporary, including Despiau, Maillol, Milles, Kolbe, and Scheibe, but contains one rare Flemish "Madonna," and a stone figure of "Christ on the Cross" attributed to the North German School of the early fifteenth century.

From the collection as a whole one has the impression that Mr. and Mrs. Worcester have a special sensitivity to color and rich painting. This explains their enthusiasm for the Venetian school and their interest in French art of the nineteenth and twentieth centuries. The early German works show another side of their taste: a feeling for expressive, personal draughtsmanship. Quite uncommon is the number of studies and unfinished works in the group, a fact always puzzling to visitors until they discover that Mr. Worcester has himself painted for many years and has a painter's insight into such matters. In fact, the entire collection exhibits that kind of connoisseurship which is best fostered by a practical understanding of the arts. Such a point of view insists that the quality of a work is greater than the name on the label, for though the name may shift with the next generation of experts the quality remains. As for Mrs. Worcester, always modest about her part in the collection, I happen to know that she is one of those rare people, who, disclaiming technical knowledge, quite naturally stops before the best painting in any gallery.

DANIEL CATTON RICH

# LIST OF PLATES

		PLATE
TITIAN (TIZIANO VECELLI)	<i>The Education of Cupid</i>	<i>Frontispiece</i>
MASTER PAOLO VENEZIANO	<i>Saint John the Baptist and Saint Catherine of Alexandria</i>	I
JACOBELLO DI BONOMO (?)	<i>Madonna of Humility</i>	II
GENTILE BELLINI	<i>Two Orientals</i>	III
GIOVANNI BELLINI	<i>Madonna and Child</i>	IV
GIOVANNI BUONCONSIGLIO (IL MARESCALCO)	<i>Madonna and Child</i>	V
AGNOLO BRONZINO	<i>Young Florentine Noblewoman</i>	VI
GIOVANNI BATTISTA MORONI	<i>Lodovico Madruzzo</i>	VII
SCHIAVONE (ANDREA MELDOLLA)	<i>Flight into Egypt</i>	VIII
TINTORETTO (JACOPO ROBUSTI)	<i>Antonio Zantani</i>	IX
TINTORETTO (JACOPO ROBUSTI)	<i>Venus and Mars with Three Graces in a Landscape</i>	X
PAOLO VERONESE (PAOLO CALIARI)	<i>Creation of Eve</i>	XI
PAOLO VERONESE (PAOLO CALIARI)	<i>Madonna and Saints John the Baptist and Anthony Abbot</i>	XII
SCHOOL OF CARAVAGGIO	<i>The Resurrection</i>	XIII
ALESSANDRO MAGNASCO	<i>Arcadian Landscape</i>	XIV
PIERFRANCESCO MOLA	<i>Homer Dictating</i>	XV
GIOVANNI BATTISTA PLAZZETTA	<i>Pastoral Scene</i>	XVI
GIOVANNI BATTISTA TIEPOLO	<i>St. Jerome in the Desert</i>	XVII
PIETRO LONGHI	<i>Little Girl with Dog</i>	XVIII
THE MASTER OF THE HILTPOLT- STEIN ALTAR	<i>Christ Carrying the Cross</i>	XIX
THE MASTER OF ST. VERONICA	<i>Crucifixion with Personification of the Church and Synagogue</i>	XX
MATHIS GOTHART, CALLED NITHART (GRÜNEWALD) (?)	<i>Portrait of a Young Painter</i>	XXI
THE MASTER OF THE KRAINBURG ALTAR	<i>The Funeral of Saint Florian and Saint Florian Rescues the Charcoal Burner</i>	XXII
AUSTRIAN (?) SCHOOL, 1494	<i>The Crucifixion</i>	XXIII
MASTER OF NÜREMBERG	<i>Saints Acacius, Barbara, Apollonia and Sebaldus</i>	XXIV
LUCAS CRANACH, THE ELDER	<i>Adam Tempted by Eve and Eve and the Serpent</i>	XXV
LUCAS CRANACH, THE ELDER	<i>The Crucifixion</i>	XXVI
LUCAS CRANACH, THE ELDER	<i>Portrait of a Bearded Man</i>	XXVII

		PLATE
HANS MALER ZU SCHWAZ	<i>Christ Bearing the Cross</i>	XXVIII
MATTHIAS GERUNG	<i>Judgment of Paris</i>	XXIX
BARTEL BRUYN, THE YOUNGER	<i>Woman with Prayerbook</i>	XXX
ANTHONY VAN DYCK	<i>Head of a Girl</i>	XXXI
PETER PAUL RUBENS	<i>The Marriage of Peleus and Thetis</i>	XXXII
EMANUEL DE WITTE	<i>Church Interior</i>	XXXIII
RALPH A. BLAKELOCK	<i>The Vision of Life</i>	XXXIV
MARY CASSATT	<i>Mother and Little Girl</i>	XXXV
MARY CASSATT	<i>Young Woman Sewing</i>	XXXVI
GEORGE INNESS	<i>Coast of Cornwall</i>	XXXVII
HENRY RAEBURN	<i>Lady Helen Boyle</i>	XXXVIII
AUGUSTUS JOHN	<i>L'Espègle (The Rogue)</i>	XXXIX
WILLIAM ORPEN	<i>The Old Cabman</i>	XL
ADOLPHE MONTICELLI	<i>The Princesses</i>	XLI
EDGAR DEGAS	<i>Dancers in the Foyer</i>	XLII
JEAN-LOUIS FORAIN	<i>Maternity</i>	XLIII
PAUL GAUGUIN	<i>Breton Landscape</i>	XLIV
CLAUDE MONET	<i>Boats in Winter Quarters, Étretat</i>	XLV
AUGUSTE RENOIR	<i>The Laundress</i>	XLVI
ALFRED SISLEY	<i>A Turn in the Road</i>	XLVII
HENRI DE TOULOUSE-LAUTREC	<i>The Opera "Messalina" at Bordeaux</i>	XLVIII
PIERRE BONNARD	<i>Vestibule</i>	XLIX
FERNAND LÉGER	<i>Composition in Blue</i>	L
HENRI MATISSE	<i>The Green Sash</i>	LI
AMEDEO MODIGLIANI	<i>Woman with Necklace</i>	LII
ÉDOUARD VUILLARD	<i>Interior</i>	LIII
NORTH-GERMAN SCHOOL, EARLY FIFTEENTH CENTURY	<i>Christ on the Cross</i>	LIV
FLEMISH, LATER FIFTEENTH CENTURY	<i>Madonna and Child</i>	LV
GEORG KOLBE	<i>Adagio</i>	LVI
CARL MILLES	<i>Angel</i>	LVII
RICHARD SCHEIBE	<i>Christ Entering Jerusalem</i>	LVIII
JOHN STORRS	<i>Male Torso</i>	LIX

# CATALOGUE

ITALIAN SCHOOLS  
*Fourteenth-Eighteenth Centuries*



# MASTER PAOLO VENEZIANO

*Venetian, active 1333-1358*

## I. SAINT JOHN THE BAPTIST AND SAINT CATHERINE OF ALEXANDRIA (Plate I)

Tempera on panel, 30 x 19¼ in.

COLLECTIONS: Grimaldi, Venice; to Roerich Museum, New York; acquired at the Roerich Sale, New York, 1930, by Mr. and Mrs. Worcester.

EXHIBITIONS: Chicago, The Art Institute of Chicago, 1930-7; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1933, cat. No. 87; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1934, cat. No. 35.

REFERENCES: *European Paintings from the Roerich Museum*, The American Art Association-Anderson Galleries, Inc., New York, March 28, 1930, cat. No. 150, reproduced; D. C. Rich, *Bulletin of The Art Institute of Chicago*, XXIV (1930), 86, 87, reproduced and 88; E. Sandberg Vavalà, *Burlington Magazine*, LVII (1930), 171, 177, No. 8; B. Berenson, *Pittura Italiana del Rinascimento* (Collezione "Valori Plastici") (Translated by Emilio Cecchi), Milan [1936], 359.

A companion panel, "St. Augustine and St. Peter," was in the Roerich Sale and is now the property of Mrs. Catherine Barker Hickox of New York, on loan at The Art Institute of Chicago. (Reproduced by Rich, *above*, and Vavalà, *above*.)

In the catalogue of the Roerich Sale F. J. Mather, Jr., assigns the panels to the School of Lorenzo Veneziano. Vavalà identifies the Master of the Pirano Altarpiece to whom these panels are related more closely than to Lorenzo Veneziano as Master Paolo Veneziano and attributes them to Paolo and his sons. She finds the St. Catherine similar to a St. Barbara on a polyptych in the Worcester Art Museum, Worcester, Mass., and the St. John the Baptist similar to a St. John of the same altarpiece. The Worcester and Hickox panels evidently were part of a like polyptych. Berenson attributes them to Master Paolo Veneziano.

# JACOBELLO DI BONOMO (?)

*Venetian, late Fourteenth Century*

## 2. MADONNA OF HUMILITY (Plate II)

Tempera on panel, 38¾ x 23½ in.

COLLECTIONS: Count Ambroz-Migazzy, Sarvar, Hungary; E. & A. Silberman, New York; to Mr. and Mrs. Worcester, 1928.

EXHIBITIONS: Chicago, Union League Club, January, 1929; Chicago, The University of Chicago, The Renaissance Society, *Loan Exhibition of Religious Art from the Fourth Century to the Present Time*, February 20–March 7, 1930, cat. No. 33; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1933, cat. No. 86.

REFERENCES: *The Art News*, XXVII (December 8, 1928), 1, reproduced; *Bulletin of The Union League Club of Chicago*, January 1929, 7; *Pantheon*, III (1929), 102, reproduced and 104; *Anniversary Bulletin, The Renaissance Society of The University of Chicago*, Autumn-Winter, 1930, cover; L. Venturi, *Pitture Italiane in America*, Milan, 1931, Plate CIV; Venturi, *Italian Paintings in America* (translated by Countess vanden Heuvel and Charles Marriott), New York and Milan, 1933, I, Plate 127.

Georg Gronau attributes it to Jacobello, comparing it with the central panel of polyptych in the Church of Santa Maria a Mare in Torre di Palma (Fermo).

Venturi believes that it may be dated in the first part of the fifteenth century and attributes it to Jacobello del Fiore, comparing it with the central panel of "The Coronation" from an altarpiece at San Augustino, Teramo, and a "Madonna with Saints" in the Accademia, Venice, dated 1436 (No. 13).

As Raimond van Marle and other critics reject the Torre di Palma altarpiece as a work of Jacobello and as the Worcester panel resembles it chiefly in iconography, it might be better to assign the latter to an anonymous master of the late fourteenth century in Venice—a suggestion recently made by Kenneth Clark.

Bernhard Berenson (on the basis of a photograph) suggests that it was painted by a follower of Guariento.

## MICHELE GIAMBONO

*Venetian, active 1420–1462*

### 3. ST. PETER

Tempera on panel, 20¾ x 15 in.

COLLECTION: Carlo Foresti, Milan; to Mr. and Mrs. Worcester, 1930.

EXHIBITION: Chicago, The Art Institute of Chicago, intermittently, 1930–37.

Attributed to Giambono by Raimond van Marle, an attribution which Bernhard Berenson (on the basis of a photograph) accepts.

The panel should be compared with individual heads on the large "Coronation of the Virgin" in the Accademia, Venice (No. 33), and with a panel of "St. Mark" (Mond bequest) in The National Gallery, London (No. 3917).

## GENTILE BELLINI

*Venetian, 1429–1507*

### 4. TWO ORIENTALS (Plate III)

Tempera on canvas, 27½ x 25 in.

COLLECTIONS: Paolo Giovio (?), Padua; Private Collection, Treviso; Carlo Foresti, Milan; to Mr. and Mrs. Worcester, 1930.

EXHIBITIONS: Chicago, The Art Institute of Chicago, intermittently, 1930–37; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1933, cat. No. 103; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1934, cat. No. 43.

REFERENCES: A. M. Frankfurter, *The Fine Arts*, XX (June, 1933), 14, reproduced; R. van Marle, *The Development of the Italian Schools of Painting*, The Hague, XVII, 1935, 155, Figure 87 and 154–5.

Giuseppe Fiocco, Antonio Morassi, Wilhelm Suida and van Marle attribute it to Gentile, agreeing that it formed part of a larger composition. Suida and Fiocco suggest that it may possibly be a surviving fragment of one of Gentile's

monumental decorations for the Doge's Palace destroyed by fire in 1574 and 1577. Van Marle considers that it may have been painted in Turkey. The theory, sometimes suggested, that the fragment is part of a processional banner, seems denied by the large scale of the heads.

The models have not been identified. Basil Grey believes them to be generalizations, rather than portraits, noting that though the profile on the left bears a general resemblance to Suleyman the Magnificent, this resemblance is not strong enough to date the canvas so late as 1520. He finds the turbans more convincingly rendered than usual.

Bernhard Berenson (on the basis of a photograph) suggests that it may be a copy of a work by Gentile, scarcely an original.

## GIOVANNI BELLINI

*Venetian, 1428-30-1516*

### 5. MADONNA AND CHILD (Plate IV)

Tempera on panel, 28 x 22 in.

COLLECTIONS: Ferrari (?), Turin; Papadopoli (?), Padua; Carlo Foresti, Milan; to Mr. and Mrs. Worcester, 1930.

EXHIBITIONS: Chicago, The Art Institute of Chicago, 1933-37; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1933, cat. No. 105 and Plate XVI; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1934, cat. No. 44.

REFERENCES: R. van Marle, *The Development of the Italian Schools of Painting*, The Hague, XV, 1934, 560, Note I and XVII, 1935, 274 and 275, Figure 162.

When purchased the panel was falsely signed: IOANNES BELLINUS

Wilhelm Bode, Giuseppe Fiocco and van Marle attribute it to Giovanni. Van Marle believes it was executed several years prior to the Willys example (see below) and dates it about 1480. Fiocco mentions a derivation from Antonello.

Bernhard Berenson (on the basis of a photograph) considers it a copy of the Willys Bellini.

Other versions of the motif, mentioned by G. Gronau, *Giovanni Bellini* (Klassiker der Kunst), Stuttgart, 1930, 213:

1. New York, John N. Willys Collection. (First published by Berenson in *Venetian Paintings in America*, New York, 1916, pp. 92 ff.) Chief differences: outlines softer, color typical of later style, important changes in landscape, etc. Berenson dates it 1488.
2. Vicenza, Pinacoteca Civica (No. 145), unimportant variant deriving from Previtali.
3. Vienna, Private Collection, fully signed. (Possibly the Worcester panel?)
4. Zoubaloff Auction, 1917, No. 573. (Possibly the Worcester panel?)
5. New York, Stillman Collection. (Sale, The American Art Association, New York, February 3, 1927, cat. No. 32. 20 x 14½ in. Formerly in the Cure Collection, Badger Hall, England.) Reversed (only in the plate, Gronau suggests). Closer to the Willys Bellini.
6. Rome, formerly Stroganoff Collection. Signed variant by Filippo Mazzola, 13¼ x 11 in. (See A. Muñoz, *Pièces de Choix de la Collection du Comte Grégoire Stroganoff, Seconde Partie: Moyen-Âge, Renaissance, Époque Moderne*, Rome 1911, cat. No. XXI and Plate XXI.) Composition very similar in the main. Child faces out, His left hand pulling at scarf round neck. The Virgin's head is differently draped. No landscape or ornamentation on sleeves.
7. Berlin, Kaiser-Friedrich Museum (No. 8). By Antonello da Saliba, 27¼ x 21¼ in. Head of Virgin and Child's hand differ. No curtain but a landscape background.
8. England, Private Collection. Signed by Licinio. Cited by van Marle. The motif combined with Saints Joseph and Mary Magdalene.

Echoes of the motif appear in Montagna and in members of the Venetian school. L. Dussler (*Giovanni Bellini*, Frankfurt, 1935, 43) compares the pose of the Child in the Willys version with the Putto in the "Allegory of Fortune" (Venice, Accademia, No. 595) and a figure from the "Allegory" (Florence, Uffizi, No. 631).

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1933.

# GIOVANNI BUONCONSIGLIO (IL MARESCALCO)

*Active in Vicenza and Venice 1495–1537*

## 6. MADONNA AND CHILD (Plate V)

Oil (?) and tempera on panel, 20½ x 13¾ in.

COLLECTIONS: A. von Beckerath, Berlin; Benedict and Co., Berlin; to Mr. and Mrs. Worcester, 1929.

EXHIBITIONS: Chicago, The University of Chicago, The Renaissance Society, *Loan Exhibition of Religious Art from the Fourth Century to the Present Time*, February 20–March 7, 1930, cat. No. 31; Detroit, The Detroit Institute of Arts, *The Sixteenth Loan Exhibition of Old Masters; Italian Paintings of the XIV to XVI Century*, March 8–30, 1933, cat. No. 100.

REFERENCES: T. Borenius, *The Painters of Vicenza*, London, 1909, reproduced opposite 158; S. Rumor and M. H. Bernath in Thieme-Becker, *Allgemeines Lexikon der Bildenden Künstler*, Leipzig, V, 1911, 229; J. A. Crowe and G. B. Cavalcaselle, *A History of Painting in North Italy* (edited by T. Borenius), New York, 1912, II, p. 140, note 1; A. Venturi, *Storia dell'Arte Italiana*, VII, ivb, Milan, 1915, 636 and 637, Figure 408; R. Longhi, *Officina Ferrarese* (Pittura dell'Occidente, I), Rome, 1934, 67, 169, note 83, 193 and Plate 95.

Borenius (in Crowe and Cavalcaselle, *above*) dates it in the earliest period of Buonconsiglio, comparing it stylistically with a wing of a polyptych with figures of Two Saints, the property of J. Annan Bryce of London. Adolfo Venturi and Lionello Venturi attribute it to Buonconsiglio, the latter remarking that it recalls Montagna. Longhi assigns it to Ercole de' Roberti. On the other hand Kenneth Clark, who recently examined the panel, believes it to be closer to "Ercole Grandi," while Bernhard Berenson, on the basis of a photograph, assigns it to the early period of Lorenzo Costa.

# JACOPO BASSANO DA PONTE

*Venetian, 1510–1592*

## 6A. PORTRAIT OF A BEARDED MAN

Oil on canvas, 42½ x 32 in.

COLLECTIONS: Asscher & Welker, London; to E. and A. Silberman, New York; to Mr. and Mrs. Worcester, 1937.

Hermann Voss considers it an important work of the Bassano circle and is inclined to attribute it to Jacopo Bassano.

Hans Tietze is uncertain whether to attribute it to Jacopo or to Francesco. He compares it with the "Portrait of a Gentleman" in The National Gallery, Edinburgh (No. 3) and a double portrait of "Father and Daughter" which he knows in Vienna, both by Jacopo. On the other hand he recognizes that the Worcester canvas has certain connections with the "Portrait of Signor Bastiano Garvolino" in Lille, this latter formerly identified as by Jacopo but now attributed by Bernhard Berenson and Wart Arslan to Leandro and to Francesco by Adolfo Venturi.

Compare, too, the "Portrait of a Man" in Verona (Museum of Castelvechio [No. 729]) formerly given to Jacopo by Venturi but attributed to Francesco by Arslan.

# AGNOLO BRONZINO

*Florentine, 1503–1572*

## 7. YOUNG FLORENTINE NOBLEWOMAN (Plate VI)

Oil on panel, 21⅝ x 17 in.

COLLECTIONS: Sedelmeyer Gallery, Paris, 1913; Van Diemen Gallery, New York; to Mr. and Mrs. Worcester, 1926.

EXHIBITIONS: Chicago, The Art Institute of Chicago, intermittently, 1927–37; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1933, cat. No. 127.

REFERENCES: *Catalogue of the Twelfth Series of 100 Paintings by Old Masters*, Sedelmeyer Gallery, Paris, 1913, cat. No. 32 and Plate 32; A. McComb, *Agnolo Bronzino*, Cambridge (Mass.), 1928, 142.

Wilhelm Bode, Hermann Voss and Wilhelm R. Valentiner attribute it to Bronzino; McComb suggests Salviati (?), comparing it with the "Portrait of a Woman" (ex Friedsam Collection) attributed to Salviati, in The Metropolitan Museum of Art, New York. On the basis of a photograph Bernhard Berenson believes it to be by Bronzino. Lionello Venturi denies that it is Florentine but has no author to suggest.

If by Bronzino, from his early period.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1937.

## GIOVANNI BATTISTA MORONI

*Brescian, about 1525–1578*

### 8. LODOVICO MADRUZZO (Plate VII)

Oil on canvas, 79½ x 46 in.

COLLECTIONS: Madruzzo Castle, Buonconsiglio, Trent, 1658; Barons of Roccabruna, 1837; Barons I. and Valentino Salvatore, Trent; to M. Knoedler and Co. and Trotti and Co., Paris, 1906; to James Stillman, New York, 1906; to Charles Chauncey Stillman, New York; acquired at the Stillman Sale, New York, 1927, by Mr. and Mrs. Worcester.

EXHIBITIONS: New York, The Metropolitan Museum of Art, New York, 1921–1926, lent by Charles Chauncey Stillman; Chicago, The Art Institute of Chicago, 1927–37; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1933, cat. No. 129 and Plate XXII; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1934, cat. No. 50.

REFERENCES: G. Morelli, *Italian Painters* (translated by Constance Jocelyn Ffoulkes) London, 1893, II, 65, Note 2; L. Oberziner, *Rassegna d'Arte*, II (1902), 88, reproduced and 89; B. Berenson, *North Italian Painters of the Renaissance*, New York and London, 1907, 272; G. Lafenestre, *Revue de l'Art*, XXI (1907), 358, 359, reproduced, 360; A. Michel, *Histoire de l'Art*, V, Pt. 2, Paris, 1915, 528; A. Locatelli-Milesi,



*Emporium*, XLIV (1916), 380; G. Fogolari, *Trento*, Bergamo, 1916, 142, text and reproduced; 158-9, 161; *Catalogue of Important Paintings by Old and Modern Masters from The Estate of the Late James Stillman . . . and the Late C. G. Stillman*, The American Art Association, New York, February 3, 1927, cat. No. 27, reproduced; *The Art News*, XXV (April 9, 1927), 15; R. M. F., *Bulletin of The Art Institute of Chicago*, XXI (1927), 45, reproduced, 47-9; *The Art Institute of Chicago, Report for the Year Nineteen Twenty-Seven*, 69, reproduced; A. Venturi, *Storia dell'Arte Italiana*, IX, Pt. 2, Milan, 1929, 277, footnote; *The Art News*, XXVIII (March 1, 1930), 9, 11, reproduced; D. C. Rich, *Bulletin of The Art Institute of Chicago*, XXIV (1930), 30, 31, reproduced; P. Arrigoni in Thieme-Becker, *Künstlerlexikon*, Leipzig, XXV, 1931, 165; L. Venturi, *Pitture Italiane in America*, Milan, 1931, Plate CCCXCVIII; *The Art Institute of Chicago, A Guide to the Paintings in the Permanent Collection*, Chicago, 1932, 5, reproduced; B. Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, 381; L. Venturi, *Italian Paintings in America* (translated by Countess vanden Heuvel and Charles Marriott), New York and Milan, 1933, III, Plate 538; B. Berenson, *Pitture Italiane del Rinascimento* (Collezione "Valori Plastici") (translated by Emilio Cecchi), Milan, [1936] 327.

One of three portraits of the Madruzzo family. The uncle, Cristoforo Madruzzo, was painted by Titian; this work is now the property of Mrs. Avery Rockefeller and on loan at The Metropolitan Museum of Art, New York. The brother of Lodovico, Gianfederico, painted by Moroni, is in the collection of Mrs. W. R. Timken, New York. These all hung together in the castle at Trent until purchased in 1906, when they passed into the Stillman collection.

The date of the Worcester painting is somewhat uncertain. Lafenestre suggests it was done about 1559; on February 26, 1561, Lodovico became Cardinal, so it was presumably finished before that time.

Lodovico, son of Niccolò, nephew of Cristoforo, was born in 1532. Trained for the church, he became Coadjutor of the Bishopric and Pontifical Legate. In 1559, at the age of twenty-seven, he pronounced the funeral sermon of Charles V at the Diet of Augsburg. A Cardinal in 1561, he played an important rôle in the resumed Council of Trent in 1562.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1930.

## SCHIAVONE (ANDREA MELDOLLA)

*Venetian, 1522–1582*

### 9. FLIGHT INTO EGYPT (Plate VIII)

Oil on canvas, 16¼ x 38 in.

COLLECTIONS: Thomas Agnew and Sons, Ltd., London; acquired from the New York branch of Agnew by Mr. and Mrs. Worcester in 1930.

EXHIBITIONS: Chicago, The Art Institute of Chicago, intermittently, 1930–7; Chicago, The University of Chicago, The Renaissance Society, *Loan Exhibition of Religious Art from the Fourth Century to the Present Time*, February 20–March 7, 1930, cat. No. 30; Toronto, Art Gallery, *Exhibition of Italian Old Masters and German Primitives*, January, 1931, cat. No. 31A; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1933, cat. No. 133.

REFERENCE: *Bulletin of The Art Institute of Chicago*, XXVII (1933), 39, 44, reproduced.

The attribution has been questioned. Bernhard Berenson (on the basis of a photograph) once suggested that its author was F. L. Sustris. G. M. Richter thinks it is “probably” by Schiavone.

## TINTORETTO (JACOPO ROBUSTI)

*Venetian, 1518–1594*

### 10. ANTONIO ZANTANI (Plate IX)

Oil on panel, 12⅞ x 9½ in.

Inscribed: ANTONIUS ZANTANI, COMES ET EQUES

COLLECTIONS: Rushton Hall, Kettering, Northants; L. Breitmeyer, London; to Asscher & Welker, London; to Mr. and Mrs. Worcester, 1935.

Antonio Zantani, Senator and Knight of Venice, son of Marco Zantani and Tommasina Tommasini, was born October 17, 1514, and died in 1576, the last of his name. He paid for the rebuilding of the Church for the Hospital for Incurables and was buried there. He left a bequest of three ducats to be conferred on young patricians who on the day of St. Anthony received a golden ball in the Grand Council.

Though Raimond van Marle considered it by Titian and executed about 1550-55, Lionello Venturi (on the basis of a photograph), Bernhard Berenson (from a photograph), and G. M. Richter attribute it to the early Tintoretto, a name by which it has been known traditionally.

11. VENUS AND MARS, WITH THREE GRACES IN A LAND-SCAPE (Plate X)

Oil on canvas, 41 x 55¾ in.

COLLECTIONS: H. M. Clark, London; to D. Heinemann, Munich; to Mr. and Mrs. Worcester, 1928.

EXHIBITIONS: Chicago, The Art Institute of Chicago, 1928-37; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1933, cat. No. 137; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1934, cat. No. 55.

REFERENCES: D. C. Rich, *Bulletin of The Art Institute of Chicago*, XXII (1928), 101, reproduced, 102, 103, detail reproduced; *The Art Institute of Chicago, Report for the Year Nineteen Twenty-Eight*, 15, reproduced; *The Art News*, XXVII (December 29, 1928), 24, reproduced; *the same*, XXVIII (March 1, 1930), 9; L. Venturi, *Pitture Italiane in America*, Milan, 1931, Plate CCCCIX; *The Art Institute of Chicago, A Guide to Paintings in the Permanent Collection*, Chicago, 1932, 4, reproduced; B. Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, 558; Venturi, *Italian Paintings in America* (translated by Countess vanden Heuvel and Charles Marriott), New York and Milan, 1933, III, Plate 551; Berenson, *Pitture Italiane del Rinascimento* (Collezione "Valori Plastici"), (translated by Emilio Cecchi), Milan, [1936], 480.

Attributed to Tintoretto by August L. Mayer who dates it 1570-1580.

Detlev von Hadeln, attributing it to Tintoretto, dates it about 1580.

Venturi believes it was painted 1583-7 and compares it technically with the "Vision of the Magdalene" and "The Vision of Saint Mary, the Egyptian" in the Scuola di San Rocco.

At one time a painting, "Venus and Adonis" (then in the possession of Frank T. Sabin, London) was described as a pendant to the Worcester canvas.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1929.

# TITIAN (TIZIANO VECELLI)

Venetian, 1477–1576

## 12. THE EDUCATION OF CUPID (Frontispiece)

Oil on canvas, 51 x 61 in.

COLLECTIONS: Earl of Wemyss, Gosford House (near North Berwick), Scotland; Wildenstein and Co., Inc., Paris; to Baron von Thyssen, Lugano; to Wildenstein and Co., Inc., New York; to Mr. and Mrs. Worcester, 1936.

EXHIBITIONS: London, British Institution, 1835, cat. No. 116; the same, 1858, cat. No. 40; Edinburgh, 1883, cat. No. 336; Cleveland, The Cleveland Museum of Art, *Twentieth Anniversary, The Official Art Exhibit of the Great Lakes Exposition*, June 26–October 4, 1936, cat. No. 181 and Plate XXX; Chicago, The Art Institute of Chicago, 1936–7.

REFERENCES: J. A. Crowe and G. B. Cavalcaselle, *The Life and Times of Titian*, London, 1881, II, 468; A. Graves, *A Century of Loan Exhibitions*, London, 1914, III, pp. 1318–19; W. R. Valentiner, *Das unbekannte Meisterwerk in Öffentlichen und Privaten Sammlungen*, I, Berlin, 1930, cat. No. 25, reproduced; Valentiner, *The Unknown Masterpieces, I*, London, 1930, cat. No. 25, reproduced; Valentiner, *Chefs-d'Oeuvre Inconnus des Grands Maîtres*, I, Paris, 1930, cat. No. 25, reproduced; L. Venturi, *L'Arte*, New Series, III (1932), 484–490 and reproduced 491; H. Tietze, *Tizian, Leben und Werk*, Vienna, 1936, Volume of Text, 242, Volume of Plates, p. 304; *The Art News*, XXXIV (June 13, 1936), 8, reproduced and 9; *the same*, XXXV (October 31, 1936), 15, reproduced; *The Art Digest*, XI (October 1, 1936), 10, reproduced; *the same* (November 1, 1936), 15, reproduced.

Valentiner dates it 1550–1560, before the “Education of Cupid” in the Borghese Gallery, Rome (1565–8) and suggests that it stands midway between the “Allegory of Avalos” in The Louvre (1533) and the painting in Rome. The figure on the left, the Cupid, the drapery of Venus and the baskets of fruit and doves in the foreground remind him of The Louvre painting, while the representation foretells the Borghese example.

He notes the following variants from the School of Titian:

1. Alte Pinakothek, Munich (Canvas, 45 $\frac{3}{8}$  x 52 in.). Purchased by Elector Karl Theodor from de Vigneux, 1792. (See Crowe and Cavalcaselle, *Titian*, London, 1881, II, 452–3 and Lermolieff [Giovanni Morelli], *The Galleries at Munich and Dresden*, Lond., 1893, 60.)

2. Durazzo Collection, Genoa. (See Crowe and Cavalcaselle, *Titian*, II, 439.)

Georg Gronau attributes it to Titian, agreeing with Valentiner's dating. He suggests as the subject: "The Reconciliation between Venus and Psyche."

Bernhard Berenson: "I regard it as one of Titian's masterpieces, worthy to stand beside the Gardner 'Europa' and the Holkham 'Venus' recently purchased by the Metropolitan Museum of New York— not only worthy of them, but in the same kind and mood."

Lionello Venturi agrees with the date and suggests the following interpretation of the subject:

In speaking of the Borghese painting, Scipione Franucci in 1613 says that the second *amoretto* expresses sorrow for his brother, while the chaste nymphs (two of the Three Graces) carry bows and arrows against their enemy. Apuleius in the *Golden Ass* relates that during the episode with Psyche, Venus grew enraged with Cupid and threatened to take away his emblems and bestow them upon one of her slaves. In a painting by Giulio Romano in the Palazzo del Te in Mantua we find the same scene: Venus "secularizing" Cupid and embracing another winged youth, whom she has adopted as a slave, foreshadowing the birth of her second son Hymen. In the Worcester painting, Venus (on the right) holds the arrows directly *toward* Cupid who grasps them with his left hand.

To interpret the rest of the composition another painting by Giulio Romano from the Psyche series is necessary. This represents Venus with Ceres and Juno in the presence of Cupid. In the *Golden Ass* we read further that Ceres and Juno asked Venus the reason for her anger and sorrow and that in homage to her they refused all aid to Psyche. In the Worcester painting Juno is omitted and Ceres identified by the fruit and doves. The pose of the Cupid recalls the pose in Giulio's painting and Titian has left out Juno as he left out one of the Three Graces in the Borghese composition. It is natural for Venus to point the arrow *against* Cupid and natural for Venus to receive from Ceres rich fruits of the earth. The figure of Ceres should be compared with the typical model of the Magdalene and the drapery of Venus with the drapery of "Wisdom" (Palazzo Reale, Venice). Titian is here shown as the ancestor of Rubens and van Dyck.

Tietze mentions a drawing by van Dyck at Chatsworth made after a composition by Titian (See L. Cust, *A Description of the Sketch-book by Sir Anthony Van Dyck*. . . . London, 1902, Plate XLIIb, "Venus with Cupid and Satyr," inscribed "Titiano.") He considers the attribution of the Worcester painting to Titian as "uncertain."

The figure to the left should be compared with the figure of "Religion" in "Religion Succored by Spain" (Prado, Madrid, No. 430).

# PAOLO VERONESE (PAOLO CALIARI)

Venetian, 1528–1588

## 13. CREATION OF EVE (Plate XI)

Oil on canvas, 31½ x 40¼ in.

COLLECTIONS: Art dealer, London; J. Böhler and Steinmeyer; purchased from Steinmeyer, Chicago, 1930, by Mr. and Mrs. Worcester.

EXHIBITIONS: Chicago, The Art Institute of Chicago, 1930–7; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1933, cat. No. 141; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1934, cat. No. 59.

REFERENCES: *The Art Institute of Chicago, Report for the Year Nineteen Hundred Thirty*, 18, reproduced; D. C. Rich, *Pantheon VII* (1931), 20, 21 reproduced, 22, 23 detail of landscape, reproduced; *The Art Institute of Chicago, A Guide to Paintings in the Permanent Collection*, Chicago, 1932, 7, reproduced; B. Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, 420; L. Venturi, *Italian Paintings in America* (translated by Countess vanden Heuvel and Charles Marriott), New York and Milan, 1933, III, Plate 575; Berenson, *Pitture Italiane del Rinascimento* (Collezione "Valori Plastici") (translated by Emilio Cecchi), Milan, [1936], 361.

Attributed to Paolo by Berenson and Venturi. Detlev von Hadeln dates it about 1570. Rich connects the landscape style with the frescoes of the Villa Giacomelli at Maser near Asolo.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1930.

## 14. MADONNA AND SAINTS JOHN THE BAPTIST AND ANTHONY ABBOT (Plate XII)

Oil on canvas, 63 x 77 in.

COLLECTIONS: Hohenzollern Collection, Berlin; to Van Diemen and Co., Berlin; to Thomas Agnew and Sons, Ltd., London; acquired from the New York branch of Agnew by Mr. and Mrs. Worcester, 1928.

EXHIBITION: Chicago, The Art Institute of Chicago, 1928–37.

REFERENCES: *The Art News*, XXVI (November 19, 1927), 1, reproduced, 3; F. J. Mather, Jr., *The Arts*, XIII (1928), 22, reproduced and 23; R. Cortissoz, *Scribner's Magazine*, LXXXIII (1928), 370 and 373, reproduced; D. C. Rich, *Bulletin of The Art*

*Institute of Chicago*, XXII (1928), 29, reproduced, 30, 31, detail reproduced; *The Art Institute of Chicago, Report for the Year Nineteen Twenty-Eight*, 7, reproduced; *The Art News*, XXVIII (March 1, 1930), 3, 9, reproduced; *The Art Institute of Chicago, A Guide to the Paintings in the Permanent Collection*, Chicago, 1932, 6, reproduced; B. Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, 420; Berenson, *Pitture Italiane del Rinascimento* (Collezione "Valori Plastici") (translated by Emilio Cecchi, Milan [1936], 361).

Unfinished.

Detlev von Hadeln and Berenson attribute it to Paolo. Berenson calls it a late work.

Evidently the top of a large altarpiece.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1928.

## SCHOOL OF CARAVAGGIO

*About 1600*

### 15. THE RESURRECTION (Plate XIII)

Oil on canvas, 133½ x 78½ in.

COLLECTIONS: Palazzo Barberini, Rome (?); Gallery Sangiorgi, Palazzo Borghese, Rome; to Joseph Brummer, New York; to Mr. and Mrs. Worcester, 1934.

EXHIBITION: The Art Institute of Chicago, 1934-7.

REFERENCES: *The Art Institute of Chicago, Report for the year Nineteen Hundred Thirty-Four*, 17, reproduced; A. Dannenberg, *Vassar Journal of Undergraduate Studies*, X (1936), 62-9, reproduced between pp. 62-3.

In the lower right foreground is a fragment of a marble relief showing the slaying of the Niobides, many versions of which exist, the closest being the example formerly in the Campana Collection and now in Leningrad. Only two figures (and a slight portion of the third) have been utilized by the painter. The Leningrad relief is thought to be a Roman copy of an Attic original from the period of Phidias.

Many attributions have been suggested. Hermann Voss finds it closest to Orazio Gentileschi; Lionello Venturi connects it tentatively with Manfredi;

Dannenberg (*above*) after discarding these artists along with Honthorst and Valentin de Boulogne (whom she most favors) concludes that it was painted by a Northern artist. Recently Vitale Bloch has proposed the Bruges master, Ludovicus Finsonius (before 1580–1630), a suggestion with which Roberto Longhi is in partial agreement.

The figure of the sleeping soldier (seen under the curve of the angel's wing) repeats in reverse the sleeping Apostle farthest to the right in the painting, "Christ on the Mount of Olives" (by Caravaggio ?) in the Kaiser-Friedrich Museum, Berlin (No. 359). The inclusion of the classic relief might suggest that the Worcester painting was done in Rome.

Finsonius painted the same subject for the Church of Saint-Jean de Malte at Aix-en-Provence in 1610. (See Ph. de Pointel, *Recherches sur la Vie et les Ouvrages de Quelques Peintres Provinciaux*, Paris, I, 1847, 9–10.) According to M. Raimbault, Curator of the Musée Bibliographique et Archéologique Paul Arbaud, Aix, the Worcester painting resembles this in many details.

Other paintings by the same hand:

1. "Winged Figure (Eros?) Drinking from a Spout in the Wall." Below are armor, arrows, doves; to the right a draped curtain. (Photograph and attribution from Vitale Bloch. This work, attributed to Caravaggio, recently passed into a private collection in Italy.)
2. "Flageolet Player," Ashmolean Museum, Oxford. (See *University of Oxford, Ashmolean Museum, Report of the Visitors*, 1936, Plate IX and p. 30.)
3. "Christ Driving the Money-Changers out of the Temple," Reserves, Kaiser-Friedrich Museum, Berlin. (Reproduced in H. Voss, *Die Malerei des Barock in Rom*, Berlin [1924], p. 99, there connected with a follower of Manfredi. Attribution to the painter of the Worcester "Resurrection" made by R. Kirk Askew and Roberto Longhi. At one time this work was given to Jean Campin of Cambrai.)

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1934.



# GIULIO CARPIONI

*Venetian, 1611-1674*

## 16. THE SACRIFICE OF POLYXENA

Oil on canvas, 22 x 28 in.

COLLECTION: Jakob Heimann, Milan; to Mr. and Mrs. Worcester, 1930.

EXHIBITION: Chicago, The Art Institute of Chicago, intermittently, 1932-37.

Hermann Voss, Adolfo Venturi, Giuseppe Fiocco, and Raimond van Marle attribute it to Carpioni. Possibly a sketch for a larger composition.

Polyxena was the daughter of Priam and Hecuba. The shade of Achilles appeared to the returning Greeks in the Thracian Chersonese and demanded that she be put to death on his tomb. As a prominent leader he claimed a prominent female prisoner for his share of the booty.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Sketch Collection), 1932.

# ALESSANDRO MAGNASCO

*Genovese, 1681-1747*

## 17. ARCADIAN LANDSCAPE (Plate XIV)

Oil on canvas, 28 x 37¼ in.

COLLECTIONS: Paris or London art dealer; to D. Heinemann, Munich; to Mr. and Mrs. Worcester, 1928.

EXHIBITIONS: Chicago, The Art Institute of Chicago, 1929-37; Hartford (Conn.), Wadsworth Atheneum and Morgan Memorial, *Exhibition of Italian Painting of the Sei- and Settecento*, January 22-February 5, 1930, cat. No. 24, reproduced; St. Louis, City Art Museum, *Exhibition of Eighteenth Century Venetian Painting*, March 1-31, 1936, cat. No. 22.

REFERENCES: D. C. Rich, *Bulletin of The Art Institute of Chicago*, XXIII (1929), 42-3, reproduced; *The Art Institute of Chicago, Report for the Year Nineteen Twenty-Nine*, 22, reproduced; *The Art Institute of Chicago, A Guide to the Paintings in the Permanent Collection*, Chicago, 1932, 10, reproduced.

Compare a painting (also called "Arcadian Landscape"), formerly in Milan, reproduced in C. G. Ratti, *Alessandro Magnasco* (foreword by Benno Geiger), Berlin, 1914, Plate 43. The figures to the left in the Worcester painting appear on the right and the woman in the center is repeated.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection) 1929.

## 18. THE WITCH

Oil on canvas, 12 $\frac{3}{8}$  x 8 $\frac{3}{4}$  in.

COLLECTIONS: Paris or London art dealer; to D. Heinemann, Munich; to Mr. and Mrs. Worcester, 1928.

EXHIBITIONS: Chicago, The Art Institute of Chicago, intermittently, 1929-37; Hartford (Conn.), Wadsworth Atheneum and Morgan Memorial, *Exhibition of Italian Painting of the Sei- and Settecento*, January 22-February 5, 1930, cat. No. 23.

REFERENCES: D. C. Rich, *Bulletin of The Art Institute of Chicago*, XXIII (1929), 43 and 48 reproduced; *The Art News*, XXVIII (March 1, 1930), 9.

# PIERFRANCESCO MOLA

*Roman-Venetian, 1612-1666*

## 19. HOMER DICTATING (Plate XV)

Oil on canvas, 28 x 38 in.

COLLECTIONS: Metropolitan Art Galleries, New York; to Mr. and Mrs. Worcester, 1930.

EXHIBITIONS: Chicago, The Art Institute of Chicago, 1930-7; New York, Durlacher Bros., *An Exhibition of Italian Paintings and Drawings of the Seventeenth Century*, January 18-February 6, 1932, cat. No. 8; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1933, cat. No. 151 and Plate XXIII; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1934, cat. No. 49.

REFERENCES: D. C. Rich, *Bulletin of The Art Institute of Chicago*, XXIV (1930), 69, reproduced, and 70-71; *The Art Institute of Chicago, Report for the Year Nineteen-Thirty*, 19, reproduced.

Painted about 1660. A replica with variations is in the Rumyantsev Museum, Moscow, reproduced by H. Voss, *Die Malerei des Barock in Rom*, Berlin [1924], 286, upper reproduction.

The composition goes back to Titian's double portrait (said to represent Alfonso d'Este and his secretary, Pistofilio) one version of which is in the collection of Paul A. Jurschewitz, Paris. (See *L'Arte*, New Series, III [1932], 47, reproduced.) Rubens and van Dyck also used the motif.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1930.

## GIOVANNI BATTISTA PIAZZETTA

*Venetian, 1682-1754*

### 20. ANNUNCIATION TO THE SHEPHERDS (STUDY AFTER JACOPO BASSANO)

Oil on canvas, 38 $\frac{3}{16}$  x 31 $\frac{1}{8}$  in.

COLLECTION: J. Goudstikker, Amsterdam to Mr. and Mrs. Worcester, 1935.

EXHIBITIONS: Rotterdam, Rotterdamsche Kunstkring, *La Collection Goudstikker (Catalogue No. 31)* etc. . . ., April 10-25, 1926, cat. No. 2; Amsterdam, Stedelijk Museum, *Italian Art in Netherlandish Collections*, July 1-October 1, 1934, cat. No. 24; Chicago, The Art Institute of Chicago, 1935-7.

REFERENCES: L. Frölich-Bum, *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, New Series, IV (1930), 243-4, Plate 254; *The Art Institute of Chicago, Report for the Year Nineteen Hundred Thirty-Five*, 19, reproduced.

Frölich-Bum compares it with a composition by Jacopo Bassano, the best version of which is found in the Galleria di San Luca in Rome, and considers that the Worcester study was painted by Francesco. Raimond van Marle assigns it to Jacopo and calls it a sketch for a finished painting of the same subject in the possession of Goudstikker.

Lionello Venturi more plausibly connects it with the Venetian style of the early eighteenth century and suggests that it was painted by Piazzetta. Compare

the very similar treatment of an unfinished "Sacrifice of Isaac" by Piazzetta in The National Gallery, London (No. 3163).

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1935.

## 21. THE BEGGAR BOY

Oil on canvas, 26 $\frac{5}{8}$  x 21 $\frac{1}{2}$  in.

COLLECTIONS: Fischer, Viroflay, France, 1929; to Jacques Seligmann and Co., Paris; to Mr. and Mrs. Worcester, 1930.

EXHIBITIONS: Venice, Palazzo delle Biennale, *Il Settecento Italiano*, July 18–October 10, 1929, gallery 11, cat. No. 17, reproduced p. 29 of illustrations; New York, Durlacher Bros., *An Exhibition of Italian Paintings and Drawings of the Seventeenth Century*, January 18–February 6, 1932, cat. No. 13; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1933, cat. No. 152; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1934, cat. No. 53; St. Louis, City Art Museum, *Exhibition of Eighteenth Century Venetian Painting*, March 1–31, 1936, cat. No. 30.

REFERENCES: G. Fiocco, *Rivista Città di Venezia*, VIII (1929), 524, reproduced; D. C. Rich, *Bulletin of The Art Institute of Chicago*, XXVI (1932), 53, reproduced, 55–6; R. Pallucchini, *L'Arte di Giovanni Battista Piazzetta*, Bologna, 1934, 30–1, Figure 29 and p. 96.

The model is a favorite one, appearing many times in the artist's work. Pallucchini dates it about 1720, comparing it with a similar painting in the Arthur Spender Collection in Venice, reproduced by him, Figure 30.

## 22. PASTORAL SCENE (Plate XVI)

Oil on canvas, 77 $\frac{1}{2}$  x 56 $\frac{1}{2}$  in.

COLLECTIONS: 17th Century Gallery, London, 1917; G. H. Winterbottom; to G. Bode at the Sale of the Winterbottom Collection, London, 1935; to M. D. Koetser, London; to Jakob Heimann, Milan; to Mr. and Mrs. Worcester from Heimann (through Paul Drey, New York), 1937.

REFERENCES: T. Borenius, *Burlington Magazine* XXX (1917), Plate I and p. 15; *Catalogue of . . . Old Pictures, the Property of the Late G. H. Winterbottom, Esq.*, Christie, Manson & Woods, London, December 20, 1935, cat. No. 104; R. Pallucchini, *Pantheon*, XVIII (1936), 250, 251, reproduced.

A ruined copy of the picture was in the Museo Guidi da Faenza (Sale, Rome, April 25, 1902, No. 414, with a pendant). This copy, confused with the original published above by Borenius, is reproduced and connected with Piazzetta by A. Ravà in *G. B. Piazzetta*, 1921, pp. 31, 61 and Plate 39. The pendant in the same sale was purchased by Sir Hugh Lane and presented in 1914 to The National Gallery of Ireland. A better version of this pendant (the subject shows figures on the edge of the sea shore) has been discovered in the possession of Dr. Richard v. Schnitzler, Cologne, and is probably the original. (See O. H. Forster, *Pantheon*, VI [1930], 449-51, reproduced.) It has been suggested that the Cologne example and the Worcester canvas were originally together, as the copies were found in the same place and Dr. Schnitzler's painting, like the Worcesters', came from an English collection. A discrepancy in height (the Schnitzler painting is 72 $\frac{7}{8}$  in. high) may make this suggestion untenable.

According to Pallucchini painted after 1740, the date of the so-called "Fortune Teller" in the Accademia, Venice. Borenius finds a figure somewhat similar to the woman in the tail-piece of the Eleventh Canto of the edition of Tasso's *Gerusalemme Liberata* illustrated by Piazzetta and published by Albrizzi in 1745, an interesting comment on Pallucchini's suggested date.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1937.

## GIOVANNI BATTISTA TIEPOLO

*Venetian, 1696-1770*

### 23. SAINT JEROME IN THE DESERT (Plate XVII)

Oil on canvas 13 $\frac{1}{2}$  x 9 $\frac{5}{16}$  in.

COLLECTIONS: G. Palumbo, Rome; Julius H. Weitzner, Inc., New York; to Mr. and Mrs. Worcester, 1928.

EXHIBITIONS: Chicago, The Art Institute of Chicago, 1928-30; Hartford (Conn.), Wadsworth Atheneum and Morgan Memorial, *Exhibition of Italian Painting of the Sei- and Settecento*, January 22-February 5, 1930, cat. No. 48, reproduced; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1933, cat. No. 160.

REFERENCES: H. Voss, *Kunst und Künstler*, XX (1922), 431-2, reproduced; D. C. Rich, *Bulletin of The Art Institute of Chicago*, XXIII (1929), 37, reproduced and 43; *The Art Institute of Chicago, Report for the Year Nineteen Twenty-Nine*, 20, reproduced; *The Art News*, XXVIII (March 1, 1930), 9.

Voss attributes it to Tiepolo, connecting it with drawings of the motif from the artist's early sketch book in the Berlin Print Room, remarking that these early drawings are not uncontested. (For reproductions of two drawings connected with the Worcester painting see P. Molmenti, *Tiepolo* [translated by H. L. de Perera], Paris, 1911, Plate 175, No. 3 and E. Sack, *Giambattista and Domenico Tiepolo*, Hamburg, 1910, 250, Plate 262.)

Rich connected it first with Magnasco but now considers it an early work of Tiepolo.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1930.

## FRANCESCO GUARDI

*Venetian, 1712-1793*

### 24. LANDSCAPE

Oil on canvas, 6 x 8½ in.

COLLECTIONS: Jakob Heimann, St. Petersburg, 1912; Jakob Heimann, Milan; to Mr. and Mrs. Worcester, 1930.

EXHIBITIONS: St. Petersburg, *Exhibition of Italian Art*, 1912; Springfield (Mass.), Springfield Museum of Fine Arts, *Francesco Guardi, 1712-1793*, February 20-March 21, 1937, cat. No. 2, reproduced.

Attributed to Guardi by Raimond van Marle. An "invented" landscape from the later period of the artist.

# PIETRO LONGHI

*Venetian, 1702-1785*

## 25. THE DANCE

Oil on canvas, 24½ x 19½ in.

COLLECTIONS: John Wanamaker, Philadelphia; Philadelphia art dealer; Julius H. Weitzner, Inc., New York; to Mr. and Mrs. Worcester, 1931.

EXHIBITION: Chicago, The Art Institute of Chicago, 1932-7.

REFERENCES: *The Art Institute of Chicago, Report for the Year Nineteen Hundred Thirty-Two*, 19, reproduced.

Attributed to Longhi by Hermann Voss. He points out that this canvas and another, "The Spinner" (Weitzner, New York) are part of a set of "Rustic Scenes" by Longhi, some of which belong to the Correr Museum, Venice. He cites an engraving (in reverse) by Alessandro Longhi after the Worcester painting. (For a reproduction of this see A. Ravà, *Pietro Longhi*, 1909, 149 and for others in the series, Ravà, 114-118.)

## 26. LITTLE GIRL WITH DOG (Plate XVIII)

Oil on canvas, 25½ x 19½ in.

COLLECTIONS: Francesco Zanetti, Venice; to Italice Brass, Venice; to Mr. and Mrs. Worcester, 1930.

EXHIBITIONS: Venice, Palazzo delle Biennale, *Il Settecento Italiano*, July 18-October 10, 1929, gallery 9, cat. No. 16, reproduced on p. 22 of illustrations; Chicago, The Art Institute of Chicago, *Exhibition of Portraits of Children in The Children's Museum*, February 26-March 30, 1931, cat. No. 23.

Lionello Venturi attributes it to Pietro. Hermann Voss believes it to be by another hand.

GERMAN SCHOOLS  
*Fifteenth-Sixteenth Centuries*



# THE MASTER OF THE HILTPOLTSTEIN ALTAR

*Nuremberg, First Half of the Fifteenth Century*

## 27. CHRIST CARRYING THE CROSS (Plate XIX)

Tempera on panel, 9 $\frac{1}{8}$  x 7 $\frac{1}{8}$  in.

COLLECTIONS: Swiss collection; J. Böhrer, Munich; to Mr. and Mrs. Worcester, 1928.

EXHIBITIONS: New York, F. Kleinberger Galleries, Inc., *Loan Exhibition of German Primitives for the Benefit of The American Red Cross*, November, 1928, cat. No. 3; Chicago, The Art Institute of Chicago, 1930-3; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1933, cat. No. 26 and Plate I; Cleveland, The Cleveland Museum of Art, *Twentieth Anniversary Exhibition, The Official Art Exhibit of the Great Lakes Exposition*, June 26-October 4, 1936, cat. No. 197.

REFERENCES: *The Art News*, XXVII (November 10, 1928), 1; F. E. W. Freund, *Belvedere*, VIII (1929), 285 and reproduced between pp. 288-9, Figure 4; H. Zimmermann, *Nürnberger Malerei, 1350-1450*, Nuremberg, 1932, 41 and Plate 145; A. M. Frankfurter, *The Fine Arts*, XX (June, 1933), 18 reproduced, 60; C. L. Kuhn, *A Catalogue of German Paintings of the Middle Ages and Renaissance in American Collections*, Cambridge (Mass.), 1936, 52, cat. No. 185.

H. Hügelschöfer considers it an outstanding work of the Viennese School and relates it to a group of panels which originated under the influence of the Archducal Court where a Master André was known to have worked about 1425.

More convincing is Zimmermann's attribution to the anonymous master of the altar in the Parish Church of Hiltpoltstein which he dates about 1420. Other works by the same hand are the two epitaph paintings, "Katharina Löffelholz" (died 1435) and "Ursula Löffelholz" (died 1433). He publishes a drawing for a "Crucifixion" (Albertina, Vienna) which is associated with certain details of the Worcester panel.

# THE MASTER OF SAINT VERONICA

*Cologne School, Early Fifteenth Century*

## 28. CRUCIFIXION WITH PERSONIFICATION OF THE CHURCH AND SYNAGOGUE (Plate XX)

Tempera on panel, 15¼ x 9¼ in.

COLLECTIONS: Winandus Gulich (?), Cologne, 1684; Dr. Lersch, Aix-la-Chapelle; D. Heinemann, Munich; to Mr. and Mrs. Worcester, 1928.

EXHIBITIONS: New York, F. Kleinberger Galleries, Inc., *Loan Exhibition of German Primitives for the Benefit of The American Red Cross*, November, 1928, cat. No. 4; Chicago, The Art Institute of Chicago, 1930-7; Chicago, The University of Chicago, The Renaissance Society, *Loan Exhibition of Religious Art from the Fourth Century to the Present*, February 20-March 7, 1930, cat. No. 32; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1933, cat. No. 29.

REFERENCES: E. Firmenich-Richartz, *Zeitschrift für Christliche Kunst*, VIII (1895), 302-3; L. Scheibler and C. Aldenhoven, *Geschichte der Kölner Malerschule*, Lübeck, 1896-1902, Plate 25 and pp. 90-1, 384, Note 178; K. Schaefer, *Geschichte der Kölner Malerschule*, Lübeck, 1923, 25 and Plate 25; H. Wilm, *Cicerone*, XX (1928), 350, 351 reproduced; F. E. W. Freund, *Belvedere*, VIII (1929), 285; C. L. Kuhn, *A Catalogue of German Paintings of the Middle Ages and Renaissance in American Collections*, Cambridge (Mass.), 1936, 23, cat. No. 3.

Firmenich-Richartz attributes it to a near follower of Master Hermann Wynrich; Aldenhoven noted that the frame is carved directly from the panel and found on the back the name, WINANDUS GULICH, connecting this with a record of a Councilman of the same name who lived in Cologne in 1684. Schaefer attributes the panel to the School of Master Wilhelm of Cologne.

Ernst Buchner assigns it to "The Master of Saint Veronica," an anonymous artist of the Cologne School who painted the "Saint Veronica" (No. H. G. 664) in the Alte Pinakothek, Munich, and dates it 1420-25. Kuhn states that it belongs rather to the circle of the painter than to "The Master of Saint Veronica," himself.

The panel is rich in iconographic interest. Firmenich-Richartz gives a lengthy exposition of the symbolism (see *above*). On the right of the Cross are the followers of Christianity: Pope, Emperor, Cardinals, Bishop, Priests, etc. They carry a staff topped by a Cross and catch the blood of the Crucified in a chalice.

On the left of the Cross: the heathen, the defenders of Islam, blindfolded, with a half-moon emblem on a broken staff split by flying angels, though a devil tries to support it. Behind these, figures of Jews and heathen. From the arms of the Cross issue hands; from the one to the right of Christ drops blood, caught in a chalice; from the one to the left, an arrow pointing downwards toward the heathen. From the foot of the Cross a hand, destroying Death in the earth.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1936.

## MATHIS GOTHART called NITHART (GRÜNEWALD) (?)

*Middle-Rhenish—Main-Franconian School, 14??—1528*

### 29. PORTRAIT OF A YOUNG PAINTER (SELF PORTRAIT ?) (Plate XXI)

Tempera (?) and oil on panel, 17 $\frac{7}{8}$  x 12 $\frac{3}{4}$  in.

Inscribed: M N

COLLECTIONS: Private Collection, Sweden, 1928; to Z. M. Hackenbroch, Frankfurt, and H. Ball, Berlin, 1929; Paul Tiocca, Paris, 1936; to E. & A. Silberman, New York, 1937; to Mr. and Mrs. Worcester, 1937.

EXHIBITIONS: Cologne, 1930, *Meisterwerke älterer Kunst aus dem deutschen Kunsthandel*, cat. No. 63 and Plate 7; Munich, Fleischmann Gallery, *Ausstellung—das Bildnis in der deutschen Renaissance*, 1931, No. 34.

REFERENCES: A. K. Zülch, *Pantheon* III (1929), 222, 223, reproduced and 224; *Die Weite Welt*, No. 3, January 19, 1930, 1, reproduced; H. H. Naumann, *Das Grünewald Problem und das neu entdeckte Selbstbildnis des 20-jährigen Mathis Nithart aus dem Jahre 1475* (Band I, Schriften des Schongauer-Nithart Archivs), Jena, 1930; A. Behne, *Creative Art*, VII (1930), 232, 235; C. Jatho, *Der Cicerone*, XXII, Part 2 (1930), 415; F-G. Pariset, *Archives Alsaciennes d'Histoire de l'Art*, IX (1930), 63 ff; L. St.-E., *Zeitschrift für Bildende Kunst* (Supplement), LXIV (1930), 22; Pariset, *Gazette des Beaux-Arts*, Series 6, VI (1931), 259, reproduced, 260, Note 2, 262-3; W. R. Deusch, *The Antiquarian*, XVII (August, 1931), 42, reproduced and 56; K. Steinbart, *Der Kunstwanderer*, XII (1930), 96; H. Nachrod, *Zeitschrift für Bildende Kunst* (Supplement), LXV (1932),

97-8; Naumann, *Burlington Magazine*, LXIV (1934), 203, 204, 210 and 213; H. Haug, *Gazette des Beaux-Arts*, Series 6, XII (1934), 191, 200, 202; A. Burkhard, *Matthias Grünewald, Personality and Accomplishment*, Cambridge (Mass.), 1936, 6 and 88, Note 16; Haug, *Grünewald (Mathis Nithart)*, ("Les Maîtres"), Paris, 1936, 6, 10, 14 and Plate 19; W. Fraenger, *Matthias Grünewald in seinen Werken, ein physiognomischer Versuch*, Berlin [1936], 40, detail reproduced, 42-3 and 45, reproduced, 45-56; Naumann, *Mathis Nithart, Le Premier Élève de Martin Schongauer* (translated by Hans Haug) (Les Archives Alsaciennes d'Histoire de l'Art), Paris and Strasbourg, 1936, 10, Note 4, 13, detail reproduced Figure 8, and pp. 66, 68, 76-7, 153; D. C. Rich, *The Art News*, XXV (May 8, 1937), 13, reproduced; A. Weixlgärtner, *Die Graphischen Künste*, New Series, II (1937), 80; J. W. Lane, *Apollo*, XXV (1937), 352, reproduced and 353.

REPRODUCTION IN COLOR: Albert Frisch, Berlin, published by Eugen Diederichs, Jena, 1929 (size of the original).

When discovered in Sweden the panel was considerably overpainted and falsely signed H. H. (for Hans Holbein, the Younger).

The portrait has aroused considerable controversy. The principal opinions are as follows:

Zülch: attributes it to Grünewald and dates it 1475.

Naumann: believes he can read the date "75" on the drawing in the foreground and constructs an elaborate new conception of Grünewald, making him born as early as 1455 and entering the studio of Schongauer in 1475. He decides that the painting was begun earlier and altered under Schongauer's influence, according to the "secret" principles of construction practised in Schongauer's workshop. His volume (*above*) contains penetrating diagrams of the panel's design and careful observations of changes (in the cap, etc.) during the painting of the portrait. From the style of the drawing in the foreground he connects Grünewald with The Master of the Amsterdam Print Cabinet (The Hausbuch Master). For him the letters M N refer to Mathis Nithart and he contends that the features resemble the "St. Sebastian" in the Isenheim Altar, long thought to be a self portrait of the artist. Haug and Pariset follow Naumann.

Burkhard: "Naumann reaches altogether fantastic conclusions." He points out that if Grünewald was born in 1455, this makes him "well over sixty" when he completed the Isenheim Altar (finished 1515). He states that Heinrich Feurstein and most other experts reject the attribution.

Fraenger: Questions the M N as referring to Grünewald since the family name was "Gothart" and since the initial N in the three authentic signatures occurs

only twice and then in smaller dimension. He agrees that the features resemble the "St. Sebastian" in the Isenheim Altar but insists with considerable proof that the "Hermit Paul" on the same altar is the true self portrait of Grünewald. For him the model on the Worcester panel is a portrait of another painter (born about 1480) whom Grünewald utilized in 1513 as a model for "St. Sebastian." Therefore the Worcester picture should be dated about 1498.

Max J. Friedländer: Not possible to assign it to a definite master at present.

Ernst Buchner: It reminds him of Middle-Rhenish panels dating around 1480-90 and he compares it with portraits by The Master W. B. and the early portrait of "Gailer von Kaiserberg," (dated 1490) in Schleissheim by Hans Burgkmair. No attribution to a definite personality is now possible.

Less serious attributions: School of Augsburg; of Alsace; to Schongauer.

The suggestion has been made that the MN is not a signature but a device of the sitter or that the work is not a self portrait and the initials are the sitter's.

## THE MASTER OF THE KRAINBURG ALTAR

*Austrian School, End of the Fifteenth Century*

### 30. THE FUNERAL OF SAINT FLORIAN AND SAINT FLORIAN RESCUES THE CHARCOAL BURNER (Plate XXII)

Tempera on panel, 32½ x 33 in.

COLLECTIONS: Roerich Museum, New York; purchased at the sale of The Roerich Museum, New York, 1930 by Mr. and Mrs. Worcester.

EXHIBITIONS: Chicago, The Art Institute of Chicago, 1930-7; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1933, cat. No. 27; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1934, cat. No. 16.

REFERENCES: *European Paintings from the Roerich Museum*, American Art Association-Anderson Galleries, Inc., New York, March 28, 1930, cat. No. 129, reproduced; O. Benesch, *Wiener Jahrbuch für Kunstgeschichte*, VII (1930), 138; C. L. Kuhn, *A Catalogue of German Paintings of the Middle Ages and Renaissance in American Collections*, Cambridge (Mass.), 1936, 76, cat. No. 333.

In the catalogue of the Roerich Sale (*above*), F. J. Mather, Jr., calls it "German School about 1520." Benesch identifies it as one panel from an altar from Krainburg (painted about 1499) with subjects from the New Testament and the legend of Saint Florian. (See Benesch, *above*, 118-143 for a full discussion of the problem and reproductions of four other panels: "The Birth of Christ," "The Adoration of the Kings," "The Martyrdom of Saint Florian" and "The Body of Saint Florian Watched over by an Eagle," today in the Museum Joanneum at Graz.) (The last two are also shown in O. Pächt, *Oesterreichische Tafelmalerei der Gotik*, Augsburg, 1929, Figs. 91 a and b.) Two other panels, "The Youth and Story of Christ" and "The Death and Burial of Saint Florian" were formerly in the Wickenburg Collection in Gleichenberg.

Saint Florian (Florianus) was a soldier of high rank under Diocletian who was martyred at Lorch in 304 A.D. Refusing to worship the heathen gods he was drowned in the River Enns and his body miraculously swam to shore where it was found by a pious woman and buried in her garden. Seemingly because of his connection with water Florian became a saint who delivered believers from fire. In the background of the Worcester panel will be found the first instance of such a rescue: a poor charcoal burner who fell into a burning charcoal heap and called upon Florian. The Saint, clad in the armor of a soldier, appeared and saved him.

## AUSTRIAN (?) SCHOOL

1494

### 31. THE CRUCIFIXION (Plate XXIII)

Tempera (?) on panel,  $9\frac{3}{8}$  x  $6\frac{3}{4}$  in.

Dated on the cross: 1494

COLLECTIONS: E. and A. Silberman, New York; to Mr. and Mrs. Worcester, 1935.

REFERENCE: C. L. Kuhn, *A Catalogue of German Paintings of the Middle Ages and Renaissance in American Collections*, Cambridge (Mass.), 1936, 74, cat. No. 322.

A companion piece, "Christ Bearing the Cross," is in the Collection of Otto Karl Bach, Grand Rapids, Michigan.

Various attributions have been suggested. Wilhelm R. Valentiner calls it Bavarian and connects it with the tradition of Mair von Landshut.

Kuhn (*above*) calls it Austrian.

## MASTER OF NÜREMBERG

*Later Fifteenth Century*

### 32. SAINTS ACACIUS, BARBARA, APOLLONIA AND SEBALDUS (Plate XXIV)

Tempera (?) on canvas, 17½ x 21⅜ in.

COLLECTIONS: Norbert Fischmann, Munich; to Mr. and Mrs. Worcester, 1928.

EXHIBITION: Chicago, The Art Institute of Chicago, 1934-7.

REFERENCES: *Cicerone*, XX (1928), 516, reproduced; C. L. Kuhn, *A Catalogue of German Paintings of the Middle Ages and Renaissance in American Collections*, Cambridge (Mass.), 1936, 52 and 53, cat. Nos. 189 and 190.

Two panels from an altar. In the *Cicerone* they are assigned to "the Circle of Dürer." Kuhn feels that they were probably painted at Nüremberg about 1480 though Ernst Buchner suggests a Swabian origin.

Saint Acacius (Accacius, Achatius) was a Bishop of Melitene who lived in the third century A.D. Suffering through the persecution of Decius, he was arrested but finally released by the Emperor. He was famous for his doctrines and miracles. The branch of a tree is one of his frequent symbols.

Saint Barbara was the daughter of a rich heathen named Dioscorus who shut her up in a tower. During his absence she changed the number of the windows of the tower from two to three, symbolizing the Holy Trinity (in the painting the three windows may be observed). When she acknowledged Christianity, she was dragged before the Prefect of the Province and tortured and finally beheaded by her father. The legend of her life is supposed to date from the third century A.D. and the place of her martyrdom is possibly Nicomedia.

Saint Apollonia was a holy virgin who suffered death in Alexandria during a local uprising against the Christians previous to the persecution of Decius

(248–249 A.D.). Her symbol is a pair of tongs since her teeth were brutally pulled out before her death.

Saint Sebaldus lived in the eighth or ninth centuries and was a popular evangelizing hermit whose home was near Nüremberg. He performed many miracles and in the eleventh century became the patron saint of that city. In his hands he holds a model of the Sebalduskirche in Nüremberg where his shrine is. The form of the church resembles the early thirteenth-century structure with the towers added in 1481–3.

## LUCAS CRANACH, THE ELDER

*Saxon School, 1472–1553*

### 33. ADAM TEMPTED BY EVE and EVE AND THE SERPENT (Plate XXV)

Oil on panel, each, 41½ x 14¼ in.

COLLECTIONS: Private Collection, Stockholm; to J. Goudstikker, Amsterdam; to Mr. and Mrs. Worcester, 1935.

EXHIBITION: The Art Institute of Chicago, 1935–7.

REFERENCES: *The Art Institute of Chicago, Report for the Year Nineteen Hundred Thirty-Five*, 17 reproduced; D. C. Rich, *Bulletin of The Art Institute of Chicago*, XXX (1936), 45–50, detail of “Eve and the Serpent” reproduced on p. 44 and both panels reproduced on p. 47; *The Art News*, XXXIV (April 25, 1936), 11, reproduced; *The Art Digest*, X (May 1, 1936), 18, detail of “Eve and the Serpent,” reproduced, 18.

According to Max J. Friedländer, painted about 1530. The attribution is seconded by Jakob Rosenberg who finds the panels among the finest of the many versions attributed to Cranach and his school. Twenty-three examples of the subject, some including the composition on one panel, are listed by Friedländer and Rosenberg, *Die Gemälde von Lucas Cranach*, Berlin, 1932. The Worcester paintings are closest in motif to a pair in The Schloss, Berlin, formerly in the possession of the Kaiser (No. 166, *above*) and should be compared with another pair in the Speck von Sternburg Collection, Lützschena near Leipzig (Friedländer and Rosenberg, No. 165). Examples by Lucas Cranach, the Younger, are known.



### 34. THE CRUCIFIXION (Plate XXVI)

Oil on panel, 47¼ x 32¼ in.

Signed on the cross with the dragon with horizontal wings and dated 1538.

COLLECTIONS: Sir Fairfax Cartwright, Squire of Aynho (part of his collection in Vienna?); Julius Böhrer, Munich; to Mr. and Mrs. Worcester, 1928.

EXHIBITIONS: Chicago, The Art Institute of Chicago, 1928-37; New York, F. Kleinberger Galleries, Inc., *Exhibition of German Primitives for the Benefit of The American Red Cross*, November, 1928, cat. No. 28, reproduced; Chicago, The Union League Club, January, 1929; New York, Van Diemen Gallery, *Exhibition of Paintings by Lucas Cranach*, November 18-December 15, 1929, cat. No. 12; Chicago, The University of Chicago, The Renaissance Society, *Loan Exhibition of Religious Art from the Fourth Century to the Present*, February 20-March 7, 1930, cat. No. 34; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1933, cat. No. 13 and Plate I; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1934, cat. No. 11.

REFERENCES: F. J. Mather, Jr., *The Arts*, XIV (1928), 309, reproduced, and 310; *The Art News*, XXVII, Pt. I (November 10, 1928), 5; *International Studio*, XCI (December, 1928), 65, reproduced, 78; F. E. W. Freund, *Belvedere*, VIII (1929), 285; D. C. Rich, *Bulletin of The Art Institute of Chicago*, XXIII (1929), 6, reproduced and 7; *Bulletin of the Union League Club of Chicago*, January, 1929, 7, reproduced; M. J. Friedländer and J. Rosenberg, *Die Gemälde von Lucas Cranach*, Berlin, 1932, 85, cat. No. 302 and Plate 302; C. L. Kuhn, *A Catalogue of German Paintings of the Middle Ages and Renaissance in American Collections*, Cambridge (Mass.), 1936, 39-40, cat. No. 108.

Rich gives the date as "1553" which is corrected to "1538" by Friedländer and Rosenberg. The latter compare it with similar "Crucifixions" done about the same time: two at Dessau (Anhalt Picture Gallery, No. 17, date of 1538 and signature doubtful and No. 16; Friedländer and Rosenberg, Nos. 302a and b); Erlangen (Gallery, Nos. 8, 9, 10, dated 1540, Friedländer and Rosenberg, No. 302c), and Madrid (Lazaro Collection, No. 1002, Friedländer and Rosenberg, No. 302d), probably some of these by Lucas Cranach, the Younger. They also mention a panel of the subject attributed to Lucas Cranach, the Younger, in Hannover (Provincial Museum, Friedländer and Rosenberg, No. 302d). A version dated 1544 is in the possession of Dr. G. H. Clowes of Indianapolis. Cranach simplified the design for his composition of "The Crucifixion with the Believing Man (1539)" (formerly Bückeburg, Prince von Lippe, Friedländer and Rosenberg, No. 303). For the figure of the Christ compare a painting in Dresden (No. 1870), signed (by a later hand?) "AD 1506," once attributed to Dürer.

### 35. PORTRAIT OF A BEARDED MAN (Plate XXVII)

Oil on panel,  $19\frac{1}{16} \times 13\frac{15}{16}$  in.

Signed with the dragon with horizontal wings, dated 1538 and inscribed:  
ANNODO: M.D. XXXVIII, ETATI SUE XXXV.

COLLECTIONS: Cloister Lambach; Alte Kunst, Munich; to Howard Young, New York; to Mr. and Mrs. Worcester, 1930.

REFERENCES: *The Art News*, XXVIII (May 17, 1930), 21, reproduced; *Apollo*, XII (July, 1930), 44, reproduced and 46; M. J. Friedländer and J. Rosenberg, *Die Gemälde von Lucas Cranach*, Berlin, 1932, 91, cat. No. 334a; C. L. Kuhn, *A Catalogue of German Paintings of Middle Ages and Renaissance in American Collections*, Cambridge (Mass.), 1936, 44, cat. No. 146 and Pl. XXVI.

Friedländer and Rosenberg compare it with other portraits of men done in 1538:

1. Marzell von Nemes Collection (Auction, Munich, June 16, 1931, No. 72), in Friedländer and Rosenberg (*above*), No. 334 and Pl. 334.
2. Wildenstein and Co., Inc., Paris (1931), "Portrait of a Young Man" (dated 1538 and inscribed: DE XX. NOVEMBER AETATIS XXV, Friedländer and Rosenberg, No. 334b.)

August L. Mayer and Friedländer have given supplementary attestations, attributing the portrait to Cranach. In the note to their catalogue (*above*), Friedländer and Rosenberg admit the possibility that all three portraits may possibly be the work of Lucas Cranach, the Younger, but state that only after 1546 can they recognize with certainty the hand of the son.

## HANS MALER ZU SCHWAZ

*Swabian School, active 1510–1529*

### 36. CHRIST BEARING THE CROSS (Plate XXVIII)

Oil on panel,  $13\frac{1}{4} \times 22\frac{1}{2}$  in.

COLLECTIONS: Private Collection, France; Gallery St. Lucas, Vienna; A. S. Drey, Munich; to Mr. and Mrs. Worcester, 1928.

EXHIBITIONS: Chicago, The Art Institute of Chicago, 1930–7; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1933, cat. No. 24.

REFERENCES: L. Baldass, *Oberrheinische Kunst*, II, 1926-7, 185-6 and Plate 89; F. Saxl, *Belvedere*, IX (1930), 205 and Figure 118; *Bulletin of The Art Institute of Chicago*, XXIV (1930), 82 reproduced; C. L. Kuhn, *A Catalogue of German Paintings of the Middle Ages and Renaissance in American Collections*, Cambridge (Mass.), 1936, 64, cat. No. 262.

Kuhn dates it about 1515, comparing it with the "Martyrdom of St. Bartholomew" in the Germanic Museum, Nuremberg, attributed on uncertain evidence to Hans Maler.

Baldass connects it with The Hausbuch Master, comparing it with a panel of "The Crucifixion" in the Robert Mayer Collection, Vienna.

Max J. Friedländer attributes it to Hans Maler, noting similar panels in the Innsbruck Museum.

### 37. PORTRAIT OF A MAN, A MEMBER OF THE WELSER FAMILY

Oil on panel, 15 $\frac{3}{8}$  x 10 $\frac{1}{2}$  in.

Dated on the reverse: 1525

COLLECTIONS: Baron Eugen von Kohner, Budapest; D. Heinemann, Munich; to Mr. and Mrs. Worcester, 1928.

EXHIBITIONS: New York, F. Kleinberger Galleries, Inc., *Loan Exhibition of German Primitives for the Benefit of the American Red Cross*, November 1928, cat. No. 43; Chicago, The Art Institute of Chicago, intermittently, 1933-7.

REFERENCES: *The Art News*, XXVII (November 10, 1928), 5; F. E. W. Freund, *Belvedere*, VIII (1929), 285; C. L. Kuhn, *A Catalogue of German Paintings of the Middle Ages and Renaissance in American Collections*, Cambridge (Mass.), 1936, 65, cat. No. 270.

On the reverse is a painted coat-of-arms:

Shield on the left: Vert, a fox salient proper

Shield on the right: Vert, a fess or.

This has been identified as belonging to the Welser family.

Kuhn considers the attribution *very* uncertain.

Ernst Buchner (on the basis of a photograph) denies the authorship of Hans Maler and attributes the panel to a Swabian master by whom he knows three other paintings. So far this artist remains unidentified.

Otto Benesch (on the basis of a photograph) assigns it to Augsburg and tentatively suggests that it may be an early work by Christoph Amberger.

E. Holzinger believes it is probably by Martin Schaffner; at any rate a work of either the Augsburg or Ulm Schools.

### 38. PORTRAIT OF A YOUNG MAN

Oil on panel, 16½ x 13 in.

COLLECTIONS: Colonel Vombwell, London; to Mr. and Mrs. Worcester, 1926.

EXHIBITIONS: New York, F. Kleinberger Galleries, Inc., *Loan Exhibition of German Primitives for the Benefit of the American Red Cross*, November, 1928, cat. No. 42, reproduced; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1933, cat. No. 25.

REFERENCES: *The Art News*, XXVII (November 10, 1928), 5; F. E. W. Freund, *Belvedere*, VIII (1929), 285, reproduced opposite 286, Figure 1; D. C. Rich, *The American-German Review*, I (June, 1935), 34, reproduced; C. L. Kuhn, *A Catalogue of German Paintings of the Middle Ages and Renaissance in American Collections*, Cambridge (Mass.), 1936, 65, cat. No. 269.

Attributed to Hans Maler by Wilhelm R. Valentiner and dated 1510–20. Kuhn considers the attribution uncertain and dates it about 1530. Otto Benesch (on the basis of a photograph) assigns it to Hans Maler.

## CONRAD FABER VON CREUZNACH

*Middle Rhenish School*, c. 1500–1553

### 39. PORTRAIT OF FRIEDRICH ROHRBACH

Oil on panel, 19½ x 14¼ in.

Signed (on the reverse) with the monogram CVC and inscribed: FRIDERICH ROHRBACH SEINES ALTERS XXV—M.D.XXXII.

COLLECTIONS: H. Farmer Sale, 1886; Miss I. A. Bodley, Bournemouth; purchased at the Bodley Sale, London, 1930, by J. Goudstikker, Amsterdam; to Mr. and Mrs. Worcester, 1935.

REFERENCES: *Catalogue of Valuable Pictures by Old Masters of the Italian, Dutch and German Schools*, *The Property of the Late Miss I. A. Bodley, Bournemouth . . . etc. . . .* London, Sotheby and Co., May 14, 1930, cat. No. 32, reproduced between pp. 8 and 9; T. Borenius, *Pantheon*, V (1930), 243, reproduced and 247.

On the reverse is the following coat-of-arms:

Shield in the upper left corner: Vert, two arms, habited or, holding in the hands ppr. a two-link chain of the 2nd.

Shield in the upper right corner: Sable, three roses vert, seeded or.

Shield in lower left corner: Vert, a lobster gules.

Shield in lower right corner: Gules, on a mount vert, a grape-vine, stalked or, leaved and fructed vert, in chief a mullet of the 3rd.

Center shield: Arms:—Vert, two arms habited or, holding in the hands ppr., a two link chain of the 2nd. Crest:—Out of a (?) crown or, two arms embowed, habited or, holding in the hands ppr. a two-link chain of the 1st. Upon the escutcheon is placed a helmet of shape and position indicative of owner's rank, with a mantling of vert and or.

In the catalogue of the Bodley Sale the painting is attributed to the German School. Max J. Friedländer assigns it to Conrad Faber von Creuznach.

## MATTHIAS GERUNG

*Franconian School, about 1500–1568–70*

### 40. JUDGMENT OF PARIS (Plate XXIX)

Oil on panel, 18¾ x 12½ in.

Signed: P. G. and dated: 1536 O.W. Above appear the letters: PARIS TRRM (?)

COLLECTIONS: Dr. Reuling, Baltimore, 1902; to Dr. John E. Stillwell, New York; to F. Kleinberger Galleries, Inc., New York, at the Stillwell Sale, New York, 1927; to Mr. and Mrs. Worcester, 1928.

EXHIBITIONS: New York, F. Kleinberger Galleries, Inc., *Loan Exhibition of German Primitives for the Benefit of the American Red Cross*, November, 1928, cat. No. 51; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1934, cat. No. 14; Chicago, The Art Institute of Chicago, intermittently, 1934–6.

REFERENCES: *Catalogue of the Important Art Collection of Dr. John E. Stillwell, New York*, Part I, The Anderson Galleries, New York, December 2, 1927, cat. No. 454, reproduced; *The Art News*, XXVII (November 10, 1928), 5; F. J. Mather, Jr., *The Arts*, XIV (1928), 311; F. E. W. Freund, *Belvedere*, VIII (1929), 285; H. Wescher-Kauert, *Zeitschrift für Bildende Kunst*, LXIII (1929–30), 151 reproduced, 150–3; C. L. Kuhn, *A Catalogue of German Paintings of the Middle Ages and Renaissance in American Collections*, Cambridge (Mass.), 1936, 57, cat. No. 215.

Formerly attributed to Georg Pencz because of the monogram though it bears little resemblance to his style. Miss Wescher-Kauert convincingly connects it

with Matthias Gerung, comparing it with a panel "Amor Omnia Vincet" formerly in the Stchoukine Collection, Moscow. The monogram "P. G." also appears on the panel "Lot and His Daughters" (dated 1536 and in Strasbourg) though the more frequent signature of the artist is "M. G." In the Karlsruhe Gallery is a "Justitia" inscribed "O. W." which she suggests may mean "O Weh, O Not" (Woe is me!) The subject of the "Judgment of Paris" appears on Gerung's "Destruction of Troy" (formerly Litta Visconti Aresi Collection, Milan) with similar costuming (dated 1540).

## MARTIN SCHAFFNER

*Swabian School, 1480-1551*

### 41. SAXON COURTIER

Oil on panel, 12¾ x 10 in.

**COLLECTIONS:** Bachstitz, The Hague; D. Heinemann, Munich; to Mr. and Mrs. Worcester, 1928.

**EXHIBITION:** Chicago, The Art Institute of Chicago, intermittently, 1928-37; New York, F. Kleinberger Galleries, Inc., *Loan Exhibition of German Primitives for the Benefit of The American Red Cross*, November, 1928, cat. No. 20.

**REFERENCES:** *Old and Modern Masters*, Galerie Heinemann, Munich, 1928, Plate 10; F. E. W. Freund, *Belvedere*, VIII (1929), 285; C. L. Kuhn, *A Catalogue of German Paintings of the Middle Ages and Renaissance in American Collections*, Cambridge (Mass.), 1936, 65, cat. No. 273 and Plate LV, right.

Kuhn and E. Holzinger attribute it to Schaffner, the former dating it about 1520.

# BARTEL BRUYN, THE YOUNGER

*School of Cologne, 1530–1610*

## 42. WOMAN WITH PRAYERBOOK (Plate XXX)

Oil on panel, 17¾ x 12¾ in.

COLLECTIONS: Sedelmeyer Gallery, Paris, 1891; Mori, Paris; to Chester H. Johnson Galleries, Chicago; to Mr. and Mrs. Worcester, 1927.

EXHIBITIONS: New York, F. Kleinberger Galleries, Inc., *Loan Exhibition of German Primitives for the Benefit of The American Red Cross*, November, 1928, cat. No. 54, reproduced; Chicago, The Art Institute of Chicago, intermittently, 1930–1937; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1933, cat. No. 7; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1934, cat. No. 7.

REFERENCES: E. Firmenich-Richartz, *Bartholomaeus Bruyn und seine Schule* (Beiträge zur Kunstgeschichte, New Series, XIV), Leipzig, 1891, 147; F. E. W. Freund, *Belvedere*, VIII (1929), 285; D. C. Rich, *The American-German Review*, 2, reproduced and 38; C. L. Kuhn, *A Catalogue of German Paintings of the Middle Ages and Renaissance in American Collections*, Cambridge (Mass.), 1936, p. 29, cat. No. 43.

According to Max J. Friedländer, painted about 1560.

# THOMAS ZEHETMAYR

*Munich School, about 1550–1623*

## 43. DOROTHEA HAFFNERIN

Oil on panel, 31 x 24<sup>15</sup>/<sub>16</sub> in.

Inscribed: DOROTHEA HAFFNERIN. IERES ALTERS. L. JAR. ANO M.D.LXXV

COLLECTIONS: Private collector, Munich; to D. Heinemann, Munich; to Mr. and Mrs. Worcester, 1928.

EXHIBITION: New York, F. Kleinberger Galleries, Inc., *Loan Exhibition of German Primitives for the Benefit of The American Red Cross*, November, 1928, cat. No. 57.

REFERENCE: *Old and Modern Masters*, Galerie Heinemann, Munich, 1928, Plate 12; F. E. W. Freund, *Belvedere*, VIII (1929), 285.

E. Holzinger concurs in the attribution to Zehetmayr.

FLEMISH AND NETHERLANDISH  
SCHOOLS

*Sixteenth–Seventeenth Centuries*



# NORTH-NETHERLANDISH MASTER

About 1510-1520

## 44. SAINT MATTHIAS AND DONOR

### SAINT PETER AND DONOR

Oil on panel, each, 20 x 8 in.

COLLECTIONS: S. Newberger; to The Roerich Museum, New York; purchased at the Sale of the Roerich Museum, New York, 1930, by Mr. and Mrs. Worcester

EXHIBITIONS: Chicago, The Art Institute of Chicago, intermittently, 1930-7; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1933, cat. Nos. 22 and 23.

REFERENCES: *European Paintings from the Roerich Museum*, The American Art Association-Anderson Galleries, Inc., New York, March 28, 1930, cat. No. 134; *The Art News*, XXXI (May 27, 1933), 4; C. L. Kuhn, *A Catalogue of German Paintings of the Middle Ages and Renaissance in American Collections*, Cambridge (Mass.), 1936, 56, cat. Nos. 212 and 213.

Wings from a triptych, the central panel of which remains unidentified. On the reverse of the St. Matthias panel is a grisaille figure of St. Andrew; on the reverse of the St. Peter, a grisaille figure of St. Thomas the Apostle.

In the catalogue of the Roerich Sale, F. J. Mather, Jr., attributes them to Michael Wohlgemuth. Kuhn (*above*) finds them closer to Wolf Traut than to Hans von Kulmbach, under whose name they have been exhibited at The Art Institute of Chicago.

Though considered of German origin by certain experts, the panels are much more likely North-Netherlandish. On the basis of a photograph, Hans Tietze connects them with this school and dates them 1510-20. Otto Benesch is inclined (from a photograph) to consider them by Jacob Cornelisz. van Amsterdam. D. Hannema considers them close to Jacob Cornelisz. but by the same hand as two paintings of "St. Paul" and "St. Peter" in the Episcopal Museum at Haarlem. (Attribution made from photograph.) These latter panels are reproduced in *Jeroen Bosch, Noord-Nederlandsche Primitieven*, July 10-October 15, 1936, Boymans Museum, Rotterdam, cat. Nos. 35 and 36 and Plates 98 and 99, where they are called North-Netherlandish, about 1510.

Presented to the Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1936.

# ANTHONY VAN DYCK

*Flemish, 1599–1641*

## 45. HEAD OF A GIRL (Plate XXXI)

Oil on panel, 12½ x 10 in.

COLLECTIONS: Van Diemen Gallery, Berlin; to Mr. and Mrs. Worcester, 1928.

EXHIBITIONS: Detroit, The Detroit Institute of Arts, *Eighth Loan Exhibition of Old Masters, Paintings by Anthony Van Dyck*, April 3–20, 1929, cat. No. 2, reproduced; Chicago, The Art Institute of Chicago, *Exhibition of Portraits of Children in The Children's Museum*, February 26–March 30, 1931, cat. No. 14.

Wilhelm Bode and Ludwig Burchard attribute it to van Dyck and consider it painted before 1620.

Wilhelm R. Valentiner in the catalogue of the Detroit exhibition (*above*) compares it with feminine types in "The Brazen Serpent" in Madrid (No. 1637), and "The Drunken Silenus" in Dresden (No. 1017). Study heads associated with the Madrid painting are in the collections of Sir Herbert Cook, Richmond, and The Kunsthistorisches Museum, Vienna (No. 1030).

The pose of the head is connected with a sketch of St. John the Evangelist in the collection of August Neuerburg, Hamburg. (In the final painting in the Kaiser-Friedrich Museum, Berlin, for which the Neuerburg panel is a preliminary study, the head of the Evangelist has been somewhat changed.)

# PETER PAUL RUBENS

*Flemish, 1577-1640*

## 46. THE MARRIAGE OF PELEUS AND THETIS (Plate XXXII)

Oil on panel, 10 $\frac{5}{8}$  x 16 $\frac{3}{4}$  in.

COLLECTIONS: Nieuwenhuys, Antwerp (?), 1886; John Postle Heseltine, London; bought at the Heseltine Sale, Sotheby and Co., London 1935, by Paul Cassirer and Co., Amsterdam; to Mr. and Mrs. Worcester, 1935.

EXHIBITIONS: Brussels, *Flemish Art of the XVIIth Century*, cat. No. 72; London, Dowdeswell Gallery, *Rubens Exhibition*, 1912, cat. No. 687; Paris, Galerie Georges Petit, *Exposition Internationale, Cadre du XV<sup>e</sup> au XX<sup>e</sup> Siècles*, April, 1931, cat. No. 122 (for the frame); Detroit, Detroit Institute of Arts, *Exhibition of Sixty Paintings and some Drawings by Peter Paul Rubens*, February 13-March 15, 1936, cat. No. 58.

REFERENCES: M. Rooses, *L'Oeuvre de P. P. Rubens*, Antwerp, 1890, III, 167, cat. No. 682 and Plate 210 (engraved by Franciscus van den Wyngaerde); Rooses, *Rubens, sa Vie et ses Oeuvres* (translated by Louis van Keymenten), Amsterdam, 1903, II, 601, reproduced; Rooses, *Rubens* (translated by Harold Child), London and Philadelphia, 1904, II, 601, reproduced; A. Rosenberg, *P. P. Rubens* (Klassiker der Kunst) (revised by Rudolph Oldenburg), Berlin and Leipzig, 1905, 394, reproduced and 470; *Ten Little Pictures in the Collection of J. P. H.* (privately printed), London, 1908, No. 8, reproduced; A. Rosenberg, *The Work of Rubens* (Klassiker der Kunst), New York, 1908, 409, reproduced; E. Dillon, *Rubens*, London, 1909, 233 and Plate CCCXCIX; *Catalogue of the Celebrated Collection of the Late J. P. Heseltine, Esq.*, Sotheby and Co., London, May 27, 1935, cat. No. 83, reproduced.

According to Rooses (*L'Oeuvre*, No. 682, cited above), the moment depicted is when Eris who was not invited to the wedding has thrown on the table the Apple of Discord carrying the inscription "To the most beautiful." At right, seated beneath a drapery, Thetis and Peleus. Seated behind the table, Juno, Jupiter, Neptune and an unidentified goddess. Behind Jupiter stands Mercury. On the frontal plane to the left, Venus, seated, Minerva, leaning on the bench, Mars, Hercules and another goddess. Juno, Venus and Minerva are disputing. Jupiter to stop the quarrel gives the apple to Mercury who will present it to Paris. Above Mercury floats the symbolic figure of a winged Discord.

Rooses mentions that it may have figured in the De Roore Sale (The Hague, 1741) under the title "The Apple of Discord on the Table of the Gods"

“10½ x 16½ inches—at 141 florins.” The same painting was sold at the van der Marck Sale (Amsterdam, 1773) “at 261 florins.”

Evidently a sketch for a painting in the Torre de la Parada, a hunting lodge three leagues from Madrid, the property of Philip IV. The decorations were begun in 1636 for Philip who chose many of the subjects from Ovid's *Metamorphoses*. About fifty-six compositions comprised the whole decoration, many done with the assistance of pupils or entirely by them. Presumably Rubens made sketches for all fifty-six. (See Rooses, *Rubens* [translation of Harold Child], II, 598-9, for other sketches in the same series.) The Torre de la Parada was sacked and pillaged in 1710.

## EMANUEL DE WITTE

*School of Delft, 1607-1692*

### 47. CHURCH INTERIOR (Plate XXXIII)

Oil on panel, 24¾ x 19⅝ in.

Signed: E. DE WITTE and 16 . . . ?

COLLECTIONS: W. E. Duits, London; to Mr. and Mrs. Worcester, 1935.

EXHIBITION: Indianapolis, John Herron Art Institute, *Dutch Paintings of the Seventeenth Century*, February 27-April 11, 1937, cat. No. 74, reproduced.

Compare two paintings of the “Oude Kerk” in Amsterdam, formerly in the Thomas Baring and Lord Northbrook Collections, today the property of I. de Bruyn, Spiez. These, dated 1669, are reproduced in the catalogue of the Vermeer Exhibition, held at the Boymans Museum, Rotterdam, July 9-October 9, 1935, cat. Nos. 122 and 123, Plates 89 and 90.

AMERICAN SCHOOL

*Nineteenth-Twentieth Centuries*

# RALPH A. BLAKELOCK

*American, 1847-1919*

## 48. THE VISION OF LIFE (Plate XXXIV)

Oil on canvas, 21 x 39 in.

Signed: R. A. BLAKELOCK

COLLECTIONS: Charles P. Pinckhard, Chicago; to Joseph G. Snyder, Chicago; purchased by John Levy, New York, for Woodruff J. Parker, Chicago, at the Snyder Sale, New York, 1922; to Mr. and Mrs. Worcester, 1923.

EXHIBITIONS: Chicago, Moulton and Ricketts Galleries, *Loan Exhibition of Important Works by George Inness, Alexander Wyant and Ralph Blakelock*, March 10-22, 1913, Plate III of catalogue; New York, Henry Reinhardt Gallery, *Loan Exhibition of Paintings by Ralph Albert Blakelock, A.N.A.*, April 3-15, 1916, cat. No. 35; Chicago, The Art Institute of Chicago, *Exhibition of the Worcester Collection*, July 24-September 23, 1923; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1933, cat. No. 435.

REFERENCES: E. Daingerfield, *Ralph Albert Blakelock*, New York, 1914, reproduced opposite p. 16 and 24-5; *The Arts*, II (1921-2), 248, reproduced and 253; *The American Art News*, XX (March 4, 1922), 6, reproduced; *Illustrated Catalogue of Valuable Paintings by American and European Masters, The Collection of the Late Joseph G. Snyder of Chicago*, The Anderson Galleries, New York, March 17, 1922, cat. No. 35 reproduced.

The subject is connected with Blakelock's visionary Indian material and was originally called "The Ghost Dance." Daingerfield (*above*) suggests that "A Vision of Life" would be a "fairer" title. The painting is also known as "Dawn."

Daingerfield dates it 1895-7.

# MARY CASSATT

*American, 1845–1926*

## 49. MOTHER AND LITTLE GIRL (Plate XXXV)

Pastel on paper,  $23\frac{3}{4}$  x  $28\frac{3}{4}$  in.

Signed: MARY CASSATT

COLLECTIONS: S. Mayer, Paris; to M. Knoedler and Co., Paris, 1923; to Mr. and Mrs. Worcester, 1924.

EXHIBITIONS: Paris, Hôtel de la Revue "Les Arts," *Exposition d'Art Moderne*, June 1–July 6, 1912; Chicago, The Art Institute of Chicago, *Memorial Collection of the Works of Mary Cassatt*, December 21, 1926–January 24, 1927, cat. No. 19; Pittsburgh, Department of Fine Arts, Carnegie Institute, *Mary Cassatt, A Memorial Exhibition of the Work of Mary Cassatt*, March 15–April 15, 1928, cat. No. 17; Chicago, The Art Institute of Chicago, *Exhibition of Portraits of Children in The Children's Museum*, February 26–March 30, 1931, cat. No. 9.

REFERENCE: *Les Arts*, XI (December, 1912), No. 132, p. xv, reproducing a panel of the exhibition of 1912. There called "Maman Coiffant sa Fillette."

In the collection of Albert E. McVitty, Princeton, N. J., is a preliminary sketch for the figure of the little girl, pastel on canvas,  $24\frac{7}{8}$  x 13 in. (See the *Catalogue of an Exhibition of Pastels, Water-Colors, Pencil Drawings, Soft-Ground Etchings, Aquatints, Color Prints, Dry-Points, etc., by Mary Cassatt*, The Baltimore Museum of Art, January 7–February 10, 1936, reproduced p. 8.)

Adelyn D. Breeskin dates the Worcester pastel about 1906, noting that the same models appear in three other works of about the same period illustrated in A. Segard, *Mary Cassatt, Un Peintre des Enfants et des Mères*, Paris, 1913; the circular painting on the cover (1905), another reproduced opposite p. 120 (1906) and a third reproduced opposite p. 128 (1906). The little girl is found again in a pastel of 1909 (Collection of the Cassatt family) where she appears seated, holding in her lap a woolly dog, and in a dry-point of the same year, seated in an arm-chair and wearing a large bonnet, her hands folded together in her lap (Durand-Ruel Collection).

## 50. ON THE WATER

Oil on canvas, 23¾ x 28¾ in.

Stamped with the stamp of the Sale

**COLLECTIONS:** The artist to Mathilde X . . . ; acquired by A. M. Reitlinger at the sale of Mathilde X . . . , Paris, 1927; Galerie A. M. Reitlinger, Paris; to Mr. and Mrs. Worcester, 1934.

**EXHIBITION:** Paris, Galerie A. M. Reitlinger, *Dessins, Pastels, Peintures, Études par Mary Cassatt*, May 19–June 30, 1931, cat. No. 6, reproduced.

**REFERENCE:** *Catalogue des Tableaux, Pastels, Aquarelles, Dessins, Gravures par Mary Cassatt . . . etc . . . Composant la Collection de Mlle. X . . .*, Hôtel Drouot, Paris, March 30, 1927, cat. No. 48 (?)

Unfinished. Connected with a color print (dry-point and aquatint), "Feeding the Ducks" dated 1894 by Adelyn D. Breeskin. In the color print the motif is reversed and the figures changed.

Mathilde was Miss Cassatt's personal maid to whom she bequeathed many works.

## 51. YOUNG WOMAN SEWING (Plate XXXVI)

Oil on canvas, 25⅝ x 21¼ in.

Stamped with the stamp of the Sale

**COLLECTIONS:** The artist to Mathilde X . . . ; acquired by A. M. Reitlinger, at the sale of Mathilde X . . . , Paris, 1927; Galerie A. M. Reitlinger, Paris; to Theodore Schempp; to Mr. and Mrs. Worcester, 1935.

**EXHIBITION:** Paris, Galerie A. M. Reitlinger, *Dessins, Pastels, Peintures, Études par Mary Cassatt*, May 19–June 30, 1931, cat. No. 7, reproduced.

**REFERENCE:** *Catalogue des Tableaux, Pastels, Aquarelles, Dessins, Gravures par Mary Cassatt, . . . etc . . . Composant la Collection de Mlle. X . . .*, Hôtel Drouot, Paris, March 30, 1927, cat. No. 61.

Unfinished. According to Adelyn D. Breeskin, the model is the artist's sister painted in their garden at Marly about 1881 and a dry-point, in reverse, known in one impression (formerly Durand-Ruel), reproduces the head.



# GEORGE INNESS

*American, 1825-1894*

## 52. ALEXANDRIA BAY ON THE ST. LAWRENCE RIVER, CANADA

Oil on composition board, 16 x 24 in.

Signed: G. INNESS

COLLECTIONS: R. Ingalls, New York (purchased at the Executor's Sale, New York, 1895); to François Kleinberger, New York; to Gustav Reichard, New York, 1917; to Julius H. Weitzner, Inc., New York; to Mr. and Mrs. Worcester, 1935.

EXHIBITION: New York, American Fine Arts Society, *Exhibition of Paintings Left by the Late George Inness*, December 27, 1894, cat. No. 158 (wrongly dated 1880).

REFERENCES: *Executor's Sale, Catalogue of Paintings by the Late George Inness, N.A.*, Fifth Avenue Art Galleries, New York, February 14, 1895, cat. No. 162; *Illustrated Catalogue of Highly Important Old and Modern Paintings of Sterling Artistic Distinction . . . The Farmer's Loan and Trust Company, Trustee of the Late Gustav Reichard*, The American Art Association, New York, April 16, 1917, cat. No. 49, reproduced.

Painted in 1878.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Sketch Collection), 1935.

## 53. COAST OF CORNWALL (Plate XXXVII)

Oil on canvas, 32 x 42 in.

Signed: G. INNESS, 1887

COLLECTIONS: William Barbour, New York (purchased at the Executor's Sale, New York, 1895); to M. Knoedler and Co., New York, 1917; to John Levy, New York, 1919; to George H. Ainslie Galleries, New York; to Anderson Art Galleries, Chicago; to Mr. and Mrs. Worcester, 1921.

EXHIBITIONS: Cincinnati, Cincinnati Art Museum, *Twenty-Fifth Annual Exhibition of American Art*, May 25-July 31, 1918, cat. No. 4, reproduced; Buffalo, Albright Art Gallery, *Exhibition of Paintings by George Inness*, October 30-November 30, 1925, cat. No. 5; Chicago, The Art Institute of Chicago, *Exhibition of the Worcester Collection*, July 24-September 23, 1923; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1933, cat. No. 465.

REFERENCE: *Executor's Sale, Catalogue of Paintings by the Late George Inness, N.A.*, Fifth Avenue Art Galleries, New York, February 14, 1895, cat. No. 237A.

Another version, with the same title (ex-collection of John D. Crimmins and in 1926 in the possession of the Ainslie Galleries, Inc., New York) is reproduced by E. Daingerfield, *George Inness, the Man and His Art*, New York, 1911, opposite p. 26. It is also dated 1887. Compare a painting, "Sunset, Étretat," (formerly collection of James W. Ellsworth), No. 40 of *Fifty Paintings by George Inness* (introduction by E. Daingerfield), New York, 1913. This latter is dated 1892.

## ALBERT PINKHAM RYDER

*American, 1847-1917*

### 54. ORIENTAL LANDSCAPE

Oil on gilded leather, 8¾ x 26 in.

COLLECTIONS: Arthur B. Davies, New York; acquired at the Davies Sale, New York, 1929 by M. Knoedler and Co. for Mr. and Mrs. Worcester.

EXHIBITION: New York, The Museum of Modern Art. *Sixth Loan Exhibition, Winslow Homer, Albert P. Ryder, Thomas Eakins*, May, 1930, cat No. 90.

REFERENCE: *Catalogue of The Arthur B. Davies Art Collection*, The American Art Association, Inc., New York, April 17, 1929, cat. No. 410, reproduced; *The Art News*, XXVII (April 20, 1929), 20.

Lloyd Goodrich, working on a definitive study of Ryder, kindly supplies the following information on related works:

"Sunset—Marine" (on leather partly gilded, 8⅛ x 26 in.). Collection of Ralph M. Coe, Cleveland. (Came from a New York art dealer, Yandell, about 1910 and part of a screen from which this painting had been cut.)

"The Gondola" (on gilded leather, 8¾ x 26½ in.). Collection of Mr. and Mrs. David Findlay, Kansas City.

"The Smugglers' Cove" (on gilded leather, 10 x 28 in.). The Metropolitan Museum of Art, New York, No. R97-2. (Purchased from the artist by Cottier and Co.; in the sale of James S. Inglis of Cottier and Co. at The American Art Galleries, March 12, 1909, No. 59, and acquired by the Metropolitan at this sale.)

Goodrich suggests that the three above panels and the Worcester panel were probably let into a screen or into several screens. Cottier is known to have

commissioned Ryder to paint decorations for screens of this sort. One, with Ryder's paintings still in place, is the property of Robert Macbeth, New York.

Also, two panels of about the same size, on leather:

"The Bridge," ( $9\frac{7}{8} \times 26\frac{7}{8}$  in.) The Metropolitan Museum of Art, New York, No. R97-3. (In the Inglis Sale [No. 68] and purchased by George A. Hearn.)

"Pirates' Isle," ( $9\frac{1}{2} \times 27\frac{1}{4}$  in.) Collection of Mrs. George H. Webster, Haverhill, Massachusetts. (In the same sale as above, No. 75.)

"The Bridge" resembles the Worcester painting very closely in composition and technique.

## JOHN SINGER SARGENT

*American, 1856-1925*

### 55. WATER CARRIERS ON THE NILE

Oil on canvas,  $20\frac{3}{8} \times 24\frac{3}{4}$  in.

Stamped on the reverse: J. S. S.

COLLECTIONS: At the Sargent Sale, London, 1925; to J. A. Cooling and Sons, London; to Mr. and Mrs. Worcester, 1925.

REFERENCE: *Catalogue of Pictures and Water Color Drawings by J. S. Sargent, R. A., and Works by other Artists, the Property of the Late John Singer Sargent*, Christie, Manson and Woods, London, July 24, 1925, cat. No. 131.

Sargent visited Egypt in 1891, returning with various paintings and sketches.

## ROY H. BROWN

*American, 1879-*

### 56. LITTLE CAFÉ

Oil on canvas,  $11\frac{9}{16} \times 15\frac{1}{4}$  in.

Signed: Roy Brown

EXHIBITION: Chicago, The Art Institute of Chicago, *Paintings by Roy H. Brown*, December 22, 1925-January 25, 1926, cat. No. 26.

BRITISH SCHOOL

*Eighteenth–Twentieth Centuries*

## HENRY RAEBURN

*Scottish, 1756–1823*

### 57. LADY HELEN BOYLE (Plate XXXVIII)

Oil on canvas,  $29\frac{7}{8} \times 25\frac{1}{16}$  in.

COLLECTIONS: Sir George Douglas, Bart. (descendant of the husband of the sitter), Kelso, Scotland; Max Rothschild, Ltd., London; to Mr. and Mrs. Worcester, 1935.

Lady Helen Boyle was the daughter of John, 2nd Earl of Glasgow. She married (as his second wife) Sir James Douglas, 1st Baronet. In 1794 she died without issue.

Painted about 1790.

## WILLIAM ETTY

*English, 1787–1849*

### 58. DOUBLE PORTRAIT: TWO WOMEN

Oil on canvas,  $35\frac{7}{8} \times 25\frac{7}{8}$  in.

COLLECTIONS: The Adams Gallery, London; to E. & A. Silberman, New York; to Mr. and Mrs. Worcester, 1936.

EXHIBITIONS: London, The Adams Gallery, *Paintings by William Etty*, May 20–June 20, 1936, cat. No. 9, reproduced; Chicago, The Art Institute of Chicago, 1936–7.

C. J. Holmes, in the introduction to the catalogue of the exhibition held at The Adams Gallery, calls it a work done at the end of the artist's life and finds an influence from Alfred Stevens.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Sketch Collection), 1937.

# AUGUSTUS JOHN

*English, 1879-*

## 59. L'ESPIÈGLE (THE ROGUE) (Plate XXXIX)

Oil on canvas, 29¼ x 24¾ in.

Signed: John, 1923

COLLECTIONS: Charles Chenil and Co., Ltd., London; to Mr. and Mrs. Worcester, 1925.

EXHIBITIONS: London, Alpine Club Gallery, *Works by Augustus John*, April, 1923; Chicago, The Art Institute of Chicago, intermittently, 1926-37; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1933, cat. No. 266.

REFERENCES: Aldous Huxley, *Vanity Fair*, XX (July, 1923), 46, reproduced; *Vanity Fair*, XXIII (November, 1924), 59, reproduced; *Colour*, New Series, I (January, 1925), 13, reproduced in color; *Bulletin of The Art Institute of Chicago*, XX (1926), 21, reproduced; *The Art Institute of Chicago, A Guide to Paintings in the Permanent Collection*, 1932, 93, reproduced.

The model was a Mrs. Grove of London.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1925.

## 60. STUDY OF A CHILD

Oil on panel, 19¼ x 10½ in.

Signed: JOHN, 1923 (twice)

COLLECTIONS: Charles Chenil and Co., Ltd., London; to Mr. and Mrs. Worcester, 1925.

EXHIBITIONS: London, The Chenil Galleries, *Exhibition of Works by Augustus E. John, A.R.A.*, June-July, 1925; Chicago, The Art Institute of Chicago, *Exhibition of Portraits of Children in The Children's Museum*, February 26-March 30, 1931, cat. No. 21.

The model is said to be a granddaughter of Asher Wertheimer.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Sketch Collection), 1935.

# WILLIAM ORPEN

*Irish, 1878-1931*

## 61. THE OLD CABMAN (Plate XL)

Oil on canvas, 30 x 25 in.

Signed: William Orpen

COLLECTIONS: Captain J. Audley Harvey, London, 1924; Lord Leverhulme, London; acquired at the Leverhulme Sale, New York, 1926, by Mr. and Mrs. Worcester.

EXHIBITIONS: Chicago, The Art Institute of Chicago, 1926-37; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1933, cat. No. 270.

REFERENCES: *The Art Collections of the late Viscount Leverhulme*, Part II, The Anderson Galleries, Inc., New York, February 19, 1926, cat. No. 211, reproduced; *The Art Institute of Chicago, Report for the Year Nineteen Twenty-Nine*, 21, reproduced; D. C. Rich, *Bulletin of The Art Institute of Chicago*, XXIV (1930), 29, reproduced, 30; *The Art News*, XXVIII (March 1, 1930), 10; P. G. Konody and S. Dark, *Sir William Orpen, Artist and Man*, London, 1932, 267.

Konody and Dark give the date of execution as 1907.

Augustus John painted the same model. See *Augustus John (Masters of Modern Art)*, London, n.d., Plate I, "Portrait."

Presented to the Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1929.

# ALFRED REGINALD THOMSON

*English, 1895-*

## 62. THE MODEL

Oil on canvas, 18 $\frac{1}{8}$  x 24 $\frac{1}{4}$  in.

Signed: A. R. THOMSON, 22

COLLECTIONS: Charles Chenil and Co., Ltd., London; to Mr. and Mrs. Worcester, 1925.

EXHIBITIONS: London, The Chenil Galleries, *Exhibition of Works by A. R. Thomson*, June-July, 1925; Chicago, The Art Institute of Chicago, intermittently, 1925-37.

FRENCH SCHOOL

*Nineteenth–Twentieth Centuries*



## FRENCH SCHOOL

*About 1840*

### 63. NUBIAN GIRL

Oil on panel, 15 x 10 $\frac{3}{8}$  in.

Signed: Aug./5 (?)

COLLECTIONS: Metropolitan Art Galleries, New York; to Mr. and Mrs. Worcester, 1931.

Formerly attributed to Delacroix but by another hand.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Sketch Collection), 1931.

## CAMILLE COROT

*French, 1795–1875*

### 64. THE BIRCH TREES: NEAR VILLE D'AVRAY

Oil on canvas, 8 x 13 in.

Signed: COROT

COLLECTIONS: Cabruja, Paris; Georges Bernheim; John Levy, Paris; to Mr. and Mrs. Worcester, 1922.

Not in Robaut. From the later period of the artist.

### 65. THE WOODED ROAD

Oil on canvas, 14 $\frac{1}{2}$  x 18 $\frac{1}{2}$  in.

Signed: COROT

COLLECTIONS: The artist to Mme. Vve. Chollet, Paris, December 1873; M. Passé, Paris, 1905; Georges Bernheim, Paris, to Mr. and Mrs. Worcester, 1922.

REFERENCE: A. Robaut, *L'Œuvre de Corot, Catalogue Raisonné et Illustré*, Paris, III, 1905, 230, cat. No. 1972bis and 231, reproduced.

Robaut dates it about 1870.

# HONORÉ DAUMIER

*French, 1808–1879*

## 66. DON QUIXOTE AND THE WINDMILLS

Oil on panel, 13¾ x 27½ in.

Signed: h.D.

**COLLECTIONS:** Barbizon House, London, 1924; Robert C. Vose, Boston; to Mr. and Mrs. Worcester, 1925.

**EXHIBITIONS:** Chicago, The Art Institute of Chicago, 1925–1936; New York, The Museum of Modern Art, *Corot, Daumier*, October 16–November 23, 1930, cat. No. 53 and Plate 53; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1933, cat. No. 239.

**REFERENCES:** M. Sadleir, *Daumier, the Man and the Artist*, London, 1924, Plate I and p. 33; R. M. F., *Bulletin of The Art Institute of Chicago*, XIX (1925), 60–61, reproduced; *The Art Institute of Chicago, A Guide to Paintings in the Permanent Collection*, Chicago, 1932, 44, reproduced.

Eduard Fuchs, *Der Maler Daumier*, Munich, 1927, lists the following variants of a similar composition with “Sancho Panza Wringing his Hands”:

Plate 154, Formerly Collection Paul Bureau, Paris

Plate 155, Collection of Mrs. Charles S. Payson, New York

Plate 156, National Gallery, Berlin

Plate 157, Collection of Oskar Reinhart, Winterthur, Switzerland

See also Fuchs, *Der Maler Daumier, Nachtrag*, Munich, 1930:

Plate 306, The Tate Gallery, London (Lane Bequest).

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1925.

# ADOLPHE MONTICELLI

*French, 1824-1886*

## 67. GROUP IN A PARK

Oil on panel, 6 $\frac{1}{8}$  x 12 $\frac{3}{4}$  in.

Signed: Monticelli

COLLECTIONS: Baron Gourgaud, Paris; to Georges Bernheim, Paris; John Levy; to Mr. and Mrs. Worcester, 1922.

From the later period of the artist.

## 68. THE FAIRIES [Les Fées]

Oil on panel, 19 $\frac{1}{4}$  x 28 in.

Signed: Monticelli

COLLECTIONS: Baron Gourgaud, Paris; Gustave Geffroy, Paris; to Georges Bernheim, Paris; to Mr. and Mrs. Worcester, 1922.

From the late period of the artist.

## 69. THE PRINCESSES (Plate XLI)

Oil on panel, 11 $\frac{3}{4}$  x 24 in.

Signed: Monticelli

COLLECTIONS: Barbizon House, London, to Robert C. Vose, Boston; to Mr. and Mrs. Worcester, 1925.

EXHIBITION: Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1933, cat. No. 258.

REFERENCE: *Barbizon House*, London, 1920, No. 12, reproduced and p. 20.

From the middle period of the artist.

70. SCENE IN A PARK

Oil on panel,  $14\frac{5}{8} \times 22\frac{3}{4}$  in.

Signed: Monticelli

COLLECTIONS: Georges Bernheim, Paris; to Mr. and Mrs. Worcester, 1925.

EXHIBITION: Chicago, The Art Institute of Chicago, *Exhibition of the Worcester Collection*, July 24–September 23, 1923.

From the later period of the artist.

## FRENCH SCHOOL

*About 1860–70*

71. THE CAROUSAL (Scene from FAUST?)

Oil on panel,  $8 \times 13\frac{3}{16}$  in.

Signed with undecipherable initials.

COLLECTIONS: The late Henry Gilsey, New York, who purchased the pair in Europe about seventy years ago; to Julius H. Weitzner, Inc., New York; to Mr. and Mrs. Worcester, 1936.

Various attributions (to Isabey, Lami, etc.) have been suggested, none entirely convincing. On the back of the panel is the name of a Paris art house which furnished the panels.

The subjects may represent a scene from Goethe's *Faust*, Part I, "Auerbach's Cellar in Leipzig, the Carousal of Jolly Companions."

72. THE CAROUSAL (Scene from FAUST?)

Oil on panel,  $7 \times 10$  in.

Signed with undecipherable initials.

Pendant to No. 71.

# EDGAR DEGAS

*French, 1834-1917*

## 73. DANCERS IN THE FOYER (Plate XLII)

Oil on canvas, 16¾ x 34⅝ in.

Signed: degas

COLLECTIONS: Paris, Galerie Georges Petit, *Vente des Tableaux, Pastels et Dessins par Edgar Degas et Provenant de son Atelier*, 2<sup>e</sup> Vente, December 11, 12, 13, 1918, No. 39; to Baron Hatvany, Budapest; to Sir Robert Abdy, Paris; to Meunier, Paris; to Galerie Thannhauser, Lucerne; to Mr. and Mrs. Worcester, 1928.

REFERENCE: *Catalogue des Tableaux, Pastels et Dessins par Edgar Degas et Provenant de son Atelier*, Galerie Georges Petit, Paris, 2<sup>e</sup> Vente, December 11, 12, 13, 1918, cat. No. 39, reproduced.

A pastel study for the composition was included in the 1<sup>re</sup> Vente, Galerie Georges Petit, May 6, 7, 8, cat. No. 274.

From the same sale the following associated works:

Pastel, No. 162 (figure added at post).

Pastel, No. 220 (figure added to left).

From the 2<sup>e</sup> Vente the following:

Painting, No. 12 (figure added at post).

Drawing, No. 265 (compare figures at right).

From the 3<sup>e</sup> Vente, Galerie Georges Petit, April 7, 8, 9, 1919, the following:

Pastel, No. 62 (compare two figures at right).

Drawing (charcoal, retouched with sanguine) No. 200 (compare with four figures at right).

Drawing (charcoal), No. 241 (for two figures at right).

Drawing (charcoal), No. 260 (for figure at right).

Drawing (charcoal), No. 264 (for two figures at right).

Drawing (charcoal, retouched with pastel) No. 297 (compare two figures at right).

From the 4<sup>e</sup> Vente, Galerie Georges Petit, July 2, 3, 4, 1919:

Drawing (charcoal) No. 154 (for figure at right).

Drawing (charcoal) No. 189 (for figure at right, reversed).

See also a pastel, "Four Dancers," in the collection of Dr. Georges Viau, Paris, reproduced by M. Liebermann, *Degas*, Berlin, 1912, 19.

The Worcester painting, though unfinished, may be compared to other works of similar subject and format:

1. "La Salle de Danse," Clarke Collection, New York (reproduced in J. Meier-Graefe, *Degas* [translated by J. Holroyd-Reece], London, 1923, Plate LII).
2. "La Leçon de Danse," The Louvre, Camondo Collection (Meier-Graefe, Plate LII).
3. "Salle de Répétition," The Museum of Fine Arts, Boston. (Meier-Graefe, Plate LII).

Compare "Frise de Danseuses" (formerly Collection of Max Liebermann, Berlin, reproduced in Meier-Graefe, Plate LXII).

Painted about 1880-5.

## JEAN-LOUIS FORAIN

*French, 1852-1931*

### 74. MATERNITY (Plate XLIII)

Oil on canvas, 25 x 31¼ in.

Signed: FORAIN

COLLECTIONS: Galerie Allard, Paris; to Meyer Goodfriend, New York and Paris; purchased at the Goodfriend Sale, New York, 1923, by John Levy, New York; to Mr. and Mrs. Worcester, 1923.

EXHIBITIONS: Chicago, The Art Institute of Chicago, 1925-37; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1934, cat. No. 278.

REFERENCES: G. Geffroy, *L'Art et les Artistes*, New Series, IV (November 1921), 72, reproduced; *Illustrated Catalogue of The Valuable Pictures by The Barbizon Masters, Their Contemporaries, The French Impressionists and Modern French Painters, Forming the Private Collection of the Connoisseur, Mr. Meyer Goodfriend*, New York and Paris, The American Art Association, January 5, 1923, cat. No. 93, reproduced; *New York Times Magazine*, April 1, 1923, 18, reproduced; *The Art Institute of Chicago, Report for the Year Nineteen Twenty-Nine*, 23, reproduced; *The Art News*, XXVIII (March 1, 1930), 10, 16, reproduced; D. C. Rich, *Bulletin of The Art Institute of Chicago*, XXV (1931), 96, reproduced.

Painted about 1904-6.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1929.

# PAUL GAUGUIN

*French, 1848–1903*

## 75. BRETON LANDSCAPE (Plate XLIV)

Oil on cardboard, 27 $\frac{3}{4}$  x 21 in.

COLLECTIONS: Galerie Barbazanges, Paris; to Meyer Goodfriend, New York and Paris; purchased at the Goodfriend Sale, New York, 1923, by Howard Young, New York; to Mr. and Mrs. Worcester, 1928.

EXHIBITIONS: New York, The Museum of Modern Art, *Summer Exhibitions: Retrospective*, June–September, 1930, cat. No. 38; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1933, cat. No. 357; Chicago, The Art Institute of Chicago, 1933–37; New York, Wildenstein and Co., Inc., *Exhibition of Paul Gauguin*, March 20–April 18, 1936, cat. No. 5 and Plate I; Cambridge (Mass.), Harvard University, Fogg Art Museum, *Paul Gauguin*, May 1–21, 1936, cat. No. 5 and Plate I; Toledo (Ohio), Toledo Museum of Art, *Cézanne, Gauguin*, November 1–December 13, 1936, cat. No. 2, reproduced.

REFERENCE: *Illustrated Catalogue of The Valuable Pictures by The Barbizon Masters, Their Contemporaries, The French Impressionists and Modern French Painters, Forming the Private Collection of the Connoisseur Mr. Meyer Goodfriend, New York and Paris*, The American Art Association, January 5, 1923, cat. No. 91, reproduced.

At times confused with another work formerly in the Worcester Collection, signed 1887 and done in Martinique. The present panel was painted either at Pont-Aven, Brittany, in 1888 or at Le Poldu, Brittany, in 1889, more probably at Le Poldu. (See a "Brittany Landscape," the property of Mr. and Mrs. William Church Osborn, New York, reproduced in the catalogue, *Paul Gauguin, Exhibition of Paintings and Prints*, September 5–October 4, 1936, The San Francisco Museum of Art, cat. No. 6 and Plate 6. The Osborn painting, agreeing closely in treatment, is dated 1889.

## 76. LANDSCAPE

Oil on canvas, 23 $\frac{5}{8}$  x 28 $\frac{7}{16}$  in.

Signed: P. Gauguin, '84

COLLECTIONS: Private Collection, Saragossa; Max Rothschild and Co., London; to Mr. and Mrs. Worcester, 1935.

EXHIBITIONS: New York, Wildenstein and Co., Inc., *Exhibition of Paul Gauguin*, March 20–April 18, 1936, cat. No. 3; Cambridge (Mass.), Harvard University, Fogg Art Museum, *Paul Gauguin*, May 1–21, 1936, cat. No. 3; Toledo (Ohio), Toledo Museum of Art, *Cézanne, Gauguin*, November 1–December 13, 1936, cat. No. 1, reproduced.

Sometimes called "Landscape in Brittany." Gauguin spent the first eight months of 1884 in Rouen and the surrounding country and the rest of the year in Copenhagen. Compare a "Wooded Landscape" (dated 1884) reproduced in W. Barth, *Paul Gauguin*, Basle, 1929, Plate VII.

## CLAUDE MONET

*French, 1840–1926*

### 77. BOATS IN WINTER QUARTERS, ÉTRETAT (Plate XLV)

Oil on canvas, 25½ x 31¾ in.

Signed: Claude Monet

COLLECTIONS: Georges Bernheim, Paris, about 1907; Marzell de Nemes, Budapest, 1911; in the Nemes Sale, Paris, 1913; Kleinberger, Paris; to John Levy, Paris; to Mr. and Mrs. Worcester, 1922.

EXHIBITIONS: Budapest, Museum of Fine Arts; Munich, Alte Pinakothek, *Exhibition of the Marzell de Nemes Collection*, 1911, No. 34; Düsseldorf, City Museum, *Exhibition of the Marzell de Nemes Collection*, 1912, No. 104; Chicago, The Art Institute of Chicago, *Exhibition of the Worcester Collection*, July 24–September 23, 1923.

REFERENCES: *Catalogue des Tableaux Modernes . . . Composant la Collection de M. Marzell de Nemes* (preface by M. Roger-Milès), Galerie Manzi, Joyant, Paris, June 18, 1913, cat. No. 113, reproduced; *Bulletin of The Art Institute of Chicago*, XVII (1923), 58, reproduced.

Another version is in The Art Institute of Chicago (Potter Palmer Collection), dated 1885.



# JEAN FRANÇOIS RAFFAËLLI

*French, 1850-1924*

## 78. MARKET AT FURNES

Oil on canvas, 18 x 14 $\frac{3}{4}$  in.

Signed: J. F. RAFFAËLLI

COLLECTIONS: Galerie Georges Petit, Paris; to Mr. and Mrs. Worcester, 1923.

Painted at Furnes, Belgium, about 1890-5.

## 79. NOTRE DAME, PARIS

Oil on canvas, 24 $\frac{3}{4}$  x 33 $\frac{1}{4}$  in.

Signed: J. F. RAFFAËLLI

COLLECTIONS: The artist to Mr. and Mrs. Worcester, 1922 (through W. T. Daus, Paris).

Painted in 1922.

The subject was treated several times by Raffaëlli; see a painting (reproduced by A. Alexandre in *Jean-François Raffaëlli, Peintre, Graveur et Sculpteur*, Paris, 1909), opposite p. 138, another (and probably earlier example) in the collection of G. Alexandre, reproduced, p. 15 of the same work, and an etching published by L. Delteil, *Jean-François Raffaëlli* (*Le Peintre-Graveur Illustré*, Vol. 16) Paris, 1923, cat. No. 58, dated 1904.

# AUGUSTE RENOIR

*French, 1841-1919*

## 80. THE LAUNDRESS (Plate XLVI)

Oil on canvas, 32 x 22 $\frac{1}{2}$  in.

Signed: Renoir

COLLECTIONS: Léon Orosdi, Paris; Galerie Barbazanges, Paris; Meyer Goodfriend, New York and Paris; purchased by John Levy at the Goodfriend Sale, New York, 1923; to Howard Young, New York; to Mr. and Mrs. Worcester, 1923.

EXHIBITION: Chicago, The Art Institute of Chicago, *Exhibition of the Worcester Collection*, July 24–September 23, 1923.

REFERENCE: *Illustrated Catalogue of the Valuable Pictures by The Barbizon Masters, Their Contemporaries, The French Impressionists and Modern French Painters, Forming the Private Collection of the Connoisseur, Mr. Meyer Goodfriend, New York and Paris*, The American Art Association, January 5, 1923, cat. No. 109, reproduced.

Compare a canvas, "Le Premier Pas," (done in 1878) in the Pellerin Collection, Paris, exhibited at the Galerie Bernheim-Jeune, Paris, March 10–29, 1913, and reproduced in the souvenir catalogue, *Renoir* (preface by Octave Mirbeau), Paris, 1913. In the Pellerin canvas (39 $\frac{3}{8}$  x 31 $\frac{1}{8}$  in.) Renoir has probably used the same model.

### 81. WOMAN SEWING IN A GARDEN

Oil on canvas, 11 $\frac{1}{2}$  x 9 $\frac{3}{4}$  in.

Signed: Renoir

COLLECTIONS: Joseph Hessel, Paris; to Mr. and Mrs. Worcester, 1924.

See a drawing of the same motif in G. Rivière, *Renoir et ses Amis*, Paris, 1921, reproduced opposite p. 108 and dated by him 1900. A later drawing (dated 1908) in sanguine is reproduced in the same volume on p. 152.

On the basis of a photograph Albert André believes it was painted not far from 1914.

## ALFRED SISLEY

*French, 1839–1899*

### 82. A TURN IN THE ROAD (Plate XLVII)

Oil on canvas, 20 $\frac{3}{4}$  x 25 $\frac{1}{2}$  in.

Signed: Sisley 73<sup>—</sup>

COLLECTIONS: Dr. Georges Viau, Paris, 1907; Georges Bernheim, Paris; to Mr. and Mrs. Worcester, 1922.

EXHIBITION: Chicago, The Art Institute of Chicago, July 1923.

# HENRI DE TOULOUSE-LAUTREC

French, 1864-1901

## 83. THE OPERA "MESSALINA" AT BORDEAUX (Plate XLVIII)

Oil on canvas, 38½ x 31 in.

Signed: H T-L (monogram)

COLLECTIONS: Manzi, Paris; Barbazanges, Paris; Georges Bernheim, Paris; to Mr. and Mrs. Worcester, 1928.

EXHIBITIONS: Paris, Galerie Manzi, Joyant, *Exposition Rétrospective de l'Œuvre de Henri de Toulouse-Lautrec*, June 15-July 11, 1914, cat. No. 40, reproduced in catalogue opposite p. 6; Chicago, The Art Institute of Chicago, 1929-37; Minneapolis (Minn.), Minneapolis Institute of Arts, *Masters of Modernism, Catalogue of a Loan Exhibition of French Paintings of the Past Fifty Years*, April 12-May 8, 1930, cat. No. 37; Chicago, The Art Institute of Chicago, *Loan Exhibition of Paintings, Drawings, Prints and Posters by Henri de Toulouse-Lautrec*, December 23, 1930-January 18, 1931, cat. No. 36, reproduced; Paris, Musée des Arts Décoratifs, *Exposition Henri de Toulouse-Lautrec*, April 9-May 17, 1931, cat. No. 182; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1934, cat. No. 329.

REFERENCES: M. Joyant, *Henri de Toulouse-Lautrec, Peinture*, Paris, 1926, 300; D. C. Rich, *Bulletin of The Art Institute of Chicago*, XXII (1928), 105, reproduced; *The Art Institute of Chicago, Report for the Year Nineteen Twenty-Nine*, 18, reproduced; *The Art News*, XXVIII (March 1, 1930), 10, reproduced.

Painted in December 1900, one of a series of paintings and drawings from the opera *Messaline* by Isidore de Lara (1858-1935) with Mlle. Granne in the title rôle. Lautrec witnessed the opera late in 1900 in Bordeaux and on the 16th of April, 1901, wrote to Joyant: "I am very satisfied. I think you will be still more pleased with my new pictures 'about' *Messalina*." (letter cited by Joyant, *Toulouse-Lautrec, Peinture*, Paris, 1926, 236).

Joyant, (*above*, pp. 299-300) lists six canvases done from the opera. The other five:

1. Georges Bernheim, Paris, formerly Levesque, Paris.
2. Adolph Lewisohn Collection, New York. (See S. Bourgeois, *The Adolph Lewisohn Collection . . .*, New York, 1928, p. 171.)
- 3, 4 and 5. Museum of Albi. (Nos. 40, 42, 52.)

See also drawings listed in Joyant, *Dessins, etc.*, Paris, 1927, p. 241.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1929.

## EDMOND FRANÇOIS AMAN-JEAN

*French, 1860–1936*

### 84. NUDE

Oil on canvas, 21 x 17½ in.

Signed: Aman Jean

**COLLECTIONS:** The artist to Galerie Georges Petit, Paris; to Mr. and Mrs. Worcester, 1923.

**EXHIBITION:** Chicago, The Art Institute of Chicago, September 6–October 22, 1923.

Painted in 1923.

## PIERRE BONNARD

*French, 1867–*

### 85. SETTING SUN

Oil on canvas, 14⅝ x 23⅜ in.

Signed: Bonnard

**COLLECTIONS:** The artist to Bernheim-Jeune & Cie., Paris; to Mr. and Mrs. Worcester, 1929.

Painted in 1924.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Sketch Collection), 1935.

86. VESTIBULE (Plate XLVIX)

Oil on canvas, 39 x 23 in.

Signed: Bonnard

COLLECTIONS: The artist to Bernheim-Jeune & Cie, Paris; to Mr. and Mrs. Worcester, 1928.

EXHIBITIONS: Pittsburgh, Department of Fine Arts, Carnegie Institute, *The Twenty-Seventh Annual Exhibition of Paintings*, October 18–December 9, 1928, cat. No. 189, reproduced; Chicago, The Art Institute of Chicago, *European Paintings from The Carnegie International Exhibition*, March 19–April 21, 1929, cat. No. 39, reproduced; New York, The Museum of Modern Art, *Painting in Paris from American Collections*, January 19–February 16, 1930, cat. No. 19; Chicago, The University of Chicago, The Renaissance Society, March 10–April 23, 1930; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1933, cat. No. 677.

REFERENCE: *International Studio*, XCVI (July 1930), 56.

Painted in 1928.

## AUGUSTE HERBIN

*French, 1882–*

87. ROSES

Oil on canvas, 35 $\frac{3}{4}$  x 28 $\frac{1}{4}$  in.

Signed: HERBIN

COLLECTIONS: The artist to Clovis Sagot, Paris, 1912; to Léonce Rosenberg, Paris, 1919; to Mr. and Mrs. Worcester, 1929.

Painted in 1912.

## MARIE LAURENCIN

*French, 1885—*

### 88. CLAUDINE

Oil on canvas, 19 x 15¼ in.

Signed: Marie Laurencin, 1929

COLLECTIONS: The artist to Paul Rosenberg, Paris; to Mr. and Mrs. Worcester, 1929.

EXHIBITION: Chicago, The Art Institute of Chicago, *Exhibition of Portraits of Children in The Children's Museum*, February 26–March 30, 1931, cat. No. 22.

## FERNAND LÉGER

*French, 1881—*

### 89. COMPOSITION IN BLUE (Plate L)

Oil on canvas, 51½ x 39⅜ in.

Signed: F. LÉGER, 21–27

COLLECTIONS: The artist to John Storrs, Paris, 1928; to Mr. and Mrs. Worcester, 1928.

EXHIBITIONS: Chicago, The Art Institute of Chicago, intermittently, 1931–6; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1933, cat. No. 781; Chicago, The Art Institute of Chicago, *Paintings by Fernand Léger*, December 19, 1935–January 19, 1936, No. 2.

Painted 1921–1927. Another version (20⅙ x 15 in.), with slight changes in composition and in a different harmony of color is in The Museum of Living Art, New York (A. E. Gallatin Collection), No. 69.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1937.

## HENRI LEBASQUE

*French, 1865-*

### 90. THE SIESTA, WOMAN IN AN ARMCHAIR

Oil on canvas, 19 $\frac{3}{4}$  x 24 in.

Signed: Le Basque

COLLECTIONS: The artist to Galerie Georges Petit, Paris, 1922; to Howard Young, New York; to Mr. and Mrs. Worcester, 1923.

Painted about 1921.

## HENRI MATISSE

*French, 1869-*

### 91. A BEAUTIFUL SUMMER MORNING

Oil on canvas, 15 $\frac{1}{2}$  x 12 $\frac{1}{4}$  in.

Signed: Henri-Matisse

COLLECTIONS: Galerie Druet, Paris, 1908; Galerie Thannhauser, Lucerne; to Mr. and Mrs. Worcester, 1928.

Painted about 1906-8.

### 92. THE GREEN SASH (Plate LI)

Oil on canvas, 19 x 16 $\frac{3}{4}$  in.

Signed: Henri-Matisse

COLLECTIONS: B. H. Brandon-Davis, London; to A. Tooth and Sons, Ltd., London; to Mr. and Mrs. Worcester, 1935.

Painted in Nice about 1919.

# AMEDEO MODIGLIANI

*Italian, 1884–1920*

## 93. HEAD

Oil on paper, 16¾ x 10⅛ in.

Signed: Modigliani

COLLECTIONS: Paris collection; to Theodore Schempp; to Mr. and Mrs. Worcester, 1933.

## 94. WOMAN WITH NECKLACE (Plate LII)

Oil on canvas, 36 x 23⅞ in.

Signed: Modigliani

COLLECTIONS: The artist to L. Zborowski, Paris; to C. Zamaron, Paris; Stephen C. Clark, New York; to M. Knoedler and Co., New York and Chicago; to Mr. and Mrs. Worcester, 1931.

EXHIBITIONS: New York, De Hauke and Co., *Paintings by Amedeo Modigliani (1884–1920)*, October 21–November 9, 1929, cat. No. 3 and Plate 3; New York, M. Knoedler and Co., *A Century of French Painting*, November 12–December 8, 1930, cat. No. 46, reproduced; Chicago, M. Knoedler and Co., *A Century of French Painting*, February 24–March 14, 1931, cat. No. 19, reproduced; Cleveland, Cleveland Museum of Art, *Twentieth Anniversary Exhibition, The Official Art Exhibit of the Great Lakes Exposition*, June 26–October 4, 1936, cat. No. 330, and Plate LXXIII.

REFERENCES: A. Pfannstiel, *Modigliani (Collection L'Art et la Vie)*, Paris, 1929, catalogued on p. 27 of "Catalogue Présumé"; *The Art News*, XXIX (March 28, 1931), 5, reproduced.

Painted in 1917.

According to Madame Zborowska the woman was a well-known French model in Montparnasse by the name of "Lolotte" who has since disappeared.

Other titles: "Femme Rousse," "Jeune Fille au Collier Long."



## K. XAVIER ROUSSEL

*French, 1867—*

### 95. DANCE FOR THE NYMPH

Oil on cardboard, 11 x 14 $\frac{3}{8}$  in.

COLLECTIONS: The artist to Bernheim-Jeune & Cie., Paris; to Mr. and Mrs. Worcester, 1929.

Painted in 1924.

## ÉDOUARD VUILLARD

*French, 1868—*

### 96. INTERIOR (Plate LIII)

Oil on composition board, 17 $\frac{3}{16}$  x 15 in.

Signed: E. Vuillard

COLLECTIONS: De Hauke and Co., New York; to Mr. and Mrs. Worcester, 1928.

EXHIBITIONS: Pittsburgh, Department of Fine Arts, Carnegie Institute, *Twenty-Eighth Annual International Exhibition of Paintings*, October 17–December 8, 1929, cat. No. 142; Chicago, The Art Institute of Chicago, 1930–31; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1933, cat. No. 719; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1934, cat. No. 289.

REFERENCE: *International Studio*, XCVI (July, 1930), 57.

According to Guillaume Lerolle the sitter is a sister of his mother (born Marie Escudier, at that time Madame Arthur Fontaine) and the place, the Fontaines' drawing room, 2, Avenue de Villars, Paris. He dates the painting 1904–5.

EUROPEAN SCHOOLS

*Twentieth Century*

# GIOVANNI ROMAGNOLI

*Italian, 1893-*

## 97. SUMMER (Nude)

Oil on panel, 5 $\frac{1}{8}$  x 12 in.

COLLECTIONS: The artist to *The Twenty-Fifth Carnegie International Exhibition, 1926*; acquired from the Carnegie Exhibition by Mr. and Mrs. Worcester, 1926.

EXHIBITIONS: Pittsburgh, Department of Fine Arts, Carnegie Institute, *Twenty-Fifth Annual International Exhibition of Paintings*, October 14-December 5, 1926, Special Exhibition, cat. No. 15; Cleveland, The Cleveland Museum of Art, *Exhibition of European Paintings from the Twenty-Fifth International Exhibition at Carnegie Institute*, January 5-February 14, 1927, Special Exhibition, cat. No. 15; Chicago, The Art Institute of Chicago, *European Paintings from The Carnegie International*, March 15-April 17, 1927, Special Exhibition, cat. No. 15.

Painted about 1925.

## 98. WOMAN EATING FRUIT

Oil on canvas, 31 $\frac{1}{2}$  x 27 in.

Signed: Giovanni Romagnoli

COLLECTIONS: The artist to *The Twenty-Fifth Carnegie International Exhibition*, acquired from the Carnegie Exhibition by Mr. and Mrs. Worcester, 1926.

EXHIBITIONS: Pittsburgh, Department of Fine Arts, Carnegie Institute, *Twenty-Fifth Annual International Exhibition of Paintings*, October 14-December 5, 1926, Special Exhibition, cat. No. 4; Cleveland, The Cleveland Museum of Art, *Exhibition of European Paintings from the Twenty-Fifth International Exhibition at Carnegie Institute*, January 5-February 14, 1927, Special Exhibition, cat. No. 4; Chicago, The Art Institute of Chicago, *European Paintings from the Carnegie International*, March 15-April 17, 1927, Special Exhibition, cat. No. 4; Dallas (Texas), Dallas Museum of Fine Arts, *The Texas Centennial Exposition*, June 6-November 29, 1936, cat. No. 20, p. 42.

Painted in 1923.

# TSUGUHAROU FOUJITA

*Japanese, 1886—*

## 99. NUDE

Oil and ink on prepared canvas, 21¼ x 17¾ in.

Signed: Japanese signature and Foujita, 1925

COLLECTION: Valentine Dudensing, New York; purchased by Mr. and Mrs. Worcester from the *Ninth International Exhibition of Water Colors, Pastels, Drawings and Miniatures*, The Art Institute of Chicago, 1929.

EXHIBITION: Chicago, The Art Institute of Chicago, *Ninth International Exhibition of Water Colors, Pastels, Drawings and Miniatures*, May 2–June 2, 1929, cat. No. 474, reproduced in catalogue opposite p. 25.

# JOAQUÍN SOROLLA Y BASTIDA

*Spanish, 1863–1923*

## 100. SKETCH FOR "THE SAD INHERITANCE"

Oil on canvas, 12½ x 23¼ in.

COLLECTIONS: Private collection, New York; Julius H. Weitzner, Inc., New York; to Mr. and Mrs. Worcester, 1930.

EXHIBITION: New York, The Hispanic Society of America, *Paintings by Joaquín Sorolla y Bastida*, February 8–March 8, 1909, cat. No. 241A.

REFERENCE: *Eight Essays on Joaquín Sorolla y Bastida . . . Printed on the Occasion of the Exhibition of Paintings by Señor Sorolla . . .*, New York, 1909, II, cat. No. 241A.

A sketch for "The Sad Inheritance" which hangs in the Church of the Ascension, New York City.

The setting is the beach at Valencia.

WATER COLORS  
AND  
DRAWINGS

# CLAUDE GELLÉE (LE LORRAIN)

French, 1600-1682

## 101. STUDY OF TWO SHIPS

Pen and brush, sepia and black chalk on paper, 12 $\frac{5}{8}$  x 8 $\frac{7}{8}$  in.

Signed: *Claudio fecit*, followed by an illegible date ('37?)

COLLECTIONS: Adalbert von Lanna; Henry Oppenheimer, London; purchased by Mr. and Mrs. Worcester at the Oppenheimer Sale, London, 1936.

EXHIBITION: London, Royal Academy of Arts, Burlington House, *Exhibition of French Art, 1200-1900*, January 4-March 5, 1932, cat. No. 698.

REFERENCES: *The Vasari Society for the Reproduction of Drawings by Old Masters*, Second Series, Part I, Oxford, 1920, No. 11 and Plate 11; *Commemorative Catalogue of the Exhibition of French Art, 1200-1900*, Oxford, 1933, cat. No. 583; *Catalogue of the Collection of Old Master Drawings Formed by the Late Henry Oppenheimer, Esq., F. S. A.*, Christie, Manson and Woods, London, July 14, 1936, cat. No. 419, and Plate 100; W. A. M., *London Studio*, XII (1936), 118 and reproduced 127.

Tancred Borenius in the publication of the Vasari Society (*above*), mentions similar studies of ships by Claude in The Louvre and The British Museum.

# GEORGE W. BELLOWS

American, 1882-1925

## 102. DANCE IN AN INSANE ASYLUM

Wash, crayon, charcoal, pen and touches of white on watt paper, 18 $\frac{7}{8}$  x 25 $\frac{5}{8}$  in.

Signed: Geo. Bellows and inscribed: Dance at Insane Asylum

COLLECTIONS: The artist to Emma S. Bellows; to Frederick Keppel and Co., Inc., New York; to Mr. and Mrs. Worcester, 1936.

EXHIBITIONS: New York, Frederick Keppel and Co., Inc., *Drawings by George W. Bellows*, October 1-31, 1936, cat. No. 14; Chicago, The Art Institute of Chicago, *Drawings by George Wesley Bellows*, December 22, 1936-January 24, 1927, cat. No. 18; Chicago, The Art Institute of Chicago, 1936-7.

REFERENCES: A. Kistler, *The American Magazine of Art*, XXIX (1936), 744, reproduced, and 745; J. Lane, *Apollo*, XXIV (1936), 294, reproduced; A. Brewer, *The Art News*, XXXV (October 3, 1936), 16, reproduced.

Drawn in 1907. The scene is laid in an insane asylum in Columbus, Ohio, where Bellows was allowed to sketch as his father was a friend of the Superintendent.

In 1917 the artist made a lithograph of the subject (with important changes). (See, *George Bellows, His Lithographs*, New York, 1928, cat. No. 92, reproduced.)

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1936.

### 103. NUDE

Crayon on bristol board,  $12\frac{1}{2} \times 10\frac{1}{16}$  in.

Signed: Geo. Bellows

COLLECTIONS: The artist to Emma S. Bellows; to Frederick Keppel and Co., Inc., New York; to Mr. and Mrs. Worcester, 1936.

EXHIBITIONS: New York, Frederick Keppel and Co., Inc., *Drawings by George W. Bellows*, October 1-31, 1936, cat. No. 23.

According to Mrs. Bellows, drawn in the fall of 1923 or the spring of 1924.

## JOHN W. NORTON

*American, 1876-1934*

### 104. HOUSE AND GARDEN

Water color on paper, 6 x 8 in.

COLLECTIONS: The artist to Mr. and Mrs. Worcester, 1923.

EXHIBITION: Chicago, The Art Institute of Chicago, *Paintings by John W. Norton, Memorial Exhibition*, December 14, 1934-January 20, 1935, No. 58.

### 105. MOONLIGHT AT HONFLEUR: BOATS

Water color on paper,  $9\frac{1}{2} \times 12\frac{1}{2}$  in.

COLLECTIONS: The artist to Mr. and Mrs. Worcester, 1925.

EXHIBITION: Chicago, The Art Institute of Chicago, *Paintings by John W. Norton, Memorial Exhibition*, December 14, 1934-January 20, 1935, No. 2.

Painted at Honfleur, 1925.

## JOHN STORRS

*American, 1885-*

### 106. GIRL'S HEAD RESTING ON HAND

Pencil on white paper,  $12\frac{3}{4} \times 9\frac{15}{16}$  in.

Signed: STORRS, x-7-28-II

COLLECTIONS: The artist to Mr. and Mrs. Worcester, 1929.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1931. 31.417

### 107. SLEEPER

Silver point on white card,  $13 \times 10\frac{1}{16}$  in.

Signed: STORRS, 30-10-2X-II

COLLECTIONS: The artist to Mr. and Mrs. Worcester, 1929.

EXHIBITION: New York, Whitney Museum of American Art, *Exhibition of Paintings and Prints by Chicago Artists*, February 28-March 30, 1933, cat. No. 78.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1931. 31.416

### 108. TORSO

Silver point on white card,  $13\frac{3}{16} \times 10\frac{1}{16}$  in.

Signed: STORRS, 1-10-2X-II

COLLECTIONS: The artist to Mr. and Mrs. Worcester, 1929.

Presented to The Art Institute of Chicago (Charles H. and Mary F. S. Worcester Collection), 1931. 31.418



## PAUL SIGNAC

*French, 1863-1935*

### 109. HARBOR WITH BOATS

Water color on white paper,  $6\frac{3}{4} \times 9\frac{1}{2}$  in.

Inscribed: Goëlette Pam polare (?) Mouillac à Perdrix, 5 Août '25

COLLECTIONS: Colette Weil Gallery, Paris; to Mr. and Mrs. Worcester, 1929.

### 110. HARBOR, ST. MALO

Water color on white paper,  $11\frac{1}{16} \times 17\frac{1}{8}$  in.

Inscribed: St. Malo, Oct. '27

COLLECTIONS: Marseille Gallery, Paris; to Mr. and Mrs. Worcester, 1929.

## AMEDEO MODIGLIANI

*Italian, 1884-1920*

### 111. SEATED WOMAN

Pencil on cream paper,  $16\frac{1}{4} \times 10$  in.

Signed: Modigliani

COLLECTIONS: John Storrs to Mr. and Mrs. Worcester.

EXHIBITION: Chicago, The Arts Club of Chicago.

## TSUGUHAROU FOUJITA

*Japanese, 1886-*

### 112. WOMAN'S HEAD

Brush and line drawing on white paper,  $8 \times 7\frac{1}{2}$  in.

Signed: Japanese signature and Foujita

COLLECTIONS: Galerie Carmine, Paris; to Mr. and Mrs. Worcester, 1929.

# IVAN MEŠTROVIĆ

*Jugoslav, 1883-*

## 113. SEATED NUDE

Brown crayon on tan paper, 18 x 15 in.

Signed: I Meštrović and inscribed: To Mrs. Worcester in kind remembrance.

COLLECTIONS: The artist to Mrs. Worcester, 1928.

# SCULPTURE

## NORTH-GERMAN SCHOOL

*Early Fifteenth Century*

### 114. CHRIST ON THE CROSS (torso) (Plate LIV)

Limestone (with faint traces of original color), 22 $\frac{3}{8}$  in. high.

COLLECTIONS: Marc Rosenberg, Baden-Baden; to E. and A. Silberman, New York; to Mr. and Mrs. Worcester, 1928.

EXHIBITION: Chicago, The Art Institute of Chicago, 1928-37.

Wilhelm Pinder (on the basis of a photograph) concurs on date and school.

## FLEMISH

*Later Fifteenth Century*

### 115. MADONNA AND CHILD (Plate LV)

Oak, 23 $\frac{1}{2}$  in. high with six-sided base.

COLLECTIONS: Monsignor Béthune, Bruges, 1895; to Dr. John E. Stillwell, New York; purchased at the Stillwell Sale, New York, 1927, by Mr. and Mrs. Worcester.

REFERENCES: *Catalogue of The Important Art Collection of Dr. John E. Stillwell, Part I*, New York, The Anderson Galleries, Inc., New York, December 2, 1927, cat. No. 526, reproduced; M. Vaughn, *International Studio*, LXXXVIII (November, 1927), 73-5 and reproduced 73; *Pantheon*, I (1928), 107, reproduced.

Theodor Demmler (on the basis of a photograph) calls it Netherlandish and dates it 1470-80. He mentions similar examples in the public collections at Utrecht, Berlin, and Cologne.

## GEORG KOLBE

*German, 1877-*

### 116. ADAGIO (Plate LVI)

Bronze, 32 $\frac{1}{2}$  in. high; base, 6 $\frac{1}{2}$  x 5 $\frac{1}{2}$  in.

Signed: G. K. II

COLLECTIONS: The sculptor to E. Weyhe and Co., New York; to Mr. and Mrs. Worcester, 1930.

EXHIBITION: Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–November 1, 1933, cat. No. 1149 and Plate XCIII.

REFERENCE: L. Justi, *Georg Kolbe* (Junge Kunst, Volume 60), Berlin, 1931, 79, reproduced.

Justi states it was done in 1923.

## CHARLES DESPIAU

*French, 1874–*

### 117. ADOLESCENT GIRL

Terra cotta, 12½ in. high; base, 3 x 2<sup>15</sup>/<sub>16</sub> in.

Signed: Despiau, 1920

COLLECTIONS: Joseph Brummer, New York; to Mr. and Mrs. Worcester, 1935.

## ARISTIDE MAILLOL

*French, 1861–*

### 118. SEATED WOMAN

Bronze, 9¼ in. high.

Signed: AM (monogram)

COLLECTIONS: E. Weyhe and Co., New York; to Mr. and Mrs. Worcester, 1929.

EXHIBITIONS: Chicago, The University of Chicago, The Renaissance Society, *Exhibition of Drawings by Sculptors and Small Sculpture*, January 5–25, 1932, cat. No. 108; Chicago, The Arts Club of Chicago.

## CARL MILLES

*Swedish, 1875—*

### 119. ANGEL (Plate LVII)

Bronze,  $3\frac{7}{8}$  in. high on bronze base,  $9\frac{1}{16}$  in. high and 9 in. square.

On the front is a relief figure of NEWTON; on the back, a relief figure of BLAKE. On the right side, the Lord's Prayer (in English); on the left side, the following inscription: ENTER HEREAFTER INTO THE MYSTERIES OF THE WORD WHICH HAS BEEN HITHERTO CLOSED UP FOR ITS TRUTHS, ONE AND ALL, ARE SO MANY MIRRORS OF THE LORD. Round the top of the base is the inscription: OMNIS. RELIGIO. EST. VITAE. ET. VITA. EJUS. EST. PACERE BONUM.

COLLECTIONS: The sculptor to Mr. and Mrs. Worcester, 1936.

The figure is related to a project for a memorial to Swedenborg never completed by the sculptor. In 1925 the Swedenborgian Committee of London asked Milles for a sketch, which, when finished in 1926, was refused. For the sketch see M. P. Verneuil, *Carl Milles, Sculpteur Suédois*, I, Paris and Brussels, 1929, pp. 64-5 and Figs. 24 and 25. Another version of the angel is in the collection of Dell Quest, Chicago.

## CHANA ORLOFF

*Russian, 1888—*

### 120. HEAD OF A WOMAN

Bronze, 16 in. high, mounted on black marble base,  $5\frac{1}{8}$  in. high, 6 in. wide and  $5\frac{3}{4}$  in. deep.

Signed: Chana Orloff

COLLECTION: The sculptor to Mr. and Mrs. Worcester, Paris, 1929.

EXHIBITION: Chicago, The University of Chicago, The Renaissance Society, *Exhibition of Drawings by Sculptors and Small Sculpture*, January 5-25, 1932, cat. No. 113.

## RICHARD SCHEIBE

*German, 1879-*

### 121. CHRIST ENTERING JERUSALEM (Plate LVIII)

Bronze, 22 $\frac{7}{8}$  in. high with base 14 $\frac{1}{4}$  x 12 $\frac{3}{4}$  in.

Signed: RS

COLLECTIONS: The sculptor to E. Weyhe and Co., New York; to Mr. and Mrs. Worcester, 1927.

EXHIBITIONS: Chicago, The University of Chicago, The Renaissance Society, *Loan Exhibition of Religious Art from the Fourth Century to the Present*, February 20-March 7, 1930, cat. No. 35; *the same*, *Exhibition of Drawings by Sculptors and Small Sculpture*, January 5-25, 1932, cat. No. 116; Chicago, The Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1-November 1, 1933, cat. No. 1206.

REFERENCE: F. E. W. Freund, *International Studio*, LXXVIII (October, 1923), 43, reproduced and 46.

## JOHN STORRS

*American, 1885-*

### 122. MALE TORSO (Plate LIX)

Terra cotta, 12 $\frac{1}{4}$  in. high, on black marble base, 3 in. high, 2 $\frac{5}{16}$  in. wide and 2 $\frac{5}{16}$  in. deep.

COLLECTION: The artist to Mr. and Mrs. Worcester, 1928.

Executed in 1914. Another is in the collection of Marsden Hartley; Joseph Brummer owns a copy in bronze.

### 123. FEMALE TORSO

Rose terra cotta, 9 $\frac{1}{8}$  in. high, on black marble base, 3 $\frac{1}{4}$  in. high, 3 in. wide and 3 in. deep.

Signed: J. S.

COLLECTION: The artist to Mr. and Mrs. Worcester, 1928.

The original clay model for a life-size standing figure in bronze in the possession of the Sculptor. The model was executed in 1928.

PLATES: I-LIX

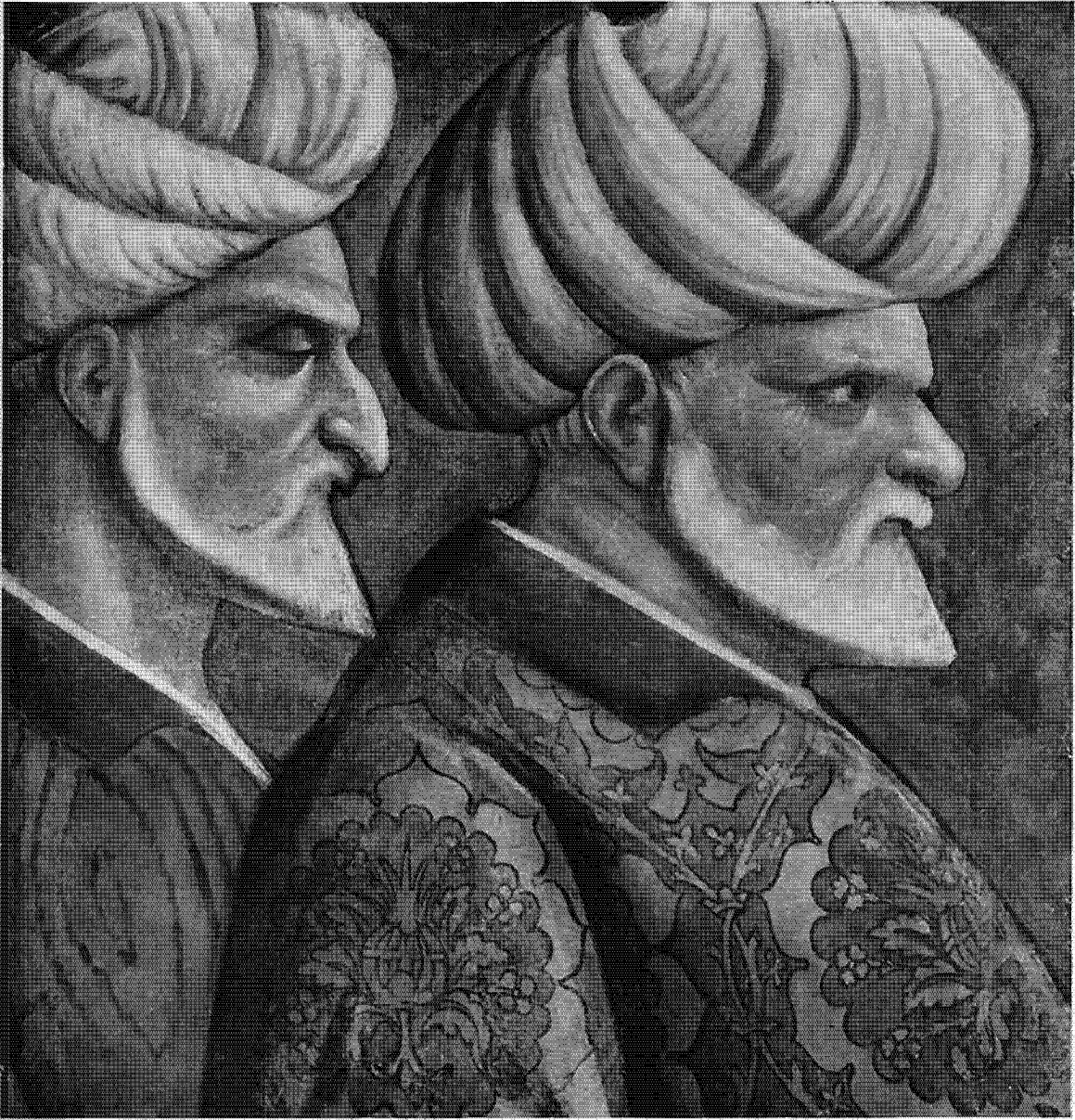




1. Master Paolo Veneziano, *Saint John the Baptist and Saint Catherine of Alexandria*



2. *Jacobello di Bonomo(?)*, *Madonna of Humility*



4. *Gentile Bellini, Two Orientals*



5. *Giovanni Bellini, Madonna and Child*



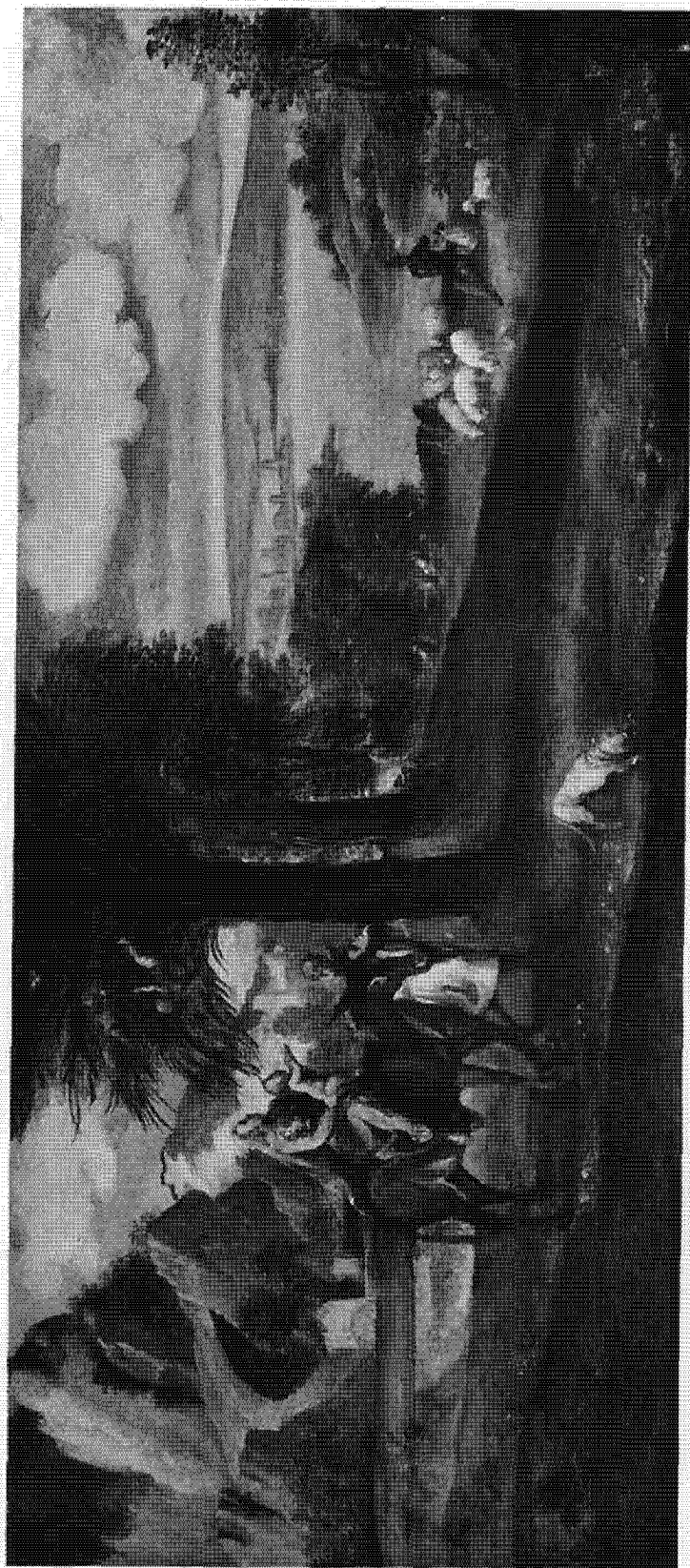
6. Giovanni Buonconsiglio (*Il Marescalco*), *Madonna and Child*



7. Agnolo Bronzino, *Young Florentine Noblewoman*



8. *Giovanni Battista Moroni, Lodovico Madruzzo*

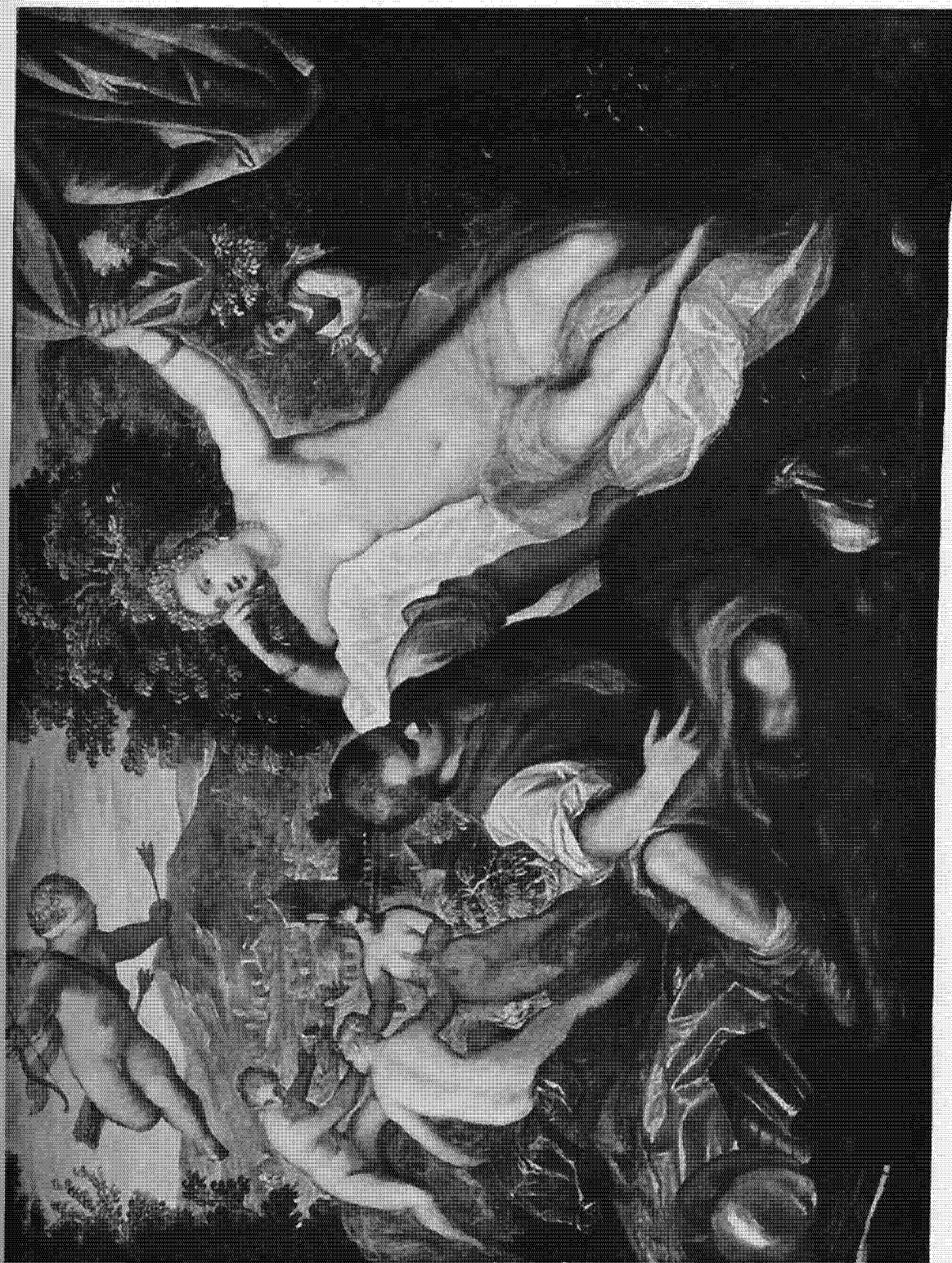


9. Schiarone (Andrea Meldolla), *Flight into Egypt*

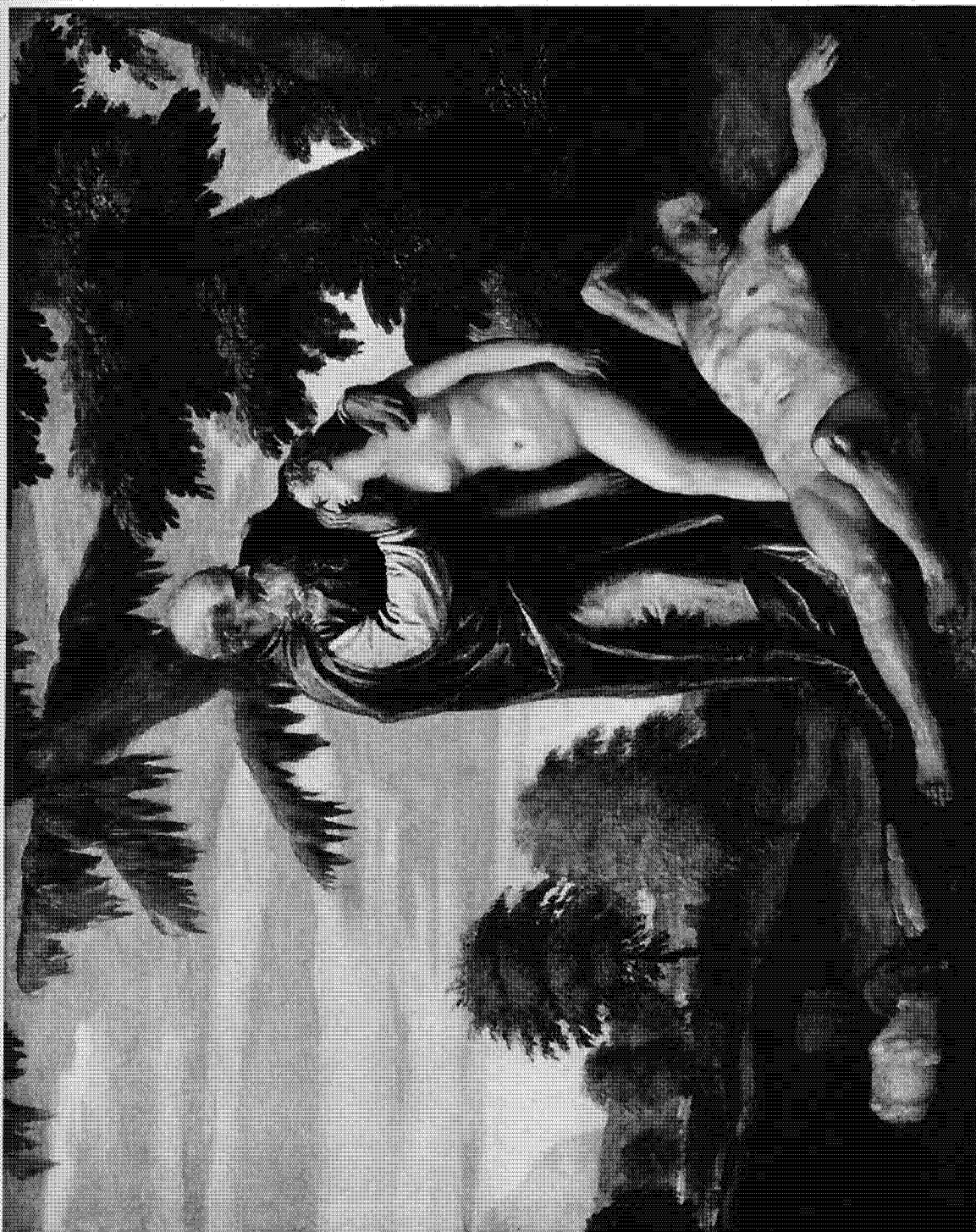




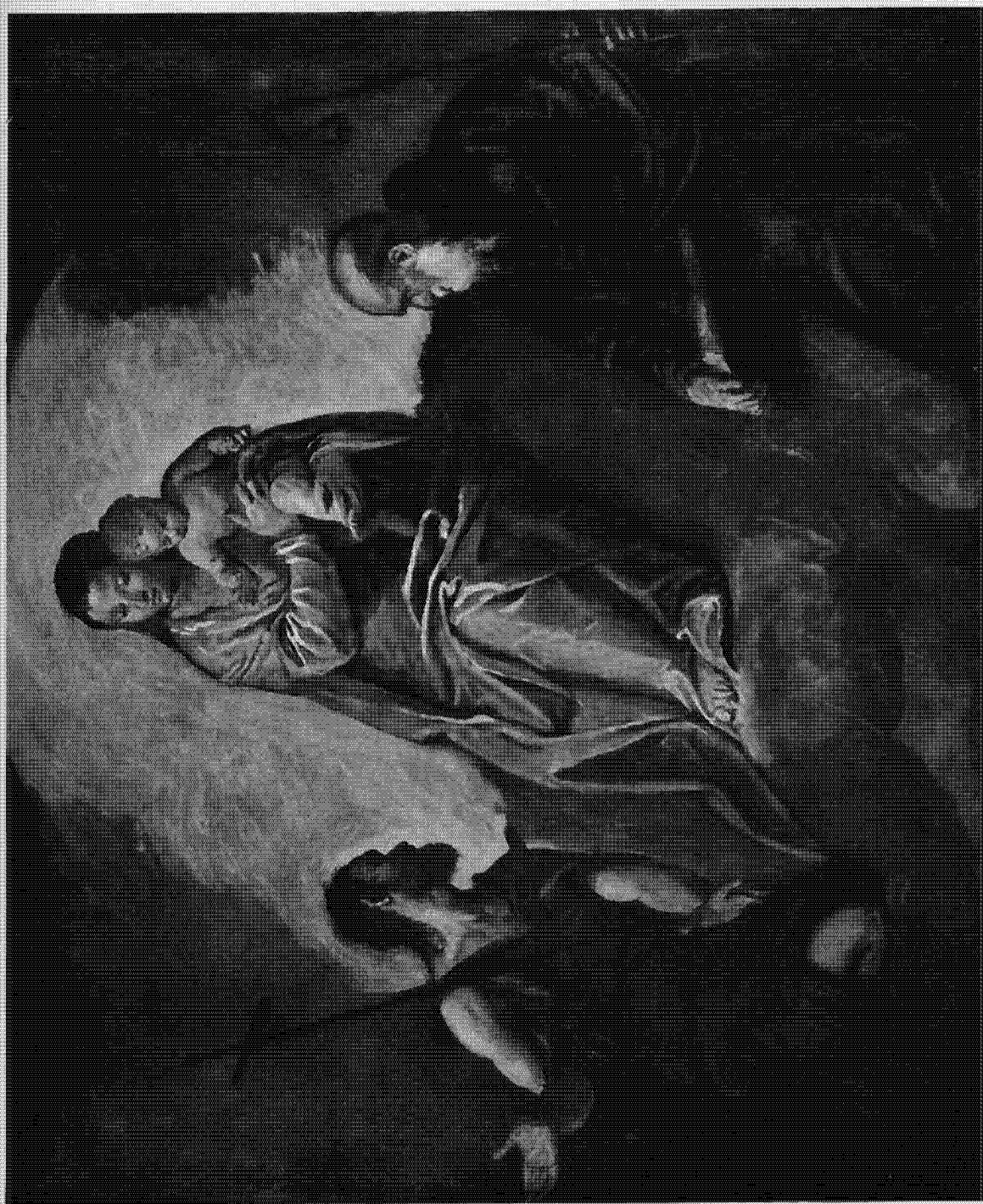
10. Tintoretto (Jacopo Robusti), Antonio Zantani



11. Tintoretto (Jacopo Robusti), *Venus and Mars with Three Graces in a Landscape*



13. Paolo Veronese (Paolo Caliari), *Creation of Eve*



14. Paolo Veronese (Paolo Caliari), *Madonna and Saints John the Baptist and Anthony Abbot*



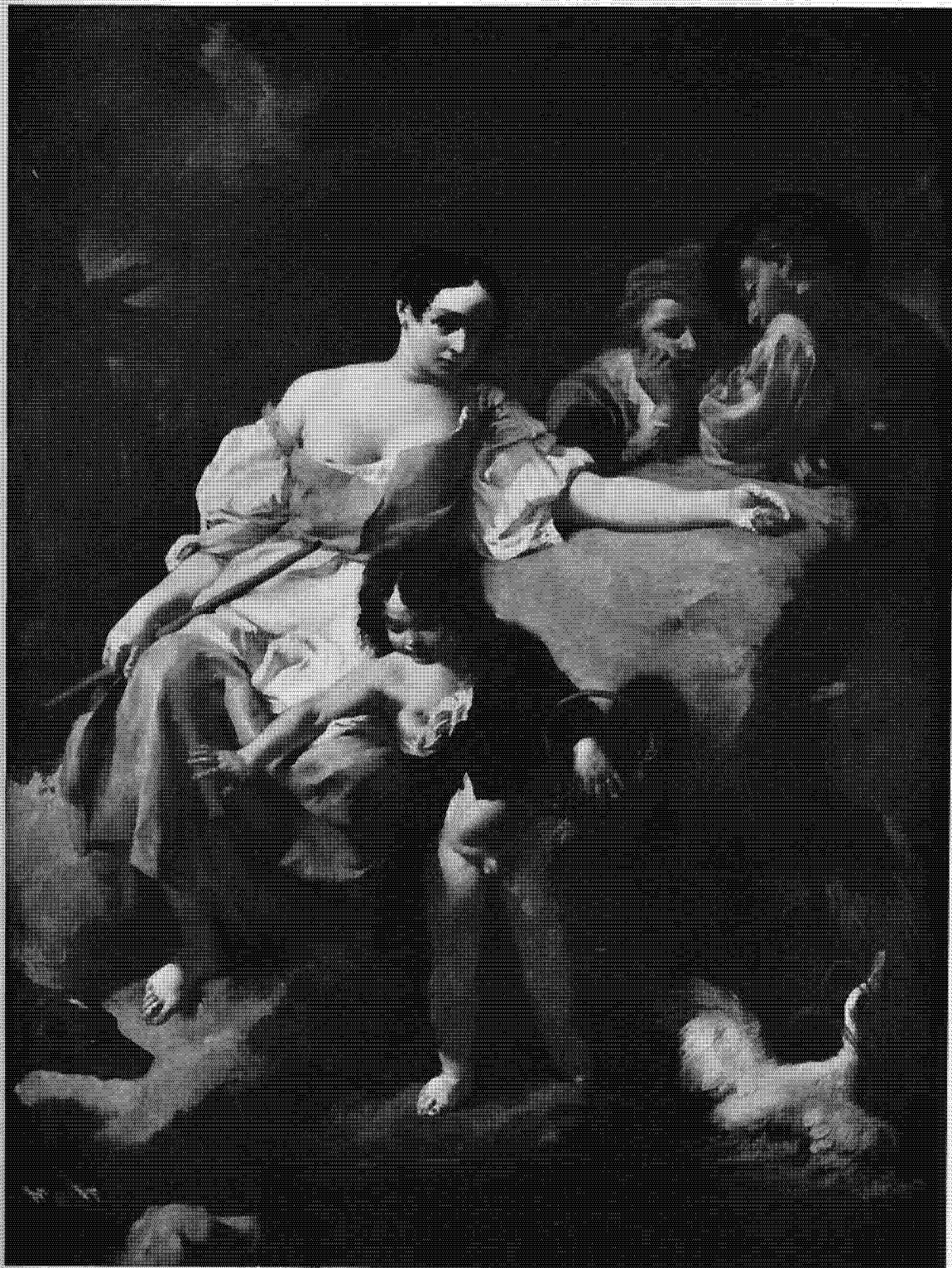
15. *School of Caravaggio, The Resurrection*



17. Alessandro Magnasco, *Arcadian Landscape*

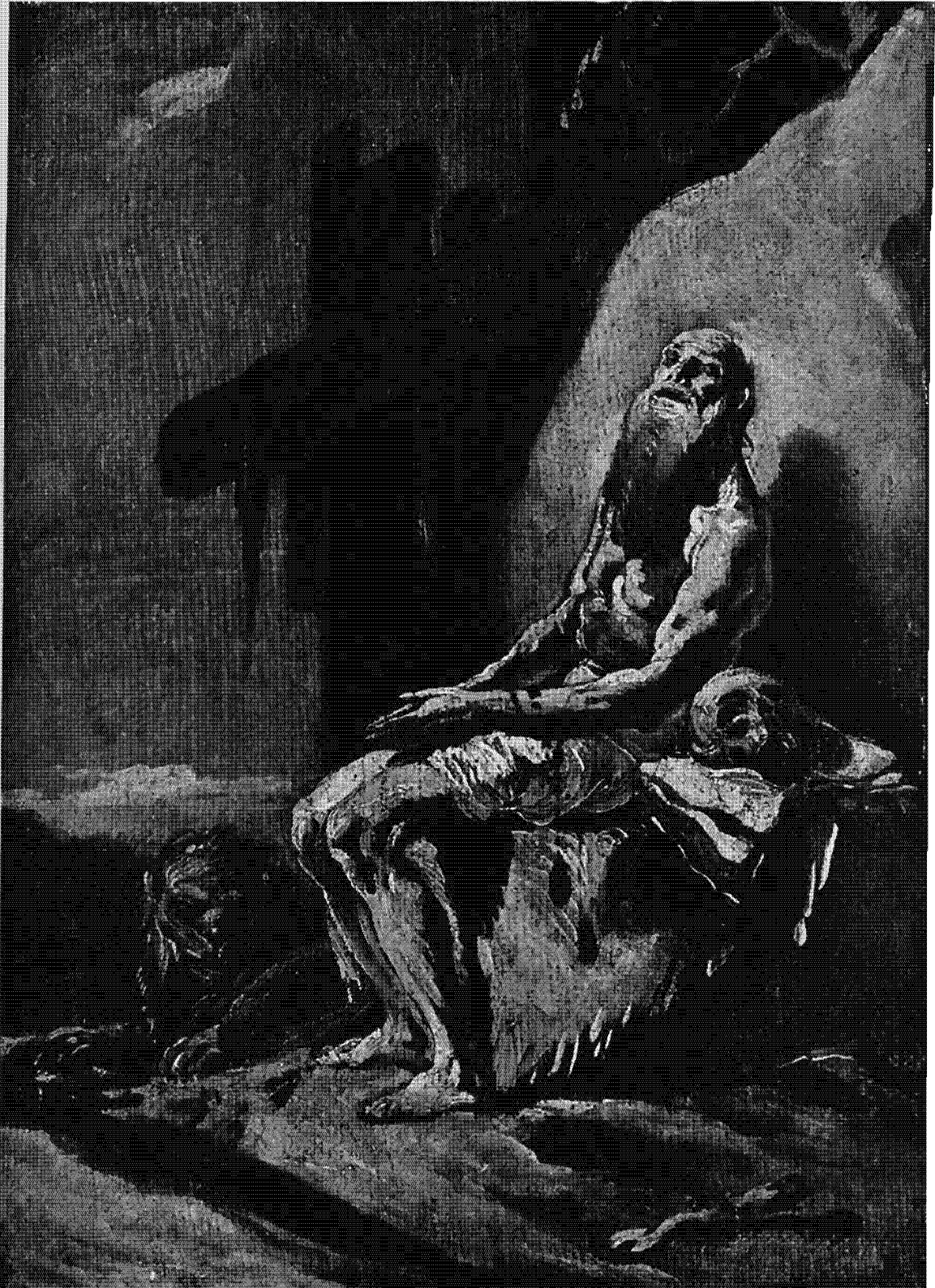


19. Pierfrancesco Mola, *Homer Dictating*



22. *Giovanni Battista Piazzetta, Pastoral Scene*

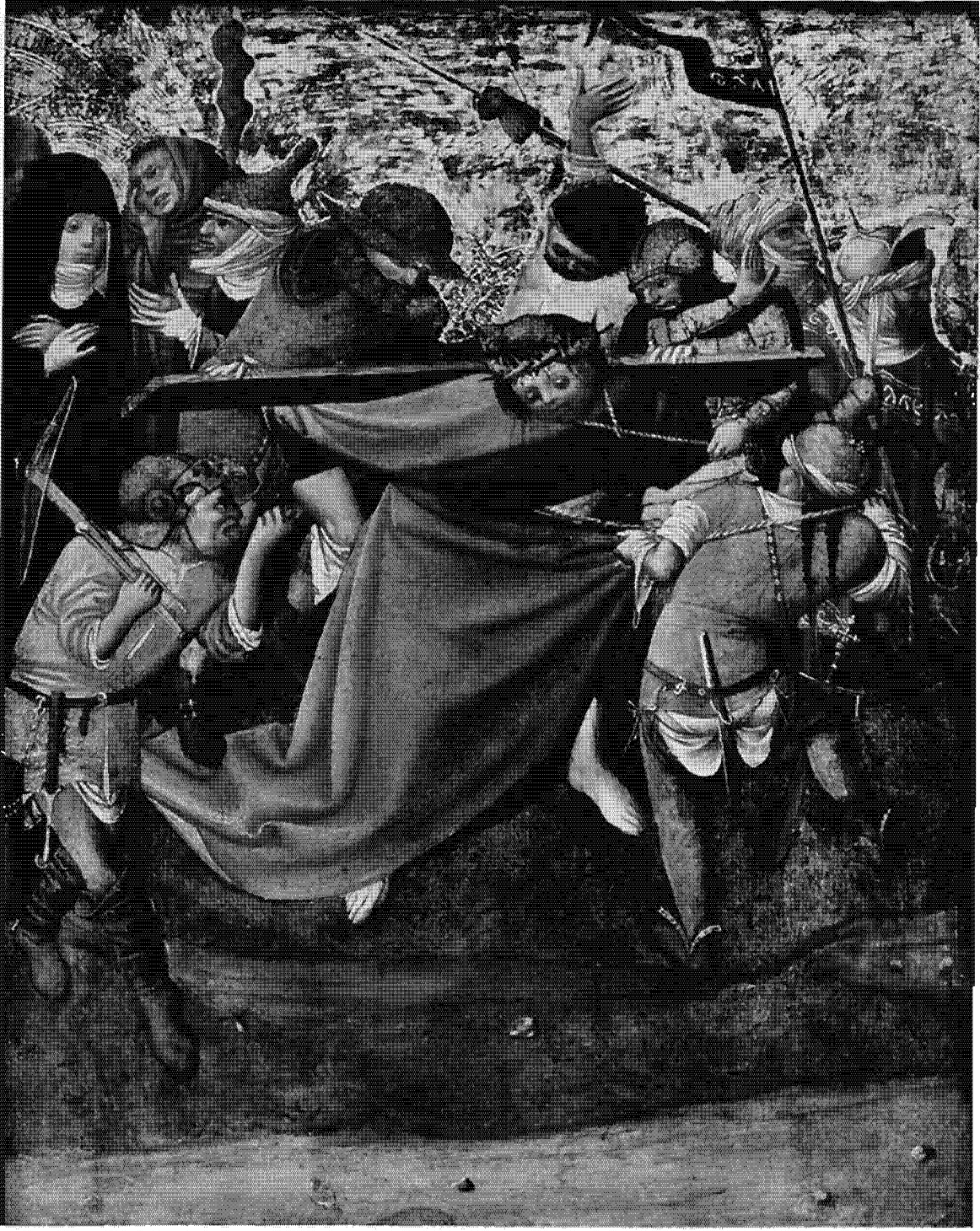




23. *Giovanni Battista Tiepolo, St. Jerome in the Desert*



26. *Pietro Longhi, Little Girl with Dog*



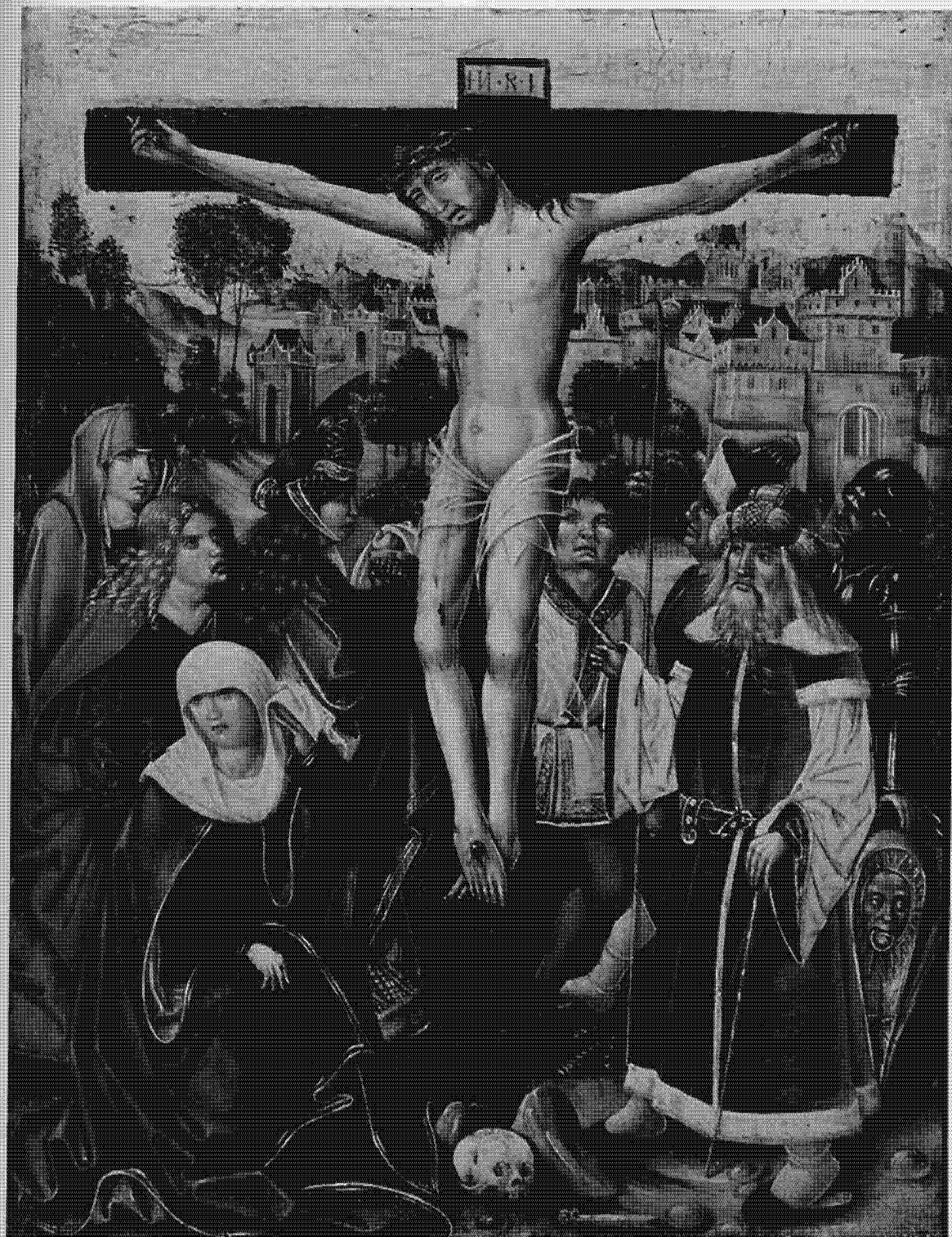
27. *The Master of the Hiltpoltstein Altar, Christ Carrying the Cross*



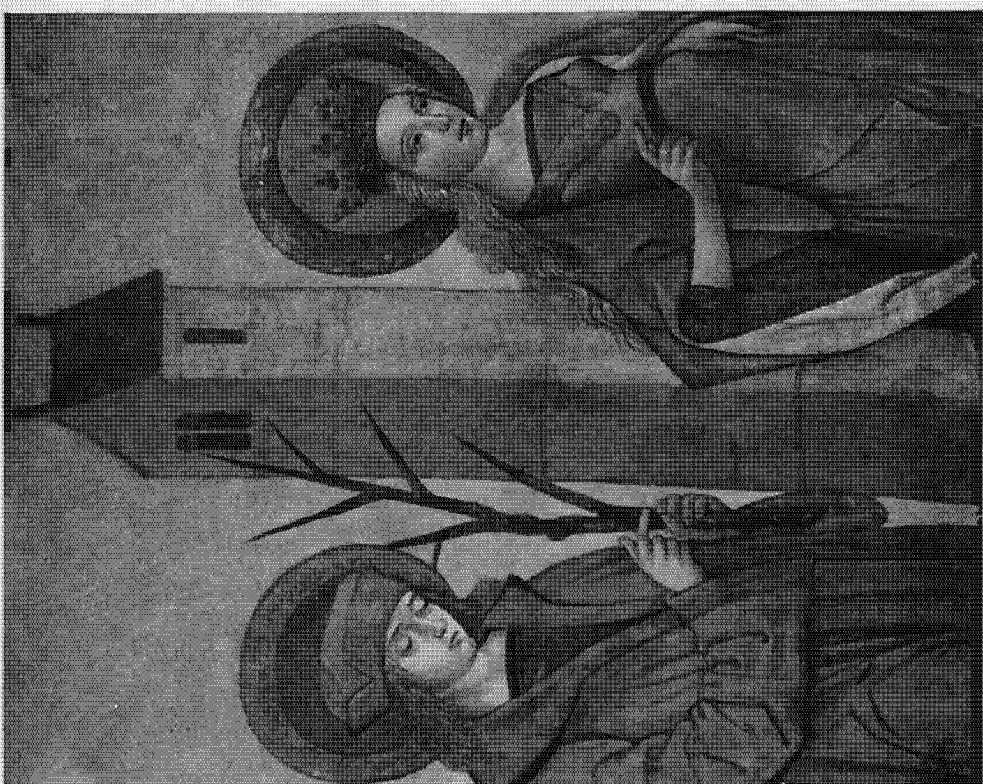
29. *Mathis Gothart, called Nithart (Grünewald) (?), Portrait of a Young Painter*



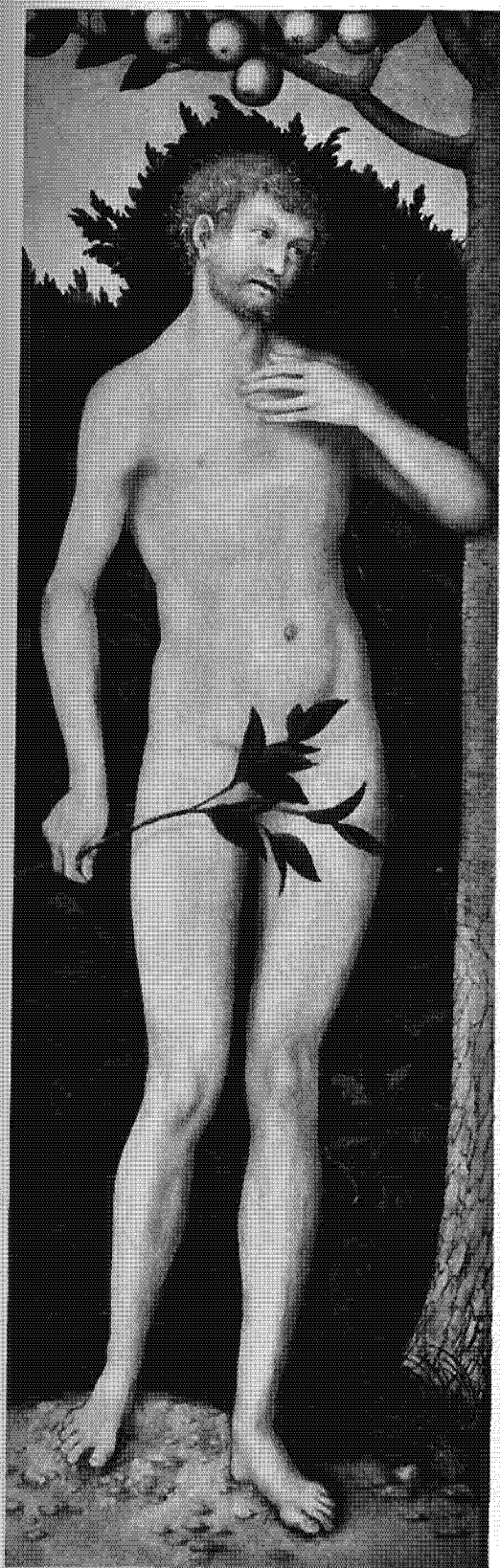
30. *The Master of the Krainburg Altar, The Funeral of Saint Florian and Saint Florian Rescues the Charcoal Burner*



31. Austrian (?) School, 1494, *The Crucifixion*



32. Master of Nuremberg, Saints Acacius, Barbara, Apollonia and Sebaldus



33. Lucas Cranach, the Elder, *Adam Tempted by Eve and Eve and the Serpent*

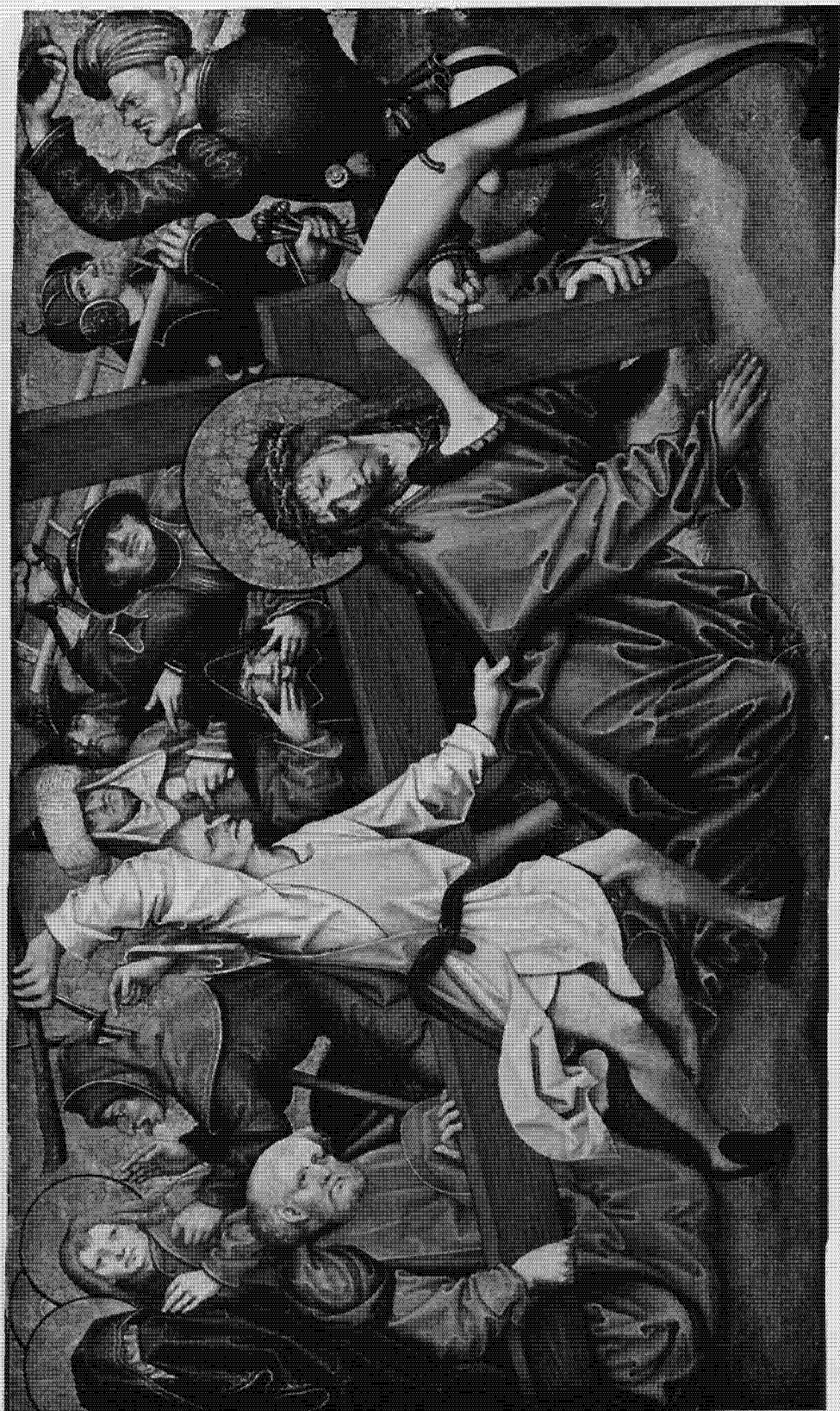




34. Lucas Cranach, the Elder, *The Crucifixion*



35. *Lucas Cranach, the Elder, Portrait of a Bearded Man*



36. Hans Maler zu Schwaz, *Christ Bearing the Cross*



40. Matthias Gerung, *Judgment of Paris*



42. *Bartel Bruyn, the Younger, Woman with Prayerbook*



45. *Anthony van Dyck, Head of a Girl*



46. Peter Paul Rubens, *The Marriage of Peleus and Thetis*



47. *Emanuel de Witte, Church Interior*





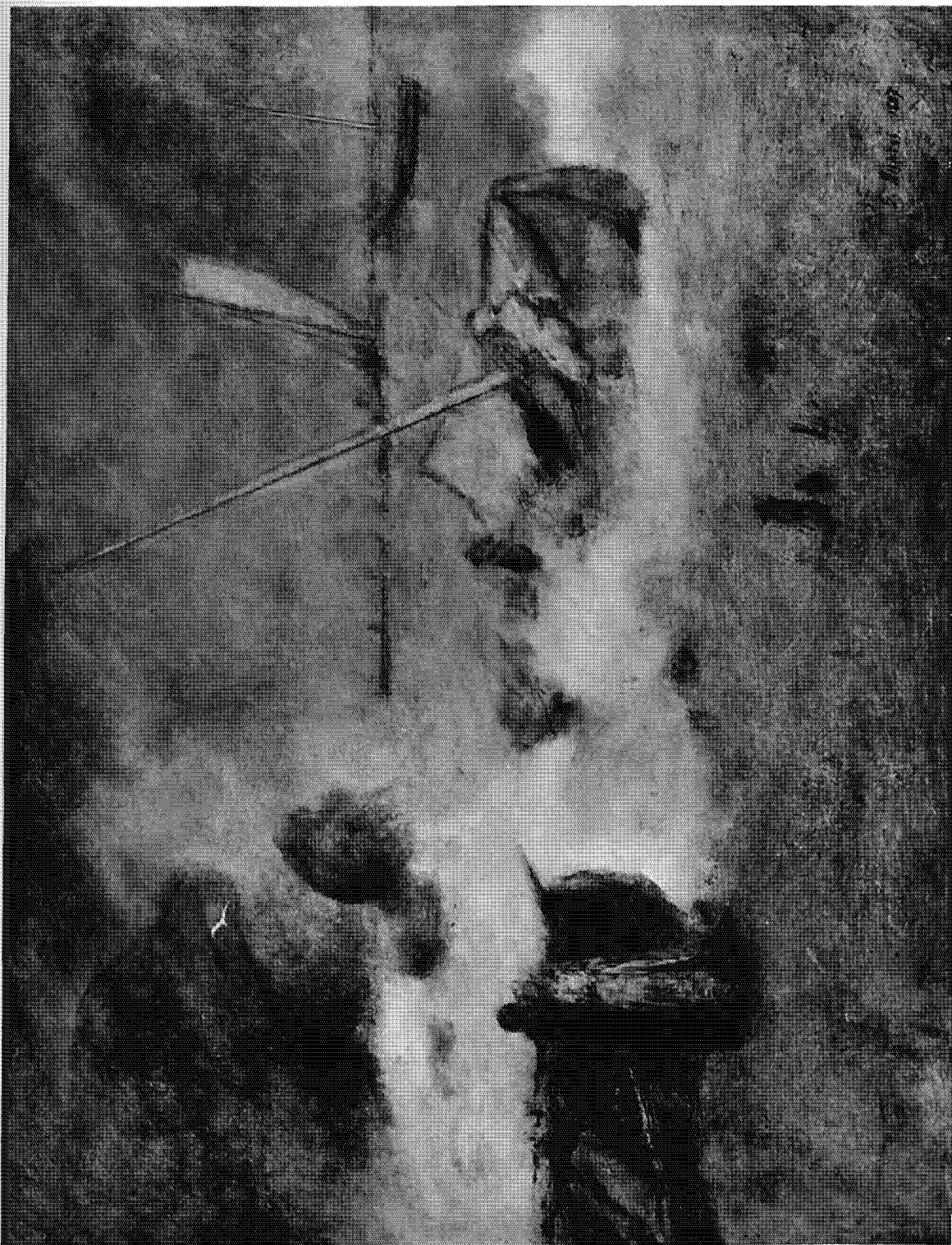
48. *Ralph A. Blakelock, The Vision of Life*



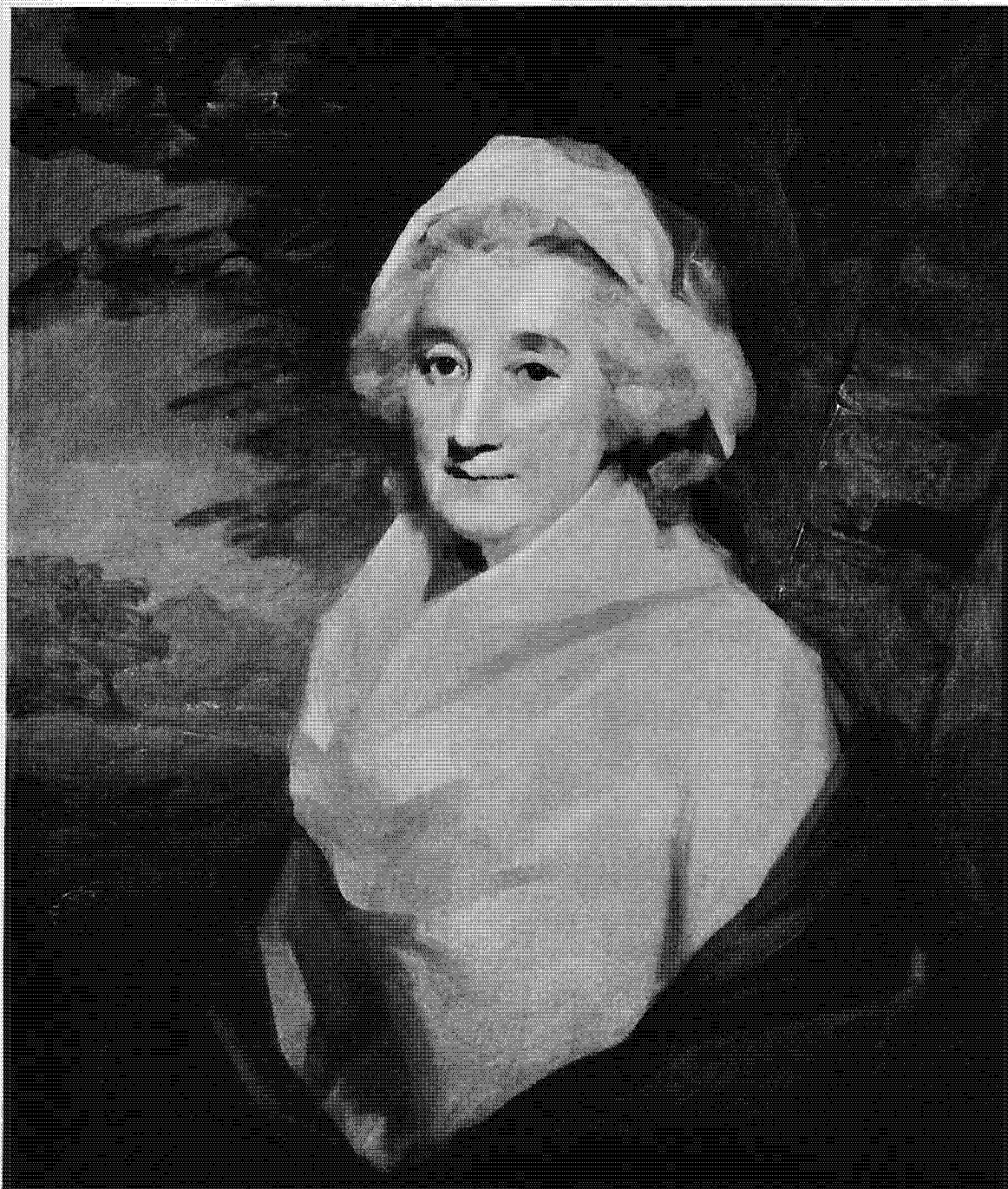
49. *Mary Cassatt, Mother and Little Girl*



51. *Mary Cassatt, Young Woman Sewing*



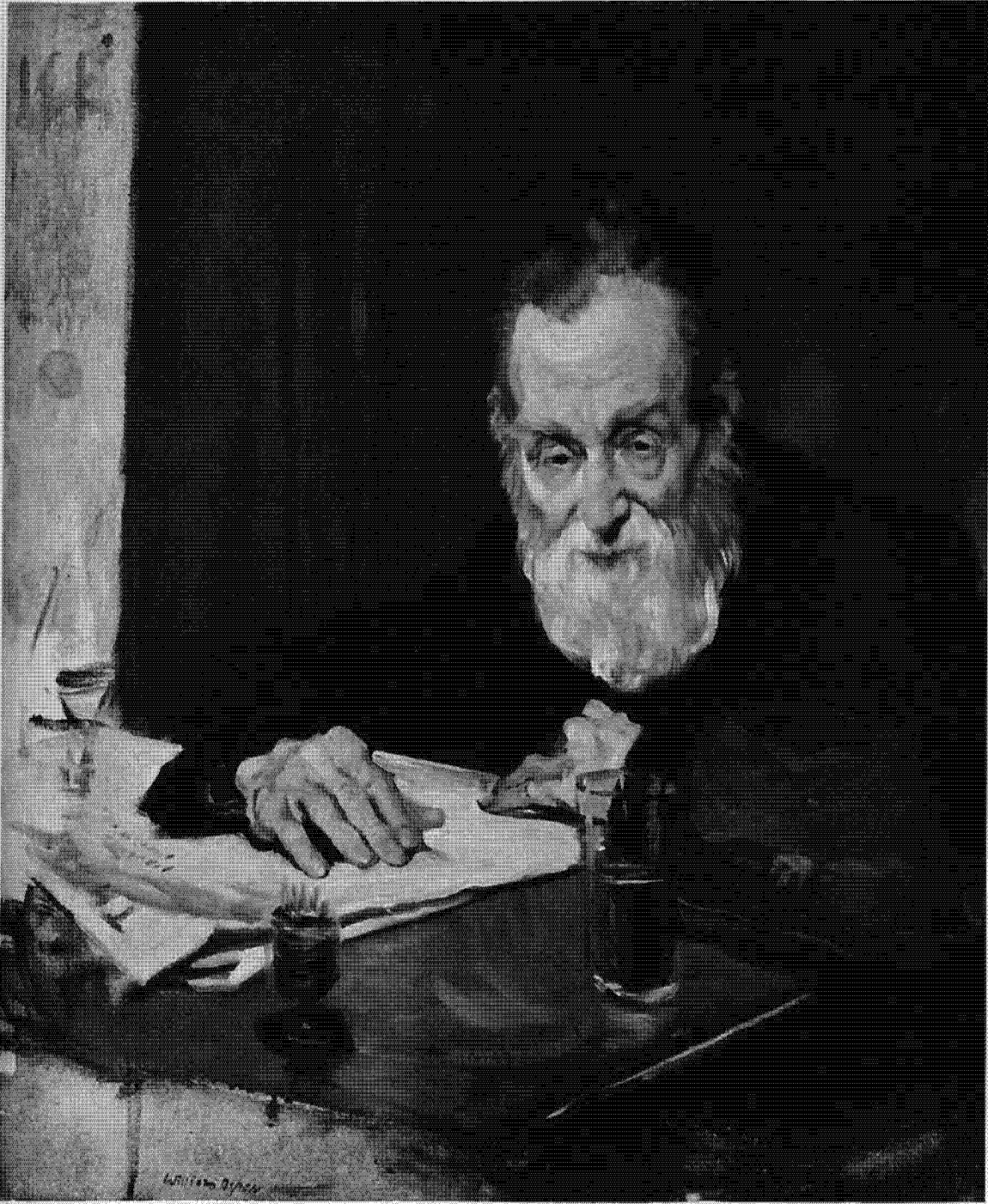
53. *George Inness, Coast of Cornwall*



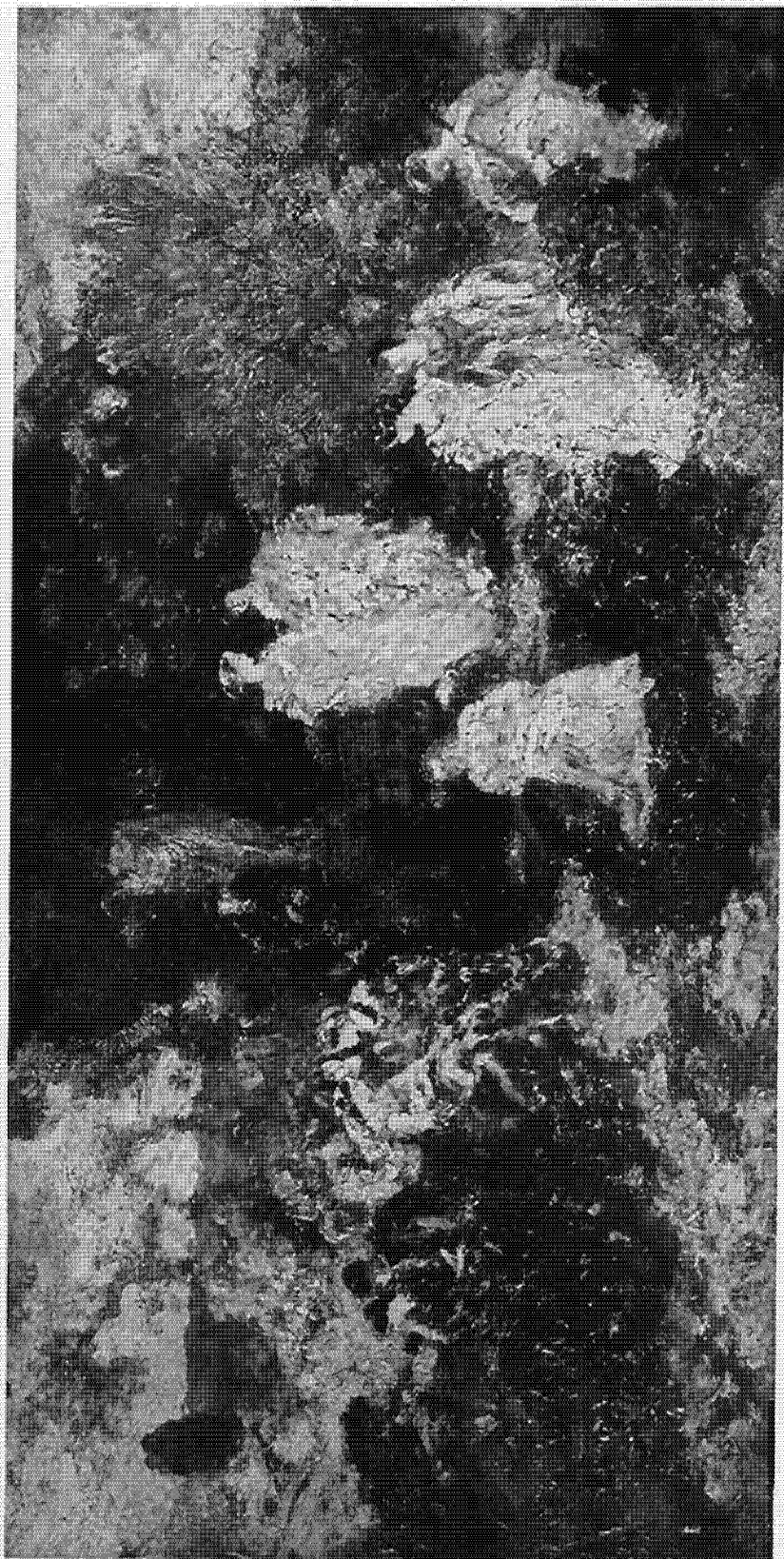
57. *Henry Raeburn, Lady Helen Boyle*



59. Augustus John, *L'Espiegle (The Rogue)*

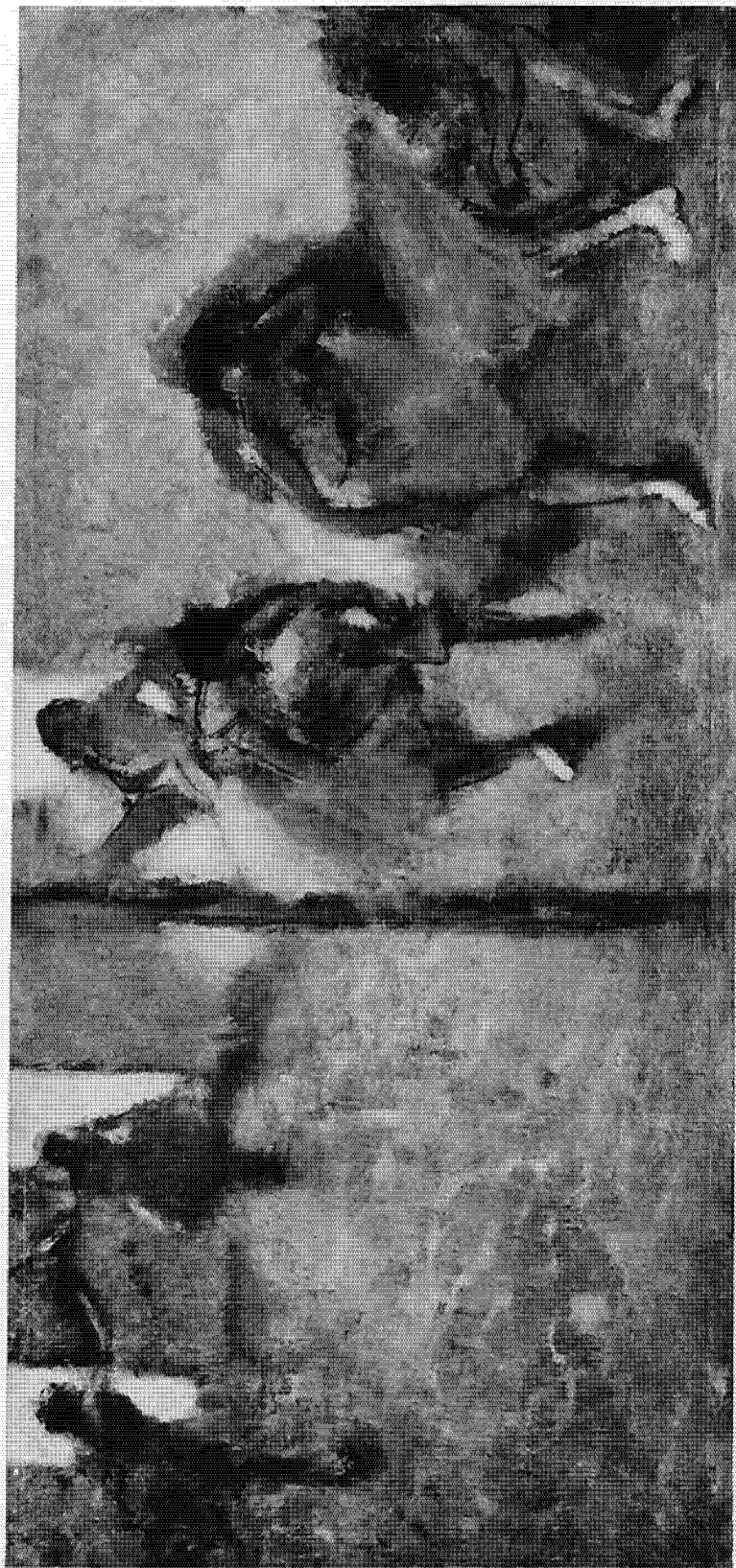


61. *William Orpen, The Old Cabman*



69. *Adolphe Monticelli, The Princesses*





73. Edgar Degas, *Dancers in the Foyer*



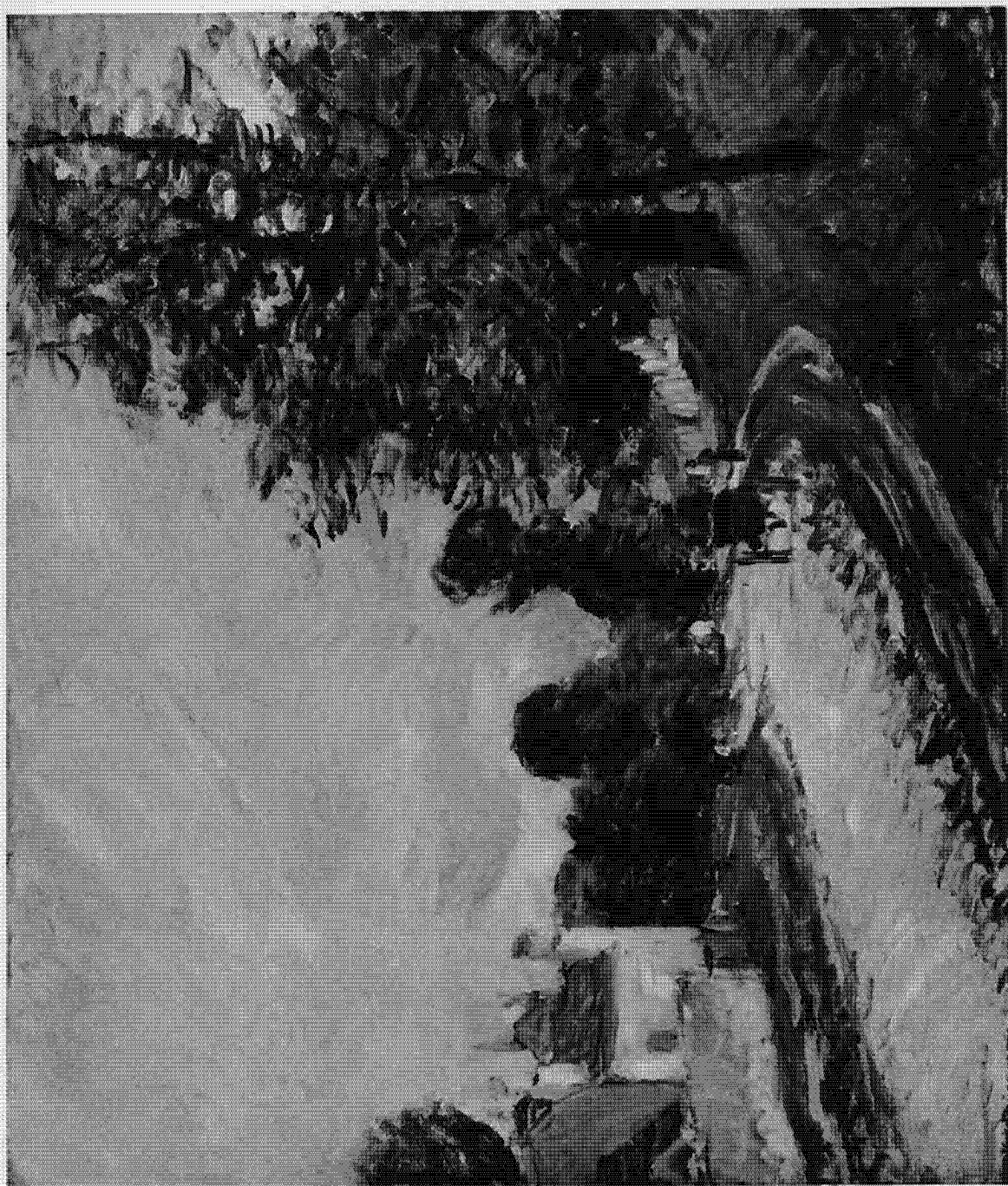
75. Paul Gauguin, Breton Landscape



77. Claude Monet, *Boats in Winter Quarters, Étretat*



80. *Auguste Renoir, The Laundress*



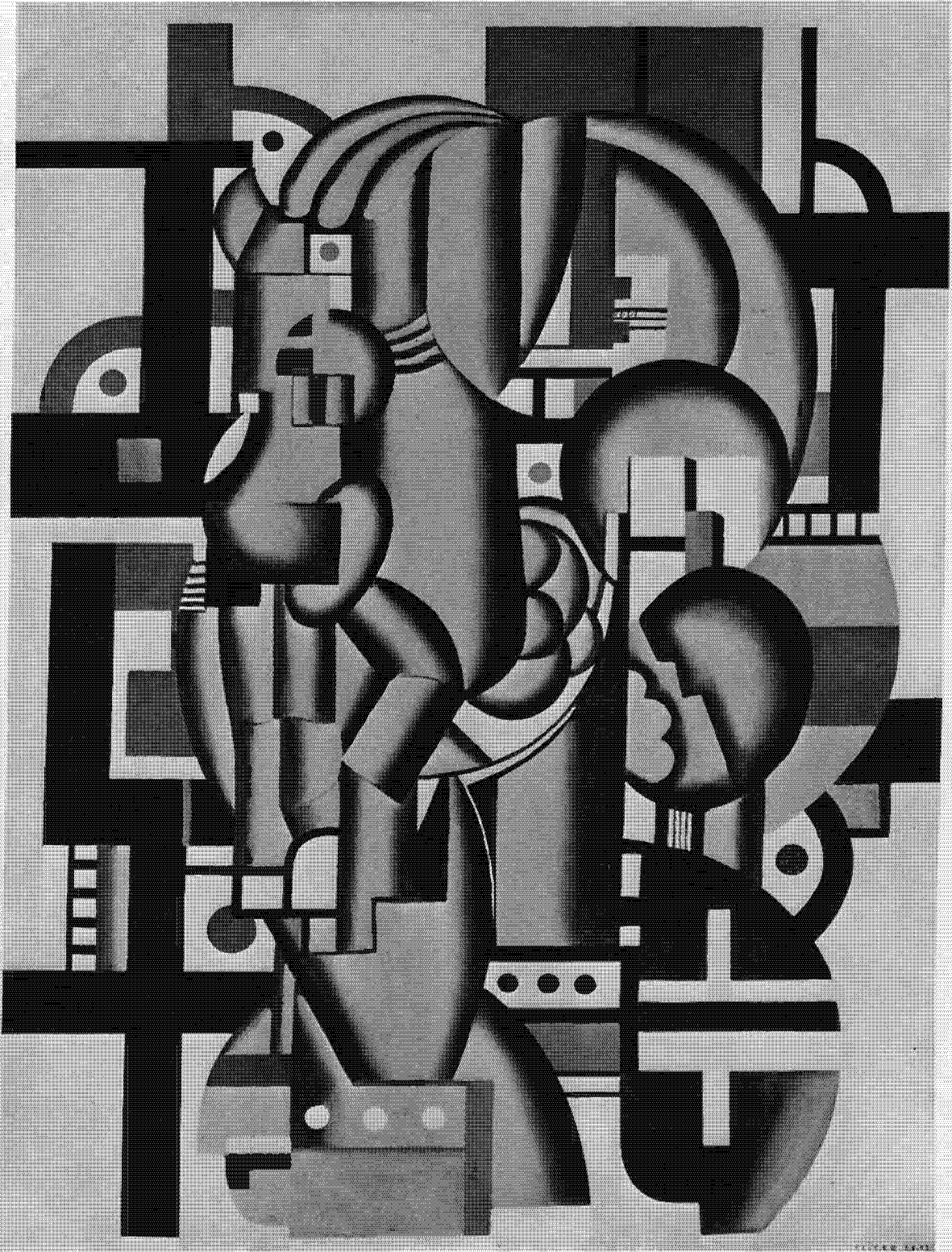
82. Alfred Sisley, *A Turn in the Road*



83. *Henri de Toulouse-Lautrec, The Opera "Messalina" at Bordeaux*

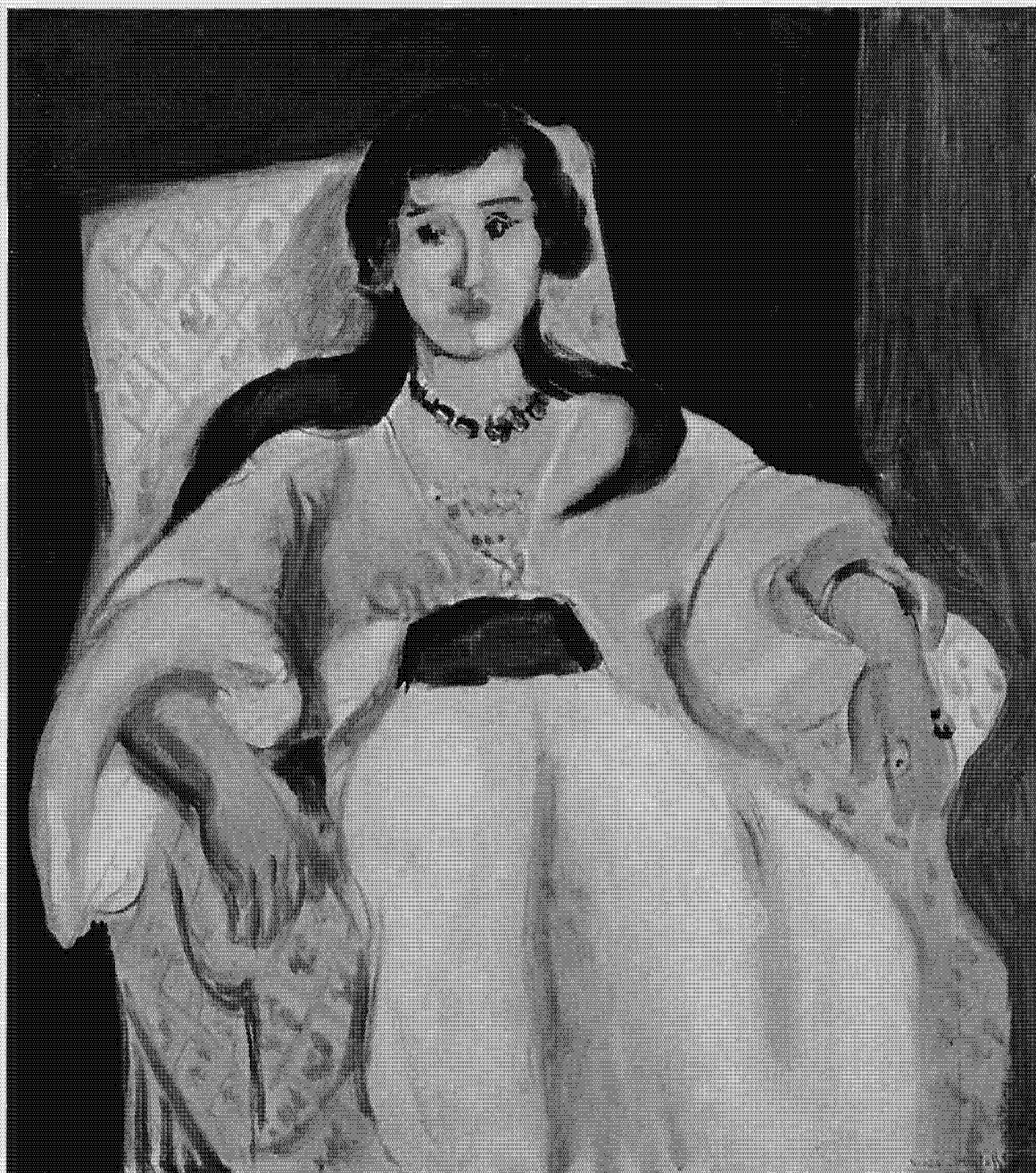


86. *Pierre Bonnard, Vestibule*

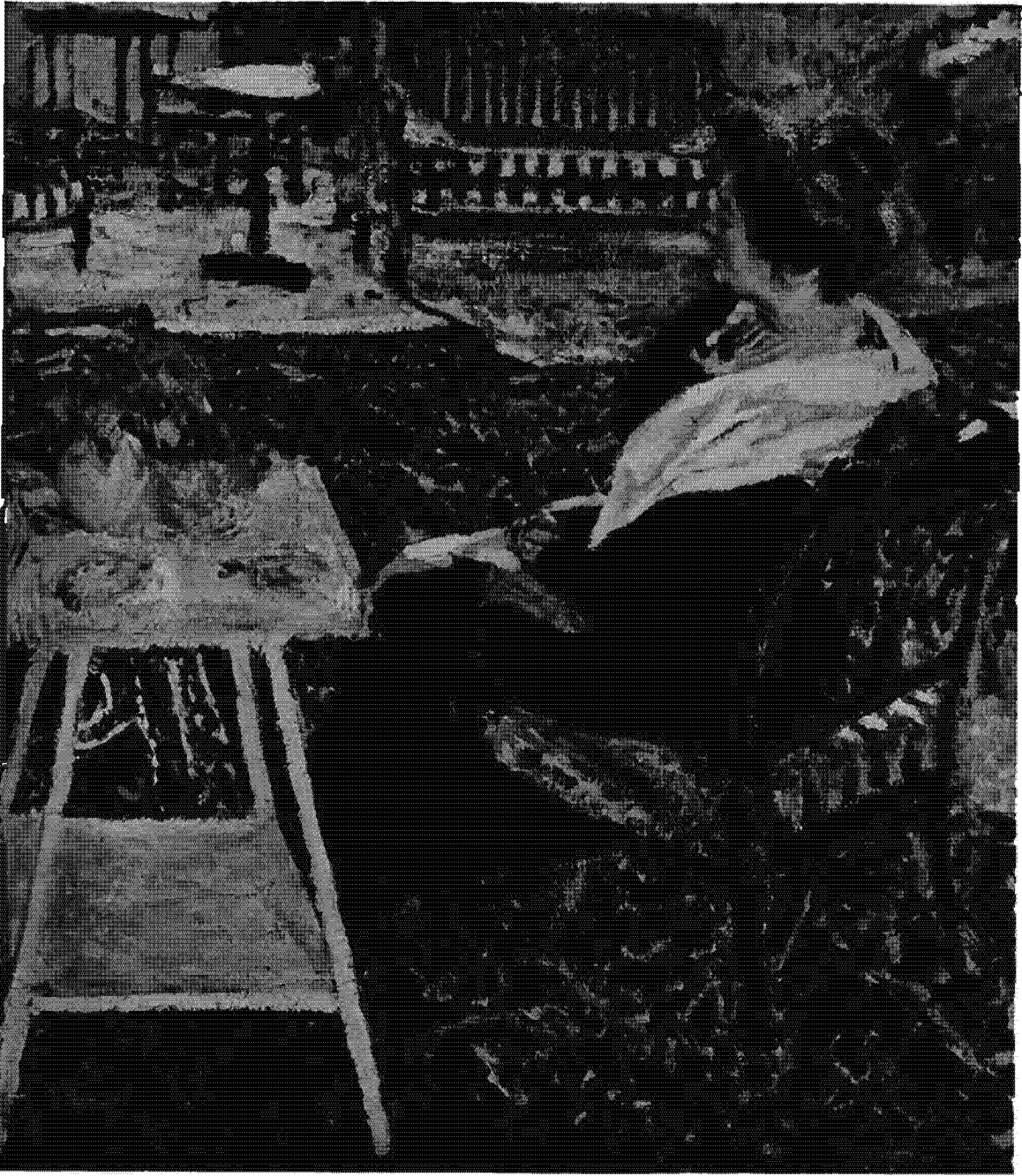


89. Fernand Léger, *Composition in Blue*





92. *Henri Matisse, The Green Sash*



108. *Edouard Vuillard, Interior*



114. *North-German School, Early Fifteenth Century, Christ on the Cross*



115. *Flemish, Later Fifteenth Century, Madonna and Child*



116. *Georg Kolbe, Adagio*



119. *Carl Milles, Angel*



122. *John Storrs, Male Torso*