

European Paintings in
The Metropolitan Museum of Art

by artists born before 1865

A SUMMARY CATALOGUE



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Katharine Baetjer

The Metropolitan Museum of Art, New York

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and His Wife*, 1788 (see page 386)

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Eugène Delacroix. French, 1798–1863. *Madame Henri François Riesener* (Félicité Longois, 1786–1847). Oil on canvas, 29¼ x 23¾ in. (74.3 x 60.3 cm). Gift of Mrs. Charles Wrightsman, 1994 (1994.430)

DIRECTOR'S FOREWORD

I am pleased to introduce this summary catalogue of the Metropolitan Museum's collection of European paintings, which replaces that published in three volumes in 1980. The Metropolitan is a dynamic institution, committed to the augmentation and refinement of its holdings, and the process of change can be charted in this up-to-date listing, which is so up to date, in fact, that we include our most recent acquisition—made in March 1995—an important secular work of the Renaissance: the birth tray commissioned in 1449 for Lorenzo the Magnificent (overleaf). In this catalogue are recorded the phenomenal gifts and the purchases of the last fifteen years, and new research findings, most notably about attributions, are incorporated. The new edition, made possible in part by the generosity of the Samuel I. Newhouse Foundation, gave us the opportunity to adopt a more useful single-volume format, which allows image and text to appear together.

The publication of an overview of the European paintings collection encourages reflection on the Metropolitan's great debt to its donors. Two recent benefactions—those

of Jayne Wrightsman and Walter Annenberg—must be remarked. On the facing page is an illustration of Delacroix's portrait of Madame Riesener, one of many magnificent gifts from the collection formed by Jayne and Charles Wrightsman. The Wrightsmans' extraordinary generosity, primarily in the field of old master paintings, has a counterpart in Walter Annenberg's anticipated bequest and partial gifts of French Impressionist and Postimpressionist paintings, a detail of one of which, *Mont Sainte-Victoire* by Cézanne, appears as the frontispiece of this volume.

On this occasion we are struck once again by the remarkable quality and quantity of the Museum's holdings—the exceptional assemblages of works by Giovanni di Paolo, Vermeer, Tiepolo, and a number of Impressionist painters. We must, however, acknowledge some critical gaps: there is no painting by Saenredam, no signal High Renaissance or Mannerist altarpiece, no work by Caspar David Friedrich, Pontormo, or Le Nain. We look forward to the next edition of this catalogue, where we trust that some of these failings will have been corrected.

Philippe de Montebello
Director



Giovanni di Ser Giovanni di Simone (called Scheggia). Italian, Florentine, 1407–1487. *The Triumph of Fame* (birth tray of Lorenzo de' Medici). Tempera, silver, and gold on wood; overall, with engaged frame, diam. 36½ in. (92.7 cm); recto, painted surface, diam. 24⅝ in. (62.5 cm); verso, painted surface, diam. 29⅝ in. (75.2 cm). Arms (verso) of the Medici and Tornabuoni families. Purchase in memory of Sir John Pope-Hennessy: Rogers Fund, The Annenberg Foundation, Drue Heinz Foundation, Annette de la Renta, Mr. and Mrs. Frank E. Richardson, and The Vincent Astor Foundation Gifts, Wrightsman and Gwynne Andrews Funds, special funds, and Gift of the children of Mrs. Harry Payne Whitney, Gift of Mr. and Mrs. Joshua Logan, and other gifts and bequests, by exchange, 1995 (1995.7)

PREFACE

This catalogue is intended to supply essential information on all paintings, oil sketches, and finished pastels by European artists born before 1865 (not, as in the 1980 edition, in or before 1865) belonging to The Metropolitan Museum of Art. It also includes entries for thirty-five paintings and pastels from the anticipated bequest of Walter H. Annenberg; for twelve paintings and pastels that are the partial and promised gifts of Mr. and Mrs. Douglas Dillon, Janice H. Levin, Mr. and Mrs. Walter Mendelsohn, and an anonymous donor; for one painting that is the partial gift of Joanne Toor Cummings; and for six paintings that are the partial gifts of Walter H. and Leonore Annenberg.

The Department of European Paintings has custodial responsibility for most of the pictures. Also included here are works given, bequeathed to, or acquired for the departments of American Decorative Arts, American Painting and Sculpture, Arms and Armor, European Sculpture and Decorative Arts (ESDA), Medieval Art and The Cloisters, Musical Instruments, and—most importantly—the Robert Lehman Collection. The entries for Italian paintings in the Robert Lehman Collection follow John Pope-Hennessy's 1987 catalogue and incorporate a few subsequent changes; other Lehman entries appear largely as they did in the 1980 edition. Oil sketches and finished pastels, many of which are housed in the Department of Drawings and Prints, have been added. Some painted woodwork belonging to European Sculpture and Decorative Arts has been omitted. Paintings by European artists born in or after 1865 are the responsibility of the Department of Twentieth Century Art, and since 1980 we have made a more rigorous chronological division.

The size of the Metropolitan Museum's holdings of European paintings has not changed significantly over the past fifteen years, but as can be construed from the activity in these years, it has improved in quality. We acquired no fewer than 135 paintings by gift or bequest. We purchased

forty-nine paintings. The trustees authorized the deaccession and sale of 193 paintings, and additionally six paintings have been turned over to other New York state museums, for a total of 199. During the same period there have been close to 150 major changes of attribution. Our greatest strengths are in the areas of French painting, roughly 800 works; and Italian painting, roughly 700 works; with the balance—approximately 1,000—represented in declining numerical order by the Dutch, British, Netherlandish, German, Spanish, and Flemish schools, and a small number of icons varying as to country of origin but primarily Russian. It should be noted that it is more difficult than it may at first appear to provide a total. A complete Spanish retable is counted as a single work, for example, whereas three related panels apparently from the same banco must count as three. Bearing this in mind, we use 2,500 as the number of works in the collection at this writing.

The arrangement of this catalogue differs from that published in 1980: it is one volume rather than three, and the texts as well as the photographs are presented chronologically and by national and regional school. Entries by artist are ordered in accordance with their known or implied birth dates. To the best of our present knowledge, the works of individual artists are also arranged chronologically; however approximate dates are supplied only when there is relatively firm evidence, such as Salon entries. The chronological order is occasionally altered to accommodate the size of images. While artists are always identified by nationality, their works may be catalogued by school (for example, portraits by and attributed to Corneille de Lyon, born in The Hague, will be found among the sixteenth-century French paintings). Accordingly, we have supplied an index by artist as well as an index by accession number. The latter can be used as a guide to recent changes of attribution, and consecutive gifts and bequests of many major donors can be singled out. The manuscript is complete as of March 1, 1995.



Claude Monet. French, 1840–1926. *The Garden of Monet's House at Argenteuil*. Oil on canvas, 31⁷/₈ x 23³/₈ in. (81 x 60 cm). Signed (lower right): Claude Monet. Gift of Mrs. Charles Wrightsman, 1994 (1994.431)

ACKNOWLEDGMENTS

As work on summary catalogues is cumulative, I should like to acknowledge those who helped me with the 1980 edition: Patricia Pellegrini, Alan E. Salz, and Elizabeth E. Gardner. I am much indebted to Mary Sprinson de Jésus, who is in charge of the old master paintings records, and to Gretchen Wold, who for several years assumed comparable responsibility for the nineteenth-century paintings. Guy Bauman gave generously of his knowledge during his all-too-brief tenure as Assistant Curator of Netherlandish Paintings. Everyone in the European Paintings Department—particularly Walter Liedtke, whose Dutch catalogue is forthcoming—has contributed from his or her ongoing scholarly work.

Jacob Bean, Curator Emeritus of Drawings, kindly agreed to the inclusion of oil sketches on paper and finished pastels from the holdings of his department; until shortly before his death he continued to offer advice and encouragement. Helmut Nickel, Curator Emeritus of Arms and Armor, assisted with armorial matters. Laurence B. Kanter,

Monique van Dorp, James Parker, James David Draper, William D. Wixom, Timothy Husband, Barbara Drake Boehm, and Stuart W. Pyhrr have verified information on material belonging to their respective departments. All credit lines have been reviewed by the Museum's Archivist, Jeanie James. Barbara Bridgers of the Photograph Studio was unfailingly helpful and Bruce Schwarz made new negatives of more than two hundred paintings. Summary catalogues defy completion, and this one has been in preparation for fully five years, during which time Kathleen Howard and Ellen Shultz, friends of long standing, have served alternately as editors: by now I should commend them not only for their critical intelligence and tact but for their endurance. Bruce Campbell, of whose gifts as a designer I stand in awe, has imposed an elegant and orderly design on an unyielding body of highly complex material. Philippe de Montebello and Everett Fahy, joined by John O'Neill and Barbara Burn in the Editorial Department, have always given this project their unstinting support.

CATALOGUES

Catalogues of European paintings in The Metropolitan Museum of Art were published regularly in nine editions between 1904 and 1931. This early series was then discontinued in favor of more complete, critical catalogues encompassing one or several national or regional schools. Eleven such volumes, two summary catalogues, and a catalogue of The Jack and Belle Linsky Collection have been published since 1940:

Harry B. Wehle. *A Catalogue of Italian, Spanish and Byzantine Paintings*. New York, The Metropolitan Museum of Art, 1940.

Harry B. Wehle and Margaretta Salinger. *A Catalogue of Early Flemish, Dutch and German Paintings*. New York, The Metropolitan Museum of Art, 1947.

Josephine L. Allen and Elizabeth E. Gardner. *A Concise Catalogue of the European Paintings in The Metropolitan Museum of Art*. New York, The Metropolitan Museum of Art, 1954.

Charles Sterling. *A Catalogue of French Paintings XV–XVIII Centuries*. Cambridge, Harvard University Press, 1955.

Charles Sterling and Margaretta M. Salinger. *French Paintings II: XIX Century*. New York, The Metropolitan Museum of Art, 1966.

Charles Sterling and Margaretta M. Salinger. *French Paintings III: XIX–XX Centuries*. New York, The Metropolitan Museum of Art, 1967.

Federico Zeri with the assistance of Elizabeth E. Gardner. *Italian Paintings: Florentine School*. New York, The Metropolitan Museum of Art, 1971; reprinted, 1979.

Federico Zeri with the assistance of Elizabeth E. Gardner. *Italian Paintings: Venetian School*. New York, The Metropolitan Museum of Art, 1973.

Federico Zeri with the assistance of Elizabeth E. Gardner. *Italian Paintings: Sieneese and Central Italian Schools*. New York, The Metropolitan Museum of Art, 1980.

Katharine Baetjer. *European Paintings in The Metropolitan Museum of Art by artists born in or before 1865: A Summary Catalogue*. 3 vols. New York, The Metropolitan Museum of Art, 1980.

Walter A. Liedtke. *Flemish Paintings in The Metropolitan Museum of Art*. 2 vols. New York, The Metropolitan Museum of Art in association with The J. Paul Getty Trust, 1984.

John Pope-Hennessy, Katharine Baetjer, Guy C. Bauman, Keith Christiansen, and Walter Liedtke, in *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*, New York, The Metropolitan Museum of Art, 1984, pp. 11–12, 20–125. Supplemented by Katharine Baetjer, Guy C. Bauman, and Mary Sprinson de Jésus, in “The Jack and Belle Linsky Collection in The Metropolitan Museum of Art: Addenda to the Catalogue,” *Metropolitan Museum Journal* 21 (1986), pp. 154–63.

Federico Zeri with the assistance of Elizabeth E. Gardner. *Italian Paintings: North Italian School*. New York, The Metropolitan Museum of Art, 1986.

John Pope-Hennessy assisted by Laurence B. Kanter. *The Robert Lehman Collection I: Italian Paintings*. New York, The Metropolitan Museum of Art in association with Princeton University Press, 1987.

NOTE TO THE CATALOGUE

When preceding the name of an artist:

Attributed to

indicates that although the painting is probably by the artist a certain degree of caution is required: the painting may be in poor condition, for example, or present knowledge about the extent or nature of the artist's work may be insufficient.

Workshop of

indicates that the painting was executed in the artist's studio, and therefore probably within his lifetime, by an unidentified collaborator or pupil.

Style of/Follower(s) of

indicates similarity to the work of the artist but may imply a significant distance in time or place of origin. The nationality and date to the quarter century are supplied where possible.

Copy after

indicates that the original work is known or may be postulated. The nationality and date are supplied where possible.

Particular attention has been given to the verification of signatures, dates, and inscriptions. Excepting those in Russian and Greek, all have been transcribed in full. Most have also been translated in full, though there are a few commonly used phrases and abbreviations whose meaning is assumed to be understood: AETATIS SVAE and a date, for the age of a sitter; INRI, identifying Christ as King of the Jews; AVE MARIA, Hail Mary, for the Virgin; and EGO SVM, I am [the way, the truth, and the life: no man cometh unto the father but by me. John 14:6]. Whether effaced or deliberately elided, letters and numerals that can be supplied from biblical or other sources appear in square brackets, and in the interest of clarification, truncated phrases may also be expanded and bracketed in translation.

The works of each artist are arranged in approximate chronological sequence, but no attempt has been made to supply dates for undated paintings.

Paintings by unknown masters are listed under the country—and, as appropriate, school—of origin.

The designations Dutch and Flemish are used for artists active by or born in or after 1579, when the Union of Utrecht established what became the permanent boundary between the north and south Netherlands.

In general, hyphens are used for the names of French artists and sitters born after 1775.

Measurements are given in inches (to the ¼ in.) and centimeters, height preceding width; a chart has been used to achieve consistent conversions.

European Paintings in
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Berlinghiero

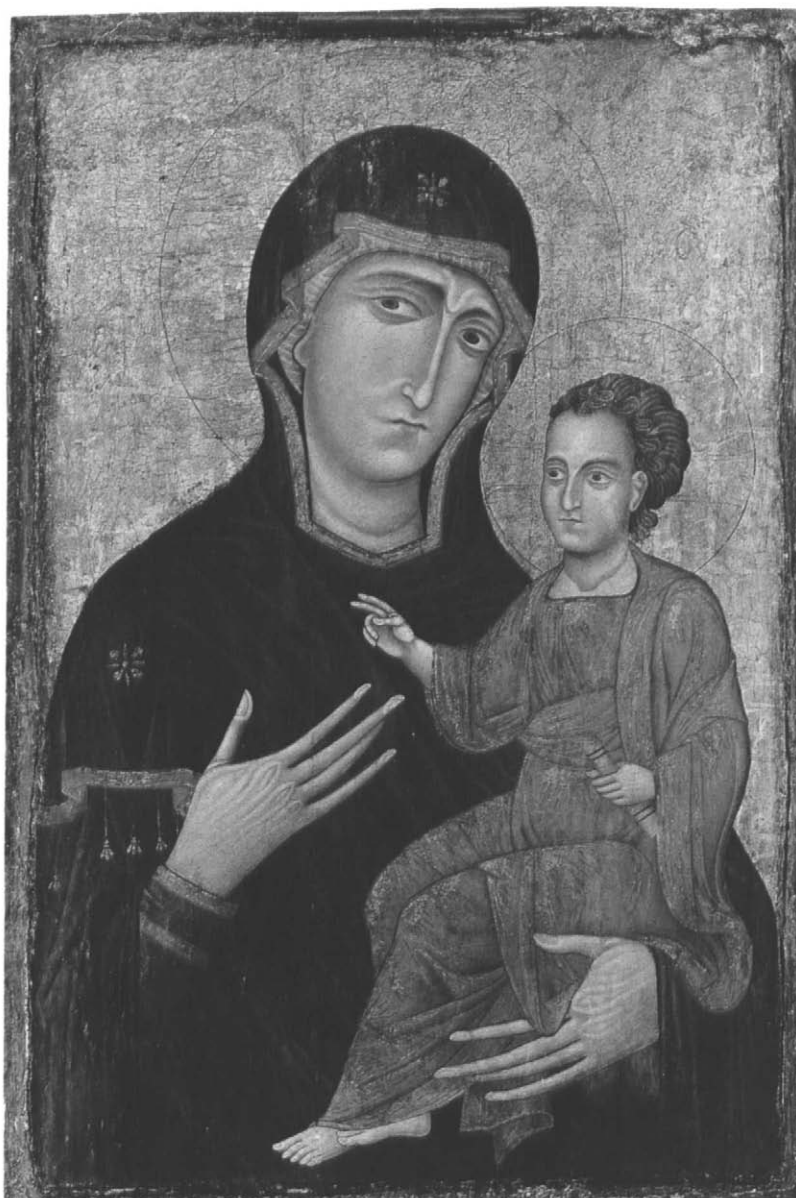
Italian, Lucca, active by 1228, died by 1236

Madonna and Child

Tempera on wood, gold ground; overall 31⁵/₈ × 21¹/₈ in. (80.3 × 53.7 cm); painted surface 30 × 19¹/₂ in. (76.2 × 49.5 cm)

Gift of Irma N. Straus, 1960

60.173



60.173

Master of the Magdalen

Italian, Florentine, active 1265–1295

Madonna and Child Enthroned (triptych)

Central panel: Madonna and Child

Enthroned with Saints Paul and Peter and (above) the Annunciation; left wing: Christ in Glory, Last Supper, and Betrayal of Christ; right wing: Crucifixion, Way to Calvary, and Flagellation

Tempera on wood, gold ground; central panel

16 × 11¹/₈ in. (40.6 × 28.3 cm); left wing

15 × 5⁵/₈ in. (38.1 × 14.3 cm); right wing

15 × 5¹/₂ in. (38.1 × 14 cm)

Inscribed (top of central panel): [illegible]

Gift of George Blumenthal, 1941

41.100.8

Madonna and Child (fragment)

Tempera on wood, irregular, 29¹/₂ × 18¹/₄ in.

(74.9 × 46.4 cm)

Gift of Irma N. Straus, 1964

64.189.1



41.100.8



64.189.1



41.100.21



69.280.4

Italian (Florentine) Painters

late 13th century

Madonna and Child Enthroned

Tempera on wood, gold ground,
60½ × 36 in. (153.7 × 91.4 cm)

Inscribed (on each side of Madonna's halo, in Greek): Mother of God

Gift of George Blumenthal, 1941

41.100.21

fourth quarter 13th century

Madonna and Child Enthroned

Tempera on wood, gold ground,
32¾ × 21⅞ in. (83.2 × 55.6 cm)

Gift of Mrs. W. Murray Crane, 1969

69.280.4

**Master called Pseudo-Master of
Varlungo**

Italian, Florentine, active fourth quarter 13th century

***Madonna and Child Enthroned with
Angels***

Tempera on wood, silver ground; overall
51¼ × 32⅝ in. (130.2 × 82.9 cm); painted
surface 50¼ × 28 in. (127.6 × 71.1 cm)

Gift of Robert Lehman, 1949

49.39



49.39



63.203

Lippo di Benivieni

Italian, Florentine, active 1296–1327

Madonna and Child (fragment)

Tempera on wood, gold ground,
67¼ × 33¾ in. (170.8 × 85.7 cm)

Inscribed (on border of cloth of honor): [A]UE
. MARISTELLA . DEI MAT[ER]/ALMA . ATQUE
SEMPER VIRGO. (Hail, Star of the Sea, beloved
Mother of God, and ever virgin [From Ave
maris stella, a hymn to the Virgin].)

Gift of Robert Lehman, 1963

63.203



64.189.3a



64.189.3b

Pacino di Bonaguida

Italian, Florentine, active 1303–1320 or later

***Saint John on Patmos, Madonna and
Child Enthroned, and Death of the Virgin;
The Crucifixion*** (diptych)

Left wing: Saint John on Patmos, Madonna
and Child Enthroned with Saints Paul and
Francis, and Death of the Virgin; right wing:
Crucifixion with Saint John the Baptist, the
Virgin, Saints Mary Magdalen and John the
Evangelist, and a bishop saint

Tempera on wood, gold ground; left wing
24⅜ × 16 in. (61.9 × 40.6 cm); right wing
24⅜ × 15¾ in. (61.9 × 40 cm)

Gift of Irma N. Straus, 1964

64.189.3ab

Giotto di Bondone

Italian, Florentine, 1266/76–1337

The Epiphany

This scene from the life of Christ is from a series to which six others belong: Presentation (Isabella Stewart Gardner Museum, Boston), Last Supper and Crucifixion (both Alte Pinakothek, Munich), Entombment (Berenson collection, Villa I Tatti, Florence), Descent into Limbo (Alte Pinakothek, Munich), and Pentecost (National Gallery, London).

Tempera on wood, gold ground,
17³/₄ × 17¹/₄ in. (45.1 × 43.8 cm)
John Stewart Kennedy Fund, 1911
II.126.1



II.126.1

Italian (Tuscan) Painter

first quarter 14th century

Madonna and Child; Pietà (diptych)

Tempera on wood, gold ground; left wing, overall, with engaged frame, 6³/₈ × 4⁵/₈ in. (16.2 × 11.7 cm); left wing, painted surface 4⁷/₈ × 3¹/₂ in. (12.4 × 8.9 cm); right wing, overall, with engaged frame, 6¹/₄ × 4⁵/₈ in. (15.9 × 11.7 cm); right wing, painted surface 4³/₄ × 3³/₈ in. (12.1 × 8.6 cm)

Robert Lehman Collection, 1975
1975.1.3–4
ROBERT LEHMAN COLLECTION

Maso di Banco

Italian, Florentine, active 1320–1346

Saint Anthony of Padua

This panel belonged to a polyptych that included a Madonna and Child (Gemäldegalerie, SMPK, Berlin) and Saints Anthony Abbot and John the Baptist (both destroyed, 1945).

Tempera on wood, gold ground, arched top,
29¹/₄ × 16 in. (74.3 × 40.6 cm)
Maitland F. Griggs Collection, Bequest of
Maitland F. Griggs, 1943
43.98.13



1975.1.3



1975.1.4

Biadaiolo Illuminator

Italian, Florentine, active second quarter 14th century

The Last Judgment; Madonna and Child with Saints; The Crucifixion; The Glorification of Saint Thomas Aquinas; The Nativity

Tempera on wood, gold ground; overall 26³/₈ × 18⁵/₈ in. (67 × 47.3 cm); painted surface 23¹/₄ × 16⁵/₈ in. (59.1 × 42.2 cm)
Inscribed: (on scroll held by angel at left in Last Judgment) VENITE BENEDITT/PATER MEI EPOSIDETE (Come, ye blessed of my Father, inherit [the kingdom] [Matthew 25:34].); (on scroll held by angel at right in Last Judgment) GITE.MALLADITTI.INI/NGNAM ETERNA (Depart [from me], ye cursed, into everlasting fire [Matthew 25:41].); (on scroll held by

Saint Peter in Glorification) ASCULTA OFILII P[RE]C/ETTA MAGISTRI (Hear [my] sons the precepts of the master)
Robert Lehman Collection, 1975
1975.1.99
ROBERT LEHMAN COLLECTION

Master of the Codex of Saint George
Italian, Florentine, active second quarter 14th century

The Crucifixion; The Entombment

These panels, and the Noli Me Tangere and the Coronation of the Virgin (both Bargello,



43.98.13



1975.1.99



61.200.1



61.200.2



1982.60.2



1974.217

Florence), probably belonged to a portable altarpiece.

Tempera on wood, gold ground, shaped top; overall (1) 18 × 11³/₄ in. (45.7 × 29.8 cm), (2) 18¹/₈ × 11³/₄ in. (46 × 29.8 cm); painted surface, each 15⁵/₈ × 10⁵/₈ in. (39.7 × 27 cm)
Inscribed: (on cross) ·I·N·R·I·; (on banner) SPQR

The Cloisters Collection, Bequest of John D. Rockefeller Jr., 1960

61.200.1–2

THE CLOISTERS

Italian (Pisan) Painter

second quarter 14th century

Madonna and Child with Saints Michael and John the Baptist; The Noli Me Tangere; The Conversion of Saint Paul

Tempera on wood, gold ground; overall, with additions 18 × 11⁵/₈ in. (45.7 × 29.5 cm); without additions 17¹/₂ × 11 in.

(44.5 × 27.9 cm); painted surface

17¹/₄ × 10⁷/₈ in. (43.8 × 27.6 cm)

Inscribed: (upper right, on Saint John's scroll) Ec[c]e ag[nu]s dei. Ecce / qui tollit pecc[at]um mundi]. [John 1: 29]; (lower right, on Christ's scroll) [Sau]le qu[i]d me / persequeris [?]
(Saul, why persecutest thou me? [Acts 9:4]); (bottom right) . . . / . . . girenus qu . . . / . . . / . . . et . . . / ingre . . . / quid . . .

The Jack and Belle Linsky Collection, 1982
1982.60.2

Bernardo Daddi

Italian, Florentine, active by 1327, probably died 1348

Christ Enthroned with Saints

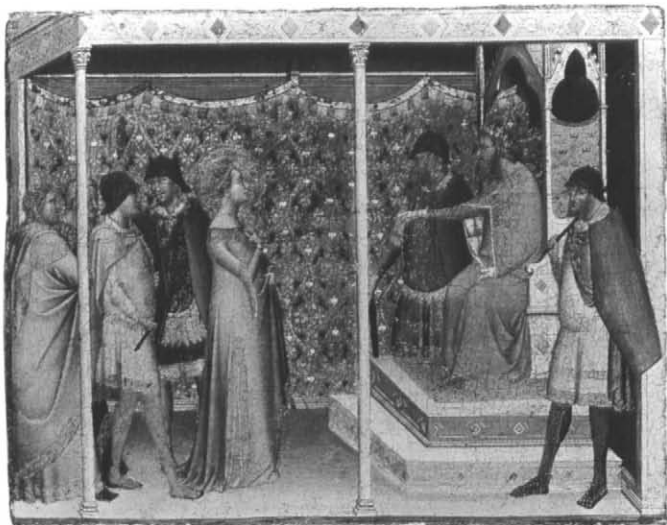
Tempera on wood, gold ground, irregular, 7¹/₂ × 9 in. (19.1 × 22.9 cm)

Inscribed (bottom): hec sū[n]t nō[m]i[n]a. s[an]c[t]orum & s[an]c[t]arum quous reliq[ui]a e sū[n]t hic. S[an]c[t]i. [se]bstia[n]i. / leonis. alexā[n]dri. peregrini. phil[i]ppy. ruf[n]ianus. [iu]ste. cō[n]cordie. & decē[n]tie. / & aliorum s[an]c[t]orum de monasterio s[an]c[t]i sebastian[i] deroma.

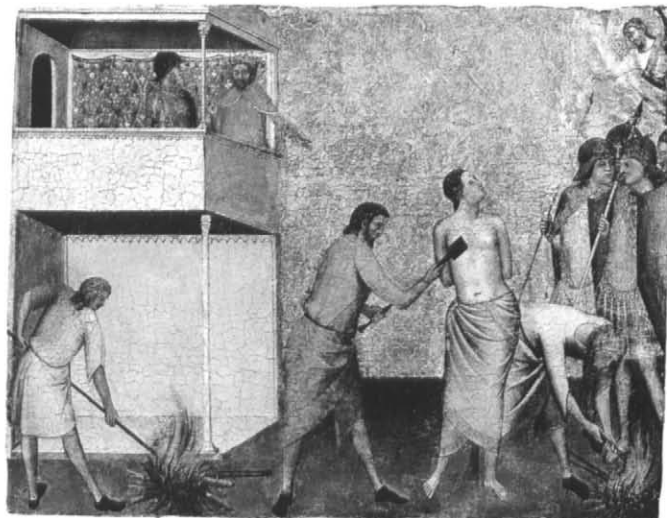
Quas frater / Simon abbas d[i]c[t]i monasterii dedit (Here are the names of the saints, male and female, whose relics are here: of Saints Sebastian, Leo, Alexander, Peregrine, Philip, Rufinianus, Justa, Concordius, Decentius, and other saints of the monastery of Saint Sebastian of Rome which Brother Simon, the abbot of said monastery, gave)

Bequest of Harriet H. Jonas, 1974

1974.217



43.98.3



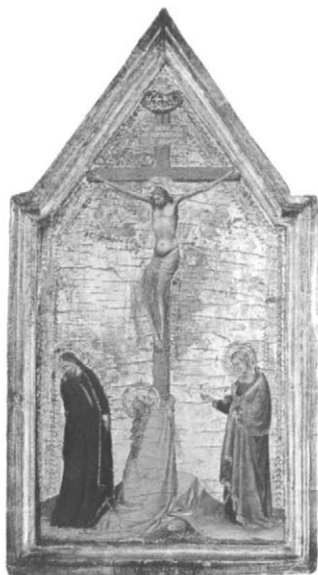
41.190.15



43.98.4



1975.1.58



41.190.12



1975.1.59

Saint Reparata before the Emperor Decius

This panel and the following two (41.190.15, 43.98.4), together with Saint Reparata in Prison (private collection), Saint Reparata in a Furnace (private collection), and the Beheading of Saint Reparata (location unknown), constituted the predella of an unidentified altarpiece.

Tempera on wood, 12³/₈ × 15⁷/₈ in. (32.1 × 40.3 cm)

Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943
43.98.3

Saint Reparata Tortured with Red-Hot Irons (predella panel)

Tempera on wood, gold ground (tooled pattern added possibly in the late 19th century), 13 × 16¹/₂ in. (33 × 41.9 cm)
Bequest of George Blumenthal, 1941
41.190.15

Saint Reparata Being Prepared for Execution (predella panel)

Tempera on wood, gold ground, 9⁷/₈ × 13³/₈ in. (24.4 × 34.6 cm)
Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943
43.98.4

Bernardo Daddi

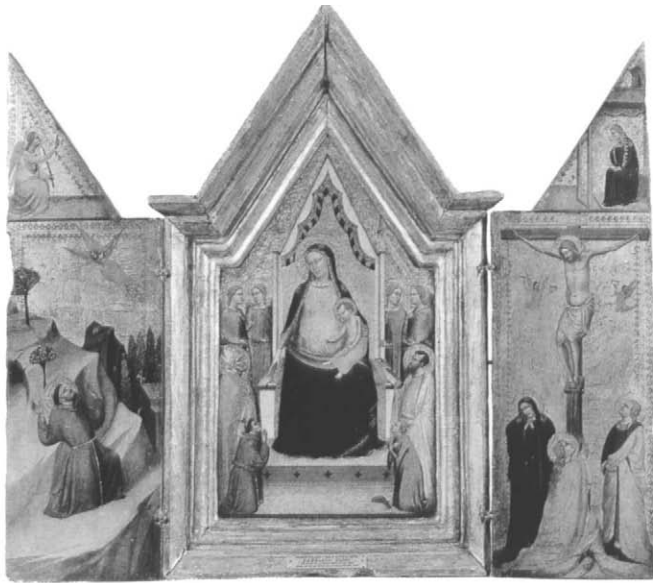
and

The Assistant of Daddi

Italian, Florentine, active in the 1340s

The Assumption of the Virgin (fragment of an altarpiece)

Tempera on wood, gold ground, 42¹/₂ × 53⁷/₈ in. (108 × 136.8 cm)
Robert Lehman Collection, 1975
1975.1.58
ROBERT LEHMAN COLLECTION



32.100.70



41.100.15

Madonna and Child Enthroned with Saints

This painting is the left wing of a diptych and was paired with a Crucifixion (art market, 1965). The saints are John the Baptist, Francis, Louis of Toulouse, Catherine of Alexandria, Agnes, Elizabeth of Hungary, Anthony of Padua, and an Evangelist. Tempera on wood, gold ground; overall $13\frac{1}{4} \times 8\frac{1}{2}$ in. (33.7×21.6 cm); painted surface $13 \times 8\frac{1}{8}$ in. (33×20.6 cm)
Gift of George Blumenthal, 1941
41.100.15

Follower of Bernardo Daddi

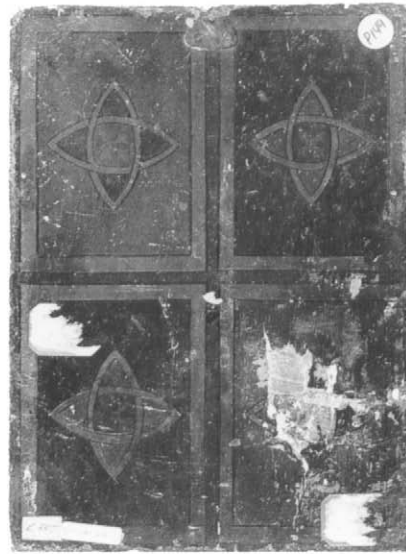
Italian, Florentine, painted about 1335–40

The Nativity

This panel is probably the left wing of a diptych. The verso is painted in four quadrants with alternating fields of red and green bordered in yellow; at the center of each field is a quatrefoil interlaced with a rosette. Tempera on wood, gold ground; overall, with engaged frame, $11\frac{1}{8} \times 8\frac{3}{8}$ in. (29.5×21.3 cm); painted surface $8\frac{1}{2} \times 6\frac{7}{8}$ in. (21.6×17.5 cm)
Robert Lehman Collection, 1975
1975.1.60
ROBERT LEHMAN COLLECTION



1975.1.60 (recto)



1975.1.60 (verso)

Taddeo Gaddi

Italian, Florentine, active by 1334, died 1366

Madonna and Child Enthroned with Saints

This altarpiece may be tentatively identified with one mentioned by Vasari as on the high altar of the church of Santo Stefano al Ponte Vecchio, Florence. Originally composed of five panels with pointed tops, it was reframed in the early 16th century; the pilasters and the Evangelists in the spandrels, by David Ghirlandaio (1452–1525), were painted at that time. The saints (left to right) are Lawrence, John the Baptist, James the Greater, and Stephen.

Tempera on wood, gold ground; overall $43\frac{1}{4} \times 90\frac{1}{8}$ in. (109.9×228.9 cm); Lawrence $43\frac{1}{4} \times 15\frac{1}{2}$ in. (109.9×39.4 cm); John $43\frac{1}{4} \times 13\frac{1}{2}$ in. (109.9×34.3 cm); Madonna and Child $43\frac{1}{4} \times 28\frac{1}{2}$ in. (109.9×72.4 cm); James $43\frac{1}{4} \times 15\frac{3}{4}$ in. (109.9×40 cm); Stephen $43\frac{1}{4} \times 16\frac{3}{4}$ in. (109.9×42.5 cm)
Inscribed (on frame): S.LAVRENTIVS S.IOHANES S.MARIA: MATER DEI S.IACOBVS S.STEFANVS (Saint Lawrence; Saint John; Holy Mary, Mother of God; Saint James; Saint Stephen)

Rogers Fund, 1910
10.97

Workshop of Bernardo Daddi

The Crucifixion (central panel of a portable altarpiece)

Tempera on wood, gold ground, arched top, $18\frac{3}{4} \times 10\frac{1}{4}$ in. (47.6×26 cm)

Inscribed (on cross): HIC EST IHS
/[NA]SARENVS/REX [JV]DEO[RVM]

Bequest of George Blumenthal, 1941

41.190.12

Madonna and Child Enthroned

Tempera on wood, transferred to canvas and laid down on wood, gold ground, $10\frac{1}{8} \times 3\frac{3}{4}$ in. (25.7×9.5 cm)
Robert Lehman Collection, 1975

1975.1.59

ROBERT LEHMAN COLLECTION

Madonna and Child Enthroned with Saints (triptych)

Central panel: Saints Nicholas(?) and Bartholomew with donors, one a Franciscan monk; left wing: Saint Francis Receiving the Stigmata and (above) Angel of the Annunciation; right wing: Crucifixion and (above) Virgin Annunciate

Tempera on wood, gold ground; central panel, overall $19\frac{1}{2} \times 11\frac{1}{4}$ in. (49.5×28.6 cm); central panel, painted surface $13\frac{1}{4} \times 7\frac{3}{4}$ in. (33.7×19.7 cm); left wing $18\frac{1}{8} \times 5\frac{1}{2}$ in. (46×14 cm); right wing $18\frac{1}{4} \times 5\frac{5}{8}$ in. (46.4×14.3 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

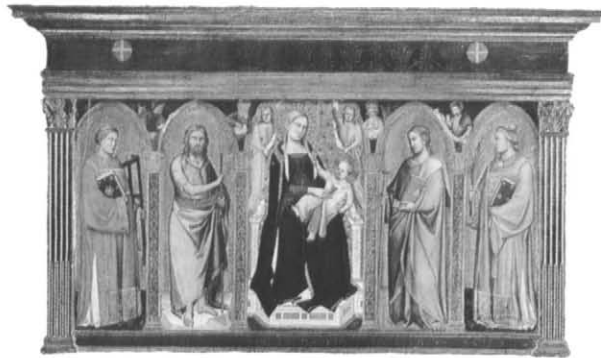
32.100.70

Puccio di Simone

Italian, Florentine, active about 1340, died 1362

The Nativity

This panel formed part of a predella, other parts of which are a Pietà (Gemäldegalerie, SMPK, Berlin) and Three Marys at the Tomb (Statens Museum for Kunst, Copenhagen).
 Tempera on wood, gold ground, 7⁷/₈ × 15 in. (20 × 38.1 cm)
 Robert Lehman Collection, 1975
 1975.1.105
 ROBERT LEHMAN COLLECTION



10.97



1975.1.105

Niccolò di Tommaso

Italian, Florentine, active 1343–1376

The Man of Sorrows

Fresco, transferred to canvas, 65 × 70 in. (165.1 × 177.8 cm)
 Inscribed (on cross): inri
 The Cloisters Collection, 1925
 25.120.241
 THE CLOISTERS



25.120.241



07.200

Giovanni da Milano (Giovanni di Jacopo di Guido da Caversaio)

Italian, Florentine, active 1346–1369

***Madonna and Child with Donors* (lunette)**

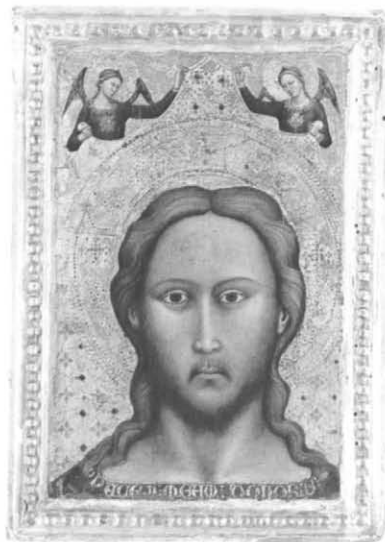
Tempera on wood, gold ground, 27⁷/₈ × 56³/₄ in. (68.9 × 144.1 cm)
 Rogers Fund, 1907
 07.200

Master of the Orcagnesque Misericordia

Italian, Florentine, active second half 14th century

Head of Christ

The verso is decorated with a white-bordered purple quatrefoil design on a green ground; within the quatrefoil are squares and triangles of white, purple, and black.
 Tempera on wood, gold ground; overall, with engaged frame, 11⁵/₈ × 8¹/₈ in. (29.5 × 20.6 cm); painted surface 9⁵/₈ × 6⁷/₈ in. (24.4 × 15.6 cm)
 Inscribed (on Christ's collar): : PACEM : MEAM : DOVOBIS (My peace I give unto you [John 14:27].)
 Gift of The Jack and Belle Linsky Foundation, 1981
 1981.365.2



1981.365.2 (recto)



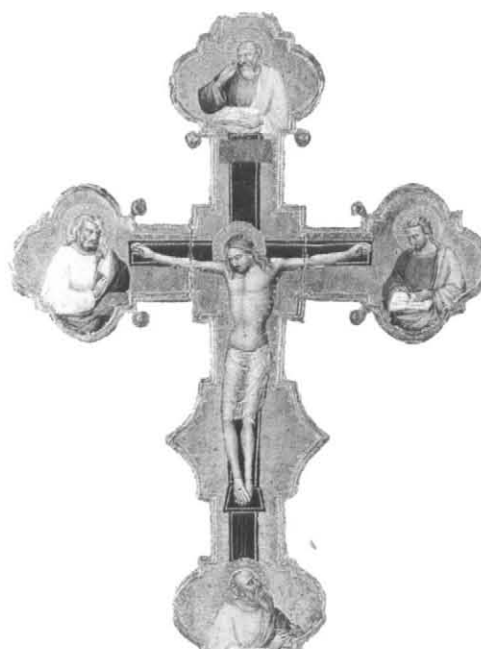
1981.365.2 (verso)

Crucifix

Terminals: (recto) Virgin and Saints John the Baptist, Francis of Assisi, and Bonaventura; (verso) four Evangelists. The recto and verso have been separated.
 Tempera on wood, gold ground, 18 × 13¹/₄ in. (45.7 × 33.7 cm)
 Inscribed (recto): INRI
 Gift of Samuel H. Kress, 1927
 27.231ab



27.231a (recto)



27.231b (verso)

The Vision of Saint Catherine of Alexandria

This panel formed part of a predella, other panels of which are the Disputation of Saint Catherine (private collection) and the Martyrdom of Saint Catherine (Worcester Art Museum, Massachusetts). It is possible that the central panel of the altarpiece is a Mystic Marriage of Saint Catherine (private collection).

Tempera on wood, gold ground; overall 8 1/4 x 13 1/2 in. (21 x 34.3 cm); painted surface 7 7/8 x 12 7/8 in. (20 x 32.7 cm)

Robert Lehman Collection, 1975

1975.1.62

ROBERT LEHMAN COLLECTION

Don Silvestro de' Gherarducci

Italian, Florentine, 1339–1399

The Crucifixion

This panel may be the central pinnacle of an altarpiece of 1372 from the Sala del Capitolo of the Convento degli Angeli, Florence, which also included wings with saints (private collection and Musée d'Histoire et d'Art, Luxembourg), a left gable with the Noli Me Tangere (National Gallery, London), and a predella panel with the Man of Sorrows (Denver Art Museum).

Tempera on wood, gold ground, 54 1/8 x 32 1/4 in. (137.5 x 81.9 cm)

Robert Lehman Collection, 1975

1975.1.65

ROBERT LEHMAN COLLECTION



1975.1.62



1975.1.65

Jacopo di Cione

Italian, Florentine, active about 1360–1400

Six Angels

Since before 1836 these panels have been framed with the preceding one (1975.1.65).
Tempera on wood, gold ground; top left 9 3/4 x 3 7/8 in. (24.8 x 9.8 cm); center left 11 1/8 x 5 1/4 in. (28.3 x 13.3 cm); bottom left 9 7/8 x 3 7/8 in. (25.1 x 9.8 cm); top right 9 3/4 x 3 7/8 in. (24.8 x 9.8 cm); center right 11 1/8 x 5 1/4 in. (28.3 x 13.3 cm); bottom right 10 x 3 7/8 in. (25.4 x 9.8 cm)

Robert Lehman Collection, 1975

1975.1.65a–f

ROBERT LEHMAN COLLECTION



1975.1.65a



1975.1.65b



1975.1.65c



1975.1.65d



1975.1.65e



1975.1.65f

Giovanni di Bartolommeo Cristiani

Italian, Florentine, active 1367–1398

Saint Lucy and Her Mother at the Shrine of Saint Agatha

This panel and the following three (12.41.3, 1, 2) are from a series that also included the Last Communion and Martyrdom of Saint Lucy (private collection) and, as the central panel, Saint Lucy Enthroned (Yale University Art Gallery, New Haven).

Tempera on wood, gold ground,
9³/₄ × 15¹/₈ in. (24.8 × 38.4 cm)

Rogers Fund, 1912

12.41.4



12.41.4



12.41.3

Saint Lucy Giving Alms

Tempera on wood, gold ground,
9³/₄ × 15¹/₈ in. (24.8 × 38.4 cm)

Rogers Fund, 1912

12.41.3

Saint Lucy before Paschasius

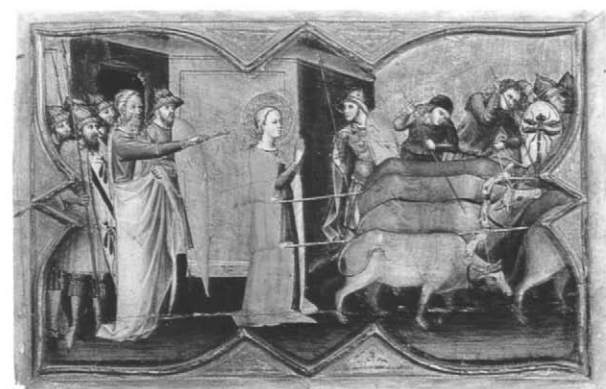
Tempera on wood, gold ground,
9¹/₂ × 15¹/₄ in. (24.1 × 38.7 cm)

Rogers Fund, 1912

12.41.1



12.41.1



12.41.2

Saint Lucy Resisting Efforts to Move Her

Tempera on wood, gold ground, 10 × 15 in.
(25.4 × 38.1 cm)

Rogers Fund, 1912

12.41.2

Agnolo Gaddi

Italian, Florentine, active by 1369, died 1396

The Trinity

It seems likely that this panel was the center of a triptych. The predella may have been made up of scenes from the Legend of the True Cross by the Master of the Straus Madonna—Christ Descending into Limbo (National Gallery, Prague), Saint Helen Discovering the True Cross (private collection), and the Beheading of Cosroe and the Entry of Heraclius into Jerusalem (originally one panel, now divided between a private collection and the National Gallery, Prague).

Tempera on wood, gold ground, arched top;
overall 53¹/₂ × 28³/₄ in. (135.9 × 73 cm);

painted surface 51¹/₈ × 27⁷/₈ in.
(129.9 × 70.8 cm)

Gift of George Blumenthal, 1941

41.100.33

Workshop of Agnolo Gaddi***Saint Margaret and the Dragon*** (fragment)

Panels representing a Franciscan saint, possibly Francis of Assisi himself, and Saint Elizabeth of Hungary (both art market, about 1955) may

be from the predella of the same unidentified altarpiece.

Tempera on wood, gold ground, 9¹/₈ × 8 in.
(23.2 × 20.3 cm)

Bequest of George Blumenthal, 1941

41.190.23

Cenni di Francesco di Ser Cenni

Italian, Florentine, active by 1369, died 1415

Saint Catherine Disputing and Two Donors

Tempera on wood, gold ground; overall,
with engaged frame, 22³/₄ × 18¹/₄ in.

(57.8 × 46.4 cm); painted surface

21¹/₄ × 16³/₄ in. (54 × 42.5 cm) [cut at top;
the frame is not original]

Bequest of Jean Fowles, in memory of her first
husband, R. Langton Douglas, 1981

1982.35.1

Niccolò di Pietro Gerini

Italian, Florentine, active by 1368, died
1414/15

An Episode from the Life of Saint Giovanni Gualberto

Tempera on wood, gold ground, arched top,
57³/₄ × 28¹/₂ in. (146.7 × 72.4 cm)

Inscribed (on cross): I·N·R·I·

Gwynne Andrews Fund, 1958

58.135

Master of 1416

Italian, Florentine, early 15th century

Ameto's Discovery of the Nymphs

This panel and the following (26.287.1) are
the recto and verso of a marriage salver.

Tempera on wood, twelve-sided,
21¹/₈ × 22¹/₈ in. (53.7 × 56.2 cm)

Rogers Fund, 1926

26.287.2

A Contest between the Shepherds Alcesto and Acaten

Tempera on wood, twelve-sided,
21¹/₈ × 22¹/₈ in. (53.7 × 56.2 cm)

Rogers Fund, 1926

26.287.1

Tommaso del Mazza

Italian, Florentine, active late 14th century

Madonna and Child Enthroned with Saints (triptych)

Central panel: Madonna and Child Enthroned with Saints Peter, Bartholomew, Catherine of Alexandria, and Paul, and (below) the Nativity; left wing (top to bottom): Annunciatory Angel, Crucified Christ with the Virgin, Saints Mary Magdalen and John, and Christ as the Man of Sorrows; right wing (top to bottom): Virgin Annunciate, Saints Onophrius and Paphnutius, and Saint Onophrius buried by



41.100.33



41.190.23

Saint Paphnutius. The verso is painted red with black trim on the shutters. The hinges appear to be original.

Tempera on wood, gold ground; central panel 17¹/₂ × 8 in. (44.5 × 20.3 cm); left wing 16⁷/₈ × 4¹/₂ in. (42.9 × 11.4 cm); right wing 17¹/₈ × 4⁵/₈ in. (43.5 × 11.7 cm)

Robert Lehman Collection, 1975

1975.1.69

ROBERT LEHMAN COLLECTION

Spinello Aretino (Spinello di Luca Spinelli)

Italian, Tuscan, active by 1373, died 1411

Saint Philip

This panel and the following (1975.1.64) formed part of an altarpiece from the monastery church of Monte Oliveto Maggiore. Other surviving panels are: Coronation of the Virgin and Dormition of the Virgin (both Pinacoteca Nazionale, Siena); Saints Nemisius and John the Baptist with scenes from their lives (Szépművészeti Múzeum, Budapest); Saints Benedict and Lucilla with scenes from their lives (Fogg Art Museum, Cambridge, Massachusetts); and a pilaster panel of Saint James the Lesser (art market, 1982).

Tempera on wood, gold ground; overall, excluding 1¹/₈ in. (2.9 cm) of frame at bottom, 20³/₄ × 7³/₈ in. (52.7 × 18.7 cm); painted surface, excluding 5¹/₈ in. (1.5 cm) of titulus, 18¹/₈ × 5³/₈ in. (46 × 13.7 cm)

Inscribed (in gilt gesso): S:PHILLIPPS:.

Robert Lehman Collection, 1975

1975.1.63

ROBERT LEHMAN COLLECTION



1982.35.1



58.135

A Saint, Possibly James the Greater

Tempera on wood, gold ground; overall 20⁵/₈ × 7¹/₈ in. (52.4 × 18.1 cm); painted surface 18¹/₄ × 5³/₈ in. (46.4 × 13.7 cm)

Robert Lehman Collection, 1975

1975.1.64

ROBERT LEHMAN COLLECTION

Processional Banner

This banner represents (recto) Saint Mary Magdalen with a Crucifix and (verso) the Flagellation of Christ. It was apparently painted for the confraternity of Saint Mary Magdalen in Borgo Sansepolcro. The missing face of Christ is in the Camposanto Teutonico, Vatican City.

Tempera on canvas, gold ground, 69¹/₂ × 47¹/₄ in. (176.5 × 120 cm)

Gift of the family of Francis M. Bacon, 1914
13.175

The Conversion of Saint Paul

Tempera on wood, gold ground, 11⁷/₈ × 11⁵/₈ in. (30.2 × 29.5 cm)

Robert Lehman Collection, 1975

1975.1.11

ROBERT LEHMAN COLLECTION



26.287.2



26.287.1

Giovanni di Tano Fei

Italian, Florentine, active 1384–1405

The Coronation of the Virgin, and Saints

This triptych is from the Brunelleschi chapel in the church of San Leo, Florence. Central panel: Christ Crowning the Virgin (above, bust of Christ); left panel: Saints Bernard and Silvester (above, bust of a prophet); right panel: Saints Nicholas and Julian the Hospitaller (above, bust of a prophet); predella panels: Emperor Constantine's Dream, Saint Silvester Raising the Bull, Saint Silvester Binding the Dragon's Mouth; between panels: kneeling donors

Tempera on wood, gold ground, shaped top; overall, with engaged frame, 78³/₈ × 76 in. (199.1 × 193 cm)

Inscribed and dated: (frame, at base of central panel) HANC·TABVLAM·FIERI·[FECIT] ALDEROT[T]VS·DEBRVNEL[L]ESCHIS·QVE·DIMISSIT·/SILVESTER·PATRVVS·SVVS·P[RO]REMEDIO·ANIME SVVEE[T]SVORVM ·A·D·M·CCC·L·XXXX·IIII (Alderottus Brunelleschi had this altarpiece made with what his paternal uncle Silvester left for the redemption of his soul and the souls of his family in the year of our Lord 1394); (bottom, central panel) DIE VIII MENSIS NOVENBRIS (ninth day of the month of November); (frame, at base of left panel) s[AN]C[TV]S·BERNARDVS·ABB[AS] / s[AN]C[TV]S·SILVESTER·P[AP]A (Saint Bernard, abbot; Saint Silvester, pope); (frame, at base of right panel) s[AN]C[TV]S·NICCHOLAVS·EP[ISCO]P[VS] / s[AN]C[TV]S·IVLIANVS·M[ARTY]R (Saint Nicholas, bishop; Saint Julian, martyr); (on open book held by Christ) AUU (Alpha and Omega); (on scrolls held by prophets, in pseudo-Kufic) Arms (at base of each colonnette) of the Brunelleschi family of Florence

Gift of Robert Lehman, 1950
50.229.2



1975.1.69



1975.1.63



1975.1.64



13.175 (recto)



13.175 (verso)

Lorenzo Monaco (Piero di Giovanni)

Italian, Florentine, active 1390–1423

The Crucified Christ between the Virgin and Saint John the Evangelist

This panel was probably the central pinnacle of an altarpiece of 1404, the Madonna and Child between Saints Donnino and John the Baptist and Saints Peter and Anthony Abbot (Museo Diocesano, Empoli).

Tempera on wood, gold ground; overall, including gable, 33⁵/₈ × 14¹/₂ in. (85.4 × 36.8 cm)

Robert Lehman Collection, 1975

1975.1.67

ROBERT LEHMAN COLLECTION

The Nativity

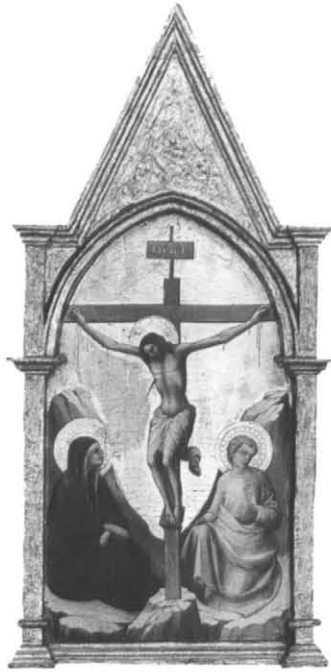
This panel and three others—the Visitation and the Adoration of the Magi (both Courtauld Institute Gallery, London) and the Flight into Egypt (Staatliches Lindenau-Museum, Altenburg)—may be from the



1975.1.11



50.229.2



1975.1.67



1975.1.66

predella of the Madonna and Child Enthroned with Four Saints (Accademia, Florence).
Tempera on wood, gold ground,
8³/₄ × 12¹/₄ in. (22.2 × 31.1 cm)
Robert Lehman Collection, 1975
1975.1.66
ROBERT LEHMAN COLLECTION

Abraham

This panel and the following three (65.14.2–4) belonged to the same ensemble. Tempera on wood, gold ground; overall 26 × 16⁷/₈ in. (66 × 42.9 cm); painted surface 22⁷/₈ × 16⁵/₈ in. (58.1 × 42.2 cm) Gwynne Andrews Fund, and Gift of G. Louise Robinson, by exchange, 1965
65.14.1

Noah

Tempera on wood, gold ground; overall 25⁷/₈ × 17³/₈ in. (65.7 × 44.1 cm); painted surface 22⁷/₈ × 17 in. (58.1 × 43.2 cm) Gwynne Andrews Fund, and Gift of Paul Peralta Ramos, by exchange, 1965
65.14.2

Moses

Tempera on wood, gold ground; overall 24¹/₂ × 17¹/₂ in. (62.2 × 44.5 cm); painted surface 22³/₈ × 17³/₈ in. (57.5 × 44.8 cm) Inscribed (on tablets): [illegible] Gwynne Andrews Fund, and Bequest of Mabel Choate, in memory of her father, Joseph Hodges Choate, by exchange, 1965
65.14.3

David

Tempera on wood, gold ground, arched top, 22³/₈ × 17 in. (56.8 × 43.2 cm) Gwynne Andrews and Marquand Funds, and Gift of Mrs. Ralph J. Hines, by exchange, 1965
65.14.4



65.14.1



65.14.2



65.14.3



65.14.4

Attributed to Lorenzo Monaco

The Intercession of Christ and the Virgin

From the chapel of the Santissima Trinità, cathedral of Santa Maria del Fiore, Florence
Distemper on canvas, 94¹/₄ × 60¹/₄ in. (239.4 × 153 cm)
Inscribed (center): PADRE MIO SIENO SALVI CHOSTORO PEQUALI TU / VOLESTI CHIO PATISSI PASSIONE. (My Father, let those be saved for whom you wished me to suffer the passion.); DOLCIXIMO FIGLIUOLO·PELLAC:/TE CHIO TIDIE·ABBI MIA [MISERICORDIA] DI CHOSTORO (Dearest Son, because of the milk that I gave you have mercy on them)
The Cloisters Collection, 1953
53.37
THE CLOISTERS

Workshop of Lorenzo Monaco

Madonna and Child with Angels
 Tempera on wood, gold ground,
 35¹/₄ × 22¹/₈ in. (89.5 × 56.2 cm) [top
 slightly truncated]
 Rogers Fund, 1909
 09.91



53.37



09.91

Bicci di Lorenzo

Italian, Florentine, 1373–1452

Saints John the Baptist and Matthew

This lateral panel and the two predella panels (88.3.89, 16.121) are from an altarpiece painted in 1433–35 by Bicci di Lorenzo and Stefano di Antonio for San Niccolò in Cafaggio, Florence. The central panel is the Madonna and Child Enthroned with Four Angels (Pinacoteca Nazionale, Parma). Another lateral panel is Saints Benedict and Nicholas (Badia, Grottaferrata); other predella panels are the Birth of Saint Nicholas (private collection), Saint Nicholas Rebuking the Tempest (Ashmolean Museum, Oxford), and Pilgrims at the Tomb of Saint Nicholas (Wawel Castle, Kraków).

Tempera on wood, gold ground, 48⁵/₈ × 29 in. (123.5 × 73.7 cm)

Inscribed (on John the Baptist's scroll):

ECCE.AGN.

Robert Lehman Collection, 1975

1975.1.68

ROBERT LEHMAN COLLECTION



1975.1.68

Madonna and Child with Saints Matthew and Francis

Tempera on wood, gold ground, shaped top; overall, with engaged frame, 44⁵/₈ × 22¹/₄ in. (113.3 × 56.5 cm); painted surface

32³/₄ × 18³/₄ in. (83.2 × 47.6 cm)

Inscribed (on halos): SCS·MATTEVS· AP[OSTOLVS]; AVE·MARIA·GRATIA·PLE[NA]; SCS· FRANCISCHV[S]

Gift of George Blumenthal, 1941

41.100.16



41.100.16

Saint Nicholas Providing Douries (predella panel)

Tempera and gold on wood, 12 × 22¹/₄ in. (30.5 × 56.5 cm)

Gift of Coudert Brothers, 1888

88.3.89



88.3.89

Saint Nicholas Resuscitating Three Youths (predella panel)

Tempera and gold on wood, 12 × 22¹/₄ in. (30.5 × 56.5 cm)

Gift of Francis Kleinberger, 1916

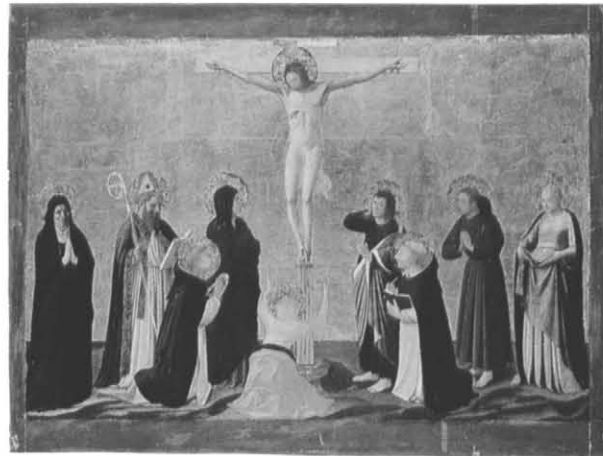
16.121



16.121



1991.27.2



14.40.628

Fra Angelico (Guido di Pietro)

Italian, Florentine, active by 1417, died 1455

A Bishop Saint

This panel and a martyr bishop or abbot (National Gallery, London) may be from the frame or predella of an altarpiece at San Domenico, Fiesole.

Tempera on wood, gold ground; overall 6 1/4 x 6 1/8 in. (15.9 x 15.6 cm); diameter of roundel 5 7/8 in. (14.9 cm)

Bequest of Lucy G. Moses, 1990
1991.27.2

The Crucifixion

The figures (left to right) are Saints Monica, Augustine, and Peter Martyr, the Virgin, and Saints Mary Magdalen, John the Evangelist, Dominic, Francis, and Elizabeth of Hungary. Tempera transferred to canvas, laid down on wood, gold ground; 13 3/8 x 19 3/4 in.

(34 x 50.2 cm); set in panel 15 3/4 x 21 1/4 in. (40 x 54 cm)

Bequest of Benjamin Altman, 1913
14.40.628

Workshop of Fra Angelico

The Nativity

The panel is from a predella that may have included the Temptation of Saint Anthony (Museum of Fine Arts, Houston), Saint Romuald Appearing to the Emperor Otto III (Musée Royal, Antwerp), Saint Benedict in Ecstasy (Musée Condé, Chantilly), and the Penitence of Saint Julian(?) (Musée Thomas-Henry, Cherbourg). A panel representing Saint Anthony (location unknown) may have belonged to the same altarpiece.

Tempera and gold on wood, 7 3/8 x 17 1/8 in. (18.7 x 43.5 cm)

Gift of May Dougherty King, 1983
1983.490



1983.490

The Nativity

The verso is painted to imitate porphyry. Tempera and gold on wood; overall, with engaged frame, 15 1/4 x 11 1/2 in.

(38.7 x 29.2 cm); painted surface 13 x 9 1/8 in. (33 x 23.2 cm)

Inscribed (top, the beginning illegible): . . . TER[R]A PAX H[O]M[IN]IB[VS] BON[A]E / VOLV[NTATIS] (. . . [on] earth peace, good will toward men [Luke 2:14].)

Rogers Fund, 1924
24.22



24.22



43.98.5

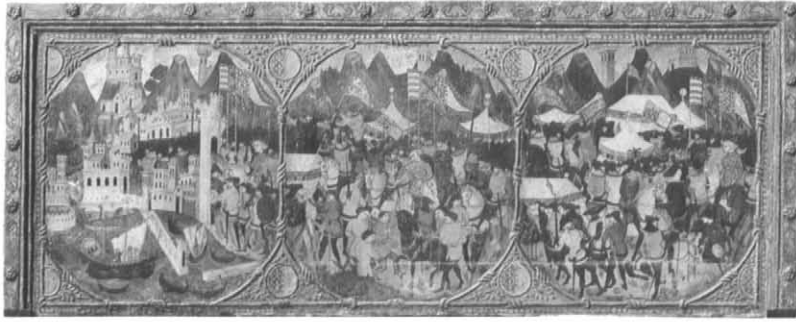
Master of the Griggs Crucifixion

Italian, Florentine, active second quarter 15th century

The Crucifixion

Tempera on wood, gold ground, 25 1/8 x 19 in. (63.8 x 48.3 cm)

Inscribed: (lower right, on breast strap of horse) . . . hone; (on cross) INRI
Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943
43.98.5



07.120.1



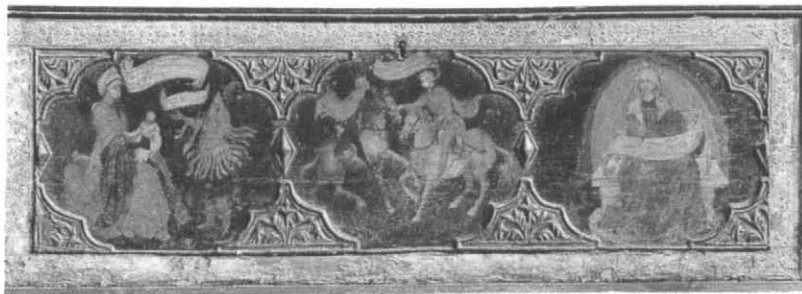
32.75.2a



41.190.129 (detail)



41.190.129



41.190.130 (detail)



41.190.130

Master of Charles of Durazzo

Italian, Florentine, early 15th century

The Conquest of Naples by Charles of Durazzo (cassone panel)

Right: Charles wages war against Otto of Brunswick; center: Otto submits to Charles; left: Charles enters the city of Naples as victor. The events depicted took place on June 28, 1381. Tempera on wood, embossed and gilt ornament; overall 19³/₈ × 50³/₄ in.

(49.2 × 128.9 cm); each painted surface 15³/₄ × 15 in. (40 × 38.1 cm)

Arms (on standards and trumpet flags) of the Guelph party, of the gonfaloniere of the church, of Durazzo, and of Brunswick Rogers Fund, 1906

07.120.1

Scenes from a Legend (cassone panel)

The pair to this panel was on the art market in 1989.

Tempera on wood, embossed gilt and silver

ornament; (a) 15¹/₂ × 46 in. (39.4 × 116.8 cm); end panels, with coats of arms: (b) overall 15⁵/₈ × 18³/₄ in.

(39.7 × 47.6 cm); (b) painted surface 14⁷/₈ × 18 in. (37.8 × 45.7 cm); (c) overall 15¹/₈ × 19³/₈ in. (38.4 × 49.2 cm); (c) painted surface 14¹/₂ × 18⁵/₈ in.

(36.8 × 47.3 cm) [b–c not illustrated] The Collection of Giovanni P. Morosini, presented by his daughter Giulia, 1932 32.75.2a–c

Italian (Florentine?) Painter

second quarter 15th century

The Story of Actaeon (cassone panel)

This panel and the following (41.190.130) are the fronts of chests that belonged to the same family; the ends are decorated with the same unidentified coat of arms.

Tempera on wood, embossed and gilt ornament, overall 29¹/₂ × 62¹/₄ in. (74.9 × 158.1 cm)

Inscribed (left to right, on cartouches): Como Anteon andava alla caccia / Con sua compagnia; Como Diana deve diventare / Cervio Antheon; Como licōpagni de antheo . . . / Andauano Cerc[a]ndo e no[n] / Lu poteano retrouar[e] (How Actaeon went hunting with his companions; how Diana turned Actaeon into a stag; how Actaeon's companions were looking for him and could not find him)

Bequest of George Blumenthal, 1941 41.190.129 ESDA

Three Allegorical Scenes (cassone panel)

Tempera on wood, embossed and gilt ornament, overall 29¹/₂ × 62¹/₄ in. (74.9 × 158.1 cm)

Inscribed (on cartouches in each scene): [illegible]

Bequest of George Blumenthal, 1941 41.190.130 ESDA



1971.II5.4

Italian (Florentine or Siense) Painter

second quarter 15th century

***The Labors of Hercules* (cassone panel)**

Tempera on wood, embossed and gilt ornament; overall 18³/₄ × 69¹/₂ in. (47.6 × 176.5 cm); each medallion, diameter 15 in. (38.1 cm)

Arms (left to right, between medallions) of the Ginazzi and Boni families
Bequest of Edward Fowles, 1971
1971.II5.4



14.39 (detail)

Marco del Buono Giamberti

Italian, Florentine, 1402–1489

and

Apollonio di Giovanni di Tomaso

Italian, Florentine, 1415/17–1465

***The Conquest of Trebizond* (cassone panel)**

This cassone comes from Palazzo Strozzi, Florence, and is intact. The panel on the front represents the conquest of Trebizond—on the Black Sea, several hundred miles east of Constantinople—by the Ottoman Turks under Sultan Mehmed II on August 15, 1461. This event resulted in the ouster of the Venetians from Constantinople and the gift of their property to the Florentines.

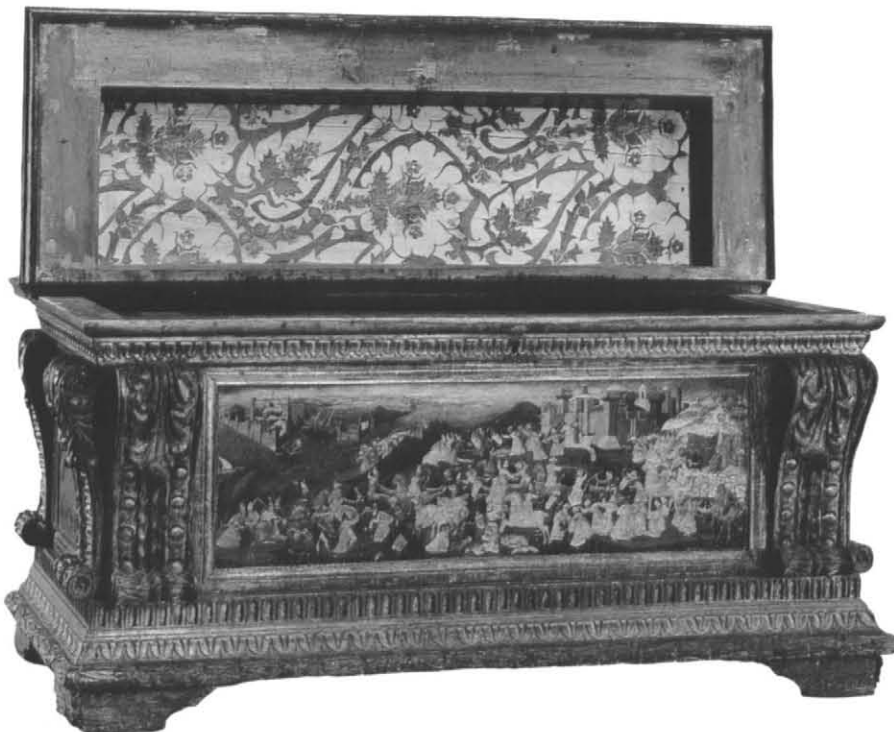
Tempera and gold on wood, painted surface 15¹/₄ × 49¹/₂ in. (38.7 × 125.7 cm)

Inscribed: (left, on city walls)

GO[N]STANTINOPOLI (Constantinople); left, within city walls) S FRA[N]CES / CO (church of San Francesco) · † · SOFIA · (church of Santa Sophia) DEILO · PER . . . ORI [undeciphered]; (left center, on city walls) PERA · (Pera / Galata); (on the Bosphorus) LOSTRETTO · (strait); (center, on city walls) LOSCUTARIO (Scutari, now Üsküdar, on the other side of the Bosphorus); (farther back) CHASTEL NVOVO (the new fort—that is, Rumelihisari); (right, on city walls) TREBIZOND[A] (Trebizond, now Trabzon, on the south coast of the Black Sea); (next to the conqueror) TAN[B]VRLANA (Tamerlane) [inscriptions identifying strait, Trebizond, and Tamerlane are recorded but no longer visible] Imprese (on end panels) and curled scrolls inscribed M · E · Z · Z · E · are apparently a personal device of Filippo Strozzi (1426–1491), the falcon referring to *strozziere* (falconer), the caltrap to *tribolo* (tribulation), and the letters to *mezzelune* (half-moons of crescents, three of which figure in the Strozzi arms) [not illustrated].

John Stewart Kennedy Fund, 1913

14.39
ESDA



14.39

The Story of Esther (cassone panel)

Tempera and gold on wood, 17¹/₂ × 55³/₈ in.
(44.5 × 140.7 cm)
Inscribed (beneath the figure of Esther): ESTER.
Rogers Fund, 1918
18.117.2



18.117.2

Alvaro Pirez

Portuguese, active 1411–1434

The Presentation in the Temple

Five other components of the altarpiece from which this panel comes are pinnacles of the Annunciation (both Gemäldegalerie, SMPK, Berlin) and pilaster panels representing Saint Jerome (Louvre, Paris), a beatified man (Museo Nazionale, Pisa), and Saint Raynerius (location unknown).

Tempera and gold on wood, 13³/₈ × 15⁷/₈ in.
(34 × 40.3 cm)
The Jack and Belle Linsky Collection, 1982
1982.60.3



1982.60.3

Fra Filippo Lippi

Italian, Florentine, born about 1406, died 1469

Madonna and Child Enthroned with Two Angels

The side panels are in the Accademia Albertina, Turin.

Tempera and gold on wood, transferred from wood, arched top, 48¹/₄ × 24³/₄ in.
(122.6 × 62.9 cm)

Inscribed (left, on angel's scroll): VENI / TE-AD / ME-O / MNE / S.Q[VI] / CON / CVPI / SCIT / [I]S . ME / XAG / ENE / RAT / ION [IBVS MEII IMPLMINI] (Come unto me, all ye that be desirous of me, and fill yourselves [with my fruits] [Ecclesiasticus 24:19].)

The Jules Bache Collection, 1949
49.7.9



49.7.9

Portrait of a Man and Woman at a Casement

Tempera on wood, 25¹/₄ × 16¹/₂ in.
(64.1 × 41.9 cm)
Inscribed (edge of woman's cuff): lealt[a]
(loyalty)
Arms (lower left) of the Scolari family
Marquand Collection, Gift of Henry G. Marquand, 1889
89.15.19



89.15.19

Saints Augustine and Francis, a Bishop Saint, and Saint Benedict

Tempera on paper, laid down on canvas, transferred from wood, 56 × 39¹/₂ in.
(142.2 × 100.3 cm)
Rogers Fund, 1917
17.89



17.89

Saint Lawrence Enthroned with Saints and Donors

This altarpiece is from the church of the Villa Alessandri, Vincigliata, Fiesole. Central panel: Saint Lawrence Enthroned, with Saints



35.31.1c



35.31.1a



35.31.1b

Cosmas and Damian and Alessandro Alessandri and two of his sons; left panel: Saint Benedict; right panel: Saint Anthony Abbot.

Tempera on wood, gold ground, arched top; central panel (a), overall, with added strips, $47\frac{3}{4} \times 45\frac{1}{2}$ in. (121.3 \times 115.6 cm); right panel (b) $28\frac{1}{2} \times 15\frac{3}{8}$ in. (72.4 \times 39.1 cm); left panel (c) $28\frac{1}{2} \times 15\frac{1}{2}$ in.

(72.4 \times 39.4 cm) [panels substantially altered in size and shape]

Rogers Fund, 1935

35.31.1a–c

Workshop of Fra Filippo Lippi

The Annunciation

Tempera on wood, $15\frac{7}{8} \times 27\frac{1}{2}$ in.

(40.3 \times 69.9 cm)

Maitland F. Griggs Collection, Bequest of

Maitland F. Griggs, 1943

43.98.2



43.98.2



1975.1.70B



1975.1.70A

Saint Bernard of Clairvaux

This panel and the following (1975.1.70A) form part of a group of eighteen. Others are in the Courtauld Institute Gallery, London; Worcester Art Museum, Massachusetts; Fogg Art Museum, Cambridge, Massachusetts; Honolulu Academy of Arts, Hawaii; University of Georgia, Athens, Georgia; and on the art market (1985).

Tempera and gold on wood, 19×5 in.

(48.3 \times 12.7 cm)

Robert Lehman Collection, 1975

1975.1.70B

ROBERT LEHMAN COLLECTION

Male Saint

Tempera and gold on wood, 19×5 in.

(48.3 \times 12.7 cm)

Robert Lehman Collection, 1975

1975.1.70A

ROBERT LEHMAN COLLECTION

Italian (Florentine) Painters

fourth quarter 15th century

Saint Anthony Abbot (fragment)

Fresco, $20\frac{1}{4} \times 14\frac{1}{2}$ in. (51.44 \times 36.8 cm)

Gift of Cornelius Vanderbilt, 1880

80.3.679



80.3.679



06.1048

second quarter 15th century

Madonna and Child Enthroned with Saint John the Baptist and Another Saint

Tempera and gold on wood; overall, with

engaged frame, $29\frac{3}{4} \times 17\frac{1}{8}$ in.

(75.6 \times 43.5 cm); painted surface

$17\frac{1}{8} \times 14\frac{1}{4}$ in. (43.5 \times 36.2 cm)

Gift of Georges Brauer, 1906

06.1048

Attributed to Paolo Uccello (Paolo di Dono)

Italian, Florentine, 1397–1475

Portrait of a Woman

Tempera on wood, 16¹/₄ × 12¹/₄ in.
(41.3 × 31.1 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.98



32.100.98



30.95.254

Master of the Lanckorónski Annunciation

Italian, Florentine, second quarter 15th century

Madonna and Child

Tempera and gold on wood, 29⁵/₈ × 22¹/₄ in.
(75.2 × 56.5 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.254

Master of the Castello Nativity

Italian, Florentine, active about 1445–1475

Portrait of a Woman

Tempera and gold on canvas, transferred from wood, 15³/₄ × 10³/₄ in. (40 × 27.3 cm)

The Jules Bache Collection, 1949

49.7.6



49.7.6

Pesellino (Francesco di Stefano)

Italian, Florentine, born about 1422, died 1457

Madonna and Child with Six Saints

Tempera on wood, gold ground, 8⁷/₈ × 8 in.
(22.5 × 20.3 cm)

Bequest of Mary Stillman Harkness, 1950

50.145.30



50.145.30

Neri di Bicci

Italian, Florentine, 1419–1491

The Archangel Raphael and Tobias

Tempera and gold on wood; overall, with engaged frame, 11⁷/₈ × 9¹/₈ in.
(30.2 × 23.2 cm); painted surface 10³/₈ × 7¹/₂ in. (26.4 × 19.1 cm)

Robert Lehman Collection, 1975

1975.1.71

ROBERT LEHMAN COLLECTION



1975.1.71

The Archangel Raphael and Tobias

Tempera and gold on wood; overall 7³/₄ × 5³/₄ in. (19.7 × 14.6 cm); painted surface 7³/₈ × 5¹/₂ in. (18.7 × 14 cm)

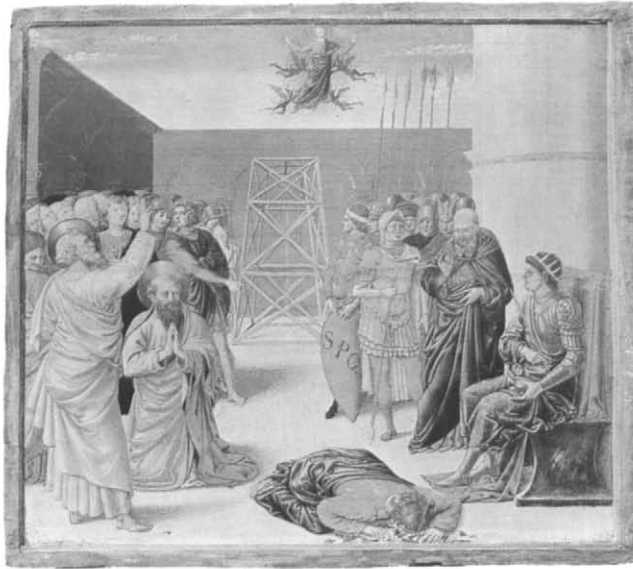
Robert Lehman Collection, 1975

1975.1.72

ROBERT LEHMAN COLLECTION



1975.1.72



15.106.1



15.106.2



15.106.3



15.106.4

Benozzo Gozzoli (Benozzo di Lese di Sandro)

Italian, Florentine, born about 1420, died 1497

Saint Peter and Simon Magus

This predella panel and the following three (15.106.2–4) are from an altarpiece painted for the Alessandri family, formerly in the choir of San Pier Maggiore, Florence. The five-part polyptych (private collection) to which they belonged is by Lippo di Benivieni (Florentine, first half 14th century).

Tempera on wood, 15³/₄ × 18 in.
(40 × 45.7 cm)

Inscribed (on shield): SPQ[R]

Rogers Fund, 1915

15.106.1

The Conversion of Saint Paul (predella panel)

Tempera on wood, 15⁵/₈ × 18 in.
(39.7 × 45.7 cm)

Rogers Fund, 1915

15.106.2

Saint Zenobius Resuscitating a Dead Child

(predella panel)

Tempera on wood, 15¹/₂ × 18 in.
(39.4 × 45.7 cm)

Rogers Fund, 1915

15.106.3

Totila before Saint Benedict (predella panel)

Tempera on wood, 15¹/₂ × 18 in.
(39.4 × 45.7 cm)

Rogers Fund, 1915

15.106.4

Benozzo Gozzoli (Benozzo di Lese di Sandro)

Italian, Florentine, born about 1420, died 1497

Saints Nicholas of Tolentino, Roch, Sebastian, and Bernardino of Siena, with Kneeling Donors

Tempera and gold on canvas, transferred from wood; overall, with added strips,

31 × 24³/₈ in. (78.7 × 61.9 cm); painted surface 30³/₈ × 23¹/₂ in. (76.5 × 59.7 cm)

Dated and inscribed: (center, on parapet, considerably strengthened) QVESTI IIII·SANTI D IFENSORI / DELLA PESTILENTIA A FATTFARE / PIETRO DIBATISTA DA RIGO DIM INŌE / CITADINO PISANO·M̄ CCCC·LXX XI· (Pietro di Battista d'Arrigo di Minore[?], citizen of Pisa, had these four saints, protectors against the plague, made in 1481); (on halos, left to right) ·SANTVS NICHOLAVS DETOLENTINO·; ·SANTVS ROCHVS·; ·SANTVS SEBASTIANVS·; ·SANTVS BERNARDINVS·; (in Saint Bernardino's open book) PATER M / ANIFES / TAVI N / OMENT / VVM O / MNIB / VS· []E / []FA[] / MI[SERICORDI]AM T / V̄A[M] NOB / IS DOMI / NE CLE / MENTE / [] OSTE / NDE [] (Father, I have manifested thy name unto all men [John 17:6]; merciful Lord, show us thy compassion)

Bequest of Harry G. Sperling, 1971
1976.100.14



1976.100.14



14.40.647

Workshop of Andrea del Verrocchio

Italian, Florentine, 1435–1488

(possibly Francesco Botticini)

Madonna and Child

Tempera and gold on wood, 26 × 19 in. (66 × 48.3 cm)

Bequest of Benjamin Altman, 1913
14.40.647



32.100.79



65.181.4

Master called Pseudo-Pier Francesco Fiorentino

Italian, Florentine, active about 1460–1500

Madonna and Child with the Infant Saint John the Baptist and Angels

Tempera and gold on wood, 33³/₈ × 23³/₄ in. (84.8 × 60.3 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931
32.100.79



50.135.3

Madonna and Child with the Infant Saint John the Baptist and an Angel

Tempera on wood; overall 25³/₄ × 20 in. (65.4 × 50.8 cm); painted surface 24³/₄ × 19 in. (62.9 × 48.3 cm)

Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965
65.181.4



41.100.10



48.78



61.235

Piero del Pollaiuolo (Piero di Jacopo Benci)

Italian, Florentine, born about 1441, died not later than 1496

Portrait of a Woman

Tempera on wood, 19¹/₄ × 13⁷/₈ in. (48.9 × 35.2 cm)

Bequest of Edward S. Harkness, 1940
50.135.3

Jacopo del Sellaio

Italian, Florentine, 1441/42-1493

The Nativity

Tempera and gold on wood, arched top, 41 × 27 in. (104.1 × 68.6 cm)

Gift of George Blumenthal, 1941
41.100.10



64.288



50.135.1

Francesco Botticini (Francesco di Giovanni)

Italian, Florentine, born about 1446, died 1497

Saint Sebastian

Tempera and oil on wood, arched top; overall, with engaged frame, 56³/₄ × 26¹/₄ in. (144.1 × 66.7 cm); painted surface 53³/₄ × 23 in. (136.5 × 58.4 cm)

Gwynne Andrews, Rogers, and Harris
Brisbane Dick Funds, 1948
48.78

Madonna and Child Enthroned with Saints and Angels

Tempera on wood, arched top, 110¹/₂ × 69 in. (280.7 × 175.3 cm)

Inscribed: (left, on border of Madonna's robe) AVEMARIAGRAZIA PREGIA DOM[VS?]; (on hem of Madonna's robe) ·INMVLIERIBVS·EBEII EDITVS·FRVTVS· (Hail, Mary, full of grace, the Lord [is with thee, blessed art thou] among women, and blessed is the fruit [of thy womb])

Gift of George R. Hann, in memory of his mother, Annie Sykes Hann, 1961
61.235



32.100.84



1975.1.73

Italian (Florentine) Painter

third quarter 15th century

Madonna and Child with Saints

Oil on wood; overall 34 × 24⁵/₈ in. (86.4 × 62.5 cm); painted surface 33¹/₂ × 24¹/₈ in. (85.1 × 61.3 cm)

Gift of Colonel C. Michael Paul, 1964
64.288

Cosimo Rosselli

Italian, Florentine, 1439-1507

Portrait of a Man

Tempera on wood, 20³/₈ × 13 in. (51.8 × 33 cm)

Bequest of Edward S. Harkness, 1940
50.135.1

Cosimo Rosselli

Italian, Florentine, 1439–1507

Madonna and Child with Angels

Tempera and gold on wood, 33½ × 23 in.

(85.1 × 58.4 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.84



1975.1.74

Madonna and Child with the Young Saint

John the Baptist

Tempera, oil, and gold on wood; overall

17⁷/₈ × 14¹/₈ in. (45.4 × 35.9 cm); painted

surface 17¹/₄ × 13¹/₂ in. (43.8 × 34.3 cm)

Robert Lehman Collection, 1975

1975.1.73

ROBERT LEHMAN COLLECTION

Botticelli (Alessandro di Mariano Filipepi)

Italian, Florentine, 1444/45–1510

The Annunciation

Tempera and gold on wood, 7½ × 12³/₈ in.

(19.1 × 31.4 cm)

Robert Lehman Collection, 1975

1975.1.74

ROBERT LEHMAN COLLECTION



1989.132

Bartolomeo di Giovanni

Italian, Florentine, active by 1488, died 1501

The Trinity

This is the lunette of a gilt tabernacle frame measuring 26³/₄ × 14³/₄ in.

(67.9 × 37.5 cm).

Tempera on wood, painted surface

5¹/₈ × 10¹/₄ in. (13 × 26 cm)

Gift of Daniel Wildenstein, 1989

1989.132

Botticelli (Alessandro di Mariano Filipepi)

Italian, Florentine, 1444/45–1510

The Last Communion of Saint Jerome

The painting was commissioned by the Florentine wool merchant Francesco del Pugliese (died 1519); it is mentioned in his will of 1502.

Tempera and gold on wood, 13½ × 10 in.

(34.3 × 25.4 cm)

Bequest of Benjamin Altman, 1913

14.40.642

14.40.642



11.98

Three Miracles of Saint Zenobius

Saint Zenobius restores to life a dead youth whose funeral procession he had encountered (left); revives a messenger, killed while journeying to him from Saint Ambrose with gifts of relics (center); and hands to Saint Eugenius a cup of holy water (background), with which Eugenius revives a relative who had died without receiving the Eucharist. This panel is the third of a series of four (two in the National Gallery, London, and the fourth in the Gemäldegalerie, Dresden) showing the early life and miracles of Zenobius.

Tempera on wood, 26¹/₂ × 59¹/₄ in.
(67.3 × 150.5 cm)
John Stewart Kennedy Fund, 1911
11.98



1975.1.61

Workshop of Botticelli

The Nativity

Tempera and gold on wood, 30¹/₂ × 22¹/₂ in.
(77.5 × 57.2 cm)
Robert Lehman Collection, 1975
1975.1.61
ROBERT LEHMAN COLLECTION



49.7.4

Followers of Botticelli

Italian, Florentine, fourth quarter 15th century

The Coronation of the Virgin

Tempera on canvas, transferred from wood,
39¹/₂ × 60¹/₄ in. (100.3 × 153 cm)
The Jules Bache Collection, 1949
49.7.4

Madonna and Child

Tempera on wood, arched top, 29¹/₄ × 16 in.
(74.3 × 40.6 cm)
Given in memory of Felix M. Warburg by his
wife and children, 1941
41.116.1



41.116.1



29.100.17

Attributed to Botticelli

Madonna and Child with Two Angels

Tempera on wood, oval, 39¹/₄ × 28 in.
(99.7 × 71.1 cm)
H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.17

Domenico Ghirlandaio (Domenico di Tommaso Curradi di Dozzo Bigordi)

Italian, Florentine, 1449–1494

Saint Christopher and the Infant Christ

Fresco, 112 × 59 in. (284.5 × 149.9 cm)

Inscribed (on globe held by the Infant

Christ): ASIA / AFRIHA / [E]VROPA

Gift of Cornelius Vanderbilt, 1880

80.3.674



80.3.674

Portrait of a Man

Tempera on wood, 21½ × 17½ in.

(54.6 × 44.5 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.67



32.100.67

Francesco Sassetti (1421–1490) and His Son Teodoro

Tempera on wood; overall 33¼ × 25⅞ in.

(84.5 × 63.8 cm); painted surface

29⅞ × 20⅞ in. (75.9 × 53 cm)

Inscribed (top): FRAN[CISCV]S SAXETTUS

THEODORVS QUE·F[ILIVS] (Francesco Sassetti

and [his son] Teodoro)

The Jules Bache Collection, 1949

49.7.7



49.7.7

Portrait of a Woman

Tempera on wood, 22½ × 17⅞ in.

(57.2 × 44.1 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.71



32.100.71



14.40.635



1975.1.77

Workshop of Domenico Ghirlandaio

Madonna and Child with Angels

Tempera on canvas, transferred from wood, diameter 38³/₄ in. (98.4 cm)

Bequest of Benjamin Altman, 1913

14.40.635

Alunno di Benozzo (also called Maestro Esiguo)

Italian, Florentine, late 15th century

The Annunciation

Tempera and gold on wood; overall 16¹/₄ × 14⁵/₈ in. (41.3 × 37.1 cm); painted surface 16 × 14¹/₈ in. (40.6 × 36 cm)

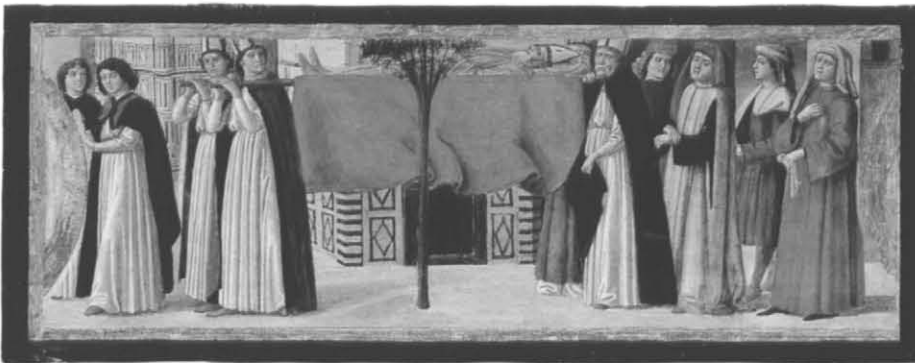
Robert Lehman Collection, 1975

1975.1.77

ROBERT LEHMAN COLLECTION



13.119.1



13.119.2



13.119.3

David Ghirlandaio (David di Tommaso Curradi di Dozzo Bigordi)

Italian, Florentine, 1452–1525

The Marriage of the Virgin

The main panel (Uffizi, Florence) represents the Madonna and Child Enthroned with the Archangel Michael, Saints Justus and Zenobius, and the Archangel Raphael. This panel was the center of the predella, and the following two (13.119.2, 3) were on the right; the panels from the left side are the Fall of the Rebel Angels (Detroit Institute of Arts) and Saint Justus Distributing Bread (National Gallery, London). The altarpiece, commissioned by the Gesuati for San Giusto alle Mura, their church on the outskirts of Florence, was installed not later than June 1486.

Tempera and gold on wood, 6¹/₄ × 16¹/₄ in. (15.9 × 41.3 cm)

Francis L. Leland Fund, 1913

13.119.1

***The Burial of Saint Zenobius* (predella panel)**

Tempera and gold on wood, 6¹/₄ × 16¹/₄ in. (15.9 × 41.3 cm)

Francis L. Leland Fund, 1913

13.119.2

***Tobias and the Angel* (predella panel)**

Tempera and gold on wood, 6¹/₄ × 16¹/₄ in. (15.9 × 41.3 cm)

Francis L. Leland Fund, 1913

13.119.3

Francesco Granacci (Francesco di Andrea di Marco)

Italian, Florentine, 1469–1543

Scenes from the Life of Saint John the Baptist

The three episodes are (left to right): an angel announcing to Zacharias the birth of his son; the visitation of Mary to Elizabeth; and Elizabeth watching from her bed as two women care for her newborn son, while Zacharias sits before the fire. This painting and the following (1970.134.2) are the first and fourth of a series that also included Saint John Carried to His Father, Zacharias (Cleveland Museum of Art) and five other scenes from the life of the saint (Walker Art Gallery, Liverpool).

Oil, tempera, and gold on wood,
31½ × 60 in. (80 × 152.4 cm)

Inscribed (in spandrels, left to right, beneath and beside sculptural vignettes): . . . ; s c (abbreviation for ex Senatu consulto [by decree of the Senate]); . . . ; VICTORIA (victory); s c; PACOS ([the establishment of] peace); ROMA (Rome); s c; FIDES (faith)
Purchase, Gwynne Andrews, Harris Brisbane Dick, Dodge, Fletcher, and Rogers Funds, funds from various donors, Ella Morris de Peyster Gift, Mrs. Donald Oenslager Gift, and Gifts in memory of Robert Lehman, 1970
1970.134.1



1970.134.1

Workshop of Francesco Granacci

The Preaching of Saint John the Baptist

Oil, tempera, and gold on wood,
29¾ × 82½ in. (75.6 × 209.6 cm)

Purchase, Gwynne Andrews, Harris Brisbane Dick, Dodge, Fletcher, and Rogers Funds, funds from various donors, Ella Morris de Peyster Gift, Mrs. Donald Oenslager Gift, and Gifts in memory of Robert Lehman, 1970
1970.134.2



1970.134.2

Master of the Argonauts

Italian, Florentine, fourth quarter 15th century

Madonna and Child

Tempera on wood, 17¾ × 14¼ in.
(45.1 × 36.2 cm)

Gift of George Blumenthal, 1941
41.100.6

Biagio di Antonio

Italian, Florentine, active 1476–1504

Portrait of a Young Man

Tempera on wood, 21½ × 15⅜ in.
(54.6 × 39.1 cm)

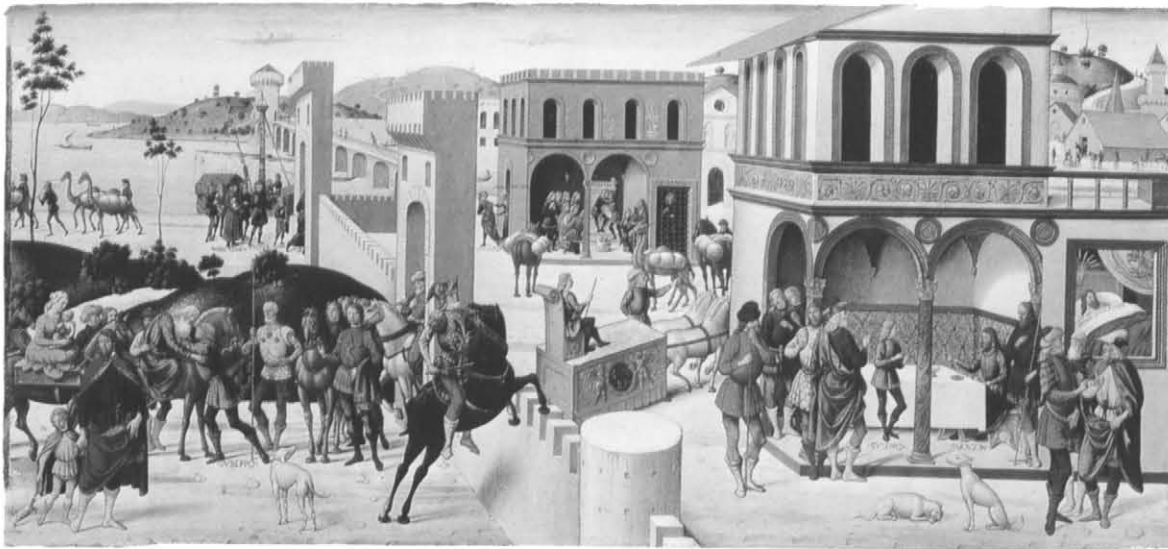
The Friedsam Collection, Bequest of Michael Friedsam, 1931
32.100.68



41.100.6



32.100.68



Biagio di Antonio

Italian, Florentine, active 1476–1504

The Story of Joseph

The companion panel (J. Paul Getty Museum, Malibu) depicts earlier episodes in the life of Joseph.

Tempera on wood, 27 × 59 in.

(68.6 × 149.9 cm)

Inscribed: (with names of those represented) GVSEPP0 (repeatedly), JACOB, MERCATANTI, PVLTIFFR, MOGLE DIPVLTIFR, FARAGON (Joseph, Jacob, merchants, Potiphar, Potiphar's wife, pharaoh); (on triumphal cart) ·IOS / EF·; (right) ·SONGO·DIFARAGONE (pharaoh's dream)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.69

32.100.69

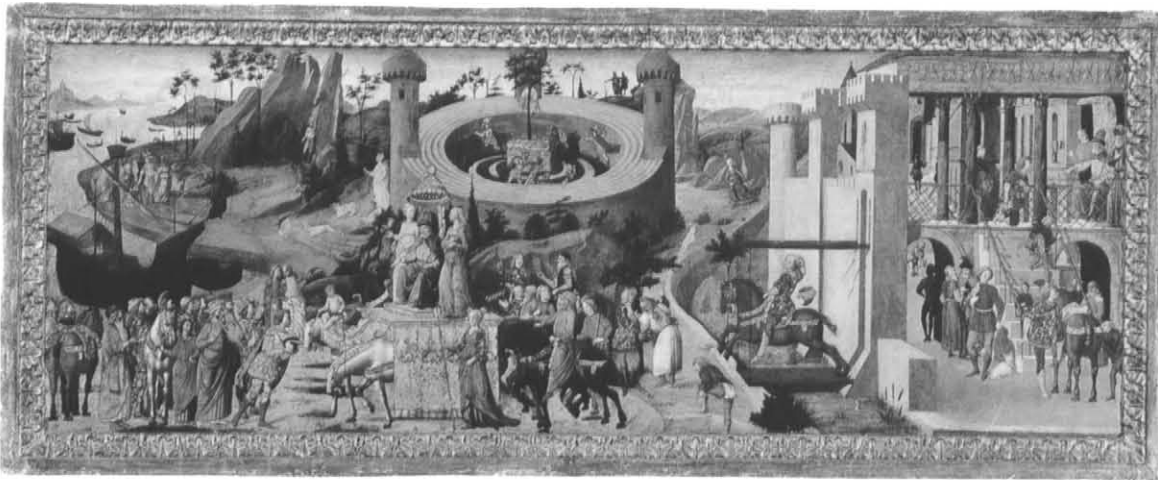
Scenes from the Story of the Argonauts

In this panel and its companion (Master of the Argonauts, 09.136.2), the engaged decorative moldings are original.

Tempera on wood, gilt ornaments; overall 24¹/₈ × 60³/₈ in. (61.3 × 153.4 cm); painted surface 19⁵/₈ × 56 in. (49.8 × 142.2 cm)

Gift of J. Pierpont Morgan, 1909

09.136.1



Master of the Argonauts

Italian, Florentine, fourth quarter 15th century

Scenes from the Story of the Argonauts

Pendant to Biagio di Antonio (09.136.1)

Tempera on wood, gilt ornaments; overall 24¹/₈ × 60¹/₈ in. (61.3 × 152.7 cm); painted surface 19⁵/₈ × 56 in. (49.8 × 142.2 cm)

Gift of J. Pierpont Morgan, 1909

09.136.2

09.136.1



09.136.2

Filippino Lippi

Italian, Florentine, probably born 1457, died 1504

Madonna and Child

Tempera, oil, and gold on wood,
32 × 23½ in. (81.3 × 59.7 cm)
The Jules Bache Collection, 1949
49.7.10

Workshop of Filippino Lippi

***The Virgin of the Nativity* (fragment)**

Tempera and gold on wood, 12¾ × 9¾ in.
(32.4 × 24.8 cm)
Gift of Donald S. Klopfer, 1982
1982.73

The Descent from the Cross

Tempera on wood, 22 × 16 in.
(55.9 × 40.6 cm)
Inscribed (on cross): I.N.R.I.
John Stewart Kennedy Fund, 1912
12.168



49.7.10



1982.73



12.168



43.86.5



09.197

Lorenzo di Credi (Lorenzo d'Andrea d'Oderigo)

Italian, Florentine, 1459/60–1537

Portrait of a Young Woman

Oil on wood, 23³/₈ × 15³/₄ in.

(58.7 × 40 cm)

Bequest of Richard De Wolfe Brixey, 1943

43.86.5

Madonna Adoring the Child with the Infant Saint John the Baptist and an Angel

Tempera on wood, diameter 36 in. (91.4 cm)

Rogers Fund, 1909

09.197

Master of Marradi

Italian, Florentine, active late 15th/early 16th century

The Rape of Lucretia

A third panel, the Death of Lucretia (private collection), belonged with this one and the following (1975.1.76).

Tempera and gold on wood; overall 15³/₄ × 27³/₄ in. (40 × 70.5 cm); painted surface 15¹/₈ × 27¹/₂ in. (38.4 × 69.9 cm)

Inscribed (repeatedly) with the names Lucretia and Sextus Tarquinius

Robert Lehman Collection, 1975

1975.1.75

ROBERT LEHMAN COLLECTION



1975.1.75

The Funeral of Lucretia

Tempera and gold on wood; overall 15⁵/₈ × 27¹/₂ in. (39.7 × 69.9 cm); painted surface 15 × 27¹/₈ in. (38.1 × 68.9 cm)

Inscribed (on bier): LVHRETIA

Robert Lehman Collection, 1975

1975.1.76

ROBERT LEHMAN COLLECTION



1975.1.76

Piero di Cosimo (Piero di Lorenzo)

Italian, Florentine, 1462-?1521

The Young Saint John the Baptist

Tempera and oil on wood, 11 1/2 x 9 1/4 in.
(29.2 x 23.5 cm)

The Bequest of Michael Dreicer, 1921

22.60.52



22.60.52

A Hunting Scene

This panel and the following (75.7.1) were probably made for Francesco del Pugliese. The Forest Fire (Ashmolean Museum, Oxford) belonged to the series, and the Building of a Palace (Ringling Museum, Sarasota, Florida) may have also been part of the cycle.

Tempera and oil on wood, 27 3/4 x 66 3/4 in.
(70.5 x 169.5 cm)

Gift of Robert Gordon, 1875

75.7.2

The Return from the Hunt

Tempera and oil on wood, 27 3/4 x 66 1/2 in.
(70.5 x 168.9 cm)

Gift of Robert Gordon, 1875

75.7.1



75.7.2



75.7.1



06.171



1982.60.8

Fra Bartolomeo (Bartolomeo di Paolo del Fattorino)

Italian, Florentine, 1472-1517

Madonna and Child with the Young Saint John the Baptist

Oil and gold on wood, 23 × 17¹/₄ in.
(58.4 × 43.8 cm)

Rogers Fund, 1906

06.171

Portrait of a Man

Oil on wood; overall 15⁵/₈ × 12¹/₈ in.
(39.7 × 30.8 cm); painted surface
15¹/₂ × 11³/₄ in. (39.4 × 29.8 cm)

Inscribed (top): MATTHAEVS·SASS T[HA]NVS·

OBIT·1506 (Matteo Sass[. . . ?] died 1506)

The Jack and Belle Linsky Collection, 1982

1982.60.8



30.95.270



30.83

Mariotto di Bigio di Bindo Albertinelli

Italian, Florentine, 1474-1515

and

Giuliano di Piero di Simone

Bugiardini

Italian, Florentine, 1475-1554

Madonna and Child with the Infant Saint John the Baptist and an Angel

Oil, tempera, and gold on wood,
38¹/₂ × 30¹/₄ in. (97.8 × 76.8 cm)

Theodore M. Davis Collection, Bequest of
Theodore M. Davis, 1915

30.95.270

Giuliano di Piero di Simone

Bugiardini

Italian, Florentine, 1475-1554

Madonna and Child Enthroned with Saints Mary Magdalen and John the Baptist

This altarpiece is from the church of Santa
Maria Maddalena all'Isola, Incisa Valdarno.

The panel has been cut down; the frame,
which nevertheless may be original, bears the
arms of the Altoviti family.

Tempera and gold on wood, 76¹/₄ × 65¹/₄ in.
(193.7 × 165.7 cm)

Inscribed (on scroll): ECCE·A[G]N[U]S·DEI

Fletcher Fund, 1930

30.83



1971.115.3a



1971.115.3b

Adam; Eve

Oil on canvas, each 26³/₈ × 61³/₄ in.
(67 × 156.8 cm)

Bequest of Edward Fowles, 1971

1971.115.3ab

Andrea del Sarto (Andrea d'Agnolo)

Italian, Florentine, 1486–1530

Head of the Madonna (fragment)

The complete composition is recorded in an engraving after the painting by Cornelis Bloemaert (Dutch, born about 1603, died 1692).

Oil on wood, 15 × 11½ in.

(38.1 × 29.2 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.89



32.100.89



1982.60.9

Portrait of a Man

Oil on canvas, transferred from wood,

26¼ × 19⅞ in. (66.7 × 50.5 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.9

The Holy Family with the Infant Saint

John the Baptist

Oil on wood, 53½ × 39⅞ in.

(135.9 × 100.6 cm)

Maria DeWitt Jesup Fund, 1922

22.75

Raffaellino del Garbo (Raffaello di Bartolommeo di Giovanni di Carlo)

Italian, Florentine, probably born before 1479, died 1524 or later

Madonna and Child with Saint Joseph and an Angel

Tempera on canvas, transferred from wood,

22 × 15 in. (55.9 × 38.1 cm)

Inscribed (on angel's halo): [A]NGELVS·

GRAD[VAL]

Bequest of Benjamin Altman, 1913

14.40.641



22.75



14.40.641



32.100.80

Ridolfo Ghirlandaio

Italian, Florentine, 1483-1561

The Nativity with Saints (triptych)

Central panel: Nativity and Saint Maurus (or Placidus); left wing: Saints Peter, Benedict, and Christine; right wing: Saints Paul, John the Evangelist, and Dorothy

Oil on wood; central panel 14 × 9 in. (35.6 × 22.9 cm); each wing 14 × 4 in. (35.6 × 10.2 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931
32.100.80

Bacchiacca (Francesco d'Ubertino)

Italian, Florentine, 1495-1557

Madonna and Child

Oil and gold on wood, 34 1/4 × 26 1/2 in. (87 × 67.3 cm)

Inscribed (on Madonna's collar): AVE MARIA
The Jack and Belle Linsky Collection, 1982
1982.60.10



1982.60.10



1982.60.11

Leda and the Swan

Oil on wood; overall 16 7/8 × 12 1/2 in. (42.9 × 31.8 cm); painted surface 16 1/2 × 12 1/2 in. (41.9 × 31.8 cm)

The Jack and Belle Linsky Collection, 1982
1982.60.11

Eve with Cain and Abel

This picture, a fragment, has been cut at the left.

Tempera and oil on wood, 15 3/4 × 9 1/4 in. (40 × 23.5 cm)

Gwynne Andrews Fund, 1938
38.178

Tommaso Fiorentino (Tommaso di Stefano Lunetti)

Italian, Florentine, born about 1495, died 1564

Portrait of a Man

Oil on wood, 32 1/4 × 23 7/8 in. (81.9 × 60.6 cm)

Signed and dated (left, on paper): ·[O]PVS THOME FLORETINI·A[NNO]·S[ALVTIS]: M·D·XXI·MAII· (The work of Tommaso of Florence / May in the prosperous year 1521)
Gift of J. Pierpont Morgan, 1917
17.190.8



38.178



17.190.8





08.262



56.51

Bronzino (Agnolo di Cosimo di Mariano)

Italian, Florentine, 1503–1572

Portrait of a Young Man

Oil on wood, $37\frac{3}{8} \times 29\frac{1}{2}$ in.
(95.6 × 74.9 cm)

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929
29.100.16

Workshop of Bronzino

***Cosimo I de' Medici* (1519–1574)**

Oil on wood, $37\frac{3}{4} \times 27\frac{3}{4}$ in.
(95.9 × 70.5 cm)

Rogers Fund, 1908
08.262

Benedetto Pagni

Italian, Tuscan, active by 1524, died 1578

Portrait of a Young Man

Oil on wood, $46\frac{1}{4} \times 30\frac{3}{4}$ in.
(117.5 × 78.1 cm)

Gift of Alice Borland Wilson, 1956
56.51



55.14



45.128.11

Francesco Salviati (Francesco de' Rossi)

Italian, Florentine, 1510–1563

Portrait of a Man

Oil on canvas, $48\frac{1}{4} \times 36\frac{3}{4}$ in.
(122.6 × 93.4 cm)

Gift of Mr. and Mrs. Nate B. Spingold, 1955
55.14

Portrait of a Man

Oil on canvas, $37\frac{3}{4} \times 29\frac{1}{2}$ in.
(95.9 × 74.9 cm)

Bequest of Helen Hay Whitney, 1944
45.128.11



1976.100.15



1977.384.1

Jacopino del Conte

Italian, Florentine, 1515–1598

Holy Family

Oil on wood, $47\frac{1}{2} \times 33\frac{3}{4}$ in.
(120.7 × 85.7 cm)

Bequest of Harry G. Sperling, 1971
1976.100.15

***Michelangelo Buonarroti* (1475–1564)**

Oil on wood, $34\frac{3}{4} \times 25\frac{1}{4}$ in.
(88.3 × 64.1 cm)

Gift of Clarence Dillon, 1977
1977.384.1

Italian (Florentine) Painters

mid-16th century

Portrait of a Woman

Oil on wood, 38 1/2 x 30 in.

(97.8 x 76.2 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.66



32.100.66

Madonna and Child with the Young Saint

John the Baptist

Oil on wood, 26 7/8 x 22 1/4 in.

(68.3 x 56.5 cm)

Inscribed (on Saint John's scroll): ECCE

AGN[US DEI]

Bequest of Katherine S. Dreier, 1952

53.45.1



53.45.1

Jacopo Ligozzi

Italian, Florentine, 1547-1626

Allegory of Avarice

Oil on canvas, 54 7/8 x 33 1/4 in.

(139.4 x 84.5 cm)

Gift of Eric Seiler and Darcy Bradbury, and

Edward A. and Karen S. W. Friedman, 1991

1991.443



1991.443

Aurelio Lomi

Italian, Florentine, 1556-1622

The Gathering of Manna (monochrome)

Oil on canvas, 41 1/2 x 42 3/4 in.

(105.4 x 108.6 cm)

Gift of Cornelius Vanderbilt, 1880

80.3.245a



80.3.245a

Cigoli (Ludovico Cardì).

Italian, Florentine, 1559-1613

The Adoration of the Shepherds with Saint

Catherine of Alexandria

Oil on canvas, 121 3/8 x 76 1/4 in.

(308.3 x 193.7 cm)

Signed, dated, and inscribed: (lower right) LC

[monogram]/1599; (top, on banderole) GLORIA

IN EXCELSIS DEO

Arms (lower left) of the Riccardi family of

Arezzo or of the Ricci family of Pistoia

Gwynne Andrews Fund, 1991

1991.7



1991.7

Cesare Dandini

Italian, Florentine, 1596-1656

Charity

Oil on canvas, 47 1/8 x 41 1/2 in.

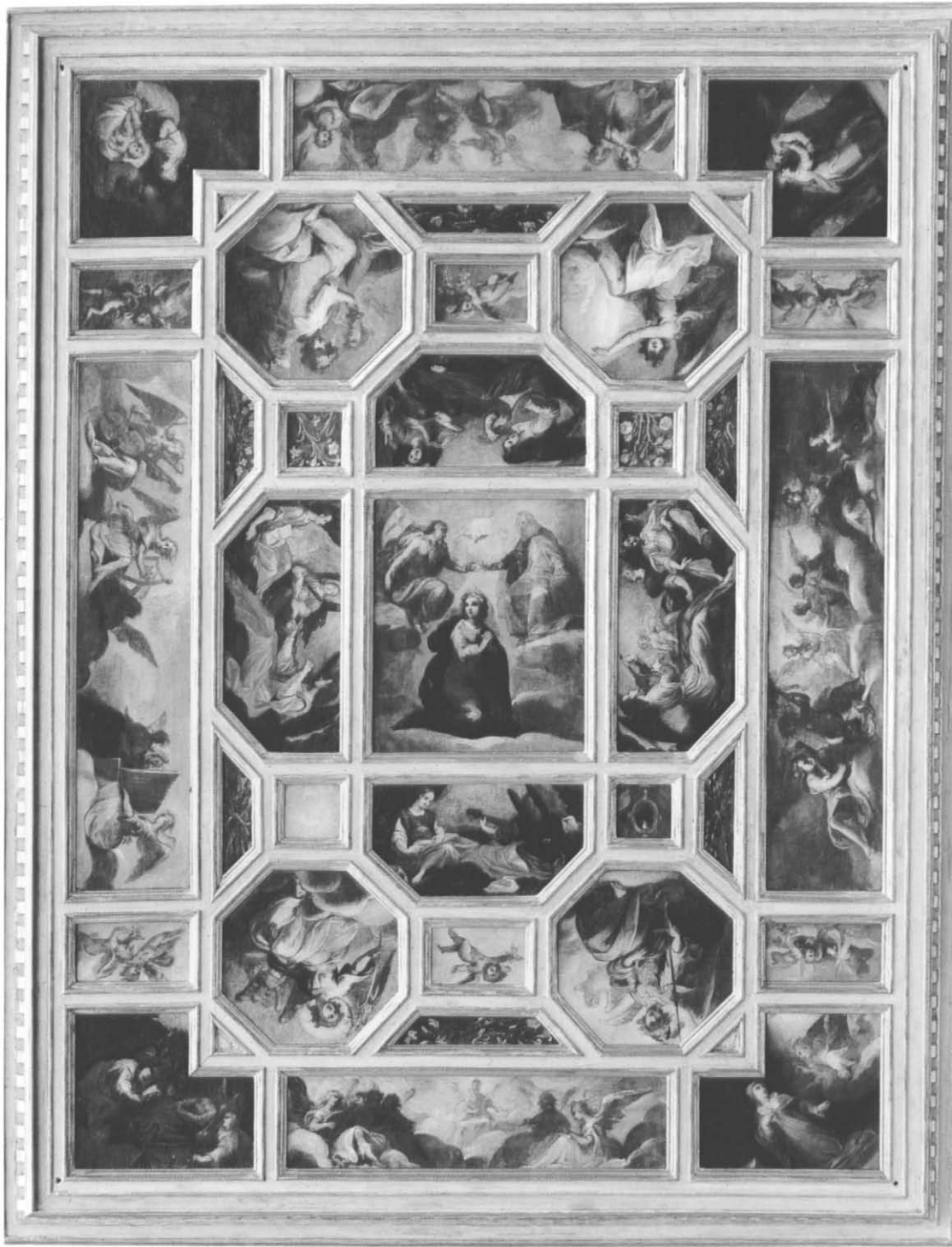
(119.7 x 105.4 cm)

Gift of Mr. and Mrs. Ralph Friedman, 1969

69.283



69.283



Italian (Florentine) Painter

second quarter 17th century

Scenes and Allegories of the Virgin (ceiling)

Thirty-three painted compartments of various sizes and shapes, framed by (modern) embossed and gilt moldings

Oil on canvas, overall 95 × 70½ in.

(241.3 × 179.1 cm)

Gift of Mr. and Mrs. Alan S. Hartman, 1968

68.162

ESDA

Segna di Buonaventura

Italian, Sieneese, active by 1298, died 1326/31

Madonna and Child; Saint Benedict; Saint Silvester Gozzolini

These three panels, the following (41.100.22), and a Saint John the Baptist (Sacro Convento di San Francesco, Assisi) are parts of a dismembered polyptych representing (left to right): Saint Benedict (with angel and apostle above), Madonna and Child (with Saint Paul, Christ, and Saint Peter above), and Saint Silvester Gozzolini (with apostle and angel above).

Tempera on wood, gold ground; overall, as joined by modern moldings, 60 × 66½ in. (152.4 × 168.9 cm); left pinnacle, painted surface 10¼ × 15⅜ in. (26 × 39.1 cm); center pinnacle, painted surface 12⅞ × 23 in. (30.8 × 58.4 cm); right pinnacle, painted surface 10 × 15⅞ in. (25.4 × 39.7 cm); left panel, painted surface 27⅞ × 16 in. (70.8 × 40.6 cm); center panel, painted surface 37 × 23⅞ in. (94 × 58.7 cm); right panel, painted surface 27⅞ × 16¼ in. (70.8 × 41.3 cm)

Signed and inscribed (on frame): (left) s. BENE[DICTVS]; (center) [HOC O]PVS PI[NXIT S]EGNA SE[NENSIS]; (right) s. SILVE[STER]
Harris Brisbane Dick Fund, 1924
24.78a–c



24.78a–c

Saint John the Evangelist

Tempera on wood, gold ground; overall, with engaged (largely modern) frame, 35 × 22 in. (88.9 × 55.9 cm); painted surface 27¼ × 16½ in. (69.2 × 41.9 cm)
Gift of George Blumenthal, 1941
41.100.22



41.100.22



65.181.2

Christ Blessing

Tempera on wood, gold ground, shaped top; overall 15½ × 9½ in. (39.4 × 24.1 cm); painted surface 14 × 8⅞ in. (35.6 × 20.6 cm)
Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965
65.181.2

Master of Monte Oliveto

Italian, Sieneese, active about 1305–1335

Madonna and Child with Nine Angels; The Crucifixion

Tempera on wood, gold ground; left wing, overall, with engaged frame, 15⅞ × 10⅞ in. (38.4 × 27 cm); right wing, overall, with engaged frame, 15 × 10⅞ in. (38.1 × 27 cm)
Robert Lehman Collection, 1975
1975.1.1–2

ROBERT LEHMAN COLLECTION

Madonna and Child Enthroned (triptych)

Central panel: Madonna and Child
Enthroned with Saints Paul, John the Baptist, Peter, and John the Evangelist and (in the



1975.1.1



1975.1.2



18.117.1

arches under the throne) Saints Nicholas, Francis, Dominic, and Catherine of Alexandria; left wing: Betrayal of Christ, Flagellation, and Bearing of the Cross; right wing: Crucifixion and Lamentation
Tempera on wood, gold ground, shaped top; central panel, overall, with engaged frame, $30\frac{5}{8} \times 16\frac{1}{2}$ in. (77.8 × 41.9 cm); central panel, painted surface $27\frac{3}{8} \times 14$ in. (69.5 × 35.6 cm); left wing, overall, with engaged frame, $30\frac{3}{8} \times 8\frac{1}{8}$ in. (77.2 × 20.6 cm); right wing, overall, with engaged frame, $30\frac{1}{2} \times 8\frac{1}{4}$ in. (77.5 × 21 cm)
Rogers Fund, 1918
18.117.1

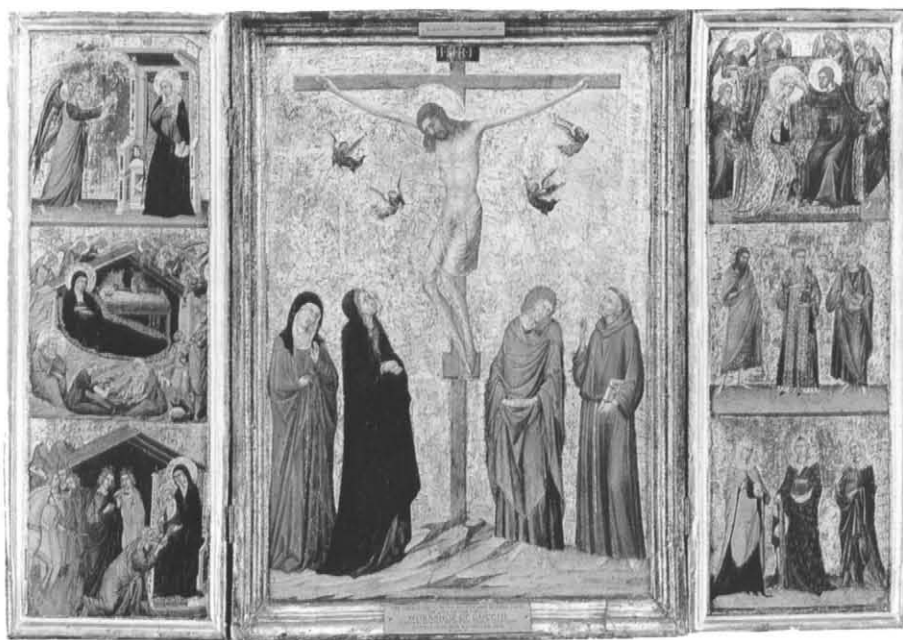
Master of Monte Oliveto
and
Italian (Sienese) Painter

active first quarter 14th century

The Crucifixion with Saints Clare and Francis of Assisi (triptych)

Left wing: Annunciation, Nativity, and Adoration of the Magi; right wing: Coronation of the Virgin and Saints John the Baptist, Stephen (or Lawrence), Peter, Mary Magdalen, Catherine of Alexandria(?), and an unidentified female saint

Tempera on wood, gold ground; central panel, overall, with engaged frame, $25\frac{1}{4} \times 18\frac{3}{8}$ in. (64.1 × 47.3 cm); central panel, painted surface $22\frac{1}{4} \times 15\frac{3}{4}$ in. (56.5 × 40 cm); left wing, overall, with engaged frame, $25\frac{1}{4} \times 9\frac{1}{4}$ in. (64.1 × 23.5 cm); left wing, painted surface $23\frac{3}{8} \times 7\frac{1}{2}$ in. (59.4 × 19.1 cm); right wing, overall, with engaged frame, $25\frac{1}{8} \times 9\frac{3}{8}$ in. (63.8 × 23.8 cm); right wing, painted surface $23\frac{1}{2} \times 7\frac{1}{2}$ in. (59.7 × 19.1 cm)
Inscribed (on cross): I·N·R·I·
Bequest of George Blumenthal, 1941
41.190.31a–c



41.190.31a–c



20.160



1975.1.24

Goodhart Ducciesque Master

Italian, Sienese, active about 1315–1330

Madonna and Child with the Annunciation and the Nativity

This panel was the left wing of a diptych. Its verso is decorated with squares and a quatrefoil of green on a background of blue (now blackened) with green and red borders.
Tempera on wood, gold ground; overall, with engaged frame, $12\frac{1}{8} \times 8\frac{1}{4}$ in. (30.8 × 21 cm); painted surface $10\frac{1}{4} \times 6\frac{1}{2}$ in. (26 × 16.5 cm)
Marquand Fund, 1920
20.160

Goodhart Ducciesque Master

Italian, Sienese, active about 1315-1330

Madonna and Child Enthroned with Two Donors

Tempera on wood, gold ground; overall, with engaged frame, 20³/₄ × 11³/₄ in.

(52.7 × 29.8 cm)

Robert Lehman Collection, 1975

1975.1.24

ROBERT LEHMAN COLLECTION



1975.1.13



1975.1.12

Simone Martini

Italian, Sienese, active by 1315, died 1344

Saint Ansanus

This panel and the following two (1975.1.12, 41.100.23) formed part of a polyptych that also included Saints Peter (art market, 1992) and Luke (J. Paul Getty Museum, Malibu). The frames, separated and reworked, are original.

Tempera on wood, gold ground; overall 22⁵/₈ × 15 in. (57.5 × 38.1 cm); painted surface 22¹/₂ × 14¹/₂ in. (57.2 × 36.8 cm)

Robert Lehman Collection, 1975

1975.1.13

ROBERT LEHMAN COLLECTION

Madonna and Child

Tempera on wood, gold ground; overall 23¹/₈ × 15¹/₂ in. (58.7 × 39.4 cm); painted surface 22¹/₂ × 15¹/₈ in. (57.2 × 38.4 cm)

Robert Lehman Collection, 1975

1975.1.12

ROBERT LEHMAN COLLECTION

Saint Andrew

Tempera on wood, gold ground, 22¹/₂ × 14⁷/₈ in. (57.2 × 37.8 cm)

Inscribed (background): :s: / :Â[N]DREAS

Gift of George Blumenthal, 1941

41.100.23

Workshop of Simone Martini

Saint Thomas

This panel and the following three (43.98.10-12) belong to a series of apostles, of which six others are known (Saints Matthew, Simon, James the Greater, and Thaddeus, in the National Gallery of Art, Washington, D.C.; Saint James the Lesser, in a private collection; and Saint Philip, on the art market, 1992).

Tempera on wood, gold ground, arched top; overall, with engaged frame, 11⁵/₈ × 8⁵/₈ in. (29.5 × 21.9 cm); painted surface 10³/₈ × 7³/₄ in. (26.4 × 19.7 cm)

Inscribed (background): ·SANTVS THOMAS

Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943

43.98.9



41.100.23



43.98.9



43.98.10

Saint Bartholomew

Tempera on wood, gold ground, arched top; overall, with engaged frame, 11⁵/₈ × 8⁵/₈ in. (29.5 × 21.9 cm); painted surface 10³/₈ × 7³/₄ in. (26.4 × 19.7 cm)
Inscribed (background): S BARTHOLOMEV^S
Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943
43.98.10

Saint Matthias

Tempera on wood, gold ground, arched top; overall, with engaged frame, 11⁵/₈ × 8⁵/₈ in. (29.5 × 21.9 cm); painted surface 10¹/₄ × 7³/₄ in. (26 × 19.7 cm)
Inscribed (background): SCS MATHYAS
Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943
43.98.11



43.98.11



43.98.12

Saint Andrew

Tempera on wood, gold ground, arched top; overall, with engaged frame, 11³/₄ × 8³/₄ in. (29.8 × 22.2 cm); painted surface 10³/₈ × 7⁷/₈ in. (26.4 × 20 cm)
Inscribed (background): SCS ANDREAS
Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943
43.98.12

Ugolino da Siena (Ugolino di Nerio)

Italian, Sienese, active 1317–1327

The Last Supper

This panel and six others—Arrest of Christ (National Gallery, London), Flagellation (Gemäldegalerie, SMPK, Berlin), Way to Calvary and Deposition (both National Gallery, London), Entombment (Gemäldegalerie, SMPK, Berlin), and Resurrection (National Gallery, London)—comprised the predella of the altarpiece on the high altar of the church of Santa Croce, Florence. Saints John the Baptist, Paul, and Peter (all Gemäldegalerie, SMPK, Berlin) are from the main register; Saints James the Greater and Philip, Saints Matthew and James the Lesser, and Saints Matthias and Clare (all Gemäldegalerie, SMPK, Berlin), Saints Simon and Thaddeus and Saints Bartholomew and Andrew (both National Gallery, London) are from the intermediate upper register.
Tempera and gold on wood; overall, with engaged (modern) frame, 15 × 22¹/₄ in. (38.1 × 56.5 cm); painted surface 13¹/₂ × 20³/₄ in. (34.3 × 52.7 cm)
Robert Lehman Collection, 1975
1975.1.7

ROBERT LEHMAN COLLECTION



1975.1.7

Ugolino da Siena (Ugolino di Nerio)

Italian, Sienese, active 1317-1327

Madonna and Child

Tempera on wood, gold ground, arched top,
35³/₈ × 23 in. (89.9 × 58.4 cm)

Robert Lehman Collection, 1975

1975.1.5

ROBERT LEHMAN COLLECTION



1975.1.5

Saint Matthew (fragment)

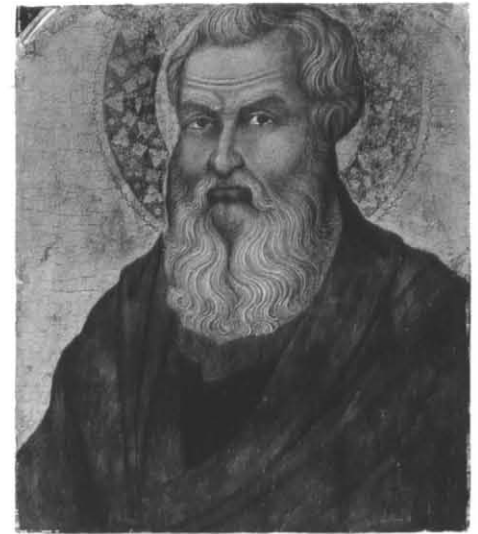
This panel is from the same polyptych as
Saint Anne with the Infant Virgin (National
Gallery of Canada, Ottawa).

Tempera on wood, gold ground,
15¹/₈ × 12³/₄ in. (38.4 × 32.4 cm)

Robert Lehman Collection, 1975

1975.1.6

ROBERT LEHMAN COLLECTION



1975.1.6

Ambrogio Lorenzetti

Italian, Sienese, active 1319-1347

Madonna and Child

Tempera on wood, gold ground, arched top,
37 × 22¹/₈ in. (94 × 56.2 cm)

Inscribed (on halos): AVE·MARIA·GRATIA; JESV
CRIS[TVS]

Bequest of George Blumenthal, 1941

41.190.26



41.190.26



13.212



10.203.3



88.3.99



64.189.2

Pietro Lorenzetti

Italian, Sienese, active 1320-1344

Saint Catherine of Alexandria

This painting was part of a polyptych representing a martyr bishop (private collection), Saint Margaret (Perkins collection, Sacro Convento di San Francesco, Assisi), the Madonna and Child (Palazzo Vecchio, Florence), and, at the extreme right, a saint, probably John the Evangelist (private collection). The pinnacles included a male martyr and Saint Anthony Abbot (both National Gallery, Prague).

Tempera on wood, gold ground; overall 26 × 16¹/₄ in. (66 × 41.3 cm); painted surface 24¹/₂ × 16¹/₄ in. (62.2 × 41.3 cm)

Inscribed (above arch): s [A]GNES [or s IOHES] (Saint Agnes [or Saint John])

Rogers Fund, 1913
13.212

Italian (Sienese) Painter

dated 1343

Book Cover

Tempera on wood, 16¹/₈ × 9³/₄ in. (41 × 24.8 cm)

Inscribed: LIBRO : DELENTRATE : EDELESCITE : DELABI / CHERNA : DELCOMUNE : DISIENA :



43.98.6

DACALE / NDE : LUGLO : DICALENDE : GIENAI0
: ANN : MCCCXLIII / DONSIMONE : DISVANNI :
MONACHO : DISANGALGANO / NICOLO : DIMES
: CERETANO : DECERETANI / MINUCCIO :
DIMES : BINO : ACHENGI / ANDREA :
FRANCESSCHO : PICOLIUMINI / NOTTO :
DIMES : BRETACONE : SALIBENI : /
CAMARLENGNJ : EQUATTRO : ALDETOTOTEMPO
/ AMBRUOGIO : CASINI : SENTORE : LORO :
(Book of the income and expenses of the
biccherna [financial administrators] of the
commune of Siena from the first of July to
the first of January 1343. Don Simone di Ser
Vanni, monk of San Galgano; Nicolo di
Messer Cerretano de' Cerretani; Minuccio di
Messer Bino Achengi; Andrea Francesco
Piccolomini; Notto di Messer Bretacone
Salimbeni; secretary and four [purveyors]; at
the said time Ambrogio Casini being their
clerk)

Rogers Fund, 1910
10.203.3

Lippo Memmi (Filippo di Memmo)

Italian, Sienese, active by 1317, died 1356

Saint Paul

This is one of the main panels of an altarpiece that also included Saints Louis of Toulouse (Pinacoteca Nazionale, Siena) and

John the Baptist (National Gallery of Art, Washington, D.C.), the Madonna and Child (Gemäldegalerie, SMPK, Berlin), and Saints John the Evangelist (Yale University Art Gallery, New Haven), Peter (Louvre, Paris), and Francis (Pinacoteca Nazionale, Siena). The altarpiece may have been painted for the church of San Francesco in Colle di Val d'Elsa.

Tempera on wood, gold ground, arched top; overall, with engaged frame, 37³/₄ × 19 in. (95.9 × 48.3 cm); painted surface 35¹/₈ × 16¹/₂ in. (89.2 × 41.9 cm)

Inscribed (on book): Ad / A[d] / A[d] / .Ad. ROMANO: / pavlvvs (To the Romans. Paul)

Gift of Coudert Brothers, 1888
88.3.99

Saint Clare

It is probable that this panel and Saint Margaret(?) (Museo Poldi Pezzoli, Milan), a male saint (location unknown), and Saints Anthony of Padua (Frick Art Museum, Pittsburgh), Mary Magdalen (Museum of Art, Rhode Island School of Design, Providence), and Agnes (Frick Art Museum, Pittsburgh) constituted the pinnacles of the altarpiece described in the entry for 88.3.99 above.

Tempera on wood, gold ground, shaped top; overall, with engaged (modern) frame, 19 × 8 in. (48.3 × 20.3 cm); painted surface 15¹/₂ × 7¹/₂ in. (39.4 × 19.1 cm)

Gift of Irma N. Straus, 1964

64.189.2

Madonna and Child with Saints and Angels

The Madonna is flanked by Saints John the Baptist and Francis of Assisi; in the predella (left to right) are a male martyr and Saints Clare, Lawrence, Peter, Louis of Toulouse, Catherine of Alexandria, and Cecilia. The picture formed a diptych with the Crucifixion (Louvre, Paris).

Tempera on wood, gold ground, shaped top; overall, with engaged (partially modern) frame, 26¹/₄ × 13 in. (66.7 × 33 cm); painted surface 19³/₄ × 10¹/₈ in. (50.2 × 25.7 cm); predella 1¹/₂ × 10 in. (3.8 × 25.4 cm)

Inscribed: (on neck of Madonna's dress) AVE;

(on Madonna's right sleeve) GRA[TIA]

Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943

43.98.6

Follower of Lippo Memmi

Italian, Sieneese, active mid-14th century

Saint Mary Magdalen

This panel and the following (1975.1.15) are parts of a polyptych to which Saints Catherine of Alexandria, John the Evangelist, Paul, and John the Baptist (all Pinacoteca Nazionale, Siena) also belong. The verso is painted to imitate porphyry, with a trilobe medallion of fictive marble in the center.

Tempera on wood, gold ground; overall, with original side and bottom moldings, $17 \times 10^{3/4}$ in. (43.2×27.3 cm); painted surface $15^{5/8} \times 8^{3/8}$ in. (39.7×21.3 cm)

Robert Lehman Collection, 1975

1975.1.14

ROBERT LEHMAN COLLECTION



1975.1.14



1975.1.15

Saint Peter

The verso is painted to imitate porphyry, with a trilobe medallion of fictive marble in the center (see 1975.1.14 above).

Tempera on wood, gold ground; overall, with original side and bottom moldings, $17^{3/8} \times 10^{7/8}$ in. (44.8×27.6 cm)

Robert Lehman Collection, 1975

1975.1.15

ROBERT LEHMAN COLLECTION



1975.1.8



32.100.100

Bartolomeo Bulgarini

Italian, Sieneese, active 1337–1378

Saints Matthias and Thomas

Panels apparently representing Saints Peter and Matthew (both Wallraf-Richartz-Museum, Cologne) and smaller panels representing the prophets Moses and Daniel (Keresztény Múzeum, Esztergom) are from the same altarpiece. A fragmentary Madonna (Wallraf-Richartz-Museum, Cologne) may also be from this altarpiece.

Tempera on wood, gold ground; overall, exclusive of modern frame additions, $20^{7/8} \times 18^{1/8}$ in. (53×46 cm); painted surface $17^{1/2} \times 16^{3/4}$ in. (44.5×42.5 cm)

Inscribed (bottom): S.MATTIAS S.TOMMAS

Robert Lehman Collection, 1975

1975.1.8

ROBERT LEHMAN COLLECTION



25.120.288



1975.1.16

Lippo Vanni (Lippo Vanni di Giovanni)

Italian, Sieneese, active 1341–1375

Madonna and Child Enthroned with Saints Peter and Paul and Angels

Tempera on wood, gold ground; overall, with engaged frame, $13^{1/8} \times 8^{5/8}$ in. (33.3×21.9 cm); painted surface

$11^{3/4} \times 7^{3/8}$ in. (29.8×18.7 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.100



41.100.34



25.79

Luca di Tommè di Nuto

Italian, Sienese, active 1356–1389

Madonna and Child

 Tempera on wood, transferred from wood, gold ground, shaped top, 52⁷/₈ × 23¹/₈ in. (134.3 × 58.7 cm)

Inscribed (on scroll): EGO·SVM·VIA·VERI[TAS ET VITA] (I am the way, the truth, [and the life] [John 14:6].)

Gift of George Blumenthal, 1941

41.100.34

Copy after Luca di Tommè di Nuto

Italian, shortly before 1925

The Crucifixion

This painting is a reduced copy—without the gable—of Luca di Tommè's Crucifixion of 1366 (Museo Civico, Pisa). It was acquired for study purposes.

 Oil on wood, gold ground, 13⁷/₈ × 8³/₈ in. (35.2 × 21.3 cm)

Administration Fund, 1925

25.79



1975.1.23



41.190.13

Paolo di Giovanni Fei

Italian, Sienese, active by 1369, died 1411

Madonna and Child Enthroned with Saints and with Eve and the Serpent

The throne is flanked (left) by Saints John the Evangelist, Peter, Agnes, and Catherine of Alexandria and (right) by Saint Lucy, an unidentified female saint, and Saints Paul and John the Baptist. In the background are nine angels and in the spandrels is the Annunciation.

 Tempera on wood, gold ground; overall, with engaged frame, 34¹/₄ × 23¹/₄ in. (87 × 59.1 cm); painted surface

 27⁷/₈ × 17¹/₄ in. (70.8 × 43.8 cm)

Inscribed (on scroll): EVA

Robert Lehman Collection, 1975

1975.1.23

ROBERT LEHMAN COLLECTION

Bartolo di Fredi

Italian, Sienese, active by 1353, died 1410

The Adoration of the Shepherds

This panel was the center of a triptych painted in 1374 for the convent of San Domenico, San Gimignano.

 Tempera on wood, gold ground, arched top; overall 69¹/₈ × 45¹/₈ in. (175.6 × 114.6 cm); painted surface 63¹/₄ × 45¹/₈ in. (160.7 × 114.6 cm)

The Cloisters Collection, 1925

25.120.288

THE CLOISTERS

The Adoration of the Magi

The Journey of the Magi (Musée des Beaux-Arts, Dijon) is a fragment of the upper part of this painting.

 Tempera and gold on wood, 58¹/₂ × 35¹/₈ in. (148.6 × 89.2 cm)

Robert Lehman Collection, 1975

1975.1.16

ROBERT LEHMAN COLLECTION

Madonna and Child

 Tempera on wood, gold ground; overall, with engaged frame, 34¹/₄ × 23¹/₄ in. (87 × 59.1 cm); painted surface

 27 × 16⁷/₈ in. (68.6 × 42.9 cm)

Bequest of George Blumenthal, 1941

41.190.13

Workshop of Paolo di Giovanni Fei***Madonna and Child Enthroned with Saints and Angels; Crucifixion*** (diptych)

The Madonna is flanked by Saints John the Baptist and James the Greater; the crucified Christ is surrounded by his mother and Saints Mary Magdalen and John the Baptist. In the spandrels is the Annunciation. The versos of the panels have been painted black, but some gesso and bole and traces of engraved decoration appear beneath.

Tempera on wood, gold ground; left wing, overall, with engaged frame, $17\frac{7}{8} \times 7\frac{3}{4}$ in. (45.4×19.7 cm); left wing, painted surface, including gable,

$15\frac{7}{8} \times 6\frac{1}{2}$ in. (40.3×16.5 cm); right wing, overall, with engaged frame, $18 \times 7\frac{3}{4}$ in. (45.7×19.7 cm); right wing, painted surface, including gable, $15\frac{7}{8} \times 6\frac{1}{2}$ in. (40.3×16.5 cm)

Inscribed (on scroll): EGO SVM
Robert Lehman Collection, 1975
1975.1.22

ROBERT LEHMAN COLLECTION



1975.1.22



1975.1.10

Naddo Ceccarelli

Italian, Sienese, active mid-14th century

Madonna and Child

Tempera on wood, gold ground; overall, with engaged frame, $24\frac{5}{8} \times 10\frac{3}{4}$ in. (62.5×27.3 cm); painted surface $19\frac{7}{8} \times 8\frac{5}{8}$ in. (50.5×21.9 cm)

Robert Lehman Collection, 1975
1975.1.10

ROBERT LEHMAN COLLECTION



1975.1.21 (recto)



1975.1.21 (verso)

Niccolò di Buonaccorso

Italian, Sienese, active by 1372, died 1388

The Coronation of the Virgin

The Presentation of the Virgin (Uffizi, Florence), the Marriage of the Virgin (National Gallery, London), and this panel probably constituted a portable polyptych. Like those panels, this one is silvered,

punched, and painted with a pattern of diamond-shaped lozenges in blue and red on the verso; the outer edges were originally silvered and punched.

Tempera on wood, gold ground; overall, with engaged frame, $20 \times 12\frac{7}{8}$ in. (50.8×32.7 cm); painted surface $17\frac{5}{8} \times 10\frac{1}{2}$ in. (44.8×26.7 cm)

Robert Lehman Collection, 1975
1975.1.21

ROBERT LEHMAN COLLECTION



41.190.531



1975.1.20

Saint Paul

Tempera on wood, gold ground, shaped top; overall, with engaged frame, $60 \times 16\frac{1}{2}$ in. (152.4×41.9 cm); painted surface $52\frac{3}{8} \times 16\frac{1}{2}$ in. (133×41.9 cm)

Inscribed (on book): adrom / anos . . . (to the Romans)

Bequest of George Blumenthal, 1941
41.190.531



1975.I.18



1975.I.17



1975.I.19



1991.27.1

Workshop of Niccolò di Buonaccorso

The Lamentation over the Dead Christ

This painting may have been associated with an Annunciation (Wadsworth Atheneum, Hartford) as a diptych.

Tempera on wood, gold ground; overall $16\frac{1}{8} \times 10\frac{1}{2}$ in. (41 × 26.7 cm); painted surface $15\frac{1}{2} \times 10$ in. (39.4 × 25.4 cm)

Robert Lehman Collection, 1975

1975.I.20

ROBERT LEHMAN COLLECTION

Taddeo di Bartolo

Italian, Sieneese, born about 1362, died 1422

***Head of the Virgin* (fragment)**

This panel and the following two

(1975.I.17, 19) appear to have been excised from an Assumption of the Virgin; no other fragments of this work are known.

Tempera on wood (paint around head scraped away and vacant area gessoed), $7\frac{3}{4} \times 5\frac{3}{8}$ in.

(19.7 × 13.7 cm)

Robert Lehman Collection, 1975

1975.I.18

ROBERT LEHMAN COLLECTION

***Head of an Angel in Full Face* (fragment)**

Tempera on wood (paint around head scraped away and vacant area gessoed), $6\frac{1}{4} \times 4\frac{3}{4}$ in.

(15.9 × 12.1 cm)

Robert Lehman Collection, 1975

1975.I.17

ROBERT LEHMAN COLLECTION

***Head of an Angel in Left Profile* (fragment)**

Tempera on wood (paint around head scraped away and vacant area gessoed), $5\frac{7}{8} \times 5\frac{1}{4}$ in.

(14.9 × 13.3 cm)

Robert Lehman Collection, 1975

1975.I.19

ROBERT LEHMAN COLLECTION

***Christ and the Twelve Apostles* (predella)**

Tempera on wood, gold ground, $9\frac{3}{8} \times 73\frac{1}{8}$ in. (24.4 × 185.7 cm)

Bequest of Lucy G. Moses, 1990

1991.27.1

Martino di Bartolommeo di Biagio

Italian, Sieneese, active by 1389, died 1434/35

Saint Stephen (with the Angel of the Annunciation)

This panel and the following three (30.95.265, 266, 264) were part of the same altarpiece.

Tempera on wood, gold ground, shaped top; overall, with engaged (modern) frame, $59\frac{3}{8} \times 15\frac{1}{2}$ in. (150.8 × 39.4 cm); Saint Stephen, $39\frac{3}{4} \times 11\frac{3}{8}$ in. (101 × 28.9 cm); angel, $12\frac{3}{4} \times 9\frac{1}{4}$ in. (32.4 × 23.5 cm)

Inscribed (bottom, on frame): SAS.STEPHANUS
Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.263

Saint Anthony Abbot (with Saint John the Baptist)

Tempera on wood, gold ground, shaped top; overall, with engaged (modern) frame, $58\frac{5}{8} \times 16\frac{1}{2}$ in. (148.9 × 41.9 cm); Saint Anthony, $39\frac{1}{2} \times 11\frac{3}{4}$ in. (100.3 × 29.8 cm); Saint John, $12\frac{3}{4} \times 8\frac{7}{8}$ in. (32.4 × 22.5 cm)

Inscribed: (on Saint John's scroll) Ecce agnus dei ecce qui tollit p . . . ; (bottom, on frame) S. ANTONIUS. AB.

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.265

Saint Julian the Hospitaller (with Saint Nicholas of Bari)

Tempera on wood, gold ground, shaped top; overall, with engaged (modern) frame, $58\frac{3}{4} \times 17$ in. (149.2 × 43.2 cm); Saint Julian, $39\frac{3}{8} \times 12$ in. (100.6 × 30.5 cm); Saint Nicholas, $12\frac{3}{4} \times 8\frac{7}{8}$ in. (32.4 × 22.5 cm)

Inscribed (bottom, on frame): S. PAULUS. APOS.

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.266

Saint James the Greater (with the Virgin of the Annunciation)

Tempera on wood, gold ground, shaped top; overall, with engaged (modern) frame, $59\frac{3}{8} \times 15\frac{3}{8}$ in. (150.8 × 39.1 cm); Saint James, $39\frac{3}{8} \times 11\frac{3}{8}$ in. (100 × 28.9 cm); the Virgin, $13\frac{1}{4} \times 9\frac{1}{8}$ in. (33.7 × 23.2 cm)

Inscribed (bottom, on frame): SAS.IACOBUS
Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.264

Andrea di Bartolo

Italian, Sieneese, active by 1389, died 1428

The Crucifixion

The painting was the center of a predella illustrating the Passion of Christ, which included the Betrayal and the Way to Calvary (both Thyssen-Bornemisza Foundation), the Lamentation (Nationalmuseum, Stockholm),



30.95.263



30.95.265



30.95.266



30.95.264



12.6



43.98.1

and the Resurrection (Walters Art Gallery, Baltimore).

Tempera on wood, gold ground, $20\frac{3}{4} \times 38\frac{1}{2}$ in. (52.7 × 97.8 cm)

Inscribed: (on cross) ·I·N·R·I·; (on shields) ·S·P·Q·R·

Rogers Fund, 1912

12.6

Sassetta (Stefano di Giovanni)

Italian, Sieneese, active by 1423, died 1450

The Journey of the Magi

This panel formed the upper part of the Adoration of the Magi (Chigi-Saracini collection, Monte dei Paschi, Siena).

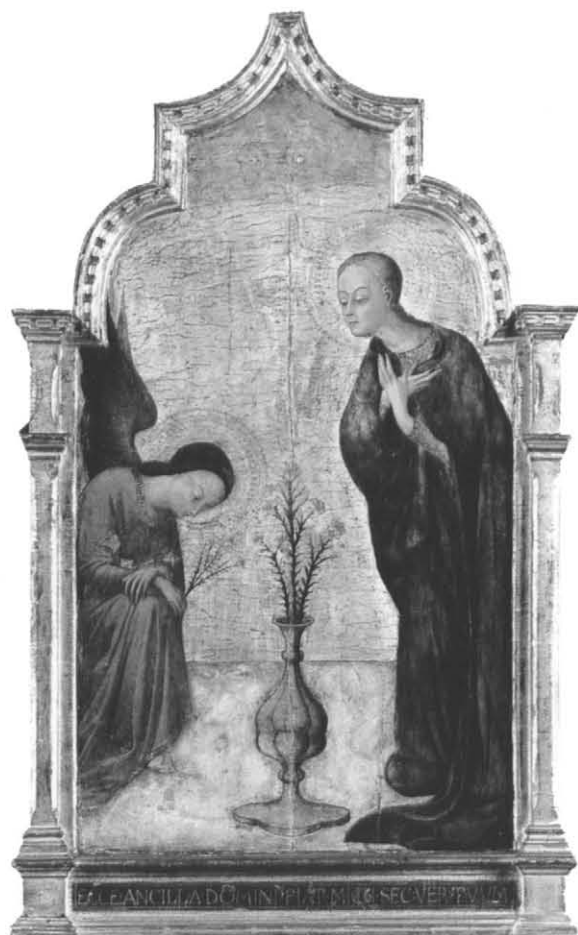
Tempera and gold on wood, $8\frac{1}{2} \times 11\frac{3}{4}$ in. (21.6 × 29.8 cm)

Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943

43.98.1

The Annunciation

It is likely that this panel was the central pinnacle of the front of the altarpiece painted between 1437 and 1444 for San Francesco, Borgo Sansepolcro. Other components of the front are the Madonna and Child with Six Angels (Louvre, Paris), Blessed Ranieri Rasini and Saint John the Baptist (both Berenson collection, Villa I Tatti, Florence), Saints John the Evangelist and Anthony of Padua (both Louvre), and two predella panels with scenes from the life of Blessed Ranieri Rasini (Gemäldegalerie, SMPK, Berlin). Elements of the verso are Saint Francis in Ecstasy (I Tatti), eight scenes from his life (seven in the National Gallery, London, and one in the Musée Condé, Chantilly), and three scenes from the Passion (Detroit Institute of Arts). Among the pinnacle and pilaster panels is Saint Francis Kneeling before the Crucified Christ (Cleveland Museum of Art), the verso of the present Annunciation.



1975.1.26



41.100.20

Tempera on wood, gold ground; overall, with engaged (modern) frame, 30 × 17¹/₈ in. (76.2 × 43.5 cm); painted surface 28³/₄ × 16¹/₈ in. (73 × 41 cm)
Robert Lehman Collection, 1975
1975.1.26
ROBERT LEHMAN COLLECTION

Madonna and Child with Angels

Tempera on wood, gold ground, shaped top; overall, with engaged (modern) frame, 31³/₄ × 19³/₄ in. (80.6 × 50.2 cm); painted surface 25¹/₈ × 13¹/₂ in. (63.8 × 34.3 cm)
Gift of George Blumenthal, 1941
41.100.20

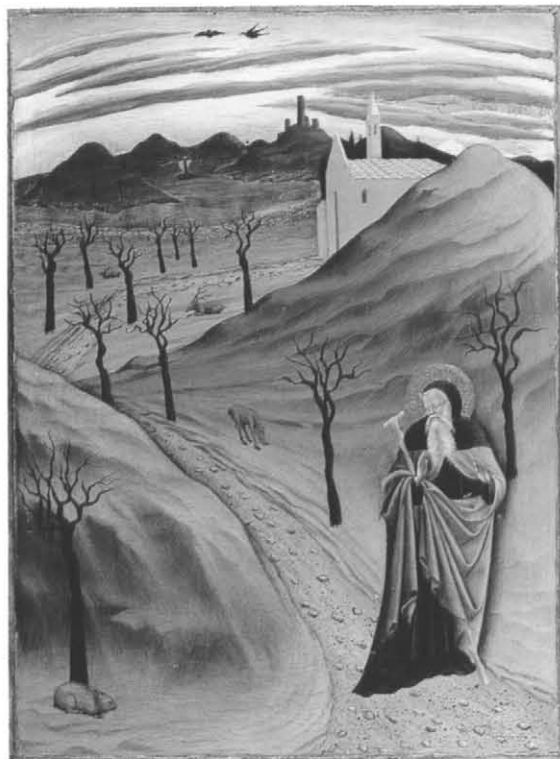
Osservanza Master

Italian, Sienese, active second quarter 15th century

Saint Anthony Abbot Tempted by a Heap of Gold

This panel is the sixth in a series of eight that includes Saint Anthony at Mass (Gemäldegalerie, SMPK, Berlin); Saint Anthony Distributing His Wealth and Saint Anthony Blessed by an Old Hermit (both National Gallery of Art, Washington, D.C.); Saint Anthony Tempted by the Devil in the Guise of a Woman and Saint Anthony Beaten by Devils (both Yale University Art Gallery, New Haven); and Journey and Meeting of Saint Anthony with Saint Paul the Hermit and Funeral of Saint Anthony (both National Gallery of Art, Washington, D.C.).

Tempera and gold on wood; overall 18³/₄ × 13³/₈ in. (47.6 × 34.6 cm); painted surface 18¹/₂ × 13¹/₄ in. (47 × 33.7 cm)
Robert Lehman Collection, 1975
1975.1.27
ROBERT LEHMAN COLLECTION



1975.1.27



1975.1.41

Madonna and Child Enthroned with Two Cherubim

This is the central panel of a polyptych whose predella may have comprised scenes from the Passion: Flagellation of Christ (Pinacoteca Vaticana), Way to Calvary (Philadelphia Museum of Art, John G. Johnson Collection), Crucifixion (Museum of Western Art, Kiev), Descent into Limbo (Fogg Art Museum, Cambridge, Massachusetts), and Resurrection (Detroit Institute of Arts).

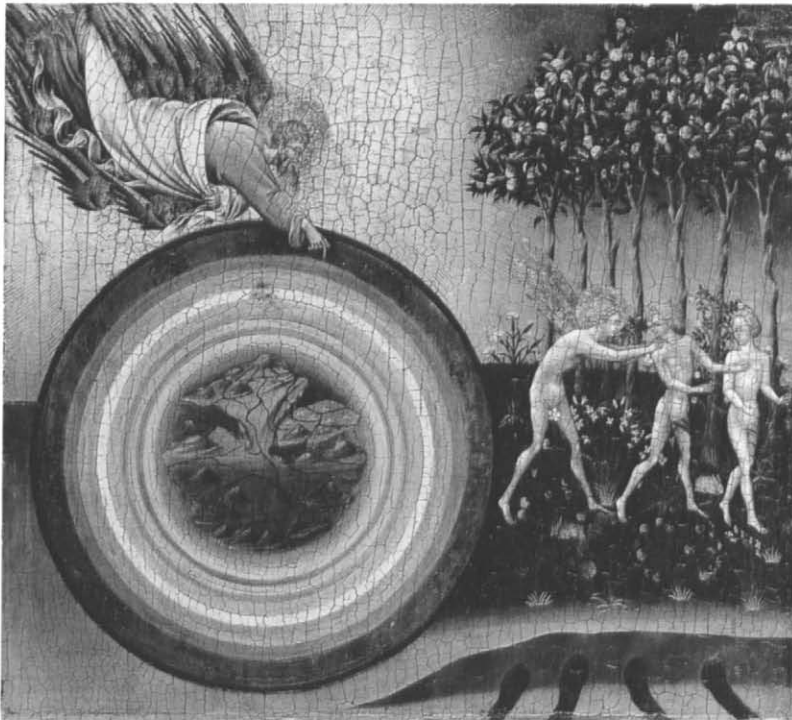
Tempera on wood, gold ground, 56¹/₂ × 27³/₈ in. (143.5 × 69.5 cm)
Inscribed: (on Madonna's halo) MARIA·MATER·GRATIE·ET·MISER[ICORDIA] (Mary, mother of grace and mercy); (on Christ Child's halo) YESVS NAÇAR ENVS·R EX·IV[DAEORVM]; (on scroll) EGO:s[VM]
Robert Lehman Collection, 1975
1975.1.41
ROBERT LEHMAN COLLECTION



88.3.III



41.100.4



1975.1.31



06.1046



1975.1.35



32.100.76



1975.1.38



41.190.16

Giovanni di Paolo (Giovanni di Paolo di Grazia)

Italian, Siense, active by 1417, died 1482

Saints Matthew and Francis

This panel is from an altarpiece that also included fragmentary panels representing Saints Ursula and John the Baptist (Museum of Fine Arts, Houston) at the left and the Madonna and Child (Monte dei Paschi, Siena) in the center.

Tempera on wood, gold ground; overall, with added strips, $54\frac{5}{8} \times 34\frac{3}{4}$ in. (138.7×88.3 cm); painted surface $52\frac{7}{8} \times 33\frac{1}{2}$ in. (134.3×85.1 cm) [top truncated]

Inscribed (on halos): SANCTVS MACTEVS APOSTOLVS; SANCTVS FRANCISCVS SERAFRICVS] (Saint Matthew the Apostle; Saint Francis the Seraphic)
Gift of Coudert Brothers, 1888
88.3.III

The Presentation of Christ in the Temple

This panel is the final scene in a predella that included the Annunciation and the Expulsion of Adam and Eve from Paradise (National Gallery of Art, Washington, D.C.), the Nativity (Pinacoteca Vaticana), the Crucifixion (Gemäldegalerie, SMPK, Berlin), and the Adoration of the Magi (Cleveland Museum of Art).

Tempera and gold on wood;
overall $15\frac{1}{2} \times 18\frac{1}{8}$ in. (39.4×46 cm);
painted surface $15\frac{1}{4} \times 17\frac{1}{4}$ in. (38.7×43.8 cm)

Gift of George Blumenthal, 1941
41.100.4

The Creation and the Expulsion of Adam and Eve from Paradise

This panel and the following (06.1046) are from the predella of an altarpiece—almost certainly the Madonna and Child with Saints

Dominic, Peter, Paul, and Thomas Aquinas, which is signed and dated 1445 (Uffizi, Florence)—from the Guelfi chapel, San Domenico, Siena.

Tempera and gold on wood, $18\frac{1}{4} \times 20\frac{1}{2}$ in. (46.4×52.1 cm)

Robert Lehman Collection, 1975

1975.1.31

ROBERT LEHMAN COLLECTION

Paradise (fragment of a Last Judgment)

Tempera and gold on canvas, transferred from wood; overall $18\frac{1}{2} \times 16$ in. (47×40.6 cm); painted surface $17\frac{1}{2} \times 15\frac{1}{8}$ in. (44.5×38.4 cm)

Rogers Fund, 1906

06.1046

The Exultation of Saint Nicholas of Tolentino

The panel's verso is painted to imitate dark porphyry with a light porphyry surround.

Tempera on wood, gold ground; overall, with engaged frame, $19\frac{1}{8} \times 14\frac{1}{4}$ in. (48.6×36.2 cm)

Robert Lehman Collection, 1975

1975.1.35

ROBERT LEHMAN COLLECTION

Madonna and Child with Saints (polyptych)

The saints (left to right) are Monica(?), Augustine, John the Baptist, and Nicholas of Tolentino; the pinnacles may perhaps be identifiable with a series of the four Evangelists and Christ Blessing (private collection).

Tempera on wood, gold ground; central panel $82\frac{3}{4} \times 25\frac{7}{8}$ in. (210.2×65.7 cm); left panels $70\frac{7}{8} \times 16\frac{7}{8}$ in. (180×42.9 cm), $70\frac{7}{8} \times 16\frac{3}{4}$ in. (180×42.5 cm); right panels $70\frac{7}{8} \times 16\frac{7}{8}$ in. (180×42.9 cm), $70\frac{7}{8} \times 16\frac{3}{4}$ in. (180×42.5 cm)

Signed and dated (base of central panel): OPVS IOHANNES MCCCCLIII

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.76

The Coronation of the Virgin

It is likely that this painting had a predella that comprised three panels: Saint Bartholomew, the Entombment of the Virgin, and the Mourning Virgin (Fitzwilliam Museum, Cambridge); Christ as the Man of Sorrows (private collection); and the Mourning Saint John the Evangelist, the Assumption of the Virgin, and Saint Ansanus (El Paso Museum of Art).

Tempera on wood, gold ground, shaped top, $70\frac{5}{8} \times 51\frac{3}{4}$ in. (179.4×131.4 cm)

Robert Lehman Collection, 1975

1975.1.38

ROBERT LEHMAN COLLECTION

Giovanni di Paolo (Giovanni di Paolo di Grazia)

Italian, Sienese, active by 1417, died 1482

Madonna and Child with Two Angels and a Donor

Tempera on wood, gold ground (partly checkered with modern red glazes); overall $57\frac{1}{8} \times 32$ in. (145.1 \times 81.3 cm); painted surface $54\frac{1}{4} \times 32$ in. (137.8 \times 81.3 cm)
Bequest of George Blumenthal, 1941
41.190.16



1982.60.4



1975.1.36

The Adoration of the Magi

Panels from the same predella are the Nativity (Fogg Art Museum, Cambridge, Massachusetts), the Infant Christ Disputing in the Temple (Isabella Stewart Gardner Museum, Boston), and less certainly the Crucifixion (Christ Church, Oxford). The main panel may have been the Presentation of Christ in the Temple (Pinacoteca Nazionale, Siena).

Tempera and gold on wood, $10\frac{5}{8} \times 9\frac{1}{8}$ in. (27 \times 23.2 cm)

The Jack and Belle Linsky Collection, 1982
1982.60.4



1975.1.34



1975.1.33

Saint John the Evangelist Raises Drusiana

The predella of the altarpiece of the Venerabile Compagnia degli Artisti di Montepulciano seems to have included the present fragmentary panel, as well as the Baptism of Christ (Ashmolean Museum, Oxford), the Crucifixion (private collection), and the Attempted Martyrdom of Saint John the Evangelist at Porta Latina (private collection).

Tempera and gold on wood, $9\frac{3}{8} \times 8\frac{7}{8}$ in. (23.8 \times 22.5 cm)

Robert Lehman Collection, 1975

1975.1.36

ROBERT LEHMAN COLLECTION

Saint Catherine of Siena Receiving the Stigmata

This panel and the following four (1975.1.33, 32.100.95, 1975.1.55, 56) are among fifteen panels from a total of no fewer than seventeen that are conjecturally associated with the Pizzicaiuoli altarpiece from the church of the hospital of Santa Maria della Scala, Siena (the main panel, the Purification of the Virgin, is in the Pinacoteca Nazionale, Siena). The others are: Saint Catherine Invested with the Dominican Habit (Cleveland Museum of Art), Mystic Marriage of Saint Catherine (private collection), Saint Catherine and the Beggar (Cleveland Museum of Art), Saint Catherine Exchanging Her Heart with Christ (private collection), Saint Catherine Dictating Her Dialogues to Raymond of Capua (Detroit Institute of Arts), Saint Catherine before a Pope (Thyssen-Bornemisza Foundation),



32.100.95



1975.1.55



1975.1.56



1975.I.37 (recto)

Death of Saint Catherine (private collection), Crucifixion (Rijksmuseum Het Catharijneconvent, Utrecht, on deposit at the Rijksmuseum, Amsterdam), and pilaster figures representing Saint Galganus and Blessed Peter of Siena(?) (both Aartsbischoppelijk Museum, Utrecht).
 Tempera and gold on wood, $11 \times 7\frac{7}{8}$ in. (27.9 × 20 cm)
 Robert Lehman Collection, 1975
 1975.I.34
 ROBERT LEHMAN COLLECTION



1975.I.37 (verso)

Saint Catherine of Siena Beseeking Christ to Resuscitate Her Mother
 Tempera and gold on wood, $11 \times 8\frac{5}{8}$ in. (27.9 × 21.9 cm)
 Robert Lehman Collection, 1975
 1975.I.33
 ROBERT LEHMAN COLLECTION

The Miraculous Communion of Saint Catherine of Siena
 Tempera and gold on wood, $11\frac{3}{8} \times 8\frac{3}{4}$ in. (28.9 × 22.2 cm)
 The Friedsam Collection, Bequest of Michael Friedsam, 1931
 32.100.95

The Blessed Andrea Gallerani (died 1251)
 Tempera on wood, gold ground; overall, with engaged frame, $20\frac{1}{4} \times 7$ in. (51.4 × 17.8 cm); painted surface $19 \times 4\frac{7}{8}$ in. (48.3 × 12.4 cm)
 Robert Lehman Collection, 1975
 1975.I.55
 ROBERT LEHMAN COLLECTION

The Blessed Ambrogio Sansedoni (1220-1286)
 Tempera on wood, gold ground; overall, with engaged frame, $20\frac{5}{8} \times 7$ in. (52.4 × 17.8 cm); painted surface $19\frac{1}{4} \times 4\frac{7}{8}$ in. (48.9 × 12.4 cm)
 Robert Lehman Collection, 1975
 1975.I.56
 ROBERT LEHMAN COLLECTION

The Annunciation to Zacharias; (verso) The Angel of the Annunciation

This panel is the first of twelve (eleven are known) that may have constituted the doors of a cupboard, or custodia, housing a sculpture or reliquary: Birth and Naming of John the Baptist (Westfälisches Landesmuseum, Münster), Saint John in the Wilderness (Art Institute of Chicago), Saint John Preaching (Louvre, Paris), Baptism of the Multitude (lost), Ecce Agnus Dei (Art Institute of Chicago), Baptism of Christ (Norton Simon Museum, Pasadena), Saint John Preaching before Herod (Westfälisches Landesmuseum, Münster), and Saint John in Prison, Banquet of Herod, Beheading of the Baptist, and Presentation of the Baptist's Head to Herod (last four, Art Institute of Chicago).
 Tempera and gold on wood, $29\frac{7}{8} \times 17$ in. (75.9 × 43.2 cm)
 Robert Lehman Collection, 1975
 1975.I.37
 ROBERT LEHMAN COLLECTION

Giovanni di Paolo (Giovanni di Paolo di Grazia)

Italian, Sieneese, active by 1417, died 1482

Saints Catherine of Alexandria, Barbara, Agatha, and Margaret

These pilaster panels and two others showing Saints Mary Magdalen and Agnes (private collection) may have belonged to a triptych representing the Nativity with Saints Galganus (or Victorianus) and Ansanus (Musée du Petit Palais, Avignon).

Tempera on wood, gold ground; left to right: (a) overall $18\frac{3}{4} \times 6$ in. (47.6 × 15.2 cm); (a) painted surface $18\frac{1}{4} \times 5\frac{1}{2}$ in. (46.4 × 14 cm); (b) overall $18\frac{3}{4} \times 6$ in. (47.6 × 15.2 cm); (b) painted surface $18\frac{3}{8} \times 5\frac{5}{8}$ in. (46.7 × 14.3 cm); (c) overall $18\frac{3}{4} \times 6$ in. (47.6 × 15.2 cm); (c) painted surface $18\frac{3}{8} \times 5\frac{3}{8}$ in. (46.7 × 13.7 cm); (d) overall $18\frac{3}{4} \times 6$ in. (47.6 × 15.2 cm); (d) painted surface $18\frac{1}{4} \times 5\frac{5}{8}$ in. (46.4 × 14.3 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.83a-d



32.100.83a



32.100.83b



32.100.83c



32.100.83d

Madonna and Child with Saints Jerome and Agnes

The verso, which is painted to imitate porphyry, bears the arms of the Chiavellini-Pini (left) and of the Aldobrandeschi, counts of Santa Fiore.

Tempera on wood, gold ground, $12\frac{5}{8} \times 9\frac{3}{4}$ in. (32.1 × 24.8 cm)

Robert Lehman Collection, 1975

1975.1.32

ROBERT LEHMAN COLLECTION



1975.1.32

Saint Ambrose

This fragmentary panel and a Saint Augustine (Fogg Art Museum, Cambridge, Massachusetts) are from the same altarpiece, to which a fragmentary Saint Gregory the Great (location unknown), a fragmentary Madonna and Child with Two Angels (Mount Holyoke College, South Hadley, Massachusetts), and presumably a Saint Jerome (lost) may also have belonged. Panels with Saint Jerome Appearing to Saint Augustine (Gemäldegalerie, SMPK, Berlin) and Pope Gregory the Great Staying the Plague at Castel Sant'Angelo (Louvre, Paris) are likely to have formed part of the predella.

Tempera on wood, gold ground, $23\frac{7}{8} \times 14\frac{1}{2}$ in. (60.6 × 36.8 cm)

Robert Lehman Collection, 1975

1975.1.30

ROBERT LEHMAN COLLECTION



1975.1.30

Sano di Pietro (Ansaldo di Pietro di Mencio)

Italian, Sieneese, 1406-1481

The Birth and Naming of Saint John the Baptist (predella panel)

Tempera and gold on wood; overall, with engaged (modern) frame, $9\frac{5}{8} \times 18\frac{7}{8}$ in. (24.4 × 47.9 cm); painted surface $8\frac{1}{8} \times 16\frac{7}{8}$ in. (20.6 × 42.9 cm)

Robert Lehman Collection, 1975

1975.1.44

ROBERT LEHMAN COLLECTION



1975.1.44



1975.I.40



1975.I.51

Madonna and Child

Tempera on wood, gold ground; overall, with engaged (modern) frame, diameter 7 in. (17.8 cm); painted surface, diameter 5 in. (12.7 cm)
Robert Lehman Collection, 1975
1975.I.40
ROBERT LEHMAN COLLECTION

Madonna and Child

Tempera on wood, gold ground; overall, with engaged frame, 16³/₈ × 12¹/₈ in. (41.6 × 30.8 cm); painted surface 13¹/₈ × 9 in. (33.3 × 22.9 cm)
Robert Lehman Collection, 1975
1975.I.51
ROBERT LEHMAN COLLECTION



64.189.4

Madonna and Child; Saint John the Baptist; Saint Jerome (portable triptych)

The exterior wings retain the original decoration on an imitation-porphry ground. Tempera on wood, gold ground; central panel, overall, with engaged frame, 17³/₈ × 12³/₈ in. (44.1 × 32.1 cm); central panel, painted surface 14³/₄ × 10¹/₈ in. (37.5 × 25.7 cm); each wing, overall, with engaged frame, 17³/₈ × 6¹/₄ in. (44.1 × 15.9 cm); each wing, painted surface 15¹/₂ × 4⁵/₈ in. (39.4 × 11.7 cm)
Inscribed: (on Madonna's halo) AVE·GRATIA PLENA·DOMIN[VS]; (on Christ Child's halo) [EGO] SVM; (on Saint John's scroll) ECCE AGNVSD[ET]
Gift of Irma N. Straus, 1964
64.189.4

Saint Bernardino

This panel and the following (1975.I.50) were part of a single work.
Tempera on wood, gold ground, 9¹/₂ × 8³/₄ in. (24.1 × 22.2 cm)
Inscribed (on tablet): YHS
Robert Lehman Collection, 1975
1975.I.46
ROBERT LEHMAN COLLECTION



1975.I.46



1975.I.50

Saint Francis

Tempera on wood, gold ground, 9¹/₂ × 8³/₄ in. (24.1 × 22.2 cm)
Robert Lehman Collection, 1975
1975.I.50
ROBERT LEHMAN COLLECTION

Sano di Pietro (Ansano di Pietro di Mencio)

Italian, Sienese, 1406–1481

Madonna and Child with Saints Jerome, Bernardino, John the Baptist, and Anthony of Padua and Two Angels

Tempera on wood, gold ground; overall, with engaged frame, 29¹/₈ × 20³/₈ in.

(74 × 51.8 cm); painted surface 24³/₈ × 15⁵/₈ in. (61.9 × 39.7 cm)

Robert Lehman Collection, 1975

1975.I.42

ROBERT LEHMAN COLLECTION



1975.I.42



1975.I.43

Madonna and Child with Saints John the Baptist, Jerome, Peter Martyr, and Bernardino and Four Angels

Tempera on wood, gold ground; overall, with engaged (not original) frame, 28¹/₈ × 22¹/₈ in.

(71.4 × 56.2 cm); painted surface 24³/₄ × 18⁵/₈ in. (62.9 × 47.3 cm)

Inscribed: (lower left, on scroll held by Saint John) ECCE A; (on Madonna's halo) AVE GRATIA PLENA DOMIN; (on Christ Child's halo) YHS XPO

Robert Lehman Collection, 1975

1975.I.43

ROBERT LEHMAN COLLECTION

Madonna and Child with the Dead Christ, Saints Agnes and Catherine of Alexandria, and Two Angels (portable altarpiece)

Tempera on wood, gold ground; main panel, overall, with engaged (modern) frame, 12³/₄ × 11³/₄ in. (32.4 × 29.8 cm);

main panel, painted surface 10⁷/₈ × 9⁷/₈ in. (27.6 × 25.1 cm);

predella, overall, with engaged (modern) frame, 3⁵/₈ × 12⁵/₈ in. (9.2 × 32.1 cm);

predella, painted surface 2⁵/₈ × 11⁷/₈ in. (6.7 × 30.2 cm)

Inscribed (on Madonna's halo): AVE GRATIA PLENA

Anonymous Bequest, 1984

1987.290.2ab



1987.290.2ab

The Adoration of the Magi

This panel and the following (58.189.1) are from the predella of an altarpiece that also included the Nativity and the Flight into Egypt (both Pinacoteca Vaticana). The main panel was the Presentation in the Temple (formerly Massa Marittima; destroyed).

Tempera and gold on wood, 11⁷/₈ × 18³/₄ in. (30.2 × 47.6 cm)

Gift of Irma N. Straus, 1958

58.189.2

The Massacre of the Innocents (predella panel)

Tempera on wood, $11\frac{7}{8} \times 17\frac{3}{8}$ in.

(30.2 × 44.1 cm)

Gift of Irma N. Straus, 1958

58.189.1

The Burial of Saint Martha (predella panel)

Tempera and gold on wood, $5\frac{1}{2} \times 11\frac{1}{2}$ in.

(14 × 29.2 cm)

Inscribed (on scroll held by Christ): i[n] memoria [a]eterna/erit giusta ospida mea (In everlasting memory shall be my righteous hostess)

Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965

65.181.7



58.189.2



58.189.1

Workshop of Sano di Pietro

Saint Bernardino

Tempera and gold on wood, $7 \times 4\frac{1}{8}$ in.

(17.8 × 10.5 cm)

Inscribed (on tablet): YHS / IN NOMINE YHV. / OMNE. GENV. / FLETATVR. CELESTIVM / TERESTI ET INFERNORV. (At the name of Jesus all in heaven, on earth, and in hell kneel)

Robert Lehman Collection, 1975

1975.1.45

ROBERT LEHMAN COLLECTION

Madonna and Child

Tempera on wood, gold ground; overall

$24\frac{7}{8} \times 17\frac{3}{8}$ in. (63.2 × 44.8 cm); painted

surface $21\frac{5}{8} \times 14\frac{1}{8}$ in. (54.9 × 35.9 cm)

Inscribed: (on Madonna's halo)

AVE.MARIA.GRACIA.PLENA.DO; (on Christ

Child's halo) EGO.SVM.LVX.MV[NDI]

Robert Lehman Collection, 1975

1975.1.39

ROBERT LEHMAN COLLECTION



65.181.7



1975.1.45

Pietro di Giovanni d'Ambrogio

Italian, Sienese, active by 1428, died 1449

Saint Michael, Saint Nicholas of Bari

These panels were the wings of a triptych; the central panel may have been a Madonna and

Child Enthroned with Saints John the Baptist and Dorothy (Gemäldegalerie, SMPK, Berlin).

Tempera on wood, gold ground; each wing,

overall, with engaged (modern) frame,

$11\frac{3}{4} \times 5\frac{1}{4}$ in. (29.8 × 13.3 cm); each wing,

painted surface $9\frac{1}{4} \times 3$ in. (23.5 × 7.6 cm)

Robert Lehman Collection, 1975

1975.1.28ab

ROBERT LEHMAN COLLECTION



1975.1.39



1975.1.28a



1975.1.28b

Icilio Federico Ioni

Italian, Tuscan, 1866-1946

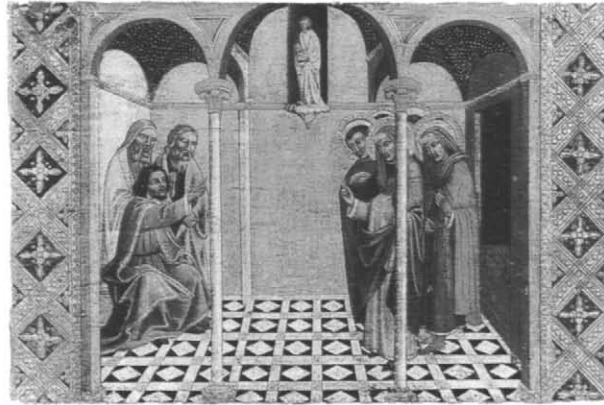
Saints Cosmas and Damian and Their Brothers before the Proconsul Lycias

This panel and the following two (1975.I.48, 49) reproduce the first three scenes of the predella of an altarpiece by Sano di Pietro (Sienese, 1406-1481) (Pinacoteca Nazionale, Siena).

Tempera and gold on wood; overall $10\frac{5}{8} \times 15\frac{3}{4}$ in. (27 x 40 cm); painted surface $10\frac{3}{8} \times 12$ in. (26.4 x 30.5 cm)
Robert Lehman Collection, 1975

1975.I.47

ROBERT LEHMAN COLLECTION



1975.I.47



1975.I.48

Saints Cosmas and Damian and Their Brothers Saved by an Angel After They Have Been Condemned to Death by Drowning

Tempera and gold on wood; overall $10\frac{5}{8} \times 16\frac{1}{8}$ in. (27 x 41 cm); painted surface $10\frac{3}{8} \times 12\frac{1}{8}$ in. (26.4 x 30.8 cm)
Robert Lehman Collection, 1975

1975.I.48

ROBERT LEHMAN COLLECTION



1975.I.49

The Stoning of Saints Cosmas and Damian

Tempera and gold on wood; overall $10\frac{5}{8} \times 16$ in. (27 x 40.6 cm); painted surface $10\frac{3}{8} \times 12\frac{1}{8}$ in. (26.4 x 30.8 cm)
Robert Lehman Collection, 1975

1975.I.49

ROBERT LEHMAN COLLECTION



65.181.3

Priamo della Quercia (Priamo del Pietro)

Italian, Sienese, active 1442-1467

Madonna and Child with Adoring Angels

Tempera and gold on wood; overall, with added strips, $33\frac{1}{4} \times 21\frac{1}{4}$ in. (84.5 x 54 cm); painted surface $26\frac{1}{2} \times 20\frac{1}{2}$ in. (67.3 x 52.1 cm)

Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965

65.181.3

***Madonna and Child with Saints* (triptych)**

Left wing: Saints Ursula and Michael; right wing: Saints Agatha and Lucy. The central panel has been reshaped.

Tempera on wood, gold ground; central panel $43\frac{1}{4} \times 22\frac{1}{2}$ in. (109.9 x 57.2 cm); left wing $45\frac{1}{2} \times 22$ in. (115.6 x 55.9 cm); right wing $45\frac{1}{4} \times 22\frac{1}{4}$ in. (114.9 x 56.5 cm)

Gift of George Blumenthal, 1941

41.100.35-37



41.100.37



41.100.35



41.100.36



Master of Lecceto

Italian, SieneSE, third quarter 15th century

King Solomon and the Queen of Sheba
(cassone panel)

Left: the queen departing on her journey; right: the queen received by King Solomon
Tempera on wood, embossed and gilt ornament; overall 20³/₄ × 70¹/₈ in.

(52.7 × 178.1 cm); left, painted surface 13⁷/₈ × 24¹/₂ in. (35.2 × 62.2 cm); right, painted surface 14 × 24³/₄ in. (35.6 × 62.9 cm)

Inscribed (base): [QV]ESTA SIE LASTORIA QVANDO LAREINA SABA ANDO AVDIRE LASAPIENTIA DELRE [S]ALAMONE INGIERVSALEM (This is the story of how the Queen of Sheba went to hear the wisdom of King Solomon in Jerusalem)

Arms (left) of the Insegni family and (right) of the Spannocchi family
Rogers Fund, 1914

14.44

14.44



1975.I.52



65.234

Matteo di Giovanni di Bartolo

Italian, SieneSE, active by 1452, died 1495

Madonna and Child with Saints Anthony of Padua and Catherine of Siena

Tempera on wood, gold ground, 25³/₄ × 16⁷/₈ in. (65.4 × 42.9 cm)

Inscribed: (along segmented arch)

AVE.MARIS.STELLA.DEI.MAT (Hail, Star of the Sea, Mother of God); (on Madonna's halo) REGINA.CELI.LETARE.ALLELV (Queen of Heaven, rejoice, alleluia)

Robert Lehman Collection, 1975

1975.I.52

ROBERT LEHMAN COLLECTION

Madonna and Child with Saints Jerome and Mary Magdalen

Tempera and gold on wood, 24¹/₄ × 17³/₄ in. (61.6 × 45.1 cm)

(61.6 × 45.1 cm)

Gift of Robert Lehman, 1965

65.234

Workshop of Matteo di Giovanni di Bartolo

Madonna and Child with Saints Bernardino of Siena and Jerome and Two Angels

Tempera on wood, gold ground, 22 × 19¹/₂ in. (55.9 × 49.5 cm)

Inscribed (on tablet): YHS

Gift of George Blumenthal, 1941

41.100.17



41.100.17



41.190.29

Madonna and Child and Six Saints

Tempera on wood, gold ground; overall, with engaged (modern) frame, 25¹/₄ × 19¹/₄ in.

(64.1 × 48.9 cm); painted surface

21³/₄ × 15³/₄ in. (55.2 × 40 cm)

Bequest of George Blumenthal, 1941

41.190.29

Benvenuto di Giovanni

Italian, Sieneese, born 1436, died in or about 1518

Madonna and Child

The frame is of the period and may be the original one.

Tempera on wood, gold ground; overall $27\frac{3}{4} \times 18\frac{1}{8}$ in. (70.5×46 cm); painted surface $24\frac{1}{4} \times 14\frac{3}{4}$ in. (61.6×37.5 cm)

Inscribed (on Madonna's halo):

AVE.GRATIA.PLENA.DOM

Robert Lehman Collection, 1975

1975.I.54

ROBERT LEHMAN COLLECTION



1975.I.54

Saint Bernardino

This panel is from a predella that included Christ in Benediction and Saint Dominic (both Nelson-Atkins Museum, Kansas City), Saint Peter Martyr (Yale University Art Gallery, New Haven), Saint Francis (Museum of Fine Arts, Houston), and Saint Philip(?) (location unknown).

Tempera on wood, gold ground, pastiglia garland of fruit, $9\frac{3}{8} \times 10\frac{1}{8}$ in. (23.8×25.7 cm)

Robert Lehman Collection, 1975

1975.I.53

ROBERT LEHMAN COLLECTION



1975.I.53

Francesco di Giorgio (Francesco Maurizio di Giorgio di Martino Pollaiuolo)

Italian, Sieneese, 1439-1501

Goddess of Chaste Love

This panel, which must have been one of three, was cut from the left end of a cassone front; the corresponding panel from the right end is the Triumph of Carnal Love (private collection). The central panel has not been identified.

Tempera and gold on wood, $15\frac{1}{2} \times 17\frac{1}{4}$ in. (39.4×43.8 cm)

Marquand Fund, 1920

20.182



20.182

The Nativity

This panel is the lower part of a larger composition. It has been reunited with the upper part, God the Father Surrounded by Angels (National Gallery of Art, Washington, D.C., Samuel H. Kress Collection, 1952.5.8). The two-part work will be exhibited at each museum on a rotating basis.

Tempera on wood; (41.100.2) overall $20\frac{3}{4} \times 23\frac{5}{8}$ in. (52.7×60 cm); (41.100.2) painted surface $20\frac{1}{2} \times 22\frac{1}{2}$ in. (52.1×57.2 cm); painted surface of

reassembled work $33\frac{1}{4}$ in. (84.5 cm) high at center

Gift of George Blumenthal, 1941

41.100.2



41.100.2

Neroccio de' Landi (Neroccio di Bartolommeo di Benedetto di Neroccio de' Landi)

Italian, Sieneese, 1447-1500

Madonna and Child with Saints Jerome and Mary Magdalen

Tempera on wood, $24 \times 17\frac{1}{4}$ in.

(61×43.8 cm)

Gift of Samuel H. Kress Foundation, by exchange, 1961

61.43

Neroccio de' Landi and Workshop***Madonna and Child with Saints Michael and Bernardino of Siena***

Tempera on wood, arched top; overall, with engaged frame, $31\frac{1}{4} \times 22\frac{3}{4}$ in.

(79.4×57.8 cm); painted surface

$27\frac{1}{2} \times 19\frac{1}{8}$ in. (69.9×48.6 cm)

Gift of George Blumenthal, 1941

41.100.18



61.43



41.100.18

Icilio Federico Ioni

Italian, Tuscan, 1866–1946

Madonna and Child with Saints Mary Magdalen and Sebastian

The painting is a forgery in the style of Neroccio de' Landi (Sienese, 1447–1500).
Tempera on wood, gold ground; overall 43¹/₈ × 28¹/₂ in. (109.5 × 72.4 cm); painted surface 39¹/₄ × 24³/₈ in. (99.7 × 62.5 cm)

Robert Lehman Collection, 1975

1975.1.57

ROBERT LEHMAN COLLECTION

Copies after Neroccio de' Landi

Italian, before 1907

Saint Michael

This panel is a reduced copy with slight variations of the left wing of Neroccio's triptych of 1476 (Pinacoteca Nazionale, Siena). It is attributable to the seller, Corrado Scapechi, or perhaps to Icilio Federico Ioni (Tuscan, 1866–1946), and was acquired for study purposes.

Oil on wood, arched top, 19³/₈ × 11¹/₂ in. (49.2 × 29.2 cm)

Rogers Fund, 1907

07.241



1975.1.57



07.241

Saint Michael

This panel, the recto of a book cover intended to imitate a *biccherna* cover, is a somewhat less accurate copy (see 07.241 above) of the left wing of Neroccio's 1476 triptych (Pinacoteca Nazionale, Siena). The verso is falsely dated 1446.

Tempera on wood; overall 23¹/₂ × 15¹/₂ in. (59.7 × 39.4 cm); central field 10 × 5⁵/₈ in. (25.4 × 14.3 cm)

Gift of Mrs. Ridgeley Hunt, in memory of William Cruger Pell, 1907

07.24.24



07.24.24 (recto)



07.24.24 (verso)

Liberale da Verona (Liberale di Jacomo)

Italian, Veronese, 1445–1527/29

Scene from a Novella

This panel (left) and the following (43.98.8) formed a cassone front, with a third panel (Berenson collection, Villa I Tatti, Florence) at the center.

Tempera on wood, 13 × 16¹/₈ in. (33 × 41 cm)

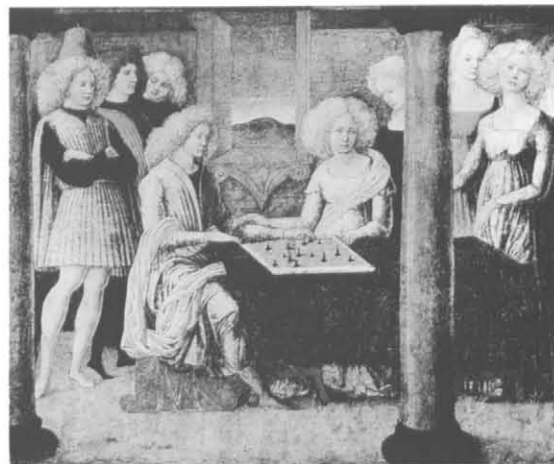
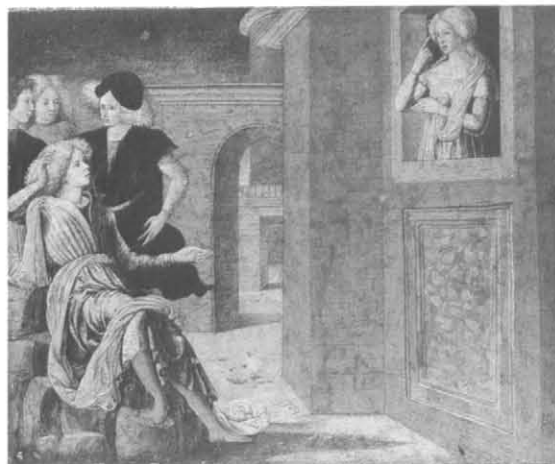
Gwynne Andrews Fund, 1986

1986.147

Liberale da Verona (Liberale di Jacomo)

Italian, Veronese, 1445-1527/29

The Chess Players (cassone panel)
 Tempera on wood; overall 13³/₄ × 16¹/₄ in. (34.9 × 41.3 cm); painted surface 13¹/₈ × 15⁷/₈ in. (33.3 × 40.3 cm)
 Maitland F. Griggs Collection, Bequest of Maitland F. Griggs, 1943
 43.98.8



1986.147

43.98.8

Guidoccio di Giovanni Cozzarelli

Italian, Siense, 1450-1516

The Legend of Cloelia (cassone panel)
 Tempera and gold on wood; overall 17³/₄ × 45¹/₂ in. (45.1 × 115.6 cm); painted surface 15¹/₈ × 43¹/₄ in. (38.4 × 109.9 cm)
 Frederick C. Hewitt Fund, 1911
 11.126.2

Bernardino Fungai

Italian, Siense, born 1460, died 1516 or later

The Nativity
 Oil and gold on wood; overall 55³/₈ × 40¹/₂ in. (140.7 × 102.9 cm); painted surface 54⁷/₈ × 39³/₄ in. (139.4 × 101 cm)
 Rogers Fund, 1926
 26.109



11.126.2



26.109

Italian (Umbrian) Painter

about 1500

Faith
 This painting and the following two (1982.177.2, 3) represent the Theological Virtues; the landscape backgrounds are continuous.

Tempera and gold on wood, 29¹/₈ × 17⁷/₈ in. (74 × 45.4 cm)
 Inscribed (on host held by Faith): INRI
 Purchase, Bequest of Mary Cushing Fosburgh and Gift of Rodman Wanamaker, by exchange, 1982
 1982.177.1

Charity
 Tempera and gold on wood, 29¹/₈ × 18 in. (74 × 45.7 cm)
 Purchase, Bequest of Mary Cushing Fosburgh and Gift of Rodman Wanamaker, by exchange, 1982
 1982.177.2

Hope
 Tempera and gold on wood, 29¹/₈ × 18 in. (74 × 45.7 cm)
 Purchase, Bequest of Mary Cushing Fosburgh and Gift of Rodman Wanamaker, by exchange, 1982
 1982.177.3



1982.177.1



1982.177.2



1982.177.3



41.190.22



88.3.100

Pietro di Domenico

Italian, Sienese, 1457-?1506

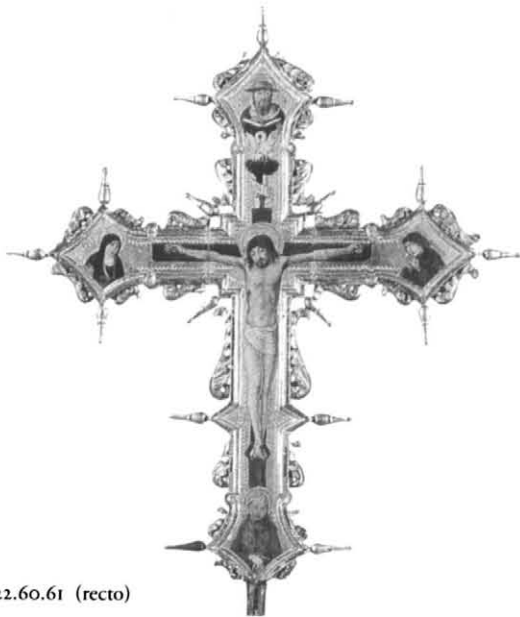
Madonna and Child with Two Angels
Tempera and gold on wood; overall
23³/₈ × 15¹/₄ in. (59.4 × 38.7 cm); painted
surface 23 × 14¹/₂ in. (58.4 × 36.8 cm)
Bequest of George Blumenthal, 1941
41.190.22

Italian (Sienese) Painter

late 15th century

Madonna and Child with Saints Peter and Paul

Tempera on wood, gold ground; overall
20⁵/₈ × 14¹/₂ in. (52.4 × 36.8 cm); painted
surface 19³/₄ × 13¹/₂ in. (50.2 × 34.3 cm)
Gift of Coudert Brothers, 1888
88.3.100



22.60.61 (recto)



22.60.61 (verso)

Pietro di Francesco Orioli

Italian, Sienese, 1458-1496

Processional Crucifix

Terminals: (recto) the Virgin and Saints John the Evangelist, Jerome, and Francis; (verso) Saints Luke, Mark, Matthew, and Bernardino of Siena

Tempera on wood, gold ground; overall
21¹/₄ × 18¹/₂ in. (54 × 47 cm); painted
surface 18⁵/₈ × 14 in. (47.3 × 35.6 cm)
Inscribed (recto and verso): ·I·N·R·I·
The Bequest of Michael Dreicer, 1921
22.60.61

Domenico Beccafumi

Italian, Sienese, born about 1486, died 1551

Saint Matthew

This painting and the following (1975.97) are studies for two of the panels of the four Evangelists (Duomo, Pisa); payment for the finished works was made in December 1538.

Tempera and emulsion on paper,
15¹/₄ × 8¹/₂ in. (38.7 × 21.6 cm)
Gift of Jean Douglas Fowles, in memory of R. Langton Douglas, 1974
1974.216

DRAWINGS AND PRINTS



1974.216



1975.97

Saint Mark

Tempera and emulsion on paper,
15³/₄ × 9¹/₈ in. (40 × 23.2 cm)
Gift of Jean Douglas Fowles, in memory of R. Langton Douglas, 1975
1975.97

DRAWINGS AND PRINTS

Paolo Veneziano

Italian, Venetian, active by 1333, died 1358/62

Madonna and Child Enthroned

Tempera on wood, gold ground, shaped top; overall $32\frac{1}{4} \times 19\frac{3}{4}$ in. (81.9 × 50.2 cm); painted surface $31\frac{1}{2} \times 18\frac{3}{4}$ in. (80 × 47.6 cm) Bequest of Edward Fowles, 1971 1971.II5.5



1971.II5.5

Guariento di Arpo

Italian, Paduan, active by 1338, died 1368/70

Madonna and Child

Tempera on wood, gold ground, arched top; overall, with engaged (modern) frame, $32\frac{3}{8} \times 18\frac{7}{8}$ in. (82.2 × 47.9 cm); painted surface $28\frac{1}{2} \times 17$ in. (72.4 × 43.2 cm) Inscribed (bottom): BENEDICTVS·SIT·NOMEN·DOMINI·YHVXPI / ET NOMEN·MATRIS·EIVS·GLORIOSE·VIRGINIS (Blessed be the name of the Lord Jesus Christ and the name of his glorious Virgin Mother) Gift of Coudert Brothers, 1888 88.3.86



88.3.86

Lorenzo Veneziano

Italian, Venetian, active 1357-1372

Madonna and Child Enthroned with Two Donors

Tempera on wood, gold ground, $42\frac{5}{8} \times 25\frac{7}{8}$ in. (108.3 × 65.7 cm) Robert Lehman Collection, 1975 1975.I.78 ROBERT LEHMAN COLLECTION



1975.I.78



32.100.87

Master of Saint Silvester

Italian, Venetian, active third quarter 14th century

Madonna and Child Enthroned with Saints James the Lesser and Lucy

Tempera on wood, gold ground, $12\frac{3}{4} \times 17\frac{1}{4}$ in. (31.1 × 43.8 cm) The Friedsam Collection, Bequest of Michael Friedsam, 1931 32.100.87

Niccolò di Pietro

Italian, Venetian, active 1394-1427/30

Saint Ursula and Her Maidens

Tempera and gold on wood, 37 × 31 in. (94 × 78.7 cm) Inscribed: (background) ·santa· ·ursula·; (on saint's belt) [ave]mariagratiapl[ena] Rogers Fund, 1923 23.64



23.64

Italian (Veronese) Painters

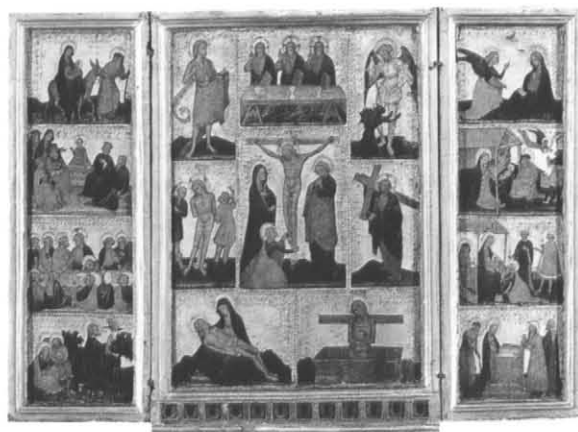
third quarter 14th century

The Crucifixion (tabernacle)

The angels on a blue ground have been attributed to Turone (Italian, Veronese, active



1985.229.2



09.104

in 1360). The wings of the tabernacle have been lost.

Tempera on wood, $34\frac{1}{2} \times 25\frac{3}{8}$ in. (87.6 × 64.5 cm)

Gift of Ruth Blumka, in honor of Ashton Hawkins, 1985

1985.229.2

THE CLOISTERS

first half 15th century

Scenes from the Life of Christ (triptych)

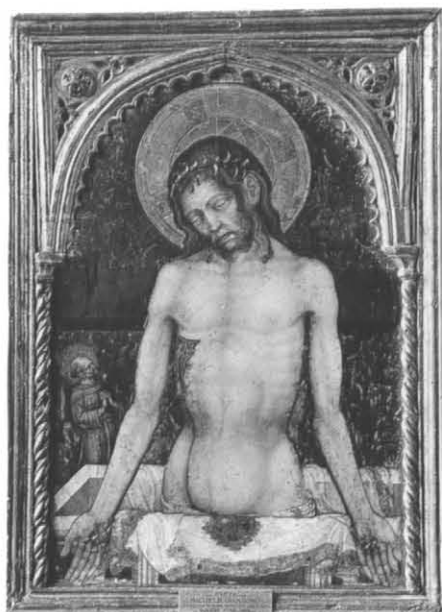
Center panel: Saint John the Baptist, Trinity, Saint Michael the Archangel, Flagellation, Crucifixion, Bearing of the Cross, Pietà, Man of Sorrows; left wing: Flight into Egypt, Christ among the Doctors, Last Supper, Agony in the Garden; right wing: Annunciation, Nativity, Adoration of the Magi, Presentation in the Temple

Tempera on wood, gold ground; central panel, overall, with engaged frame, $24\frac{1}{8} \times 16\frac{3}{4}$ in. (61.3 × 42.5 cm); central panel, painted surface $20\frac{5}{8} \times 14\frac{3}{4}$ in. (52.4 × 37.5 cm); left wing, overall, with engaged frame, $23\frac{3}{8} \times 8\frac{1}{4}$ in. (59.4 × 21 cm); left wing, painted surface $21\frac{1}{2} \times 6\frac{1}{2}$ in. (54.6 × 16.5 cm); right wing, overall, with engaged frame, $23\frac{3}{8} \times 8\frac{1}{4}$ in. (59.4 × 21 cm); right wing, painted surface $21\frac{1}{2} \times 6\frac{1}{4}$ in. (54.6 × 15.9 cm)

Inscribed: (center, on cross, and lower right) ·I·N·R·I·; (on Saint John the Baptist's scroll) Ecce āgn[us]. -d[e]i Ecce qu[i tollit peccatum mundi]. [John 1:29]; (verso of each wing) yhs.

Rogers Fund, 1909

09.104



06.180



59.187

Michele Giambono (Michele Giovanni Bono)

Italian, Venetian, active 1420–1462

The Man of Sorrows

Tempera and gold on wood; overall, with engaged frame, $21\frac{5}{8} \times 15\frac{1}{4}$ in. (54.9 × 38.7 cm); painted surface $18\frac{1}{2} \times 12\frac{1}{4}$ in. (47 × 31.1 cm)

Inscribed (above halo): ·I·N·R·I·

Rogers Fund, 1906

06.180



32.100.93



08.40

Jacopo Bellini

Italian, Venetian, active 1424–1470

Madonna and Child

Tempera on wood, gold ground, arched top; overall $34\frac{1}{2} \times 25$ in. (87.6 × 63.5 cm); painted surface $30\frac{1}{2} \times 21\frac{3}{4}$ in. (77.5 × 55.2 cm)

[frame original though not engaged]

Gift of Irma N. Straus, 1959

59.187

Italian (Venetian) Painters

second quarter 15th century

Madonna and Child

Tempera on wood; overall, with added strips, 15³/₈ × 10 in. (39.1 × 25.4 cm); painted surface 14¹/₄ × 9 in. (36.2 × 22.9 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.93



37.163.4



65.181.6

third quarter 15th century

Four Saints

These panels are the shutters of a shrine housing a carved and gilded sculpture of the Madonna and Child. At left are Saints Jerome (above) and Sebastian; at right are Saints Louis of Toulouse (above) and Roch.

Tempera on wood; left wing, overall, with engaged frame, 49 × 14 in. (124.5 × 35.6 cm); right wing, overall, with engaged frame, 49 × 14¹/₄ in. (124.5 × 36.2 cm)

Rogers Fund, 1908

08.40

MEDIEVAL ART



1975.1.82



30.95.277

Antonio Vivarini

Italian, Venetian, active by 1441, died 1476/84

Saint Peter Martyr Healing the Leg of a Young Man

There are six related panels representing scenes from the life of this Italian saint, who lived from about 1205 to 1252: Peter Martyr Received into the Dominican Order and Peter Martyr and the Miraculous Fire (both Gemäldegalerie, SMPK, Berlin), Peter Martyr Exorcising a Woman Possessed by the Devil (private collection), Peter Martyr Exorcising the Devil Disguised as the Madonna and Child (art market, 1962), the Virgin Appearing to Peter Martyr (private collection), and Funeral of Peter Martyr (private collection)

Tempera and gold on wood, 20⁷/₈ × 13¹/₈ in. (53 × 33.3 cm)

Gift of Samuel H. Kress Foundation, 1937

37.163.4



65.181.1



50.229.1

Workshop of Antonio Vivarini

Saint Jerome

Tempera on wood, gold ground, 10¹/₄ × 6⁵/₈ in. (26 × 16.8 cm)

Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965

65.181.6



14.40.645



32.100.82

Bartolomeo Vivarini

Italian, Venetian, active 1450–1491

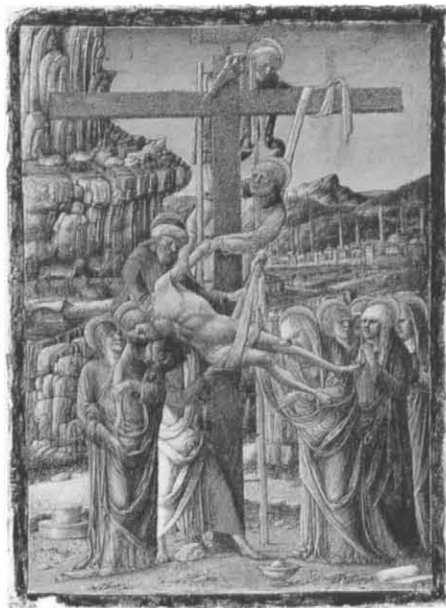
Madonna of Humility with Two Angels and a Kneeling Nun; The Annunciatory Angel and the Nativity; The Virgin Annunciate and the Pietà

Tempera on wood, gold ground; central panel, overall 23 × 18 in. (58.4 × 45.7 cm); central panel, painted surface 21¹/₄ × 17³/₈ in. (54 × 44.1 cm); left panel, overall 22³/₈ × 9¹/₂ in. (56.8 × 24.1 cm); left panel, painted surface, above 9⁷/₈ × 8¹/₂ in. (25.1 × 21.6 cm), below 9³/₄ × 8¹/₂ in. (24.8 × 21.6 cm); right panel, overall 22¹/₄ × 9³/₈ in. (56.5 × 23.8 cm); right panel, painted surface, above 9³/₄ × 8³/₈ in. (24.8 × 21.3 cm), below 9⁷/₈ × 8¹/₂ in. (25.1 × 21.6 cm)

Robert Lehman Collection, 1975

1975.1.82

ROBERT LEHMAN COLLECTION



49.7.8



32.100.97

Madonna and Child

Tempera on canvas, laid down on wood, transferred from wood, gold ground, 32³/₄ × 25³/₄ in. (83.2 × 65.4 cm)

Signed and dated (bottom right, on cartellino): OPVS·FACTVM·PER·BARTHOLOMEV[M] / M[]M·VIVA·RI[N]VM·DEMVRANO 1472

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.277

A Saint (Mark?) Reading (fragment)

Tempera on wood, gold ground, 18³/₈ × 14³/₄ in. (47.3 × 37.5 cm)

Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965

65.181.1



32.130.2

The Death of the Virgin

Tempera on wood, arched top, 74³/₄ × 59 in. (189.9 × 149.9 cm)

Signed and dated (bottom center, on cartellino): [OPVS FAC]TVM·VENETIIS PE / [R BARTH]OLOMEV·VIVA / [RINVM DE]MVRANO.148[5]

Gift of Robert Lehman, 1950

50.229.1

Antonello da Messina (Antonello di Giovanni d'Antonio)

Italian, Sicilian, born about 1430, died 1479

Portrait of a Young Man

Oil on wood, 10⁵/₈ × 8¹/₈ in. (27 × 20.6 cm)

Bequest of Benjamin Altman, 1913

14.40.645

Antonello da Messina (Antonello di Giovanni d'Antonio)

Italian, Sicilian, born about 1430, died 1479

Christ Crowned with Thorns

Oil, perhaps over tempera, on wood,

16³/₄ × 12 in. (42.5 × 30.5 cm)

Signed (lower center): Antonellus messane / [us] / me pin[x]it

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.82

Girolamo da Cremona

Italian, Paduan, active 1451–1483

Descent from the Cross

Tempera on parchment, laid down on wood,

6¹/₄ × 4¹/₂ in. (15.9 × 11.4 cm)

The Jules Bache Collection, 1949

49.7.8

Andrea Mantegna

Italian, Paduan, born no later than 1430, died 1506

Madonna and Child with Seraphim and Cherubim

Tempera and gold on wood, arched top,

17³/₈ × 11¹/₄ in. (44.1 × 28.6 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.97

The Adoration of the Shepherds

Tempera on canvas, transferred from wood;

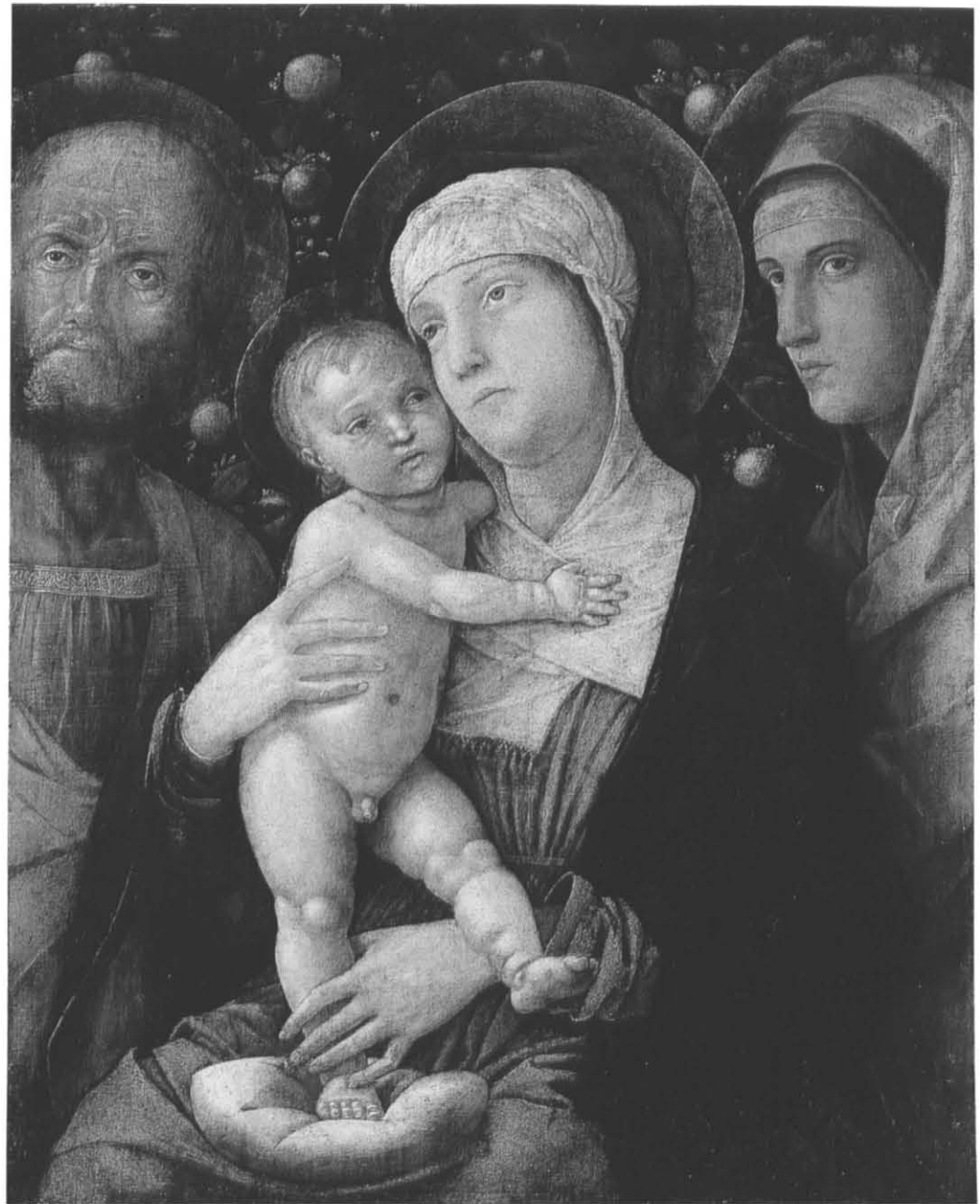
overall 15³/₄ × 21⁷/₈ in. (40 × 55.6 cm);

painted surface 14⁷/₈ × 21 in.

(37.8 × 53.3 cm)

Purchase, Anonymous Gift, 1932

32.130.2



14.40.643

The Holy Family with Saint Mary Magdalen

Distemper on canvas, 22¹/₂ × 18 in.

(57.2 × 45.7 cm)

Bequest of Benjamin Altman, 1913

14.40.643

Style of Andrea Mantegna

Italian, Mantuan, about 1490–95

***Rodolfo Gonzaga* (1451–1495)**

Tempera on wood, 4¹/₄ × 3¹/₄ in.

(10.8 × 8.3 cm)

The Jules Bache Collection, 1949

49.7.11



49.7.11



1975.1.109



05.41.2



1982.60.5



05.41.1

of uncertain date

Judith with the Head of Holofernes

The composition is based on a number of works by or attributed to Andrea Mantegna.

Tempera on wood, 8 1/2 × 5 3/4 in.

(21.6 × 14.6 cm)

Robert Lehman Collection, 1975

1975.1.109

ROBERT LEHMAN COLLECTION

Carlo Crivelli

Italian, Venetian, active 1457–1493

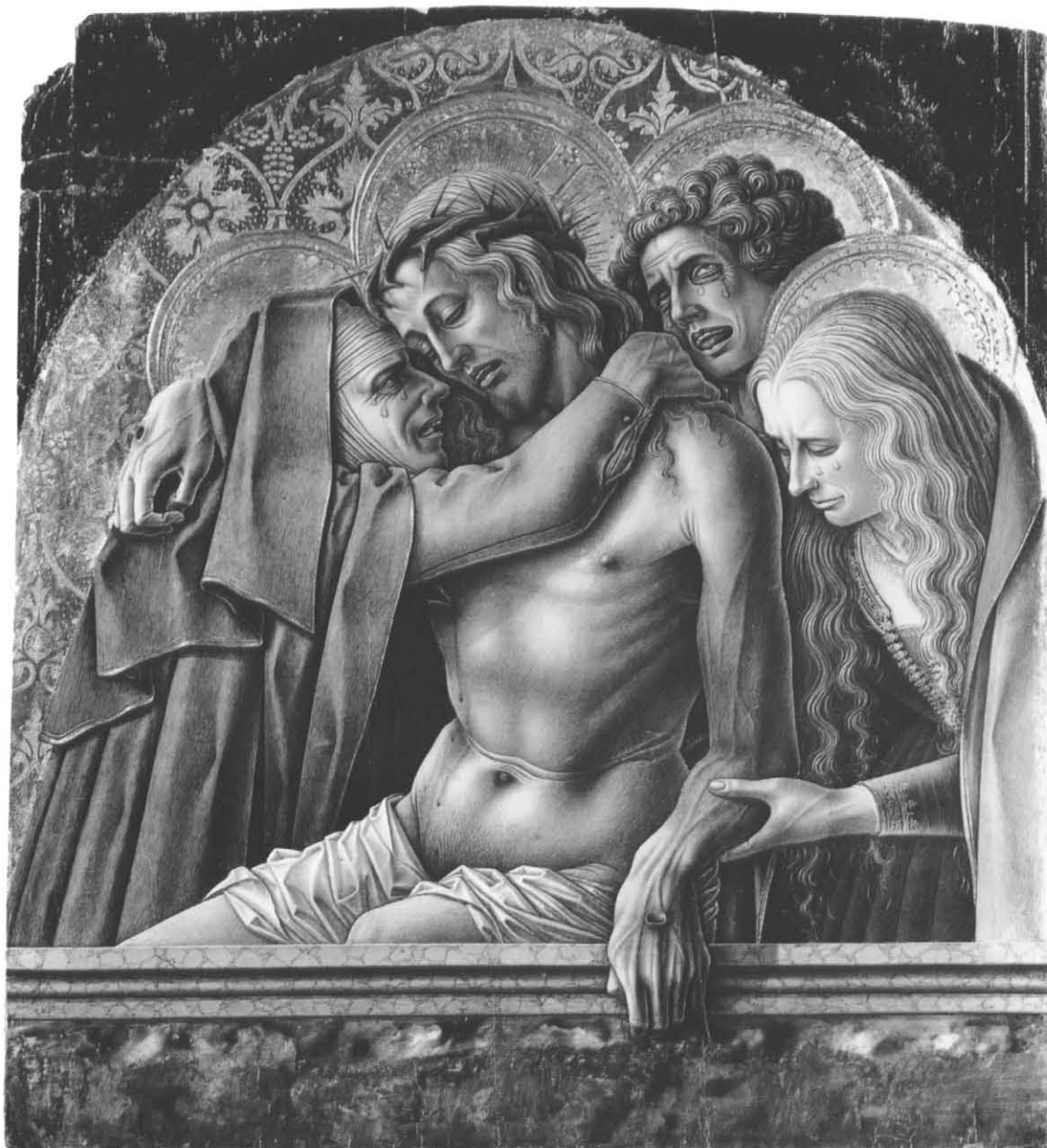
Saint George

This panel is from an altarpiece that included the following two panels (1982.60.5, 05.41.1) and others depicting Saint James the Greater (Brooklyn Museum) and Saint Nicholas of Bari (Cleveland Museum of Art).

Tempera on wood, gold ground, 38 × 13 1/4 in. (96.5 × 33.7 cm)

Rogers Fund, 1905

05.41.2



Madonna and Child Enthroned

Tempera on wood, gold ground, 38 3/4 × 17 1/4 in. (98.4 × 43.8 cm)

Signed and dated (bottom left):

+CAROLVS+CRIVELLVS+VENETVS+ / 1472

PINSIT+

The Jack and Belle Linsky Collection, 1982

1982.60.5

Saint Dominic

Tempera on wood, gold ground, 38 1/4 × 12 3/4 in. (97.2 × 32.4 cm)

Rogers Fund, 1905

05.41.1

Pietà

This panel is generally associated with the nine panels constituting the two lower tiers of the so-called Demidoff Altarpiece (National Gallery, London) of 1476, which may come from the church of San Domenico at Ascoli Piceno.

Tempera on wood, gold ground, arched top; overall 28 1/4 × 25 3/8 in.

(71.8 × 64.5 cm); painted surface 28 × 25 1/8 in. (71.1 × 63.8 cm)

John Stewart Kennedy Fund, 1913

13.178

Carlo Crivelli

Italian, Venetian, active 1457–1493

Madonna and Child

Tempera and gold on wood; overall 14⁷/₈ × 10 in. (37.8 × 25.4 cm); painted surface 14³/₈ × 9¹/₄ in. (36.5 × 23.5 cm)
Signed (lower center): OPVS.KAROLI. CRIVELLI.VENETI

The Jules Bache Collection, 1949
49.7.5



49.7.5

An Apostle

The panel belongs to a series with Christ (Clark Art Institute, Williamstown) and six other apostles (two at the Detroit Institute of Arts, two at the Honolulu Academy of Arts, Hawaii, and two in the Bearstead collection at Upton House, National Trust). Five panels from the main tier (two in the Musées Royaux, Brussels, and three in the church of Santa Lucia, Montefiore) and four of the pinnacles (one at the National Gallery, London, and three at Montefiore) have been identified. The altarpiece is thought to come from Montefiore dell'Aso, near Fermo.

Tempera on wood, gold ground, arched top, 12⁵/₈ × 9¹/₈ in. (32.1 × 23.2 cm)
Robert Lehman Collection, 1975
1975.1.84

ROBERT LEHMAN COLLECTION



1975.1.84

Attributed to Carlo Crivelli

Madonna and Child Enthroned

Tempera on wood, gold ground, 55¹/₂ × 23³/₈ in. (141 × 59.4 cm)
Robert Lehman Collection, 1975
1975.1.83

ROBERT LEHMAN COLLECTION



1975.1.83



30.95.256

Giovanni Bellini

Italian, Venetian, active by 1459, died 1516

Madonna Adoring the Sleeping Child

Tempera on wood, 28¹/₂ × 18¹/₄ in. (72.4 × 46.4 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915
30.95.256

Madonna and Child

Tempera, oil, and gold on wood, 21¹/₄ × 15³/₄ in. (54 × 40 cm)
Robert Lehman Collection, 1975
1975.1.81

ROBERT LEHMAN COLLECTION



1975.1.81



49.7.2

Workshop of Giovanni Bellini

Madonna and Child

Oil on wood; overall 13¹/₂ × 10⁷/₈ in. (34.3 × 27.6 cm); painted surface 12³/₄ × 10¹/₈ in. (32.4 × 25.7 cm)

The Jules Bache Collection, 1949
49.7.2



o8.183.1

Giovanni Bellini

Italian, Venetian, active by 1459, died 1516

Madonna and Child

Oil on wood, 35 × 28 in. (88.9 × 71.1 cm)

Signed (lower center): IOANNES BELLINVS

Rogers Fund, 1908

o8.183.1

Giovanni Bellini and Workshop

Madonna and Child with Saints

The saints (left to right) are Peter, Catherine of Alexandria, Lucy, and John the Baptist.

Tempera and oil on wood, 38¹/₄ × 60¹/₂ in.

(97.2 × 153.7 cm)

Signed and inscribed: (lower center, on cartellino) Ioannes Bellinus; (on scroll held by Saint John the Baptist) ECCE / AGNVS / DEI

The Jules Bache Collection, 1949

49.7.1

Workshop of Giovanni Bellini

The Circumcision

Oil on wood, 26³/₄ × 40¹/₂ in.

(67.9 × 102.9 cm)

Inscribed and dated (lower center): IOANNES BELLINVS / P. MDXI

Gift of J. Pierpont Morgan, 1917

17.190.9



49.7.1



17.190.9

Jacometto (Jacometto Veneziano)

Italian, Venetian, active about 1472, died before 1498

Alvise Contarini(?)*; (verso) *A Tethered Hart

Oil on wood; overall $4\frac{1}{8} \times 3\frac{3}{8}$ in. (11.7 × 8.6 cm); recto, painted surface $4\frac{1}{8} \times 3\frac{1}{8}$ in. (10.5 × 7.9 cm); verso, painted surface $4\frac{3}{8} \times 3\frac{1}{8}$ in. (11.1 × 7.9 cm)

Inscribed (verso): AI EI

Robert Lehman Collection, 1975

1975.1.86

ROBERT LEHMAN COLLECTION



1975.1.86 (recto)



1975.1.86 (verso)

A Woman, Possibly a Nun of San Secondo;**(verso) *Scene in Grisaille***

Pendant to 1975.1.86

Oil (verso: oil and gold) on wood; overall $4 \times 2\frac{7}{8}$ in. (10.2 × 7.3 cm); recto and verso, painted surface $3\frac{3}{4} \times 2\frac{1}{2}$ in. (9.5 × 6.4 cm)

Robert Lehman Collection, 1975

1975.1.85

ROBERT LEHMAN COLLECTION



1975.1.85 (recto)



1975.1.85 (verso)

Portrait of a Young Man

Oil on wood, $11 \times 8\frac{1}{4}$ in. (27.9 × 21 cm)

The Jules Bache Collection, 1949

49.7.3

Antonello de Saliba

Italian, Venetian, active 1480–1535

Madonna Adoring the Child

Tempera and oil on wood, $26\frac{5}{8} \times 19\frac{1}{2}$ in. (67.6 × 49.5 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.249



49.7.3



30.95.249



41.100.32



1982.60.6

Vittore Crivelli

Italian, Venetian, active by 1465, died 1501/2

Madonna and Child Enthroned with Two Angels and a Donor

Tempera on wood, gold ground; overall 54 × 25³/₄ in. (137.2 × 65.4 cm); painted surface 52 × 24¹/₄ in. (132.1 × 61.5 cm)

Gift of George Blumenthal, 1941

41.100.32

Madonna and Child with Two Angels

Tempera and gold on wood, 21⁷/₈ × 16 in. (55.6 × 40.6 cm)

Signed (on ledge): OPVS VICTORIS CRIVELLV · VENETI ·

The Jack and Belle Linsky Collection, 1982

1982.60.6



09.102



14.40.606

Bartolomeo Montagna (Bartolomeo Cincani)

Italian, Vicentine, born before 1459, died 1523

Madonna Adoring the Child

Oil(?) on wood, 24³/₄ × 20¹/₂ in.

(62.9 × 52.1 cm)

Rogers Fund, 1909

09.102

Saint Justina of Padua (fragment)

Oil on wood; overall, with added strips, 19¹/₂ × 15¹/₈ in. (49.5 × 38.4 cm); painted surface 19¹/₈ × 14³/₄ in. (48.6 × 37.5 cm)

Bequest of Benjamin Altman, 1913

14.40.606

Vittore Carpaccio

Italian, Venetian, born about 1455, died 1523/26

The Meditation on the Passion

The dead Christ is attended by Job (right) and Saint Jerome.

Oil and tempera on wood, 27³/₄ × 34¹/₈ in. (70.5 × 86.7 cm)

Signed (lower right, on cartellino): vjctorijs carpattjj / venettj opus [legible only with infrared]

Inscribed extensively with phrases in distorted Hebrew letters; those that can be read are: (on throne) with a cry, Israel, crown; (right, on stone block) Israel, that my redeemer liveth, 19 (phrase and number from Job 19:25)

John Stewart Kennedy Fund, 1911

11.118



11.118

Giovanni Battista Cima

Italian, Venetian, born about 1459, died 1517/18

Three Saints: Roch, Anthony Abbot, and Lucy

Oil on canvas, transferred from wood, 50½ × 48 in. (128.3 × 121.9 cm)

Rogers Fund, 1907

07.149



07.149

Madonna and Child with Saints Francis and Clare

Oil on wood, 8 × 10½ in. (20.3 × 26.7 cm)

Inscribed (falsely, bottom): IOANNES BELLINVS FACIEBAT.

Bequest of George Blumenthal, 1941

41.190.II



41.190.II

Michele da Verona (Michele di Zenone)

Italian, Veronese, 1470–1536/44

Madonna and Child with the Infant Saint John the Baptist

Tempera and oil on wood, 29 × 22¾ in. (73.7 × 57.8 cm)

Anonymous Gift, 1927

27.41



27.41

Girolamo dai Libri

Italian, Veronese, 1474–1555

Madonna and Child with Saints

This altarpiece was painted for the Cartieri chapel in the church of San Leonardo nel Monte, near Verona; the saints (left to right) are Catherine of Alexandria, Leonard, Augustine, and Apollonia.

Tempera and oil on canvas, arched top, 157 × 81½ in. (398.8 × 207 cm)

Fletcher Fund, 1920

20.92



20.92

Catena (Vincenzo di Biagio)

Italian, Venetian, active by 1506, died 1531

Portrait of a Venetian Senator

Oil on canvas, 27¼ × 24 in. (69.2 × 61 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.258



30.95.258

The Adoration of the Shepherds

Oil on canvas, 49½ × 81¾ in. (125.7 × 207.6 cm)

Purchase, Mrs. Charles S. Payson Gift, Gwynne Andrews Fund, special funds, and other gifts and bequests, 1969

69.123



69.123



1986.138

Lorenzo Lotto

Italian, Venetian, born about 1480, died 1556

Venus and Cupid

Oil on canvas, 36³/₈ × 43⁷/₈ in.

(92.4 × 111.4 cm)

Signed (lower right, on tree trunk): Laurent^o
Loto

Purchase, Mrs. Charles Wrightsman Gift, in
honor of Marietta Tree, 1986
1986.138

Brother Gregorio Belo of Vicenza

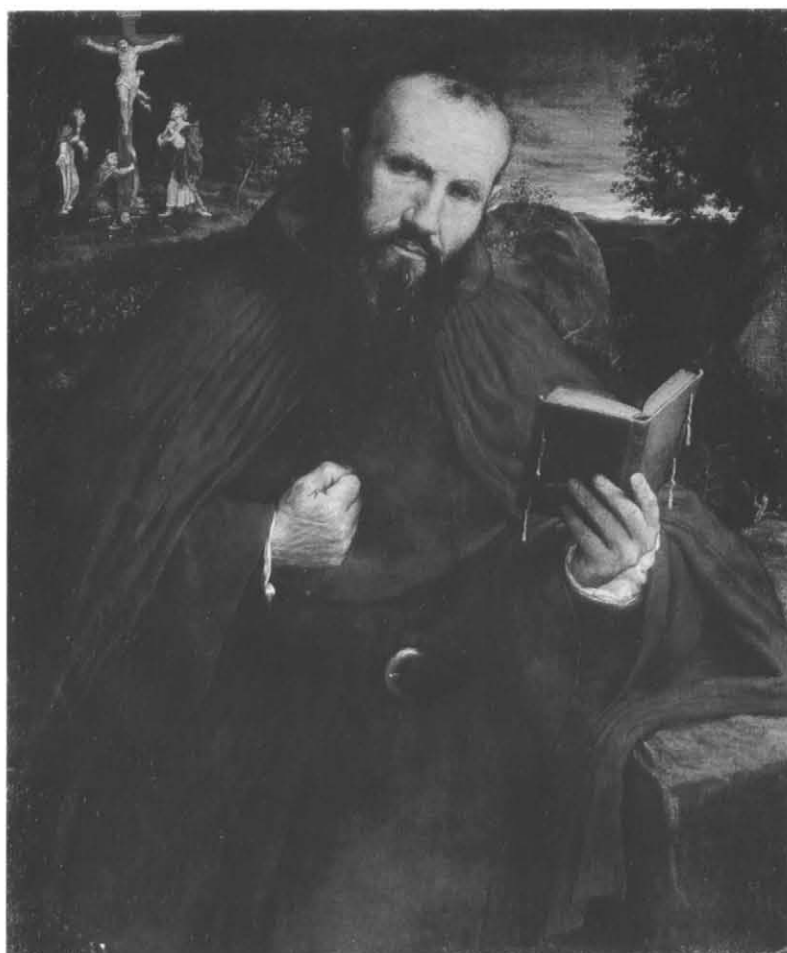
Oil on canvas, 34³/₈ × 28 in.

(87.3 × 71.1 cm)

Dated and inscribed (lower right): .F. Gregorij
belo de Vincentia / eremite in hieronimi
Ordinis beati / fratris Petri de pisis Anno /
etatis eius. LV.M.D.XLVII (Fra Gregorio Belo of
Vicenza, hermit in the Hieronymite order of
Blessed Fra Pietro of Pisa, at the age of fifty-
five, 1547)

Rogers Fund, 1965

65.117



65.117

Sebastiano del Piombo (Sebastiano Luciani)

Italian, Venetian, born about 1485, died 1547

Portrait of a Man, Said to Be Christopher Columbus (born about 1446, died 1506)

Oil on canvas, 42 × 34³/₄ in.

(106.7 × 88.3 cm)

Signed, dated, and inscribed: (center right)

SEBASTIANVS / VENETVS FACIT; (across top)

HÆC. EST. EFFIGIES. LIGVRIS. MIRANDA.

COLVMBI. ANTIPODV. PRIMVS / RATE. QVI.

PENETRAVIT. IN. ORBEM. 1519 (This is the

admirable portrait of the Ligurian Columbus, the first to enter by ship into the world of the Antipodes, 1519)

Gift of J. Pierpont Morgan, 1900

00.18.2



00.18.2



1973.155.5

Attributed to Sebastiano del Piombo

The Holy Family with Saints and Donors

Oil on wood; overall 26¹/₂ × 40¹/₂ in.

(67.3 × 102.9 cm); painted surface

26 × 39³/₄ in. (66 × 101 cm)

Inscribed (on scroll): [illegible]

Bequest of Josephine Bieber, in memory of her husband, Siegfried Bieber, 1970

1973.155.5



32.100.78

Bonifazio Veronese (Bonifazio de' Pitati)

Italian, Venetian, 1487–1553

The Legend of the Infant Servius Tullius

As told by Livy (Book I: 39), King Tarquinius and Queen Tanaquil witnessed the head of the young boy bursting into flames and took this as a portent, making him their heir. Here they rush into the room in which the infant lies in his cradle.

Oil on canvas, 10¹/₂ × 40¹/₄ in.

(26.7 × 102.2 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.78

Titian (Tiziano Vecellio)

Italian, Venetian, born about 1488, died 1576

Madonna and Child

Oil on wood; overall 18 × 22 in.

(45.7 × 55.9 cm); painted surface

17 × 21¹/₂ in. (43.2 × 54.6 cm)

The Jules Bache Collection, 1949

49.7.15



49.7.15

Portrait of a Man

Oil on canvas, 19³/₄ × 17³/₄ in.

(50.2 × 45.1 cm)

Bequest of Benjamin Altman, 1913

14.40.640



14.40.640



14.40.650



49.7.16



36.29



32.100.85

Titian (Tiziano Vecellio)

Italian, Venetian, born about 1488, died 1576

Filippo Archinto (born about 1500, died 1558), *Archbishop of Milan*

Oil on canvas, 46½ × 37 in.

(118.1 × 94 cm)

Bequest of Benjamin Altman, 1913

14.40.650

Venus and Adonis

Oil on canvas, 42 × 52½ in.

(106.7 × 133.4 cm)

The Jules Bache Collection, 1949

49.7.16

Titian and Workshop

Venus and the Lute Player

Oil on canvas, 65 × 82½ in.

(165.1 × 209.6 cm)

Munsey Fund, 1936

36.29

Workshop of Titian

Doge Andrea Gritti (1455–1538)

Oil on canvas, 40¼ × 31¾ in.

(102.2 × 80.6 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.85

Style of Titian

Italian, Venetian, about 1510-20

Madonna and Child

Oil on wood, 16³/₄ × 12 in.

(42.5 × 30.5 cm)

Gift of Chester D. Tripp, 1957

57.31



57.31

Copy after Titian

late 16th or early 17th century

Alfonso d'Este (1486-1534), Duke of Ferrara

Oil on canvas, 50 × 38³/₄ in.

(127 × 98.4 cm)

Munsey Fund, 1927

27.56



27.56

Paris Bordon

Italian, Venetian, 1500-1571

Portrait of a Man in Armor with Two Pages

Oil on canvas, 46 × 62 in.

(116.8 × 157.5 cm)

Inscribed (lower center, on ribbon): OPVS / PARIDIS BO / RDON

Gift of Mr. and Mrs. Charles Wrightsman,

1973

1973.311.1



1973.311.1

Lambert Sustris

Netherlandish, born 1515/20, died after 1568

Portrait of a Man

Oil on canvas, 47¹/₂ × 36¹/₂ in.

(120.7 × 92.7 cm)

The Jules Bache Collection, 1949

49.7.14



49.7.14

Tintoretto (Jacopo Robusti)

Italian, Venetian, 1518-1594

Portrait of a Man

Oil on canvas, 44³/₈ × 35 in.

(112.7 × 88.9 cm)

Gift of George Blumenthal, 1941

41.100.12

Portrait of a Young Man

Oil on canvas, 54¹/₂ × 42 in.

(138.4 × 106.7 cm)

Dated and inscribed: (left, on marble

pedestal) M.D.LI; (below) ÆTATIS. SVÆ /

ANNO.[x?]XX

Gift of Lionel F. Straus Jr., in memory of his

parents, Mr. and Mrs. Lionel F. Straus, 1958

58.49



41.100.12

The Miracle of the Loaves and Fishes

Oil on canvas, 61 × 160¹/₂ in.

(154.9 × 407.7 cm)

Francis L. Leland Fund, 1913

13.75



58.49



13.75



39.55



10.206

Tintoretto (Jacopo Robusti)

Italian, Venetian, 1518–1594

The Finding of Moses

Oil on canvas, 30¹/₂ × 52³/₄ in.

(77.5 × 134 cm)

Gwynne Andrews Fund, 1939

39.55



46.31



29.100.105

Paolo Veronese (Paolo Caliari)

Italian, Venetian, 1528–1588

***Alessandro Vittoria* (1524/25–1608)**

Oil on canvas, 43¹/₂ × 32¹/₄ in.

(110.5 × 81.9 cm)

Gwynne Andrews Fund, 1946

46.31

Boy with a Greyhound

Oil on canvas, 68³/₈ × 40¹/₈ in.

(173.7 × 101.9 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.105

Mars and Venus United by Love

Oil on canvas, 81 × 63³/₈ in.

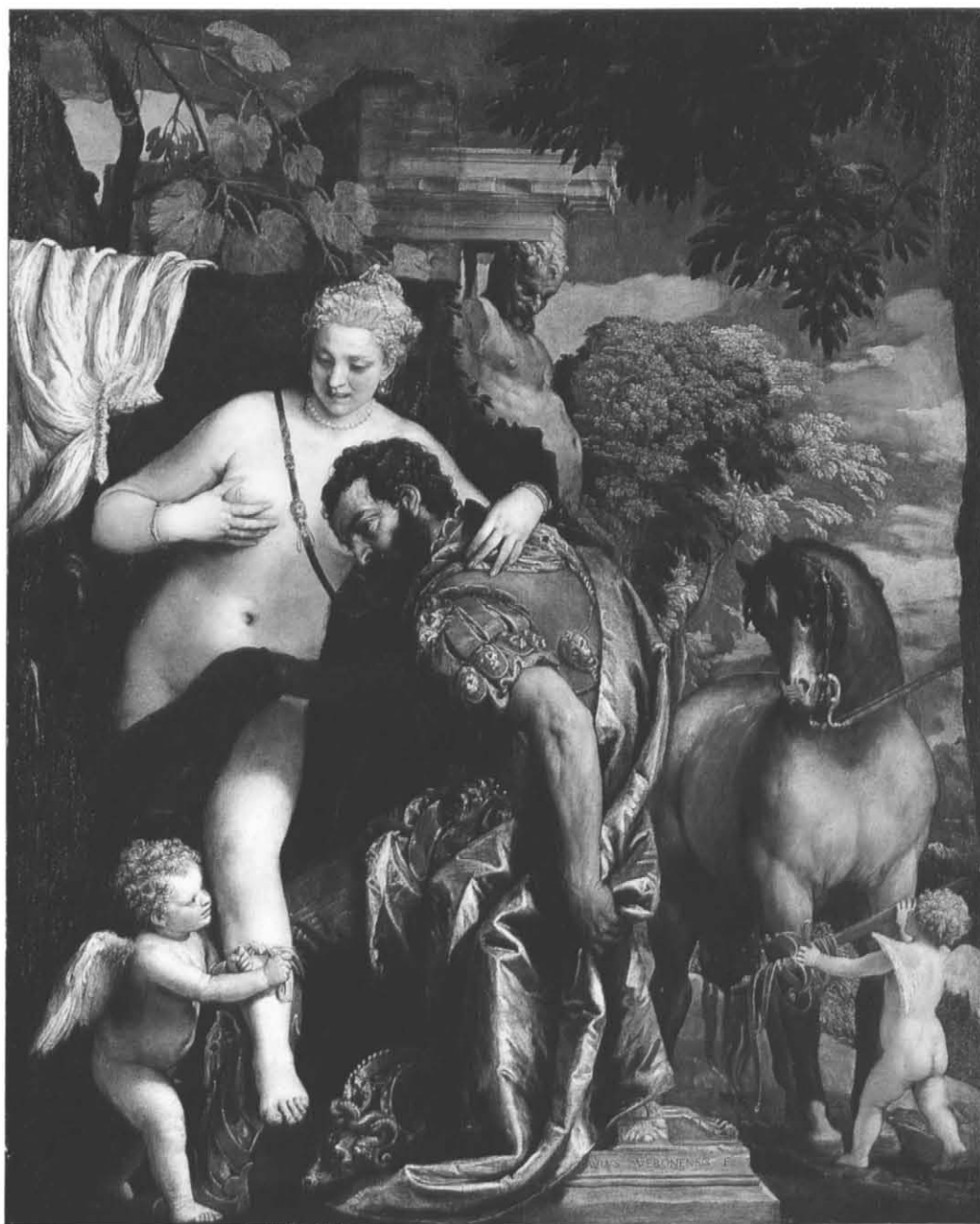
(205.7 × 161 cm)

Signed (lower center, on marble fragment):

PAVLVS VERONENSIS F

John Stewart Kennedy Fund, 1910

10.189



10.189

Andrea Schiavone (Andrea Medulich or Meldolla)

Italian, Venetian, 1522?–1563

The Marriage of Cupid and Psyche

Oil on wood, with corners made up; overall

51¹/₂ × 61⁷/₈ in. (130.8 × 157.2 cm); painted

surface 50¹/₂ × 61¹/₂ in. (128.3 × 156.2 cm)

Gift of Mary V. T. Eberstadt, by exchange,

1973

1973.116



1973.116



89.4.2742

Girolamo Forni

Italian, Vicentine, active second half 16th century

Portrait of a Family

Oil on canvas, 52 × 79 in.
(132.1 × 200.7 cm)
Gift of Mrs. John Crosby Brown, 1889
89.4.2742

MUSICAL INSTRUMENTS

Francesco Montemezzano

Italian, Venetian, born about 1540, died after 1602

Portrait of a Woman

Oil on canvas, 46³/₄ × 39 in. (118.7 × 99.1 cm), including added strip of 5¹/₂ in. (14 cm) at top

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.104



29.100.104



29.158.754

Italian (Venetian) Painter

late 16th century

Giovanni Battista Rota

Oil on canvas, 86¹/₂ × 53 in.
(219.7 × 134.6 cm)

Inscribed (upper right): IO. BAPT̃A ROTA EQVES / DVCTOR GENTIV GRAVIS / ARMATVRE PRO RE DVCA VENETI . ETAT . ANNOR . LV . (Giovanni Battista Rota, knight, commander of the native heavy artillery for the most fair Venetian republic, at the age of fifty-five)

Bashford Dean Memorial Collection, Funds from various donors, 1929

29.158.754

ARMS AND ARMOR

Jacopo Palma the Younger

Italian, Venetian, 1544–1628

The Crucifixion

Oil on canvas, 85 × 53¹/₄ in.
(215.9 × 135.3 cm)

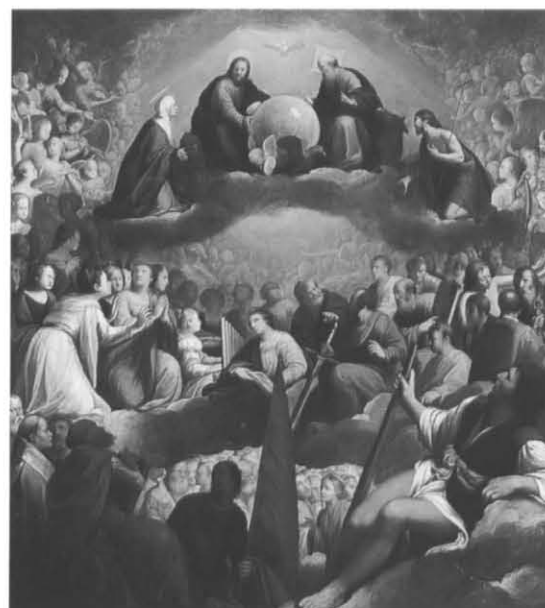
Signed and inscribed: (lower right) JACOBVS PALMA. F.; (on cross) INRI

Gift of Robert Lehman, 1957

57.170



57.170



1971.93

Carlo Saraceni

Italian, Venetian, 1579?–1620

Paradise

Oil on copper; overall 21³/₈ × 18⁷/₈ in.
(54.3 × 47.9 cm); painted surface
20⁷/₈ × 18³/₈ in. (53 × 46.7 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, by exchange, 1971

1971.93

Sebastiano Ricci

Italian, Venetian, 1659–1734

The Holy Family with Angels

Oil on canvas, 50 × 45½ in.

(127 × 115.6 cm)

Gift of Mr. and Mrs. Piero Corsini, 1986

1986.347



1986.347

The Baptism of Christ

This is one of at least three studies of this subject (the others have been on the art market, one in 1989). There is also a companion piece, the Last Supper (National Gallery of Art, Washington, D.C.), and both are sketches for the lost decoration of the chapel at Bulstrode House, Gerrards Cross, Buckinghamshire.

Oil on canvas, 26 × 40 in. (66 × 101.6 cm)

Inscribed (on cartouche at top of arch): HIC EST FILIVS / MEVS DILECTV[S] / LVC CAPUT III
(This is my beloved Son. Luke 3 [actually Matthew 3:17])

Purchase, Rogers and Gwynne Andrews Funds, and Gift of Jane L. Melville, by exchange, 1981

1981.186



1981.186

Giovanni Antonio Pellegrini

Italian, Venetian, 1675–1741

Bacchus and Ariadne

Oil on canvas, 46 × 50½ in.

(116.8 × 128.3 cm)

Gift of Mr. and Mrs. Eugene Victor Thaw,

1984

1984.458



1984.458



1985.5

Jacopo Amigoni

Italian, Venetian, 1682–1752

Flora and Zephyr

This painting has a pendant representing Venus and Adonis (art market, 1992). The pair was evidently commissioned by a member of the Ward-Boughton-Leigh family between 1729 and 1739.

Oil on canvas, 84 × 58 in.

(213.4 × 147.3 cm)

Purchase, Rudolph and Lentilhon G. von

Fluegge Foundation Inc. Gift, 1985

1985.5



67.187.90



1982.35.2

Giovanni Battista Piazzetta

Italian, Venetian, 1682–1754

Saint Christopher Carrying the Infant Christ

Oil on canvas, 28¼ × 22⅞ in.

(71.8 × 56.2 cm)

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.90



1975.1.88



1975.1.90



1975.1.87



1975.1.89



1975.1.91



o6.1335.1b

Giovanni Battista Pittoni

Italian, Venetian, 1687–1767

The Holy Family

Oil on canvas, 32¹/₈ × 25³/₈ in.
(81.6 × 64.5 cm)

Bequest of Jean Fowles, in memory of her first husband, R. Langton Douglas, 1981
1982.35.2

Luca Carlevaris

Italian, Venetian, 1663–1730

The Bacino, Venice, with the Dogana and a Distant View of the Isola di San Giorgio

This painting and the following three (1975.1.90, 87, 89) form a series.
Oil on canvas, 20 × 47¹/₈ in.
(50.8 × 119.7 cm)

Robert Lehman Collection, 1975
1975.1.88

ROBERT LEHMAN COLLECTION

The Molo, Venice, Looking West

Oil on canvas, 19⁷/₈ × 47¹/₈ in.
(50.5 × 119.7 cm)

Dated and inscribed (extreme right, on a pillar of the Palazzo Ducale): L (for Luca)/DCC/IX (for 1709 or 1719, the earlier date being the more likely)

Robert Lehman Collection, 1975
1975.1.90

ROBERT LEHMAN COLLECTION

The Molo, Venice, from the Bacino di San Marco

Oil on canvas, 20 × 46⁷/₈ in.
(50.8 × 119.1 cm)

Robert Lehman Collection, 1975
1975.1.87

ROBERT LEHMAN COLLECTION

Piazza San Marco, Venice

Oil on canvas, 19⁷/₈ × 47¹/₄ in.
(50.5 × 120 cm)

Robert Lehman Collection, 1975
1975.1.89

ROBERT LEHMAN COLLECTION

Giambattista Cimaroli

Italian, Venetian, born about 1687, died after 1757

View of the Brenta, near Dolo

Oil on canvas, 32³/₈ × 44¹/₂ in.
(82.2 × 113 cm)

Robert Lehman Collection, 1975
1975.1.91

ROBERT LEHMAN COLLECTION



Gasparo Diziani

Italian, Venetian, 1689-1767

Dawn

This ceiling is installed in the room for which it was originally painted: a bedroom from the Palazzo Sagredo, Venice (MMA).

Oil on canvas, 78 × 94½ in.

(198.1 × 240 cm)

Rogers Fund, 1906

06.1335.1b



65.183.2

Giovanni Battista Tiepolo

Italian, Venetian, 1696-1770

The Triumph of Marius

This picture and the following two (65.183.2, 3) are from a series of ten painted for the salone of the Palazzo Dolfin, Venice. The other seven are: Triumph of a Roman General or Emperor, Volumnia and Her Children before Coriolanus, Mucius Scaevola before Porsenna, Quintus Fabius Maximus before the Senate of Carthage, and Dictatorship Offered to Cincinnatus (all Hermitage, Saint Petersburg), and Death of Lucius Junius Brutus and Hannibal Contemplating the Severed Head of Hasdrubal (both Kunsthistorisches Museum, Vienna).

Oil on canvas, irregular painted surface, 220 × 128⅞ in. (558.8 × 326.7 cm)

Dated and inscribed: (upper center, on oval medallion) 1729; (top center, on cartouche, first letter probably a later addition)

COPERTVM CATENIS / IVGHVRTAM / POPVLVS ROMANVS / ASPEXIT (The Roman people behold Jugurtha laden with chains. [Lucius Anneus Florus, Epitome de Tito Livio bellorum omnium annorum DCC, book 2, 36:17]); (upper left, on banner) [s]PQR
Rogers Fund, 1965
65.183.1



65.183.3

The Capture of Carthage

Oil on canvas, irregular painted surface, 162 × 148⅞ in. (411.5 × 376.9 cm)

Inscribed (left, on standard): SPQR

Rogers Fund, 1965

65.183.2

The Battle of Vercellae

Oil on canvas, irregular painted surface, 162 × 148⅞ in. (411.5 × 376.9 cm)

Inscribed (upper left, on banner): SP[QR]

Rogers Fund, 1965

65.183.3

Giovanni Battista Tiepolo

Italian, Venetian, 1696–1770

The Glorification of the Barbaro Family

This ceiling painting and four upright ovals—Timocleia and the Thracian Commander (National Gallery of Art, Washington, D.C.), Tarquinius and Lucretia (Städtische Kunstsammlungen, Augsburg), Betrothal (Statens Museum for Kunst, Copenhagen), and Offering to Juno (private collection)—are from the Palazzo Barbaro, Venice.

Oil on canvas, irregular oval, 96 × 183¾ in. (243.8 × 466.7 cm)

Anonymous Gift, in memory of Oliver H. Payne, 1923

23.128



23.128

The Investiture of Bishop Harold as Duke of Franconia

This painting is probably a preparatory sketch for a fresco in the Kaisersaal of the Residenz, Würzburg, as is its presumed pendant, the Marriage of Frederick I to Beatrice of Burgundy (Isabella Stewart Gardner Museum, Boston).

Oil on canvas, 28¼ × 20¼ in.

(71.8 × 51.4 cm)

Purchase, 1871

71.121



71.121



1977.1.3

Allegory of the Planets and Continents

This sketch, for the fresco above the staircase of the Residenz, Würzburg, may be that presented to Prince-Bishop Carl Philipp von Greiffenklau in 1752.

Oil on canvas, 73 × 54⅞ in.

(185.4 × 139.4 cm)

Inscribed (sides): EVROPA / AFRICÆ / AMERICA / ASIA

Gift of Mr. and Mrs. Charles Wrightsman, 1977

1977.1.3

Saint Thecla Praying for the Plague-Stricken

This sketch is for the painting on the high altar of the cathedral at Este, which was commissioned in 1758 and installed in 1759.

Oil on canvas, 32 × 17⅝ in.

(81.3 × 44.8 cm)

Rogers Fund, 1937

37.165.2



37.165.2

***The Adoration of the Magi* (sketch)**

Oil on canvas, 23¼ × 18¾ in.

(60.3 × 47.6 cm)

Rogers Fund, 1937

37.165.1



37.165.1



37.165.3



1980.363

The Apotheosis of the Spanish Monarchy

This sketch is the first design for the ceiling of the saleta in the Palacio Real, Madrid.

Oil on canvas, oval painted surface,
32¹/₈ × 26¹/₈ in. (81.6 × 66.4 cm)

Rogers Fund, 1937

37.165.3

The Apotheosis of the Spanish Monarchy

This sketch is later than 37.165.3 above and is closer to the finished ceiling of the saleta.

Oil on canvas, oval painted surface,
33¹/₈ × 27¹/₈ in. (84.1 × 68.9 cm)

Gift of Mr. and Mrs. Charles Wrightsman,
1980

1980.363

A Female Allegorical Figure (grisaille)

This painting is from a series of four (two are in the Rijksmuseum, Amsterdam, and one is in a private collection).

Oil on canvas, gold ground, oval,
32 × 24⁷/₈ in. (81.3 × 63.2 cm)

Gift of Mr. and Mrs. Charles Wrightsman,
1984

1984.49



1984.49



37.165.4

Neptune and the Winds (sketch for a ceiling)

Oil on canvas, round painted surface,
24¹/₂ × 24¹/₂ in. (62.2 × 62.2 cm)

Rogers Fund, 1937

37.165.4

Giovanni Battista Tiepolo and Workshop and

Girolamo Mengozzi (called Colonna)

Italian, Venetian, born 1688, died about 1766

Virtue and Abundance

This and the following four frescoes in monochrome (43.85.13–16) are from the ceiling and walls of the gallery of the Palazzo Valle-Marchesini-Sala, Vicenza. Frescoes representing Mars and Venus and Cupid (both, location unknown) were in the same room. The architectural elements—as well as the trompe-l'oeil architecture that surrounded them and is still intact—were painted by Mengozzi-Colonna.

Fresco, transferred to canvas, diameter 114 in. (289.6 cm)

Bequest of Grace Rainey Rogers, 1943

43.85.12



43.85.12

Giovanni Battista Tiepolo and Workshop
and

Girolamo Mengozzi (called Colonna)

Italian, Venetian, born 1688, died about 1766

Metaphysics (monochrome)

Fresco, transferred to canvas, 146 × 57⁷/₈ in.
(370.8 × 147 cm)

Inscribed (on base of statue): METAFISICA

Bequest of Grace Rainey Rogers, 1943

43.85.13



43.85.13



43.85.14



43.85.15



43.85.16

Arithmetic (monochrome)

Fresco, transferred to canvas, 146 × 57⁷/₈ in.
(370.8 × 147 cm)

Inscribed (on base of statue): ARITMETICA

Bequest of Grace Rainey Rogers, 1943

43.85.14

Geometry (monochrome)

Fresco, transferred to canvas, 146 × 57⁷/₈ in.
(370.8 × 147 cm)

Inscribed (on base of statue): GEOMETRIA

Bequest of Grace Rainey Rogers, 1943

43.85.15

Grammar (monochrome)

Fresco, transferred to canvas, 146 × 57⁷/₈ in.
(370.8 × 147 cm)

Inscribed (on base of statue): GRAMMATICA

Bequest of Grace Rainey Rogers, 1943

43.85.16

Workshop of Giovanni Battista Tiepolo

Prudence

This and the following three frescoes (43.85.22-24) in grisaille on a black ground are also from the Palazzo Valle-Marchesini-Sala, Vicenza.

Fresco, transferred to canvas, oval,
49¹/₈ × 36¹/₄ in. (124.8 × 92.1 cm)

Inscribed (upper edge) with Greek and Latin characters

Bequest of Grace Rainey Rogers, 1943

43.85.21



43.85.21



43.85.22

A Virtue, Possibly Patriotism (grisaille)

Fresco, transferred to canvas, oval,
49³/₈ × 36¹/₄ in. (125.4 × 92.1 cm)

Inscribed (upper edge) with Greek characters

Bequest of Grace Rainey Rogers, 1943

43.85.22



43.85.23



43.85.24

Temperance (grisaille)

Fresco, transferred to canvas, oval,
55⁷/₈ × 48 in. (141.9 × 121.9 cm)

Inscribed (upper edge) with Greek characters

Bequest of Grace Rainey Rogers, 1943

43.85.23



1988.162

Fortitude (grisaille)
Fresco, transferred to canvas, oval,
45³/₈ × 33¹/₂ in. (115.9 × 85.1 cm)
Inscribed (upper edge) with Greek and Latin
characters
Bequest of Grace Rainey Rogers, 1943
43.85.24

Canaletto (Giovanni Antonio Canal)
Italian, Venetian, 1697–1768

Piazza San Marco
Oil on canvas, 27 × 44¹/₄ in.
(68.6 × 112.4 cm)
Purchase, Mrs. Charles Wrightsman Gift,
1988
1988.162

Venice: Santa Maria della Salute

Oil on canvas, 18³/₄ × 31¹/₄ in.
(47.6 × 79.4 cm)
Purchase, George T. Delacorte Jr. Gift, 1959
59.38



59.38

Antonio Joli

Italian, Venetian, born about 1700, died 1777

London: Saint Paul's and Old London Bridge

Oil on canvas, 42 × 47 in.
(106.7 × 119.4 cm)
Bequest of Alice Bradford Woolsey, 1970
1970.212.2



1970.212.2

Pietro Longhi (Pietro Falca)

Italian, Venetian, 1702–1785

The Visit

This painting and the following three (14.32.1, 17.190.12, 36.16) are said to have belonged to a series of twenty painted for the Gambardi family of Florence.

Oil on canvas, 24 × 19½ in.

(61 × 49.5 cm)

Signed and dated (verso, now covered by relining canvas): Pietrus Longhi 1746.

Frederick C. Hewitt Fund, 1912

14.32.2



14.32.2



14.32.1

The Letter

Oil on canvas, 24 × 19½ in.

(61 × 49.5 cm)

Frederick C. Hewitt Fund, 1912

14.32.1

The Temptation

Oil on canvas, 24 × 19½ in.

(61 × 49.5 cm)

Gift of J. Pierpont Morgan, 1917

17.190.12



17.190.12

The Meeting

Oil on canvas, 24 × 19½ in.

(61 × 49.5 cm)

Gift of Samuel H. Kress, 1936

36.16



36.16

Francesco Zuccarelli

Italian, Venetian, 1702–1788

Landscape with Peasants at a Fountain

Oil on canvas, 31¼ × 47½ in.

(79.4 × 120.7 cm)

Gift of Bernard M. Baruch, in memory of his wife, Annie Griffen Baruch, 1959

59.189.1



59.189.1

Francesco Guardi

Italian, Venetian, 1712–1793

Capriccio

Oil on canvas, 12¾ × 10⅝ in.

(31.4 × 27 cm)

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

1974.356.28



1974.356.28



71.119



71.120



50.145.21



65.181.8



1982.60.14



1982.60.15

Venice: The Grand Canal above the Rialto

Oil on canvas, 21 × 33³/₄ in. (53.3 × 85.7 cm)
Signed (lower left): Fran^{co} / De' Guardi
Inscribed (verso, upper left, in a later hand):
Vuduta del Sante di Rialto / in Venezia / del Guardi
(view of the Rialto [Bridge] in Venice by Guardi)
Purchase, 1871
71.119

Venice: Piazza San Marco

Oil on canvas, 27¹/₈ × 33³/₄ in.
(68.9 × 85.7 cm)
Signed (lower right corner, on painting held
by man): Fran^{co}/Guardi
Bequest of Mary Stillman Harkness, 1950
50.145.21

Workshop of Francesco Guardi

Venice: The Dogana and Santa Maria della Salute

Oil on wood, 7¹/₈ × 12⁵/₈ in.
(18.1 × 32.1 cm)
The Jack and Belle Linsky Collection, 1982
1982.60.14

Venice: Santa Maria della Salute

Pendant to 71.119
Oil on canvas, 21 × 33³/₄ in. (53.3 × 85.7 cm)
Inscribed (verso, upper left, in a later hand):
dalla / Veduta Salute in Venezia / del F.^{co} Guardi
(view of the Salute in Venice by Francesco Guardi)
Purchase, 1871
71.120

Venice from the Bacino di San Marco

Oil on canvas, 48 × 60 in.
(121.9 × 152.4 cm)
Bequest of Adele L. Lehman, in memory of
Arthur Lehman, 1965
65.181.8

Venice: The Rialto

Pendant to 1982.60.14
Oil on wood, 7¹/₈ × 12⁵/₈ in.
(18.1 × 32.1 cm)
The Jack and Belle Linsky Collection, 1982
1982.60.15



41.80



53.225.3



53.225.4

Francesco Guardi

Italian, Venetian, 1712–1793

Fantastic Landscape

This painting and the following two (53.225.3, 4) are from the same series. Oil on canvas, irregular, 61¹/₄ × 107¹/₂ in. (155.6 × 273.1 cm) Rogers Fund, 1941 41.80

Fantastic Landscape

Oil on canvas, irregular, 61¹/₄ × 74¹/₂ in. (155.6 × 189.2 cm) Gift of Julia A. Berwind, 1953 53.225.3

Fantastic Landscape

Oil on canvas, irregular, 61¹/₄ × 74¹/₂ in. (155.6 × 189.2 cm) Gift of Julia A. Berwind, 1953 53.225.4

Follower of Francesco Guardi

Capriccio with a Circular Tower, Two Houses, and a Bridge

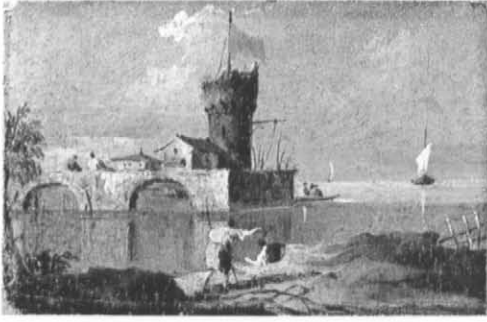
This painting and the following two (1975.1.93, 94) were part of a series of four. Oil on paper, laid down on Masonite, 2¹/₈ × 3¹/₂ in. (5.4 × 8.9 cm) Robert Lehman Collection, 1975 1975.1.92 ROBERT LEHMAN COLLECTION

Capriccio with a Square Tower and Two Houses

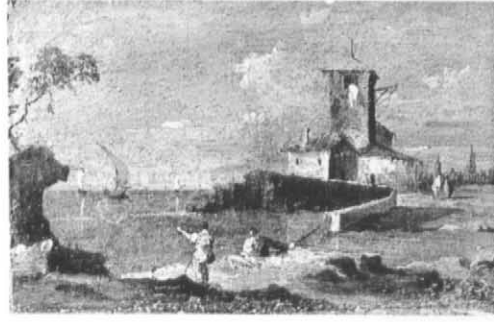
Oil on paper, laid down on Masonite, 2¹/₄ × 3³/₈ in. (5.7 × 8.6 cm) Robert Lehman Collection, 1975 1975.1.93 ROBERT LEHMAN COLLECTION

Capriccio with an Island, a Tower, and Houses

Oil on paper, laid down on Masonite, 2¹/₈ × 3¹/₂ in. (5.4 × 8.9 cm) Robert Lehman Collection, 1975 1975.1.94 ROBERT LEHMAN COLLECTION



1975.I.92



1975.I.93



1975.I.94



39.142



1991.306

Bernardo Bellotto

Italian, Venetian, 1721–1780

Vaprio d'Adda

The pendant (location unknown) shows the same subject from the north. Both were painted for Count Antonio Simonetta in 1744, according to Bellotto's inscriptions on the drawings (Hessisches Landesmuseum, Darmstadt) he made after the two paintings.

Oil on canvas, 25¹/₄ × 39¹/₄ in.

(64.1 × 99.7 cm)

Purchase, Joseph Pulitzer Bequest, 1939

39.142

Pirna: The Obertor from the South

Between 1753 and 1756 Bellotto painted Pirna from the south for Elector Frederick Augustus II of Saxony (Staatliche Kunstsammlungen, Dresden) and for his prime minister, Count Heinrich Brühl (Pushkin Museum, Moscow, on deposit in the museum at Alupka, Ukraine). This is a reduced replica with differing staffage.

Oil on canvas, 18¹/₄ × 30³/₄ in.

(46.4 × 78.1 cm)

Wrightsmen Fund, 1991

1991.306

Francesco Casanova

Italian, Venetian, 1727–1802

Cavalier and Shepherd

Oil on canvas, 25⁵/₈ × 32 in.
(65.1 × 81.3 cm)

Gift of J. Pierpont Morgan, 1906

07.225.253

Giovanni Domenico Tiepolo

Italian, Venetian, 1727–1804

A Dance in the Country

Oil on canvas, 29³/₄ × 47¹/₄ in.
(75.6 × 120 cm)

Gift of Mr. and Mrs. Charles Wrightsmen,

1980

1980.67



07.225.253



1980.67



43.85.19



43.85.20



43.85.17



43.85.18



71.28



07.225.297

Giovanni Domenico Tiepolo

Italian, Venetian, 1727–1804

Europe

This and the following three overdoors in monochrome (43.85.20, 17, 18) may also be from the Palazzo Valle-Marchesini-Sala, Vicenza (for which see Giovanni Battista Tiepolo and Workshop, 43.85.12), although no trace remains of their original location.

Fresco, transferred to canvas,
32¹/₄ × 42³/₄ in. (81.9 × 108.6 cm)
Bequest of Grace Rainey Rogers, 1943
43.85.19

America (monochrome)

Fresco, transferred to canvas,
32¹/₄ × 42³/₄ in. (81.9 × 108.6 cm)
Bequest of Grace Rainey Rogers, 1943
43.85.20

Asia (monochrome)

Fresco, transferred to canvas, 32¹/₄ × 41³/₄ in.
(81.9 × 106 cm)
Bequest of Grace Rainey Rogers, 1943
43.85.17

Africa (monochrome)

Fresco, transferred to canvas,
32¹/₄ × 42³/₄ in. (81.9 × 108.6 cm)
Bequest of Grace Rainey Rogers, 1943
43.85.18

The Sacrifice of Isaac

Oil on canvas, 15³/₈ × 21 in.
(39.1 × 53.3 cm)
Purchase, 1871
71.28

Virtue and Nobility

Oil on canvas, 21 × 15³/₄ in. (53.3 × 40 cm)
Gift of J. Pierpont Morgan, 1906
07.225.297

The Glorification of the Giustiniani Family

This sketch won Domenico Tiepolo the commission for the ceiling of the Salone del Maggior Consiglio in the ducal palace, Genoa (destroyed in the 19th century). A contest was proclaimed in 1782; the sketch was submitted in 1783 and was chosen in 1784; the artist painted the ceiling in 1785.

Oil on canvas, 46 × 32¹/₂ in.
(116.8 × 82.6 cm)

Inscribed: (on log) MZ; (on bale) $\frac{I}{MA}$; (on box) $\frac{I}{B-T}$; (on banner suspended from trumpet) VIRTUS (virtue); (on scroll) CIVITAS CHY (city of Chios) / v.i. (VINCENZO GIUSTINIANI) / 1562

John Stewart Kennedy Fund, 1913

13.2



13.2

North Italian Painter

first quarter 14th century

Two Angels

The angels are from a fresco formerly in the Capella Bonacolsi, Torre della Gabbia, Mantua, the major part of which is a Marriage of Saint Catherine (fragments divided between two private collections).
Fresco; (a) $23\frac{3}{8} \times 31\frac{1}{2}$ in. (59.4 × 80 cm);
(b) $23\frac{1}{2} \times 31\frac{1}{2}$ in. (59.7 × 80 cm)
Bequest of Edward Fowles, 1971
1971.115.1ab



1971.115.1a



1975.115b

Michelino da Besozzo (Michelino de Mulinari)

Italian, Lombard, active 1388-1450

The Marriage of the Virgin

Tempera and gold on wood, $25\frac{5}{8} \times 18\frac{3}{4}$ in.
(65.1 × 47.6 cm)
Maitland F. Griggs Collection, Bequest of
Maitland F. Griggs, 1943
43.98.7



43.98.7



37.163.2

37.163.1

37.163.3

Donato de' Bardi

Italian, Lombard, active by 1426, died 1450/51

Madonna and Child with Saints Philip and Agnes (triptych)

The frames, though detached, are original. Tempera on wood, gold ground; central panel, overall 23 1/2 x 13 1/8 in. (59.7 x 33.3 cm); central panel, painted surface 23 1/8 x 12 3/4 in. (58.7 x 32.4 cm); each wing, overall 23 5/8 x 6 in. (60 x 15.2 cm); each wing, painted surface 23 1/4 x 5 1/2 in. (59.1 x 14 cm)

Signed (bottom, central panel): OP[V]S DONATI

Gift of Samuel H. Kress Foundation, 1937
37.163.1-3

Italian (Lombard) Painter

third quarter 15th century

Madonna and Child with Saint Catherine of Siena and a Carthusian Donor

Tempera on wood, gold ground; overall 22 5/8 x 13 1/8 in.

(57.5 x 33.3 cm); painted surface 21 7/8 x 12 1/4 in. (55.6 x 31.1 cm)

Robert Lehman Collection, 1975
1975.1.98

ROBERT LEHMAN COLLECTION



1975.1.98



30.95.293

Vincenzo Foppa

Italian, Lombard, active by 1456, died 1515/16

Madonna and Child

Tempera, oil, and gold on wood, 17 1/4 x 12 5/8 in. (43.8 x 32.1 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.293

Attributed to Giovanni Ambrogio de Predis

Italian, Milanese, active by 1472, died after 1508

Girl with Cherries

Oil on wood, 19 1/4 x 14 3/4 in. (48.9 x 37.5 cm)

Marquand Collection, Gift of Henry G. Marquand, 1890

91.26.5



91.26.5



30.95.289

Boccaccio Boccaccio

Italian, Cremonese, born before 1466, died 1524/25

Madonna and Child

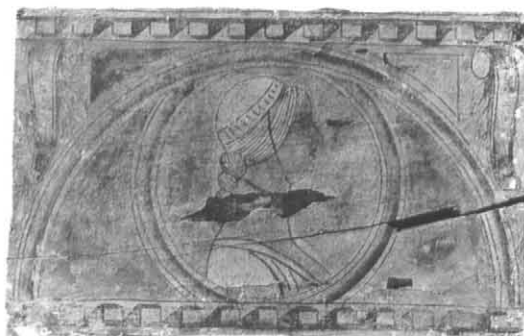
Oil on wood; overall 20 3/8 x 14 5/8 in. (51.8 x 37.1 cm); painted surface 20 x 14 in. (50.8 x 35.6 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.289



23.188.1



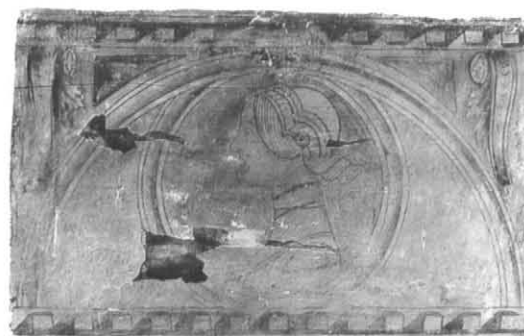
23.188.2



23.188.3



23.188.4



23.188.5



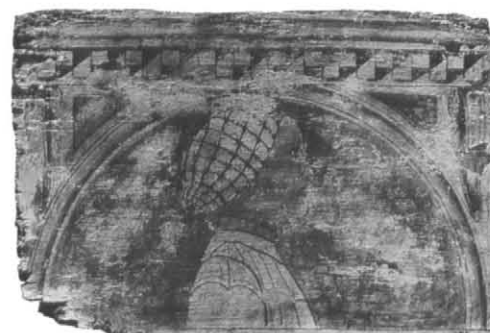
23.188.6



23.188.7



23.188.8



23.188.9



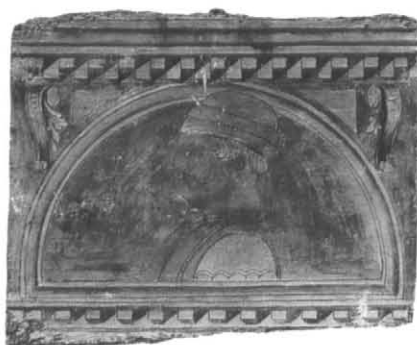
23.188.10



23.188.11



23.188.12



23.188.13



23.188.14

North Italian Painter

late 15th century

Fourteen Heads (panels from a frieze)

Tempera on wood; height 13–17³/₄ in.

(33–45.1 cm); width 20¹/₂ in. (52.1 cm)

Gift of Dr. Ernest G. Stillman, 1923

23.188.1–14

ESDA



27.39.2



27.39.3



27.39.4



27.39.5

Workshop of Bergognone

Italian, Milanese, active 1481–1522

The Twelve Apostles: Saints Bartholomew, Andrew, Matthew, James the Greater, Thaddeus, Philip, James the Lesser, Simon, Peter, Paul, Thomas, and John

Oil and gold on wood, each 12¹/₄ × 6 in. (31.1 × 15.2 cm)

Inscribed (base of each panel) with the apostle's name

Fletcher Fund, 1926

27.39.2–13

Bergognone (Ambrogio di Stefano da Fossano)

Italian, Milanese, active 1481–1522

The Assumption of the Virgin

Oil and gold on wood,

95³/₈ × 42¹/₂ in. (242.3 × 108 cm)

[the stars on the Virgin's robe are not original]

Inscribed: (verso, in a later hand)

Ambrogio Borgognone fe.;

(on Christ's halo) IESVS CHRISTV[S];

(on Virgin's halo) [BE?]NIGNA;

(on hem of Virgin's cloak) NOMEN DOM[I]NI

. . . MARIA . . . DOM . . . ;

(on halo of each apostle) with the apostle's name

Fletcher Fund, 1926

27.39.1



27.39.6



27.39.7



27.39.8



27.39.9



27.39.10



27.39.11



27.39.12



27.39.13

Bramantino (Bartolomeo Suardi)

Italian, Milanese, active by 1490, died 1530

Madonna and Child

Tempera on wood; overall 13 1/2 x 11 1/4 in.

(34.3 x 28.6 cm); painted surface

13 1/2 x 10 7/8 in. (34.3 x 27.6 cm)

Inscribed (neckline of Madonna's dress): AVE

REGINA CELLA

John Stewart Kennedy Fund, 1912

12.178.2



27.39.1



12.178.2

Andrea Solario

Italian, Milanese, active by 1495, died 1524

Salome with the Head of Saint John the Baptist

Oil on wood, 22 1/2 x 18 1/2 in. (57.2 x 47 cm)

Signed (lower right): ·ANDREAS·DE·

·SOLARIO· / ·F·

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.81

Christ Blessing

Oil on wood, 80 1/4 x 51 1/2 in. (203.8 x 130.8 cm)

From the Collection of James Stillman, Gift

of Dr. Ernest G. Stillman, 1922

22.16.12



32.100.81



22.16.12

Bernardino da Genoa

Italian, Genoese, active in 1515

Madonna and Child with Angels

Oil on wood, 29 3/8 x 22 5/8 in. (74.6 x 57.5 cm)

Signed and dated (on goldfinch's scroll):

BERNAR / DINVS / LANVE / 1515.

Gift of George Blumenthal, 1941

41.100.13

Giovanni Agostino da Lodi

Italian, Milanese, active first quarter 16th

century

Portrait of a Man

Oil on canvas, transferred from wood,

25 1/2 x 22 3/8 in. (64.8 x 56.8 cm)

Gift of Harry Payne Bingham Jr., 1958

58.182



41.100.13



58.182

Italian (Lombard) Painter

first quarter 16th century

Twelve Heads

The panels, which formed part of a frieze, are from the palace of San Martino Gusnago (now Palazzo Pastore), near Ceresara, between Brescia and Mantua. Twenty-seven others are recorded, of which fifteen can be traced (six in the Victoria and Albert Museum, London; two in the Cornell Fine Arts Center Museum, Rollins College, Winter Park, Florida; and seven divided between two private collections).

Tempera on wood, square, sides 18-18 1/4 in.

(45.7-46.4 cm)

Rogers Fund, 1905

05.2.1-12



05.2.1



05.2.2



05.2.3



05.2.4



05.2.5



05.2.6



05.2.7



05.2.8



05.2.9



05.2.10



05.2.11



05.2.12

Bernardino dei Conti

Italian, Milanese, 1496-1522

Madonna and Child

Oil on wood; overall, with additions,
15⁷/₈ × 12 in. (40.3 × 30.5 cm); painted
surface 15⁵/₈ × 11⁵/₈ in. (39.7 × 29.5 cm)

The Jack and Belle Linsky Collection, 1982
1982.60.7



1982.60.7



15.56

Defendente Ferrari

Italian, Piedmontese, active 1510-1531

Saints John the Evangelist and Lawrence

Oil on wood, 48¹/₂ × 19¹/₂ in.
(123.2 × 49.5 cm)

Inscribed (on book held by Saint John): INPR
/ I[N]CIPIO / ERAT / VER / BVM / ETVE / RBVM
/ ERAT (In the beginning was the Word, and
the Word was [with God] [John 1:1].)

Rogers Fund, 1915

15.56

**Giampietrino (Gian Pietro Rizzi, or
Giovanni Pedrini)**

Italian, Milanese, active first half 16th century

Diana the Huntress

Oil on wood, 44⁷/₈ × 23¹/₄ in.
(114 × 59.1 cm)

Purchase, Mr. and Mrs. Frank E. Richardson
Gift, 1989

1989.21



1989.21



12.14

Giovanni Girolamo Savoldo

Italian, Brescian, active by 1508, died soon
after 1548

Saint Matthew and the Angel

Oil on canvas, 36³/₄ × 49 in.
(93.4 × 124.5 cm)

Marquand Fund, 1912

12.14

Girolamo Romanino

Italian, Brescian, 1484/87-1560

The Flagellation; The Madonna of Mercy

The paintings are the recto and verso of a
processional banner made for a Franciscan
penitential confraternity, possibly that of the
church of San Francesco, Brescia. The
Madonna is flanked by Saints Francis and
Anthony.

Distemper and oil(?) on canvas,
70⁷/₈ × 47¹/₂ in. (180 × 120.7 cm)

Purchase, Anonymous Bequest, by exchange,
1989

1989.86



1989.86 (recto)



1989.86 (verso)



11.53



28.79

Moretto da Brescia (Alessandro Bonvicino)

Italian, Brescian, born about 1498, died 1554

Christ in the Wilderness

Oil on canvas, 18 × 21³/₄ in.

(45.7 × 55.2 cm)

Rogers Fund, 1911

11.53

Portrait of a Man

Oil on canvas, 34¹/₄ × 32 in. (87 × 81.3 cm)

Rogers Fund, 1928

28.79

The Entombment

Oil on canvas, 94¹/₂ × 74¹/₂ in.

(240 × 189.2 cm)

Dated and inscribed: (bottom left)

AN[N]O · D[OM]INI / MDLIV MENS[IS]

OCT[OB]RIS] (In the year of our Lord 1554 in

the month of October); (bottom center)

FACTVS EST / OBEDIENS / VSQVE AD MORTEM

(He . . . became obedient unto death . . .

[Philippians 2:8].)

John Stewart Kennedy Fund, 1912

12.61



12.61

Italian (Lombard) Painter

about 1540

Portrait of a Man in a Fur-Trimmed Coat

Oil on canvas, 38³/₈ × 29¹/₂ in.

(97.5 × 74.9 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1890

91.26.2

North Italian Painter

second quarter 16th century

Portrait of a Man

Oil on wood, 28¹/₄ × 20³/₈ in.

(71.8 × 51.8 cm)

Rogers Fund, 1906

06.1324

Bernardino Campi

Italian, Cremonese, 1522-1591

Portrait of a Woman

Oil on canvas, 55⁵/₈ × 38¹/₄ in.

(141.3 × 97.2 cm)

Anonymous Gift, 1963

63.43.1



91.26.2



06.1324

Giovanni Battista Moroni

Italian, Lombard, born no later than 1524, died 1578

Bartolommeo Bonghi (died 1584)

Oil on canvas, 40 × 32¹/₄ in.

(101.6 × 81.9 cm)

Inscribed (on book): PLAV I. sup.I. / I. ff. si q[ui]s Ius / dic[enti]. non obtemp[er]avit. [referring to Camillo Plauzio's commentary of 1553 on Justinian's Pandects, which Plauzio dedicated to Bonghi, and from which the quote is drawn]

Formerly dated and inscribed (left, under the window, in a later hand): BARTHOLOMEVS BONGVS. I[VRIS]. V[TRIVSQVE]. D[OCTOR]. / CAN[ONIC]VS ET PRIMICER[IS] CATH[EDRA]LIS BERG[AMEN]SIS / PROTHONOT[ARI]VS AP[OSTOL]ICVS. COMES ET AEQV[ES] / ANNO. D[OMINI]. MDLXXXIV. (Bartolomeo Bonghi, doctor of either law [canon and civil], canon and dean of the cathedral of Bergamo, apostolic protonotary, count and knight, in the year of our Lord 1584) [this and the arms of the Bonghi family, also a later addition, have been removed]

Purchase, Joseph Pulitzer Bequest, 1913

13.177



63.43.1



13.177

Portrait of a Man

Oil on canvas, 48 × 40¹/₂ in.

(121.9 × 102.9 cm)

Inscribed: (right) TREV. VND/FRVMB. (faithful and devout); (upper left) [illegible]

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.238

Abbess Lucrezia Agliardi Vertova

(1490?-?1557)

Oil on canvas, 36 × 27 in. (91.4 × 68.6 cm)

Inscribed (on cartouche): LVCRETIA NOBILISS[IMI]. ALEXIS ALARDI / BERGOMENSIS FILIA HONORATISS[IMI]. / FRANCISCI CATANEI VERTVATIS / VXOR DIVAE ANNAE ALBINENSE / TEMPLVM IPSA STATVENDV CVRAVIT. / M.D.LVII. (Lucretia, daughter of the most noble Alessio Agliardi of Bergamo, wife of the most honorable Francesco Cataneo Vertova, herself founded the church of Saint Anne at Albino. 1557)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.255



30.95.238



30.95.255



32.100.101



32.100.88

North Italian Painters

late 16th century

Portrait of a Man

Oil on copper, diameter 4⁷/₈ in. (12.4 cm)
The Friedsam Collection, Bequest of Michael Friedsam, 1931
32.100.101

dated 1597

Portrait of a Man

Oil on wood, 7¹/₄ × 6¹/₄ in. (18.4 × 15.9 cm)
Dated and inscribed: (upper left) ANNO ÆTATIS / XXVII; (upper right) ANNO·MDIIC / DIE VII MEN·IVNII
The Friedsam Collection, Bequest of Michael Friedsam, 1931
32.100.88



88.3.68



1979.209

Italian (Cremonese) Painter

fourth quarter 16th century

The Adoration of the Shepherds

Gouache on parchment, 8⁵/₈ × 6⁷/₈ in. (21.9 × 17.5 cm)
Inscribed (on angel's scroll): GLORIA IN EXCELSIS DEO ET IN TERRA PAX. H[. . .] (Glory to God in the highest, and on earth peace . . . [Luke 2:14].)
Gift of Coudert Brothers, 1888
88.3.68

Giulio Cesare Procaccini

Italian, Milanese, 1574–1625

Madonna and Child with Saints Francis and Dominic and Angels

Oil on canvas, 101¹/₈ × 56³/₈ in. (256.9 × 143.2 cm)
Purchase, Enid A. Haupt Gift, 1979
1979.209

Bernardo Strozzi

Italian, Genoese, 1581–1644

Tobias Curing His Father's Blindness

Oil on canvas, 57¹/₂ × 88 in. (146.1 × 223.5 cm)
Purchase, Mary Wetmore Shively Bequest, in memory of her husband, Henry L. Shively, M.D., 1957
57.23

David with the Head of Goliath

Oil on canvas, 46 × 38³/₄ in. (116.8 × 98.4 cm)
Fletcher Fund, 1927
27.93



57.23



27.93

Francesco Cairo

Italian, Lombard, 1607-1665

Herodias

Evidently a fragment, the picture probably included a head of Saint John the Baptist.

Oil on canvas, 29⁵/₈ × 24⁵/₈ in.

(75.2 × 62.5 cm)

Gift of Paul Ganz, in memory of Rudolf Wittkower, 1973

1973.165



1973.165



1970.261

Domenico Guidobono

Italian, Genoese, 1668-1746

An Allegory

Oil on canvas, 56³/₄ × 92¹/₄ in.

(144.1 × 234.3 cm)

Purchase, R. A. Farnsworth Gift, Gwynne Andrews, Charles B. Curtis, Rogers, Marquand, The Alfred N. Punnett Endowment, and Victor Wilbour Memorial Funds, 1970

1970.261

North Italian(?) Painter

17th century or later

King David; Musical Performers

These nine panels are the inside and outside of a clavicytherium case.

Oil on wood; open 51 × 52¹/₂ in.

(129.5 × 133.4 cm); closed 46³/₄ × 25¹/₄ in.

(118.7 × 64.1 cm)

The Crosby Brown Collection of Musical Instruments, 1889

89.4.1224

MUSICAL INSTRUMENTS



89.4.1224 (open)



89.4.1224 (closed)

Italian Painter

17th century or later

Tobit and the Angel

This panel is the inside of a harpsichord lid.

Oil on wood, 31 × 69 in. (78.7 × 175.3 cm)

The Crosby Brown Collection of Musical Instruments, 1889

89.4.1222

MUSICAL INSTRUMENTS



89.4.1222



89.4.1222



1984.191



1982.60.13

Alessandro Magnasco

Italian, Genoese, 1677–1749

The Tame Magpie

Oil on canvas, 25 × 29½ in.

(63.5 × 74.9 cm)

Purchase, Katherine D. W. Glover Gift, 1984
1984.191

Follower of Alessandro Magnasco

Italian, Milanese, first half 18th century

Nuns at Work

Oil on canvas, 20⅞ × 28⅜ in.

(51.1 × 72.1 cm)

The Jack and Belle Linsky Collection, 1982
1982.60.13



07.225.295



30.15

Carlo Innocenzo Carloni

Italian, Lombard, 1686–1775

The Glorification of Saint Anthony Abbot

The painting is a sketch for the vault of the chapel of Saint Anthony in the cathedral at Monza.

Oil on canvas, 18¼ × 17 in.

(46.4 × 43.2 cm)

Gift of J. Pierpont Morgan, 1906
07.225.295

Giacomo Ceruti

Italian, Lombard, 1698–1767

A Woman with a Dog

Oil on canvas, 38 × 28½ in.

(96.5 × 72.4 cm)

Maria DeWitt Jesup Fund, 1930
30.15

Giuseppe Bottani

Italian, Cremonese, 1717–1785

The Departure of Saints Paula and Eustochium for the Holy Land

This is the modello for an altarpiece painted in Rome in 1745 for the church of SS. Cosma e Damiano, Milan. The Metropolitan Museum owns a drawing for the same altarpiece.

Oil on canvas, 38¾ × 22½ in.

(98.4 × 57.2 cm)

Gift of Mr. and Mrs. Edward A. Friedman, in loving memory of Milton Friedman, 1991
1991.445



1991.445



26.260.9

Laurent Pécheux

French, 1729–1821

Maria Luisa of Parma (1751–1819), Later Queen of Spain

Oil on canvas, 90⅞ × 64¾ in.

(230.8 × 164.5 cm)

Bequest of Annie C. Kane, 1926
26.260.9

Master of the Life of Saint John the Baptist

Italian, Romagnole, active first third 14th century

The Execution of Saint John the Baptist and the Presentation of the Baptist's Head to Herod

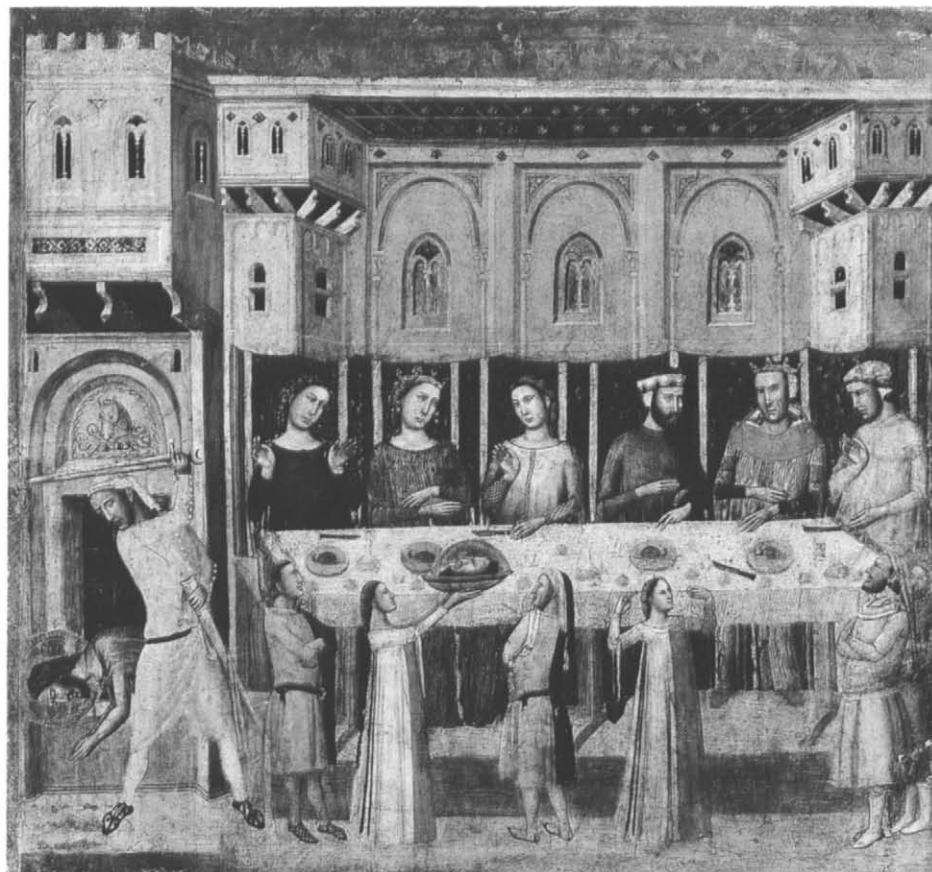
This is one of a series of eight scenes that may have flanked a Madonna and Child (National Gallery of Art, Washington, D.C.). The others are the Annunciation to Zacharias (private collection), Birth of Saint John and Baptism of Christ (both National Gallery of Art, Washington, D.C.), Saint John in Prison (private collection), Saint John in the Wilderness (Pinacoteca Vaticana), Saint John and the Pharisees (Seattle Art Museum), and Saint John in Limbo (private collection).

Tempera on wood, gold ground, 17³/₈ × 19³/₈ in. (44.1 × 49.8 cm)

Robert Lehman Collection, 1975

1975.1.103

ROBERT LEHMAN COLLECTION



1975.1.103

Master of Forlì

Italian, Romagnole, active first half 14th century

The Flagellation

This panel, the Stripping of Christ (location unknown), the Deposition (Thyssen-Bornemisza Foundation), and the following picture (1975.1.80) formed the shutters of a portable shrine.

Tempera on wood, gold ground; overall 7³/₄ × 5¹/₄ in. (19.7 × 13.3 cm); painted surface, excluding painted borders, 7³/₈ × 4³/₈ in. (18.7 × 11.7 cm)

Robert Lehman Collection, 1975

1975.1.79

ROBERT LEHMAN COLLECTION



1975.1.79



1975.1.80

The Entombment

Tempera on wood, gold ground; overall 8 × 5¹/₈ in. (20.3 × 13 cm); painted surface, excluding painted borders, 7³/₈ × 4⁷/₈ in. (18.7 × 12.4 cm)

Robert Lehman Collection, 1975

1975.1.80

ROBERT LEHMAN COLLECTION

Pietro da Rimini

Italian, Riminese, active 1324-1333

The Crucified Christ

This panel is a fragment of a crucifix. The top and arms may have been terminated by half-length figures of Christ Blessing, the Virgin, and Saint John the Evangelist (all Walters Art Gallery, Baltimore).

Tempera and gold on wood, 40⁷/₈ × 18 in. (103.8 × 45.7 cm)

Gift of Mrs. W. Murray Crane, 1939

39.42

Attributed to Giovanni Baronzio

Italian, Riminese, active by 1345, died about 1362

Scenes from the Life of Christ (possibly the right wing of a diptych)

The scenes are: the Coronation of the Virgin, Four Saints, the Deposition, the Pietà, Christ in Limbo, the Ascension, Pentecost, and the Last Judgment.

Tempera on canvas, transferred from wood, gold ground, 26¹/₄ × 15 in. (66.7 × 38.1 cm)

Rogers Fund, 1909

09.103

Italian (Romagnole) Painter

mid-15th century

Crucifix

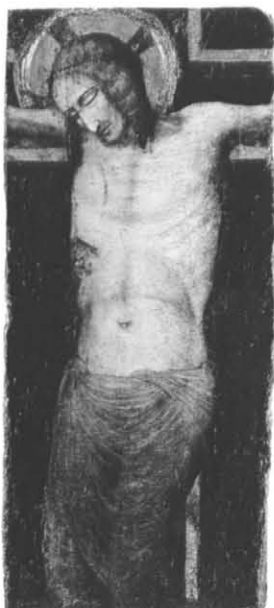
The crucifix is double sided. On one side the crucified Christ is shown as a living figure, with eyes open and blood spurring from his wounds; on the other he is dead, with eyes closed.

Tempera on wood, gold ground; overall, excluding peg at base, 15¹/₈ × 13⁷/₈ in. (39.7 × 35.2 cm)

Robert Lehman Collection, 1975

1975.1.25

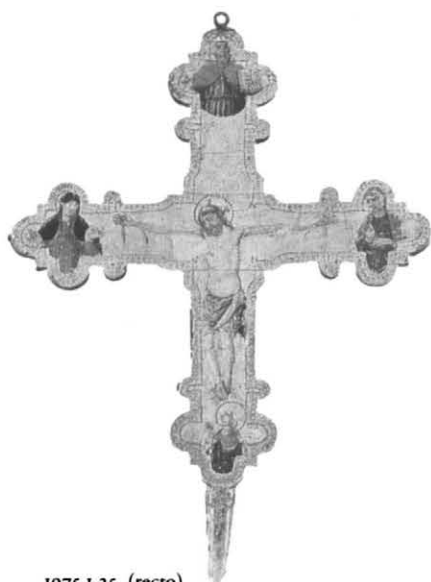
ROBERT LEHMAN COLLECTION



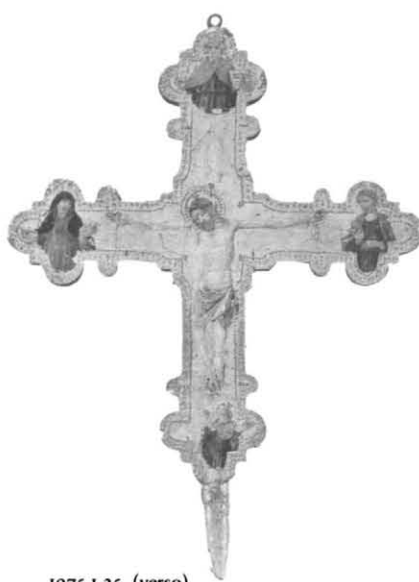
39.42



09.103



1975.1.25 (recto)



1975.1.25 (verso)

Master of the Madonna of Pietro de' Lardi

Italian, Ferrarese, about 1420-30

Madonna and Child with the Donor, Pietro de' Lardi, Presented by Saint Nicholas

Tempera and gold on wood; overall $45\frac{7}{8} \times 43\frac{5}{8}$ in. (116.5 × 110.8 cm); painted surface $44\frac{1}{8} \times 41\frac{3}{4}$ in. (112.1 × 106 cm)
 Incribed (lower left): ALma dei genitrix mundus cui flectitur omnis / HAnc tibi deuoto construxit corde figuram / PEtrus de lardis presentat quem tibi sā[n]ctus / ATque suus pastor Nicolaus, tempore et illo / URbis ferrarie sum[m]o cum laudis honore / PResul erat dominus Petrus noster reuerē[n]dus / BOyarde stirpis natus de sanguine claro (Beloved Mother of God, to whom the whole world bows, with devout heart Pietro de' Lardi, whom his pastor Saint Nicholas presents to you, had this picture painted for you at the time when the protector of the city of Ferrara was our reverend master Pietro Boiardi, born of noble blood and honored with high praise)
 Arms (lower left) unidentified; (lower right) of the Lardi family of Ferrara
 Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965
 65.181.5

Cosimo Tura (Cosimo di Domenico di Bonaventura)

Italian, Ferrarese, active by 1451, died 1495

***A Young Man* (fragment)**

Tempera on wood, $11\frac{1}{8} \times 7\frac{3}{4}$ in. (28.3 × 19.7 cm)
 Bequest of Benjamin Altman, 1913
 14.40.649

The Flight into Egypt

This panel, the Adoration of the Magi (Fogg Art Museum, Cambridge, Massachusetts), and the Circumcision (Isabella Stewart Gardner Museum, Boston) formed a series.

Tempera on wood; overall, with corners made up, $15\frac{5}{8} \times 15\frac{1}{8}$ in. (39.7 × 38.4 cm); painted surface, diameter $15\frac{1}{4}$ in. (38.7 cm)
 The Jules Bache Collection, 1949
 49.7.17

Saint Louis of Toulouse

A Saint Nicholas (Musée des Beaux-Arts, Nantes) is from the same altarpiece.
 Tempera on canvas, stretched over wood, transferred from wood, gold ground; overall $28\frac{1}{2} \times 15\frac{5}{8}$ in. (72.4 × 39.7 cm); original size $28\frac{1}{4} \times 12\frac{5}{8}$ in. (71.8 × 32.1 cm)
 Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915
 30.95.259



65.181.5



14.40.649

Bartolomeo degli Erri

Italian, Modenese, active 1460-1479

Saint Dominic Resuscitating Napoleone Orsini

Saint Dominic resuscitates the youth, who was killed when he fell from his horse, and (background) the saint restores him to his uncle Cardinal Stefano of Fossanova. This is the only surviving element from the predella of an altarpiece painted between 1467 and 1475 for the high altar of San Domenico, Modena. A fragmentary Madonna and Child (Musée des Beaux-Arts, Strasbourg) may be the central panel.

Tempera on canvas, transferred from wood, 14 x 17 1/2 in. (35.6 x 44.5 cm)

The Bequest of Michael Dreicer, 1921
22.60.59



49.7.17



30.95.259

Saint Thomas Aquinas Aided by Saints Peter and Paul

Saint Thomas takes a book from a shelf and (right) is seated between Saints Paul and Peter, who appeared to him to explain a passage in Isaiah. This is one of a number of scenes that originally surrounded an image of Saint Thomas Aquinas (destroyed), from a chapel in the choir screen in San Domenico, Modena. Others from the series are the Birth of Saint Thomas (Yale University Art Gallery, New Haven), Saint Thomas Discusses Theology in Naples and the Vision of Fra Paolino (both Fine Arts Museums of San Francisco), Saint Thomas at Table with Saint Louis of France (private collection), Saint Thomas Preaching (National Gallery of Art, Washington, D.C.), a fragmentary Infant Saint Thomas and His Mother (art market, 1979), and the Death of Saint Thomas (Moravská Galerie, Brno).

Tempera on wood, 17 x 12 in. (43.2 x 30.5 cm)

Fletcher Fund, 1923
23.140



22.60.59



23.140

Italian (Emilian) Painter

late 15th century

Portrait of a Member of the Gozzadini Family

This painting and the following (1975.1.96) represent a husband and wife and constitute a diptych.

Tempera on wood; overall 20 3/4 x 14 5/8 in. (52.7 x 37.1 cm); painted surface 19 3/8 x 14 in. (49.2 x 35.6 cm)

Inscribed (upper right, on building): VT SIT NOSTRA . . . (in order that our . . .)

Arms (upper right) of the Gozzadini family
Robert Lehman Collection, 1975

1975.1.95

ROBERT LEHMAN COLLECTION



1975.1.95



1975.1.96



1982.448



65.220.1

Portrait of a Woman of the Gozzadini Family

Tempera on wood; overall $19\frac{3}{4} \times 14\frac{5}{8}$ in. (50.2×37.1 cm); painted surface $19\frac{1}{8} \times 14\frac{1}{8}$ in. (48.6×35.9 cm)
 Inscribed (upper left, on building): . . .
 FORMA SVPERSTES (. . . features may survive)
 Arms (lower left) of the Gozzadini family
 Robert Lehman Collection, 1975
 1975.1.96
 ROBERT LEHMAN COLLECTION

Francesco Francia (Francesco di Marco di Giacomo Raibolini)

Italian, Bolognese, active by 1482, died 1517/18
Madonna and Child
 Oil on wood, $24 \times 18\frac{1}{8}$ in. (61×46 cm)
 Gift of Lewis C. Ledyard III, Mrs. Victor Onet, and Mrs. T. F. Turner, in memory of Lewis C. Ledyard, 1982
 1982.448



41.100.3



14.40.638

Saint Roch

This altarpiece is from the church of the Arciconfraternità ed Ospedale di Santa Maria della Morte, Bologna.
 Tempera on wood, $85\frac{1}{4} \times 59\frac{3}{8}$ in. (216.5×150.8 cm)
 Signed and dated (lower left): FRACIA AVRIFABER / MCCCCCII
 Gift of George R. Hann, 1965
 65.220.1

Madonna and Child with Saints Francis and Jerome

Tempera on wood; overall $29\frac{1}{2} \times 22\frac{3}{8}$ in. (74.9×56.8 cm); painted surface $27\frac{1}{2} \times 22\frac{1}{4}$ in. (69.9×56.5 cm)
 Gift of George Blumenthal, 1941
 41.100.3



1975.1.97



32.100.94

Federigo Gonzaga (1500-1540)

Tempera on wood, transferred from wood to canvas and then again to wood; overall $18\frac{7}{8} \times 14$ in. (47.9×35.6 cm); painted surface $17\frac{3}{4} \times 13\frac{1}{2}$ in. (45.1×34.3 cm)
 Bequest of Benjamin Altman, 1913
 14.40.638

Madonna and Child with Saints Francis and Jerome

Oil and gold on wood, $29\frac{1}{2} \times 22\frac{1}{2}$ in. (74.9×57.2 cm)
 Signed (right, on parapet): FRANCIA AVRIFABER P.
 Robert Lehman Collection, 1975
 1975.1.97
 ROBERT LEHMAN COLLECTION

Ercole Banci

Italian, Bolognese, active early 16th century

Madonna and Child

Tempera on wood, 15¹/₄ × 12³/₈ in.

(38.7 × 31.4 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.94



30.95.292

Francesco Zaganelli (Francesco di Bosio)

Italian, Romagnole, active by 1499, died 1532

Saint Lucy

Tempera and gold on wood, 12³/₈ × 7³/₄ in.

(31.4 × 19.7 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.292



30.95.296

L'Ortolano (Giovanni Battista Benvenuti)

Italian, Ferrarese, active by 1512, died after 1527

The Adoration of the Shepherds

Oil on canvas, transferred from wood,

19³/₈ × 28³/₄ in. (49.2 × 73 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.296



17.190.23

Garofalo (Benvenuto Tisi)

Italian, Ferrarese, 1476?-1559

Saint Nicholas of Tolentino Reviving the Birds

It is likely that this painting, the following (17.190.24), and the Mass of Saint Nicholas of Tolentino (Pinacoteca Nazionale, Ferrara)

formed the predella of an altarpiece formerly in the Muzzarelli chapel, Sant'Andrea, Ferrara.

At the center was a statue of the saint (Casa Romei, Ferrara), flanked by paintings of Saint John the Baptist and the Archangel Michael (both presumed lost), also by Garofalo.

Oil on canvas, transferred from wood,

12⁷/₈ × 26 in. (32.7 × 66 cm)

Gift of J. Pierpont Morgan, 1917

17.190.23

Saint Nicholas of Tolentino Reviving a Child (predella panel)

Oil on canvas, transferred from wood,

13 × 25³/₄ in. (33 × 65.4 cm)

Gift of J. Pierpont Morgan, 1917

17.190.24



17.190.24



26.83



12.211

Dosso Dossi (Giovanni de Lutero)

Italian, Ferrarese, active by 1512, died 1542

The Three Ages of Man

Oil on canvas, 30¹/₂ × 44 in.

(77.5 × 111.8 cm)

Maria DeWitt Jesup Fund, 1926

26.83

Correggio (Antonio Allegri)

Italian, Parma, active by 1514, died 1534

Saints Peter, Martha, Mary Magdalen, and Leonard

Oil on canvas, 87¹/₄ × 63³/₄ in.

(221.6 × 161.9 cm)

John Stewart Kennedy Fund, 1912

12.211

Attributed to Parmigianino (Girolamo Francesco Maria Mazzola)

Italian, Parma, 1503-1540

The Annunciation

Oil on wood, 33³/₈ × 23¹/₈ in.

(84.8 × 58.7 cm)

Purchase, Gwynne Andrews Fund, James S. Deely Gift, special funds, and other gifts and bequests, by exchange, 1982

1982.319



1982.319



14.25.1874

Italian (Ferrarese) Painter

second quarter 16th century

Alfonso d'Este (1486-1534), Duke of Ferrara

Oil on canvas, 52⁷/₈ × 38¹/₄ in.

(134.3 × 97.2 cm)

Gift of William H. Riggs, 1913

14.25.1874

ARMS AND ARMOR

Bartolomeo Passerotti

Italian, Bolognese, 1529-1592

Portrait of a Knight of Malta

Oil on canvas, 35 × 26¹/₄ in.

(88.9 × 66.7 cm)

Dated and inscribed (lower right): ·MDLXVI/

ÆTATIS SVÆ /ANN[O] XXIX

Gift of George Blumenthal, 1941

41.100.5



41.100.5



62.122.141

Attributed to Lavinia Fontana

Italian, Bolognese, 1552-1614

Portrait of a Prelate

Oil on copper, diameter 5¹/₂ in. (14 cm)

Bequest of Millie Bruhl Fredrick, 1962

62.122.141

Agostino Carracci

Italian, Bolognese, 1557-1602

or

Annibale Carracci

Italian, Bolognese, 1560-1609

Two Children Teasing a Cat

Oil on canvas, 26 x 35 in. (66 x 88.9 cm)

Purchase, Gwynne Andrews Fund, and
Bequests of Collis P. Huntington and Ogden
Mills, by exchange, 1994

1994.142

Annibale Carracci

Italian, Bolognese, 1560-1609

The Coronation of the Virgin

This picture was painted for Cardinal Pietro
Aldobrandini (1572-1621), nephew of Pope
Clement VIII.

Oil on canvas, 46³/₈ x 55⁵/₈ in.

(117.8 x 141.3 cm)

Purchase, Bequest of Miss Adelaide Milton de
Groot (1876-1967), by exchange, and Dr. and
Mrs. Manuel Porter and sons Gift, in honor
of Mrs. Sarah Porter, 1971

1971.155



1994.142



1971.155



59.32



1974.348

Guido Reni

Italian, Bolognese, 1575-1642

The Immaculate Conception

The painting was commissioned in 1627 for Infanta María of Spain by the duke of Alcalá, the Spanish ambassador in Rome.

Oil on canvas, 105½ × 73 in.

(268 × 185.4 cm)

Victor Wilbour Memorial Fund, 1959

59.32

Charity

Oil on canvas, 54 × 41¾ in.

(137.2 × 106 cm)

Gift of Mr. and Mrs. Charles Wrightsman,

1974

1974.348

Domenichino (Domenico Zampieri)

Italian, Bolognese, 1581-1641

Landscape with Moses and the Burning Bush

This painting had a pendant, *Landscape with Tobias Laying Hold of the Fish* (National Gallery, London).

Oil on copper, 17¾ × 13⅜ in.

(45.1 × 34 cm)

Gift of Mr. and Mrs. Charles Wrightsman,

1976

1976.155.2



1976.155.2



1984.459.3

The Assumption of the Virgin with Saints Nicholas of Myra and Anne

Oil on canvas, 100¾ × 66½ in.

(255.9 × 168.9 cm)

Signed and dated (lower right): DOM.

ZAMPERIVS / F. A. MDCXXXVII

Gift of Mr. and Mrs. Charles Wrightsman,

1984

1984.459.3

Guercino (Giovanni Francesco Barbieri)

Italian, Ferrarese, 1591-1666

Samson Captured by the Philistines

Oil on canvas, 75¼ × 93¼ in.

(191.1 × 236.9 cm)

Gift of Mr. and Mrs. Charles Wrightsman,

1984

1984.459.2

The Vocation of San Luigi Gonzaga

Oil on canvas, 140 × 106 in.

(355.6 × 269.2 cm)

Gift of Mr. and Mrs. Charles Wrightsman,

1973

1973.311.3



1984.459.2



1973.311.3

Master of Saint Francis

Italian, Umbrian, active third quarter 13th century

Saints Bartholomew and Simon

This panel—with Saint Francis (Galleria Nazionale, Perugia), Saint James and Saint John the Evangelist (both National Gallery of Art, Washington, D.C.), Saint Matthew (Galleria Nazionale, Perugia), and Saint Peter (private collection)—formed the left side of one face of the main altarpiece at San Francesco al Prato, Perugia; the right side of the other face depicted Isaiah (Tesoro di San Francesco, Assisi), and the Deposition, the Lamentation, and Saint Anthony (all Galleria Nazionale, Perugia).

Tempera on wood, gold ground, 18³/₄ × 9 in. (47.6 × 22.9 cm)

Robert Lehman Collection, 1975

1975.1.104

ROBERT LEHMAN COLLECTION



1975.1.104



47.143

Italian (Umbrian) Painter

first quarter 14th century

Madonna and Child (fragment)

Tempera on wood, gold ground, 24¹/₄ × 16¹/₂ in. (61.5 × 41.9 cm)

Gift of Robert Lehman, 1947

47.143

Guido Palmeruccio (also called Guiduccio Palmerucci)

Italian, Gubbio, active 1315–1349

Saint Romuald

Tempera on wood, gold ground; overall, with engaged frame, 18¹/₈ × 10³/₄ in.

(46 × 27.3 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.1



1982.60.1



69.280.2

Francescuccio Ghissi (Francesco di Cecco Ghissi)

Italian, Marchigian, active 1359–1374

Saint John the Evangelist with Acteus and Eugenius

This panel and the following two (69.280.3, 1) are from a series dedicated to Saint John the Evangelist, which was arranged in rows on either side of a Crucifixion (Art Institute of Chicago). The others are Saint John Resuscitating Drusiana (Portland Art Museum, Oregon), Saint John and the Philosopher Crato, Acteus and Eugenius Requesting Saint John to Restore Their Gems, and Saint John and the Poisoned Cup (all North Carolina Museum of Art, Raleigh), and an eighth scene (location unknown).

Tempera on wood, gold ground, 14³/₈ × 16¹/₄ in. (36.5 × 41.3 cm)

Gift of Mrs. W. Murray Crane, 1969

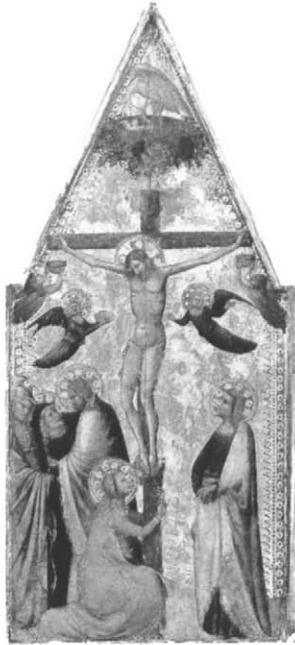
69.280.2



69.280.3



69.280.1



1975.1.106



30.95.262

thou was found worthy to bear, alleluia, has risen, as he said [Easter antiphon].) Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915
30.95.262

Italian (possibly Marchigian) Painter
first half 15th century

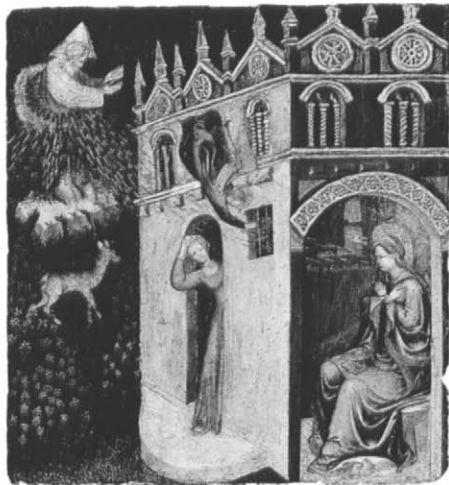
The Annunciation
Tempera and gold on wood; overall 17⁷/₈ × 14⁷/₈ in. (45.4 × 37.8 cm); painted surface 15¹/₄ × 14 in. (38.7 × 35.6 cm)
Inscribed (on the wall, beside the Virgin): fiat m̄[ihi] se[cun]d[u]m v[e]rbū[m] tu[u]m (Be it unto me according to thy word [Luke 1:38].) The Friedsam Collection, Bequest of Michael Friedsam, 1931
32.100.96

Italian Painter
of uncertain date

Christ on the Cross with the Virgin, Saint John the Evangelist, Saint Mary Magdalen, and Two Male Saints

While the panel is old, the paint surface is almost entirely modern. The Christ seems to derive from a figure in a predella panel by Giovanni Boccatti (Umbrian, active by 1445, died 1480).

Tempera on wood, gold ground; overall 19³/₈ × 17 in. (49.1 × 43.2 cm); painted surface 17 × 14¹/₂ in. (43.2 × 36.8 cm)
Robert Lehman Collection, 1975
1975.1.108
ROBERT LEHMAN COLLECTION



32.100.96

Saint John the Evangelist Causes a Pagan Temple to Collapse

Tempera on wood, gold ground, 14¹/₈ × 15¹/₄ in. (35.9 × 38.7 cm)
Gift of Mrs. W. Murray Crane, 1969
69.280.3

Saint John the Evangelist Raises Satheus to Life

Tempera on wood, gold ground; overall 14¹/₈ × 16¹/₈ in. (35.9 × 41 cm); painted surface 13³/₄ × 15¹/₂ in. (34.9 × 39.4 cm)
Gift of Mrs. W. Murray Crane, 1969
69.280.1



1975.1.108

Allegretto Nuzi

Italian, Marchigian, active by 1345, died 1373

The Crucifixion (part of a triptych or diptych)

Tempera on wood, gold ground, 17¹/₈ × 7⁷/₈ in. (43.5 × 20 cm)
Robert Lehman Collection, 1975
1975.1.106
ROBERT LEHMAN COLLECTION

Gentile da Fabriano (Gentile di Niccolò di Giovanni di Massio)

Italian, Umbrian, active by 1408, died 1427

Madonna and Child with Angels

Tempera on wood, traces of gold ground, 33³/₄ × 20 in. (85.7 × 50.8 cm)
Inscribed (on scroll): [R]egina c[o]eli l[a]eta re alle luia [quia] quem meruist[i] por tar[e] a]ll[e]luya [r]esur[rexit] / sicut (Queen of Heaven, rejoice, alleluia, because he whom

Pietro di Domenico da Montepulciano
Italian, Marchigian, active first quarter 15th century

Madonna and Child with Angels

Tempera on wood, gold ground; overall, with engaged frame, 34⁵/₈ × 26¹/₄ in. (87.9 × 66.7 cm); painted surface 30⁵/₈ × 22¹/₄ in. (77.8 × 56.5 cm)
Signed, dated, and inscribed: (base of frame) petrus·dominici·demonte·pultiano·pinsit· M·CCCC·XX·; (on Madonna's halo) AVE GRATIA PLENA D[OMIN]US TECU[M] (Luke 1:28); (on her crown) ACCIPE CORONAM (Receive [thy] crown); (border of her mantle) MARIA VIRGO SPONSA CHR[ISTI] (Virgin Mary, Bride of Christ); (neck of her dress) REGINA C[O]ELI (Queen of Heaven); (edges of her sleeves) AVE MARIA
Rogers Fund, 1907
07.201

Bartolomeo di Tommaso

Italian, Umbrian, active by 1425, died 1453/54

The Betrayal of Christ

This panel and the following (58.87.2) are from the predella of the same altarpiece.

Tempera on wood; overall $8\frac{3}{4} \times 17$ in. (22.2 × 43.2 cm); irregular painted surface $7\frac{3}{4} \times 16\frac{1}{8}$ in. (19.7 × 41 cm)

Gwynne Andrews Fund, 1958

58.87.1

The Lamentation and the Entombment

(predella panel)

Tempera on wood, gold ground; overall $8\frac{3}{4} \times 17\frac{1}{8}$ in. (22.2 × 43.5 cm); irregular painted surface $8 \times 16\frac{1}{8}$ in. (20.3 × 41 cm)

Gwynne Andrews Fund, 1958

58.87.2

Fra Carnevale (Bartolomeo di Giovanni Corradini)

Italian, Marchigian, active by 1445, died 1484

The Birth of the Virgin

This painting has a companion piece (Museum of Fine Arts, Boston) apparently depicting the Presentation of the Virgin in the Temple.

Tempera and oil on wood, $57 \times 37\frac{7}{8}$ in. (144.8 × 96.2 cm)

Rogers and Gwynne Andrews Funds, 1935

35.121



07.201

Italian (Roman) Painter

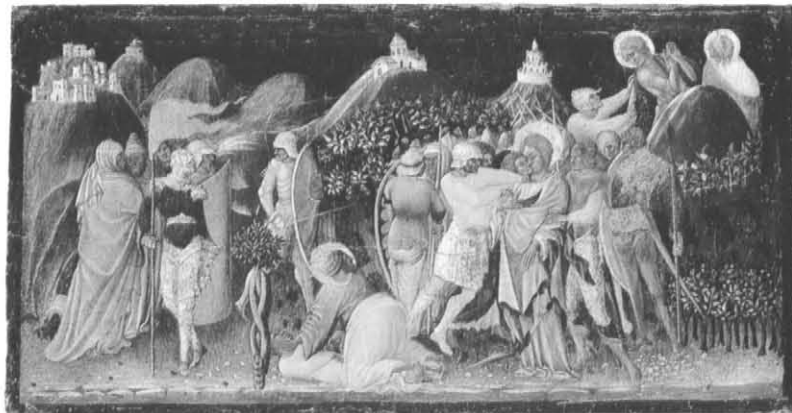
about 1445

Santa Francesca Romana (1384–1440)***Clothed by the Virgin***

This panel, the following (1975.1.101), and a Communion and Consecration of Blessed Francesca Romana (Walters Art Gallery, Baltimore) formed part of a more extensive series of scenes from her life, presumed to have been painted for the church of Santa Maria Nuova, Rome. A Mystical Crucifixion (National Gallery, Prague) may be from the same complex.

Tempera on wood, gold ground, $21\frac{3}{4} \times 14\frac{7}{8}$ in. (55.2 × 37.8 cm)

Inscribed (with excerpts from accounts of the saint's visions, xcv and xlvi, from a manuscript of 1469 in the Vatican Library): (on Christ Child's scroll) Anima che si ordinate pigliate l'arme mee da mi si reformata che facci/lo mio volere puorti le insegne mee fa che vivi in amore la luce con ar/dore in ti farragio remanere, amame mi anima amame che t'agio ri/amata damme ad mi conforto cha io t'agio conforsata (Soul, you are thus prepared to take up my arms, so transformed by me that you will do my bidding. Wear my emblems, live in [holy] love. I will keep the light burning brightly within you. Love me, my Soul; love me as I have loved you. Comfort me as I have comforted you.); (on Virgin's scroll) . . . ette da l'alto creatore. che lo signore ve a accepte



58.87.1



58.87.2



nella mea unione/. . . scelte nella mea
chiamata la donna anuntiata tutte voi ve
aspecta/. . . l'animo si reale. siate bene fuorti
ad cio che ve intervenerane ([proceeded?]
from the high creator . . . that the Lord has
accepted you all in his union with me . . .
you are in my appeal the woman united with
all the others [and he] awaits you . . . the soul
so regal. May you be strong in the face of
whatever may happen to you.); (on Saint
Paul's scroll) *Preparate tu anima preparate ad
questi beni ad[?] questi . . . li quali . . .
fa/chencie[?] si virile animosa et fervente . . .
confiamata et . . . te ardere de amore . . .*
(Prepare yourself, soul; prepare yourself for
these blessings, [for?] these . . . which . . .
will make [you?] so strong, bold, and fervent
. . . enflamed and . . . burning with [holy]
love. . .)

Robert Lehman Collection, 1975

1975.I.100

ROBERT LEHMAN COLLECTION

Santa Francesca Romana (1384–1440)

Holding the Christ Child

Tempera on wood, gold ground, inscriptions
on parchment laid down on wood,
21³/₄ × 14⁷/₈ in. (55.2 × 37.8 cm)

Inscribed with lines from Dante's *Paradiso*:

(on Mary Magdalen's scroll) *Vergine Madre,
figlia del tuo figlio: humile et alta più che
creatura,/[Termine] fisso d'eterno consiglio,
Tu sei colei che l'humana natur./Nobilitasti si
che'l suo Fattore Non si sdegno di farsi tua
factura Nel ventre tuo/si raccese l'amore: Per
lo cui caldo nell'heterna pace: Così è
germinato questo fiore.* (Virgin mother,
daughter of thy Son, humble and exalted
more than any creature, fixed goal of the
eternal counsel, thou art she who didst so
ennoble human nature that its Maker did not
d disdain to become its creature. In thy womb
was rekindled the Love under whose warmth
this flower in the eternal peace has thus
unfolded [33:1–9].); (on Virgin's scroll)

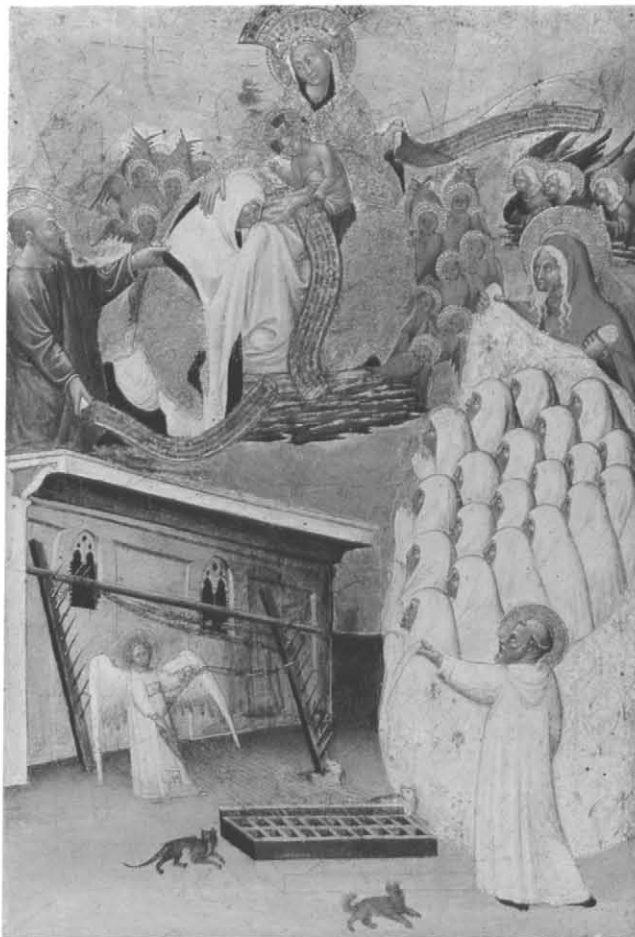
*Donna, sei tanto grande et tanto vali,
Che qual vuol grazia, ed ad te non ricorre:/Sya
distanza vuol volar senza ale. La tua benignità
non pur socorre:/A chi domanda: ma molto
fiate Leberamente al dimandar precorre.*
(Lady, thou art so great and so avalest, that
whoso would have grace and has not recourse
to thee, his desire seeks to fly without wings.
Thy loving-kindness not only succors him
who asks, but oftentimes freely foreruns
the asking [33:13–18].); (on angel's scroll)

*In te misericordia, in te pietate,/In te
magnificenzia, in te saduna:/Quantunque in
creatura e di bontate. (In thee is mercy, in
thee pity, in thee munificence, in thee is
found whatever of goodness is in any creature
[33:19–21].).* (Trans. Charles S. Singleton,
Princeton University Press, 1975)

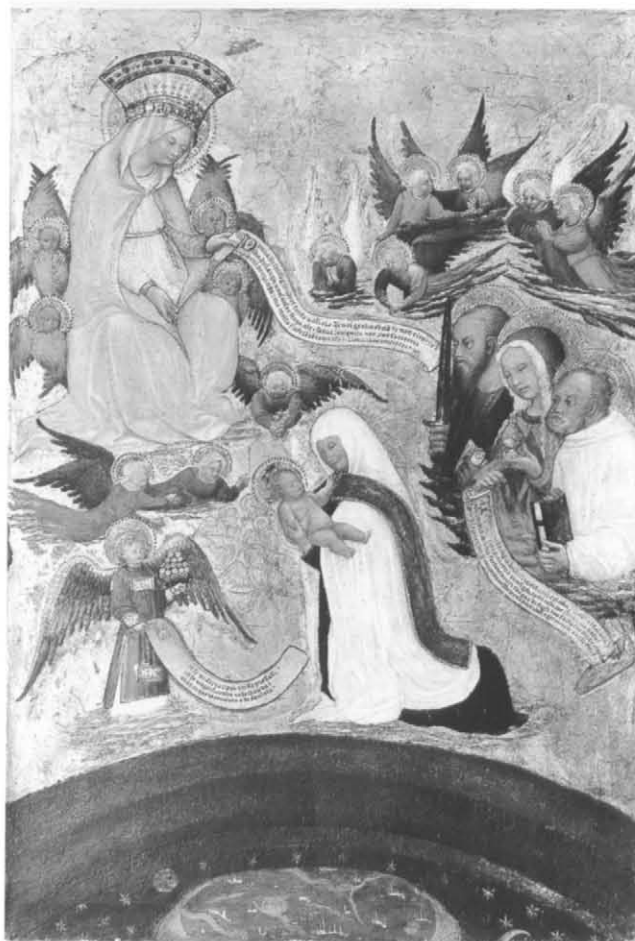
Robert Lehman Collection, 1975

1975.I.101

ROBERT LEHMAN COLLECTION



1975.I.100



1975.I.101



06.1214



41.190.9

Madonna and Child

Tempera on wood, gold ground; overall $14\frac{7}{8} \times 10\frac{3}{4}$ in. (37.8 × 27.3 cm); painted surface $14\frac{1}{8} \times 10\frac{1}{8}$ in. (35.9 × 25.7 cm)
Bequest of George Blumenthal, 1941
41.190.9

Central Italian Painter

fourth quarter 15th century

Scenes from the Life of King
Nebuchadnezzar (cassone panel)

Tempera on wood, embossed and gilt ornament; overall, with engaged (modern) frame, $24\frac{3}{8} \times 69\frac{1}{8}$ in. (61.9 × 175.6 cm); left, painted surface $12\frac{7}{8} \times 14\frac{5}{8}$ in. (32.7 × 37.1 cm); center, painted surface $12\frac{3}{4} \times 14\frac{3}{4}$ in. (32.4 × 37.5 cm); right, painted surface $12\frac{3}{4} \times 14\frac{1}{2}$ in. (32.4 × 36.8 cm)

Inscribed: (left, on architrave) REX·REGVM ·DOMINVM [DOMINANTIVM] (King of Kings and Lord [of Lords] [Revelation 19:16].); (center, on entablature) . . . SOR REX ([Nebuchadnezzar] King)
Gift of James L. Loeb, 1908
08.133



08.133

Niccolò Alunno (Niccolò di Liberatore)

Italian, Umbrian, active by about 1456, died 1502

Saint Anne and the Virgin and Child Enthroned with Angels

This panel and a Saint Michael Adored by Members of a Confraternity (Art Museum, Princeton University) formed the two faces of a double-sided altarpiece or processional standard.

Tempera on wood, gold ground, $47\frac{3}{8} \times 27\frac{1}{8}$ in. (120.3 × 68.9 cm)
Inscribed: (base) NT. ESSE[IT]; (bottom of Virgin's cloak) AVE MARIA GRATIA PLENA DOM[INVS] TECVM BENEDICTA
Robert Lehman Collection, 1975
1975.1.107
ROBERT LEHMAN COLLECTION



1975.1.107



32.100.74

Italian (Umbrian) Painter

about 1500

Madonna and Child with Saints Jerome and Francis

Tempera on wood; overall $24\frac{5}{8} \times 16\frac{3}{4}$ in. (62.5 × 42.5 cm); painted surface $23\frac{3}{8} \times 15\frac{7}{8}$ in. (60 × 40.3 cm)
The Friedsam Collection, Bequest of Michael Friedsam, 1931
32.100.74

Antoniazio Romano (Antonio di Benedetto Aquilio)

Italian, Roman, active by 1452, died by 1512

The Nativity

This is the central panel of a predella that included the Feast of Herod (Gemäldegalerie, SMPK, Berlin) and Saint Jerome Healing the Lion's Paw (Ca' d'Oro, Venice). A Saint John

the Baptist (Städelsches Kunstinstitut, Frankfurt) and a Saint Jerome (art market, 1920) have been identified as lateral panels of the triptych.

Tempera on wood, $11\frac{1}{2} \times 26\frac{1}{2}$ in. (29.2 × 67.3 cm)
Rogers Fund, 1906
06.1214

Perugino (Pietro di Cristoforo Vannucci)

Italian, Umbrian, active by 1469, died 1523

The Resurrection

This panel and a Nativity, Baptism of Christ, Christ and the Woman of Samaria, and Noli Me Tangere (all Art Institute of Chicago) formed the predella of an altarpiece.

Tempera on wood, 10⁵/₈ × 18 in.

(27 × 45.7 cm)

Frederick C. Hewitt Fund, 1911

11.65



11.65

Saint John the Baptist; Saint Lucy

The components of the high altarpiece of the Santissima Annunziata, Florence—from which these two panels come—also include the Deposition, which is in part by Filippino Lippi (Galleria dell'Accademia, Florence), the Assumption (Santissima Annunziata), Saint Helen (Staatliches Lindenau-Museum, Altenburg), two male Servite saints (Staatliches Lindenau-Museum and Galleria Nazionale, Palazzo Barberini, Rome), and Saint Catherine of Alexandria (art market, 1981).

Oil(?) on wood, each 63 × 26³/₈ in.

(160 × 67 cm)

Gift of The Jack and Belle Linsky

Foundation, 1981

1981.293.1-2



1981.293.1



1981.293.2

Luca Signorelli (Luca d'Egidio di Luca di Ventura)

Italian, Tuscan, active by 1470, died 1523

Madonna and Child

Oil and gold on wood, 20¹/₄ × 18³/₄ in.

(51.4 × 47.6 cm)

Inscribed: (upper left corner, around edge of coin, partly in reverse) S·P·Q·R·DOMICIANVS·II IM· / s / c (The Senate and the People of Rome. Domitian, emperor in the second year of his reign, by decree of the Senate); (upper right corner, around edge of coin)

S·P·Q·R·CHA·CHALI·IM AN·III·M·IIII·/I C (The Senate and the People of Rome. Caracalla, emperor in the third year and fourth month of his reign . . .)

The Jules Bache Collection, 1949

49.7.13



49.7.13



29.164

Luca Signorelli and Workshop

The Assumption of the Virgin with Saints Michael and Benedict

This altarpiece was painted for the convent of Santissima Trinità, Cortona.

Oil and gold on wood, 67¹/₄ × 51³/₄ in.

(170.8 × 131.4 cm)

Purchase, Joseph Pulitzer Bequest, 1929

29.164



1986.339.1

Attributed to Baldassare Tommaso Peruzzi

Italian, Sieneese, 1481-1536

Portrait of an Olivetan Monk, Possibly Barnaba Cevennini (died 1525)

Oil on canvas, 38¹/₄ × 28⁵/₈ in.

(97.2 × 72.7 cm)

Inscribed: (on packet) B[ologna(?)]; (on letter)

C . . . [illegible]

Gift of Mrs. Charles Wrightsman, 1986

1986.339.1

Pinturicchio (Bernardino di Betto di Biagio) and Workshop

Italian, Umbrian, active by 1481, died 1513

Ceiling from the Palace of Pandolfo Petrucci (1451-1512), *Called Il Magnifico, Siena*

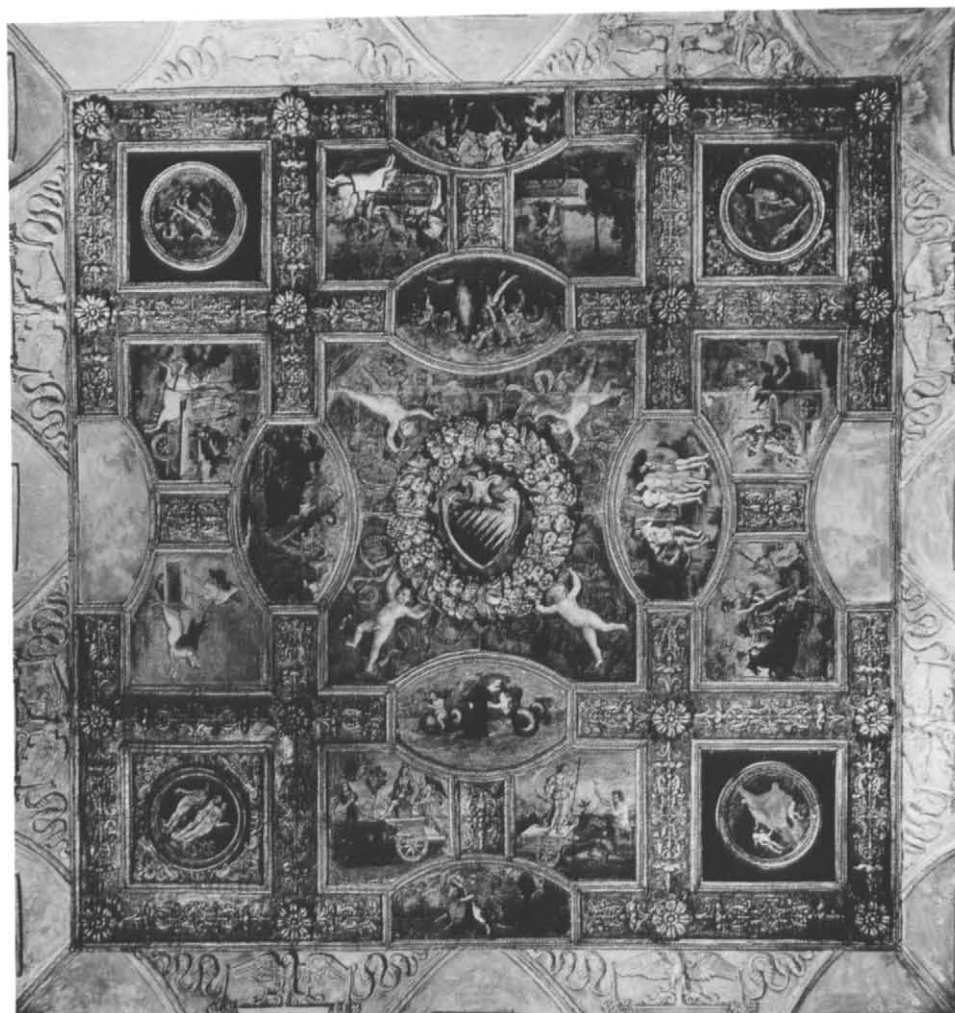
The original stucco work and a fragment of one fresco are in situ. The subjects are: (1-4) Putti with Garlands; (5) Rape of Proserpine; (6) Chariot of Apollo; (7) Triumph of Mars; (8) Chariot of Ceres; (9) Triumph of Cybele; (10) Triumph of Alexander; (11) Triumph of Amphitrite; (12) Triumph of a Warrior; (13) Galatea(?); (14) Hunt of the Calydonian Boar; (15) Judgment of Paris; (16) Helle on a Ram; (17) Hercules and Omphale; (18) Rape of Europa; (19) Bacchus, Pan, and Silenus; (20) Jupiter and Antiope; (21) Three Graces; (22) Venus and Cupid.

Fresco, transferred to canvas and laid down on wood; overall 190¹/₄ × 195¹/₄ in.

(483.2 × 495.9 cm)

Rogers Fund, 1914

14.114.1-22



14.114.1-22



14.114.1-4



14.114.5



14.114.6



14.114.7



14.114.8



14.114.9



14.114.10



14.114.11



14.114.12



14.114.13



14.114.14



14.114.15



14.114.16



14.114.17



14.114.18



14.114.19



14.114.20



14.114.21



14.114.22



48.17.8



48.17.2



48.17.4



48.17.6



48.17.3



48.17.7



48.17.10



48.17.5



48.17.9



48.17.11



48.17.1



48.17.12

Baldassare Tommaso Peruzzi

Italian, Sieneese, 1481–1536

Frescoes from the Villa Stati-Mattei

These frescoes are from the vaulted ceiling of a loggia on the Palatine Hill, Rome. The subjects are: (1–12) the Signs of the Zodiac—Aquarius, Pisces, Aries, Taurus, Gemini,

Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, and Capricorn; (13) Venus and Cupid with Poetry, Drama, Dance, and Music; (14) unidentified mythological subject; (15–22) Thalia, Terpsichore, Erato, Urania, Euterpe, Minerva, Melpomene, and Apollo. They are on long-term loan to the Villa Stati-Mattei. Eight mythological scenes from the

walls are in the Hermitage, Saint Petersburg. Fresco, transferred to canvas; (1–12) each 12⁷/₈ × 12⁷/₈ in. (32.7 × 32.7 cm); (13–14) each 13⁷/₈ × 26⁷/₈ in. (35.2 × 68.3 cm); (15–22) each 35¹/₈ × 20¹/₂ in. (89.2 × 52.1 cm) Gwynne Andrews Fund, 1947
48.17.1–22



48.17.13



48.17.14



48.17.15



48.17.16



48.17.17



48.17.18



48.17.19



48.17.20



48.17.21



48.17.22



16.30ab

Raphael (Raffaello Sanzio or Santi)

Italian, Marchigian, 1483–1520

Madonna and Child Enthroned with Saints

This altarpiece is from the choir of the convent of Sant'Antonio da Padova, Perugia. Main panel: Madonna and Child with Saints

Peter, Catherine, Cecilia(?), Paul, and the infant John the Baptist; lunette: God the Father with two angels and two seraphim
Tempera and gold on wood; main panel, overall $67\frac{7}{8} \times 67\frac{7}{8}$ in. (172.4 × 172.4 cm); main panel, painted surface $66\frac{3}{4} \times 66\frac{1}{2}$ in. (169.5 × 168.9 cm); lunette, overall

$29\frac{1}{2} \times 70\frac{7}{8}$ in. (74.9 × 180 cm); lunette, painted surface $25\frac{1}{2} \times 67\frac{1}{2}$ in. (64.8 × 171.5 cm)

Gift of J. Pierpont Morgan, 1916
16.30ab



32.130.1

The Agony in the Garden

This is a predella panel from the preceding altarpiece (16.30ab); the others are the Way to Calvary (National Gallery, London), the Pietà (Isabella Stewart Gardner Museum, Boston), and, flanking these panels, Saints Francis and Anthony of Padua (both Dulwich Picture Gallery, London).

Tempera on wood, 9¹/₂ × 11³/₈ in.
(24.1 × 28.9 cm)

Funds from various donors, 1932

32.130.1

Copy after Raphael

16th century

Giuliano de' Medici (1479–1516), ***Duke of Nemours***

Tempera and oil on canvas, 32³/₄ × 26 in.
(83.2 × 66 cm)

Inscribed (lower left): R.S.M[DXI or DX]V

The Jules Bache Collection, 1949

49.7.12



49.7.12

Scipione Pulzone (Il Gaetano)

Italian, Roman, active by 1569, died 1598

The Lamentation

Oil on canvas, 114 × 68 in.
(289.6 × 172.7 cm)

Signed and dated (right, on cloth held by Joseph of Arimathea): SCIPIO CAIET[A] / NVS FACI[E] / BAT AN[NO] DNI / MD.XCI

Purchase, Anonymous Gift, in memory of Terence Cardinal Cooke, 1984

1984.74

Attributed to Bernardino Cesari

Italian, Roman, died 1614

Perseus and Andromeda

Oil on wood, 21 × 15¹/₂ in. (53.3 × 39.4 cm)

Inscribed(?) (lower right): Iosepe Arpino

16[]4

Gift of Eustace Conway, 1928

28.181



1984.74



28.181

Federico Barocci

Italian, Umbrian, 1535?–1612

Head of a Bearded Man Looking to Lower Left

This is a full-scale study for the head of one of the bearers of the body of the dead Christ in the Entombment (Santa Croce, Senigallia), a painting begun in 1579 and finished in 1582. Oil on paper, laid down on canvas, 15¹/₄ × 10³/₄ in. (38.7 × 27.3 cm)

Harry G. Sperling Fund, 1976

1976.87.1

DRAWINGS AND PRINTS



1976.87.1

Head of an Old Woman Looking to Lower Right

This is a full-scale study for the head of Saint Elizabeth in the Visitation (Chiesa Nuova, Rome), a painting begun in 1583 and finished in 1586.

Oil on paper, laid down on canvas, 15³/₈ × 10³/₄ in. (39.1 × 27.3 cm)

Harry G. Sperling Fund, 1976

1976.87.2

DRAWINGS AND PRINTS



1976.87.2

Caravaggio (Michelangelo Merisi)

Italian, Lombard, 1571–1610

The Musicians

This painting was commissioned by Cardinal Francesco Maria del Monte (1549–1626).

Oil on canvas, 36¹/₄ × 46⁵/₈ in. (92.1 × 118.4 cm)

Inscribed (lower left): [MI]CHELANG[ELO].DA CARAVA/[G]GIO

Rogers Fund, 1952

52.81



52.81



69.281

Artemisia Gentileschi

Italian, Roman, 1593–1651/53

Esther before Ahasuerus

Oil on canvas, 82 × 107³/₄ in. (208.3 × 273.7 cm)

Gift of Elinor Dorrance Ingersoll, 1969

69.281

Domenico Fetti

Italian, Roman, 1588/89–1623

The Parable of the Mote and the Beam

From a series of thirteen parables of Christ, which were painted about 1618–20 for Federigo Gonzaga at Mantua

Oil on wood, 24¹/₈ × 17³/₈ in. (61.3 × 44.1 cm)

Rogers Fund, 1991

1991.153



1991.153

Attributed to Domenico Fetti

The Good Samaritan

Oil on wood, 23⁵/₈ × 17 in. (60 × 43.2 cm)

Rogers Fund, 1930

30.31



30.31



1981.317



93.29

Andrea Sacchi

Italian, Roman, 1599–1661

Marcantonio Pasqualini (1614–1691)

Crowned by Apollo

Oil on canvas, 96 × 76½ in.
(243.8 × 194.3 cm)

Purchase, Enid A. Haupt Gift and Gwynne Andrews Fund, 1981

1981.317

Jan Miel

Flemish, 1599–1664

Landscape with a Battle between Two Rams

While the figures are by Miel, the landscape may be by another (Roman?) artist.

Oil on canvas, 68¼ × 97⅝ in.
(173.4 × 248 cm)

Gift of Princess Brancaccio, 1893

93.29



54.166



1987.75

Giovanni Francesco Romanelli

Italian, Roman, 1610–1662

The Sacrifice of Polyxena

This picture and *Achilles Surprised among the Daughters of Lycomedes* (Chrysler Museum, Norfolk, Virginia) are from a set of four that also included *Cleopatra* (private collection) and *Venus* (Cassa di Risparmio, Viterbo). The set was painted for Lorenzo di Lorenzo Chigi.

Oil on canvas, 77¾ × 88 in.
(197.5 × 223.5 cm)

Rogers Fund, 1954

54.166

Pietro Testa

Italian, Roman, 1612–1650

Alexander the Great Rescued from the River Cydnus

Oil on canvas, 38 × 54 in.
(96.5 × 137.2 cm)

Gift of Eula M. Ganz, in memory of Paul H. Ganz, 1987

1987.75



1993.20



71.118

Pier Francesco Mola

North Italian, 1612–1666

The Rest on the Flight into Egypt

Oil on copper, 9 × 11 in. (22.9 × 27.9 cm)

Wrightsmen Fund, 1993

1993.20

Italian (Roman) Painter

third quarter 17th century

Still Life: Pomegranates and Other Fruit in a Landscape

Oil on canvas, 24¾ × 29⅝ in.
(61.9 × 74 cm)

Purchase, 1871

71.118

Italian (Roman?) Painters

late 17th/early 18th century

Landscape with a Hunter; Tobit and the Angel

This panel is the inside of a harpsichord lid. The crowned mermaid and the columnar supports indicate that the instrument was made for a member of the Colonna family.

Oil on wood, 35 × 95¼ in.

(88.9 × 241.9 cm)

Gift of Susan Dwight Bliss, 1945

45.41

MUSICAL INSTRUMENTS



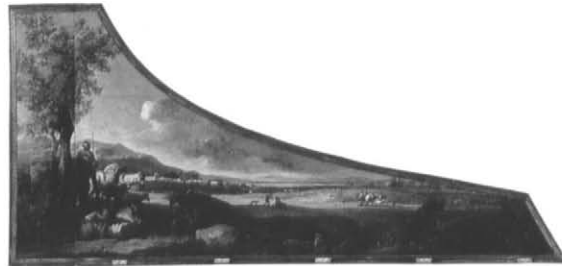
45-41



45-41



86.20



86.20

third quarter 17th century

Pastoral Scenes

This panel, painted on both sides, is the lid of a harpsichord. The instrument, dated Rome 1658, was formerly ascribed to Girolamo Zenti.

Oil on wood, $33\frac{1}{4} \times 73\frac{1}{2}$ in.
(84.5 × 186.7 cm)

Purchase by subscription, 1886

86.20

MUSICAL INSTRUMENTS



86.20



89.4.1231

17th century or later

Sleeping Venus; Angel Musicians

This panel is the inside lid of a harpsichord.

Oil on wood, $35 \times 75\frac{1}{2}$ in.
(88.9 × 191.8 cm)

The Crosby Brown Collection of Musical Instruments, 1889

89.4.1231

MUSICAL INSTRUMENTS

late 17th century

Landscapes

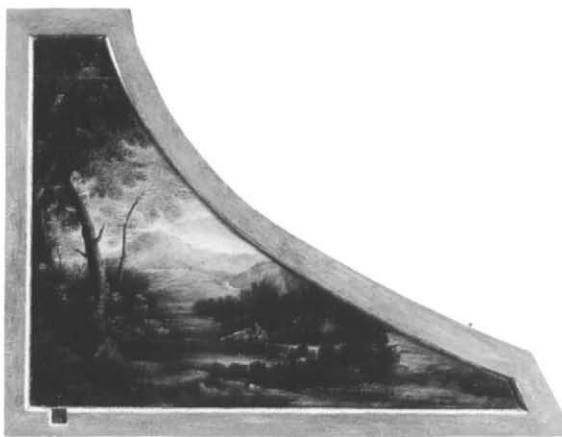
These panels are the interiors of the instrument cover and keyboard cover of a late 17th-century Roman harpsichord.

Oil on wood; instrument cover
 $27 \times 36\frac{3}{4}$ in. (68.6 × 93.4 cm); keyboard
cover $9\frac{1}{4} \times 32\frac{1}{8}$ in. (23.5 × 81.6 cm)

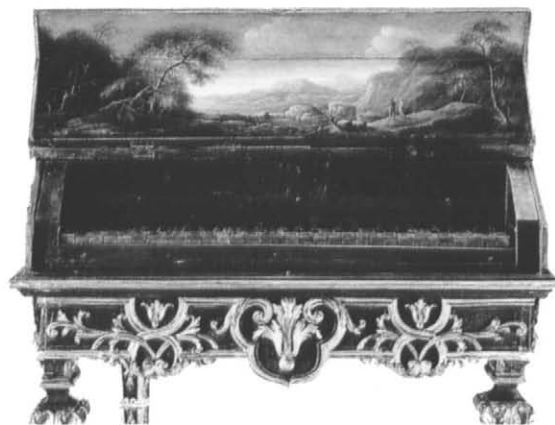
Gift of Lilliana Teruzzi, 1971

1971.4.1

ESDA



1971.4.1



1971.4.1

Giuseppe Bartolomeo Chiari

Italian, Roman, 1654–1727

Bathsheba at Her Bath

Oil on canvas, 53½ × 38½ in.

(135.9 × 97.8 cm)

Gift of Mario Modestini, 1993

1993.401



1933.401

Jan Frans van Bloemen

Flemish, 1662–1749

Landscape with the Communion of Saint Mary of Egypt

Oil on canvas, 38½ × 52⅝ in.

(97.8 × 133.7 cm)

Gift of Mr. and Mrs. Harold H. Burns, 1966

66.186



66.186

Giovanni Paolo Pannini (or Panini)

Italian, Roman, 1691–1765

Ancient Rome

Oil on canvas, 67¾ × 90½ in.

(172.1 × 229.9 cm)

Signed, dated, and inscribed (lower left, on pedestal): I · P · PANINI ROMÆ / 1757

Gwynne Andrews Fund, 1952

52.63.1



52.63.1



52.63.2

Modern Rome

Pendant to 52.63.1

Oil on canvas, 67¾ × 91¾ in.

(172.1 × 233 cm)

Signed and dated (lower center, on base of statue of Moses): I.P. PANINI.1757

Gwynne Andrews Fund, 1952

52.63.2

Interior of Saint Peter's, Rome

Oil on canvas, 29⅛ × 39¼ in.

(74 × 99.7 cm)

Inscribed (around base of dome): TV ES PETRVS ETS[VPER] . . . CELORVM (You are Peter and upon . . . of heaven [Matthew 16:18–19].)

Purchase, 1871

71.31

Giovanni Maldura

Italian, Roman, active by 1810, died 1849

David at the Cave of Adullam

This is a copy of a painting by Claude Lorraine of 1658 (National Gallery, London).

Oil on canvas, 45¾ × 76 in.

(116.2 × 193 cm)

Kretschmar Fund, 1921

21.184



71.31



21.184



03.37.1

Pompeo Girolamo Batoni

Italian, Roman, 1708-1787

Portrait of a Young Man

Oil on canvas, 97¹/₈ × 69¹/₄ in.

(246.7 × 175.9 cm)

Inscribed (on books): ROMA / AN: E MO;; VITE

DE / PITTORI; ODISSEA / DI / OMERO / T: II:

(Rome . . . ; Lives of the Painters; Odyssey of Homer, Volume 2)

Rogers Fund, 1903

03.37.1

Diana and Cupid

Sir Humphrey Morice (1723-1785), to whom this picture was delivered in 1762, commissioned a portrait of himself from Batoni as a pendant (a version signed and dated 1762, and another, an autograph replica, are in private collections).

Oil on canvas, 49 × 68 in.

(124.5 × 172.7 cm)

Signed, dated, and inscribed (bottom):

Pompeo·Batoni·di·Lucca·dipingeua·in·Roma
1761·

Purchase, The Charles Engelhard Foundation, Robert Lehman Foundation Inc., Mrs.

Haebler Frantz, April R. Axton, L. H. P.

Klotz, and David Mortimer Gifts; and Gifts of Mr. and Mrs. Charles Wrightsman, George Blumenthal, and J. Pierpont Morgan, Bequests of Millie Bruhl Fredrick and Mary Clark Thompson, and Rogers Fund, by exchange, 1982

1982.438



1982.438

Italian (Neapolitan or Avignon)**Painter**

mid-14th century

The Adoration of the Magi

This panel formed part of the same complex as an Annunciation and a Nativity (both Musée Granet, Aix-en-Provence).

Tempera on wood, gold ground; overall, with engaged frame, 26¹/₈ × 18³/₈ in. (66.4 × 46.7 cm); painted surface, including tooled border, 21³/₈ × 15 in. (54.3 × 38.1 cm)

Robert Lehman Collection, 1975

1975.1.9

ROBERT LEHMAN COLLECTION



1975.1.9



1975.1.102

Roberto d'Odorisio

Italian, Neapolitan, active about 1340–1382 or later

Saints John the Evangelist and Mary Magdalen

This panel is the right wing of a diptych; on the left wing is the Virgin with the Dead Christ (National Gallery, London).

Tempera on wood, gold ground, 23 × 15⁵/₈ in. (58.4 × 39.7 cm)

Robert Lehman Collection, 1975

1975.1.102

ROBERT LEHMAN COLLECTION



1975.1.29



1973.319

Andrea Delitio (Andrea da Lecce)

Italian, Abruzzese, active second and third quarters 15th century

The Virgin Annunciate

This is the pinnacle of the right wing of a triptych. On the back is a black-on-red design representing brocade.

Tempera on wood, gold ground; overall, with engaged frame, 19¹/₂ × 12 in.

(49.5 × 30.5 cm); painted surface 16¹/₈ × 9¹/₂ in. (41 × 24.1 cm)

Robert Lehman Collection, 1975

1975.1.29

ROBERT LEHMAN COLLECTION



59.40



1982.60.12

Saturnino Gatti

Italian, Abruzzese, 1463–1518

The Translation of the Holy House of Loreto

Tempera and gold on wood, 33¹/₄ × 21⁵/₈ in. (84.5 × 54.9 cm)

Gwynne Andrews Fund, 1973

1973.319

Massimo Stanzione

Italian, Neapolitan, 1585–1656

Judith with the Head of Holofernes

Oil on canvas, 78¹/₂ × 57¹/₂ in.

(199.4 × 146.1 cm)

Gift of Edward W. Carter, 1959

59.40



1989.225



21.105

Master of the Annunciations to the Shepherds

Italian, Neapolitan, active second quarter 17th century

The Sense of Sight

Oil on canvas; overall, with added strips, 29⁷/₈ × 24⁷/₈ in. (75.9 × 63.2 cm); without additions 27³/₄ × 21³/₄ in. (70.5 × 55.2 cm)
The Jack and Belle Linsky Collection, 1982
1982.60.12

Andrea di Lione

Italian, Neapolitan, 1610–1685

Tobit Burying the Dead

A variant, on copper, is in a private collection.
Oil on canvas, 50¹/₄ × 68¹/₂ in. (127.6 × 174 cm)
Gwynne Andrews Fund, 1989
1989.225



34.137



65.118

Salvator Rosa

Italian, Neapolitan, 1615–1673

Self-portrait

Oil on canvas, 39 × 31¹/₄ in. (99.1 × 79.4 cm)
Inscribed: (on paper) Salvatore Rosa dipinse nell'Eremo/e dono a Gio. Batt. Ricciardi /suo Amico (Salvatore Rosa painted this in a solitary place and gave it to his friend Giovanni Battista Ricciardi); (on skull, in Greek) Behold, whither, when; (on book) SENECA [pentiment]
Bequest of Mary L. Harrison, 1921
21.105

Bandits on a Rocky Coast

Oil on canvas, 29¹/₂ × 39³/₈ in. (74.9 × 100 cm)
Signed (lower left): SR [monogram?]
Charles B. Curtis Fund, 1934
34.137



1978.402



43.23

The Dream of Aeneas

Oil on canvas, 77¹/₂ × 47¹/₂ in. (196.9 × 120.7 cm)
Signed (lower right): SR [monogram]
Rogers Fund, 1965
65.118

Mattia Preti

Italian, Neapolitan, 1613–1699

Pilate Washing His Hands

Oil on canvas, 81¹/₈ × 72³/₄ in. (206.1 × 184.8 cm)
Purchase, Gift of J. Pierpont Morgan and Bequest of Helena W. Charlton, by exchange, Gwynne Andrews, Marquand, Rogers, Victor Wilbour Memorial, and The Alfred N. Punnett Endowment Funds, and funds given or bequeathed by friends of the Museum, 1978
1978.402

Workshop of Bernardo Cavallino

Italian, Neapolitan, 1616-1654

Saint Catherine of Alexandria

Oil on canvas, 50¹/₄ × 40¹/₄ in.

(127.6 × 102.2 cm)

Rogers Fund, 1943

43.23

Giuseppe Recco

Italian, Neapolitan, 1634-1695

A Cat Stealing Fish

Oil on canvas, 38 × 50¹/₂ in.

(96.5 × 128.3 cm)

Signed (lower left): G R

Purchase, 1871

71.17



71.17



1973.311.2

Luca Giordano

Italian, Neapolitan, 1632-1705

The Annunciation

Oil on canvas, 93¹/₈ × 66⁷/₈ in.

(236.5 × 169.9 cm)

Signed and dated (on base of prie-dieu):

L. Jordanus F. 1672

Gift of Mr. and Mrs. Charles Wrightsman,

1973

1973.311.2

The Flight into Egypt

Oil on canvas, 24¹/₄ × 19¹/₄ in.

(61.5 × 48.9 cm)

Gift of Mr. and Mrs. Harold Morton Landon,

1961

61.50



61.50



07.66



67.102

Francesco Solimena

Italian, Neapolitan, 1657–1747

The Birth of the Virgin

Oil on canvas, 80½ × 67¼ in.
(204.5 × 170.8 cm)

Rogers Fund, 1906
07.66

Diego Pignatelli d'Aragona

This is a sketch for a larger portrait (private collection).

Oil on canvas, 23¼ × 18¼ in.
(59.1 × 46.4 cm)

Rogers Fund, 1967
67.102

Italian (Neapolitan) Painter

second quarter 17th century

Luigi III, Prince of Venosa

Oil on canvas, 80½ × 48 in.
(204.5 × 121.9 cm)

Inscribed (lower right): ALOYSIVS III.COMPSLÆ / COMES Vº VENVSII / PRINCEPS PRIMVS. (Luigi III, fifth count of Conza, first prince of Venosa)

Bashford Dean Memorial Collection, Funds from various donors, 1929

29.158.750

ARMS AND ARMOR



29.158.750



68.182

Gaspere Traversi

Italian, Neapolitan, born about 1722, died 1770

Saint Margaret of Cortona

Oil on canvas, 67¼ × 48¼ in.
(172.1 × 122.6 cm)

Inscribed (on cross): INRI
Gwynne Andrews Fund, 1968
68.182

Teasing a Sleeping Girl

Oil on canvas, 34⅛ × 42⅜ in.
(86.7 × 107.6 cm)

Bequest of Harry G. Sperling, 1971
1976.100.19

Attributed to Gaspere Traversi

Portrait of a Man

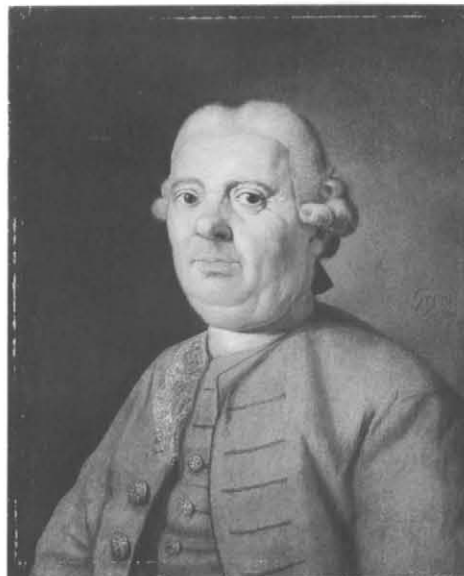
Oil on canvas, 22 × 17½ in.
(55.9 × 44.5 cm)

Inscribed (falsely, right center): Goya / 1780
H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.179



1976.100.19



29.100.179

Alberto Pasini

Italian, 1826–1899

The Mosque of Sultan Achmet, Constantinople

Oil on canvas, 35 × 26¹/₄ in. (88.9 × 66.7 cm)
Signed and dated (lower left): A. Pasini. 1872.
Bequest of Collis P. Huntington, 1900
25.110.94



25.110.94



08.136.13

A Mosque

Oil on canvas, 14⁵/₈ × 21³/₄ in. (37.1 × 55.2 cm)
Signed and dated (lower right): A. Pasini. 1886.
Bequest of Martha T. Fiske Collord, in memory of her first husband, Josiah M. Fiske, 1908
08.136.13

Antonio Mancini

Italian, Roman, 1852–1930

A Circus Boy

Oil on canvas, 59⁵/₈ × 28¹/₂ in. (151.4 × 72.4 cm)
Signed and dated (lower right): A. Mancini 1872
Bequest of Elizabeth U. Coles, in memory of her son, William F. Coles, 1892
92.1.62



92.1.62



87.15.81

Giovanni Boldini

Italian, Ferrarese, 1845–1931

Gossip

Oil on wood, 7 × 9¹/₂ in. (17.8 × 24.1 cm)
Signed and dated (lower left): Boldini /73
Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887
87.15.81

The Dispatch-Bearer

Oil on wood, 16³/₄ × 13¹/₂ in. (42.5 × 34.3 cm)
Signed (lower left): Boldini–

Inscribed: (beside building entrance) 12; (on shop signs) OPTICIEN F, GLACE A R, HOTE[L] / VAR; (on messenger's bag) Garde Republicai[ne]
Bequest of Martha T. Fiske Collord, in memory of her first husband, Josiah M. Fiske, 1908
08.136.12



08.136.12



59.78

Mrs. Charles Warren-Cram (Ella Brooks Carter, 1846–1896)

Oil on canvas, 19³/₈ × 14 in. (49.2 × 35.6 cm)
Signed and dated (lower left): Boldini 1885
Arms (upper left) of Sir Fulke Greville, Lord Brooke, reportedly an ancestor of the sitter, and of the Freiherren von Cramm family
Gift of Mrs. Edward C. Moën, 1959
59.78



47-71

Consuelo Vanderbilt (1876–1964), *Duchess of Marlborough, and Her Son, Lord Ivor Spencer-Churchill* (1898–1956)

Oil on canvas, 87 $\frac{1}{4}$ × 67 in.

(221.6 × 170.2 cm)

Signed and dated (lower right): Boldini/1906

Gift of Consuelo Vanderbilt Balsan, 1946

47-71

Master of Pedret

Spanish, Catalan, 12th century

Virgin and Child Enthroned between the Archangels Michael and Gabriel

These frescoes are from the central apse of the church of San Juan de Tredós, Valle d'Arán. The three large paintings are: (a) Virgin and Child, (b) Archangel Michael with Melchior, and (c) Archangel Gabriel with Balthasar and Caspar; they have been reassembled and are here shown as one work. There are, in addition, nine decorative fragments, irregular in size and shape [d-l not illustrated].

Fresco, mounted on canvas;

(a) 125 1/2 x 70 1/2 in. (318.8 x 179.1 cm);

(b) 124 3/8 x 101 5/8 in. (315.9 x 258.1 cm);

(c) 123 5/8 x 101 1/2 in. (314 x 257.8 cm)

Inscribed: (left to right) MIHAEL / MELHIOR / BALDASAR / GAS / PA[R] / GABRIEL; (on Gabriel's scroll) POSTVL ACIVS (declaration)

The Cloisters Collection, 1950

50.180a-l

THE CLOISTERS



50.180a-c

Spanish Painters

12th century

Hunting Scene

This fresco and the following eight (57.97.2-6, 59.196, 61.219, 61.248) were executed for the hermitage of San Baudelio de Berlanga, Soria. Six (57.97.1-6) are on long-term loan to the Prado, Madrid.

Fresco, transferred to canvas, 71 3/4 x 141 in.

(182.2 x 358.1 cm)

The Cloisters Collection, 1957

57.97.1

THE CLOISTERS



57.97.1

Hunting Scene

Fresco, transferred to canvas,

71 7/8 x 96 1/4 in. (182.6 x 244.5 cm)

The Cloisters Collection, 1957

57.97.2

THE CLOISTERS



57.97.2



57.97.6



61.219



57.97.3

Camel

Fresco, 96 × 53½ in. (243.8 × 135.9 cm)
 The Cloisters Collection, 1961
 61.219
 THE CLOISTERS

Warrior with a Shield

Fresco, transferred to canvas,
 112¾ × 51⅞ in. (286.4 × 131.8 cm)
 The Cloisters Collection, 1957
 57.97.3
 THE CLOISTERS

Elephant

Fresco, transferred to canvas, 80¾ × 53¼ in.
 (205.1 × 135.3 cm)
 The Cloisters Collection, 1957
 57.97.5
 THE CLOISTERS



57.97.5



57.97.4

Bear

Fresco, transferred to canvas,
 78½ × 44¼ in. (199.4 × 112.4 cm)
 The Cloisters Collection, 1957
 57.97.4
 THE CLOISTERS

The Healing of the Blind Man and the Raising of Lazarus

Fresco, transferred to canvas, 65 × 134 in.
 (165.1 × 340.4 cm)
 Gift of The Clowes Fund Incorporated and
 E. B. Martindale, 1959
 59.196
 THE CLOISTERS

The Temptation of Christ

Fresco, 69¼ × 119¼ in. (175.9 × 302.9 cm)
 The Cloisters Collection and Gift of E. B.
 Martindale, 1961
 61.248
 THE CLOISTERS



59.196



61.248

Spanish (Castilian) Painter

early 13th century

Lion with a Frieze; Wyvern with a Frieze

These frescoes are from the clerestory of the chapter house of the monastery of San Pedro de Arlanza, near Hortigüela, Burgos.

Fresco, mounted on canvas; lion (1a) and wyvern (2a), each 89 × 132 in.

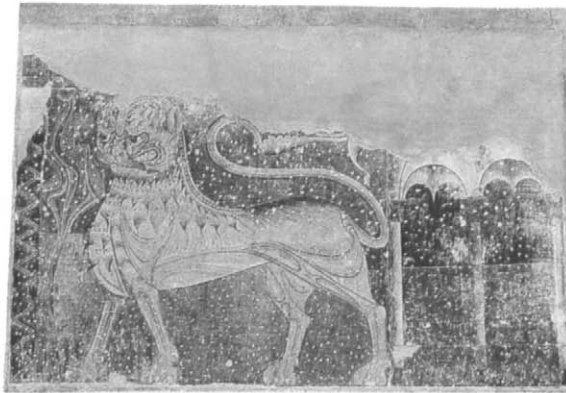
(226.1 × 335.3 cm); each frieze (1b, 2b)

48 × 132 in. (121.9 × 335.3 cm)

The Cloisters Collection, 1931

31.38.1ab–2ab

THE CLOISTERS



31.38.1ab



31.38.2ab

Spanish Painters

13th-century style (20th century)

Scenes from the Life of Christ

These two panels and the following (1977.94) are from the housing of the same shrine. The scenes (top to bottom) are: (a) the Betrayal of Christ and the Payment of Judas and Christ's Descent into Limbo and (b) the Deposition and the Entombment.

Tempera on wood; (a) 41½ × 15½ in.

(105.4 × 39.4 cm); (b) 41½ × 16¾ in.

(105.4 × 41.6 cm)

Inscribed: [mostly illegible]

The Cloisters Collection, 1955

55.62ab

THE CLOISTERS

Scenes from the Life of Christ

The scenes (top to bottom) are: Christ Entering Jerusalem (right half), the Flagellation, and Three Marys at the Tomb (right half).

Tempera on wood, 59 × 10½ in.

(149.9 × 26.7 cm)

Inscribed: [mostly illegible]

Bequest of Carl Otto von Kienbusch, 1977

1977.94

THE CLOISTERS



55.62a



55.62b



1977.94

13th-century style (of uncertain date)

Processional Crucifix

Tempera on canvas, laid down on wood,

54½ × 32⅞ in. (138.4 × 83.5 cm)

Inscribed (recto and verso) with the names of Christ and the four Evangelists

The Cloisters Collection, 1955

55.120.3

THE CLOISTERS

Christ in a Mandorla with the Twelve Apostles (altar frontal)

Tempera on wood; overall 40½ × 54 in.

(102.9 × 137.2 cm); main panel

32½ × 44⅞ in. (82.6 × 112.7 cm)

The Cloisters Collection, 1957

57.49

THE CLOISTERS

Spanish (Catalan) Painter

late 13th/early 14th century

The Miracle of the Jewels

This fresco is one of a series depicting scenes from the life of Saint John the Evangelist from the church of San Fructuoso, Bierge, Huesca.

Fresco, transferred to canvas, 47 × 61⅞ in.

(119.4 × 155.9 cm)

Inscribed (top): FILOS[O]F[U]2: CRATON: (the philosopher Craton) / ·10h[ANNE]S·

AP.[OSTO]L[U]S· (John the Apostle)

The Cloisters Collection, 1950

50.162

THE CLOISTERS

Spanish (Castilian) Painter

late 14th century

Saint Andrew and Scenes from the Creation; Scenes from the Life of Saint Andrew

These are the recto and verso, still joined, of a panel of an altarpiece, one other fragment of which is recorded (location unknown). Recto: (top) Creation of Animals and Creation of Adam; (center) Creation of Eve and Presentation of Eve to Adam; (bottom) Saint Andrew with Kneeling Donors. Verso: (top) Saint Andrew in a Fishing Boat and Christ Calling Saint Andrew; (center) Saint Andrew Preaching; (bottom) Saint Andrew Baptizing a Child, King Adoring a Demon, and Saint Andrew

Tempera on wood, gold ground,

78¼ × 39¾ in. (198.8 × 101 cm)

Inscribed (in Spanish): (recto, center left) DIO

LA SACA OS LA COSTI EL ADAM DORMI (God takes the bone from the sleeping Adam's rib);

(recto, center right) CRIO DIO AEBA DE LA



55.120.3 (recto)



55.120.3 (verso)

COSTI EL [ADAM] (God creates Eve from [Adam's] rib); (recto, bottom) INSENSA EL ANGEL / SANT ANDRES APOSTOL / INSENSA EL ANGEL (censuring angel / Saint Andrew the Apostle / censuring angel); (left to right, on donors' scrolls, with their names) . . . AIS DAMIGO; ANOTRO [TR elided] FERANDES DE ANASTRO; MARTIN PERIS DE ANASTROELRA; (on donors' books) OSE POR SANT ANDRES ROG (Saint Andrew prays for . . .); (verso, top) SANT ANDRES ANDA PESCANDO LLAMA . . . CRISTO (Saint Andrew goes fishing, Christ calls . . .); (verso, center) SANT ANDRES PEDRICA A LAS GENTES PAGANAS (Saint Andrew preaches to the pagan people); (verso, bottom left) BATISA SANT ANDRES (Saint Andrew baptizes); (verso, bottom right) ADORA EL RE EL IDOLO SANT ANDRES (the king adores the idol, Saint Andrew)
The Cloisters Collection, 1925
25.120.257
THE CLOISTERS

Spanish Painter

late 14th/early 15th century

Virgin and Child with Scenes from the Lives of the Virgin and of Christ

These panels from an altarpiece are:

(a) Coronation of the Virgin (with the Virgin and Child below); (b) Crucifixion (with the Dormition below); (c) Pentecost (with the Resurrection below); (d) Nativity (with the Adoration of the Magi below); (e) Ascension; (f) Annunciation; (g) predella.

Tempera on wood, gold ground;

(a) 70½ × 38 in. (179.1 × 96.5 cm);

(b) 66⅞ × 37¼ in. (169.9 × 95.9 cm);

(c) 70¼ × 28 in. (179.7 × 71.1 cm);

(d) 71 × 27¼ in. (180.3 × 69.2 cm);

(e) 51½ × 27½ in. (130.8 × 69.9 cm);

(f) 51 × 27½ in. (129.5 × 69.9 cm);

(g) 15¼ × 94½ in. (38.7 × 240 cm)

Inscribed: (Dormition [b], on books) In exitu / isr[ae]l de e / gipto do / m[us] la / cob / p[o]p[u]lō / barba / ro: Fac / taest / iudea / s[anc]tifica / cio eiu[s] / isr[ae]l po / testas / e[i]us ma / re vi / dit et / fugit / jorda / [n]us qu[i] / cō[n]ver / sus est / retror / sum (When Israel went out of Egypt, the house of Jacob from a people of strange language; Judah was his sanctuary, and Israel his dominion. The sea saw it, and fled: Jordan was driven back [Psalms 114:1–3].); (on scrolls held by prophets [b] Elijah and Enoch) with their names; (Annunciation [f]) Ecce : / ancilla / d[omi]nī: Fi / at mi / chi se / cundū[m] / verbū[m] / tuum / Añē[n] (Behold the handmaid of the Lord; be it unto me according to thy word [Luke 1:38].); (on predella [g], on scroll held by angel at right) Raphael

The Cloisters Collection, 1957

57.50a–g

THE CLOISTERS



57-49



50.162



25.120.257 (recto)



25.120.257 (verso)

Spanish (Valencian) Painter

early 15th century

The Trinity Adored by All Saints (retable)

Central panel: the Crucifixion with Implements of the Passion, the Throne of Grace, and Saint Michael Triumphant; lateral panels: the Annunciation, prophets and patriarchs, apostles and evangelists, martyrs, monastic and ascetic saints, and women saints [some of the saints, notably Honoratus and Narcissus of Gerona, are peculiar to Valencia]

Tempera and gold on wood; central panel, overall $67\frac{1}{2} \times 22$ in. (171.5 × 55.9 cm); left panel, overall $67\frac{3}{4} \times 20\frac{1}{8}$ in. (172.1 × 51.1 cm); right panel, overall $67\frac{7}{8} \times 20\frac{1}{8}$ in. (172.4 × 51.1 cm)

Inscribed with the names of patriarchs, prophets, and saints [some repainted and some interchanged]

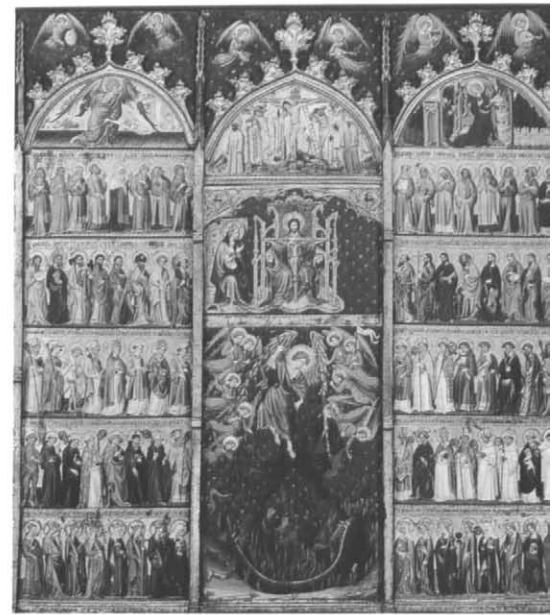
Arms (middle center) of the Cervellon family of Catalonia

Fletcher Fund, 1939

39.54



57.50a–g



39.54

Spanish (Catalan) Painter

early 15th century

Saint Andrew with Scenes from His Life (retable)

Central panel: (above) Virgin and Child with Saints Catherine of Alexandria, Mary Magdalen, and angels and (below) Saint Andrew; left panel: (above) Calling of Saint Andrew and (below) Punishment of a Wicked Mother; right panel: (above) Crucifixion of Saint Andrew and (below) Saint Andrew Saving a Bishop from the Devil Disguised as a Fair Woman; predella (left to right): Saint Andrew and the Woman Who Prayed to Diana on Behalf of Her Sister, Woman Bringing the Saint to Her Sister, Saint Andrew Driving Away Devils in the Form of Dogs, the Man of Sorrows, Saint Andrew Raising a Dead Youth, and Saint Andrew Bringing Drowned Men to Life

Tempera on wood, gold ground, overall $123\frac{1}{4} \times 123\frac{3}{8}$ in. (313.1 × 314 cm)

Rogers Fund, 1906

06.1211.1–9

THE CLOISTERS



06.1211.1–9



76.10

Miguel Alcañiz (or Alcanyis)

Spanish, Valencian, active by 1408, died after 1447

Saint Giles with Christ Triumphant over Satan and the Mission of the Apostles

This lateral panel, the Ascension (central panel), Saint Vincent, and banco panels representing the Flagellation (last recorded 1921), the Entombment, and the Noli Me Tangere (all others Hispanic Society, New York) are from a retable that was probably commissioned by Vicente Gil, whose will dates from 1428, for the church of San Juan del Hospital in Valencia. The central panel has been attributed to the Master of the

Bambino Vispo, who is now identified with Gherardo Starnina (born about 1354, died before 1413).

Tempera on wood, gold ground; overall $59\frac{5}{8} \times 39\frac{1}{2}$ in. (151.4 × 100.3 cm); upper left panel, painted surface $24\frac{1}{8} \times 16\frac{7}{8}$ in. (61.3 × 42.9 cm); lower left panel, painted surface $24\frac{3}{8} \times 16\frac{7}{8}$ in. (62.5 × 42.9 cm); right panel, painted surface $46\frac{1}{8} \times 16\frac{7}{8}$ in. (117.2 × 42.9 cm)

Inscribed: (upper left, on scrolls) ·iste·ē[st]·d[omi]n[us]·rex·glori[a]e· / ·et dominvs·fortis·inβ[rae]lio (This is the Lord, King of glory, and the Lord mighty in battle [Psalms 24:8].); (lower left) ·hite·per·vniversvm

·mvndvm· / β[rae]dicare·evangelivm·ō[mn]i·creatv[a]e· (Go ye into all the world, and preach the gospel to every creature [Mark 16:15].)

Gift of J. Bruyn Andrews, 1876

76.10

Spanish (Valencian) Painter

first quarter 15th century

Saint Michael and the Dragon

Tempera on wood, gold ground, $41\frac{3}{8} \times 40\frac{3}{4}$ in. (105.1 × 103.5 cm)

Rogers Fund, 1912

12.192



12.192



32.100.123

Spanish (Catalan) Painter

early 15th century

Christ among the DoctorsTempera and gold on wood, 44 × 30 in.
(111.8 × 76.2 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.123

Master of Riglos

Spanish, Aragonese, about 1450

The Virgin

This banco panel and four others—the Man of Sorrows, Saint John the Evangelist, and Saint Barbara (all location unknown), and Saint Catherine of Alexandria (private collection)—may have belonged to a retablo from the convent of San Martín, Huesca, Aragon.

Tempera and oil on wood, gold ground,
overall 18³/₄ × 15⁷/₈ in. (47.6 × 40.3 cm)

Gift of Walter C. Baker, 1952

52.35



52.35



32.100.105

Spanish Painter

mid-15th century

Virgin and Child Enthroned with Saints Catherine and JeromeTempera, oil, and gold on wood,
20³/₈ × 13³/₄ in. (51.8 × 34.9 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.105

Spanish (Catalan) Painter

mid-15th century

Salome Dancing before HerodThis painting and the following two (32.100.127, 128) are from the same altarpiece. Tempera and gold on wood, 34¹/₄ × 33³/₄ in. (87 × 85.7 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.126



32.100.126



32.100.127



32.100.128

The Beheading of Saint John the BaptistTempera and gold on wood, 33³/₄ × 34 in.
(85.7 × 86.4 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.127

Salome with the Head of Saint John the BaptistTempera and gold on canvas, transferred from
wood, 34¹/₂ × 34¹/₂ in. (87.6 × 87.6 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.128

Pedro Sánchez I

Spanish, Seville, active 1454–1480

Christ before Pilate; Saints Paul and Peter; Saints John the Baptist and John the Evangelist (triptych)Oil and gold on wood; central panel, overall 25¹/₄ × 18³/₄ in. (64.1 × 47.6 cm); each wing, overall 25¹/₄ × 8⁷/₈ in. (64.1 × 22.5 cm)

Gift of Dr. Foo Chu and Dr. Marguerite Hainje-Chu, 1982

1982.447



1982.447



55.120.2

Master of Belmonte

Spanish, Aragonese, active about 1460–1490

Saint Michael

This is the central panel from the retable of the high altar of the parish church of San Miguel, Belmonte de Calatayud. Additional panels, by at least two other artists, are in the Museu d'Arte de Catalunya, Barcelona, and in a private collection.

Tempera, oil, and gold on wood, 83¹/₂ × 47 in. (212.1 × 119.4 cm)

The Cloisters Collection, 1955

55.120.2

THE CLOISTERS



25.120.668–671, 673, 674, 927–929



38.141a–o

Domingo Ram

Spanish, Aragonese, active 1464–1507

Saint John the Baptist with Scenes from His Life (retable)

Central panel: Crucifixion, Visitation, and Saint John the Baptist Enthroned; left panel: Annunciation to Zacharias, Saint John Preaching, and Saint John Reproving Herod; right panel: Birth of Saint John, Baptism of Christ, and Banquet of Herod with the Beheading of Saint John; predella: Saints Martial, Sebastian, Mary Magdalen, Bridget, Christopher, and William

Tempera on wood, gold ground, overall 139 × 100 in. (353.1 × 254 cm) [upright panels truncated, modern frame]

Inscribed: (on cross) inri; (upper left, on angel's scroll) ioh[anne]s est no[m]ine eius (John is his name); (left to right, on banco) sant marcal sant sabastia santa mag santa brigida sant quilen

The Cloisters Collection, 1925

25.120.668–671, 673, 674, 927–929

THE CLOISTERS



44.63.1ab (detail)



44.63.1ab



44.63.1ab (detail)

Spanish (Aragonese) Painter

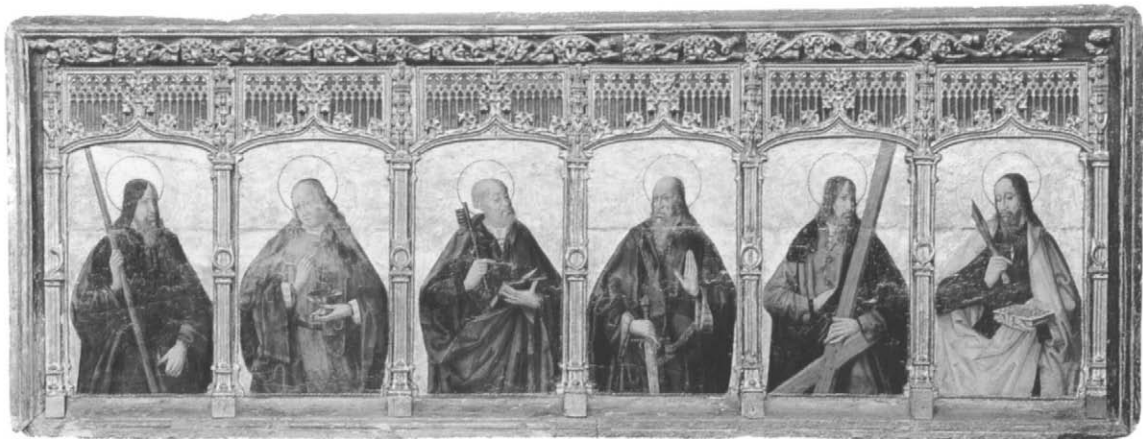
1473 or 1483

Saint Anne with the Virgin and Child; Virgin of the Rosary; Saint Michael (retable)

Central panel: Crucifixion and Saint Anne Enthroned with the Virgin and Child; left panel: Miracle of the Gentleman of Cologne and Virgin of the Rosary; right panel: Miracle of Monte Gargano and Saint Michael; predella (left to right): Expulsion of Joachim



10.12



61.249

from the Temple, Meeting at the Golden Gate, Mass of Saint Gregory, Birth of the Virgin, and Presentation of the Virgin. The dust guards are decorated with angels holding instruments of the Passion.

Tempera and gold on wood, including dust guards, overall 184 × 133 in. (467.4 × 337.8 cm) Dated and inscribed: (on cross) inri; (below predella, in raised gold letters) SA[B?]EMO A[N] FECHO FAZER LOS MUY ONRADOS MOSE[N] MIGUEL ARMISE[N] IATON INCET ENEL ANYO DEMIL CCC[L]XX[X?]III (The most honorable Mosén Miguel Armisen and Atón Incet have caused this to be made in the year 1473 [1483?])

Gift of Mrs. Herbert Shipman, in memory of her father and mother, Edson and Julia Wentworth Bradley, 1938

38.141a–o
THE CLOISTERS

Spanish Painter

second half 15th century

Paschal Candlestick

The shaft is hexagonal, tapering at the top, with three tiers containing six panels separated by vertical crockets. The panels represent (top to bottom, clockwise): the Angel Expelling Adam and Eve from Eden; the prophets Zacharias, Ezekiel, and Jeremiah; Saints Clare, Louis of Toulouse, Francis, Bernardino of Siena, Anthony of Padua, and Benedict; and the apostles Philip, Bartholomew, Thomas, Barnabas, John the Evangelist, and Matthew.

Tempera on wood, gold ground, overall 77 × 17¹/₄ in. (195.6 × 43.8 cm)

Inscribed (on scrolls) with the names of the prophets, saints, and apostles

Fletcher Fund, 1944

44.63.1ab

THE CLOISTERS

Bonnat Master

Spanish, Aragonese, late 15th century

Scenes from the Passion

The scenes comprising the banco are: the Agony in the Garden, the Betrayal, Christ before Caiaphas, Christ Crowned with Thorns, the Flagellation, and Christ before Pilate; below each scene, in a medallion, is the head of one of the apostles (third from left, Saint James the Greater). There was probably a tabernacle at the center.

Tempera and gold on wood; left panel, overall 55⁷/₈ × 61¹/₈ in. (141.9 × 155.3 cm); right

panel, overall 56¹/₂ × 62³/₈ in. (143.5 × 158.4 cm)

Inscribed: (in third scene) SPQ[R]; (below, in medallions, on scrolls, with quotations from the Apostles' Creed) Credo in d[e]u[m]

p[at]r[em] om[n]i[p]ot[en]t[em] cr[ist]o[r]em c[on]f[ite]r

et t[er]r[am] / et in ih[esu]m x[ristu]m filiu[m] eius unicu[m] d[omi]n[u]m

no[n] o[mn]i[n]q[ue] / q[ui] i[n] co[n]c[e]ptu[m] e[st] d[e] sp[iritu] s[an]c[t]o n[atu]s ex maria

verg[ini]n[e] / [omnipotent]i s[an]c[t]o in d[e]i

u[n]i[us] e[st] i[n] d[e]i p[at]r[em] et filiu[m] / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o / q[ui] e[st] i[n] s[an]c[t]o s[an]c[t]o

Spanish (Castilian) Painter

late 15th century

***Virgin and Child with the Pietà and Saints* (retable)**

Central section: painted sculpture of the Virgin and Child with the Pietà (a) above; left and right panels: Archangel Michael (e) upper left and Saints Andrew (b) upper right, Peter (c) lower left, and John the Baptist (d) lower right

Tempera and gold on wood; (a) $49\frac{1}{4} \times 24\frac{1}{4}$ in. (125.1 \times 61.5 cm); (b) $49 \times 24\frac{3}{4}$ in. (124.5 \times 62.9 cm); (c) 57×29 in. (144.8 \times 73.7 cm); (d) $49 \times 24\frac{3}{4}$ in. (124.5 \times 62.9 cm); (e) $49 \times 24\frac{1}{2}$ in. (124.5 \times 62.2 cm)

Bequest of George Blumenthal, 1941
41.190.27a–c



41.190.27a–c



41.190.28a–d

Morata Master

Spanish, Aragonese, late 15th century

***Virgin and Child Enthroned with Scenes from the Life of the Virgin* (retable)**

Central panel: Virgin and Child Enthroned and Coronation of Virgin Flanked by Music-making Angels; left panel: Annunciation and Nativity; right panel: Adoration of the Magi and Resurrection. The dust guards are decorated with unidentified escutcheons.

Tempera and gold on wood; central panel, below, $52 \times 34\frac{5}{8}$ in. (132.1 \times 87.9 cm); central panel, above, $43\frac{3}{4} \times 34\frac{1}{2}$ in. (111.1 \times 87.6 cm); each side panel $84\frac{1}{2} \times 22\frac{3}{4}$ in. (214.6 \times 57.8 cm)

Inscribed (below each scene) with the identification of the subject

Bequest of George Blumenthal, 1941
41.190.28a–d



1976.100.24



58.145.1

Spanish Painter

about 1490

The Mass of Saint Gregory

Oil and gold on wood, $28\frac{3}{8} \times 21\frac{7}{8}$ in. (72.1 \times 55.6 cm)

Bequest of Harry G. Sperling, 1971
1976.100.24



88.3.82



58.145.2



55.174

Budapest Master

Spanish, Castilian, about 1500

The Annunciation

Oil and gold on canvas, transferred from wood, $32 \times 20\frac{1}{4}$ in. (81.3 \times 51.4 cm)

Inscribed: (on banner) Ave gracia plena / dominus / tecum; (on halo) santa: mari[a]

Bequest of Muriel Stokes, 1958
58.145.1



1976.100.18



1975.1.145

Osma Master

Spanish, Castilian, about 1500

Saint Anne Enthroned with the Virgin and Child

Tempera and gold on wood, 59 × 32 in.
(149.9 × 81.3 cm)

Gift of Coudert Brothers, 1888

88.3.82

Frei Carlos

Portuguese, active second quarter 16th century

Saint Vincent, Patron Saint of Lisbon

Oil on wood, 64 × 20⁷/₈ in. (162.6 × 53 cm)

Bequest of Muriel Stokes, 1958

58.145.2

Attributed to Juan Pantoja de la Cruz

Spanish, 1551–1608/9

Portrait of a Young Woman

Oil on canvas, 25 × 22 in. (63.5 × 55.9 cm)

Gift of Jean Ferry, in memory of her husband,
Mansfield Ferry, 1955

55.174

Alonso Sánchez Coello

Spanish, 1531/32–1588

Portrait of a Woman

Oil on canvas, 38³/₄ × 28³/₈ in. (98.4 × 72.1 cm)

Bequest of Harry G. Sperling, 1971

1976.100.18

El Greco (Domenikos Theotokopoulos)

Greek, 1541–1614

Christ Carrying the Cross

Oil on canvas, 41³/₈ × 31 in.

(105.1 × 78.7 cm)

Signed (on cross, above Christ's left hand, in
Greek): Domenikos Theotokopoulos made this

Robert Lehman Collection, 1975

1975.1.145

ROBERT LEHMAN COLLECTION

The Miracle of Christ Healing the Blind

Oil on canvas, 47 × 57¹/₂ in.

(119.4 × 146.1 cm)

Gift of Mr. and Mrs. Charles Wrightsman,

1978

1978.416



1978.416



29.100.6

El Greco (Domenikos Theotokopoulos)

Greek, 1541–1614

View of Toledo

Oil on canvas, $47\frac{3}{4} \times 42\frac{3}{4}$ in. (121.3 \times 108.6 cm)

Signed (lower right, in Greek): Domenikos

Theotokopoulos / made this

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.6

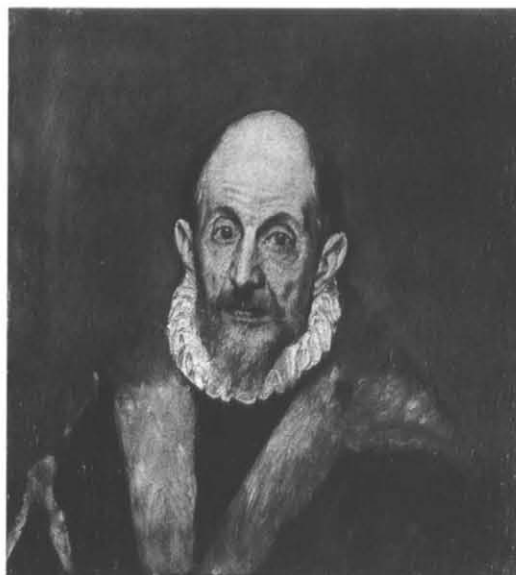
Portrait of a Man

Oil on canvas, $20\frac{3}{4} \times 18\frac{3}{8}$ in.

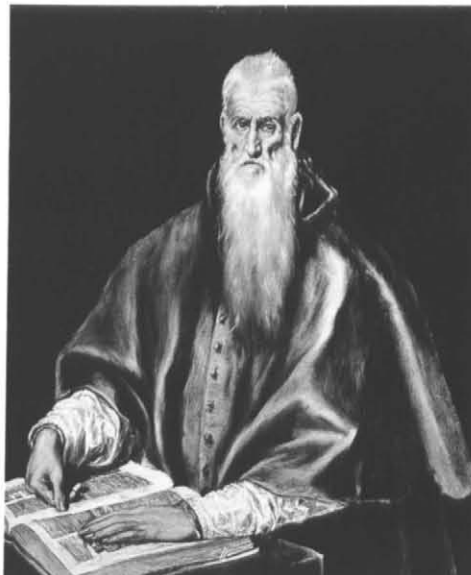
(52.7 \times 46.7 cm)

Purchase, Joseph Pulitzer Bequest, 1924

24.197.1



24.197.1



1975.1.146

Saint Jerome as a CardinalOil on canvas, 42¹/₂ × 34¹/₄ in.

(108 × 87 cm)

Robert Lehman Collection, 1975

1975.1.146

ROBERT LEHMAN COLLECTION

Portrait of a Cardinal, Probably Cardinal Don Fernando Niño de Guevara

(1541–1609)

Oil on canvas, 67¹/₄ × 42¹/₂ in.

(170.8 × 108 cm)

Signed (lower center, on paper, in Greek):

Domenikos Theotokopoulos / made this

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.5



29.100.5

The Adoration of the ShepherdsOil on canvas, 56⁷/₈ × 39⁷/₈ in.

(144.5 × 101.3 cm); with added strips

64¹/₂ × 42 in. (163.8 × 106.7 cm)

Inscribed (on scrolls): GLOR[IA] INEXC[ELSISS]

D]EO / HOMI[NIBVS] / LAVDAMVSTE

BENEDICIMV[STE] (Glory to God in the

highest. . . . We praise thee, we bless thee

[from the Greater Doxology].)

Rogers Fund, 1905

05.42

The Adoration of the ShepherdsOil on canvas, 43¹/₂ × 25⁵/₈ in.

(110.5 × 65.1 cm)

Signed (lower left, in Greek): Domenikos

Theotokopoulos / made this [largely illegible

because of an old tear]

Bequest of George Blumenthal, 1941

41.190.17

The Vision of Saint John

Unfinished altarpiece, probably intended for the church of the hospital of Saint John the Baptist, Toledo

Oil on canvas (top truncated),

87¹/₂ × 76 in. (222.3 × 193 cm); with addedstrips 88¹/₂ × 78¹/₂ in. (224.8 × 199.4 cm)

Rogers Fund, 1956

56.48

Workshop of El Greco

Spanish, about 1610

Saint AndrewOil on canvas, 43¹/₄ × 25¹/₄ in.

(109.9 × 64.1 cm)

Bequest of Stephen C. Clark, 1960

61.101.8

Spanish Painters

early 17th century

Portrait of a Man in Armor

Oil on canvas, 81 × 43 in.

(205.7 × 109.2 cm)

Bashford Dean Memorial Collection, Funds from various donors, 1929

29.158.755

ARMS AND ARMOR

Doña Marianna Stampa Parravicina (born 1612), ***Condesa di Segrate***

Oil on canvas, 80½ × 46 in.

(204.5 × 116.8 cm)

Inscribed (upper left): D.MARIANA STAM / PARAVICINA CONTE / SA DI SÁNGRATE

Bequest of Helen Hay Whitney, 1944

45.128.15



05.42



41.190.17

Jusepe de Ribera

Spanish, 1591-1652

The Holy Family with Saints Anne and Catherine of Alexandria

Oil on canvas, 82½ × 60¾ in.

(209.6 × 154.3 cm)

Signed, dated, and inscribed (right): Jusepe de Ribera español / accademico RO^{no} (member of the Roman Academy [Accademia di San Luca]) / .F.1648

Samuel D. Lee Fund, 1934

34.73



56.48



61.101.8

Francisco de Zurbarán

Spanish, 1598-1664

The Young Virgin

Oil on canvas, 46 × 37 in. (116.8 × 94 cm)

Fletcher Fund, 1927

27.137

The Battle between Christians and Moors at El Sotillo

This painting was the central element of an altarpiece for the apse of the monastery church of Nuestra Señora de la Defensa at Jerez de la Frontera. Other components include: the Annunciation, Adoration of the Shepherds, Adoration of the Magi, and Circumcision (all Musée de Peinture et de Sculpture, Grenoble); the four Evangelists, Saint Lawrence, Saint John the Baptist, and two angels with censers (all Museo Provincial de Cádiz); and, by José de Arce, statues of the apostles (at Jerez) and of Christ on the Cross (location unknown).

Oil on canvas, arched top, 131⅞ × 75¼ in. (335 × 191.1 cm)

Kretschmar Fund, 1920

20.104



29.158.755



45.128.15



Francisco de Zurbarán

Spanish, 1598–1664

Saint Benedict

A Saint Jerome (San Diego Museum of Art) is the only other known canvas from a series of ten founders of religious orders, workshop copies of which are in the Capuchin convent at Castellón de la Plana.

Oil on canvas, 74 × 40³/₄ in.
(188 × 103.5 cm)

Bequest of Harry G. Spierling, 1971
1976.100.21



27.137

Workshop of Francisco de Zurbarán

The Crucifixion

Oil on canvas, arched top, 112 × 75⁷/₈ in.
(284.5 × 192.7 cm)

Inscribed (in Hebrew, Greek, and Latin):
IESVS NAZARENVS RE XIVDE / ORVM.

Gift of George R. Hann, 1965
65.220.2



20.104

Diego Rodríguez de Silva y Velázquez

Spanish, 1599–1660

The Supper at Emmaus

Oil on canvas, 48¹/₂ × 52¹/₄ in.
(123.2 × 132.7 cm)

Bequest of Benjamin Altman, 1913
14.40.631



1976.100.21

**Don Gaspar de Guzmán (1587–1645),
Count-Duke of Olivares**

Oil on canvas, 50¹/₄ × 41 in.
(127.6 × 104.1 cm)

Fletcher Fund, 1952
52.125



65.220.2

Juan de Pareja (born about 1610, died 1670)
This portrait was exhibited in Rome on
March 19, 1650.

Oil on canvas, 32 × 27¹/₂ in.
(81.3 × 69.9 cm)

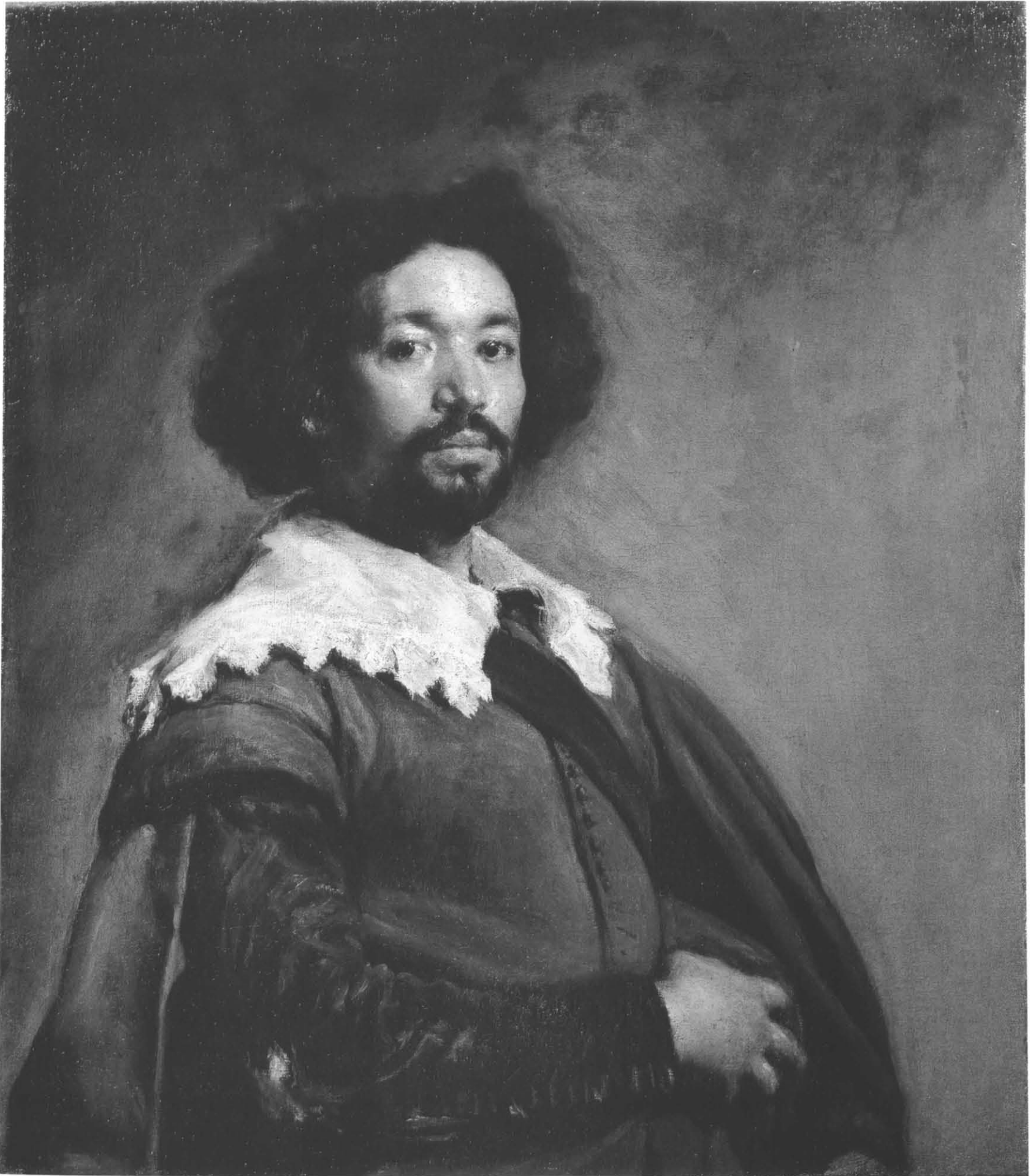
Purchase, Fletcher and Rogers Funds, and
Bequest of Miss Adelaide Milton de Groot
(1876–1967), by exchange, supplemented by
gifts from friends of the Museum, 1971
1971.86



14.40.631



52.125



Diego Rodríguez de Silva y Velázquez

Spanish, 1599-1660

María Teresa* (1638-1683), *Infanta of Spain

Oil on canvas; overall $13\frac{1}{2} \times 15\frac{3}{4}$ in. (34.3 × 40 cm); original painted surface $12\frac{7}{8} \times 15\frac{1}{8}$ in. (32.7 × 38.4 cm) [possibly cut down from a half-length portrait]
The Jules Bache Collection, 1949

49.7.43



49.7.43



1975.1.147

María Teresa* (1638-1683), *Infanta of Spain

Oil on canvas, $19 \times 14\frac{1}{2}$ in.

(48.3 × 36.8 cm)

Robert Lehman Collection, 1975

1975.1.147

ROBERT LEHMAN COLLECTION

Workshop of Diego Rodríguez de Silva y Velázquez

Philip IV* (1605-1665), *King of Spain

Oil on canvas, $78\frac{3}{4} \times 40\frac{1}{2}$ in.

(200 × 102.9 cm)

Bequest of Benjamin Altman, 1913

14.40.639



14.40.639

Mariana of Austria* (1634-1696), *Queen of Spain

Oil on canvas, $32\frac{1}{4} \times 39\frac{1}{2}$ in.

(81.9 × 100.3 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.18



89.15.18

Portrait of a Man

Oil on canvas, $27\frac{1}{4} \times 22\frac{1}{4}$ in.

(69.2 × 56.5 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.29



89.15.29



49.7.42

Portrait of a Man

Oil on canvas, $27 \times 21\frac{3}{4}$ in.

(68.6 × 55.2 cm)

The Jules Bache Collection, 1949

49.7.42



43.101



27.219

Juan Bautista Martínez del Mazo

Spanish, born about 1612, died 1667

Maria Teresa* (1638–1683), *Infanta of SpainOil on canvas, 58¹/₄ × 40¹/₂ in.

(148 × 102.9 cm)

Rogers Fund, 1943

43.101

Bartolomé Esteban Murillo

Spanish, 1617–1682

Don Andrés de Andrade y la Cal

Oil on canvas, 79 × 47 in.

(200.7 × 119.4 cm)

Inscribed: (left, on column) D ANDRE[s] / de Andrade y / la Cal.; (upper left, on coat of arms) AVE MARIA GRACIA PLENA

Bequest of Collis P. Huntington, by exchange, 1927

27.219



54.190



43.13

A Knight of Alcántara or Calatrava

Oil on canvas; overall, with added strips,

77 × 43³/₄ in. (195.6 × 111.1 cm); originalcanvas 77 × 38¹/₂ in. (195.6 × 97.8 cm)

Gift of Rudolf J. Heinemann, 1954

54.190

Virgin and ChildOil on canvas, 65¹/₄ × 43 in.

(165.7 × 109.2 cm)

Rogers Fund, 1943

43.13

The Crucifixion

Oil on canvas, 20 × 13 in. (50.8 × 33 cm)

Inscribed (on cross): INRI

Bequest of Harry G. Sperling, 1971

1976.100.17



1976.100.17



54.168

Juan de Valdés Leal

Spanish, 1622–1690

PietàOil on canvas, 63¹/₄ × 56¹/₂ in.

(160.7 × 143.5 cm)

Victor Wilbour Memorial Fund, 1954

54.168

Spanish(?) Painter

mid-17th century or later

The Education of the Virgin

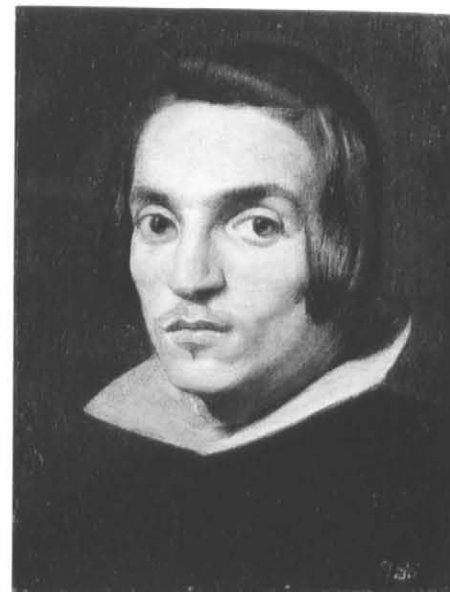
Oil on canvas, 18¹/₂ × 15 in. (47 × 38.1 cm)

Gift of Mr. and Mrs. Joshua Logan, 1963

63.194.2



63.194.2



29.100.607

Spanish (Castilian) Painter

mid-17th century or later

Head of a Man

Oil on canvas, 14 × 10³/₄ in.

(35.6 × 27.3 cm)

Inscribed (lower right): 758

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.607

Spanish (Andalusian) Painters

late 17th century

Saint Michael the Archangel

Oil on canvas, 64³/₄ × 43¹/₄ in.

(164.5 × 109.9 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.17



89.15.17



32.100.7

Portrait of a Man

This fragment from an altarpiece represents a donor.

Oil on canvas, 25 × 20⁵/₈ in.

(63.5 × 52.4 cm)

Inscribed (right): NVESTRA S[EN]ORA] (Our Lady)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.7

Luis Egidio Meléndez (or Menéndez)

Spanish, 1716-1780

Still Life: The Afternoon Meal

Oil on canvas, 41¹/₂ × 60¹/₂ in.

(105.4 × 153.7 cm)

Inscribed (lower right): 255.M.de.R. [inventory number]

The Jack and Belle Linsky Collection, 1982

1982.60.39



1982.60.39

Francisco de Goya y Lucientes

Spanish, 1746–1828

The Countess of Altamira (María Ygnacia Álvarez, died 1795) **and Her Daughter**

(María Agustina Osoria Álvarez, born 1787)

Oil on canvas, 76½ × 45¼ in.

(194.3 × 114.9 cm)

Inscribed (bottom): LA EX.^{ma} S.^a D.^a MARIA YGNACIA ALVAREZ DE TOLEDO MARQUESA DE ASTORGA CONDESA DE ALTAMIRA / Y. LA S. D. MARIA AGUSTINA OSORIO ALVAREZ DE TOLEDO SV HIJA . NACIO . EN 21 DE FEBRERO DE 1787.
 (Her Excellency the Lady María Ygnacia Álvarez of Toledo, marchioness of Astorga and countess of Altamira, and the Lady María Agustina Osoria Álvarez of Toledo, her daughter, born on February 21, 1787.)

Robert Lehman Collection, 1975

1975.I.148

ROBERT LEHMAN COLLECTION



Francisco de Goya y Lucientes

Spanish, 1746-1828

Don Manuel Osorio Manrique de Zuñiga

(1784-1792)

Oil on canvas, 50 × 40 in.

(127 × 101.6 cm)

Signed and inscribed: (on card in bird's beak)

Dⁿ Fran^{co} Goya; (bottom) EL S^r Dⁿ MANVEL OSORIO MANRIQUE DE ZUÑIGA S^r DE GINÉS NACIO EN ABR A II DE 1784 (Señor Don Manuel Osorio Manrique de Zuñiga, señor of Ginés [Canary Islands], born on April 2, 1784)

The Jules Bache Collection, 1949

49.7.41



49.7.41

Don Sebastián Martínez y Pérez (1747-

1800)

Oil on canvas, 36⁵/₈ × 26⁵/₈ in.

(93 × 67.6 cm)

Signed, dated, and inscribed (on letter): Dⁿ

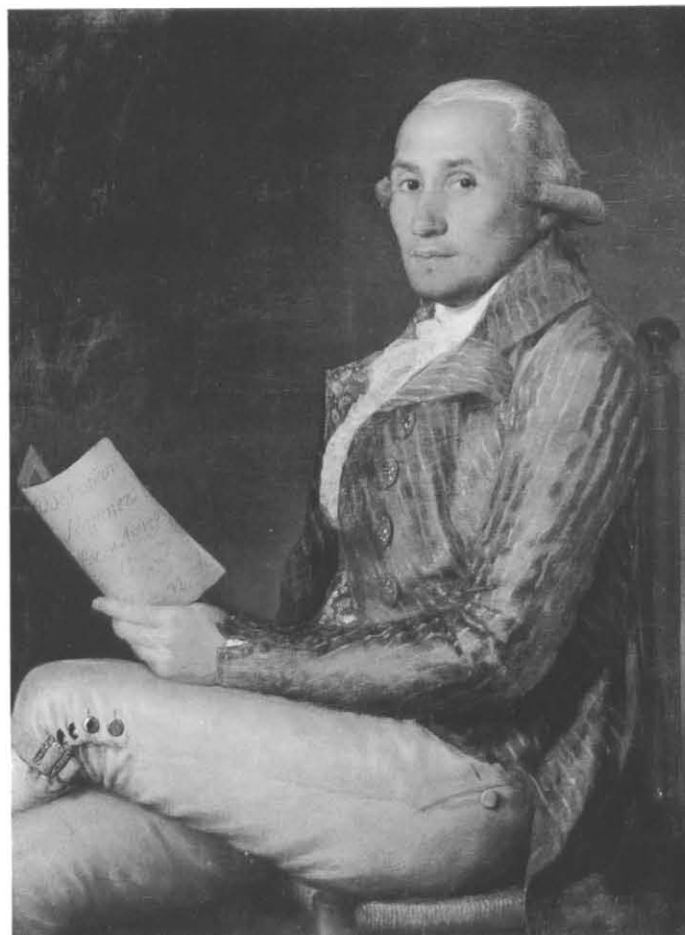
Sebastian / Martinez / Por su Amigo / Goya /

1792 (Don Sebastián Martínez by his friend

Goya 1792)

Rogers Fund, 1906

06.289



06.289



55.145.2



55.145.1

Doña Josefa Castilla Portugal de Garcini y Wanasbrok

Oil on canvas, 41 × 32³/₈ in.
(104.1 × 82.2 cm)
Signed, dated, and inscribed (lower right): D^a Josefa Castilla. de / Garcini. p: Goya. 1804
Bequest of Harry Payne Bingham, 1955
55.145.2

Don Ignacio Garcini y Queralt (1770–1825), Brigadier of Engineers

Pendant to 55.145.2
Oil on canvas, 41 × 32³/₄ in.
(104.1 × 83.2 cm)
Signed, dated, and inscribed (lower left): Dⁿ Ignacio Garcini / por Goya. 1804.
Bequest of Harry Payne Bingham, 1955
55.145.1



61.259



30.95.242

José Costa y Bonells (died 1870), Called Pepito

Oil on canvas, 41³/₈ × 33¹/₄ in.
(105.1 × 84.5 cm)
Signed, dated, and inscribed (lower left): Pepito Costa y Bonells / Por Goya. 18[]
Gift of Countess Bismarck, 1961
61.259

Don Tiburcio Pérez y Cuervo, the Architect

Oil on canvas, 40¹/₄ × 32 in.
(102.2 × 81.3 cm)
Signed, dated, and inscribed (lower left): A Tiburcio Perez / Goya. 1.820.
Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915
30.95.242

Attributed to Francisco de Goya

Doña Narcisca Barañana de Goicoechea

Oil on canvas, 44¹/₄ × 30³/₄ in.
(112.4 × 78.1 cm)
Signed (?) (on ring): Goya
H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929
29.100.180



29.100.180



29.100.10

Majas on a Balcony

Oil on canvas, 76³/₄ × 49¹/₂ in.
(194.9 × 125.7 cm)
H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929
29.100.10

Copies after Francisco de Goya

Spanish, 1797 or later

Don Bernardo de Iriarte (1734-1814)

This painting is a copy of the version in the Musée des Beaux-Arts, Strasbourg; a portrait of Iriarte was presented to the Royal Academy of San Fernando on November 1, 1797.

Oil on canvas, 42¹/₂ × 33¹/₂ in.

(108 × 85.1 cm)

Inscribed (bottom): D^o Bernardo Yriarte, Vice-prot.^r de la R^l Academia de las / tres nobles Artes, retratado por Goya entestimonio de mu- / tua estimac^o y afecto año de 1797 (Don Bernardo Yriarte, vice protector of the Royal Academy of Fine Arts, portrayed by Goya in testimony of mutual esteem and affection, [in] the year 1797)

Bequest of Mary Stillman Harkness, 1950

50.145.19



50.145.19



51.70

Spanish, 1800 or shortly after

Ferdinand VII (1784-1833), *When Prince of Asturias*

Oil on canvas, 32³/₄ × 26¹/₄ in. (83.2 × 66.7 cm)

Gift of René Fribourg, 1951

51.70

Infanta Maria Luisa (1782-1824) *and Her Son Don Carlos Luis* (1799-1883)

Oil on canvas, 39¹/₈ × 27 in.

(99.4 × 68.6 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.243



30.95.243



29.100.11

Spanish, after 1800

María Luisa of Parma (1751-1819), *Queen of Spain*

Oil on canvas, 43¹/₂ × 33¹/₂ in.

(110.5 × 85.1 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.11

Style of Francisco de Goya

Spanish, early 19th century

Bullfight in a Divided Ring

Oil on canvas, 38³/₄ × 49³/₄ in.

(98.4 × 126.4 cm)

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1922

22.181



22.181

Spanish, 19th century

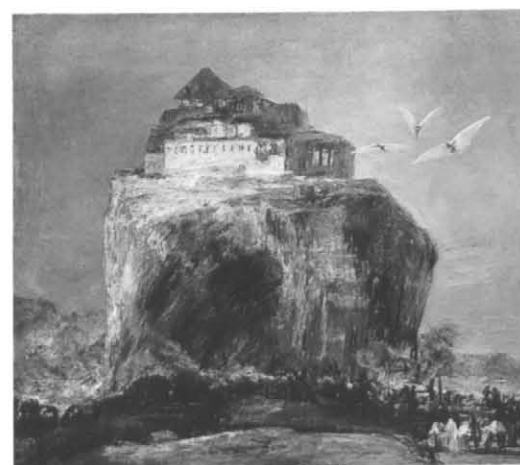
A City on a Rock

Oil on canvas, 33 × 41 in. (83.8 × 104.1 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.12



29.100.12



64.164.385



87.15.39

Peruvian (Cuzco) Painter

about 1680

Virgin of the Rosary

Oil on canvas, 67¹/₄ × 43¹/₂ in.

(170.8 × 110.5 cm)

Gift of Loretta Hines Howard, 1964

64.164.385

José Villegas

Spanish, 1848–1921

Examining Arms

Oil on wood, 15⁵/₈ × 12¹/₂ in.

(39.7 × 31.8 cm)

Signed and dated (lower left): Villegas.1870–

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.39

Martín Rico y Ortega

Spanish, 1833–1908

On the Seine

Oil on canvas, 15¹/₄ × 25¹/₂ in.

(38.7 × 64.8 cm)

Signed (lower right): RICO

Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, 1914

15.30.71

A Spanish Garden

Oil on canvas, 24 × 15¹/₄ in. (61 × 38.7 cm)

Signed (lower right): RICO

Bequest of Stephen Whitney Phoenix, 1881

81.1.666

A Canal in Venice

Oil on canvas, 19³/₄ × 26³/₄ in.

(50.2 × 67.9 cm)

Signed (lower left): RICO

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.57

Ignacio de Leon y Escosura

Spanish, 1834–1901

Auction Sale in Clinton Hall, New York, 1876

Oil on canvas, 22³/₈ × 31⁵/₈ in.

(56.8 × 80.3 cm)

Signed and dated (lower left): Leon / y / Escosura 1876

Gift of the artist, 1883

83.11



15.30.71



81.1.666



87.15.57



83.11

Mariano Fortuny Marsal

Spanish, 1838-1874

Madame Gaye

Oil on canvas, 54 x 39 1/2 in.

(137.2 x 100.3 cm)

Signed, dated, and inscribed (lower right): M. Fortuny / Roma 186[5?].

Gift of Alfred Corning Clark, 1889

89.22



89.22



08.136.14

Francisco Domingo y Marqués

Spanish, 1842-1920

Portrait of an Old Man

Oil on wood, 10 3/4 x 8 3/4 in.

(27.3 x 22.2 cm)

Signed, dated, and inscribed (lower right):

Paris / Domingo / 1882

Bequest of Martha T. Fiske Collord, in memory of her first husband, Josiah M. Fiske,

1908

08.136.14

Raimundo de Madrazo y Garreta

Spanish, 1841-1920

Samuel P. Avery (1822-1904)

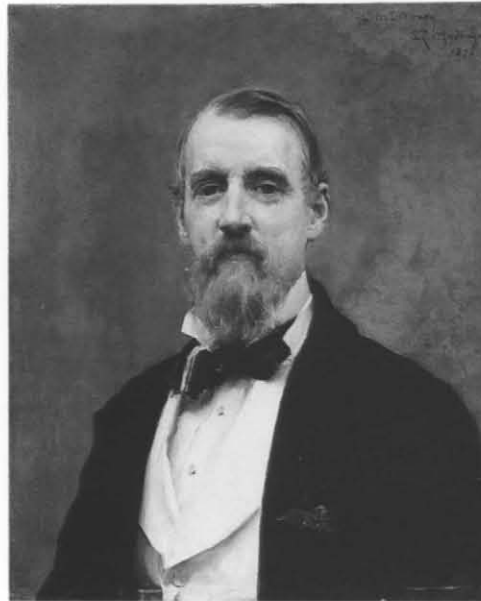
Mr. Avery was a trustee of the Metropolitan Museum, 1872-1904.

Oil on wood, 24 x 19 1/4 in. (61 x 48.9 cm)

Signed, dated, and inscribed (upper right): à M^r Avery / R. Madrazo / 1876.

Gift of the family of Samuel P. Avery, 1904

04.29.1



04.29.1



87.15.131

Girls at a Window

Oil on canvas, 28 5/8 x 23 1/2 in.

(72.7 x 59.7 cm)

Signed (lower right): R. Madrazo

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.131

Masquerade Ball at the Ritz Hotel, Paris

Oil on canvas, 35 x 47 in.

(88.9 x 119.4 cm)

Signed and dated (lower right): R. Madrazo / 1909

Bequest of Emma T. Gary, 1934

37.20.3



37.20.3

Masqueraders

Oil on canvas, 40 x 25 1/2 in.

(101.6 x 64.8 cm)

Signed (lower right): R. Madrazo

Robert Lehman Collection, 1975

1975.1.233

ROBERT LEHMAN COLLECTION



1975.1.233



1983.498



87.4.7

Federico de Madrazo y de Ochoa

Spanish, 1875–1934

Laure de Sade, Comtesse Adhéaume de Chevigné

Oil on canvas, 45½ × 29 in. (115.6 × 73.7 cm)

Signed (lower right): DE [monogram]

MADRAZO

Anonymous Gift, 1983

1983.498

Dionisio Baixeras y Verdaguer

Spanish, 1862–1943

Boatmen of Barcelona

Oil on canvas, 59 × 83 in.

(149.9 × 210.8 cm)

Signed and dated (lower right): D.BAIXERAS. / 1886.

Gift of George I. Seney, 1886

87.4.7



09.71.2



09.71.3

Joaquín Sorolla y Bastida

Spanish, 1863–1923

The Bath, Jávea

Oil on canvas, 35½ × 50½ in.

(90.2 × 128.3 cm)

Signed and dated (lower right): J Sorolla Bastida / 1905.

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1909

09.71.2

Señora de Sorolla* (Clotilde García del Castillo, 1865–1929) *in Black

Oil on canvas, 73½ × 46¾ in.

(186.7 × 118.7 cm)

Signed, dated, and inscribed: (lower left) J. Sorolla Bastida 1906; (right edge) Clotilde de Sorolla.

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1909

09.71.3



22.119.1



58.81

Castle of San Servando, Toledo

Oil on canvas, 26¼ × 36½ in.

(66.7 × 92.7 cm)

Signed and dated (lower right): J Sorolla y Bastida / 1906

Gift of Archer M. Huntington, 1922

22.119.1

***Mrs. Winthrop W. Aldrich* (Harriet Alexander, 1888–1972)**

Oil on canvas, 40 × 30¾ in.

(101.6 × 77.2 cm)

Signed and dated (upper right): J Sorolla y Bastida / 1909

Gift of Harriet Alexander Aldrich, 1958

58.81

Byzantine Painter

15th century

The Presentation in the Temple

Tempera on wood, gold ground,
17 1/2 x 16 5/8 in. (44.5 x 42.2 cm)

Inscribed (in Greek): (on scroll held by
Anna) This Child created Heaven and Earth;
(above Virgin) Mary, Mother of God; (upper
left) Purification; (upper right, part of an
older inscription) Purification [partially
legible]

Bequest of Lillie P. Bliss, 1931
31.67.8

Nicolaos Tzafouris

Greek, active by 1489, died 1500

Christ Bearing the Cross

Oil and tempera on wood, gold ground,
27 1/4 x 21 1/2 in. (69.2 x 54.6 cm)

Signed and inscribed: (lower center)
NICOLAVS-ZAFVRI-PINXIT.; (top, in Greek)
[Christ] being dragged to the cross; (beside
Christ's head, in Greek) Jesus Christ; (right,
on banner) SPQR

Bashford Dean Memorial Collection, Funds
from various donors, 1929

29.158.746
ARMS AND ARMOR

Ioannes Mokos

Greek, active 1680-1724

The Dormition of the Virgin

Tempera and oil on wood, gold ground,
13 1/2 x 11 1/4 in. (34.3 x 28.6 cm)

Signed and inscribed (in Greek): (top) The
dormition of the Mother of God; (lower left)
[By the] hand of Ioannes Mokos

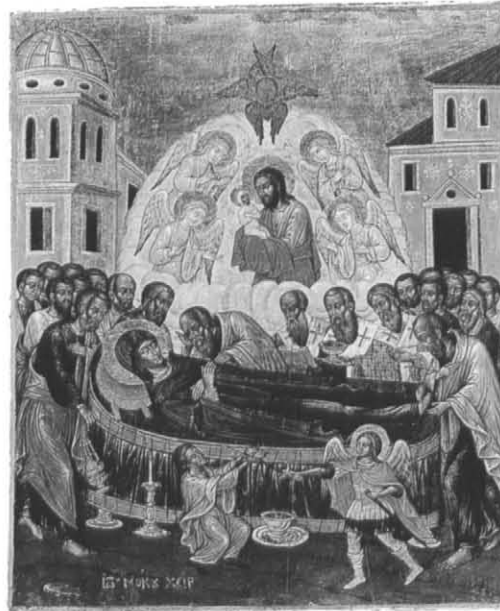
Gift of Mrs. Henry Morgenthau, 1933
33.79.17



31.67.8



29.158.746



33.79.17

Emmanuel Tzanès

Greek, active by 1636, died 1690

Head of the Virgin

This panel is from a deesis, to which the following two panels (33.79.14, 33.79.18) also belonged.

Tempera on wood, gold ground,
8³/₈ × 7¹/₈ in. (21.3 × 18.1 cm)

Inscribed (background, in Greek): Mary,
Mother of God

Gift of Mrs. Henry Morgenthau, 1933

33.79.15

Head of Christ

Tempera on wood, gold ground,
8³/₈ × 7¹/₈ in. (21.3 × 18.1 cm)

Signed and inscribed (in Greek): (lower left)
[By the] hand of [the] priest [Em]manuel of
[Tz]ane; (background) Jesus Christ

Gift of Mrs. Henry Morgenthau, 1933

33.79.14

Head of Saint John the Baptist

Tempera on wood, gold ground,
8³/₈ × 7¹/₈ in. (21.3 × 18.1 cm)

Inscribed (background, in Greek): John the
Forerunner

Gift of Mrs. Henry Morgenthau, 1933

33.79.18



33.79.15



33.79.14



33.79.18

Greek Painter

possibly 18th century

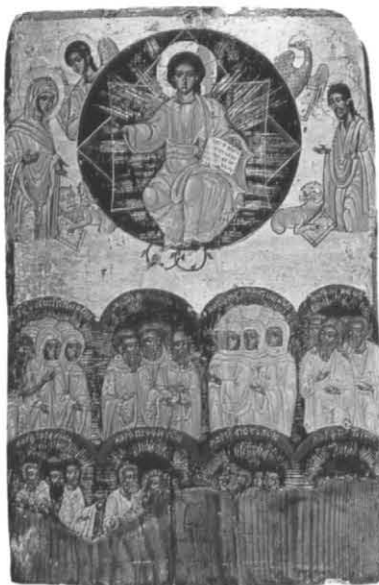
All Saints

Tempera on wood, gold ground,
12¹/₂ × 8¹/₄ in. (31.8 × 21 cm)

Inscribed (in Greek): (upper left) Mary,
Mother of God; (upper right) John the
Forerunner; (either side of Christ's head) Jesus
Christ; (on Christ's book) Come, ye blessed
of my Father, inherit [the kingdom] prepared
[for you . . .] [Matthew 25:34].; (below,
identifying choirs of blessed) the holy women,
the confessors [partially legible], the female
martyrs, the just, the hierarchs, the prophets,
the apostles, the male martyrs

Bequest of Lillie P. Bliss, 1931

31.67.9



31.67.9



44.101

Russian (possibly Novgorod) Painter

late 15th century

Christ Enthroned

This may be the central panel of a deesis.

Tempera on wood, 42¹/₈ × 30⁷/₈ in.
(107 × 78.4 cm)

Inscribed: (top, in Greek) Jesus Christ; (three
corners, in Greek) with the names of the
Evangelists; (on book, in Old Church
Slavonic) Come to me and be judged justly

Gift of George R. Hann, 1944

44.101

Russian Painters

15th/16th century

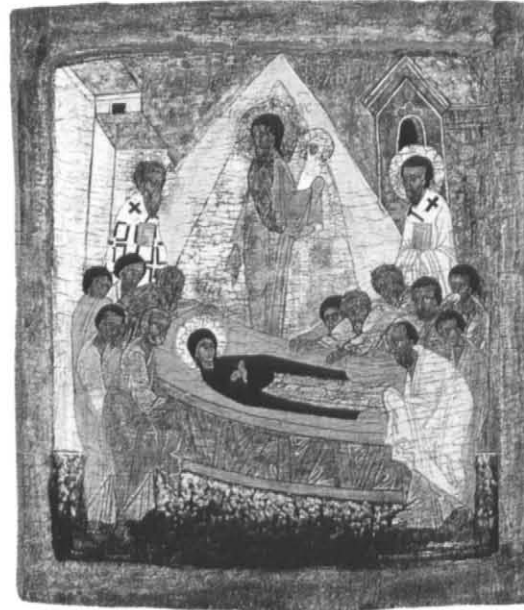
The Dormition of the Virgin

Tempera on wood, 13¹/₄ × 11¹/₂ in.
(33.7 × 29.2 cm)

Inscribed (top, in Russian): Dormition of the Most Holy Mother of God

Gift of Humanities Fund Inc., 1972

1972.145.27



1972.145.27

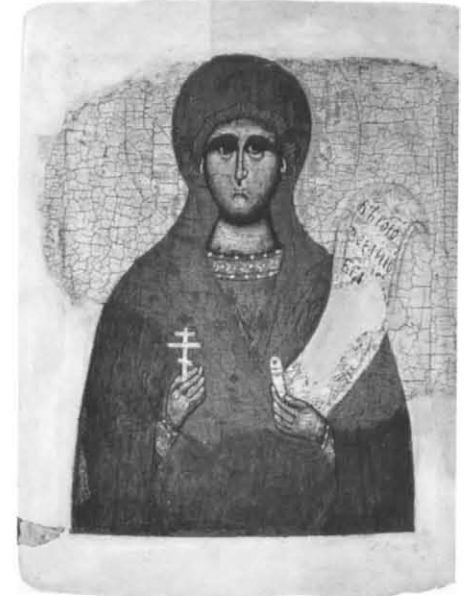
Saint Parasceva

Tempera on wood, 9¹/₄ × 7³/₈ in.
(23.5 × 18.7 cm)

Inscribed (on scroll, in Russian): I believe in one God

Gift of Humanities Fund Inc., 1972

1972.145.28



1972.145.28

16th century

The Protection of the Mother of God

Tempera on wood, 12³/₈ × 10¹/₂ in.
(31.4 × 26.7 cm)

Inscribed (in Russian): (top) The Protection of the Most Holy Mother of God; (on scroll) [illegible]

Gift of Humanities Fund Inc., 1972

1972.145.24



1972.145.24

second half 16th century

The Annunciation

Tempera on wood, 13 × 10³/₈ in.
(33 × 26.4 cm)

Gift of Humanities Fund Inc., 1972

1972.145.14



1972.145.14

possibly 16th century

Saint George

Tempera on wood, 27¹/₄ × 19³/₄ in.
(69.2 × 50.2 cm)

Gift of Humanities Fund Inc., 1972

1972.145.13



1972.145.13

Panel from a Saints' Calendar (painted on both sides)

Tempera on wood, 7¹/₈ × 6¹/₈ in.
(18.1 × 15.6 cm)

Inscribed (recto and verso, in Russian) with the names of the saints

Gift of Humanities Fund Inc., 1972

1972.145.23



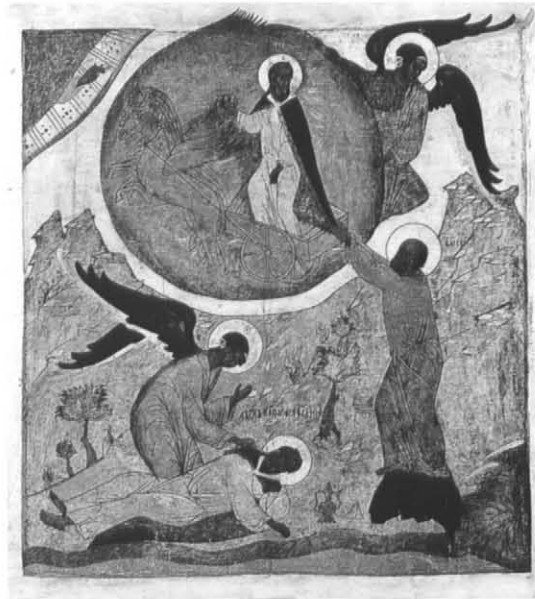
1972.145.23



1972.145.23



1972.145.19



1972.145.20

late 16th/early 17th century

The Congregation of the Mother of God
 Tempera on wood, 14¹/₈ × 12¹/₄ in.
 (35.9 × 31.1 cm)
 Inscribed (on scrolls, in Russian): [illegible]
 Gift of Humanities Fund Inc., 1972
 1972.145.19

Saint Elias's Fiery Ascension
 Tempera on wood, 27 × 23⁷/₈ in.
 (68.6 × 60.6 cm)
 Inscribed (in Russian): (top) Elias; (right) Elijah; (center) Angel of God Awakening Elias
 Gift of Humanities Fund Inc., 1972
 1972.145.20

early 17th century

The Face of Christ Not Made by Human Hands

Shown with and without the silver and jeweled cover, which is dated 1637
 Tempera on wood, 18 × 15³/₈ in.
 (45.7 × 39.1 cm)
 Inscribed (in Russian): (top) Jesus Christ; (bottom, on plaque) The image of the Lord that was sent by the Lord himself to King Abgar of Edessa for healing and this image was placed in the monastery of Saint Silvester with great honor to the glory of God's great miracle.
 Rogers Fund, 1975
 1975.87
 ESDA



1975.87



1975.87

16th-18th century

The Christ Child with Saints Boris and Gleb

Tempera and gold on wood; overall 4³/₈ × 4 in. (11.1 × 10.2 cm); painted surface 3¹/₂ × 3¹/₄ in. (8.9 × 8.3 cm)
 Inscribed (in Russian): (above Christ's head) Jesus Christ; (upper left) Son Prince Boris; (upper right) Son Prince Gleb
 Gift of George D. Pratt, 1933
 33.84a



33.84a



1972.145.29

17th century

Saints Boris and Gleb

Tempera on wood, silver and silver-gilt cover, 12¹/₂ × 10⁵/₈ in. (31.8 × 27 cm)
 Inscribed (top, in Russian): Orthodox good Christians, Princes Boris and Gleb
 Gift of Humanities Fund Inc., 1972
 1972.145.29

Russian Painter

17th/18th century

Calendar of Saints and Festivals (series of twelve icons)

Tempera on wood, gold ground; each
12³/₈ × 10¹/₄ in. (31.4 × 26 cm)

Inscribed (in Old Church Slavonic) with the
names of the saints and the identification of
events

Gift of Mrs. Henry Morgenthau, 1933

33.79.1–12



33.79.12



33.79.6



33.79.10



33.79.11



33.79.7



33.79.8



33.79.3



33.79.1



33.79.5



33.79.9



33.79.4



33.79.2

Russian Painters

possibly 17th century

The Trinity

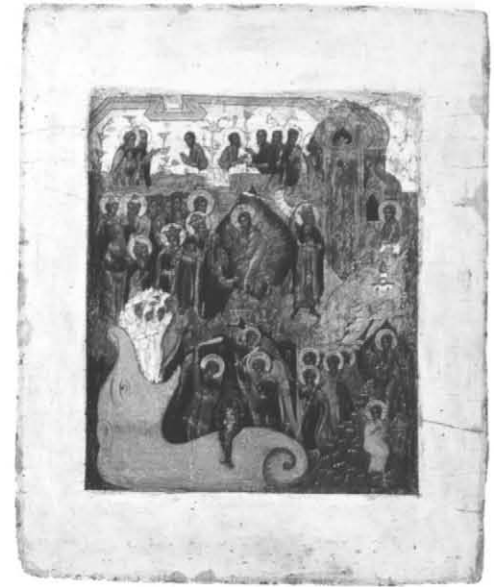
Tempera on wood, 12⁷/₈ × 10⁵/₈ in.
(32.7 × 27 cm)
Gift of Humanities Fund Inc., 1972
1972.145.16



1972.145.16

The Resurrection of Christ and the Harrowing of Hell

Tempera on wood, 12¹/₄ × 9⁷/₈ in.
(31.1 × 25.1 cm)
Gift of Zoltan Ovary, in memory of Baby and Umberto Natali, 1982
1982.378



1982.378

probably 17th century

Christ's Entry into Jerusalem

Tempera on wood, 12¹/₄ × 10¹/₄ in.
(31.1 × 26 cm)
Inscribed (top, in Russian): The Entry into Jerusalem of Our Lord Jesus Christ
Gift of Humanities Fund Inc., 1972
1972.145.21



1972.145.21

late 17th/18th century

Saint John the Evangelist

Tempera on wood, 12¹/₂ × 10⁵/₈ in.
(31.8 × 27 cm)
Inscribed (on book, in Russian): [In the beginning was] the word [John 1:1].
Gift of Humanities Fund Inc., 1972
1972.145.17



1972.145.17

18th century

Three Female Saints

Tempera on wood, silver-gilt and enamel cover, 12¹/₄ × 10¹/₈ in. (31.1 × 25.7 cm)
Inscribed (on scroll, in Russian): Lord Jesus Christ, Son of God, hear me, your servant
Gift of Humanities Fund Inc., 1972
1972.145.31



1972.145.31

18th/19th century

The Resurrection of Christ and the Harrowing of Hell

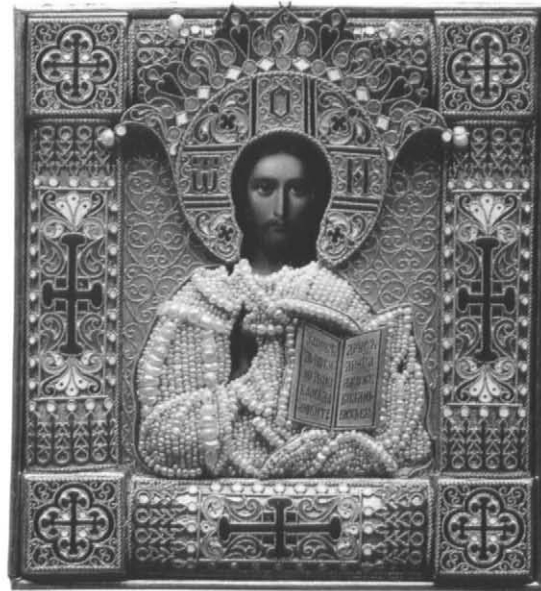
Tempera on wood, 12¹/₈ × 10¹/₂ in.
(30.8 × 26.7 cm)
Inscribed (in Russian) with the names of the prophets; (top) The Resurrection of Our Lord Jesus Christ
Gift of Humanities Fund Inc., 1972
1972.145.32



1972.145.32



68.160a



32.72

before 1815

Bogoliubskaya Mother of God with the Chosen Saints

Tempera on wood, 14 × 11⁵/₈ in.

(35.6 × 29.5 cm)

Inscribed (in Russian) with the names of the saints; (on scroll held by Christ) Why, O my mother, are you standing tenderly before me in prayer?; (on scroll held by Virgin) My lord and master, Jesus Christ, and my God, listen to the prayer of your mother, who is begging you for the Christian people and for all the suffering faithful

Gift of Natalie Derujinsky, 1968

68.160a

ESDA

about 1890

Christ Preaching

Oil on wood, silver and enamel cover encrusted with pearls and stones,

4³/₄ × 4¹/₄ in. (12.1 × 10.8 cm)

Inscribed (on book, in Russian): This is my commandment. That ye love one another; as I have loved you [John 13:34].

Gift of Estate of Mary Harrison McKee, 1932

32.72

ESDA



1972.145.18



1972.145.25

of uncertain date

A Sainted Monk

Tempera on wood, 12¹/₈ × 10¹/₄ in.

(30.8 × 26 cm)

Inscribed (top of headdress, in Russian): Jesus Christ, King of Glory / Victory

Gift of Humanities Fund Inc., 1972

1972.145.18

Our Lady of Vladimir

Tempera on wood, 8⁵/₈ × 6⁷/₈ in.

(21.9 × 17.5 cm)

Inscribed (background, in Greek): Mother of God

Gift of Humanities Fund Inc., 1972

1972.145.25

Ivan Konstantinovich Aivazovsky

Russian, 1817–1900

Ship by Moonlight

Oil on canvas, 6¼ × 9¼ in.
(15.9 × 23.5 cm)

Signed or inscribed (lower right): A
Bequest of Mary Jane Dastich, in memory of
her husband, General Frank Dastich, 1975
1975.280.2



1975.280.2



1972.145.4

Alexei Kondratievich Savrasov

Russian, 1830–1897

Night Scene on the Volga

Oil on wood, 127/8 × 21½ in.
(32.7 × 54.6 cm)

Signed and dated (lower right, in Russian): A.
Savrasov 1871
Gift of Humanities Fund Inc., 1972
1972.145.4

Vasilii Grigorievich Perov

Russian, 1834–1882

Head of a Man

Oil on canvas board, 207/8 × 137/8 in.
(53 × 35.2 cm)

Signed (upper right, in Russian): V G Perov.
Bequest of Mary Jane Dastich, in memory of
her husband, General Frank Dastich, 1975
1975.280.6



1975.280.6



1975.280.5

Konstantin Igorovich Makovsky

Russian, 1839–1915

Portrait of a Young Woman

Oil on copper, 21¼ × 153/8 in.
(54 × 39.1 cm)

Signed (upper left): C. Makowsky
Bequest of Mary Jane Dastich, in memory of
her husband, General Frank Dastich, 1975
1975.280.5

Arkhip Ivanovich Kuindzhi

Russian, 1842–1910

Red Sunset on the Dnieper

Oil on canvas, 53 × 74 in. (134.6 × 188 cm)

Rogers Fund, 1974
1974.100



1974.100

Vasilii Dmitrivich Polenov

Russian, 1844–1927

Christ and the Woman Taken in Adultery

Oil on canvas, 9½ × 17 in.
(24.1 × 43.2 cm)

Dated (lower left): 1884
Gift of Humanities Fund Inc., 1972
1972.145.5



1972.145.5



1975.280.4



1972.145.2

Ilia Efimovich Repin

Russian, 1844–1930

Shepherd with a Flock of SheepOil on canvas board, $4\frac{7}{8} \times 8\frac{7}{8}$ in.

(12.4 × 22.5 cm)

Signed and dated (lower left, in Russian): I Repin 70

Bequest of Mary Jane Dastich, in memory of her husband, General Frank Dastich, 1975

1975.280.4

Vsevolod Mikhailovich Garshin (1855–1888)Oil on canvas, $35 \times 27\frac{1}{4}$ in.

(88.9 × 69.2 cm)

Signed and dated (lower left, in Russian): 1884/I. Repin

Gift of Humanities Fund Inc., 1972

1972.145.2

Portrait of a BoyOil on canvas, $22\frac{1}{2} \times 17\frac{3}{8}$ in.

(57.2 × 44.1 cm)

Signed and dated (right, in Russian): I. Repin/1884/x/15

Gift of Humanities Fund Inc., 1972

1972.145.1



1972.145.1



1972.145.3

Vladimir Igorovich Makovsky

Russian, 1848–1920

The PeddlerOil on wood, $10 \times 5\frac{3}{4}$ in. (25.4 × 14.6 cm)

Signed and dated: (lower right, in Russian) V. Makovsky; (lower left) 1880.

Gift of Humanities Fund Inc., 1972

1972.145.3

Abram Efimovich Arkhipov

Russian, 1862–1930

Ivan RodinOil on canvas, $44 \times 34\frac{1}{4}$ in.

(111.8 × 87 cm)

Signed and dated (lower left, in Russian): A. Arkhipov/28

Gift of George D. Pratt, 1929

29.63



29.63



1972.145.6

Mikhail Vasilievich Nesterov

Russian, 1862–1942

The Nightingale SingsOil on canvas, $31\frac{7}{8} \times 27\frac{3}{8}$ in.

(81 × 69.5 cm)

Signed and dated (lower right, in Russian): M. NESTEROV. 1923.

Gift of Humanities Fund Inc., 1972

1972.145.6

British Painters

dated 1572

Walter Devereux (1541–1576), *First Earl of Essex*

Another portrait (National Portrait Gallery, London), apparently by the same artist and differing only in the position of the sitter's right hand, is also signed and dated 1572.

Oil on wood, 41¹/₈ × 31¹/₂ in.

(104.5 × 80 cm)

Dated and inscribed: (upper left, on Garter ribbon) HONI·SOIT·QVI·MAL·Y·PENSE· [motto of the Order of the Garter]; (upper right)

A^o·Dⁿⁱ·1572· / ÆT·SVÆ·32· / VIRTVTIS, COMES, INVIDIA [a personal motto]

Arms (upper left) of the Devereux family

Rogers Fund, 1920

20.151.6



20.151.6



51.194.2

dated 1588

Sir John Shurley (1565–1632)

Oil on wood, 35³/₄ × 29³/₈ in.

(90.8 × 74.6 cm)

Dated and inscribed: (upper right) ÆTATIS SVÆ 23 / AN^o 1588; (lower right) H

Arms (upper left) of the Shurley family of Isfield Place, Sussex

Gift of Kate T. Davison, in memory of her husband, Henry Pomeroy Davison, 1951

51.194.2



11.149.1



17.190.2

late 16th century

Portrait of a Noblewoman

Oil on wood, 44¹/₂ × 34³/₄ in.

(113 × 88.3 cm)

Gift of J. Pierpont Morgan, 1911

11.149.1

16th-century style (probably 20th century)

Portrait of a Mother and Her Son (The Duff-Ogilvie Portrait)

Oil on slate, 8⁷/₈ × 7³/₄ in.

(22.5 × 19.7 cm)

Gift of J. Pierpont Morgan, 1917

17.190.2



44.27



51.194.1

Robert Peake the Elder

British, active by 1576, died 1619

Henry Frederick (1594–1612), *Prince of Wales*, and **Sir John Harrington** (1592–1614)

Oil on canvas, 79¹/₂ × 58 in.

(201.9 × 147.3 cm)

Dated and inscribed: (center left) 1603 / fe / Æ·II·;

(lower left) Sir John Harrington.;

(upper right) 1603 / fe / Æ·9·;

(lower right) Henry Frederick Prince of Wales Son / of King James the 1st

Purchase, Joseph Pulitzer Bequest, 1944

44.27



06.1289



08.237.1



39.65.3



39.65.6



06.1198

Princess Elizabeth (1596–1662), Later Queen of Bohemia

Oil on canvas, $60\frac{3}{4} \times 31\frac{1}{4}$ in.
(154.3 × 79.4 cm)

Inscribed: (on book) No Tablet [flat inscribed jewel] / For thy brest / Thy Chr[ist]ian mo / ther gives hir / Dattere What / Jewell Fits hir / best A boke not / big but yet ther / in Some hidden / Vertu is So christ / So christ Procur. you / grace with / God And / Give you / endles / [bliss(?)]; (falsely, lower left)

ELIZABETH QUEEN OF ENGLAND

Gift of Kate T. Davison, in memory of her husband, Henry Pomeroy Davison, 1951
51.194.1

Daniel Mijtens the Elder

Dutch, 1590–1647/48

Charles I (1600–1649), King of England

Oil on canvas, $78\frac{7}{8} \times 55\frac{3}{8}$ in.
(200.3 × 140.7 cm)

Signed, dated, and inscribed: (lower right) Pinxit Daniel Mytens; (right, on column base) CAROLVS D[EI]G[RATIA] MAG[NI] / BRITANNIÆ FRANCIÆ / ET HIBERNIÆ REX / FIDEI DEFENSOR. / ÆTAT. 29. / ANNO 1629 (Charles, by the grace of almighty God, king of Britain, France, and Ireland. Defender of the Faith. Aged 29. In the year 1629)

Gift of George A. Hearn, 1906
06.1289

Attributed to Robert Streater

British, 1624–1679

John Milton (1608–1674)

Oil on canvas, $27\frac{1}{4} \times 21\frac{1}{2}$ in.
(69.2 × 54.6 cm)

Gift of Mrs. Wheeler Smith, 1908
08.237.1

Sir Peter Lely (Pieter van der Faes)

Dutch, 1618–1680

Mary Capel (1630–1715), Duchess of Beaufort, and Her Sister Elizabeth (1633–1678), Countess of Carnarvon

This picture and the following (39.65.6) were apparently painted en suite.

Oil on canvas, $51\frac{1}{4} \times 67$ in.
(130.2 × 170.2 cm)

Signed and inscribed: (lower left, on parapet) PL. [monogram]; (on flower painting)

E Carnarvon / fecit
Bequest of Jacob Ruppert, 1939
39.65.3

Sir Henry Capel (1638–1696)

Oil on canvas, $49\frac{3}{4} \times 40\frac{1}{2}$ in.
(126.4 × 102.9 cm)

Signed (on column base): PL [monogram]
Bequest of Jacob Ruppert, 1939
39.65.6

Sir Peter Lely

Portrait of a Woman

Oil on canvas, 26¹/₂ × 21¹/₈ in. (67.3 × 53.7 cm)
Rogers Fund, 1906
06.1198



39.65.9



39.65.7

Workshop of Sir Peter Lely

British, after 1670

Barbara Villiers (1640–1709), Duchess of Cleveland

Oil on canvas, 89 × 54 in. (226.1 × 137.2 cm)
Inscribed (bottom): FRANCOISE VILERS DE CREVELANDE
Bequest of Jacob Ruppert, 1939
39.65.9

Willem Wissing

Dutch, 1656–1687

Portrait of a Woman

Oil on canvas, 49³/₄ × 40¹/₄ in. (126.4 × 102.2 cm)
Signed (right): W. Wissing. Fecit
Bequest of Jacob Ruppert, 1939
39.65.7



39.65.8



96.30.6

Sir Godfrey Kneller

German, 1646–1723

Charles Beauclerk (1670–1726), Duke of St. Albans

Oil on canvas, 49⁷/₈ × 40¹/₂ in. (126.7 × 102.9 cm)
Signed and inscribed: (lower left) GK [monogram] F; (upper center) The [Ri]ght Ho[n] / CHARLES BEAUCLAIRE / Baron Heddington / Earle of BURFORD
Bequest of Jacob Ruppert, 1939
39.65.8

Lady Mary Berkeley, Wife of Thomas Chambers

Oil on canvas, 29 × 25 in. (73.7 × 63.5 cm)
Inscribed (left center): My Lady Mary Berkeley / Wife to Tho Chamb[ers] Esq / G. K. . . .
Gift of George A. Hearn, 1896
96.30.6

Michael Dahl the Elder

Swedish, 1656–1743

Portrait of a Woman

Oil on canvas, 77¹/₄ × 51³/₄ in. (196.2 × 131.4 cm)
Gift of Margaret Bruguière, in memory of Louis Bruguière, 1956
56.224.1



56.224.1



32.53.2

John Wootton

British, 1682–1765

Hunting Scene

This painting is the overmantel in the dining



60.94.2



20.40

room from Kirtlington Park, Oxfordshire (MMA).

Oil on canvas, $55\frac{1}{4} \times 51\frac{3}{8}$ in.

(140.3 × 130.5 cm)

Signed and dated (lower center): J. Wootton / Fecit 1748

Fletcher Fund, 1931

32.53.2

ESDA

Peter Monamy

British, born about 1684, died 1749

Harbor Scene: English Three-Decker Firing a Salute

Oil on canvas, 48 × 59 in. (121.9 × 149.9 cm)

Gift of William P. Clyde, 1960

60.94.2

Bartholomew Dandridge

British, born 1691, died about 1754

The Price Family

The sitters are Uvedale Tomkyns Price (1685–1764), his son Robert (1717–1761), his cousins Miss Rodd and Miss Greville, and other members of the Rodd and Greville families.

Oil on canvas, $40\frac{1}{4} \times 62\frac{1}{2}$ in.

(102.2 × 158.8 cm)

Rogers Fund, 1920

20.40



46.60



56.190

British Painter

about 1720

Portrait of a Man, Possibly George Frederick Handel (1685–1759)

Oil on canvas, $47\frac{3}{8} \times 37$ in. (120.3 × 94 cm)

Gift of Francis Neilson, 1946

46.60

Enoch Seeman the Younger

British, 1694–1744

Sir James Dashwood (1715–1779), *Second Baronet*

Oil on canvas, $96 \times 60\frac{1}{4}$ in. (243.8 × 153 cm)

Signed, dated, and inscribed: (lower right)

Enoch Seeman / pinx.1737; (lower left) Sir

James Dashwood Bar^t / (Painted in the 23rd

Year of his age) / Died 1779 Aged 64

Victor Wilbour Memorial Fund, 1956

56.190



36.III



91.26.1

William Hogarth

British, 1697–1764

The Wedding of Stephen Beckingham and Mary Cox

Oil on canvas, $50\frac{1}{2} \times 40\frac{1}{2}$ in.

(128.3 × 102.9 cm)

Signed, dated, and inscribed (lower left):

Nuptiae: Stp Beckingham: Ar[mige]^r / June:

9th: 1729: W^m Hogarth: Pinx[i]^t:

Marquand Fund, 1936

36.III

Attributed to George Knpton

British, 1698-1778

Girl Building a House of Cards

Oil on canvas, 30¹/₈ × 25¹/₄ in.

(76.5 × 64.1 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1890

91.26.1



56.54.1



44.56

James Seymour

British, 1702-1752

Portrait of a Horseman

Oil on canvas, 37 × 51⁵/₈ in. (94 × 131.1 cm)

Signed and dated (lower right): J:s / 1748.

Gift of the children of the late Otto H. and

Addie W. Kahn (Lady Maud E. Marriott,

Mrs. Margaret D. Ryan, Roger W. Kahn, and

Gilbert W. Kahn), 1956

56.54.1

Samuel Scott

British, 1702-1772

The Building of Westminster Bridge

The pendant is a view of Old London Bridge (private collection), signed and dated 1747.

Oil on canvas, 24 × 44³/₈ in. (61 × 112.7 cm)

Signed (lower right): S. Scott

Purchase, Charles B. Curtis Fund and Joseph

Pulitzer Bequest, 1944

44.56



44.159



05.32.3

Charles Philips

British, 1708-1747

The Strong Family

The inscriptions on the period frame, which identify (or perhaps misidentify in some cases) various sitters, indicate that the family is that of Edward Strong of Greenwich, master mason of Saint Paul's cathedral.

Oil on canvas, 29⁵/₈ × 37 in. (75.2 × 94 cm)

Signed and dated (lower right): CPhilips

[initials in monogram] pinxhit 1732

Gift of Robert Lehman, 1944

44.159



1986.264.5



42.152.1

Richard Wilson

British, 1713-1782

Lake Nemi from a Monastery Garden

Oil on canvas, 16⁷/₈ × 21¹/₈ in.

(42.9 × 53.7 cm)

Gift of George A. Hearn, 1905

05.32.3

Sir Joshua Reynolds

British, 1723-1792

Thomas (1741-1825) and Martha Neate, Later Mrs. Williams, and Their Tutor, Mr. Needham

Oil on canvas, 66¹/₈ × 71 in. (168 × 180.3 cm)

Signed and dated (lower right, on edge

of plinth): J Reynolds pinxhit 1748

Gift of Heathcote Art Foundation, 1986

1986.264.5

Portrait of a Woman

Oil on canvas, 29⁵/₈ × 24¹/₂ in.

(75.2 × 62.2 cm)

Bequest of George D. Pratt, 1935

42.152.1

Anne Dashwood (1743-1830), Later Countess of Galloway

Oil on canvas, 52¹/₂ × 46³/₄ in.

(133.4 × 118.7 cm), with strip of 7¹/₈ in.

(18.1 cm) folded over the top of the stretcher

Signed and dated (right, above bas-relief):

Reynolds 1764 pinxhit

Gift of Lillian S. Timken, 1950

50.238.2



50.238.2



48.181



87.16

Sir Joshua Reynolds

British, 1723-1792

George, Viscount Malden (1757-1839), and His Sister, Lady Elizabeth Capel (1755-1834)

Oil on canvas, 71½ × 57¼ in.

(181.6 × 145.4 cm)

Signed, dated, and inscribed (lower right): George Visc^t Malden & Lady Eliz. Capel only / Son and Dau^r of the Earl of Essex by his first / wife Frances Dau^r of S^t Ch. Hanbury / Williams & Lady Frances Coningesby / L^d Malden Ætat 10 / L^y Eli[z.] Capel Ætat 13 / J. Reynolds Pinx^t / 1768. Gift of Henry S. Morgan, 1948 48.181



45.59.3



20.155.3

The Honorable Henry Fane (1739-1802) with His Guardians, Inigo Jones and Charles Blair

Oil on canvas, 100¼ × 142 in.

(254.6 × 360.7 cm)

Inscribed (bottom edge, beneath figures): INIGO·IONES·ESQ^r THE·HON^{ble}·HENRY·FANE·ESQ^r CHARLES·BLAIR·ESQ^r Gift of Junius S. Morgan, 1887 87.16



15.30.38



54.192

Annabella, Viscountess Maynard (Nancy Parsons, born about 1734, died 1814/15)

Oil on canvas, 36¼ × 28 in.

(92.1 × 71.1 cm)

Fletcher Fund, 1945

45.59.3

Colonel George K. H. Coussmaker (1759-1801), Grenadier Guards

Oil on canvas, 93¾ × 57¼ in.

(238.1 × 145.4 cm)

Bequest of William K. Vanderbilt, 1920

20.155.3

Georgiana Augusta Frederica Seymour (1782-1813), Later Lady Charles Bentick

Exhibited at the Royal Academy in 1785

Oil on canvas, 35 × 30 in. (88.9 × 76.2 cm)

Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, 1914

15.30.38



25.110.10



1987.47.2

John Barker (1707-1787)

Exhibited at the Royal Academy in 1786

Oil on canvas, 68¼ × 47½ in.

(173.4 × 120.7 cm)

Gift of Ruth Armour, 1954

54.192



06.1241



1980.468

Lady Smith (Charlotte Delaval) *and Her Children* (George Henry, Louisa, and Charlotte)

Exhibited at the Royal Academy in 1787
Oil on canvas, 55³/₈ × 44¹/₈ in.
(140.7 × 112.1 cm)
Bequest of Collis P. Huntington, 1900
25.110.10

The Honorable Mrs. Lewis Thomas Watson (Mary Elizabeth Milles, 1767–1818)

This is an autograph replica of a portrait in a private collection; both date from 1789.
Oil on canvas, 50 × 40 in.
(127 × 101.6 cm)
Bequest of Mrs. Harry Payne Bingham, 1986
1987.47.2



39.65.5



66.88.1

Attributed to Sir Joshua Reynolds

Mrs. Baldwin

After a full-length portrait (private collection) exhibited at the Royal Academy in 1782
Oil on canvas, 36¹/₈ × 29¹/₈ in.
(91.8 × 74 cm)
Gift of William T. Blodgett and his sister Eleanor Blodgett, in memory of their father, William T. Blodgett, one of the founders of the Museum, 1906
06.1241

George Stubbs

British, 1724–1806

A Favorite Hunter of John Frederick Sackville, Later Third Duke of Dorset

Oil on canvas, 40 × 49³/₄ in.
(101.6 × 126.4 cm)
Signed and dated (lower right): Geo. Stubbs / pinxit. 1768
Bequest of Mrs. Paul Moore, 1980
1980.468



60.71.7



17.120.224

Francis Cotes

British, 1726–1770

Harry Paulet (1719–1794), *Sixth Duke of Bolton*

Oil on canvas, 50 × 40 in.
(127 × 101.6 cm)
Inscribed (verso): Harry 6th and last Duke of Bolton. / Grandfather of Viscountess Templetown.
Bequest of Jacob Ruppert, 1939
39.65.5

Thomas Gainsborough

British, 1727–1788

Mrs. Ralph Izard (Alice DeLancey, 1746/47–1832)

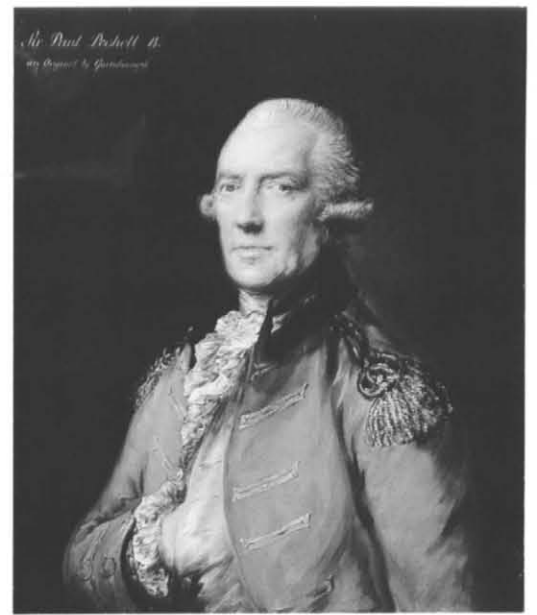
Oil on canvas, oval, 30¹/₄ × 25¹/₈ in.
(76.8 × 63.8 cm)

Inscribed (verso): Mrs. Alice Izard / formerly Alice Delancey / painted in London / by / Gainsborough / 1772

Bequest of Jeanne King deRham, in memory of her father, David H. King Jr., 1966
66.88.1



50.145.16



1990.200

Portrait of a Man, Called General Thomas Bligh (1693–1775)

Oil on canvas, 29¹/₂ × 24³/₄ in.
(74.9 × 62.9 cm)

Bequest of Lillian S. Timken, 1959
60.71.7

Portrait of a Woman, Called Miss Sparrow

Oil on canvas, 30¹/₈ × 24⁷/₈ in.
(76.5 × 63.2 cm)

Mr. and Mrs. Isaac D. Fletcher Collection,
Bequest of Isaac D. Fletcher, 1917
17.120.224

Charles Rousseau Burney (1747–1819)

Oil on canvas, 30¹/₄ × 25¹/₈ in.
(76.8 × 63.8 cm)

Bequest of Mary Stillman Harkness, 1950
50.145.16

Lieutenant-Colonel Paul Pechell (1724–1800)

Oil on canvas, 30¹/₈ × 25¹/₈ in.
(76.5 × 63.8 cm)

Inscribed (upper left): Sir Paul Pechell Bt / an Original by Gainsborough
Gift of Mr. and Mrs. Harry Payne Bingham Jr., 1990
1990.200

Mrs. Grace Dalrymple Elliott (1754?–1823)

Oil on canvas, 92¹/₄ × 60¹/₂ in.
(234.3 × 153.7 cm)

Bequest of William K. Vanderbilt, 1920
20.155.1



20.155.1



06.1279



49-7.55

Wooded Upland Landscape

Oil on canvas, 47³/₈ × 58¹/₈ in.
(120.3 × 147.6 cm)
Gift of George A. Hearn, 1906
06.1279

Charlotte (1744–1818), Queen of England

The portrait is an autograph replica of the one belonging to Gainsborough's series of George III, his wife, and their thirteen children (British Royal Collection), which were painted at Windsor in 1782.

Oil on canvas, 23³/₄ × 17¹/₂ in.
(60.3 × 44.5 cm)
The Jules Bache Collection, 1949
49-7.55



89.15.8



50.145.17

A Child with a Cat

Oil on canvas, 59¹/₄ × 47¹/₂ in.
(150.5 × 120.7 cm)
Marquand Collection, Gift of Henry G. Marquand, 1889
89.15.8

The Wood Gatherers

Oil on canvas, 58¹/₈ × 47³/₈ in.
(147.6 × 120.3 cm)
Bequest of Mary Stillman Harkness, 1950
50.145.17

Mrs. William Tennant (Mary Wylde, died 1798)

Oil on canvas, 49¹/₂ × 40 in.
(125.7 × 101.6 cm)
Fletcher Fund, 1945
45.59.1

Copy after Thomas Gainsborough

British, probably third quarter 19th century

The Painter's Daughter Mary (1748–1826)

The painting is most likely a copy of the head at the left in Gainsborough's double portrait of his daughters (Victoria and Albert Museum, London).

Oil on canvas, 17¹/₄ × 13⁷/₈ in.
(43.8 × 35.2 cm)
Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, 1914
15.30.34



45.59.1



15.30.34

George Romney

British, 1734–1802

Mrs. Charles Frederick (Martha Rigden, died 1794)

Oil on canvas, 29³/₄ × 24³/₄ in.

(75.6 × 62.9 cm)

Fletcher Fund, 1945

45.59.5



45.59.5

Lady Elizabeth Hamilton (died 1797),
Countess of Derby

Sittings are recorded between 1776 and 1778.

Oil on canvas, 50 × 40 in.

(127 × 101.6 cm)

The Jules Bache Collection, 1949

49.7.57



49.7.57

Emilie Bertie Pott

Oil on canvas, 29³/₄ × 24⁷/₈ in.

(75.6 × 63.2 cm)

Gift of Jessie Woolworth Donahue, 1958

58.102.2



58.102.2

Sir Chaloner Ogle (born about 1727, died 1816)

Sittings are recorded in 1781–82.

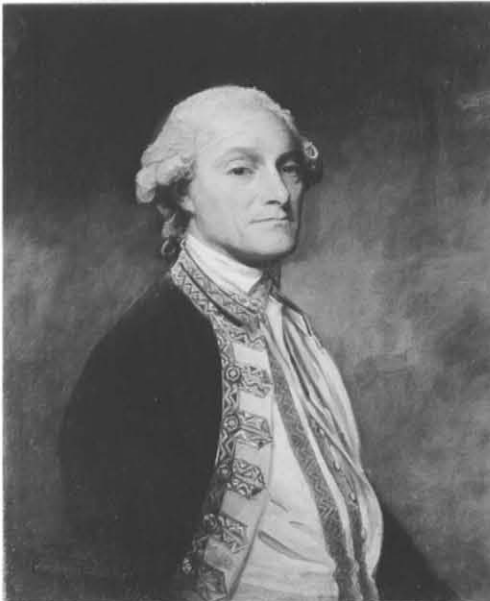
Oil on canvas, 30 × 24⁵/₈ in.

(76.2 × 62.5 cm)

Inscribed (verso): Sir Chaloner Ogle. B^t / Senior Admiral of the Red. / H^s Royal H^s the Duke of Clarence being made / Admiral of the fleet over his head / died 1816

Gift of Lennen and Newell Inc., 1953

53.220



53.220

Mrs. George Horsley (Charlotte Talbot, died 1828)

Sittings are recorded in 1787.

Oil on canvas, 30 × 24⁷/₈ in.

(76.2 × 63.2 cm)

Bequest of Jacob Ruppert, 1939

39.65.1



39.65.1

The Honorable Charles Francis Greville
(1749–1809)

Oil on canvas, 30 × 24³/₄ in.

(76.2 × 62.9 cm)

Gift of Mr. and Mrs. Edwin C. Vogel, 1950

50.169



50.169



1975.1.235



45.59.4

Lady Lemon (1747–1823)
Oil on canvas, 50 × 40 in.
(127 × 101.6 cm)
Robert Lehman Collection, 1975
1975.1.235
ROBERT LEHMAN COLLECTION

Mrs. Bryan Cooke (Frances Puleston, 1765–1818)
Sittings are recorded in 1787 and 1789.
Oil on canvas, 50 × 39½ in.
(127 × 100.3 cm)
Fletcher Fund, 1945
45.59.4

Self-portrait
Oil on canvas, 30 × 25 in. (76.2 × 63.5 cm)
Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, 1914
15.30.37



15.30.37



1986.264.6

Joseph Wright (Wright of Derby)
British, 1734–1791

Portrait of a Woman
Oil on canvas, 49⅞ × 40 in.
(126.7 × 101.6 cm)
Gift of Heathcote Art Foundation, 1986
1986.264.6

British Painters
1765/66

Ceremonial Scene
Robert Adam's bill for this overmantel in grisaille—from his design, for the gallery at Croome Court (MMA)—is dated January 1766.
Oil on canvas, 60¼ × 68 in.
(153 × 172.7 cm)
Fletcher Fund, 1960
60.50a
ESDA



60.50a



1976.201.20

second half 18th century
Man on Horseback with a Greyhound
Oil on canvas, 21⅞ × 25 in.
(53.7 × 63.5 cm)
Bequest of Joan Whitney Payson, 1975
1976.201.20

Richard Cosway

British, 1740–1821

Marianne Dorothy Harland (1759–1785),
Later Mrs. William Dalrymple

Exhibited at the Royal Academy in 1779
Oil on canvas, 28 × 36½ in.

(71.1 × 91.8 cm)

Gift of Mrs. William M. Haupt, from the
collection of Mrs. James B. Haggin, 1969
69.104



69.104



59.189.2

Angelica Kauffmann

Swiss, 1741–1807

Edward Stanley (1752–1834), **Twelfth Earl
of Derby, with His First Wife** (Elizabeth
Hamilton, died 1797) **and Their Son**
(Edward Smith Stanley, 1775–1851)

This painting is a replica of one in a private
collection.

Oil on canvas, 50 × 40 in.
(127 × 101.6 cm)

Gift of Bernard M. Baruch, in memory of his
wife, Annie Griffen Baruch, 1959
59.189.2

Telemachus and the Nymphs of Calypso

Oil on canvas, 32½ × 44¼ in.
(82.6 × 112.4 cm)

Bequest of Collis P. Huntington, 1900
25.110.188



25.110.188



25.110.187

The Sorrow of Telemachus

Pendant to 25.110.188

Oil on canvas, 32¾ × 45 in.
(83.2 × 114.3 cm)

Bequest of Collis P. Huntington, 1900
25.110.187

Style of Angelica Kauffmann

British, third quarter 18th century

The Temptation of Eros

Oil on canvas, 13 × 17¾ in. (33 × 45.1 cm)

Gift of James DeLancey Verplanck and John
Bayard Rodgers Verplanck, 1939
39.184.18

AMERICAN DECORATIVE ARTS



39.184.18



39.184.19

The Victory of Eros

Pendant to 39.184.18

Oil on canvas, 13 × 17¾ in. (33 × 45.1 cm)

Gift of James DeLancey Verplanck and John
Bayard Rodgers Verplanck, 1939
39.184.19

AMERICAN DECORATIVE ARTS



61.182.1



61.182.2

John Russell

British, 1745–1806

William Mann Godschall (born 1720)Pastel on paper, laid down on canvas,
23³/₄ × 17³/₄ in. (60.3 × 45.1 cm)Signed and dated (right center): J Russell RA.
pinx^t / 1791Gift of Mr. and Mrs. Arthur Wiesenberger,
1961

61.182.1

Mrs. William Mann Godschall (Sarah
Godschall, born 1730)

Pendant to 61.182.1

Pastel on paper, laid down on canvas,
23³/₄ × 17³/₄ in. (60.3 × 45.1 cm)Gift of Mr. and Mrs. Arthur Wiesenberger,
1961

61.182.2



67.131



67.132

Robert Shurlock (1779–1847)Pastel on paper, laid down on canvas,
23³/₄ × 17³/₈ in. (60.3 × 44.1 cm)Signed and dated (upper right): J Russell R.A.
p^t 1801

Gift of Alan R. Shurlock, 1967

67.131

Mrs. Robert Shurlock (Henrietta Ann Jane
Russell, 1775–1849) and **Her Daughter Ann**The pastel is a pendant to the preceding one
(67.131). The sitter was the artist's daughter.Pastel on paper, laid down on canvas,
23⁷/₈ × 17³/₄ in. (60.6 × 45.1 cm)Signed and dated (upper right): J. Russell
R.A. pinxt. / 1801

Gift of Geoffrey Shurlock, 1967

67.132

Mrs. ShurlockPastel on paper, 24 × 17⁷/₈ in.
(61 × 45.4 cm)Signed and dated (upper left): J. Russell R.A.
p^t 1801

Gift of Olive Shurlock Sjölander, 1975

1975.217.2



1975.217.2



1975.217.1

Attributed to John Russell**Robert Shurlock** (1779–1847)Pastel on paper, 23⁷/₈ × 17⁷/₈ in.
(60.6 × 45.4 cm)

Gift of Olive Shurlock Sjölander, 1975

1975.217.1

Gainsborough Dupont

British, born about 1754, died 1797

Mrs. John Puget (Catherine Hawkins)

There is a soft-ground etching of a cottage among trees on the verso of the plate.

Oil on copper, $6 \times 4\frac{3}{4}$ in. (15.2 \times 12.1 cm)

Bequest of Mary Stillman Harkness, 1950

50.145.18

Lady Mulgrave (Anne Elizabeth Cholmley, 1769–1788)

Oil on wood; overall $7\frac{1}{8} \times 5\frac{3}{4}$ in.

(18.1 \times 14.6 cm); painted surface

$6 \times 4\frac{3}{4}$ in. (15.2 \times 12.1 cm)

The Jules Bache Collection, 1949

49.7.56

Sir William Beechey

British, 1753–1839

Edward Miles (1752–1828)

Oil on canvas, $11\frac{7}{8} \times 9\frac{7}{8}$ in.

(30.2 \times 25.1 cm)

Signed, dated, and inscribed: (lower right, on portfolio) 1785 / W Beechey / pinx; (lower left, on sketchbook) Edw.^d Miles / Æt 32.

Gift of Heathcote Art Foundation, 1986

1986.264.2

George IV (1762–1830), *When Prince of Wales*

This portrait of the prince wearing the uniform of the 10th Light Dragoons and the star of the Order of the Garter is a version of Beechey's diploma work, which was presented to the Royal Academy, London, in 1798; another version, commissioned by the sitter and probably painted in 1803, is in the British Royal Collection.

Oil on canvas, $56\frac{1}{4} \times 44\frac{1}{2}$ in.

(142.9 \times 113 cm)

Gift of Heathcote Art Foundation, 1986

1986.264.3

Portrait of a Woman

Oil on canvas, $50 \times 40\frac{1}{4}$ in.

(127 \times 102.2 cm)

Gift of George A. Hearn, 1905

05.32.1

Sir Henry Raeburn

Scottish, 1756–1823

Mrs. Richard Alexander Oswald (Lucy Johnstone, born about 1768, died 1798)

Oil on canvas, $48\frac{1}{2} \times 40\frac{7}{8}$ in.

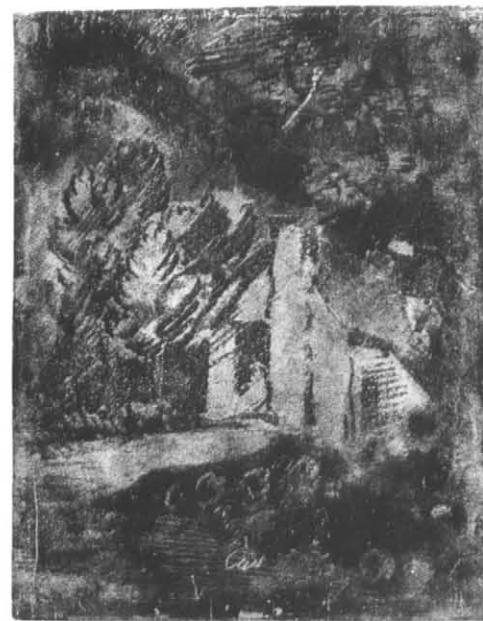
(123.2 \times 103.8 cm)

Gift of Mrs. Paul Moore, 1980

1980.305



50.145.18 (recto)



50.145.18 (verso)



49.7.56



1986.264.2



1986.264.3



05.32.1



1980.305



46.13.5

Janet Law

Oil on canvas, $35\frac{1}{4} \times 27\frac{1}{4}$ in.
(89.5 × 69.2 cm)

Bequest of Helen Swift Neilson, 1945
46.13.5

William Forsyth (1749–1814)

There is a pendant portrait of the sitter's wife, née Mary Rannie (1756–1826) (art market, 1992).

Oil on canvas, $30 \times 24\frac{7}{8}$ in.
(76.2 × 63.2 cm)

Gift of Arthur H. Hearn, 1896
96.30.5

James Johnston (died 1841)

There is a pendant portrait of the sitter's wife (Memorial Art Gallery of the University of Rochester, New York).

Oil on canvas, $35\frac{1}{4} \times 27\frac{1}{4}$ in.
(89.5 × 69.2 cm)

Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965
65.181.13



96.30.5



65.181.13

Edward Satchwell Fraser (1751–1835)

Oil on canvas, $29\frac{1}{2} \times 24\frac{1}{2}$ in.
(74.9 × 62.2 cm)

Robert Lehman Collection, 1975
1975.1.234
ROBERT LEHMAN COLLECTION

Portrait of a Man, Called Dr. Blake

Oil on canvas, $51 \times 40\frac{1}{8}$ in.
(129.5 × 101.9 cm)

Gift of Victor G. Fischer, 1912
12.43.1

John Gray (1731–1811)

Oil on canvas, $49\frac{3}{8} \times 40$ in.
(125.4 × 101.6 cm)

Bequest of Lillian S. Timken, 1959
60.71.13

William, Lord Robertson (1754–1835)

Oil on canvas, $49\frac{1}{2} \times 39\frac{1}{4}$ in.
(125.7 × 99.7 cm)

Inscribed (verso, now covered by relining canvas): Taken Hf Length July [?]05
Bequest of Mary Stillman Harkness, 1950
50.145.32



1975.1.234



12.43.1

George Harley Drummond (1783–1855)

Oil on canvas, $94\frac{1}{4} \times 58$ in.
(239.4 × 147.3 cm)

Gift of Mrs. Guy Fairfax Cary, in memory of her mother, Mrs. Burke Roche, 1949
49.142



60.71.13



50.145.32



49.142



50.145.31



45.59.2



60.94.1

Sir Henry Raeburn

Scottish, 1756–1823

The Drummond Children

The sitters have been tentatively identified as George Drummond (1802–1851), his sister Margaret, and their foster brother.

Oil on canvas, 94¹/₄ × 60¹/₄ in.

(239.4 × 153 cm)

Bequest of Mary Stillman Harkness, 1950

50.145.31

William Scott-Elliot (1811–1901)Oil on canvas, 47³/₈ × 36⁵/₈ in.

(120.3 × 93 cm)

Fletcher Fund, 1945

45.59.2

The Honorable Alexander Maconochie-Welwood (1777–1861), ***Lord Meadowbank***Oil on canvas, 30¹/₄ × 25 in.

(76.8 × 63.5 cm)

Inscribed (verso): Alex^r Maconochie Welwood / of Meadowbank / & Garvock / (2^d Lord Meadowbank) / Raeburn pinx^t

Gift of William P. Clyde, 1960

60.94.1



53.180



53.61.3

Lady Maitland (Catherine Connor, died 1865)Oil on canvas, 49³/₄ × 39³/₄ in.

(126.4 × 101 cm)

Gift of Jessie Woolworth Donahue, 1953

53.180

British Painter

late 18th century

Portrait of a Young WomanOil on canvas, 50¹/₂ × 39⁷/₈ in.

(128.3 × 101.3 cm)

Gift of Julia A. Berwind, 1953

53.61.3

William Blake

British, 1757–1827

Zacharias and the Angel

Tempera and glue size on canvas,

10¹/₂ × 15 in. (26.7 × 38.1 cm)

Signed (lower left): WB

Bequest of William Church Osborn, 1951

51.30.1

John Hoppner

British, 1758–1810

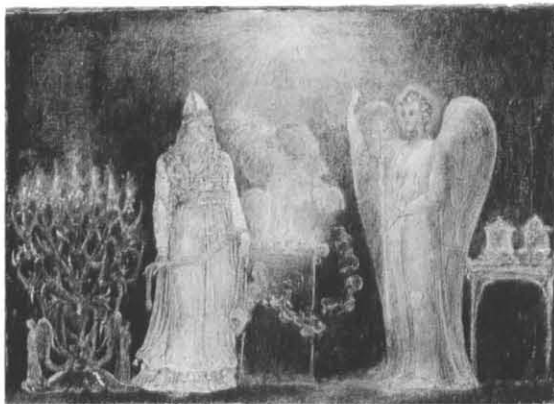
Richard Humphreys, the BoxerOil on canvas, 55³/₄ × 44¹/₄ in.

(141.6 × 112.4 cm)

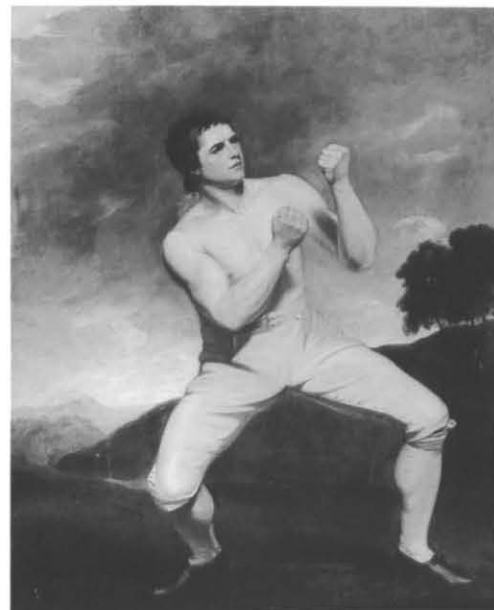
The Alfred N. Punnett Endowment Fund,

1953

53.113



51.30.1



53.113

John Hoppner

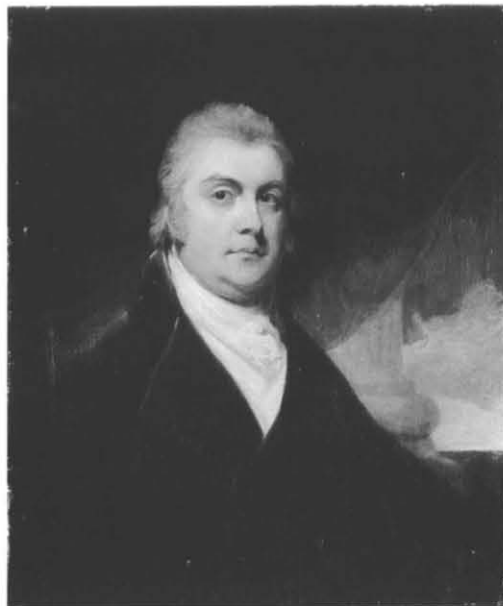
British, 1758-1810

Anthony James Radcliffe (1757-1814), *Fifth Earl of Newburgh*

Oil on canvas, 30 × 25 in. (76.2 × 63.5 cm)

Bequest of Lillian S. Timken, 1959

60.71.8



60.71.8



60.71.9

Anne Webb (1762-1861), *Countess of Newburgh*

Pendant to 60.71.8

Oil on canvas, 30 × 24⁷/₈ in.

(76.2 × 63.2 cm)

Bequest of Lillian S. Timken, 1959

60.71.9

Portrait of a Woman, Called Mrs.

FitzHerbert (Mary Anne Smythe, 1756-1837);

(verso, now covered by relining canvas) **Study of a Child's Head**

Oil on canvas, 30 × 24⁷/₈ in.

(76.2 × 63.2 cm)

Gift of William T. and Eleanor Blodgett,

1906

06.1242



06.1242 (recto)



06.1242 (verso)

Mrs. Richard Bache (Sarah Franklin, 1743-1808)

The painting had as a pendant a portrait of Richard Bache (1737-1811) (private collection).

Oil on canvas, 30¹/₈ × 24⁷/₈ in.

(76.5 × 63.2 cm)

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1901

01.20

Mrs. Whaley (died before 1800)

Oil on canvas, 93¹/₂ × 58 in.

(237.5 × 147.3 cm)

Gift of Henry S. Morgan, 1947

47.138



01.20



47.138



15.30.41



53.59.3

Mrs. Garden and Her ChildrenOil on canvas, 50¹/₈ × 39⁷/₈ in.

(127.3 × 101.3 cm)

Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, 1914

15.30.41

The Sackville Children

The children are George John Frederick Sackville (1793–1815), later fourth duke of Dorset, and his sisters, Mary (1792–1864) and Elizabeth (1795–1870).

Oil on canvas, 60 × 49 in.

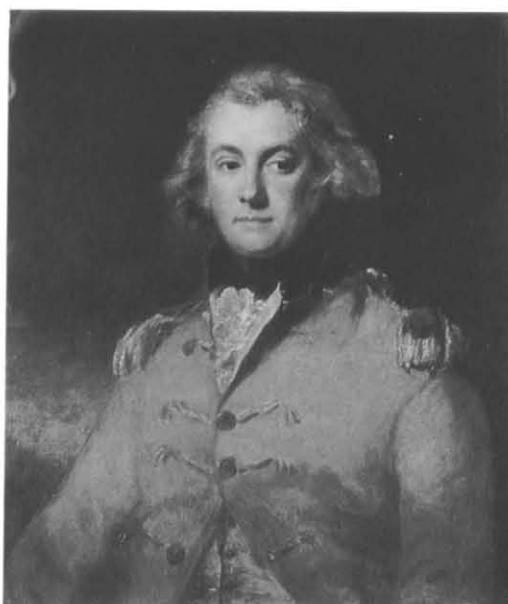
(152.4 × 124.5 cm)

Bequest of Thomas W. Lamont, 1948

53.59.3



46.13.4



46.13.3

Mrs. Thomas Pechell (Charlotte Clavering, died 1841)

Oil on canvas, 30 × 25 in. (76.2 × 63.5 cm)

Inscribed (verso): Painted by / Hoppner of London / 1799 / Charlotte Lady Brooke Pechell / Daughter of Genl Sir John Clavering K.B. / by the Lady Diana West / and Wife of / Major Genl Sir Tho^s Brooke / Pechell Bar^t

Bequest of Helen Swift Neilson, 1945

46.13.4

Major-General Thomas Pechell (1753–1826)

Pendant to 46.13.4

Oil on canvas, 30 × 24⁷/₈ in.

(76.2 × 63.2 cm)

Inscribed (verso): Painted by Hoppner of London / 1799 / Major Genera^l / Sir Thomas Brooke Pechell Bar^t / Genl Usher Privy Chamber. / 34 Years to her Majesty Queen Charlotte / He Died June 1826

Bequest of Helen Swift Neilson, 1945

46.13.3



65.203



59.189.3

Mrs. Richard Brinsley Sheridan (Hester Jane Ogle, born about 1775, died 1817) **and Her Son** (Charles Brinsley Sheridan, 1796–1843)Oil on canvas, 93³/₄ × 59 in.

(238.1 × 149.9 cm)

Gift of Mrs. Carll Tucker, 1965

65.203

Lady Hester King (died 1873)

Oil on canvas, 30 × 25 in. (76.2 × 63.5 cm)

Gift of Bernard M. Baruch, in memory of his wife, Annie Griffen Baruch, 1959

59.189.3

John Opie

British, 1761–1807

Miss Walker

Oil on canvas, 29⁷/₈ × 24⁷/₈ in.
(75.9 × 63.2 cm)

Bequest of Mary Clark Thompson, 1923
24.80.488



24.80.488

John Crome

British, 1768–1821

Hautbois Common

Oil on canvas, 22 × 35 in.
(55.9 × 88.9 cm)

Marquand Collection, Gift of Henry G.
Marquand, 1889
89.15.14



89.15.14

George Morland

British, 1763–1804

The Bell Inn

Oil on canvas, 20¹/₂ × 26¹/₄ in.
(52.1 × 66.7 cm)

Signed (lower right): G. Morland. pinx
Bequest of Collis P. Huntington, 1900
25.110.20



25.110.20

The Dancing Dogs

Oil on canvas, 30 × 25¹/₈ in.
(76.2 × 63.8 cm)

Gift of Evander B. Schley, 1951
52.116



52.116

British Painter

first quarter 19th century

Haymaking

Oil on canvas, 14⁷/₈ × 19³/₈ in.
(37.8 × 49.2 cm)

Gift of Rodman A. Heeren, 1973
1973.331.1



1973.331.1

Hay Wagon

Pendant to 1973.331.1

Oil on canvas, 14⁷/₈ × 19³/₈ in.
(37.8 × 49.2 cm)

Gift of Rodman A. Heeren, 1973
1973.331.2



1973.331.2



50.135.5

Sir Thomas Lawrence

British, 1769–1830

Elizabeth Farren (born about 1759, died 1829), *Later Countess of Derby*Oil on canvas, 94 × 57½ in.
(238.8 × 146.1 cm)Bequest of Edward S. Harkness, 1940
50.135.5**The Calmady Children** (Emily, 1818–1906, and Laura Anne, 1820–1894)Oil on canvas, 30⅞ × 30⅞ in.
(78.4 × 76.5 cm)Bequest of Collis P. Huntington, 1900
25.110.1**Lady Harriet Maria Conyngham** (died 1843), *Later Lady Somerville*Oil on canvas, 36¼ × 28¼ in.
(92.1 × 71.8 cm)Gift of Jessie Woolworth Donahue, 1955
55.89**Portrait of a Man**Oil on canvas, 50⅜ × 40⅝ in.
(128 × 103.2 cm)Gift of Victor G. Fischer, 1912
12.43.2

25.110.1



55.89

Sir Thomas Lawrence

British, 1769–1830

John Julius Angerstein (1735–1823)

The primary version is the property of Lloyd's of London; a posthumous replica is in the National Gallery, London. The present work may date to the mid- to late 1820s.

Oil on canvas, 36 × 28 in. (91.4 × 71.1 cm)

Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965

65.181.9



12.43.2



65.181.9

George Chinnery

British, 1774–1852

Self-portraitOil on canvas, 8⁵/₈ × 7¹/₄ in.

(21.9 × 18.4 cm)

Rogers Fund, 1943

43.132.4

William Owen

British, 1769–1825

The Grandchildren of Sir William HeathcoteOil on canvas, 55¹/₄ × 67¹/₂ in.

(140.3 × 171.5 cm)

Gift of Heathcote Art Foundation, 1986

1986.264.4



43.132.4



1986.264.4

Sir Martin Archer Shee

British, 1769–1850

Daniel O'Connell (1775–1847)Oil on canvas, 35⁷/₈ × 28¹/₈ in.

(91.1 × 71.4 cm)

Gift of John D. Crimmins, 1899

99.30

William Archer Shee (1810–1899), *the Artist's Son*Oil on canvas, 30 × 24³/₄ in.

(76.2 × 62.9 cm)

Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, 1914

15.30.48

Joseph Mallord William Turner

British, 1775–1851

The Ferry Beach and Inn at Saltash, CornwallOil on canvas, 35³/₈ × 47¹/₂ in.

(89.9 × 120.7 cm)

Inscribed: (right foreground, on building) SALTAS[H] / ENGLAND / EXPECT[S] EV[ERY] / [MAN TO DO HIS DUTY] (after Nelson's signal to the fleet before the Battle of Trafalgar);

(middle ground, on building) BEER

Marquand Collection, Gift of Henry G. Marquand, 1889

89.15.9



99.30



15.30.48



89.15.9



96.29



99.31

Joseph Mallord William Turner

British, 1775–1851

The Whale Ship

Exhibited at the Royal Academy in 1845

Oil on canvas, 36¹/₈ × 48¹/₄ in.

(91.8 × 122.6 cm)

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1896

96.29

The Grand Canal, Venice

Exhibited at the Royal Academy in 1835

Oil on canvas, 36 × 48¹/₈ in.

(91.4 × 122.2 cm)

Bequest of Cornelius Vanderbilt, 1899

99.31



26.128



06.1272

John Constable

British, 1776–1837

View at Stoke-by-NaylandOil on canvas, 11¹/₈ × 14¹/₄ in. (28.3 × 36.2 cm)

Charles B. Curtis Fund, 1926

26.128

Mrs. James Pulham Sr. (Frances Amys, born about 1766, died 1856)

This painting dates from 1818 and is the subject of a letter from James Pulham to Constable.

Oil on canvas, 29³/₄ × 24³/₄ in.

(75.6 × 62.9 cm)

Gift of George A. Hearn, 1906

06.1272

Salisbury Cathedral from the Bishop's Grounds

There are three sketches, of which this is the third, and three finished paintings: a sketch, probably from the summer of 1820 (National Gallery of Canada, Ottawa), for the painting signed and dated 1823 and exhibited at the Royal Academy, London, in the same year (Victoria and Albert Museum, London); a sketch (private collection, on loan to the Birmingham Museums and Art Gallery) and a signed and dated painting (Huntington Art Collections, San Marino) made later in 1823; and this unfinished picture, probably of about 1825, and connected with a signed and dated painting of 1826 (Frick Collection, New York). All relate to the initial commission of 1822 from John Fisher, Bishop of Salisbury, who is shown at the left.

Oil on canvas, 34³/₈ × 44 in.

(87.9 × 111.8 cm)

Bequest of Mary Stillman Harkness, 1950

50.145.8



50.145.8



15.30.50



95.27.2

British Painter

about 1830

Tottenham Church

Oil on canvas, 20½ × 18⅞ in.

(52.1 × 46 cm)

Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, 1914

15.30.50

George H. Harlow

British, 1787–1819

Self-portrait

Oil on canvas, 30 × 25 in. (76.2 × 63.5 cm)

Gift of George A. Hearn, 1895

95.27.2

David Cox

British, 1783–1859

Landscape with a Gypsy Tent

Oil on wood, 9 × 14 in. (22.9 × 35.6 cm)

Signed and dated (lower left): David Cox / 1848.

Gift of Mary Phelps Smith, in memory of her husband, Howard Caswell Smith, 1965

65.258.2

Sir David Wilkie

Scottish, 1785–1841

The Highland Family

Exhibited at the Royal Academy in 1825

Oil on wood, 24 × 36 in. (61 × 91.4 cm)

Signed and dated (lower left): DAVID WILKIE f. 1[8]24

Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, 1914

15.30.52

British Painter

early 19th century

Landscape

Oil on canvas, 48⅝ × 67¼ in.

(123.5 × 170.8 cm)

Gift of George A. Hearn, 1909

10.58.2

Patrick Nasmyth

British, 1787–1831

Landscape

Oil on wood, 27½ × 36¼ in.

(69.9 × 92.1 cm)

Signed and dated (lower left): Pat.^k Nasmyth. 1828

Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, 1914

15.30.56



65.258.2



15.30.52



10.58.2



15.30.56

William Etty

British, 1787-1849

Allegory

Oil on canvas, laid down on wood, oval,

28 × 34½ in. (71.1 × 87.6 cm)

Gift of Martin Birnbaum, 1959

59.131



59.131

The Three Graces

The painting is a sketch for a figure group in a larger composition, Venus and Her Satellites (Museo de Arte, Ponce).

Oil on paper, laid down on canvas,

22½ × 18¾ in. (57.2 × 47.6 cm)

Rogers Fund, 1905

05.31



05.31

Charles Robert Leslie

British, 1794-1859

Dr. John Wakefield Francis (1789-1861)

Oil on wood, 15½ × 11½ in.

(39.4 × 29.2 cm)

Signed (upper left): C.R. Leslie.

Gift of John L. Cadwalader, 1896

96.25

AMERICAN PAINTINGS AND SCULPTURE



96.25

James Stark

British, 1794-1859

Willows by the Watercourse

Oil on wood, 17⅞ × 24 in. (45.4 × 61 cm)

Gift of George A. Hearn, 1896

97.41.1



97.41.1

George Vincent

British, 1796-1831

Whitlingham near Norwich

Oil on canvas, 25¼ × 36 in.

(64.1 × 91.4 cm)

Signed (lower right): G. Vincent

Gift of George A. Hearn, 1906

06.1300



06.1300

Frederick Richard Lee

British, 1798-1879

Garibaldi's House at Caprera

Oil on canvas, 34¼ × 54⅜ in.

(87 × 138.1 cm)

Signed and dated (lower right): F.R. Lee RA

1865

Gift of Dr. Melvin Goldberg, 1974

1974.159



1974.159



97.41.3



45.146.1

Frederick Waters Watts

British, 1800–1862

The Old BridgeOil on canvas, 21³/₄ × 32³/₄ in.
(55.2 × 83.2 cm)Gift of George A. Hearn, 1897
97.41.3**Richard Parkes Bonington**

British, 1802–1828

Roadside HaltOil on canvas, 18¹/₄ × 14⁷/₈ in.
(46.4 × 37.8 cm)Signed and dated (lower right): R P B. 18[2]6
Gift of Francis Neilson, 1945
45.146.1

1990.75



61.233

Sir Edwin Landseer

British, 1802–1873

Copy after Rubens's "Wolf and Fox Hunt"

This copy of Rubens's painting (10.73) dates to 1824–26 and was painted in preparation for The Hunting of Chevy Chase (Birmingham Museums and Art Gallery), which was exhibited at the Royal Academy in 1826.

Oil on wood, 16 × 23⁷/₈ in.
(40.6 × 60.6 cm)Catharine Lorillard Wolfe Collection, Wolfe Fund, 1990
1990.75**Edward Lear**

British, 1812–1888

Catania and Mount EtnaOil on board, 12¹/₄ × 19 in.
(31.1 × 48.3 cm)

Dated and inscribed: (lower right, in sepia) Catania / 16 June. / 1847; (lower left, in pencil) This was done on a thorough / Sciroccato day & may therefore / make all the colors infinitely / brighter Etna bluer – sky warmer, / lava distant pinker – near browner / & Asphaltumer.–

Rogers Fund, 1961
61.233

05.39.1



04.29.4

George Frederick Watts

British, 1817–1904

Ariadne in Naxos

Oil on canvas, 24 × 20 in. (61 × 50.8 cm)

Signed and dated (lower right): G. F. Watts. / 1894
Rogers Fund, 1905
05.39.1

John Thomas Peele

British, 1822–1897

Spring Flowers

Oil on canvas, oval, 30 × 25 in.

(76.2 × 63.5 cm)

Signed and dated (lower left): J. T. Peele 1860.

Gift of Samuel P. Avery Jr., 1904

04.29.4

Robert Charles Dudley

British, 1826–1900

Landing the Shore End of the Atlantic Cable

Cyrus Field, the donor of this work and of the five related paintings (92.10.47, 45, 43, 46, and 42) that follow, was among the founders of the American Telegraph Company. After unsuccessful attempts in 1857, 1858, and 1865, the Atlantic cable was laid and brought into use in July 1866.

Oil on canvas, 22½ × 33 in.

(57.2 × 83.8 cm)

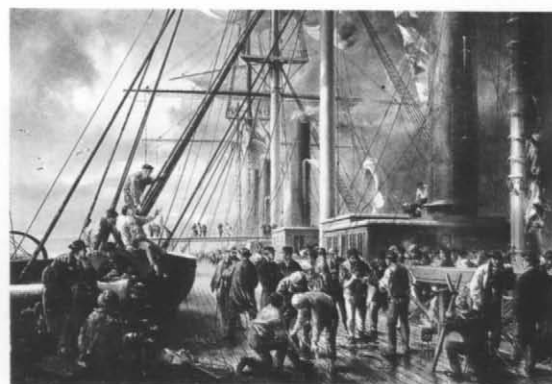
Signed and dated (lower left): R. Dudley 1866.

Gift of Cyrus W. Field, 1892

92.10.44



92.10.44



92.10.47

Making the Splice between the Shore End and the Ocean Cable

Oil on canvas, 22¾ × 33¼ in.

(57.8 × 84.5 cm)

Inscribed (verso): Atlantic Telegraph Cable Expedition of 1866— / Making the splice between the shore end and the Ocean Cable on board / the "Great Eastern," off Valencia.

Lat^de 51ⁿ–50' Long^de 11^o–6' / July 13th 1866 /

Painted by Robert Dudley— / London

Gift of Cyrus W. Field, 1892

92.10.45



92.10.45



92.10.43

Grappling for the Lost Cable

Oil on canvas, 22¾ × 33⅛ in.

(57.8 × 84.1 cm)

Gift of Cyrus W. Field, 1892

92.10.45

Awaiting the Reply

Oil on canvas, 23¼ × 33½ in.

(59.1 × 85.1 cm)

Stamped? (lower left): R. DUDLEY

Gift of Cyrus W. Field, 1892

92.10.43



92.10.46



92.10.42

Landing at Newfoundland

Oil on canvas, 22¾ × 33¼ in.

(57.8 × 84.5 cm)

Gift of Cyrus W. Field, 1892

92.10.46



1974.289.2



87.15.79

Homeward Bound: "The Great Eastern"

Oil on canvas, 44³/₄ × 67¹/₄ in.
(113.7 × 170.8 cm)
Gift of Cyrus W. Field, 1892
92.10.42

John Brett

British, 1830–1902

Kynance

Oil on canvas, 7 × 14¹/₈ in.
(17.8 × 35.9 cm)
Dated and inscribed (lower right): Kynance
27 Sep 88
Bequest of Theodore Rousseau Jr., 1973
1974.289.2

Lord Frederic Leighton

British, 1830–1896

Head of a Woman, Called Lucia

Oil on canvas, 14⁷/₈ × 10 in.
(37.8 × 25.4 cm)
Catharine Lorillard Wolfe Collection, Bequest
of Catharine Lorillard Wolfe, 1887
87.15.79



96.28



06.1328

Lachrymae

Oil on canvas, 62 × 24³/₄ in.
(157.5 × 62.9 cm)
Catharine Lorillard Wolfe Collection, Wolfe
Fund, 1896
96.28

Sir John Everett Millais

British, 1829–1896

Portia

Oil on canvas, 49¹/₄ × 33 in.
(125.1 × 83.8 cm)
Signed and dated (lower right): JEM
[monogram] / 1886
Catharine Lorillard Wolfe Collection, Wolfe
Fund, 1906
06.1328

Dante Gabriel Rossetti

British, 1828–1882

Mrs. William Morris (Jane Burden,
1840–1914)

Red, black, and white chalk on paper, four
pieces joined, 35³/₄ × 30³/₄ in.

(90.8 × 78.1 cm)

Signed and dated (lower right): DGR
[monogram] / 1868

Gift of Jessie Lemont Trausil, 1947

47.66

DRAWINGS AND PRINTS



47.66

Sir Edward Coley Burne-Jones

British, 1833–1898

The Love Song

Oil on canvas, 45 × 61³/₈ in.

(114.3 × 155.9 cm)

Signed (lower left): EBJ

The Alfred N. Punnett Endowment Fund,

1947

47.26



47.26



26.54



26.54 (detail)

The Backgammon Players

These two paintings are the doors of a cabinet designed by Philip Webb in 1861 for the firm of Morris, Marshall, Falkner & Co. Burne-Jones's preparatory pencil drawing (Fitzwilliam Museum, Cambridge) is signed and dated at lower right: EBJ 1861.

Oil on leather, each $23\frac{3}{4} \times 20\frac{3}{8}$ in.

(60.3 × 51.8 cm)

Rogers Fund, 1926

26.54

ESDA

Style of Sir Edward Coley Burne-Jones

British, about 1871

Cabinet Doors with Painted Panels

The subjects (left to right) are: Ariadne and Thisbe (4); Medea and Cleopatra (3); Phyllis, Fama, and four floral designs (1); Amor, Alcestis, and four floral designs (2).

Oil and gold on wood, each $6\frac{1}{4} \times 3\frac{3}{8}$ in.

(15.9 × 8.6 cm)

Inscribed (each panel) with identifying names

Gift of Mrs. Frederick H. Allen, 1922

22.177.1–4

ESDA



22.177.1–4



1980.510.3

Briton Riviere

British, 1840–1920

Pallas Athena and the Herdsman's Dogs

Oil on canvas, $44\frac{1}{8} \times 70\frac{1}{8}$ in.

(112.1 × 178.1 cm)

Signed and dated (lower left): B. Riviere

1876–93–4

Gift of Richard Manney, 1980

1980.510.3

Philip Wilson Steer

British, 1860–1942

Richmond Castle, Yorkshire

Oil on canvas, $29\frac{1}{8} \times 34\frac{1}{2}$ in.

(74 × 87.6 cm)

Signed and dated (lower right): P.W. Steer

1903

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1908

09.1.1

Walter Richard Sickert

British, 1860–1942

The Cigarette (Jeanne Daurmont)

The sitter, a Belgian milliner, was painted in the spring of 1906.

Oil on canvas, 20 × 16 in.

(50.8 × 40.6 cm)

Signed (lower right): Sickert–

Bequest of Mary Cushing Fosburgh, 1978

1979.135.17



09.1.1



1979.135.17

German (Nuremberg) Painter

1360–70

The Bishop of Assisi Handing a Palm to Saint Clare

This panel relates to six other scenes from the saint's life: Christ Appears to Saint Clare, Innocent IV Confirms the Rule of the Poor Clares, and Death and Coronation of Saint Clare (all Germanisches Nationalmuseum, Nuremberg), Hortolana Prays to Christ and Saint Clare Awakes the Dead (both Historisches Museum, Bamberg), and a Kneeling Figure (location unknown). All seven may be from two altarpieces painted for the Clara Kloster, Nuremberg.

Tempera and oil on wood, gold ground, 13¹/₄ × 8⁵/₈ in. (33.7 × 21.9 cm)

Inscribed (on book): eto / mes / fid / eles

(Behold my faithful)

The Cloisters Collection, 1984

1984.343

THE CLOISTERS



1984.343

Master of the Berswordt Altar

German, Westphalian, about 1400

The Crucifixion

This is one of eighteen scenes from the interior wings of an altarpiece of the Glorification of the Virgin, from the Neustädter Marienkirche, Bielefeld, Westphalia. The altarpiece was intact until the church was restored about 1840. The main panel with twelve flanking panels is in situ; eleven others from the wings have been identified, seven in private, three in public, collections (Gemäldegalerie, SMPK, Berlin; Oetker-Museum, Bielefeld; and Ashmolean Museum, Oxford), and one belonging to the church at Milton Ernest, Bedford, England.

Tempera and gold, transferred from wood, laid down on wood, 23¹/₂ × 17 in.

(59.7 × 43.2 cm)

Rogers Fund, 1943

43.161



43.161

German (Bavarian) Painter

about 1450

Virgin and Child with a Donor Presented by Saint Jerome

Oil on wood, gold ground,

25 × 19 in. (63.5 × 48.3 cm)

Inscribed (on Virgin's halo): VFWT [] RAOWB

Robert Lehman Collection, 1975

1975.1.133

ROBERT LEHMAN COLLECTION



1975.1.133



32.100.38



32.100.39

South German Painter

mid-15th century

The Annunciation

This panel and the following (32.100.39) made up the interior left wing of an altarpiece depicting the Life of the Virgin, probably from a church in Dietenheim. Other panels from the altarpiece are: Joachim Cast Out of the Temple and the Meeting at the Golden Gate, exterior left wing (both Diözesanmuseum, Rottenburg); the Adoration of the Magi, joined to the Presentation of the Virgin in the Temple, top right wing, interior and exterior (Klosterkirche, Fischingen, Thurgau); and the Presentation of Christ in the Temple and the Birth of the Virgin, bottom right wing, interior and exterior (both John G. Johnson Collection, Philadelphia Museum).

Oil on wood, gold ground,

39 × 37 in. (99.1 × 94 cm)

Inscribed (on scroll): Ave GR[atia] p]lena·dom[inus tecum]

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.38



1981.365.1 (recto)



1981.365.1 (verso)

The Nativity

Oil on wood, gold ground, 37 × 36¼ in. (94 × 92.1 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.39

Master of the Acts of Mercy

Austrian, Salzburg, about 1465

The Martyrdom of Saint Lawrence; (verso) Giving Drink to the Thirsty

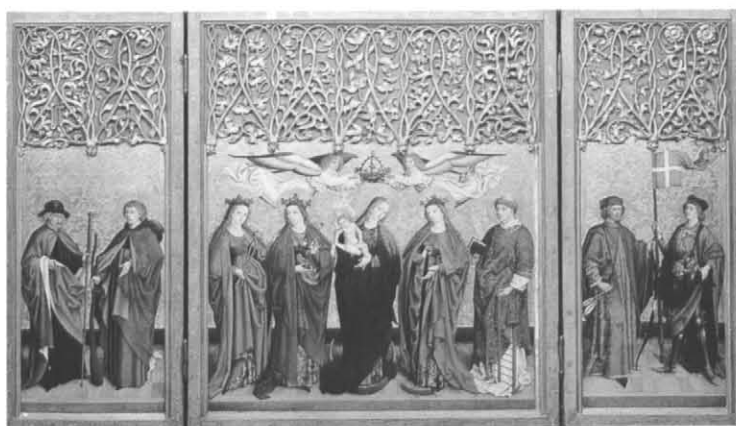
This panel, probably one of six, is from the wing of an altarpiece: two others (Städtisches Museum Simeonstift, Trier) represent the Beheading of John the Baptist (verso, Harboring the Pilgrim) and the Feast of Herod (verso, Feeding the Hungry).

Oil on wood, (recto) gold ground, painted surface 29 × 18⅞ in. (73.7 × 46.7 cm)

Inscribed (recto, on hats of executioners) in pseudo-Greek and pseudo-Hebrew

Gift of The Jack and Belle Linsky Foundation, 1981

1981.365.1



53.21 (interior)



53.21 (exterior)

Master of the Burg Weiler Altar

German, Middle Rhenish, about 1470

The Burg Weiler Altar (triptych)

From the chapel of the castle of Burg Weiler, Württemberg, near Heilbronn. Interior: the Virgin and Child with (left to right) Saints Jodokus, Wendelius, Apollonia, Barbara, Catherine of Alexandria, Lawrence, Sebastian,

and Maurice; exterior: Three Martyrs of the Theban Legion and Saint Theodulus
Oil on wood, gold ground; overall, with engaged frame: central panel 68½ × 60 in. (174 × 152.4 cm); each wing 68½ × 26 in. (174 × 66 cm)

Inscribed (interior, at bottom of each panel) with the name of the saint depicted
The Cloisters Collection, 1953

53.21
THE CLOISTERS



64.215

Friedrich Walther

German, born about 1440, died 1494

Sermon of Saint Albertus Magnus

Oil on wood, 49¾ × 27⅝ in. (126.4 × 70.2 cm)

Inscribed: (on scroll) Furcht·got·wān·die·stund·seyns·urteils·ist·zukunfftig·apock / XIII. (Fear God . . . for the hour of his judgment is come [Apocalypse 14:7].); (on right folio of book) [same inscription]; (on left folio of book and on plaque) [illegible]
The Cloisters Collection, 1964

64.215
THE CLOISTERS

German (Rhenish) Painter

about 1480

Saint George and Saint Sebastian

Oil on wood, two panels, each 29¼ × 13½ in. (74.3 × 34.3 cm)
Bashford Dean Memorial Collection, Funds from various donors, 1929

29.158.743
ARMS AND ARMOR



1982.60.34a (recto)

Attributed to Ludwig Schongauer

German, active by 1479, died 1493/94

Christ before Pilate; The Resurrection

These pictures are the recto and verso of a single panel, now separated. They are from the same altarpiece as the Flagellation of Christ and Christ Carrying the Cross (castle of Salem, Germany).

Oil on wood; (a) overall 15⅛ × 8¼ in. (38.4 × 21 cm), painted surface 14⅜ × 7¾ in. (36.5 × 19.7 cm); (b) overall 15⅛ × 8¼ in. (38.4 × 21 cm), painted surface 14½ × 7¾ in. (36.8 × 19.7 cm)
The Jack and Belle Linsky Collection, 1982

1982.60.34ab



44.147.1

Master of Eggenburg

Austrian, Tirol, active 1490–1500

A Bishop Saint and Saint Procopius

This painting and the following (44.147.2) are likely to have been the recto and verso of a single panel. Three other scenes from the same altarpiece dedicated to Saint Wenceslas are recorded: Saint Wenceslas Liberating



29.158.743



1982.60.34b (verso)



44.147.2



26.52a (recto)



26.52b (verso)

Prisoners (National Gallery, Prague), Saint Wenceslas Led by Angels before the Emperor and Securing the Body of Saint Wenceslas (both art market, 1921).

Oil on wood, gold ground; painted surface, including black border, 27¹/₈ × 17 in.

(68.9 × 43.2 cm)

Gift of William Rosenwald, 1944

44.147.1

The Burial of Saint Wenceslas

Oil on wood; painted surface, including black border, 27¹/₈ × 17 in. (68.9 × 43.2 cm)

Gift of William Rosenwald, 1944

44.147.2

Master of the Holy Kinship

German, Cologne, active about 1480–1515 or after

The Adoration of the Magi; (verso) The Throne of Grace

Oil on wood, 45³/₄ × 33⁵/₈ in.

(116.2 × 85.4 cm)

Fletcher Fund, 1926

26.52ab



1991.10 (interior)



1991.10 (exterior)

German (Swabian) Painter

about 1490

Private Devotional Shrine

The shutters—representing (interior) Saints Catherine and Barbara and (exterior) Saints Ursula and Dorothea—flank a sculpture of the Holy Kinship with donors. The predella shows the sudarium.

Oil on wood, (interior) gold ground, overall height 13¹/₄ in. (33.7 cm)

The Cloisters Collection, 1991

1991.10

THE CLOISTERS

German (Strasbourg) Painter

fourth quarter 15th century

Four Saints

The shutters—representing (interior) Saints Barbara and Margaret and (exterior) Saints Sebastian and John the Baptist—flank a sculpture of the Virgin and Child with a kneeling bishop donor.

Oil on wood; overall, with engaged frame, each wing, 25⁵/₈ × 7⁵/₈ in. (65.1 × 19.4 cm);

painted surface, each wing, 22⁷/₈ × 5¹/₄ in.

(58.1 × 13.3 cm)

Rogers Fund, 1912

12.103

MEDIEVAL ART



12.103 (interior)



12.103 (exterior)

Swiss Painter

fourth quarter 15th century

Saint Remigius Replenishing the Barrel of Wine; Saint Remigius and the Burning Wheat

This panel and the following (71.40ab)—each painted on both sides—are from the same ensemble.

Oil on wood, 54¹/₄ × 30¹/₂ in.

(137.8 × 77.5 cm)

Purchase, 1871

71.33ab



71.33a



71.33b

A Martyr Saint in the Arena; The Beheading of a Martyr Saint

Oil on wood, 54¹/₄ × 30¹/₂ in.

(137.8 × 77.5 cm)

Inscribed (verso, bottom, in a later hand): 87

Purchase, 1871

71.40ab



71.40a



71.40b

European Painter

before 1500

Head of Christ

Tempera on wood, gold ground; overall,

with engaged frame, 19³/₈ × 14¹/₈ in.

(49.2 × 35.9 cm); painted surface

16³/₄ × 12¹/₂ in. (42.5 × 31.8 cm)

Bequest of Harry G. Sperling, 1971

1976.100.4

German (Westphalian) Painter

15th century

The Adoration of the Magi

Oil and gold on wood, 7¹/₂ × 7 in.

(19.1 × 17.8 cm)

Robert Lehman Collection, 1975

1975.1.134

ROBERT LEHMAN COLLECTION



1976.100.4



1975.1.134

German (Upper Rhenish) Painter

dated 1491

Portrait of a Man

Oil on wood, 18³/₄ × 13 in. (47.6 × 33 cm)

Dated and inscribed (at top): ·1·4·9·1·/H.H.

[initials possibly added later]

Fletcher Fund, 1923

23.255



23.255



71.34

Bernhard Strigel

German, 1460/61–1528

Portrait of a Woman

Oil on wood, 15¹/₈ × 10¹/₂ in.

(38.4 × 26.7 cm)

Purchase, 1871

71.34

German (Augsburg) Painter

about 1525

Portrait of a Man in Profile

Oil on wood, 13¹/₄ × 10¹/₂ in.

(33.7 × 26.7 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.99

Swiss Painter

first quarter 16th century

Portrait of a Man Wearing the Order of the Annunziata of Savoy

Oil on wood, 14¹/₄ × 11 in.

(36.2 × 27.9 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.116



32.100.99



32.100.116

Ulrich Apt the Elder

German, active by 1481, died 1532

Portrait of a Man and His Wife

There are two other versions of the composition (British Royal Collection and location unknown).

Oil on wood, 13 × 24⁷/₈ in. (33 × 63.2 cm)

Dated and inscribed: (center) ·15 12·; (on window frame, with ages of sitters) ·52· ·35·

Rogers Fund, 1912

12.115

Hans Suess von Kulmbach

German, born about 1480, died 1521/22

The Ascension of Christ

The panel belongs to a series comprising the Annunciation (Germanisches Nationalmuseum, Nuremberg), the Nativity (Staatsgalerie, Bamberg), and the Adoration of the Magi (Allentown Art Museum, Pennsylvania). This series has been further associated with the Meeting at the Golden Gate and the Presentation of the Virgin (both Thyssen-Bornemisza Foundation), a predella representing the Death of the Virgin (Staatsgalerie, Bamberg), and a central relief of the Coronation of the Virgin by Veit Stoss (Germanisches Nationalmuseum, Nuremberg).

Oil on wood; overall 24¹/₄ × 15 in.

(61.5 × 38.1 cm); painted surface

24¹/₄ × 14¹/₈ in. (61.5 × 35.9 cm)

Rogers Fund, 1921

21.84



12.115



21.84

Hans Suess von Kulmbach

German, born about 1480, died 1521/22

Girl Making a Garland;* (verso) *Portrait of a Young Man

Oil on wood, 7 × 5½ in. (17.8 × 14 cm)

Inscribed: (on scroll) .ICH PINT MIT, VERGIS MEIN NIT. (I bind with forget-me-nots); (right center, falsely, with initials of Albrecht Dürer) AD [monogram] / 1508

Gift of J. Pierpont Morgan, 1917

17.190.21

Albrecht Dürer

German, 1471–1528

Virgin and Child with Saint Anne

Oil on wood, 23⅝ × 19⅝ in.

(60 × 49.8 cm)

Inscribed (right center): 1519/AD [monogram and date are later additions]

Bequest of Benjamin Altman, 1913

14.40.633



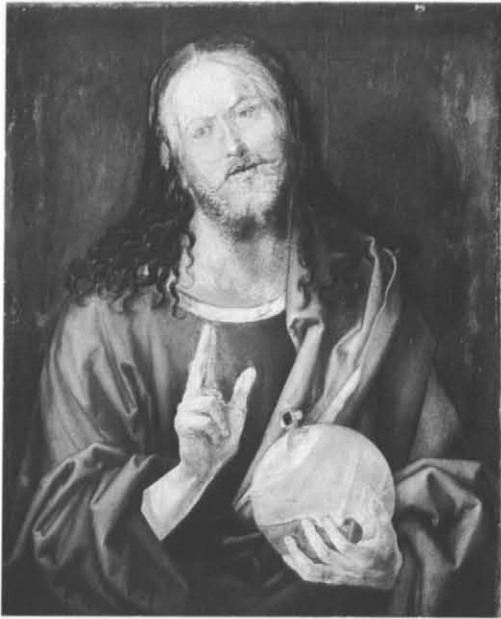
17.190.21 (recto)



17.190.21 (verso)



14.40.633



32.100.64



17.190.5

Salvator Mundi

Oil on wood, $22\frac{7}{8} \times 18\frac{1}{2}$ in.
(58.1 × 47 cm)
The Friedsam Collection, Bequest of Michael Friedsam, 1931
32.100.64

Attributed to Albrecht Dürer

Virgin and Child

Oil on wood, $11 \times 7\frac{3}{8}$ in.
(27.9 × 18.7 cm); set in panel $11 \times 8\frac{3}{4}$ in.
(27.9 × 22.2 cm)
Signed (?) and dated (right center): 1516 / AD
[monogram]
Gift of J. Pierpont Morgan, 1917
17.190.5

Style of Albrecht Dürer

Italian, probably 16th century



49.7.27



57.22

Portrait of an Italian Woman

This painting is a copy of a rare sixteenth-century North Italian engraving (British Museum, London).
Oil on wood, $17\frac{3}{4} \times 13\frac{3}{4}$ in.
(45.1 × 34.9 cm)
Inscribed (falsely, twice, with initials of Albrecht Dürer): (upper right, the first two digits of the date are original) -1506- / AD [monogram]; (on bodice) A D
The Jules Bache Collection, 1949
49.7.27

Lucas Cranach the Elder

German, 1472–1553

The Martyrdom of Saint Barbara

Oil on wood; overall $60\frac{3}{8} \times 54\frac{1}{4}$ in.
(153.4 × 137.8 cm); painted surface
 $59\frac{3}{8} \times 53\frac{1}{8}$ in. (150.8 × 134.9 cm)
Arms (lower right) of the Rehm family of Augsburg
Rogers Fund, 1957
57.22



29.100.24 (recto)



29.100.24 (verso)

Portrait of a Man with a Rosary

This painting was probably the wing of a triptych; the verso (severely damaged) represents a male saint in a niche in grisaille. It seems to have had as a pendant a portrait of a young woman (Kunsthaus, Zurich), with a comparable female saint, identified as Saint Catherine of Alexandria, on the verso.
Oil on wood, $18\frac{3}{4} \times 13\frac{7}{8}$ in.
(47.6 × 35.2 cm)
H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929
29.100.24

Lucas Cranach the Elder

German, 1472-1553

Venus and Cupid the Honey Thief

Oil on wood, 14 1/2 x 10 in.

(36.8 x 25.4 cm)

Signed (on tree trunk) with winged serpent and dated 1530

Inscribed (upper left): DVM PVER ALVEOLO FVRATVR MELLA CVPIDO. / FVRANTI DIGITVM SEDVLA PVNXIT APIS. / SIC ETIAM NOBIS BREVIS ET MORITVRA VOLVPTAS / QVAM PETIMVS TRISTI MIXTA DOLORE NOCET (As Cupid was stealing honey from the hive / A bee stung the thief on the finger / And so do we seek transitory and dangerous pleasures / That are mixed with sadness and bring us pain)

Robert Lehman Collection, 1975

1975.1.135

ROBERT LEHMAN COLLECTION



1975.1.135



1982.60.48

Venus and Cupid

Oil on wood, diameter 4 3/4 in. (12.1 cm)

Signed (lower left, on stone) with winged serpent

The Jack and Belle Linsky Collection, 1982

1982.60.48



28.221



11.15

The Judgment of Paris

Oil on wood, 40 1/8 x 28 in.

(101.9 x 71.1 cm)

Signed (right foreground, on rock) with winged serpent

Rogers Fund, 1928

28.221

Judith with the Head of Holofernes

Oil on wood, 35 1/4 x 24 3/8 in.

(89.5 x 61.9 cm)

Signed (lower right) with winged serpent

Rogers Fund, 1911

11.15

Portrait of a Man with a Gold-Embroidered Cap

Oil on wood, 20 x 14 3/8 in.

(50.8 x 36.5 cm)

Signed (center left) with winged serpent and dated 1532

Bequest of Gula V. Hirschland, 1980

1981.57.1



1981.57.1



08.19

John, Duke of Saxony

Oil on wood, 25 5/8 x 17 3/8 in.

(65.1 x 44.1 cm)

Rogers Fund, 1908

08.19



1976.201.11



1975.1.136

KOMEN.VND WERET INEN NICHT.DENN
SOLCHER IST DAS REICH GOTTES.
- MARCVS.X. - (Suffer the little children to
come unto me, and forbid them not: for of
such is the kingdom of God [Mark 10:14].)
The Jack and Belle Linsky Collection, 1982
1982.60.36

**Attributed to Lucas Cranach the Elder
Frederick III (1463-1525), the Wise, Elector
of Saxony**

This portrait and the following two (46.179.2
and 71.128) may have been among sixty such
images, dating from 1532 to 1533, that are
recorded as having been ordered from the
artist.

Oil on paper, laid down on wood,
8 × 5⁷/₈ in. (20.3 × 14.3 cm)
Signed (upper left) with winged serpent and
dated 15 33

Labeled (printed paper on panel):
(upper right) Friderich der Drit/Chur-/fur[s]t
vnd Herzog zu/Sachsen.; (bottom)

Fridrich bin ich billich genand
Schönen frid ich erhielt im land.
Durch gros vernunft gedult und glück
Widder manchen erzbösen tück.
Das land ich zieret mit gebew
Und Stiff ein hohe Schul auff's new,
Zu Wittenberg im Sachsen land
Inn der welt die ward bekand
Denn aus der selb kam Gottes wort
Und thet gros ding an manchem ort.
Das [tzt?]epstlich Reich störgt es nidder
Und bracht rechten glauben widder.
Zum Keisar ward erkorn ich
Des mein alter beschweret sich.
Dafür ich [Keisar Car]l erwelt
Von dem mich nicht wand gonst noch gelt.

(I am rightly called Friedrich, / for I
maintained a blessed peace in my domain /
with great wisdom, patience, and luck, /
despite the machinations of a number of
rogues. / I graced my lands with new
buildings / and endowed a new university /
at Wittenberg in Saxony / that became
famous throughout the world, / for from it
the Word of God came forth / and
wrought great change in many places. / It
destroyed the papal empire / and brought
back the true faith. / They elected me
emperor, / but my old age protested, / so I
chose Emperor Charles [Charles V, 1500-
1558] / and neither favors nor money could
dissuade me.)

Gift of Robert Lehman, 1946
46.179.1



1982.60.35



1982.60.36

Samson and Delilah

Oil on wood, 22¹/₂ × 14⁷/₈ in.
(57.2 × 37.8 cm)
Signed (center right, on rock) with winged
serpent
Bequest of Joan Whitney Payson, 1975
1976.201.11

Nymph of the Spring

Oil on wood, 6 × 8 in. (15.2 × 20.3 cm)
Signed (on tree trunk) with winged serpent
(wings folded)
Inscribed (upper right): FONTIS NYMPHA
SACRI SOMNVN NERVMPPE QUIESCO (I am the
nymph of the sacred spring; do not disturb
my sleep; I am resting)
Robert Lehman Collection, 1975
1975.1.136
ROBERT LEHMAN COLLECTION

Christ and the Adulteress

Oil on wood, 6¹/₄ × 8¹/₂ in.
(15.9 × 21.6 cm)
Signed (upper right) with winged serpent
(wings folded?)
Inscribed (top): WER VNTER EVCH ON SVNDE
IST. DER WERFFE DEN ERSTEN STEIN AVFF SIE.
-IOH-VIII- (He that is without sin among you,
let him first cast a stone at her [John 8:7].)
The Jack and Belle Linsky Collection, 1982
1982.60.35

Christ Blessing the Children

Pendant to 1982.60.35
Oil on wood, 6¹/₂ × 8³/₄ in.
(16.5 × 22.2 cm)
Signed (upper right) with winged serpent
(wings folded)
Inscribed (top): LASSET DIE KINDLIN ZV MIR

Workshop of Lucas Cranach the Elder**John I** (1468–1532), *the Steadfast, Elector of Saxony*

Pendant to 46.179.1

Oil on paper, laid down on wood,
8 × 5⁵/₈ in. (20.3 × 14.3 cm)

Labeled (printed paper on panel):

(upper left) Johans der Erst / Churfurst / und
Herzog zu Sachssen.; (bottom)

Nach meines [lieben bruders e]nd
Bleib auff m[i]r d[as ganz Regim]end.
Mit grosser sorg [und mancher fa]hr
Da der Bawr toll und [töricht w]ar.
Die auffrthur fast inn allem [land]
Wie gros fewer im wald [entbrand].
Welches ich halff dempffen mit Gott
Der Deudsches land erret aus not.
Der Rotten geister feind ich war
Hielt im land das wort rein und klar
Gros drawen bitterm hass und neid
Umb Gottes worts willen ich leid.
Frey bekand ichs aus herzem grund
Und personlich selbst ich da stund.
Vor dem Keisar vnd ganzen Reich
Von Fursten gschach vor nie des gleich
Solchs gab mir mein Gott besnnder
Und vor der welt was ein wunder.
Umb land und leüt [zu bringen] mich
Hofft beid freund vnd [feind gew]islich.
Ferdnand zu Römisch[hm König] gmacht
Und sein wahl ich allein anfacht.
Auff das da[s] alte Recht bestünd
Inn der gulden Bullen gegründ.
Wiewol das grossen zorn erregt
Mich doch mehr recht denn gunst
beweg[t.]
Das hertz gab Gott dem Keisar zart
Mein guter freund zu lezt er ward.
Das ich mein end ym frid beschlos
Wast sehr den Teuffel das verdros.
Erfarn hab ichs und zeugen thar
Wie uns die Schrifft sagt und ist war.
Wer Gott mit ernst vertrauen kan
Der bleibt ein unnerdorben man.
Es zürne Teuffel odder welt
Den sieg er doch zu lezt behelt.

(On the death of my beloved brother / the
whole job of ruling fell to me, / bringing
much worry and considerable danger, / for
the peasants were wild and foolish. /
Violence flared throughout my country /
like a great forest fire, / which I helped to
quench with God, / who rescued German
territory from its misery. / I was an enemy
of the leaders of the rabble / and kept the
Word pure and undefiled in my land. / I
had to suffer dire threats, bitter hatred, and
envy / for the sake of God's Word. / I
professed it freely from the bottom of my
heart, / and I myself took a stand / before
the emperor and the entire realm. / No
prince had ever done such a thing before. /
My God gave me alone that role, / and it
was a marvel to the world. / Friend and foe
alike sought to rob me / of my land and
people, to be sure, / and made Ferdinand
[Ferdinand I, 1503–1564] king of the

Romans. / I alone opposed his election, /
hoping to ensure that authority might
continue / to be based on the Golden Bull
as of old. / Though this occasioned great
wrath, / I acted according to what was
right rather than out of partiality. / God
gave the emperor a kind heart, / and in the
end he became my friend / so that I ended
my days in peace— / much to the Devil's
dismay. / I have seen it myself, and I assure
you / that as the scriptures tell us—and it
is true— / the man who can truly trust in
God / will never be defeated. / The Devil
and the world may rage all they will, / yet
his is the victory in the end.)

Gift of Robert Lehman, 1946

46.179.2

John I (1468–1532), *the Steadfast, Elector of Saxony*

This portrait is likely to have been one of a pair.

Oil on canvas, transferred from wood,

8¹/₄ × 5⁷/₈ in. (21 × 14.9 cm)

Labeled (printed paper):

(upper left) Johans der Erst / Churfurst / und
Herzog zu Sachssen; (bottom)

Nach meines lieben bruders end
Bleib auff mir das ganz Regimend.
Mit grosser sorg und mancher fahr
Da der Bawr toll und töricht war.
Die auffrthur fast inn allem land
Wie gros fewer im wald entbrand.
Welches ich halff dempffen mit Gott
Der Deudsches land erret aus not.
Der Rotten geister feind ich war
Hielt im land das wort rein und klar
Gros drawen bitterm hass und neid
Umb Gottes worts willen ich leid.
Frey bekand ichs aus herzem grund
Und personlich selbst ich da stund.
Vor dem Keisar vnd ganzen Reich
Von Fursten gschach vor nie des gleich
Solchs gab mir mein Gott besnnder
Und vor der welt was ein wunder.
Umb land und leüt zu bringen mich
Hofft beid freund vnd feind gewislich.
Ferdnand zu Römischm König gmacht
Und sein wahl ich allein anfacht.
Auff das das alte Recht bestünd
Inn der gulden Bullen gegründ.
Wiewol das grossen zorn erregt
Mich doch mehr recht denn gunst bewegt.
Das hertz gab Gott dem Keisar zart
Mein guter freund zu lezt er ward.
Das ich mein end ym frid beschlos
Wast sehr den Teuffel das verdros.
Erfarn hab ichs und zeugen thar
Wie uns die Schrifft sagt und ist war.
Wer Gott mit ernst vertrauen kan
Der bleibt ein unnerdorben man.
Es zürne Teuffel odder welt
Den sieg er doch zu lezt behelt.

(For translation, see 46.179.2 above.)

Purchase, 1871

71.128



46.179.1



46.179.2



71.128



55.220.2



32.100.61



1975.I.137



32.100.33



14.40.630



12.194

Martin Luther (1483–1546)

This is one of many large-format replicas after a portrait (Gemäldegalerie, Dresden) signed with Cranach's winged serpent and dated 1532. Oil on wood, 13⁷/₈ × 9¹/₈ in. (33.3 × 23.2 cm)
Gift of Robert Lehman, 1955
55.220.2

Portrait of a Man

Oil on wood, 22 × 16³/₄ in. (55.9 × 42.5 cm)
Dated (top): MDXXXVII
The Friedsam Collection, Bequest of Michael Friedsam, 1931
32.100.61

Hans Maler zu Schwaz

German, active about 1500, died 1529

Mary of Burgundy (1458–1482)

Oil on wood, 17¹/₄ × 12¹/₄ in. (43.8 × 31.1 cm)
Robert Lehman Collection, 1975
1975.I.137
ROBERT LEHMAN COLLECTION

Sebastian Andorfer (1469–1537)

Oil on wood, 17 × 14¹/₈ in. (43.2 × 35.9 cm)
Dated and inscribed (base): (left) DA MAN·1517·ZALT· / WAS ICH·48·IAR ALT (When 1517 was counted I was 48 years old); (right) SEBASTIA / -N / ANNDORFE- / ER
The Friedsam Collection, Bequest of Michael Friedsam, 1931
32.100.33

Ulrich Fugger (1490–1525)

Oil on wood, 15⁷/₈ × 12³/₄ in. (40.3 × 32.4 cm)
Dated and inscribed (verso, covered by cradling): DOMINI / MDXXV / ANNO CVRENTE / XXXV / ETATIS
Bequest of Benjamin Altman, 1913
14.40.630

Barthel Beham

German, 1502–1540

Chancellor Leonhard von Eck (1480–1550)

Oil on wood, 22¹/₈ × 14⁷/₈ in. (56.2 × 37.8 cm)
John Stewart Kennedy Fund, 1912
12.194





62.267.1



62.267.2



06.1038

Hans Baldung (called Grien)

German, 1484/85–1545

Saint John on Patmos

This panel and Saint Anne with the Christ Child, the Virgin, and Saint John the Baptist (National Gallery of Art, Washington, D.C.) are the lateral panels of a triptych, with the Mass of Saint Gregory (Cleveland Museum of Art) at the center. It was painted in 1511 for the commandery of the Hospitalers of Saint John of Jerusalem at Grünen Wörth in Strasbourg and shows, at the right of the central panel, the Johannite Erhart König (died 1511), commander from 1504. Oil on wood; overall $35\frac{1}{4} \times 30\frac{1}{4}$ in.



1975.1.138

(89.5 × 76.8 cm); painted surface

$34\frac{3}{8} \times 29\frac{3}{4}$ in. (87.3 × 75.6 cm)

Signed (lower right, on rock): HBG [monogram]

Purchase, Rogers and Fletcher Funds; The Vincent Astor Foundation, The Dillon Fund, The Charles Engelhard Foundation, Lawrence A. Fleischman, Mrs. Henry J. Heinz II, The Willard T. C. Johnson Foundation Inc., Reliance Group Holdings Inc., Baron H. H. Thyssen-Bornemisza, and Mr. and Mrs. Charles Wrightsman Gifts; Joseph Pulitzer Bequest; special funds; and other gifts and bequests, by exchange, 1983. 1983.451

Barthel Bruyn the Elder

German, 1493–1555

Portrait of a Man

Oil on wood, arched top; overall $12 \times 8\frac{7}{8}$ in. (30.5 × 22.5 cm); painted surface $11\frac{3}{4} \times 8\frac{1}{8}$ in. (29.8 × 20.6 cm)

Dated (top): ANNO 1533

Gift of James A. Moffett 2nd, 1962

62.267.1

Portrait of a Woman

Pendant to 62.267.1

Oil on wood, arched top; overall $12 \times 8\frac{7}{8}$ in. (30.5 × 22.5 cm); painted surface $11\frac{3}{4} \times 8\frac{1}{8}$ in. (29.8 × 20.6 cm)

Dated (top): ANNO 1533

Gift of James A. Moffett 2nd, 1962

62.267.2

Hans Holbein the Younger

German, 1497/98–1543

Benedikt von Hertenstein (born about 1495, died 1522)

Oil on paper, laid down on wood; overall $20\frac{5}{8} \times 15$ in. (52.4 × 38.1 cm); painted surface $20\frac{1}{4} \times 14\frac{5}{8}$ in. (51.4 × 37.1 cm)

Signed, dated, and inscribed (upper left):

DA·ICH·HET·DIE·GE / STALT·WAS·ICH·22· / ·IAR·ALT·1517·H·H· / ·PINGEBAT (When I looked like this I was twenty-two years old, 1517. H.H. painted it)

Rogers Fund, aided by subscribers, 1906

06.1038

Desiderius Erasmus (1469?–1536)

Oil on wood, $7\frac{3}{8} \times 5\frac{3}{4}$ in.

(18.7 × 14.6 cm)

Inscribed: (upper left, in a 17th-century hand, on cartellino) [illegible, possibly the mark of the earl of Arundel collection]; (verso)

HAUNCE HOLBEIN ME FECIT, JOHANNES NORRYCE ME DEDIT, EDWARDUS BANYSYTER ME POSSEDIT (Hans Holbein made me, John Norris [or Norreys] gave me, Edward Bannister possesses me)

Robert Lehman Collection, 1975

1975.1.138

ROBERT LEHMAN COLLECTION

Hans Holbein the Younger

German, 1497/98–1543

Portrait of a Member of the Wedigh Family, Probably Hermann Wedigh

(died 1560)

Oil on wood, 16³/₈ × 12³/₄ in.

(42.2 × 32.4 cm), with added strip of 1/2 in. (1.3 cm) at bottom

Signed, dated, and inscribed: (across center)

ANNO.1532. ÆTATIS.SVÆ.29.; (on cover of

book) ·H·H·; (on edge of book) HER[w

within a shield]WID.; (on sheet of paper in

book) Veritas odiū[m] parit: ~ (Truth breeds hatred [Terence, *Andria*, l. 69].)

Bequest of Edward S. Harkness, 1940

50.135.4



50.135.4

Portrait of a Man in a Red Cap

Oil on wood; overall, with engaged frame,

diameter 5 in. (12.7 cm); painted surface

diameter 3³/₄ in. (9.5 cm)

Inscribed (on tunic): H[R?]

Bequest of Mary Stillman Harkness, 1950

50.145.24

Derek Berck

Oil on canvas, transferred from wood,

21 × 16³/₄ in. (53.3 × 42.5 cm)

Dated and inscribed: (lower right) AN 1536 ÆTA:

30.; (left, on cartellino) Olim meminisse iuvabit

([Perchance even this distress it] will some

day be a joy to recall [Virgil, *Aeneid*, l.

203].); (on letter in sitter's hand) Dem Ersam

. . . / . . . Derick Berck / lvnden vpt Staelhoff

. . . (To the honorable . . . Derick Berck,

London, at the Steelyard . . .)

The Jules Bache Collection, 1949

49.7.29

Workshop of Hans Holbein the Younger

Portrait of a Man

Oil on wood, diameter 12 in. (30.5 cm)

Dated and inscribed (across center): ANNO

DOMI[NI] 1535 ETATIS SVÆ 28

The Jules Bache Collection, 1949

49.7.28



50.145.24



49.7.29



49.7.28



14.40.646

Lady Rich (Elizabeth Jenks, died 1558)
Oil on wood, 17¹/₂ × 13³/₈ in.
(44.5 × 34 cm)
Bequest of Benjamin Altman, 1913
14.40.646

after 1543

Edward VI (1537–1553), *When Duke of Cornwall*

Oil on wood, diameter 12³/₄ in. (32.4 cm)
Inscribed (across center): ÆTATIS SVÆ · VI ·
The Jules Bache Collection, 1949
49.7.31

Copies after Hans Holbein the Younger

British, 16th century

Lady Guildford (Mary Wotton, born 1500)
This is a copy of a painting in the Saint Louis Art Museum.

Oil on wood, 32¹/₈ × 26¹/₈ in.
(81.6 × 66.4 cm)

Dated and inscribed: (top left) ANNO · MDXXVII
ÆTATIS · SVÆ 27; (on book) VITA · CHRISTI (Life of Christ)

Bequest of William K. Vanderbilt, 1920
20.155.4

Lady Lee (Margaret Wyatt, born about 1509)

Oil on wood, 16³/₄ × 12⁷/₈ in.
(42.5 × 32.7 cm)

Inscribed (across center): · ETATIS · SVÆ · 34 ·
Bequest of Benjamin Altman, 1913
14.40.637

Style of Hans Holbein the Younger

British, second half 16th century

Portrait of a Young Woman

Oil on wood, 11¹/₈ × 9¹/₈ in.
(28.3 × 23.2 cm)

Inscribed (across center): ANNO ETATIS · SVÆ · XVII

The Jules Bache Collection, 1949
49.7.30



49.7.31



20.155.4



14.40.637



49.7.30

Conrad Faber von Creuznach

German, active by 1524, died 1552/53

Portrait of a Member of the vom Rhein Family

Oil and gold on wood; overall
21³/₄ × 15⁵/₈ in. (55.2 × 39.7 cm); painted
surface 21¹/₂ × 15 in. (54.6 × 38.1 cm)
The Jack and Belle Linsky Collection, 1982
1982.60.37



1982.60.37



12.75

Portrait of a Man with a Moor's Head on His Signet Ring

Oil and gold on wood, 20⁷/₈ × 14¹/₈ in.
(53 × 35.9 cm)
John Stewart Kennedy Fund, 1912
12.75

Attributed to Hans Brosamer

German, active by 1536, probably died 1552

Katharina Merian

Oil and gold on wood; overall
18¹/₄ × 13¹/₈ in. (46.4 × 33.3 cm); painted
surface 17⁵/₈ × 13¹/₈ in. (44.8 × 33.3 cm)
The Jack and Belle Linsky Collection, 1982
1982.60.38



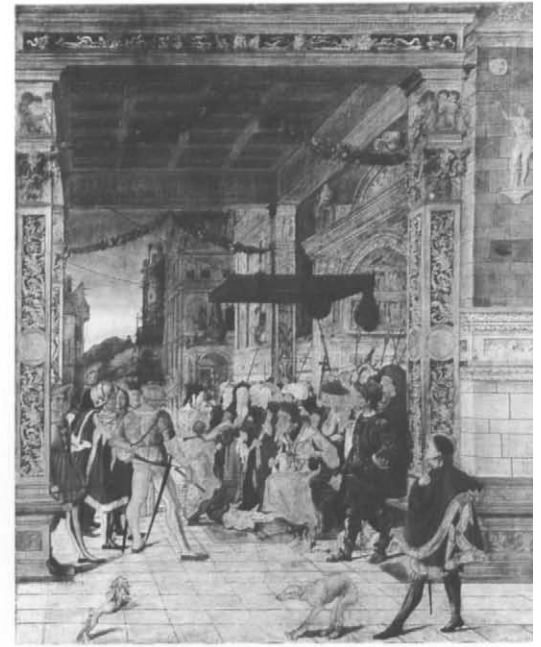
1982.60.38

Attributed to Jörg Breu the Younger

German, active after 1530, died 1547

Unidentified Scene

Distemper on canvas, 67⁵/₈ × 57¹/₄ in.
(171.8 × 145.4 cm)
Inscribed: (right foreground, on sword sheath)
MAR SVE.; (on breastplate) []S· IN·SO; (on
floor) [illegible]
Marquand Collection, Gift of Henry G.
Marquand, 1889
89.15.20



89.15.20

Attributed to Ludger tom Ring the Younger

German, 1522–1584

Christ Blessing, Surrounded by a Donor and His Family (triptych)

Oil on wood; central panel 31³/₈ × 37⁵/₈ in.
(79.7 × 95.6 cm); each wing 32 × 14⁵/₈ in.
(81.3 × 37.1 cm)

Inscribed on central panel: (top, on plaque)
ICK LEVE. VND CY SCHO- / LEN OCK LEVEN,
IOH 14. ((Because] I live, ye shall live also
[John 14:19].); (over sitters' heads, left to
right) ÆTA. / TIS / 21 / ÆTATIS 54 / ÆTATIS·6·
/ ÆTATIS 52. / ÆTAT: / 16.; (left, on plaque)
HERE LATH MII DÍ NE/GNADE WEDERVAREN, /
DINE HVLPE NA DÍ: / NEM WORDE. / PSAL. 118
(Let thy mercies come also unto me, . . . even
thy salvation, according to thy word [Psalms
118 (actually Psalms 119:41)].); (right, on
plaque) HERE. / WENN ICK / MEN Dÿ HEBBE /

SO FRAGE ICK NÍCHT / NA HEMEL VNDE /
ERDE. PSALM. 73· (Whom have I in heaven
but thee? And there is none upon earth that I
desire beside thee [Psalms 73:25].)
Inscribed on left wing: (over sitter's head)
ÆTATIS 33; (on plaque) EINS BÍDDE ICK VĀ DĒ
/ HEREN DAT HEDDE ICK / GERNE. DAT ICK ÍM
HV: / SE DES HEREN BLÍVENĒ / MOGE MÿN
LEVE/LANCK. PSAL: 27· (One thing have I
desired of the Lord, that will I seek after; that
I may dwell in the house of the Lord all the

days of my life [Psalms 27:4].)
Inscribed on right wing: (over sitter's head)
ÆTATIS. 18.; (on plaque) HERE WENDE MÿNE /
OGENN AFF DAT SE / NÍCHT SEHEN NA VN: /
NVTTER LERE. SÖDER / VERQVICKE MY VP
DINEM / WEGE. PSAL 119 (Turn away mine
eyes from beholding vanity; and quicken thou
me in thy way [Psalms 119:37].)
Gift of J. Pierpont Morgan, 1917
17.190.13–15

German (Franconian) Painter

dated 1548

Scenes from the Life of the Virgin
(altarpiece)

Exterior (left to right): Saint Otho(?), Visitation, Nativity, Saint Roch; interior: (left wing) Joachim Expelled from the Temple, Annunciation to Joachim, and Meeting at the Golden Gate; (right wing) Birth of the Virgin and Presentation of the Virgin in the Temple; predella: Tree of Jesse with a Kneeling Bishop and a Prioress. Within the shrine is a carved, painted, and gilt relief of the Virgin and Child with Saint Anne and the holy kindred. Oil on wood; overall, with engaged frame, $32\frac{3}{8} \times 33\frac{7}{8}$ in. (82.2×86 cm); painted surface, each wing, $18\frac{3}{4} \times 9\frac{1}{4}$ in. (47.6×23.5 cm); painted surface, each fixed side panel, $18\frac{3}{4} \times 3\frac{5}{8}$ in. (47.6×9.2 cm); painted surface, predella, $4\frac{3}{4} \times 19\frac{1}{2}$ in. (12.1×49.5 cm)

Dated and inscribed: (left wing, exterior) 1548; (left wing, interior) Anno domini M·D·xxxviii v; (predella, on bishop's shield) F[]w

Bequest of Mrs. A. M. Minturn, 1890

90.3.5

MEDIEVAL ART



17.190.13–15



90.3.5 (interior)



90.3.5 (exterior)

Barthel Bruyn the Younger

German, born about 1530, died before 1610

Portrait of a Woman of the Slosgin Family of Cologne

Oil on wood, shaped top, $17\frac{3}{4} \times 14\frac{1}{8}$ in. (45.1×35.9 cm)

Dated and inscribed (upper left):

ANNO.1557.ÆTATIS.SVÆ 34

Arms (upper right) of the Slosgin (Schlössgen) family, who were merchants in Cologne

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.50



32.100.50



21.152.1

Georg Flegel

German, 1563–1638

Still Life

Oil on wood, $10\frac{5}{8} \times 13\frac{3}{8}$ in. (27×34 cm)

Signed (lower right): GF. [monogram]

Gift of Dr. W. Bopp, 1921

21.152.1

Jürgen Ovens

German, 1623–1678

Portrait of a Woman

Oil on canvas, 49³/₈ × 37³/₄ in.
(125.4 × 95.9 cm)
Signed and dated (lower left): J. oüens, f.A.
1650, / ,10 Majj
Marquand Collection, Gift of Henry G.
Marquand, 1889
89.15.28



89.15.28

Bernhard Keil

Danish, 1624–1687

The Lacemaker

Oil on canvas, 28¹/₄ × 38¹/₄ in.
(71.8 × 97.2 cm)
Bequest of Edward Fowles, 1971
1971.115.2



1971.115.2

Abraham Mignon

German, 1640–1679

Portrait of a Man, Possibly a Self-portrait

Oil on canvas, 22¹/₄ × 18³/₄ in.
(56.5 × 47.6 cm)
Signed (lower left): AM [monogram]
Mignon, f
Gift of Marcel Aubry, 1968
68.190



68.190

Marten van Mytens the Younger

Swedish, 1695–1770

A Huntsman and His Wife

Oil on canvas, 90¹/₈ × 75 in.
(228.9 × 190.5 cm)
Gift of Mr. and Mrs. Nate B. Spingold, 1950
50.50



50.50

German Painter

early 18th century

Landscape with Schulenburg Castle

This panel is the inside lid of a harpsichord said to have been made for George I of England; the instrument, inscribed with the name Hermans Willen Brock, is dated 1712. Oil on wood, 32 × 89¹/₂ in. (81.3 × 227.3 cm) The Crosby Brown Collection of Musical Instruments, 1889
89.4.2741
MUSICAL INSTRUMENTS



89.4.2741

Johann Georg Lederer

German, active 1734–1757

A Masked Ball in Bohemia

This painting is a sketch for the decoration, signed and dated 1748, of the Maškarný Sal at Český Krumlov in southern Bohemia. Oil on canvas, 19 × 38 in. (48.3 × 96.5 cm) Bequest of Mariana Griswold Van Rensselaer, 1934
34.83.2



34.83.2



85.9



71.162

Christian Wilhelm Ernst Dietrich

German, 1712-1774

Christ Healing the Sick

Oil on canvas, 35¹/₈ × 41³/₈ in.

(89.2 × 105.1 cm)

Signed and dated (lower right):

Dietrich · pinxt · 1742

Gift of William H. Webb, 1885

85.9

The Adoration of the Shepherds

Oil on canvas, 21⁵/₈ × 28³/₄ in.

(54.9 × 73 cm)

Signed and dated (lower right): C.W.E.

Dietrich 176[]

Purchase, 1871

71.162

Surprised, or Infidelity Found Out

Oil on canvas, 28³/₄ × 28⁵/₈ in.

(73 × 72.7 cm)

Signed (lower right): Peint Par C.W.E.

Dietrich

Purchase, 1871

71.142

Georg Christoph Grooth

German, 1716-1749

The Empress Elizabeth of Russia (1709-1762) on Horseback, Attended by a Page

Oil on canvas, 31³/₈ × 24¹/₂ in.

(79.7 × 62.2 cm)

Gift of Mr. and Mrs. Nathaniel Spear Jr., 1978

1978.554.2

Johann Nikolaus Grooth

German, 1723?-1797

Portrait of a Woman

Oil on canvas, 32 × 25⁵/₈ in.

(81.3 × 65.1 cm)

Gift of Édouard Jonas, 1922

22.174

Anton Raphael Mengs

German, 1728-1779

Johann Joachim Winckelmann (1717-1768)

Oil on canvas, 25 × 19³/₈ in.

(63.5 × 49.2 cm)

Inscribed (on spine of book, in Greek): ILIAD

Harris Brisbane Dick Fund, 1948

48.141



71.142



1978.554.2



22.174



48.141

Johann Eleazer Zeissig Schenau

German, 1737–1806

Domestic Scene

Oil on canvas, 18 × 14⁷/₈ in.

(45.7 × 37.8 cm)

Bequest of Edward Fowles, 1971

1971.115.6



1971.115.6

Franz Casppar Hofer

German, active 1758

Saint Cecilia

The painting conceals the bellows of a chamber organ dated 1700 from Castle Stein, Taunus.

Oil on wood, 24 × 31 in. (61 × 78.7 cm)

Signed, dated, and inscribed (on musical score): Aria ORGANA / FRANZ. / CASPPAR /

HOFFER / InV: et pinx / A: 1758

The Crosby Brown Collection of Musical

Instruments, 1889

89.4.3516

MUSICAL INSTRUMENTS



89.4.3516

Henry Fuseli (Johann Heinrich Füssli)

Swiss, 1741–1825

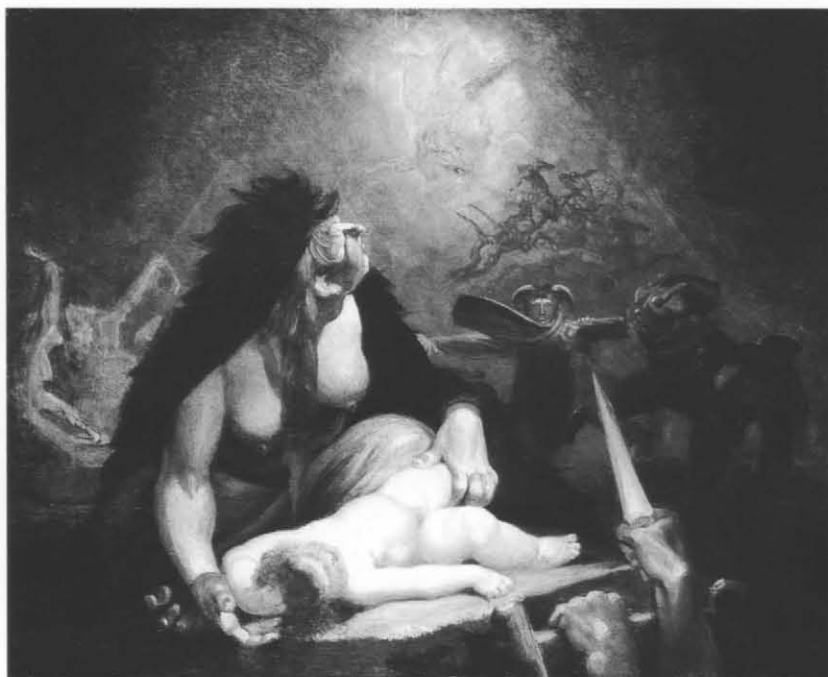
The Night-Hag Visiting Lapland Witches

Oil on canvas, 40 × 49³/₄ in.

(101.6 × 126.4 cm)

Purchase, Bequest of Lillian S. Timken, by exchange, and Victor Wilbour Memorial, The Alfred N. Punnett Endowment, Marquand and Charles B. Curtis Funds, 1980

1980.411



1980.411

Attributed to Franz Wolfgang Rohrich

German, 1787–1834

Frederick the Elder, Margrave of Brandenburg

This painting and its companion (07.245.2) are copies, reduced from full to three-quarter length, of portraits after designs by Hans von Kulmbach (born about 1480, died 1522) from the Margrafenfenster of 1515 (church of Saint Sebald, Nuremberg).

Oil on canvas, 30¹/₄ × 22³/₈ in.

(76.8 × 56.8 cm)

Gift of Laura Wolcott Lowndes, in memory of her father, Lucius Tuckerman, 1907

07.245.1



07.245.1

Sophia of Poland

Oil on canvas, 30¹/₄ × 22¹/₄ in.

(76.8 × 56.5 cm)

Gift of Laura Wolcott Lowndes, in memory of her father, Lucius Tuckerman, 1907

07.245.2



07.245.2



01.21



1978.403

Franz Xaver Winterhalter

German, 1805–1873

Florinda

This painting is a replica of one given by Queen Victoria to Prince Albert in 1852 (British Royal Collection).

Oil on canvas, 70¹/₄ × 96³/₄ in. (178.4 × 245.7 cm)

Signed (lower right): Fx. Winterhalter
Bequest of William H. Webb, 1899
01.21

The Empress Eugénie (Eugénie de Montijo, 1826–1920, Condesa de Teba)

Oil on canvas, 36¹/₂ × 29 in. (92.7 × 73.7 cm)

Signed, dated, and inscribed (lower right): Fr[?] Winterhalter Paris 1854
Purchase, Mr. and Mrs. Claus von Bülow Gift, 1978
1978.403



67.187.119



87.15.110

Countess Maria Ivanovna Lamsdorf

Oil on canvas, 57¹/₄ × 45¹/₄ in. (145.4 × 114.9 cm)

Signed, dated, and inscribed (lower left): Fr Winterhalter / Paris 1859.

Bequest of Miss Adelaide Milton de Groot (1876–1967), 1967
67.187.119

Wilhelm von Kaulbach

German, 1805–1874

Crusaders before Jerusalem

Oil on canvas, 61⁵/₈ × 74¹/₂ in. (156.5 × 189.2 cm)

Signed (lower left): W. Kaulbach
Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887
87.15.110



1990.233



87.15.65

Christen Købke

Danish, 1810–1848

Valdemar Hjartvar Købke (1813–1893), *the Artist's Brother*

There is a pendant of the sitter's wife, Jacobine Feilberg (art market, 1992).

Oil on canvas, 21¹/₈ × 18¹/₄ in. (53.7 × 46.4 cm)

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1990
1990.233

Johann Georg Meyer

German, 1813–1886

The Letter

Oil on canvas, 25⁵/₈ × 19³/₈ in. (65.1 × 49.2 cm)

Signed, dated, and inscribed (lower right): Meyer von Bremen / Berlin 1873
Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887
87.15.65

August Friedrich Pecht

German, 1814–1903

Richard Wagner (1813–1883)

Oil on canvas, 51³/₄ × 46¹/₄ in.

(131.4 × 117.5 cm)

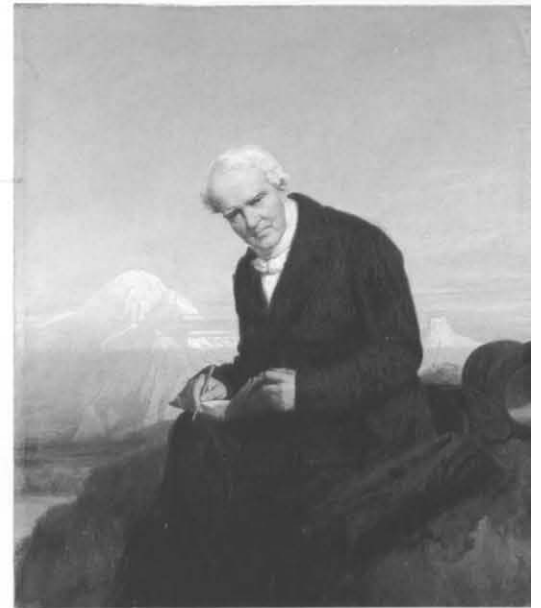
Signed and dated (right): Fr. Pecht.p/1865

Gift of Frederick Loeser, 1889

89.8



89.8



89.20

Julius Schrader

German, 1815–1900

Baron Alexander von Humboldt

(1769–1859)

Oil on canvas, 62¹/₂ × 54³/₈ in.

(158.8 × 138.1 cm)

Signed and dated (lower right): Julius

Schrader. 1859.

Gift of H. O. Havemeyer, 1889

89.20

Andreas Achenbach

German, 1815–1910

Sunset after a Storm on the Coast of Sicily

Oil on canvas, 32³/₄ × 42¹/₄ in.

(83.2 × 107.3 cm)

Signed and dated (lower right): A. Achenbach

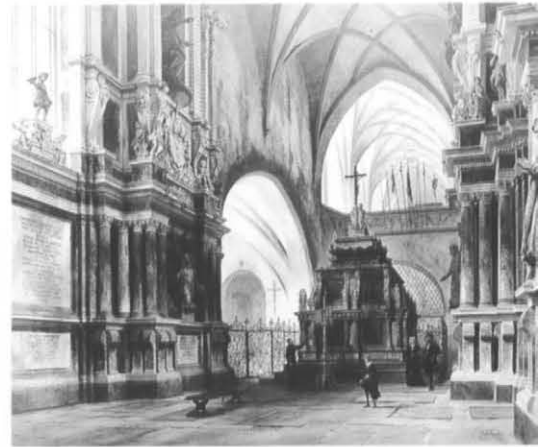
/ 1853

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.23



87.15.23



87.15.33

Carl Georg Anton Graeb

German, 1816–1884

Interior of the Cathedral of Freiburg

Oil on canvas, 31³/₄ × 41 in.

(80.6 × 104.1 cm)

Signed, dated, and inscribed: (lower right)

Carl Graeb. / Berlin. 1874; (on plaques set into church walls) memorial inscriptions

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.33

Arthur Georg von Ramberg

Austrian, 1819–1875

The Meeting on the Lake

Oil on canvas, 45¹/₂ × 36¹/₂ in.

(115.6 × 92.7 cm)

Signed and dated (lower left): Ramberg / 1869

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.132



87.15.132



23.103.3

August Xaver Karl von Pettenkofen

Austrian, 1821–1889

Market Scene

Oil on wood, 4 × 8¹/₂ in. (10.2 × 21.6 cm)

Signed (lower left): a.p.

The John Hobart Warren Bequest, 1923

23.103.3



26.90

Arnold Böcklin

Swiss, 1827–1901

Island of the Dead

This painting, the first of five versions, was commissioned in the spring of 1880. The four others were painted later in 1880 (Kunstmuseum, Basel), and in 1883 (Nationalgalerie, SMPK, Berlin), 1884 (location unknown), and 1886 (Museum der bildenden Künste, Leipzig).

Oil on wood, 29 × 48 in. (73.7 × 121.9 cm)

Signed (lower right, on rock): A B

Reisinger Fund, 1926

26.90

Attributed to Arnold Böcklin

Roman Landscape

Oil on canvas, several pieces joined,

12½ × 18⅞ in. (31.8 × 46 cm)

Gift of Fearon Galleries Inc., 1926

26.100



26.100

Karl Theodor von Piloty

German, 1826–1886

Thusnelda at the Triumphal Entry of Germanicus into Rome

Oil on canvas, 53 × 77¼ in.

(134.6 × 196.2 cm)

Signed and inscribed (lower right): Carl Piloty / München

Gift of Horace Russell, 1887

87.2



87.2

Oswald Achenbach

German, 1827–1905

Near Naples, Moonrise

Oil on canvas, 39⅞ × 56¾ in.

(101.3 × 144.1 cm)

Signed (lower right): Osw. Achenbach

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.105



87.15.105

August Friedrich Albrecht Schenck

Danish, 1828–1901

Lost: Souvenir of Auvergne

Oil on canvas, 58 × 97¾ in.

(147.3 × 248.3 cm)

Signed (lower left): Schenck.

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.61



87.15.61

Adolf Schreyer

German, 1828–1899

Arabs on the March

Oil on canvas, 22⁵/₈ × 37³/₄ in.
(57.5 × 95.9 cm)

Signed (bottom left): Ad. Schreyer
Catharine Lorillard Wolfe Collection, Bequest
of Catharine Lorillard Wolfe, 1887
87.15.127



87.15.127



94.24.2

Battle Scene: Arabs Making a Detour

Oil on canvas, 59³/₈ × 99¹/₂ in.
(150.8 × 252.7 cm)

Signed (lower right): ad. Schreyer
Gift of John Wolfe, 1893
94.24.2

H. Hamm

German, active 1848

Jacob Wiedenman (1829–1893)

Oil on canvas, 18⁷/₈ × 14⁷/₈ in.
(47.9 × 37.8 cm)

Signed, dated, and inscribed (lower right):
H. Hamm / München / 1848 / Juli
Gift of Marguerite Wiedenman, 1946
46.104.1



46.104.1



87.22.1

Ferdinand Schauss

German, 1832–1916

Resignation

Oil on canvas, 29¹/₄ × 24 in.
(74.3 × 61 cm)

Signed (lower left): F. Schauss
Gift of William Schaus Jr., in memory of
Catharine Dennice Schaus, 1887
87.22.1

Ludwig Knaus

German, 1829–1910

Charity

Oil on wood, 33¹/₄ × 47¹/₂ in.
(84.5 × 120.7 cm)

Signed and dated (lower left): L. Knaus. 1887.
Bequest of Collis P. Huntington, 1900
25.110.68



25.110.68

Anton Dieffenbach

German, 1831–1904

The Two Savoyards

Oil on canvas, 17¹/₂ × 14³/₈ in.
(44.5 × 36.5 cm)

Signed (lower right): Anton Dieffenbach
Gift of Elsa A. Stiefel, 1964
64.151



64.151



25.110.46



39.65.4

Franz von Lenbach

German, 1836–1904

Marion Lenbach, the Artist's DaughterOil on canvas, 58⁷/₈ × 41¹/₂ in.

(149.5 × 105.4 cm)

Signed and dated (lower right): Lenbach 1900.

Bequest of Collis P. Huntington, 1900

25.110.46

Prince Regent Luitpold of Bavaria

(1821–1912)

This painting is a late replica of the portrait in the Lenbachhaus, Munich.

Oil on board, 30 × 24¹/₄ in. (76.2 × 61.5 cm)

Signed and dated (lower left): fLenbach

[initials in monogram] / 1902

Bequest of Jacob Ruppert, 1939

39.65.4

Alfred Wahlberg

Swedish, 1834–1906

A Day in October, near Waxholm, SwedenOil on canvas, 41 × 64¹/₂ in. (104.1 × 163.8 cm)

Signed and dated (lower left): Alfr. Wahlberg 73

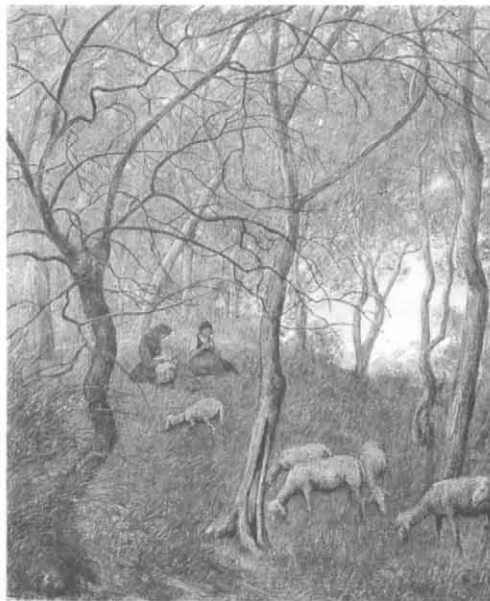
Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.99



87.15.99



09.48

Hans Thoma

German, 1839–1924

At Lake GardaOil on millboard, 33 × 26³/₄ in.

(83.8 × 67.9 cm)

Signed and dated (lower right): HTh

[monogram] / 1907

Gift of Hugo Reisinger, 1909

09.48

Hans Makart

Austrian, 1840–1884

The Dream after the BallOil on canvas, 62³/₈ × 37¹/₄ in.

(158.4 × 94.6 cm)

Signed (lower right): Hans Makart

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.133



87.15.133



87.15.58

Gabriel Max

Austrian, 1840–1915

The Last Token: A Christian MartyrOil on canvas, 67¹/₂ × 47 in.

(171.5 × 119.4 cm)

Signed and inscribed: (lower right) Gab.

MAX; (lower center) Ein Grüs[s] (a salute)

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.58

Mihály de Munkácsy

Hungarian, 1844–1900

The Music Room

Oil on wood, 35 × 46 in. (88.9 × 116.8 cm)

Signed (lower right): Munkacsy

Bequest of Martha T. Fiske Collord, in memory of her first husband, Josiah M. Fiske, 1908

08.136.11



08.136.11



16.148.1

Wilhelm Leibl

German, 1844–1900

Peasant Girl with a White Headcloth

Oil on canvas, 9⁷/₈ × 9¹/₈ in.

(25.1 × 23.2 cm)

Signed and dated (right center): W. Leibl / 1885

Reisinger Fund, 1916

16.148.1

Gyula Benczúr

Hungarian, 1844–1920

Project for a Room for King Ludwig II (1854–1886) of Bavaria

Oil on canvas, 30³/₄ × 39¹/₂ in.

(78.1 × 100.3 cm)

Signed (bottom left): Benczúr.

Gift of Frederick Loeser, 1890

90.30



90.30



25.110.40

Hermann Kaulbach

German, 1846–1909

Baby Holding Yarn

Oil on wood, 12 × 17³/₄ in.

(30.5 × 45.1 cm)

Signed (upper right): H. Kaulbach.

Bequest of Collis P. Huntington, 1900

25.110.40

Friedrich Karl Hermann von Uhde

German, 1848–1911

Going Home

Oil on wood, 30⁷/₈ × 39¹/₄ in.

(78.4 × 99.7 cm)

Signed (lower left): F Uhde

Mr. and Mrs. Isaac D. Fletcher Collection,

Bequest of Isaac D. Fletcher, 1917

17.120.203



17.120.203



16.16

Hugo von Habermann

German, 1849–1929

In the Studio

Oil on canvas, 39⁵/₈ × 37³/₄ in.

(100.6 × 95.9 cm)

Signed, dated, and inscribed: (lower right)

Habermann / 1885; (verso) H Habermann fecit

Reisinger Fund, 1916

16.16



16.148.2



16.148.3

Max Liebermann

German, 1849–1935

The Ropewalk in EdamOil on canvas, 39³/₄ × 28 in. (101 × 71.1 cm)

Signed and dated (lower left): M Liebermann 1904.

Reisinger Fund, 1916

16.148.2

Friedrich August von Kaulbach

German, 1850–1920

Italian GardenOil on canvas, 19³/₈ × 25³/₈ in. (49.2 × 64.5 cm)

Signed and dated (lower right): FAK

[monogram] / April 1894

Reisinger Fund, 1916

16.148.3



1975.280.9



16.15

Fritz Steinmetz-Noris

German, born 1860

Nude on a SofaOil on wood, 3¹/₄ × 7¹/₈ in. (8.3 × 18.1 cm)

Bequest of Mary Jane Dastich, in memory of

her husband, General Frank Dastich, 1975

1975.280.9

Wilhelm Trübner

German, 1851–1917

LandscapeOil on canvas, 29⁷/₈ × 24¹/₄ in. (75.9 × 61.5 cm)

Signed and dated (lower right): W.Trübner:

1910.

Reisinger Fund, 1916

16.15



20.33



1974.356.37

Alphonse Marie Mucha

Czechoslovakian, 1860–1939

Maude Adams* (1872–1953) as *Joan of Arc

This painting—a poster design—announced

Adams's performance in Schiller's *Maid of**Orleans* at Harvard University on June 21, 1909.Oil on canvas, 82¹/₄ × 30 in.

(208.9 × 76.2 cm)

Signed, dated, and inscribed: (lower left)

Mucha / 1909; (bottom) MAUDE ADAMS AS

JOAN OF ARC

Gift of A. J. Kobler, 1920

20.33

Hoëy(?)

active 1925

***Emma Alexander Sheaffer* (1891–1973)**Pastel on canvas, 44³/₈ × 34³/₈ in.

(112.7 × 87.3 cm)

Signed and dated (lower left): Hoëy[?] / 1925

The Lesley and Emma Sheaffer Collection,

Bequest of Emma A. Sheaffer, 1973

1974.356.37

Anders Leonard Zorn

Swedish, 1860–1920

Mrs. Walter Rathbone Bacon

(Virginia Purdy, died 1919)
Oil on canvas, 67¼ × 42½ in.
(170.8 × 108 cm)

Signed and dated (lower right): Zorn / 1897
Gift of Mrs. Walter Rathbone Bacon, in
memory of her husband, 1917
17.204



17.204



19.112

Edward R. Bacon (1846–1915)

Oil on canvas, 48¼ × 35¼ in.
(122.6 × 89.5 cm)

Signed and dated (lower right): Zorn 1897
Bequest of Virginia Purdy Bacon, 1919
19.112

Frieda Schiff (1876–1958), **Later Mrs. Felix M. Warburg**

Oil on canvas, 39¾ × 30 in.
(101 × 76.2 cm)

Signed and dated (lower left): Zorn / 94
Bequest of Carola Warburg Rothschild, 1987
1988.72



1988.72



60.85

Mrs. John Crosby Brown (Mary Elizabeth Adams, 1842–1918)

Mrs. Brown's musical instruments, given in her husband's name in 1889, comprise the nucleus of the Metropolitan Museum's collection.

Oil on canvas, 29 × 23¾ in.
(73.7 × 60.3 cm)

Signed (lower right): Zorn
Bequest of Eliza Coe Moore, 1959
60.85

Gustav Klimt

Austrian, 1862–1918

Serena Lederer (died 1943)

Oil on canvas, 75⅞ × 33⅝ in.
(190.8 × 85.4 cm)

Signed (lower right): GVS.TAV / KLIMT
Purchase, Wolfe Fund, and Rogers and Munsey Funds, Gift of Henry Walters, and Bequests of Catharine Lorillard Wolfe and Collis P. Huntington, by exchange, 1980
1980.412

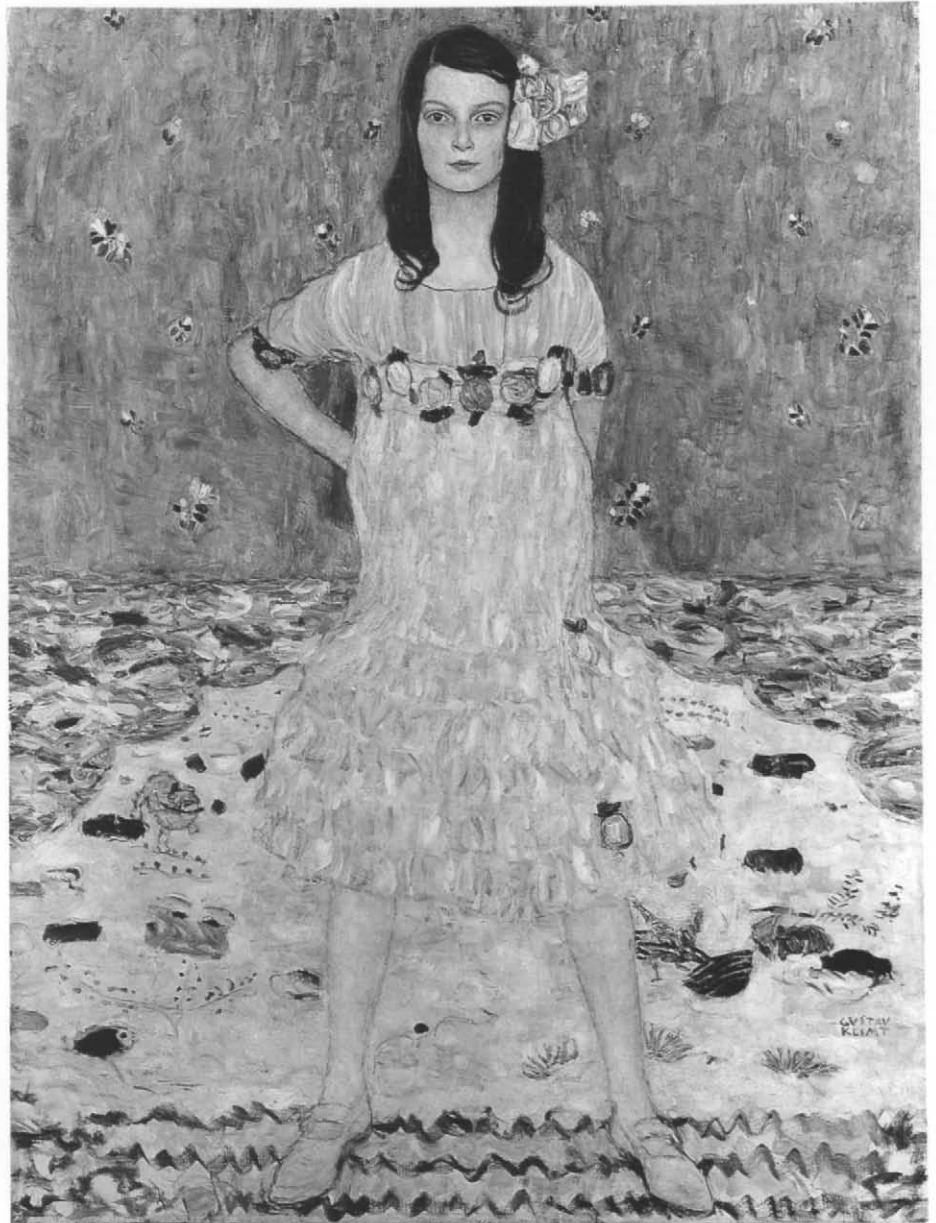
Mäda Primavesi (born 1903)

Oil on canvas, 59 × 43½ in.
(149.9 × 110.5 cm)

Signed (lower right): GVSTAV / KLIMT
Gift of André and Clara Mertens, in memory of her mother, Jenny Pulitzer Steiner, 1964
64.148



1980.412



64.148

Robert Campin

Netherlandish, active by 1406, died 1444

The Annunciation (triptych)

Central panel: Annunciation; left wing: kneeling donors; right wing: Joseph in his workshop

Oil on wood; central panel 25¹/₄ × 24⁷/₈ in.

(64.1 × 63.2 cm); each wing

25³/₈ × 10³/₄ in. (64.5 × 27.3 cm)

Arms (central panel, left window) probably of the Ingelbrechts family of Mechelen (Malines) and of Spain; (central panel, right window)

possibly of the Calcum (Lohausen) family of Germany; (left wing, on messenger's badge)

possibly of the lords of Berthout (members of the Merode family) or of the city of Mechelen

The Cloisters Collection, 1956

56.70

56.70

THE CLOISTERS



56.70

Jan van Eyck

Netherlandish, active by 1422, died 1441

The Crucifixion; The Last Judgment

Oil on canvas, transferred from wood; each

22¹/₄ × 7³/₄ in. (56.5 × 19.7 cm)

Inscribed: (on cross, in Hebrew, Greek, and Latin) IH̄C·NAZAR[ENVS]·REX·IVDE[ORVM];

(twice, below Christ's hands) Venite

benedi[ct]i p[at]ris mei (Come, ye blessed of

my Father [Matthew 25:34].); (on Saint

Michael's shield and armor) [illegible]; (twice,

below Saint Michael's wings) . . . vos

maledi[ct]i i[n] ignem [aeternum?] (. . . ye

curled, into everlasting fire [Matthew 25:41].);

(on Death's wings) CHAOS MAGNV[M] / VMBRA

MORTIS (great chaos / shadow of death)

Inscribed (on the original gilt frames) with

verses from Isaiah (53:6–9, 12), Revelation

(20:13 and 21:3–4), and Deuteronomy (32:23–

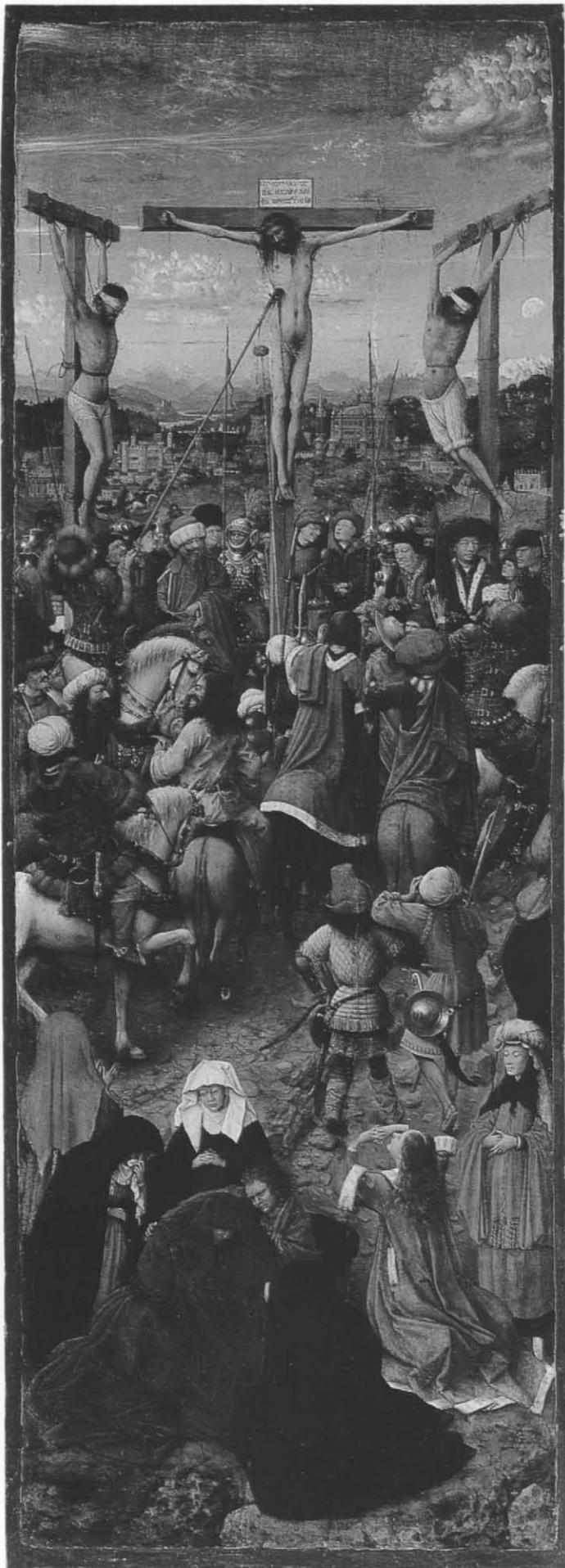
24)

Fletcher Fund, 1933

33.92ab



56.70 (central panel)



33.92a



33.92b

Attributed to Robert Campin

Netherlandish, active by 1406, died 1444

Man in Prayer

Oil on wood; overall 12¹/₂ × 9¹/₈ in.

(31.8 × 23.2 cm); painted surface

12³/₈ × 9 in. (31.4 × 22.9 cm)

Bequest of Mary Stillman Harkness, 1950

50.145.35



50.145.35



05.39.2

Workshop of Robert Campin

Virgin and Child in an Apse

Oil on wood, transferred from wood,

17³/₄ × 13¹/₂ in. (45.1 × 34.3 cm)

Rogers Fund, 1905

05.39.2

Style of Jan van Eyck

Netherlandish, second quarter 15th century

***A Donor Presented by a Saint* (fragment)**

Oil on wood, 8³/₄ × 7 in. (22.2 × 17.8 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.41



32.100.41



89.15.24

Netherlandish, about 1500

Virgin and Child

Oil on wood, 23 × 12¹/₈ in.

(58.4 × 30.8 cm)

Inscribed: (on canopy) DOMVS.DEI. EST. ET. PORTA.C[O]ELI ([This is none other but] the house of God and [this is] the gate of heaven [Genesis 28:17].); (on step) IPSA EST [MVLIER] QVAM PR[A]EPARAVIT DOM[INVS] FILIO D[OMI]NI MEI (Let the same be [the woman] whom the Lord hath appointed out for my master's son [Genesis 24:44].)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.24

Attributed to Rogier van der Weyden

Netherlandish, 1399/1400-1464

Portrait of a Man in a Turban

Oil on wood; overall 11 × 7³/₄ in.

(27.9 × 19.7 cm); painted surface

10⁵/₈ × 7¹/₄ in. (27 × 18.4 cm)

The Jules Bache Collection, 1949

49.7.24



49.7.24

Rogier van der Weyden

Netherlandish, 1399/1400-1464

***Francesco d'Este* (born about 1430, died after 1475)**

Oil on wood; overall 12¹/₂ × 8³/₄ in.

(31.8 × 22.2 cm); painted surface, each side

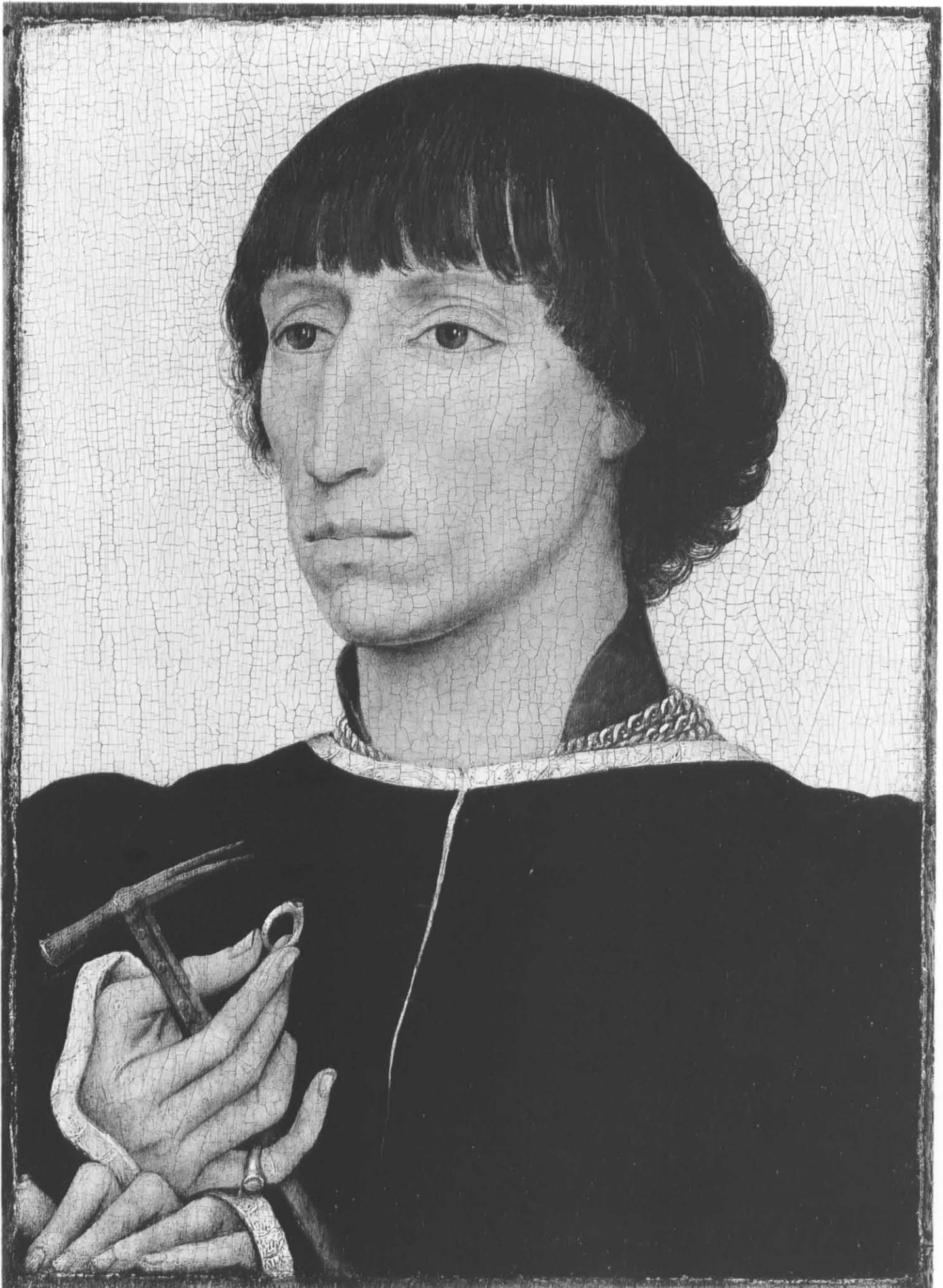
11³/₄ × 8 in. (29.8 × 20.3 cm)

Inscribed (verso): v[oi]t̄e tout (see all) / m[archio] e[stensis] (marquis of Este) [twice] / francisque (Francesco)

Incised (verso, upper left, at slightly later



32.100.43 (verso)



32.100.43 (recto)

date): non plus / courcelles [referring possibly to the village of Corcelles, near the Grandson battlefield, where the sitter may conceivably have died in 1476]

Arms and crest (verso) of the Este family, quartered with the augmentation of honor bestowed on the house of Este in 1432 by Charles VII of France

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.43

Workshop of Rogier van der Weyden

The Nativity (incomplete altarpiece)

Central panel: Annunciation to Augustus, Nativity, and Annunciation to the Magi and (above) God the Father with Angels; lower left wing: Visitation (interior) and Saint John the Baptist (exterior); lower right wing: Adoration of the Magi (interior) and Saint Catherine of Alexandria (exterior); upper wings: angels (interior) and Expulsion of Adam and Eve (exterior)

Oil on wood; central panel 55¹/₈ × 76¹/₈ in. (140 × 193.4 cm); each upper wing 17⁷/₈ × 7⁷/₈ in. (45.4 × 20 cm); each lower wing 33⁵/₈ × 16⁵/₈ in. (85.4 × 42.2 cm)

Inscribed: (on banderole of Tiburtine sibyl) Con Contritum . . . (with contrition . . .); (on banderole of Virgin and Child) . . . dixerit vobis . . . (. . . will have said to you . . .)

The Cloisters Collection, 1949

49.109

THE CLOISTERS



49.109 (interior)



49.109 (exterior)



49.109 (exterior)

49.109 (exterior)



49.109 (exterior)

Follower of Rogier van der Weyden

Netherlandish, second half 15th century

The Mystic Mass of Saint Gregory

The panels form a triptych, with Saint Michael Weighing Souls at left and Saint Jerome at right.

Oil on wood; central panel 6¹/₈ × 3³/₄ in. (15.6 × 9.5 cm); left panel 6¹/₄ × 3⁷/₈ in. (15.9 × 9.8 cm); right panel 6¹/₄ × 3³/₄ in. (15.9 × 9.5 cm)

Bequest of William H. Herriman, 1920

21.134.3a–c

Style of Rogier van der Weyden

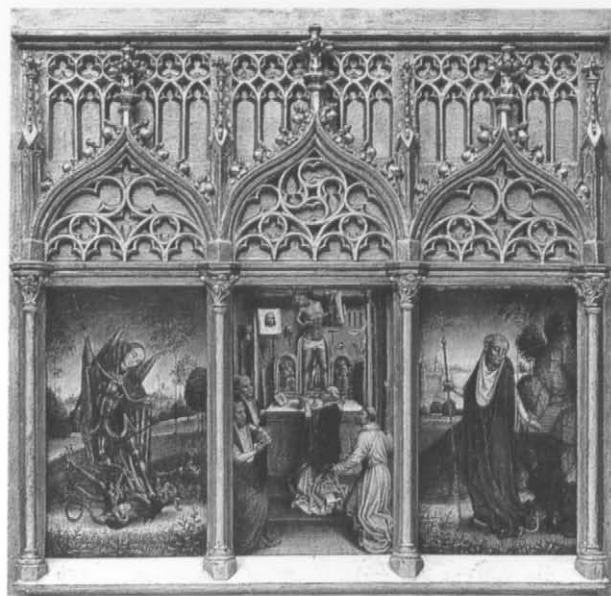
Netherlandish, mid-15th century

The Holy Family with Saint Paul and a Donor

Oil on wood; overall, with added strip, 22³/₈ × 19 in. (57.5 × 48.3 cm); painted surface 22 × 18¹/₈ in. (55.9 × 46 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.44



21.134.3a–c



32.100.44



17.190.7

Follower of Rogier van der Weyden

Netherlandish, second half 15th century

The Annunciation

Oil on wood, 73¹/₄ × 45¹/₄ in.

(186.1 × 114.9 cm)

Arms (on window and in pattern of rug) of the Clugny family

Gift of J. Pierpont Morgan, 1917

17.190.7



22.60.58

Copy after Rogier van der Weyden

Netherlandish, late 15th century

Christ Appearing to His Mother

With the Holy Family and the Lamentation (both Capilla Real, Granada), this panel formed a triptych that belonged to Isabella I of Castile (Spain) at her death in 1504. The works are copies of the panels of Rogier's triptych (Gemäldegalerie, SMPK, Berlin) from the charterhouse of Miraflores near Burgos. Oil on wood; overall 25 × 15 in. (63.5 × 38.1 cm); painted surface 24¹/₂ × 14⁵/₈ in. (62.2 × 37.1 cm)

Inscribed: (on scroll held by angel) mulier h[a]ec pleuerait vi[n]cens o[mn]ia ideo / data ē[st] ei corona: ex apoc̄.vi^o.i^o. (This woman fulfilled all things triumphantly;

therefore a crown was given unto her [Apocalypse 6:1.]; (on border of Virgin's cloak) MANGNIF[1]CAT A[NIMA MEA] DOMIN[UM] ET ET EXA[LT]AVIT [SPIRITUS] ME[US IN DEO SALUTARI MEO QUI]A RESPEXIT HUMILITATEM ANCI[L]A[E] [SUAE] ECCE ENIM [EX HOC] BEATEM ME [DICENT] . . . AB[?] . . . POTENSESTE[T SANCTUM NOMINE EIUS] ([My soul] doth magnify the Lord, and my [spirit] hath rejoiced [in God my Savior. For he hath] regarded the low estate of [his] handmaiden: for, behold, [from henceforth] . . . [shall call] me blessed . . . that is mighty . . . and [holy is his name] [Luke 1:46–49].)

The Bequest of Michael Dreicer, 1921

22.60.58

Petrus Christus

Netherlandish, active by 1444, died 1475/76

Head of Christ

Oil on parchment, laid down on wood; overall 5 7/8 x 4 1/4 in. (14.9 x 10.8 cm); parchment 5 3/4 x 4 1/8 in. (14.6 x 10.5 cm)

Inscribed (bottom, on simulated frame); this inscription has been read as "Petrus Christus," but it does not resemble the artist's usual signature.

Bequest of Lillian S. Timken, 1959

60.71.1



60.71.1



49.7.19

Portrait of a Carthusian

Oil on wood; overall 11 1/2 x 8 1/2 in. (29.2 x 21.6 cm); painted surface 11 1/2 x 7 3/8 in. (29.2 x 18.7 cm)

Signed and dated (bottom, on simulated frame): ·PETRVS·XPI·ME·FECIT·A°·1446·

(Petrus Christus made me in the year 1446)

The Jules Bache Collection, 1949

49.7.19

Saint Eligius

Oil on wood, 39 x 33 1/2 in. (99.1 x 85.1 cm)

Signed and dated (bottom): m petr[vs] xpi me · fecit · a° 1449. (Master Petrus Christus made me in the year 1449) [with the artist's emblem, which resembles a clock escapement combined with a heart]

Robert Lehman Collection, 1975

1975.1.110

ROBERT LEHMAN COLLECTION



1975.1.110



91.26.12

The Lamentation

Oil on wood; overall 10 1/8 x 14 in.

(25.7 x 35.6 cm); painted surface 10 x 13 3/4 in. (25.4 x 34.9 cm)

Marquand Collection, Gift of Henry G. Marquand, 1890

91.26.12

Attributed to Petrus Christus

The Annunciation

Oil on wood; overall 31 x 25 7/8 in.

(78.7 x 65.7 cm); painted surface 30 1/2 x 25 1/4 in. (77.5 x 64.1 cm)

Inscribed (on step): REGINA C[O]ELI L[A]ET[ARE] (Queen of Heaven, rejoice [Easter antiphon of the Virgin].)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.35



32.100.35



50.145.15



41.190.21

Netherlandish Painter

mid-15th century

***Portrait of a Noblewoman, Probably
Isabella of Portugal* (1397-1472)**

Oil on wood; overall $13\frac{5}{8} \times 10\frac{5}{8}$ in.
(34.6×27 cm), with added strips of $\frac{1}{8}$ in.
(0.3 cm) at each side

Bequest of Mary Stillman Harkness, 1950
50.145.15

**Justus of Ghent (Joos van
Wassenhove)**

Netherlandish, active by 1460, died about
1480

The Adoration of the Magi

Distemper on canvas, 43×63 in.
(109.2×160 cm)

Bequest of George Blumenthal, 1941
41.190.21

Attributed to Aelbert van Ouwater

Netherlandish, active mid-15th century

Head of a Donor (fragment)

Oil on wood, $3\frac{7}{8} \times 3\frac{1}{2}$ in. (9.8 × 8.9 cm)

Gift of J. Pierpont Morgan, 1917

17.190.22



17.190.22

Dieric Bouts

Netherlandish, active by 1457, died 1475

Virgin and Child

Oil on wood, $8\frac{1}{2} \times 6\frac{1}{2}$ in.

(21.6 × 16.5 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.280



30.95.280

Portrait of a Man

This painting is a fragment, and the hands are a later addition.

Oil on wood; overall $12 \times 8\frac{1}{2}$ in.

(30.5 × 21.6 cm); painted surface

$11\frac{5}{8} \times 8\frac{1}{8}$ in. (29.5 × 20.6 cm)

Bequest of Benjamin Altman, 1913

14.40.644



14.40.644

Workshop of Dieric Bouts

Virgin and Child

Oil on wood, $11\frac{1}{2} \times 8\frac{3}{4}$ in. (29.2 × 21 cm)

The Jules Bache Collection, 1949

49.7.18



49.7.18

Virgin and Child

Oil on wood; overall $11\frac{1}{2} \times 8\frac{3}{4}$ in.

(29.2 × 21 cm); painted surface

$11\frac{1}{4} \times 7\frac{3}{4}$ in. (28.6 × 19.7 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.16



1982.60.16

Follower of Dieric Bouts

Netherlandish or German, second half 15th century

Virgin and Child

Oil on wood, $15\frac{5}{8} \times 12\frac{1}{8}$ in.

(39.7 × 30.8 cm)

Purchase, Joseph Pulitzer Bequest, 1922

22.96



22.96



71.157



71.156

Copy after Dieric Bouts

Netherlandish, 16th century

The Mourning Virgin; The Man of Sorrows

Oil on wood, each 16 × 12½ in.

(40.6 × 31.8 cm)

Purchase, 1871

71.156-157

Hans Memling

Netherlandish, active about 1465, died 1494

Virgin and Child

Oil on wood; overall, with engaged frame, diameter 9¾ in. (24.8 cm); painted surface diameter 6⅞ in. (17.5 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.59



32.100.59



14.40.648

Portrait of an Old Man

Oil on wood; overall 10⅜ × 7⅝ in.

(26.4 × 19.4 cm); painted surface

10 × 7¼ in. (25.4 × 18.4 cm)

Bequest of Benjamin Altman, 1913

14.40.648

Portrait of a Young Man

Oil on wood, 15¼ × 11⅛ in.

(38.7 × 28.3 cm)

Robert Lehman Collection, 1975

1975.1.112

ROBERT LEHMAN COLLECTION

Mystic Marriage of Saint Catherine

Oil on wood; overall 26⅞ × 28⅞ in.

(68.3 × 73.3 cm); painted surface

26⅜ × 28⅜ in. (67 × 72.1 cm)

Bequest of Benjamin Altman, 1913

14.40.634



1975.1.112



14.40.634

Hans Memling

Netherlandish, active about 1465, died 1494

Tommaso Portinari (born about 1432, died 1501)

Oil on wood; overall 17³/₈ × 13¹/₄ in.

(44.1 × 33.7 cm); painted surface

16³/₈ × 12¹/₂ in. (42.2 × 31.8 cm)

Bequest of Benjamin Altman, 1913

14.40.626

The Annunciation

Oil on canvas, transferred from wood,

31 × 21⁵/₈ in. (78.7 × 54.9 cm)

Robert Lehman Collection, 1975

1975.I.II3

ROBERT LEHMAN COLLECTION

Virgin and Child

Oil on wood, 12¹/₂ × 8 in. (31.8 × 20.3 cm)

Robert Lehman Collection, 1975

1975.I.III

ROBERT LEHMAN COLLECTION

Attributed to Hans Memling

Portrait of a Young Woman

Oil on wood; overall 10³/₄ × 8¹/₄ in.

(26 × 21 cm); painted surface 9¹/₈ × 7¹/₄ in.

(23.2 × 18.4 cm)

Bequest of Mary Stillman Harkness, 1950

50.145.28



14.40.626



1975.I.II3



1975.I.III



50.145.28



14.40.627

Hans Memling

Netherlandish, active about 1465, died 1494

Maria Maddalena Baroncelli (born 1456),
Wife of Tommaso Portinari

Pendant to 14.40.626

Oil on wood; overall $17\frac{3}{8} \times 13\frac{3}{8}$ in.
(44.1 × 34 cm); painted surface
 $16\frac{5}{8} \times 12\frac{5}{8}$ in. (42.2 × 32.1 cm)

Bequest of Benjamin Altman, 1913
14.40.627

Attributed to Hans Memling

about 1480

Young Woman with a Pink

This painting and *Two Horses in a Landscape* (Museum Boymans-van Beuningen, Rotterdam) formed a diptych or were both parts of the same, larger complex.

Oil on wood; overall $17 \times 7\frac{3}{8}$ in.
(43.2 × 18.7 cm); painted surface
 $17 \times 6\frac{7}{8}$ in. (43.2 × 17.5 cm)

The Jules Bache Collection, 1949
49.7.23

Workshop of Hans Memling

Salvator Mundi

Oil on wood; overall, with engaged frame,
diameter $10\frac{3}{4}$ in. (27.3 cm); painted surface
diameter 8 in. (20.3 cm)

The Friedsam Collection, Bequest of Michael
Friedsam, 1931
32.100.54

Virgin and Child

Oil on wood; overall $10\frac{3}{4} \times 8\frac{1}{4}$ in.
(27.3 × 21 cm); painted surface $9 \times 6\frac{5}{8}$ in.
(22.9 × 16.8 cm)

The Jules Bache Collection, 1949
49.7.22



49.7.23



32.100.54



49.7.22

Style of Hans Memling

Netherlandish, late 15th century

Virgin and Child

Oil on wood; overall 14¹/₈ × 10¹/₄ in.

(35.9 × 26 cm); painted surface

13³/₈ × 9¹/₂ in. (34 × 24.1 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.58



32.100.58

Hugo van der Goes

Netherlandish, active by 1467, died 1482

Portrait of a Man

Oil on wood, oval; overall 12¹/₂ × 10¹/₂ in.

(31.8 × 26.7 cm); painted surface

12¹/₂ × 10¹/₄ in. (31.8 × 26 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.15



29.100.15

Attributed to Hugo van der Goes

A Benedictine Monk

Oil on wood; overall 9⁷/₈ × 7³/₈ in.

(25.1 × 18.7 cm), with added strip of

3/4 in. (1.9 cm) at right

The Bequest of Michael Dreicer, 1921

22.60.53



22.60.53

Copy after Hugo van der Goes

Netherlandish, late 15th century

The Adoration of the Magi

Oil on wood, 29¹/₈ × 25⁵/₈ in.

(74 × 65.1 cm)

Purchase, 1871

71.100



71.100

Simon Marmion

Netherlandish, active by 1449, died 1489

The Lamentation

Oil on wood, 20³/₈ × 12⁷/₈ in.

(51.8 × 32.7 cm)

Arms (verso) of Charles the Bold and Margaret of York, surrounded by four pairs of entwined initials (C M)

Robert Lehman Collection, 1975

1975.1.128

ROBERT LEHMAN COLLECTION



1975.1.128 (recto)

Master of the Saint Barbara Legend

Netherlandish, active late 15th century

Abner's Messenger before David (?); The Queen of Sheba Bringing Gifts to Solomon;

(verso) ***The Annunciation***

The recto and verso of these panels, the wings

of an altarpiece, have been separated.

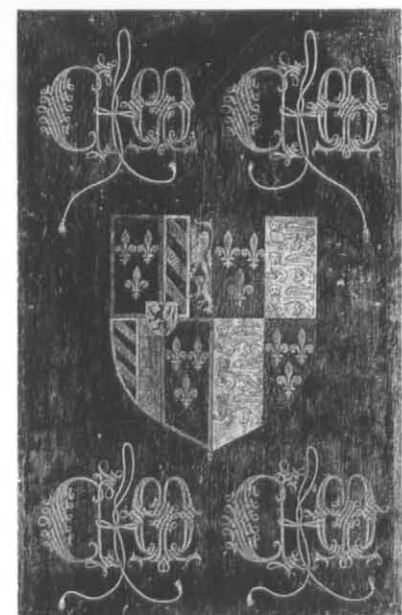
Oil on wood, each panel 36³/₄ × 17⁵/₈ in.

(93.3 × 44.8 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.56a-d



1975.1.128 (verso)



32.100.56a



32.100.56b



32.100.56c



32.100.56d



17.190.16



32.100.63a



32.100.63b



1975.1.114

Master of the Saint Ursula Legend

Netherlandish, active late 15th century

Virgin and Child

Oil on wood, arched top, 22¹/₈ × 13¹/₂ in.
(56.2 × 34.3 cm)

Gift of J. Pierpont Morgan, 1917

17.190.16

Saint Paul with a Donor; Christ Appearing to His Mother (wings of an altarpiece)

Oil on wood; (a) overall 37³/₈ × 11³/₈ in.

(94.9 × 28.9 cm); (a) painted surface

36³/₄ × 10⁷/₈ in. (93.4 × 27.6 cm);

(b) overall 37¹/₄ × 11¹/₄ in.

(94.6 × 28.6 cm); (b) painted surface

36³/₄ × 10³/₄ in. (93.4 × 27.3 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.63ab

Virgin and Child with Saint Anne Presenting Anna van Nieuwenhove

Oil on wood, 19³/₈ × 13³/₈ in.

(49.8 × 34.6 cm)

Inscribed (bottom): De nieuwenhoue

cō[n]iunx domicella Johannis et michaelis /

Obit de blasae nata Johanne Anna sub

·M·C·quater / ·X·octo·sed excipe iotam

octobris·quī[n]ta·pace quiescat Amen (The

companion and wife of Jan and [sic] Michiel van Nieuwenhove, born Anna, daughter of

Johannes de Blasere, died in 1480, minus iota [1479], the 5th of October; may she rest in peace. Amen)

Arms on frame (left) of the van Nieuwenhove family and (right) of van Nieuwenhove and de Blasere

Robert Lehman Collection, 1975

1975.I.II4

ROBERT LEHMAN COLLECTION

Master of the Brunswick Diptych

Netherlandish, active late 15th century

Virgin and Child with Saints

Oil on wood, 19¹/₄ × 15¹/₄ in.

(48.9 × 38.7 cm)

Gift of Dr. and Mrs. Max A. Goldzieher,

1960

60.18



60.18



26.26

Follower of the Master of the Virgin among Virgins

Netherlandish, active late 15th century

The Lamentation

This panel appears to have belonged to the same altarpiece as a Resurrection with a grisaille saint on the verso (Rijksmuseum, Amsterdam).

Oil on wood, 34⁷/₈ × 20¹/₄ in.

(88.6 × 51.4 cm)

Rogers Fund, 1926

26.26



12.79 (interior)

Master of the Saint Godelieve Legend

Netherlandish, active fourth quarter 15th century

The Life and Miracles of Saint Godelieve

The story of this eleventh-century Netherlandish saint is recounted in seven scenes over five panels (left to right): Godelieve with her family; Godelieve feeding the poor; the feast for the count of Boulogne; Godelieve's marriage to Bertolf, who plots with his mother against her; and Godelieve's strangulation and miracles. On the exterior are Saints Josse, Nicholas of Bari, Quirinus, and John the Baptist.

Oil on wood, overall 49³/₄ × 126 in.

(126.4 × 320 cm)

Unidentified arms (exterior)

John Stewart Kennedy Fund, 1912

12.79



12.79 (exterior)

Master of Saint Gudule

Netherlandish, about 1485

Young Man Holding a Book

Oil on wood, arched top; overall

8¹/₄ × 5¹/₈ in. (21 × 13 cm); painted surface

8¹/₈ × 5 in. (20.6 × 12.7 cm)

Bequest of Mary Stillman Harkness, 1950

50.145.27



50.145.27



61.199



43.95

Netherlandish Painters

late 15th century

Christ Bearing the Cross

Oil on wood, 42³/₈ × 32³/₈ in.
(107.6 × 82.2 cm)

Inscribed (on various garments): [illegible]
Bequest of George D. Pratt, 1935
43.95

fourth quarter 15th century

Saint Catherine of Alexandria

Oil on wood, 16¹/₈ × 11³/₄ in.
(41 × 29.8 cm)

Bequest of George D. Pratt, 1935
44.105.2

Man of Sorrows with Kneeling Donor

The figure of Christ, the cross, and the donor date from the fourth quarter of the fifteenth century. The balance is a free invention dating from the late nineteenth century. Some part of the background was originally gilded.

Oil on wood, 18 × 12¹/₂ in.

(45.7 × 31.8 cm)

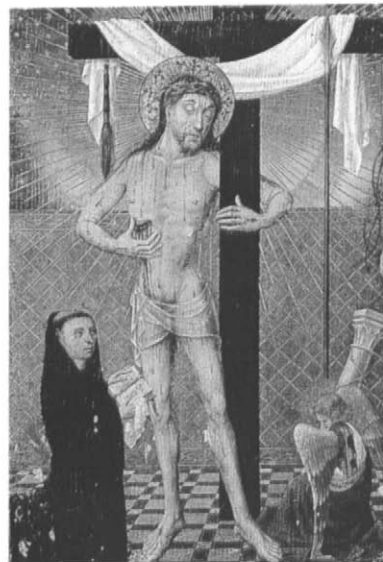
The Cloisters Collection, 1974

1974.392

THE CLOISTERS



44.105.2



1974.392

about 1490

Saint Donatian; A Warrior Saint, Probably Victor, Presenting a Donor

These panels may have been cut from the wings of a devotional triptych, or they may be fragments of a single work. They would have flanked a Virgin and Child, to whom the donor is presented by his patron saint.

Oil on wood; (18) 9¹/₂ × 3⁷/₈ in.

(24.1 × 9.8 cm); (19) 9¹/₂ × 4 in.

(24.1 × 10.2 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.18-19



1982.60.18



1982.60.19

Master of Saint Augustine

Netherlandish, about 1490

Scenes from the Life of Saint Augustine

Saint Augustine is consecrated bishop of Hippo; he is ordained (upper left), preaches from the pulpit (lower left), converses with a boy attempting to fill a hole in the sand with water from the sea (upper right), and teaches (lower right). This is the central panel of an altarpiece, the right wing of which represents the vision and death of Saint Augustine (National Gallery of Ireland, Dublin).

Oil and silver on wood; overall, with added strips, 54¹/₄ × 59 in. (137.8 × 149.9 cm);

Painted surface 53 × 57³/₄ in.

(134.6 × 146.7 cm)

Inscribed: (on orphreys) ihs; (on Saint Augustine's sleeve) . . . HES . . .

The Cloisters Collection, 1961

61.199

THE CLOISTERS

Aelbert Bouts

Netherlandish, born about 1451/54, died 1549

The Man of Sorrows

Oil on wood, arched top, 17½ × 11¼ in.

(44.5 × 28.6 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.55



32.100.55



60.55.2

Head of Saint John the Baptist on a Charger

Oil on wood, diameter 11⅞ in. (28.3 cm)

Bequest of Rupert L. Joseph, 1959

60.55.2

Saint Christopher and the Infant Christ

Oil on wood, 14½ × 9½ in.

(36.8 × 24.1 cm)

Robert Lehman Collection, 1975

1975.1.115

ROBERT LEHMAN COLLECTION



1975.1.115



1975.1.118

Gerard David

Netherlandish, active by 1484, died 1523

Virgin and Child

Oil on wood, 6¼ × 4½ in.

(15.9 × 11.4 cm)

Robert Lehman Collection, 1975

1975.1.118

ROBERT LEHMAN COLLECTION

Christ Taking Leave of His Mother

This panel may have been the right wing of a diptych, with a Virgin and Child (Bearstead collection at Upton House, National Trust) as the left wing. The verso is painted to imitate porphyry.

Oil on wood, arched top; overall 6⅞ × 5 in.

(15.6 × 12.7 cm); painted surface

6⅞ × 4¾ in. (15.6 × 12.1 cm)

Bequest of Benjamin Altman, 1913

14.40.636

The Rest on the Flight into Egypt

Oil on wood, 20 × 17 in. (50.8 × 43.2 cm)

The Jules Bache Collection, 1949

49.7.21

The Nativity; Saint John the Baptist; Saint Francis Receiving the Stigmata

The central panel and the wings were united as a triptych in 1923.

Oil on wood; central panel, overall

18¾ × 13½ in. (47.6 × 34.3 cm); central

panel, painted surface 18½ × 13⅜ in.

(47 × 34 cm); left wing, overall

18 × 6½ in. (45.7 × 16.5 cm); left wing,

original painted surface 17⅞ × 6 in.

(44.1 × 15.2 cm); right wing, overall



14.40.636



49.7.21



32.100.40b



32.100.40a



32.100.40c



1975.1.119



1975.1.120



18 × 6½ in. (45.7 × 16.5 cm); right wing,
original painted surface 17¾ × 5⅞ in.
(44.1 × 14.9 cm)
The Friedsam Collection, Bequest of Michael
Friedsam, 1931
32.100.40a-c

***Christ Bearing the Cross and the
Crucifixion; The Resurrection and the
Pilgrims of Emmaus***

These panels are the interior wings of an
altarpiece.
Oil on wood, each panel 34 × 11 in.
(86.4 × 27.9 cm)
Robert Lehman Collection, 1975
1975.1.119
ROBERT LEHMAN COLLECTION

The Annunciation

These panels are the exterior wings of the
altarpiece mentioned in the preceding entry
(1975.1.119).
Oil on wood, each panel 34 × 11 in.
(86.4 × 27.9 cm)
Robert Lehman Collection, 1975
1975.1.120
ROBERT LEHMAN COLLECTION

Gerard David

Netherlandish, active by 1484, died 1523

The Annunciation: The Archangel Gabriel and the Virgin

These two panels formed the second tier of a polyptych, with a Virgin and Child Enthroned (central panel), flanked by Saints Benedict and Jerome (all Palazzo Bianco, Genoa), and a lunette representing God the Father (Louvre, Paris). The polyptych is recorded shortly after 1790 in the apse of the abbey church of San Girolamo della Cervara, near Genoa, and the frame is said to have been dated 1506.

Oil on wood; angel, overall $31\frac{3}{8} \times 25$ in. (79.1 × 63.5 cm); angel, painted surface $30\frac{1}{4} \times 24\frac{3}{8}$ in. (76.8 × 61.9 cm); Virgin, overall $31\frac{3}{8} \times 25\frac{1}{4}$ in. (79.1 × 64.1 cm); Virgin, painted surface $30\frac{1}{2} \times 24\frac{3}{8}$ in. (77.5 × 61.9 cm)

Inscribed: (on angel's cope) [VIRTUS AL]TISSIMI OBOMBRABIT T[IBI] ((the power of the] Highest shall overshadow thee [Luke 1:35].) and ALPHA ET OM[EGA]; (on Virgin's robe) MOEDER·ONS:HER[N] / AVE·MARIA·GRACI[A]E·M[ATER] / MISERICORDI[A]E·TV·NOS: ABHOS[TE]·[PROTEGE] (the first words on the Virgin's robe meaning Mother of Our Lord, and the remainder from *Salutis auctor*, a hymn sung at Compline, and included, as is the verse from Luke on the angel's cope, in the office of the Feast of the Annunciation) Bequest of Mary Stillman Harkness, 1950 50.145.9ab



50.145.9a



50.145.9b

The Nativity with Donors and Saints Jerome and Vincent

Two forest scenes (Rijksmuseum, Amsterdam, on loan to the Mauritshuis, The Hague) from the verso of the wings were separated from the triptych about 1928.

Oil on canvas, transferred from wood; central panel $35\frac{1}{2} \times 28$ in. (90.2 × 71.1 cm); each wing $35\frac{1}{2} \times 12\frac{3}{8}$ in. (90.2 × 31.4 cm)

The Jules Bache Collection, 1949 49.7.20a–c



49.7.20b



49.7.20a



49.7.20c



1977.1.1



09.157

Virgin and Child with Four Angels

Oil on wood, 24⁷/₈ × 15³/₈ in.
(63.2 × 39.1 cm)
Inscribed (on cloth): IHESVS [RE]DEMPT[OR]
(Jesus Redeemer)
Gift of Mr. and Mrs. Charles Wrightsman,
1977
1977.1.1

The Crucifixion

Oil on wood, 21 × 15 in. (53.3 × 38.1 cm)
Inscribed (on cross): ·Î Ñ Ñ Î
Rogers Fund, 1909
09.157

Follower of Gerard David

Netherlandish, about 1525

The Adoration of the Magi

Oil on wood; overall 27³/₄ × 28⁷/₈ in.
(70.5 × 73.3 cm); painted surface
27¹/₂ × 28³/₈ in. (69.9 × 72.1 cm)
The Jack and Belle Linsky Collection, 1982
1982.60.17



1982.60.17



1975.1.121

Workshop of Gerard David

Virgin and Child with Saint Joseph

Oil on wood, 9 × 9¹/₂ in. (22.9 × 24.1 cm)
Robert Lehman Collection, 1975
1975.1.121
ROBERT LEHMAN COLLECTION

Follower of Gerard David

Netherlandish, about 1520-30

Virgin and Child

Oil on wood; overall 10 × 8¹/₄ in.
(25.4 × 21 cm), with added strip of
³/₈ in. (1 cm) at top; painted surface
9⁵/₈ × 8¹/₄ in. (24.4 × 21 cm)
The Friedsam Collection, Bequest of
Michael Friedsam, 1931
32.100.53



32.100.53



53.168

Master of the Story of Joseph

Netherlandish, about 1500

Joseph Interpreting the Dreams of His Fellow Prisoners

Oil on wood, diameter 61¹/₂ in. (156.2 cm)
Harris Brisbane Dick Fund, 1953
53.168

Juan de Flandes

Netherlandish, active (in Spain) by 1496, died 1519

The Marriage Feast at Cana

This panel is one of a series commissioned by Isabella I of Castile (Spain). Forty-seven had been completed at her death in 1504 and are recorded in the inventory of her estate.

Twenty-eight panels by no less than three hands, including Michiel Sittow (born about 1469, died 1525/26) as well as Juan de Flandes, are known (in two private and numerous public collections, primarily the Museo del Palacio Real, Madrid).

Oil on wood, 8¹/₄ × 6¹/₄ in. (21 × 15.9 cm)

The Jack and Belle Linsky Collection, 1982 1982.60.20



1982.60.20

Saints Michael and Francis

This painting may have belonged to a retable commissioned in 1505 for the chapel of the University of Salamanca, where a panel from the banco representing Saints Apollonia and Mary Magdalen remains.

Oil on wood, gold ground; overall, with added strips at right and bottom,

36⁷/₈ × 34¹/₄ in. (93.7 × 87 cm); painted surface

35³/₈ × 32³/₄ in. (89.9 × 83.2 cm)

Inscribed (below figures): S^AN^T:MIGVEL;

S^AN^T:FRANCISCO:

Purchase, Mary Wetmore Shively Bequest, in

memory of her husband, Henry L. Shively,

M.D., 1958

58.132

Jan Provost

Netherlandish, active by 1491, died 1529

Virgin and Child

Oil on wood; overall 12¹/₄ × 6³/₄ in.

(31.1 × 17.1 cm); painted surface

11³/₄ × 6¹/₈ in. (29.8 × 15.6 cm)

Bequest of Joan Whitney Payson, 1975

1976.201.17

Attributed to Jan Provost

The Crucifixion

Oil on wood; overall 13¹/₈ × 10³/₄ in.

(33.3 × 27.3 cm); painted surface

12³/₈ × 10¹/₄ in. (32.1 × 26 cm)

Inscribed (top center, on cross): INRI

The Jack and Belle Linsky Collection, 1982

1982.60.21

Master of Frankfort

Netherlandish, born about 1460, died about 1515

The Adoration of the Shepherds

Oil on wood, 22¹/₂ × 15¹/₂ in.

(57.2 × 39.4 cm)

Robert Lehman Collection, 1975

1975.1.116

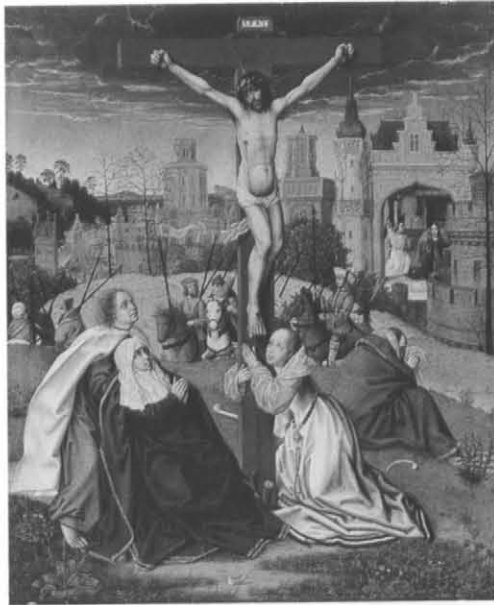
ROBERT LEHMAN COLLECTION



58.132



1976.201.17



1982.60.21

Follower of Jan Joest

Netherlandish, active about 1515

Nativity with the Annunciation to the Shepherds

Oil on wood; overall 41 × 28¹/₄ in.

(104.1 × 71.8 cm); painted surface

41 × 27⁵/₈ in. (104.1 × 70.2 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.22

Master of Alkmaar

Netherlandish, about 1504

Jan (1438–1516), First Count of Egmond

Oil on canvas, transferred from wood,

arched top; overall 16³/₄ × 10¹/₄ in.

(42.5 × 26 cm); original painted surface

16¹/₄ × 9⁵/₈ in. (41.3 × 24.4 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.122



1975.1.116



1982.60.22

Magdalena van Werdenburg (1464–1538), Countess of Egmond

Pendant to 32.100.122

Oil on wood, arched top; overall, with

engaged frame, 19¹/₄ × 12¹/₂ in.

(48.9 × 31.8 cm); painted surface

16¹/₂ × 9³/₄ in. (41.9 × 24.8 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.118

Netherlandish Painter (possibly Goswijn van der Weyden, active by 1491, died after 1538)

about 1515–20

The Fifteen Mysteries and the Virgin of the Rosary

The arrangement of the panels as reassembled

is as follows: five Joyful Mysteries

(Annunciation, Visitation, Nativity,

Presentation, and Christ in the Temple [b–

f]), five Sorrowful Mysteries (Agony in the

Garden, Scourging, Crowning with Thorns,

Christ Carrying the Cross, and Crucifixion

[g–k]), five Glorious Mysteries (Resurrection,

Ascension, Descent of the Holy Spirit,

Dormition of the Virgin, and Coronation of

the Virgin [l–p]), and the Virgin of the

Rosary (a).

Oil on wood; (a) 9⁷/₈ × 21 in.

(25.1 × 53.3 cm); (b–p) each 5 × 4¹/₈ in.

(12.7 × 10.5 cm)

Anonymous Bequest, 1984

1987.290.3a–p



32.100.122



32.100.118

Netherlandish Painters

about 1520

Charles V (1500–1558), Holy Roman Emperor

Oil on wood, 11³/₈ × 8⁷/₈ in.

(29.5 × 22.5 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.46

first quarter 16th century

Portrait of a Young Man of the van Steynoert Family

Oil on wood, arched top; overall, with

engaged frame, 16¹/₈ × 12³/₄ in.

(41 × 32.4 cm); painted surface

13⁵/₈ × 10¹/₈ in. (34.6 × 25.7 cm)

Arms (upper left) of the van Steynoert family

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.45



1987.290.3a-p



32.100.46

Style of Hieronymus Bosch

Netherlandish, first quarter 16th century

Christ's Descent into Hell

Oil on wood, 21 × 46 in. (53.3 × 116.8 cm)

Harris Brisbane Dick Fund, 1926

26.244

16th century

The Adoration of the Magi

Oil and gold on wood, 28 × 22¹/₄ in.

(71.1 × 56.5 cm)

John Stewart Kennedy Fund, 1913

13.26



32.100.45



26.244

Netherlandish Painter

first quarter 16th century

The Adoration of the Magi (central panel of a triptych)

Oil on wood, arched top, 8³/₄ × 5¹/₄ in.

(22.2 × 13.3 cm)

Inscribed (on wings): MARIA · MATER · GRACIÆ
MATER MISERICORDIÆ · TV · NOS AB HOSTE
PROTEGE IN HORA MORTIS SVSCIPE · (Mary,
Mother of Grace, protect us from the evil one
and deliver us in the hour of our death.
[Possibly from a hymn to the Virgin])

Robert Lehman Collection, 1975

1975.1.122

ROBERT LEHMAN COLLECTION



13.26



1975.1.122



21.132.2



o8.183.2

Netherlandish (Antwerp Mannerist) Painters

about 1520

The Adoration of the Magi

Oil on wood, 27¹/₈ × 21¹/₂ in.
(68.9 × 54.6 cm)

Bequest of Helen L. Bullard, in memory of
Harold C. Bullard, 1921

21.132.2

first quarter 16th century

A Sermon on Charity (possibly the
Conversion of Saint Anthony)

Oil on wood, 33¹/₂ × 23 in.
(85.1 × 58.4 cm)

Rogers Fund, 1908

o8.183.2

The Last Supper (triptych)

Central panel: Last Supper; left wing:
Abraham Receiving Bread and Wine from
Melchizedek; right wing: Fall of Manna;
exterior: Adam and Eve

Oil on wood, shaped top; central panel,
overall, with engaged frame, 47 × 33³/₄ in.

(119.4 × 85.7 cm); left wing, overall,
with engaged frame, 47 × 16⁷/₈ in.

(119.4 × 42.9 cm); right wing, overall,
with engaged frame, 47¹/₈ × 17 in.

(119.7 × 43.2 cm)

Inscribed (on frame): (under left wing)
CENANTIBVSILLIS, ACZEPIT; (under central
panel) IESVS PANEM BENEDIXIT, ^{AC}FREJIT,
DEDITQV[E]; (under right wing) DISCIPVLIS,
SVIS, DICENS (And as they were eating, Jesus
took bread, and blessed it, and brake it, and
gave it to the disciples, and said . . .
[Matthew 26:26].); (right wing, on tent in
background) AVE MARIA . . .

Gift of J. Pierpont Morgan, 1917

17.190.18a-c



17.190.18a-c



17.190.18b

17.190.18c



1975.1.123



29.100.599

Master of the Demi-Figures

Netherlandish, active early 16th century

Virgin and Child

Oil on wood, 3¹/₂ × 2³/₄ in. (8.9 × 7 cm)

Robert Lehman Collection, 1975

1975.1.123

ROBERT LEHMAN COLLECTION

Netherlandish Painter

early 16th century

The Rest on the Flight into Egypt

Oil on wood, 23³/₈ × 28 in.

(59.4 × 71.1 cm)

H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929

29.100.599

Quentin Massys (also Matsys or Metsys)

Netherlandish, 1465/66–1530

Portrait of a Man

Oil on wood, arched top; overall, with engaged frame, 18¹/₈ × 13¹/₂ in.

(46 × 34.3 cm); painted surface 15³/₈ × 11¹/₄ in. (39.7 × 28.6 cm)

Inscribed (on collar): LEVER

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.49



32.100.49

Portrait of a Woman

Oil on wood, 19 × 17 in. (48.3 × 43.2 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.47



32.100.47

The Adoration of the Magi

Oil on wood, 40¹/₂ × 31¹/₂ in. (102.9 × 80 cm)

Dated (on pilaster): [15]26.

John Stewart Kennedy Fund, 1911

11.143



11.143

Followers of Quentin Massys

Netherlandish, mid-16th century

The Rest on the Flight into Egypt

This painting may be the work of two artists.

Oil on wood, 37¹/₂ × 30¹/₄ in. (95.3 × 76.8 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.52



32.100.52

Master of the Mansi Magdalen

Netherlandish, active first quarter 16th century

Virgin and Child

Oil on wood, 19¹/₈ × 15¹/₄ in. (48.6 × 38.7 cm)

Bequest of William H. Herriman, 1920

21.134.2



21.134.2

Master of the Holy Blood

Netherlandish, about 1520

***The Descent from the Cross* (triptych)**

The central panel is based on a lost prototype by Rogier van der Weyden (1399/1400–1464).

Left panel: Saint Joseph of Arimathea; right panel: Saint Mary Magdalen

Oil on wood; central panel, overall 36 × 28¹/₂ in. (91.4 × 72.4 cm); central panel, painted surface 35⁵/₈ × 28¹/₂ in. (90.5 × 72.4 cm); left panel, overall

36 × 12³/₈ in. (91.4 × 31.4 cm); left panel, painted surface 35¹/₂ × 12³/₈ in. (90.2 × 31.4 cm); right panel, overall

35⁷/₈ × 12⁵/₈ in. (91.1 × 32.1 cm); right panel, painted surface 35³/₈ × 12¹/₂ in. (89.9 × 31.8 cm)

Gift of Clyde Fitch and Ferdinand Gottschalk, 1917

17.187a–c



17.187a–c



1982.60.25



88.3.88

Jan Mostaert

Netherlandish, active by 1498, died 1555/56

Christ Shown to the People

Oil on wood; overall 12 × 8⁷/₈ in.

(30.5 × 22.5 cm); painted surface

11¹/₂ × 8¹/₄ in. (29.2 × 21 cm)

The Jack and Belle Linsky Collection, 1982
1982.60.25

Cornelis Engebrectsz

Netherlandish, 1468-1527

The Crucifixion with Donors and Saints Peter and Margaret

Oil on wood, 24¹/₄ × 35¹/₄ in.

(61.5 × 89.5 cm)

Inscribed (on cross): I-N-R-I

Gift of Coudert Brothers, 1888

88.3.88

Workshop of Cornelis Engebrectsz

Ecce Homo, (verso) Christ Blessing; The Disrobing of Christ, (verso) Saint John the Baptist

The panels, whose versos are in grisaille, are the wings of an altarpiece.

Oil on wood, each 16¹/₂ × 8³/₄ in.

(41.9 × 22.2 cm)

Inscribed (Disrobing of Christ, on plaque):

·I·N·R·I·

Gift of Ferdinand Hermann, 1911

11.193ab



11.193a (recto)



11.193b (recto)



11.193a (verso)



11.193b (verso)

Jan Gossart (called Mabuse)

Netherlandish, active by 1503, died 1532

Portrait of a Man

Oil on wood, 18¹/₂ × 13³/₄ in.

(47 × 34.9 cm)

Signed: (on scroll) . . . om̄rpses / J[o]annes

. . . / malbodius . . . / pingeba[t]; (on hat ornament) IM [monogram]

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.62



32.100.62



17.190.17

Virgin and Child

Oil on wood; overall 17⁷/₈ × 13³/₈ in.

(45.4 × 34.6 cm); painted surface

17¹/₄ × 13 in. (43.8 × 33 cm)

Gift of J. Pierpont Morgan, 1917

17.190.17



32.100.57



1975.1.117



1982.60.47



41.190.20b



41.190.20a



41.190.20c



32.100.60

Virgin and Child

Oil on wood; overall 28³/₈ × 21¹/₄ in. (72.1 × 54 cm); painted surface 27³/₄ × 20³/₄ in. (70.5 × 52.7 cm)
 Inscribed (on prayer book pages): . . . / recordatus misericordiae suae / Sicut loctus-est ad / patres nostras Abra / ham et=semini eius i[n] / saecula Gloria patri et / filio et spir[it]o / sancto S[icut erat in] / principi[o et nunc et semper] / et in saecu[la saeculorum] / De profundis clamavi / [ad te] domine : domine ex / [audi v]ocem : meam / [Fiant aures tua]e intenden / [tes in vocem depreca]tiones / [meae.] / . . . misericordia et co / [piosa] (. . . in remembrance of his mercy; As he spake to our fathers, to Abraham, and to his seed for ever. Glory to the father and to the son and to the holy spirit, [as it was in the] beginning, [is now, and shall be for ever.] Out of the depths have I cried [unto thee,] O Lord. Lord, [hear] my voice: [let thine ears] be attentive [to the voice of my] supplications [Luke 1:54-55, the Gloria patri, and Psalms 130:1-2 and possibly 7].)
 The Jack and Belle Linsky Collection, 1982 1982.60.47



40.174.1

The Crucifixion with Saints and a Donor (triptych)

Central panel: Crucifixion with the Virgin, Saints John the Evangelist and Joseph of Arimathea, and a kneeling donor; left wing: Saints John the Baptist and Catherine of Alexandria; right wing: Saints Anthony of Padua and Nicholas of Tolentino
 Oil on wood, shaped top; central panel, painted surface 38³/₄ × 29¹/₄ in. (98.4 × 74.3 cm); each wing, painted surface 39³/₄ × 12⁷/₈ in. (101 × 32.7 cm)
 Inscribed (on cross): ·INRI·
 Bequest of George Blumenthal, 1941 41.190.20a-c



41.190.19

The Annunciation

Oil on wood, 34 × 31¹/₂ in. (86.4 × 80 cm)
 Inscribed (background, on predella of altarpiece): ABRAHAM; MELCHICED [Melchizedek]
 The Friedsam Collection, Bequest of Michael Friedsam, 1931 32.100.60

The Last Judgment

Oil on wood, 48³/₄ × 34 in. (123.8 × 86.4 cm)
 Bequest of Mr. and Mrs. Graham F. Blandy, 1940 40.174.1

Workshop of Joos van Cleve

The Holy Family
 Oil on wood, 20³/₈ × 14⁵/₈ in. (51.8 × 37.1 cm)
 Bequest of George Blumenthal, 1941 41.190.19

Joos van Cleve

Netherlandish, active by 1507, died 1540/41

The Holy Family

Oil on wood, 16³/₄ × 12¹/₂ in. (42.5 × 31.8 cm)

Inscribed (on scroll): . . . et benedictus / fructus ventris tui / . . . / . . . / Magnificat [a]N[im]A / mea dominum / Et exultavit Sp[iritu]s me / us in deo salutari meo / Quia respexit humi / litatem ancillae suae / [ecce enim ex hoc] b[ea]tam / [me dicent omnes] generat / [iones. Quia] fecit mihi [magna] / qui potens est et / [sanctum nomen] ejus Et / [misericordia] ejus a / [progenie in progenies] timentibus eum.) (. . . and blessed is the fruit of thy womb. . . . My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior. For he hath regarded the low

estate of his handmaiden: [for, behold, from henceforth all] generations [shall call me] blessed. For he that is mighty hath done to me [great things]; and [holy is his name]. And his [mercy is on them that fear him from generation to generation] [Luke 1:42, 46-50, including the first five lines of the Magnificat.]
 The Friedsam Collection, Bequest of Michael Friedsam, 1931 32.100.57

The Holy Family

Oil on wood, 21³/₈ × 14¹/₄ in. (54.9 × 36.2 cm)
 Robert Lehman Collection, 1975 1975.1.117
 ROBERT LEHMAN COLLECTION

Workshop of Joos van Cleve

Francis I (1494-1547), King of France

Oil on canvas, transferred from wood,
16 × 12⁷/₈ in. (40.6 × 32.7 cm)
The Friedsam Collection, Bequest of Michael
Friedsam, 1931
32.100.120



32.100.120



45.170.1

Master of the Louvre Madonna

Netherlandish, active first half 16th century

Virgin Suckling the Child

Distemper on canvas, 15⁵/₈ × 11⁷/₈ in.
(39.7 × 30.2 cm)

Inscribed (on simulated frame): (sides and top) Ave·regina·celorum·ave·domina·angelorum·salve·radix·sancta·ex·qua·mundo·lux·[est]·orta· (Hail to thee, O Queen of Heaven; hail, Mistress of Angels; hail, root and gateway through whom the light has risen upon the world. [From a Compline antiphon]); (base) Beata·es[t]·maria·qu[a]e·omniu[m]·p[ro]rtasti / creatorem·genuisti·eum·qui·te·fecit / et·inaeternum·permane[s] Virgo (Blessed art thou, O Mary the Virgin, who didst bear the creator of all things. Thou broughtest forth him who made thee and remainest a virgin forever. [From the offertory of the old office of the Immaculate Conception])

Gift of Robert Lehman, 1945
45.170.1



13.32a-c



13.32bc

Adriaen Isenbrant

Netherlandish, active by 1510, died 1551

The Nativity (triptych)

Left wing: Adoration of the Magi and (exterior) Annunciation; right wing: Flight into Egypt and (exterior) Visitation. The exterior is in grisaille.

Oil on wood; central panel, overall, with engaged frame, 12³/₈ × 10¹/₈ in. (31.4 × 25.7 cm); central panel, painted surface 9¹/₈ × 6⁷/₈ in. (23.2 × 17.5 cm); each wing, overall, with engaged frame, 12³/₈ × 5 in. (31.4 × 12.7 cm); each wing, painted surface 10³/₄ × 3¹/₂ in. (27.3 × 8.9 cm)
Frederick C. Hewitt Fund, 1913
13.32a-c

Man Weighing Gold

Oil on wood, 20 × 12 in. (50.8 × 30.5 cm), with added strips of 1³/₄ in. (4.5 cm) at left and right
The Friedsam Collection, Bequest of Michael Friedsam, 1931
32.100.36



32.100.36



04.32

Christ Crowned with Thorns and the Mourning Virgin

Oil on canvas, transferred from wood,
41¹/₂ × 36¹/₂ in. (105.4 × 92.7 cm)
Rogers Fund, 1904
04.32



36.14a–c



36.14bc

Joachim Patinir

Netherlandish, active by 1515, died 1524

The Penitence of Saint Jerome (triptych)

Interior wings: Baptism of Christ and Temptation of Saint Anthony; exterior, in grisaille: Saint Anne with the Virgin and Child and Saint Sebald

Oil on wood, shaped top; central panel, overall, with engaged frame, 46¹/₄ × 32 in. (117.5 × 81.3 cm); each wing, overall, with engaged frame, 47¹/₂ × 14 in. (120.7 × 35.6 cm)

Fletcher Fund, 1936

36.14a–c

Bernaert van Orley

Netherlandish, active by 1515, died 1541/42

Virgin and Child with Angels

Oil on wood, 33⁵/₈ × 27¹/₂ in.

(85.4 × 69.9 cm)

Inscribed: (on Virgin's robe) MARIA MATER GRASIA MA . . . (Mary, Mother of Grace, mo[ther] . . .); (falsely, lower left, with date and initials of Albrecht Dürer) 1505/AD [monogram]

Bequest of Benjamin Altman, 1913

14.40.632



14.40.632



41.190.14

Style of Bernaert van Orley

Netherlandish, about 1520

Four Scenes from the Passion

The scenes are the Agony in the Garden, Bearing of the Cross, Crucifixion, and Lamentation.

Oil on wood, 11³/₄ × 11³/₈ in.

(29.8 × 28.9 cm)

Inscribed (on cross): I,N,R,I,

Bequest of George Blumenthal, 1941

41.190.14

Ambrosius Benson

Netherlandish, active by 1519, died 1550

The Lamentation

Oil on canvas, transferred from wood, shaped top, 36 × 22¹/₈ in. (91.4 × 56.2 cm)

Inscribed (top center, on cross): INRI

The Jack and Belle Linsky Collection, 1982

1982.60.23



1982.60.23



41.190.18

Attributed to Ambrosius Benson

Virgin and Child with Saints Dominic, Augustine, Margaret, and Barbara

Oil on canvas, transferred from wood, 38³/₄ × 51 in. (98.4 × 129.5 cm)

Bequest of George Blumenthal, 1941

41.190.18

Netherlandish Painters

first half 16th century

Portrait of a Man

Oil on wood, arched top; overall 8 1/4 x 6 1/2 in. (21 x 16.5 cm); painted surface 8 1/8 x 6 1/8 in. (20.6 x 15.6 cm)
The Jack and Belle Linsky Collection, 1982
1982.60.28



1982.60.28



1975.1.124

mid-16th century

Virgin and Child

Oil on wood, 5 1/8 x 4 in. (13 x 10.2 cm)
Robert Lehman Collection, 1975
1975.1.124
ROBERT LEHMAN COLLECTION

Workshop of Herri met de Bles

Netherlandish, probably born 1480, died after 1550

The Temptation of Saint Anthony

Oil on wood; overall 8 7/8 x 13 3/4 in. (22.5 x 34.9 cm); painted surface 8 1/2 x 13 3/8 in. (21.6 x 34 cm)
Bequest of Harry G. Sperling, 1971
1976.100.1



1976.100.1



16.69

Master LC

Netherlandish, active second quarter 16th century

The Arrival in Bethlehem

Oil on wood, 26 1/2 x 36 7/8 in. (67.3 x 93.7 cm)
Rogers Fund, 1916
16.69

Copy after Lucas van Leyden

Netherlandish or German, possibly late 16th century

Christ Presented to the People

The painting is close in size to the engraving of 1510 by Lucas van Leyden (Netherlandish, active by 1508, died 1533) from which it derives.
Oil on wood, 10 7/8 x 18 in. (27.6 x 45.7 cm)
Marquand Collection, Gift of Henry G. Marquand, 1889
89.15.13



89.15.13



71.36

Marten van Heemskerck

Netherlandish, 1498-1574

Jacob Willemsz. van Veen (born about 1457, died after 1532), the Artist's Father

Oil on wood, 20 1/2 x 13 3/4 in. (52.1 x 34.9 cm)
Signed, dated, and inscribed (bottom):
mij[n]·sōē[n]·heft·mij·hier·
gheconterfeit·doe·ic·gheleeft·had·
lxxv·iāre[n]·somē[n]·seijt· (My
son portrayed me here when I had lived
seventy-five years so they say) / ·1532·MVH
[monogram]
Purchase, 1871
71.36



1982.60.26



1982.60.27

Attributed to Jan Cornelisz. Vermeyen

Netherlandish, 1500-1559

Queen Mary of Hungary (1505-1558)

Oil on wood, 21½ × 18 in. (54.6 × 45.7 cm)
The Jack and Belle Linsky Collection, 1982
1982.60.26

Portrait of a Man with a Rosary

Oil on wood, 20 × 16¼ in. (50.8 × 41.3 cm)
Dated and inscribed: (left of sitter's head) ·1545·; (right of sitter's head) ·63·
The Jack and Belle Linsky Collection, 1982
1982.60.27

Jan Sanders van Hemessen

Netherlandish, active by about 1524, died about 1564

The Calling of Matthew

Oil on wood, 43⅞ × 59½ in. (111.4 × 151.1 cm)
Purchase, 1871
71.155



71.155



49.7.32

Netherlandish Painter

about 1535

Portrait of a Young Woman

Oil on wood, 10½ × 8¼ in. (26.7 × 21 cm)
The Jules Bache Collection, 1949
49.7.32

Netherlandish or French Painter

dated 1537

Moses and Aaron before Pharaoh: An Allegory of the Dinteville Family

The brothers are Jean (as Moses); Gaucher; François II, Bishop of Auxerre (as Aaron); and Guillaume. Pharaoh is presumably a generalized portrait of the king, Francis I.
Oil on wood, 69½ × 75⅞ in. (176.5 × 192.7 cm)

Dated and inscribed: (on hem of Moses' garment) ·IEHAN S^r DE·POLISY· / ·EN·AGE 33· / ·BAILLY·DE·TROYES / [EN?] ·1537·; (on hem of Gaucher's robe) 1537 / GAVCHER·S^r·DE·VANLAY· / EN AGE / 28; (on hem of Guillaume's robe) GVILLAVME· / DE SCHESET / DE·DINTEVILLE·CHEV . . . / ·DESCVL IE·DE·MO [last letter cut by panel edge] / EN / AGE 32; (on Aaron's miter) CREDITIT. / ABRAM·D^{ño}. / ETREPVTAT^v. / EST·ILLI·AD·IVS / TITIAM· (And [Abraham] believed in the Lord; and he counted it to him for righteousness [Genesis 15:6].); (on border of Aaron's gown) EN / 8; (upper left, on entablature) VIRTVI FORTVNA COMES· (Fortune, the companion of merit [motto of the Dinteville family]); (lower left, falsely, on base of pharaoh's throne) IOANNES·HOLBEIN·1537 Arms (beneath his right foot) of François II de Dinteville, Bishop of Auxerre
Wentworth Fund, 1950
50.70



50.70



91.26.3

Netherlandish Painters

dated 1539

Portrait of a Man, Possibly Jean de Langeac (died 1541), Bishop of Limoges

Oil on wood, 47 1/4 x 34 1/2 in. (120 x 87.6 cm)

Dated and inscribed: (lower left) A° D. 1539; (on paper)

SCIAMVS ENIM QVONIA[M] / TERRESTRIS
DOMVS N[OST]RA / HVIVS HABITATIO[N]IS DIS
SOVLET[VR] ET Q[VOD] [A]EDIFICATIO[N]E[M] /
EX DEO HABEM[VS] DOMV[M] NO[N] /
MANVFACTA[M] [A]ETERNA[M] IN / C[O]ELIS
NA[M] ET INHOC I[N]GEMISCIM[VS] /
HABITATIO[N]E[M] N[OST]RA[M] Q[VAE] DE /
C[O]ELO E[ST] SVP[ER]I[N]DVI CVPIE[N]TES / SI
T[AME]N VESTITI ET NO[N] / [N]VDI
INVENIAMVR / AD. COR.2 / CAP.5. (For we
know that, if our earthly house of this
tabernacle were dissolved, we have a building
of God, a house not made with hands,
eternal in the heavens. For in this we groan,
earnestly desiring to be clothed upon with our
house which is from heaven: If so be that
being clothed we shall not be found naked
[2 Corinthians 5: 1-3].)

Marquand Collection, Gift of Henry G.
Marquand, 1890
91.26.3



69.282



30.95.287

about 1540-50

Portrait of a Woman

Oil on wood, 29 1/4 x 22 5/8 in. (74.3 x 57.5 cm)

Gift of Winston F. C. Guest, 1969

69.282



51.5



39.143

dated 1569

Portrait of a Surgeon

Oil on wood, 8 1/4 x 6 1/8 in. (21 x 15.6 cm)

Dated and inscribed: (left) siet om of swijcht
(Be cautious or keep silent); (right, on column)

A° 1[5]69. / siet om of swijcht / ÆT: 47.
Theodore M. Davis Collection, Bequest of
Theodore M. Davis, 1915

30.95.287

Anthony Mor van Dashorst

Netherlandish, 1519-1575

Portrait of a Man, Possibly Ottavio Farnese (1524-1586), Duke of Parma and Piacenza

Oil on canvas, 82 1/4 x 46 3/4 in.
(208.9 x 118.7 cm)

Dated (left center): 1563

Gift of Mr. and Mrs. Nate B. Spingold, 1951
51.5



15.133

Pieter Jansz. Pourbus

Netherlandish, 1524-1584

Portrait of a Young Woman

Oil on wood, 15 1/2 x 12 1/2 in. (39.4 x 31.8 cm)

Charles B. Curtis Fund, 1939

39.143



17.190.3



19.164

Pieter Huys

Netherlandish, active by 1545, died 1584

The Temptation of Saint Anthony

Oil on wood, 43 × 59 in. (109.2 × 149.9 cm)

Inscribed (lower left, falsely): V. Breughel

Anonymous Gift, 1915

15.133

Marcellus Coffermans

Netherlandish, active 1549–1570

The Adoration of the Shepherds

 Oil on wood, 8¹/₈ × 5¹/₂ in. (20.6 × 14 cm)

Signed (lower right): MARCEL.FELMON.FE[CIT]

Gift of J. Pierpont Morgan, 1917

17.190.3

Pieter Bruegel the Elder

Netherlandish, active by 1551, died 1569

The Harvesters

This painting is from a series of six constituting a cycle of the seasons, four others of which are known: *Hunters in the Snow and Gloomy Day* (both Kunsthistorisches Museum, Vienna), *Haymaking* (National Gallery, Prague), and *Return of the Herd* (Kunsthistorisches Museum, Vienna).

 Oil on wood, 46¹/₂ × 63¹/₄ in.

(118.1 × 160.7 cm)

Signed and dated (lower right): BRVEGEL / [MD]LXV [now largely illegible]

Rogers Fund, 1919

19.164

Netherlandish (Antwerp?) Painter

about 1581

Musical Party

This panel is the lid of a double virginal; the instrument was built in 1581 by Hans Ruckers the Elder of Antwerp.

Oil on wood, $19\frac{1}{2} \times 71\frac{3}{4}$ in.
(49.5 × 182.2 cm)

Gift of B. H. Homan, 1929

29.90

MUSICAL INSTRUMENTS



29.90

Kerstiaen de Keuninck

Flemish, born about 1560, died 1632/33

A Mountainous Landscape with a WaterfallOil on wood, $27\frac{1}{4} \times 48$ in. (69.2 × 121.9 cm)

Signed (bottom center): K D Keuninck

Purchase, Anonymous Gift, L. H. P. Klotz and George T. Delacorte Jr. Gifts; Rogers, Marquand, Charles B. Curtis, and The Alfred N. Punnett Endowment Funds; and Gift of Eugen Boross and Bequest of Collis P. Huntington, by exchange, 1983

1983.452



1983.452



1974.293

Jan Brueghel the Elder

Flemish, 1568–1625

A Woodland Road with TravelersOil on wood, $18\frac{1}{8} \times 32\frac{3}{4}$ in. (46 × 83.2 cm)

Signed and dated (lower left): BRVEGHEL 1607

Purchase, Fletcher, Rogers, Pfeiffer, Dodge, Harris Brisbane Dick, and Louis V. Bell Funds, and Joseph Pulitzer Bequest, 1974

1974.293



39.16



22.45.5

Pieter Brueghel the Younger

Flemish, 1564/65–1637/38

The Whitsun BrideOil on wood, $20 \times 30\frac{5}{8}$ in.

(50.8 × 77.8 cm)

Signed (right, on window):

·P·BREVGH[E][L]

Gift of Estate of George Quackenbush, in his memory, 1939

39.16

Workshop of Pieter Brueghel the Younger***A Winter Landscape with Skaters and a Bird Trap***Oil on wood, $15\frac{1}{4} \times 22\frac{7}{8}$ in.

(38.7 × 58.1 cm)

Bequest of Grace Wilkes, 1921

22.45.5



50.209



45.94.2



25.110.21



1971.101

Attributed to Jacob van der Heyden

Flemish, 1573–1645

Interior of Strasbourg CathedralTempera on vellum, $5\frac{1}{4} \times 4\frac{1}{8}$ in.

(13.3 × 10.5 cm)

Rogers Fund, 1950

50.209

Hendrick van Steenwyck II

Flemish, born about 1580, died 1649

A Renaissance Portico with Elegant FiguresOil on copper, diameter $4\frac{3}{8}$ in. (11.1 cm)

Signed and dated (bottom center, on step):

HEN[DRICK] V. STE[EN]WYCK 16[]

Gift of Mrs. James Eads Switzer, in memory of

her aunt, Yrene Ceballos de Sanz, 1945

45.94.2



1982.60.24

Frans Pourbus the Younger

Flemish, 1569–1622

Margherita Gonzaga (1591–1632), Princess of MantuaOil on canvas, $36\frac{1}{2} \times 27\frac{1}{4}$ in.

(92.7 × 69.2 cm)

Bequest of Collis P. Huntington, 1900

25.110.21

Abraham Janssen van Nuyssen

Flemish, born about 1575, died 1632

The Dead Christ in the Tomb with Two AngelsOil on canvas, $45\frac{3}{8} \times 58$ in.

(115.3 × 147.3 cm)

Gift of James Belden, in memory of Evelyn

Berry Belden, 1971

1971.101

Peter Paul Rubens

Flemish, 1577–1640

Portrait of a Man, Possibly an Architect or GeographerOil on copper, $8\frac{1}{2} \times 5\frac{3}{4}$ in.

(21.6 × 14.6 cm)

Inscribed: (upper left) [MDLXXX]XVII; (upper right) ÆTAT. XXVI; (engraved, verso of copper plate) PETRVS PAVLVS RVBENS / PI.

The Jack and Belle Linsky Collection, 1982

1982.60.24

Peter Paul Rubens

Flemish, 1577–1640

Study of Two Heads

Oil on wood, 27½ × 20½ in.

(69.9 × 52.1 cm)

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.99



67.187.99

The Holy Family with Saint Elizabeth, Saint John, and a Dove

Oil on wood, 26 × 20¼ in. (66 × 51.4 cm)

Bequest of Ada Small Moore, 1955

55.135.1



55.135.1

Peter Paul Rubens

and

Jan Brueghel the Elder

Flemish, 1568–1625

The Feast of Acheloüs

Oil on wood, 42½ × 64½ in.

(108 × 163.8 cm)

Gift of Alvin and Irwin Untermyer, in

memory of their parents, 1945

45.141



45.141

Peter Paul Rubens

Flemish, 1577–1640

Atalanta and Meleager

Oil on wood, 52½ × 42 in.

(133.4 × 106.7 cm)

Fletcher Fund, 1944

44.22



44.22

Portrait of a Woman, Probably Susanna Lunden (née Fourment, 1599–1628)

Oil on wood, 30¼ × 23⅝ in.

(76.8 × 60 cm), including added strip of

3¾ in. (9.5 cm) at bottom

Gift of Mr. and Mrs. Charles Wrightsman,

1976

1976.218



1976.218

The Triumph of Henry IV

This is the final oil sketch of four (art market, 1984; Wallace Collection, London; and Musée Bonnat, Bayonne) for the painting (Uffizi, Florence), which was a projected decoration for the Palais du Luxembourg, Paris.

Oil on wood, 19½ × 32⅞ in.

(49.5 × 83.5 cm)

Rogers Fund, 1942

42.187



42.187



37.160.12



1984.433.336

The Glorification of the Eucharist

This painting is a design for the altarpiece ensemble formerly on the high altar of the Carmelite church in Antwerp.
Oil on wood, 28 × 19 in. (71.1 × 48.3 cm)
Bequest of Ogden Mills, 1929
37.160.12

The Coronation of the Virgin

This is a sketch for a canvas by Rubens with workshop assistance (formerly Kaiser-Friedrich-Museum, Berlin, destroyed in 1945).
Oil on wood, 19⁵/₈ × 16 in.
(49.8 × 40.6 cm)
Bequest of Scofield Thayer, 1982
1984.433.336

The Holy Family with Saints Francis and Anne and the Infant Saint John the Baptist

Oil on canvas, 69¹/₂ × 82¹/₈ in.
(176.5 × 208.6 cm)
Gift of James Henry Smith, 1902
02.24

Venus and Adonis

Oil on canvas, with added strips,
77³/₄ × 95⁵/₈ in. (197.5 × 242.9 cm)
Gift of Harry Payne Bingham, 1937
37.162

A Forest at Dawn with a Deer Hunt

Oil on wood, 24¹/₄ × 35¹/₂ in.
(61.5 × 90.2 cm)
Purchase, The Annenberg Foundation, Mrs. Charles Wrightsman, Michel David-Weill, The Dillon Fund, Henry J. and Drue Heinz Foundation, Lola Kramarsky, Annette de la Renta, Mr. and Mrs. Arthur Ochs Sulzberger, The Vincent Astor Foundation, and Peter J. Sharp Gifts; special funds, gifts, and other gifts and bequests, by exchange, 1990
1990.196



02.24



37.162



1990.196





10.73

Peter Paul Rubens

Flemish, 1577–1640

Rubens, His Wife Helena Fourment (1614–1673), and Their Son Peter Paul (born 1637)Oil on wood, 80¹/₄ × 62¹/₄ in.

(203.8 × 158.1 cm)

Gift of Mr. and Mrs. Charles Wrightsman, in honor of Sir John Pope-Hennessy, 1981
1981.238**Peter Paul Rubens and Workshop*****Wolf and Fox Hunt***Oil on canvas, 96⁵/₈ × 148¹/₈ in.

(245.4 × 376.2 cm)

Inscribed (lower left): 1125

John Stewart Kennedy Fund, 1910

10.73

Workshop of Peter Paul Rubens***Virgin and Child***Oil on wood, 39³/₄ × 30³/₈ in.

(101 × 77.2 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.42



32.100.42



32.100.37

Frans Francken I (1542–1616)Oil on wood, 25¹/₄ × 19¹/₈ in.

(64.1 × 48.6 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.37

Ladislav Sigismund IV (1595–1648), King of PolandOil on canvas, 49¹/₄ × 39³/₄ in.

(125.1 × 101 cm)

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.13



29.100.13



91.26.4

Susanna and the EldersOil on wood, 18¹/₄ × 25³/₈ in.

(46.4 × 64.5 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1890

91.26.4

Workshop of Peter Paul Rubens

Saint Teresa of Ávila Interceding for Souls in Purgatory

Oil on wood, 25¹/₄ × 19¹/₄ in.
(64.1 × 48.9 cm)
Gift of J. Pierpont Morgan, 1917
17.190.19



17.190.19

Copies after Peter Paul Rubens

Flemish, 17th century

Ferdinand* (1609–1641), *Cardinal-Infante of Spain

Oil on wood, 23¹/₄ × 19⁵/₈ in.
(59.1 × 49.8 cm)
Gift of Mrs. Ralph J. Hines, 1956
56.172



56.172

probably 17th century

Portrait of a Young Girl, Possibly Clara Serena Rubens* (1611–1623), *the Artist's Daughter

Oil on wood, 14 × 10¹/₄ in. (35.6 × 26 cm)
Gift of Josephine Bay Paul, 1960
60.169



60.169

probably 18th century

Cambyses Appointing Otanes Judge

Oil on wood, 18 × 17¹/₂ in.
(45.7 × 44.5 cm)
Gift of William E. Dodge, 1900
00.16



00.16

Jacob van Hulsdonck

Flemish, 1582–1647

Still Life: A Basket of Grapes and Other Fruit

Oil on wood, 19⁵/₈ × 25¹/₂ in.
(49.8 × 64.8 cm)
Signed (lower left): I V H V L S D O N [C] K · [initials in monogram] F E ·
The Alfred N. Punnett Endowment Fund,
1964
64.294



64.294

Abraham van Diepenbeeck

Flemish, 1596–1675

Saint Cecilia

Oil on canvas, 47⁷/₈ × 40³/₄ in.
(121.6 × 103.5 cm)
H. O. Havemeyer Collection, Bequest of
Mrs. H. O. Havemeyer, 1929
29.100.14



29.100.14



89.15.37



71.46

Cornelis de Vos

Flemish, 1583/84–1651

Portrait of a Woman

Oil on wood, 49³/₈ × 38 in.
(125.4 × 96.5 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.37

Portrait of a Young Woman

Oil on canvas, 46¹/₂ × 37¹/₄ in.
(118.1 × 94.6 cm), including added strip of
2³/₄ in. (7 cm) at top

Purchase, 1871

71.46

Attributed to Cornelis de Vos

and

Frans Snyders

Flemish, 1579–1657

Two Tritons at the Feast of Acheloiüs

Oil on canvas, 62³/₄ × 45⁷/₈ in.
(159.4 × 116.5 cm)

Marquand Fund, 1906

06.1039



06.1039



45.128.14

Gaspar de Crayer

Flemish, 1585–1669

Philip IV (1605–1665) in Parade Armor

Oil on canvas, 78 × 46¹/₂ in.
(198.1 × 118.1 cm)

Bequest of Helen Hay Whitney, 1944

45.128.14

The Meeting of Alexander the Great and Diogenes

Oil on canvas, 88³/₄ × 127⁵/₈ in.
(225.4 × 324.2 cm), including added strips of
13¹/₂ in. (34.3 cm) at left and 15¹/₂ in.

(39.4 cm) at right

Purchase, 1871

71.1



71.1

Pieter Neeffs the Elder

Flemish, active 1605–1656/61

and

Frans Francken III

Flemish, 1607–1667

Interior of a Gothic Church by Day

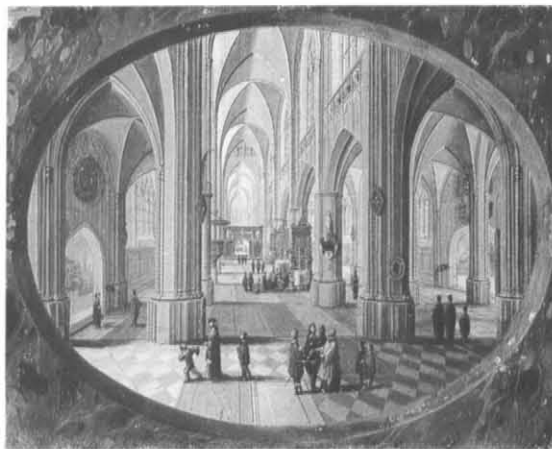
Oil on copper, 5¹/₈ × 6¹/₂ in. (13 × 16.5 cm)

Signed: (left, under window) P.N.; (lower right, inside painted frame) [Pi]eter Neeffs f.;

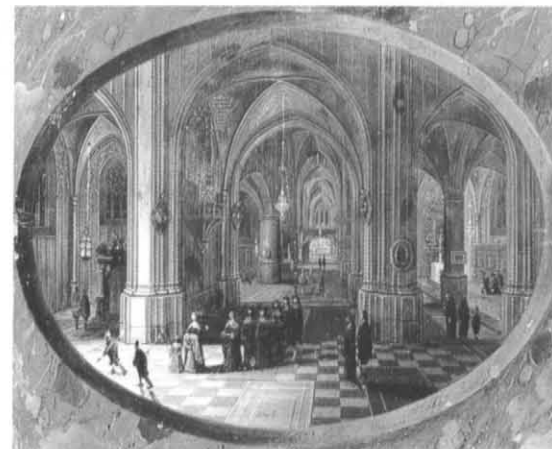
(left, on column base) ffr[anc]k[en]

Bequest of Edward C. Post, 1915

30.58.20



30.58.20



30.58.21

Interior of a Gothic Church at Night

Pendant to 30.58.20

Oil on copper, 5¹/₈ × 6¹/₂ in. (13 × 16.5 cm)

Signed: (right, under window) P.N.; (bottom center, on tomb) ffranck[en]

Bequest of Edward C. Post, 1915

30.58.21



71.109



32.75.3

Pieter Neeffs the Elder

Flemish, active 1605–1656/61

Interior of a Gothic Church

Oil on wood, 16⁵/₈ × 22⁷/₈ in. (42.2 × 58.1 cm)

Signed and dated: (right, on pier) NEFS.;

(above signature, on monument) . . . /

ANNO. / 1636

Purchase, 1871

71.109

Pieter Snayers

Flemish, 1592–?1667

Soldiers Bivouacking

Oil on wood, 28⁵/₈ × 41¹/₈ in. (72.7 × 104.5 cm)

Signed (lower left, below footpath): Peet[er]

Snaeyers

The Collection of Giovanni P. Morosini,

presented by his daughter Giulia, 1932

32.75.3

Jacob Jordaens

Flemish, 1593–1678

The Holy Family with Saint Anne and the Young Baptist and His Parents

Oil on wood, 66⁷/₈ × 59 in. (169.9 × 149.9 cm)

Inscribed (lower center): RADIX SANTA ET RAMI / Rōm · II · 16 (If the root be holy, so are the branches [Romans II:16].)

Purchase, 1871

71.11



71.11



67.187.76



71.83

The Holy Family with Shepherds

Oil on canvas, transferred from wood,
42 × 30 in. (106.7 × 76.2 cm)
Signed and dated (top left): J.JOR[DAENS] Fe /
1616
Bequest of Miss Adelaide Milton de Groot
(1876–1967), 1967
67.187.76

Saint Ives Receiving Supplicants

Oil on paper, laid down on canvas,
10 × 11⁷/₈ in. (25.4 × 30.2 cm)
Purchase, 1871
71.83

Workshop of Justus Sustermans

Flemish, 1597–1681

***Cosimo II de' Medici* (1590–1621),
*Grand Duke of Tuscany***

Oil on canvas, transferred from wood,
78 × 48 in. (198.1 × 121.9 cm)
Gift of Bashford Dean, 1922
22.150
ARMS AND ARMOR



22.150



45.128.13

Copy after Justus Sustermans

Flemish, 17th century

Ferdinando II de' Medici* (1610–1670) *as a Boy

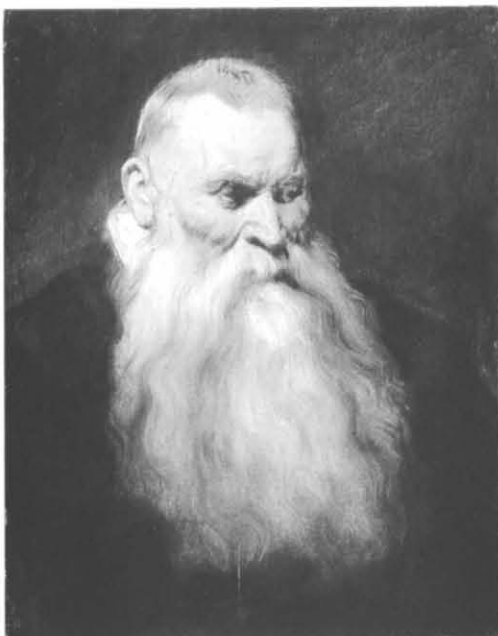
Oil on canvas, 51⁷/₈ × 40¹/₂ in.
(131.8 × 102.9 cm)
Bequest of Helen Hay Whitney, 1944
45.128.13

Anthony van Dyck

Flemish, 1599–1641

Study Head of an Old Man with a White Beard

Oil on wood, 26 × 20¹/₄ in. (66 × 51.4 cm)
Egleston Fund, 1922
22.221



22.221



57.37

Study Head of a Young Woman

Oil on paper, laid down on wood,
22¹/₄ × 16³/₈ in. (56.5 × 41.6 cm)
Inscribed: (upper left) 27; (lower right) 89;
[on the lined paper support, a few Italian and
Flemish words can be read]
Gift of Mrs. Ralph J. Hines, 1957
57.37

Anthony van Dyck

Flemish, 1599-1641

Portrait of a Man

Oil on wood, $41\frac{3}{4} \times 28\frac{5}{8}$ in.
(106 × 72.7 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.11

Self-portrait

Oil on canvas, $47\frac{1}{8} \times 34\frac{5}{8}$ in.
(119.7 × 87.9 cm)

The Jules Bache Collection, 1949

49.7.25

Virgin and Child

Oil on wood, $25\frac{1}{4} \times 19\frac{1}{2}$ in.
(64.1 × 49.5 cm)

Fletcher Fund, 1951

51.33.1

***Portrait of a Woman, Called the Marchesa
Durazzo***

Oil on canvas, $44\frac{5}{8} \times 37\frac{3}{4}$ in.
(113.3 × 95.9 cm)

Bequest of Benjamin Altman, 1913

14.40.615



89.15.11



49.7.25



51.33.1



14.40.615

Lucas van Uffel (died 1637)

Oil on canvas, 49 × 39⁵/₈ in.

(124.5 × 100.6 cm)

Bequest of Benjamin Altman, 1913

14.40.619

Saint Rosalie Interceding for the Plague-Stricken of Palermo

Oil on canvas, 39¹/₄ × 29 in.

(99.7 × 73.7 cm)

Purchase, 1871

71.41

Virgin and Child with Saint Catherine of Alexandria

Oil on canvas, 43 × 35³/₄ in.

(109.2 × 90.8 cm); with added strips

44¹/₈ × 37 in. (112.1 × 94 cm)

Bequest of Lillian S. Timken, 1959

60.71.5

Robert Rich (1587–1658), **Second Earl of Warwick**

Oil on canvas, 81⁷/₈ × 50³/₈ in.

(208 × 128 cm), with added strip of 2¹/₈ in.

(5.4 cm) at top

Inscribed (lower left): Robert Rich 2[nd]

Earle / Warwick Uncle [to] Lady Mary /

Countess Breadalbane.

The Jules Bache Collection, 1949

49.7.26

James Stuart (1612–1655), **Duke of Richmond and Lennox**

Oil on canvas, 85 × 50¹/₄ in.

(215.9 × 127.6 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.16





71.41



60.71.5



49.7.26



89.15.16



49.145.2



49.145.1

Attributed to Anthony van Dyck

A Man Mounting a Horse

Oil on wood, monochrome, 10 × 8³/₄ in.
(25.4 × 22.2 cm)

Gift of Mr. and Mrs. Siegfried Bieber, 1949
49.145.2

A Man Riding a Horse

Oil on wood, monochrome, 10¹/₈ × 8⁷/₈ in.
(25.7 × 22.5 cm)

Gift of Mr. and Mrs. Siegfried Bieber, 1949
49.145.1

Copy after Anthony van Dyck

Flemish, 17th century

***Sir Peter Paul Rubens* (1577–1640)**

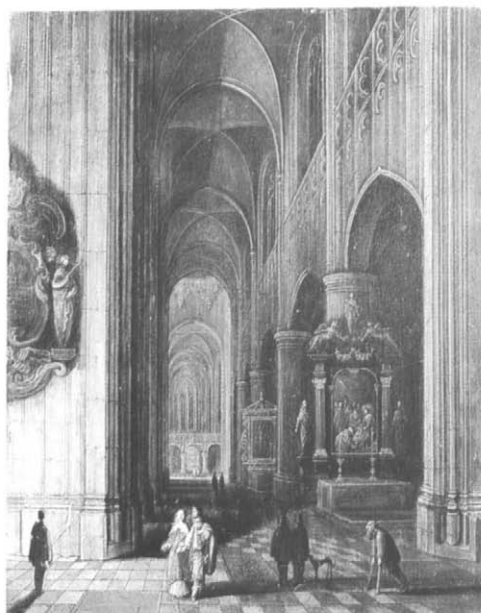
The painting is a copy of an oil sketch by van Dyck (private collection).

Oil on wood, monochrome, 10 × 7⁵/₈ in.
(25.4 × 19.4 cm)

Bequest of Bertha H. Buswell, 1941
42.23.1



42.23.1



71.50

Pieter Neeffs the Younger

Flemish, born 1620, died after 1675
and

Frans Francken III

Flemish, 1607–1667

Interior of a Gothic Church at Night

Oil on wood, 10 × 7³/₄ in.
(25.4 × 19.7 cm)

Signed (bottom center, on tombstone): D. i
[De jonge] Franck·f·

Purchase, 1871
71.50

Jan Brueghel the Younger

Flemish, 1601–1678

Aeneas and the Sibyl in the Underworld

Oil on copper, 10¹/₂ × 14¹/₈ in.
(26.7 × 35.9 cm)

Gift of Mrs. Erna S. Blade, in memory of her
uncle, Sigmund Herrmann, 1991
1991.444



1991.444



67.187.58

A Basket of Flowers

Oil on wood, 18¹/₂ × 26⁷/₈ in.
(47 × 68.3 cm)

Bequest of Miss Adelaide Milton de Groot
(1876–1967), 1967
67.187.58

Adriaen Brouwer

Flemish, 1606?-1638

A Peasant Woman Picking Fleas off a Dog

Oil on wood; oval $7\frac{1}{8} \times 5\frac{3}{8}$ in.
(18.1 × 13.7 cm); set in a rectangular panel
 $8 \times 6\frac{1}{4}$ in. (20.3 × 15.9 cm)

The Friedsam Collection, Bequest of Michael
Friedsam, 1931

32.100.1



32.100.1



32.100.3

A Peasant with a Bird

Pendant to 32.100.1

Oil on wood; oval $7\frac{1}{8} \times 5\frac{1}{2}$ in.
(18.1 × 14 cm); set in a rectangular panel
 $8 \times 6\frac{1}{4}$ in. (20.3 × 15.9 cm)

The Friedsam Collection, Bequest of Michael
Friedsam, 1931

32.100.3

The Smokers

Oil on wood, $18\frac{1}{4} \times 14\frac{1}{2}$ in.
(46.4 × 36.8 cm)

Signed (lower left): Brauwer

The Friedsam Collection, Bequest of Michael
Friedsam, 1931

32.100.21



32.100.21



32.100.2

Copy after Adriaen Brouwer

Flemish, 17th century

The Brawl

Oil on wood, $9\frac{5}{8} \times 7\frac{1}{2}$ in.
(24.4 × 19.1 cm)

The Friedsam Collection, Bequest of Michael
Friedsam, 1931

32.100.2

David Teniers the Younger

Flemish, 1610-1690

Guardroom with the Deliverance of Saint Peter

Oil on wood, $21\frac{3}{4} \times 29\frac{7}{8}$ in.
(55.2 × 75.9 cm)

Signed (lower right): D·TENIERS·f

Anonymous Gift, 1964

64.65.5



64.65.5



72.2

Judith with the Head of Holofernes

Oil on copper, $14\frac{1}{2} \times 10\frac{3}{8}$ in.
(36.8 × 26.4 cm)

Signed (upper right): D·TENIERS·F

Gift of Gouverneur Kemble, 1872

72.2



89.15.25



89.15.22

The Good Samaritan

This painting and the following (89.15.22) are two of an extensive series of copies, completed in 1656, after paintings then in the collection of Archduke Leopold Wilhelm of Austria, Governor of the Netherlands. The source of Teniers's copy is a painting by Francesco(?) Bassano (Kunsthistorisches Museum, Vienna). Oil on wood, 6³/₄ × 9 in. (17.1 × 22.9 cm) Marquand Collection, Gift of Henry G. Marquand, 1889

Shepherds and Sheep

The whereabouts of the painting by Francesco(?) Bassano of which this is a copy are unknown. Oil on wood, 6⁵/₈ × 9 in. (16.8 × 22.9 cm) Marquand Collection, Gift of Henry G. Marquand, 1889



1975.1.126



1975.1.127

An Incantation

Oil on wood, 8⁷/₈ × 6⁵/₈ in. (22.5 × 16.8 cm) Robert Lehman Collection, 1975

ROBERT LEHMAN COLLECTION

Adam and Eve in Paradise

Oil on wood, 8³/₄ × 6¹/₂ in. (22.2 × 16.5 cm) Robert Lehman Collection, 1975

ROBERT LEHMAN COLLECTION

Peasants Dancing and Feasting

Oil on canvas, 25¹/₈ × 29¹/₂ in. (63.8 × 74.9 cm); with added strip 26⁷/₈ × 29¹/₂ in. (68.3 × 74.9 cm) Signed (lower right): D·TENIERS·FEC Purchase, 1871

71.99



71.99



22.47.3

Workshop of David Teniers the Younger

Landscape with Thatched Cottages

Oil on wood, 5³/₄ × 7³/₄ in. (14.6 × 19.7 cm) Inscribed (lower right): DT [monogram] Bequest of John Henry Abegg, 1921

22.47.3

Jan Fyt

Flemish, 1611–1661

A Hare, Partridges, and Fruit

Oil on canvas, 37½ × 43½ in.

(95.3 × 110.5 cm)

Signed and dated (left center): [Joa]nnes FyT / 16[]

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.141



32.100.141

A Partridge and Small Game Birds

Oil on canvas, 18¼ × 14¼ in.

(46.4 × 36.2 cm)

Signed (lower left): ·Joannes·FYT·

Purchase, 1871

71.45



71.45

A Basket and Birds

This painting and the following (71.44) are very probably pendants and may have been intended as overdoors.

Oil on canvas, 23¾ × 30¼ in.

(60.3 × 76.8 cm)

Purchase, 1871

71.43



71.43

A Hare and Birds

Oil on canvas, 23⅞ × 31 in.

(60.6 × 78.7 cm)

Purchase, 1871

71.44



71.44

Jacques d'Arthois

Flemish, born 1613, died about 1686 and

Flemish Painter

about 1645

Family Group in a Landscape

Oil on canvas, 49⅞ × 60⅞ in.

(124.8 × 152.7 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.241



30.95.241

Peeter Gysels

Flemish, 1621–1690/91

A Winter Carnival in a Small Flemish Town

Oil on copper, 10¼ × 13¾ in.

(26 × 34.9 cm)

Signed (lower right): PEETER·GEYSELS

Gift of Francis Neilson, 1945

45.146.4



45.146.4



71.12



71.13

David Ryckaert III

Flemish, 1612-1661

The Yard of the Inn at Emmaus

Oil on canvas, 35⁵/₈ × 45³/₈ in.
(90.5 × 115.3 cm)

Purchase, 1871

71.12

Rustic Interior

Oil on canvas, 36³/₈ × 45⁵/₈ in.
(92.4 × 115.9 cm)

Signed (lower left): D. Ryckaert

Purchase, 1871

71.13

Michiel Sweerts

Flemish, 1618-1664

Clothing the Naked

Oil on canvas, 32¹/₄ × 45 in.
(81.9 × 114.3 cm)

Gift of Mr. and Mrs. Charles Wrightsman,

1984

1984.459.1



1984.459.1

Wallerant Vaillant

Flemish, 1623-1677

Portrait of a Boy with a Falcon

Oil on canvas, 29³/₄ × 25 in.
(75.6 × 63.5 cm)
Purchase, George T. Delacorte Jr. Gift, 1957
57.104



57.104

Gillis van Tilborgh

Flemish, born about 1625, died about 1678

Group Portrait: A Wedding Celebration

Oil on canvas, 45¹/₂ × 63¹/₄ in.
(115.6 × 160.7 cm)
Purchase, 1871
71.32



71.32

Adam Frans van der Meulen

Flemish, 1632-1690

A Cavalry Engagement

Oil on wood, 8⁵/₈ × 12¹/₂ in.
(21.9 × 31.8 cm)
Signed (lower center): .A.F.V̄ MEVLEN.FEC.
Purchase, 1871
71.96



71.96

Nicolaes van Veerendael

Flemish, 1640-1691

A Bouquet of Flowers in a Crystal Vase

Oil on canvas, 19¹/₂ × 15⁷/₈ in.
(49.5 × 40.3 cm)
Signed and dated (lower left): N. V.
Veerendael, 1662.
Bequest of Stephen Whitney Phoenix, 1881
81.1.652



81.1.652

Peter Jacob Horemans

Flemish, 1700-1776

A Musical Gathering at the Court of the Elector Karl Albrecht of Bavaria

Oil on canvas, 34¹/₂ × 42 in.
(87.6 × 106.7 cm)
Signed and dated (right, on pedestal):
P. Horemans. 1730
The Collection of Giovanni P. Morosini,
presented by his daughter Giulia, 1932
32.75.4



32.75.4

Léonard Defrance

Flemish, 1735-1805

The Forge

Oil on wood, 12⁵/₈ × 16¹/₂ in.
(32.1 × 41.9 cm)
Signed (lower left): L. Defrance. / Liege
Purchase, 1871
71.93



71.93



71.105



71.154

The Rope Dance

Oil on wood, 19⁷/₈ × 28⁵/₈ in.

(50.5 × 72.7 cm)

Signed (lower right): L. Defrance / de Liege

Purchase, 1871

71.105

Brigands Dividing Booty

Oil on wood, 18⁷/₈ × 29¹/₈ in.

(47.9 × 74 cm)

Signed (lower center, on trunk): L. Defrance / de Liege

Purchase, 1871

71.154

Peter Faes

Flemish, 1750–1814

Flowers by a Stone Vase

Oil on wood, 20 × 14⁷/₈ in.

(50.8 × 37.8 cm)

Signed and dated (lower right): P: Faes 1786

Bequest of Catherine D. Wentworth, 1948

48.187.737



48.187.737



48.187.738

Flowers in a Stone Vase

Pendant to 48.187.737

Oil on wood, 19¹/₂ × 15¹/₈ in.

(49.5 × 38.4 cm)

Signed and dated (lower right): P: Faes 1786

Bequest of Catherine D. Wentworth, 1948

48.187.738

Joachim Wtewael

Dutch, 1566-1638

The Golden Age

Oil on copper, 87/8 x 12 in. (22.5 x 30.5 cm)

Signed and dated (bottom center, on rock):

JOACHIM, WTE / WAEL FECIT / AN 1605

Purchase, The Edward Joseph Gallagher III Memorial Collection, Edward J. Gallagher Jr.

Bequest; Lila Acheson Wallace Gift; special

funds; and Gift of George Blumenthal,

Bequest of Lillian S. Timken, The Collection

of Giovanni P. Morosini, presented by his

daughter Giulia, Gift of Mr. and Mrs.

Nathaniel Spear Jr., Gift of Mrs. William M.

Haupt, from the collection of Mrs. James B.

Haggin, special funds, gifts, and bequests, by

exchange, 1993

1993.333



1993.333

Abraham Bloemaert

Dutch, 1564-1651

Moses Striking the Rock

Oil on canvas, 313/8 x 421/2 in.

(79.7 x 108 cm)

Signed and dated (lower right):

A·Bloemaert·fe / a°·1596

Purchase, Gift of Mary V. T. Eberstadt, by

exchange, 1972

1972.171

Jacques de Gheyn the Elder

Dutch, 1565-1629

Vanitas Still Life

Oil on wood, 321/2 x 211/4 in.

(82.6 x 54 cm)

Signed, dated, and inscribed: (on sill)

JDGHEYN FE AN° 1603 [now largely illegible];

(on keystone of arch) HVMANA / VANA

(human vanity); (lower left, on obverse of

coin) IOANA·ET·KAROLVS·REGES·[ARA]GONVM

·TRVNFATORES·[ET]·KATHOLICIS / C A (Joanna

and Charles triumphant and Catholic kings of

Aragon); (lower right, on reverse of coin)

IOANA·ET·KAROLVS·[EIVS·FI]LIVS·PRIMO·

GENITVS·DEI·GRA[CI]A·R[E]X / ARAGON[VM] /

L S (Joanna and Charles her firstborn son by

the grace of God king of Aragon) [from a

coin struck in 1528]

Charles B. Curtis, Marquand, Victor Wilbour

Memorial, and The Alfred N. Punnett

Endowment Funds, 1974

1974.1



1972.171



1974.1



25.110.13



25.110.12

Michiel Jansz. van Miereveld

Dutch, 1567-1641

Jacob van Dalen (1571-1644)Oil on wood, 27 $\frac{1}{2}$ × 23 in. (69.9 × 58.4 cm)
Signed, dated, and inscribed (left): *Ætatis.69.*
/ A^o 1640. / M. Miereveld.Arms (upper left) of the van Dalen family
Bequest of Collis P. Huntington, 1900
25.110.13**Margaretha van Clootwijk** (born 1583),
Wife of Jacob van Dalen

Pendant to 25.110.13

Oil on wood, 27 $\frac{3}{4}$ × 22 $\frac{7}{8}$ in.
(70.5 × 58.1 cm)Signed, dated, and inscribed (right): *Ætatis.*
56. / A^o 1639 / M. MiereveldArms (upper right) of the van Dalen and van
Clootwijk families
Bequest of Collis P. Huntington, 1900
25.110.12

30.95.257



61.154

Portrait of a Woman with a Lace CollarOil on wood, 29 $\frac{3}{8}$ × 23 $\frac{3}{4}$ in.
(74.6 × 60.3 cm)Theodore M. Davis Collection, Bequest of
Theodore M. Davis, 1915
30.95.257**Dutch Painter**

dated 1631

Sarra DepeysterOil on canvas, 38 $\frac{1}{4}$ × 24 $\frac{1}{8}$ in.
(97.2 × 61.3 cm)Dated and inscribed (upper left): Sarra·
Depeyster *Ætatis* / 30. Maenden·23 Mey·
1631Gift of Livingston L. Short and Anna
Livingston Jones, 1961

61.154

AMERICAN PAINTINGS AND SCULPTURE



12.202



30.95.267

Jan Anthonisz. van Ravesteyn

Dutch, born about 1570, died 1657

Portrait of a WomanOil on wood, 26 $\frac{7}{8}$ × 22 $\frac{7}{8}$ in.
(68.3 × 58.1 cm)Signed and dated (upper right): Anno 1635 /
JVR. [monogram] F.Gift of Henry Goldman, 1912
12.202**Workshop of Jan Anthonisz. van
Ravesteyn****Portrait of a Woman with Red Hair**Oil on wood, 45 × 33 $\frac{5}{8}$ in.
(114.3 × 85.4 cm)Dated (upper left): AN^o 1631.Theodore M. Davis Collection, Bequest of
Theodore M. Davis, 1915

30.95.267

Paulus Moreelse

Dutch, 1571–1638

Portrait of a Child

Oil on wood, oval, 23 × 19⁵/₈ in.

(58.4 × 49.8 cm)

Bequest of Alexandrine Sinsheimer, 1958

59.23.17



59.23.17



1986.81.3

Woman Wearing a Cap and Ruffle

Oil on wood, 21¹/₄ × 24⁵/₈ in.

(54 × 62.5 cm)

Bequest of Helen R. Bleibtreu, 1985

1986.81.3

Dutch Painter

dated 1636

A Young Woman in a Landscape

Oil on wood, 26 × 19⁷/₈ in. (66 × 50.5 cm)

Dated and inscribed (lower right): Ao 1636 /

AETA. 32

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.10



32.100.10

David Vinckboons

Dutch, 1576–1632

Forest Landscape with Two of Christ's Miracles

Jairus (far left) beseeches Christ to raise up his daughter, whose death is announced by a messenger (right). The woman (kneeling left) who had an issue of blood touches the hem of Christ's garment and is healed. These miracles are recounted in the Synoptic Gospels (see Matthew 9:18–22).

Oil on wood, 22³/₄ × 37¹/₄ in.

(57.8 × 94.6 cm)

Signed (left foreground, on tree): DvB [monogram]

Bequest of Harry G. Sperling, 1971

1976.100.20



1976.100.20

Adam Willaerts

Dutch, 1577–1664

River Scene with Boats

Oil on wood, 18¹/₄ × 33⁵/₈ in.

(46.4 × 85.4 cm)

Signed and dated (left): A.W. / 1643

Gift of George A. Hearn, 1906

06.1303



06.1303

Dutch Painter

second quarter 17th century

A Young Woman in an Interior

Oil on wood, 17 × 13⁷/₈ in.

(43.2 × 35.2 cm)

Bequest of Annette B. McFadden, 1971

1971.186



1971.186



89.15.34

Frans Hals

Dutch, born after 1580, died 1666

The Smoker

Oil on wood, octagonal, 18³/₈ × 19¹/₂ in.
(46.7 × 49.5 cm)

Marquand Collection, Gift of Henry G.
Marquand, 1889

89.15.34

Merrymakers at Shrovetide

Oil on canvas, 51³/₄ × 39¹/₄ in.
(131.4 × 99.7 cm)

Signed (on flagon): fh

Bequest of Benjamin Altman, 1913

14.40.605



14.40.605





49.7.34



49.7.33

Frans Hals

Dutch, born after 1580, died 1666

Young Man and Woman in an Inn
("Yonker Ramp and His Sweetheart")Oil on canvas, 41½ × 31¼ in.
(105.4 × 79.4 cm)Signed and dated (right, above fireplace):
FHALS [initials in monogram] 1623
Bequest of Benjamin Altman, 1913
14.40.602***Portrait of a Bearded Man with a Ruff***Oil on canvas, 30 × 25 in. (76.2 × 63.5 cm)
Dated and inscribed (right): ÆTAT 36 / ANº
1625The Jules Bache Collection, 1949
49.7.34

29.100.8



29.100.9

Claes Duyst van Voorhout (born about 1600)Oil on canvas, 31¾ × 26 in. (80.6 × 66 cm)
The Jules Bache Collection, 1949

49.7.33

Petrus Scriverius (1576–1660)Oil on wood, 8¾ × 6½ in.
(22.2 × 16.5 cm)Signed, dated, and inscribed: (lower border of
painted frame) FHF [initials in monogram]
1626; (right center) Aº ÆTAT.50
H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.8***Anna van der Aar*** (born 1576/77, died after
1626)Pendant to 29.100.8
Oil on wood, 8¾ × 6½ in.
(22.2 × 16.5 cm)Signed, dated, and inscribed: (lower border of
painted frame) FHF [initials in monogram]
1626; (left center) Aº ÆTAT / 50
H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.9

26.101.11



91.26.10

Paulus Verschuur (1606–1667)Oil on canvas, 46¾ × 37 in.
(118.7 × 94 cm)Signed, dated, and inscribed (right center):
ÆTAT SVÆ 37 / ANº 1643 / FH· [monogram]
Gift of Archer M. Huntington, in memory of
his father, Collis Potter Huntington, 1926
26.101.11***Portrait of a Woman***Oil on canvas, 39¾ × 32¼ in.
(100 × 81.9 cm)Marquand Collection, Gift of Henry G.
Marquand, 1890
91.26.10



91.26.9

Frans Hals

Dutch, born after 1580, died 1666

Portrait of a Man

Oil on canvas, 43 $\frac{1}{2}$ × 34 in. (110.5 × 86.4 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1890

91.26.9



14.40.604



71.76

Attributed to Frans Hals***Boy with a Lute***Oil on canvas, 28³/₈ × 23¹/₄ in.

(72.1 × 59.1 cm)

Bequest of Benjamin Altman, 1913

14.40.604

Style of Frans Hals

Dutch, second quarter 17th century

Malle BabbeOil on canvas, 29¹/₂ × 24 in.

(74.9 × 61 cm)

Inscribed (falsely, right center, with initials of Frans Hals): FH [monogram]

Purchase, 1871

71.76

Copy after Frans Hals

Dutch, 17th century

Frans Hals (born after 1580, died 1666)Oil on wood, 12⁷/₈ × 11 in.

(32.7 × 27.9 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.8



32.100.8



71.5

Jacob Vosmaer

Dutch, 1584–1641

A Vase with FlowersOil on wood, 33¹/₂ × 24⁵/₈ in.

(85.1 × 62.5 cm)

Signed and dated (lower left): Vosmaer 16[18?]

Purchase, 1871

71.5

David Bailly

Dutch, 1584?–1657

Portrait of a Man, Possibly a BotanistOil on wood, 33 × 24¹/₂ in.

(83.8 × 62.2 cm)

Dated and inscribed (center right): Ætatis 66 / AN^o 1641

The Jack and Belle Linsky Collection, 1982

1982.60.29



1982.60.29



1971.255

Jacob Pynas

Dutch, born about 1585, died after 1650

Paul and Barnabas at LystraOil on wood, 19 × 28⁷/₈ in.

(48.3 × 73.3 cm)

Inscribed (bottom center, on step): PL

[monogram]

Gift of Emile E. Wolf, 1971

1971.255



56.228

Hendrick ter Brugghen

Dutch, 1588-1629

The Crucifixion with the Virgin and Saint John

Oil on canvas, 61 × 40¹/₄ in. (154.9 × 102.2 cm)

Signed, dated, and inscribed: (lower center)

HTB [monogram] fecit / 162[] ; (on cross) IN RI

Funds from various donors, 1956

56.228



1976.100.22



71.63

Nicolaes Eliasz. Pickenoy

Dutch, 1588–1650/56

Man with a Celestial GlobeOil on wood, 41¹/₄ × 30 in.

(104.8 × 76.2 cm)

Dated and inscribed (upper right): ·Ætatis·

Sua· / ·47· / An^o·1624·

Bequest of Harry G. Sperling, 1971

1976.100.22

Abraham de Vries

Dutch, born about 1590, died 1650/52

Portrait of a ManOil on wood, 25¹/₄ × 21 in.

(64.1 × 53.3 cm)

Signed, dated, and inscribed (right): Fecit

Hage Comitit / A. de Vries / anno 1643.

Purchase, 1871

71.63



57.30.1



57.30.2

Cornelis Jonson van Ceulen the Elder

Dutch, 1593–1664/65

Portrait of a ManOil on canvas; overall 40³/₄ × 31¹/₂ in.

(103.5 × 80 cm); painted surface

40³/₄ × 31¹/₈ in. (103.5 × 79.1 cm)

Signed and dated (lower left): Cor. Jonson /

fecit 1648

Gift of Mrs. J. E. Spingarn, 1957

57.30.1

Portrait of a Woman

Pendant to 57.30.1

Oil on canvas; overall 40³/₄ × 31¹/₂ in.

(103.5 × 80 cm); painted surface

40³/₄ × 30⁷/₈ in. (103.5 × 78.4 cm)

Signed and dated (lower right): Cor. Jonson /

Fecit 1648—

Gift of Mrs. J. E. Spingarn, 1957

57.30.2

Dirck van Baburen

Dutch, 1590/95–1624

Two MusiciansOil on canvas, 38¹/₂ × 48 in.

(97.8 × 121.9 cm)

Robert Lehman Collection, 1975

1975.1.125

ROBERT LEHMAN COLLECTION

Dirck Hals

Dutch, 1591–1656

A Banquet

Oil on wood, 16 × 26 in. (40.6 × 66 cm)

Signed and dated (lower center): Dirck hals /

163[]

Purchase, 1871

71.108



1975.1.125



71.108

Jan Josephsz. van Goyen

Dutch, 1595–1656

Sandy Road with a Farmhouse

Oil on wood, 12⁷/₈ × 16¹/₄ in.

(30.8 × 41.3 cm)

Signed and dated (lower left): I V GOIEN 1627

Bequest of Myra Mortimer Pinter, 1972

1972.25



1972.25



71.62

View of Haarlem and the Haarlemmer Meer

Oil on wood, 13³/₈ × 19⁷/₈ in.

(34.6 × 50.5 cm)

Signed and dated (lower left): VG 1646

Purchase, 1871

71.62

Country House near the Water

Oil on wood, 14³/₈ × 13 in. (36.5 × 33 cm)

Signed and dated (on boat): VG 1646

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.6



32.100.6



45.146.3

The Pelkus Gate near Utrecht

Oil on wood, 14¹/₂ × 22¹/₂ in.

(36.8 × 57.2 cm)

Signed and dated (on boat): VG 1646

Gift of Francis Neilson, 1945

45.146.3

Castle by a River

Oil on wood, 26 × 38¹/₄ in.

(66 × 97.2 cm)

Signed and dated (lower left, on boat):

V Goyen 1647

Anonymous Gift, 1964

64.65.1

Style of Jan Josephsz. van Goyen

Dutch, mid-17th century

River View with a Village Church

Oil on canvas, 25¹/₂ × 38¹/₂ in.

(64.8 × 97.8 cm)

Bequest of Adele L. Lehman, in memory of

Arthur Lehman, 1965

65.181.II



64.65.1



65.181.II



o6.288



11.73

Peter Wtewael

Dutch, 1596–1660

Kitchen SceneOil on canvas, 44³/₄ × 63 in.
(113.7 × 160 cm)Rogers Fund, 1906
o6.288**Leonard Bramer**

Dutch, 1596–1674

The Judgment of SolomonOil on wood, 31¹/₈ × 40¹/₂ in.
(79.1 × 102.9 cm)Gift of National Surety Company, 1911
11.73

64.65.4



36.162.1

Thomas de Keyser

Dutch, 1596–1667

A Musician and His DaughterOil on wood, 29¹/₂ × 20³/₄ in.
(74.9 × 52.7 cm)Signed and dated (upper right, on lintel): TDK
[monogram] 1629
Anonymous Gift, 1964
64.65.4**Johannes Cornelisz. Verspronck**

Dutch, born 1606/9, died 1662

Portrait of a ManOil on canvas, 31¹/₄ × 25¹/₄ in.
(79.4 × 64.1 cm)Signed and dated (lower right): J VSpronck
[VS in monogram] a[n]n^o 1645.
Bequest of Susan P. Colgate, in memory of
her husband, Romulus R. Colgate, 1936
36.162.1

1991.305

Bartholomeus Breenbergh

Dutch, 1598–1657

The Preaching of Saint John the BaptistOil on wood, 21¹/₂ × 29⁵/₈ in.
(54.6 × 75.2 cm)Signed and dated (lower right): B.B.f. A 1634
Purchase, The Annenberg Foundation Gift,
1991
1991.305

Pieter de Molijn

Dutch, 1595-1661

Landscape with a Cottage

Oil on wood, 14³/₄ × 21³/₄ in.

(37.5 × 55.2 cm)

Signed and dated (lower left): PMoLyn

[initials in monogram] / 1629

Gift of Henry G. Marquand, 1895

95.7



95.7



49.107

Pieter Claesz.

Dutch, 1597/98-1660

Still Life with a Skull and a Writing Quill

Oil on wood, 9¹/₂ × 14¹/₈ in.

(24.1 × 35.9 cm)

Signed and dated (middle right): PC

[monogram] / A° 1628

Rogers Fund, 1949

49.107

Matthias Stom

Dutch, born about 1600, probably died after

1649

Old Woman Praying

Oil on canvas, 30⁵/₈ × 25¹/₈ in.

(77.8 × 63.8 cm)

Gift of Ian Woodner, 1981

1981.25



1981.25



1971.102

Jacob Duck

Dutch, born about 1600, died 1667

The Procuress

Oil on wood, oval, 9⁷/₈ × 13 in.

(25.1 × 33 cm)

Signed (lower right, beside fireplace): DVCK

Gift of Dr. and Mrs. Richard W. Levy, 1971

1971.102

Paulus Bor

Dutch, born about 1601, died 1669

The Enchantress

Oil on canvas, 61¹/₄ × 44¹/₄ in.

(155.6 × 112.4 cm)

Gift of Ben Heller, 1972

1972.261



1972.261



89.15.27

Adriaen Hanneman

Dutch, born about 1601, died 1671

Portrait of a Woman

Oil on canvas, 31¹/₂ × 25 in. (80 × 63.5 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.27



60.55.4



15.30.4

Salomon van Ruysdael

Dutch, 1600/1603–1670

Market by the SeashoreOil on wood, 16 × 23³/₈ in.
(40.6 × 59.4 cm)Signed and dated (center right, on fence): SvR
[vR in monogram] 1637Bequest of Rupert L. Joseph, 1959
60.55.4***Ferry near Gorinchem***Oil on canvas, 41⁷/₈ × 52¹/₂ in.
(106.4 × 133.4 cm)Signed and dated (lower center, on boat):
S.vRuysdael [vR in monogram] 164[6]Bequest of Maria DeWitt Jesup, from the
collection of her husband, Morris K. Jesup,
1914

15.30.4

A Country RoadOil on canvas, 38⁷/₈ × 52⁷/₈ in.
(98.7 × 134.3 cm)Signed and dated (lower left): S.vRuysdael
[vR in monogram] / 1648Rogers Fund, 1906
06.1201

06.1201



71.75

Drawing the EelOil on wood, 29¹/₂ × 41³/₄ in.
(74.9 × 106 cm)Signed and dated (lower center): SvR [vR in
monogram] / 165[]Purchase, 1871
71.75***Marine***Oil on wood, 13⁵/₈ × 17¹/₈ in.
(34.6 × 43.5 cm)Signed and dated (lower right, on plank): SvR
[vR in monogram] 1650Purchase, 1871
71.98

71.98



71.135

View of the Town of AlkmaarOil on wood, 20¹/₄ × 33 in.
(51.4 × 83.8 cm)Purchase, 1871
71.135

Simon Jacobsz. de Vlieger

Dutch, 1600/1601–1653

Calm SeaOil on wood, $14\frac{3}{4} \times 17\frac{1}{2}$ in.

(37.5 × 44.5 cm)

Rogers Fund, 1906

06.1200



06.1200

Aert van der Neer

Dutch, 1603/4–1677

Landscape at SunsetOil on canvas, $20 \times 28\frac{1}{8}$ in. (50.8 × 71.4 cm)

Signed (lower center): AV DN [monogram]

Gift of J. Pierpont Morgan, 1917

17.190.II



17.190.II

The FarrierOil on wood, $19 \times 24\frac{1}{8}$ in. (48.3 × 61.3 cm)

Signed (lower left): AV DN [monogram]

Purchase, 1871

71.60



71.60

Sports on a Frozen RiverOil on wood, $9\frac{1}{8} \times 13\frac{3}{4}$ in.

(23.2 × 34.9 cm)

Signed (lower left): AVN [AV in monogram]

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.II



32.100.II

Pieter Jansz. Quast

Dutch, 1606–1647

A Party of MerrymakersOil on wood, $14\frac{3}{4} \times 19\frac{1}{2}$ in.

(37.5 × 49.5 cm)

Bequest of Josephine Bieber, in memory of her

husband, Siegfried Bieber, 1970

1973.155.I



1973.155.I

Jan Davidsz. de Heem

Dutch, 1606–1683/84

Still Life with a Glass and OystersOil on wood, $9\frac{7}{8} \times 7\frac{1}{2}$ in.

(25.1 × 19.1 cm)

Signed (upper right): J.De heem

Purchase, 1871

71.78



71.78

Rembrandt Harmensz. van Rijn

Dutch, 1606–1669

Portrait of a ManOil on wood, oval, $29\frac{3}{4} \times 20\frac{1}{2}$ in.

(75.6 × 52.1 cm)

Signed, dated, and inscribed: (center right)

RHL van Rijn [initials in monogram] / 1632.;

(center left) ÆT·40·

Gift of Mrs. Lincoln Ellsworth, in memory of
Lincoln Ellsworth, 1964

64.126







29.100.3



29.100.4

Rembrandt Harmensz. van Rijn

Dutch, 1606–1669

Man in Oriental Costume (“The Noble Slav”)Oil on canvas, 60¹/₈ × 43³/₄ in.
(152.7 × 111.1 cm)

Signed and dated (lower right): RHL·van Rijn [initials in monogram] / 1632

Bequest of William K. Vanderbilt, 1920
20.155.2***Portrait of a Man***

Oil on canvas, 44 × 35 in. (111.8 × 88.9 cm)

Signed and dated (lower right): RHL·van Rijn [initials in monogram] / 1632

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.3

Portrait of a Woman

Pendant to 29.100.3

Oil on canvas, 44 × 35 in. (111.8 × 88.9 cm)

Signed and dated (lower right): RHL·van Rijn [initials in monogram] / 1632

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.4



14.40.625



32.100.23

Portrait of a WomanOil on wood, oval, 26³/₄ × 19³/₄ in.
(67.9 × 50.2 cm)

Signed and dated (lower left): Rembrandt f. / 1633

Bequest of Benjamin Altman, 1913
14.40.625***Bellona***Oil on canvas, 50 × 38³/₈ in.
(127 × 97.5 cm)Signed, dated, and inscribed: (lower left)
Rembrandt f. / 1633; (on lower rim of shield)

BE[LL]OON[A]

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.23

Rembrandt Harmensz. van Rijn

Dutch, 1606–1669

Portrait of a Young Woman with a Fan

The portrait is a pendant to *Young Man Rising from His Chair* (The Taft Museum, Cincinnati).

Oil on canvas, 49¹/₂ × 39³/₄ in.

(125.7 × 101 cm)

Signed and dated (lower left): Rembrandt·ft / 1633

Gift of Helen Swift Neilson, 1943

43.125



43.125



1975.1.139

Portrait of an Elderly ManOil on canvas, 42⁵/₈ × 32¹/₂ in.

(108.3 × 82.6 cm)

Signed and dated (upper right): Rembrandt f. / 1638

Robert Lehman Collection, 1975

1975.1.139

ROBERT LEHMAN COLLECTION

Herman Doomer (born about 1595, died 1650)Oil on wood, 29⁵/₈ × 21³/₄ in.

(75.2 × 55.2 cm)

Signed and dated (lower right): Rembrandt / f 1640

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

H. O. Havemeyer, 1929

29.100.1



29.100.1

The Toilet of BathshebaOil on wood, 22¹/₂ × 30 in.

(57.2 × 76.2 cm)

Signed and dated (lower left): Rembrandt f / 1643

Bequest of Benjamin Altman, 1913

14.40.651



14.40.651

Portrait of a Man Holding GlovesOil on wood, 31³/₄ × 26¹/₂ in.

(80.6 × 67.3 cm)

Signed and dated (lower right): Rembran[dt] / f. 164[]

Bequest of Benjamin Altman, 1913

14.40.620



14.40.620

FloraOil on canvas, 39³/₈ × 36¹/₈ in.

(100 × 91.8 cm)

Gift of Archer M. Huntington, in memory of his father, Collis Potter Huntington, 1926

26.101.10



26.101.10



61.198

Aristotle with a Bust of HomerOil on canvas, 56¹/₂ × 53³/₄ in.

(143.5 × 136.5 cm)

Signed and dated (on pedestal of bust):

Rembrandt.f. / 1653.

Purchase, special contributions and funds
given or bequeathed by friends of the
Museum, 1961

61.198

The Standard Bearer (Floris Soop)

(1604–1657)

Oil on canvas, 55¹/₄ × 45¹/₄ in.

(140.3 × 114.9 cm)

Signed and dated (lower left): Rembrandt f

1654

The Jules Bache Collection, 1949

49.7.35

Hendrickje Stoffels (born about 1625/26,
died 1663)Oil on canvas, 30⁷/₈ × 27¹/₈ in.

(78.4 × 68.9 cm)

Signed and dated (right): Rembrandt / f 1660

Gift of Archer M. Huntington, in memory of
his father, Collis Potter Huntington, 1926

26.101.9



49.7.35



26.101.9





91.26.7



1975.1.140

Rembrandt Harmensz. van Rijn

Dutch, 1606-1669

Self-portraitOil on canvas, $31\frac{1}{8} \times 26\frac{1}{2}$ in.
(80.3 × 67.3 cm)

Signed and dated (lower right): Rembrandt / f.1660

Bequest of Benjamin Altman, 1913

14.40.618

Portrait of a ManOil on canvas, $32\frac{7}{8} \times 25\frac{3}{8}$ in.
(83.5 × 64.5 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1890

91.26.7

***Gerard de Lairesse* (1641-1711)**Oil on canvas, $44\frac{1}{4} \times 34\frac{1}{2}$ in.
(112.4 × 87.6 cm)Signed and dated (lower left): Rembrandt f.
1665.

Robert Lehman Collection, 1975

1975.1.140

ROBERT LEHMAN COLLECTION



14.40.621



14.40.622

Man with a Magnifying GlassOil on canvas, $36 \times 29\frac{1}{4}$ in.
(91.4 × 74.3 cm)

Bequest of Benjamin Altman, 1913

14.40.621

Woman with a Pink

Pendant to 14.40.621

Oil on canvas, $36\frac{1}{4} \times 29\frac{3}{8}$ in.
(92.1 × 74.6 cm)

Bequest of Benjamin Altman, 1913

14.40.622

Attributed to Rembrandt

Dutch, 1606–1669

Head of Christ

Oil on canvas, 16³/₄ × 13¹/₂ in.
(42.5 × 34.3 cm); with added strips,
18⁵/₈ × 14⁵/₈ in. (47.3 × 37.1 cm)
Mr. and Mrs. Isaac D. Fletcher Collection,
Bequest of Isaac D. Fletcher, 1917
17.120.222



17.120.222

Christ and the Woman of Samaria

Oil on wood, 25 × 19¹/₄ in.
(63.5 × 48.9 cm)
Signed (?) and dated (lower center, on step):
Rembrandt. / f 1655.
Bequest of Lillian S. Timken, 1959
60.71.14



60.71.14

Followers of Rembrandt

Dutch, second or third quarter 17th century

Saskia as Flora

Oil on canvas, transferred from wood, oval,
26¹/₄ × 19⁷/₈ in. (66.7 × 50.5 cm)
Inscribed and dated (lower right): Rembrandt
f. / 1632
Bequest of Lillian S. Timken, 1959
60.71.15



60.71.15

Portrait of a Young Man with a Beret

Oil on canvas, 29⁷/₈ × 24³/₄ in.
(75.9 × 62.9 cm)
Gift of Charles S. Payson, 1975
1975.373



1975.373

Portrait of a Man ("The Auctioneer")

Oil on canvas, 42³/₄ × 34 in.
(108.6 × 86.4 cm)
Inscribed and dated (on book): Rembrandt /
f.1658.
Bequest of Benjamin Altman, 1913
14.40.624



14.40.624

Christ with a Pilgrim's Staff

Oil on canvas, 37¹/₂ × 32¹/₂ in.
(95.3 × 82.6 cm)
Inscribed and dated (right center): Rembrandt f.
/ 1661
The Jules Bache Collection, 1949
49.7.37



49.7.37



29.100.102



29.100.103

Style of Rembrandt

Dutch, second or third quarter 17th century

Portrait of a Man with a Breastplate and Plumed HatOil on canvas, $47\frac{3}{4} \times 38\frac{3}{4}$ in.

(121.3 × 98.4 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.102

Portrait of a Woman

Pendant to 29.100.102

Oil on canvas, $47\frac{5}{8} \times 38\frac{5}{8}$ in.

(121 × 98.1 cm)

Inscribed and dated (left, on chair):

Rembrandt f / 1643

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.103



14.40.601



14.40.609

Man with a Steel GorgetOil on canvas, $37\frac{1}{8} \times 30\frac{5}{8}$ in.

(94.3 × 77.8 cm)

Inscribed and dated (lower left): Rembrandt /

f. 1644

Bequest of Benjamin Altman, 1913

14.40.601

Old Woman Cutting Her NailsOil on canvas, $49\frac{5}{8} \times 40\frac{1}{8}$ in.

(126.1 × 101.9 cm)

Inscribed and dated (lower left): Rembrandt /

1648

Bequest of Benjamin Altman, 1913

14.40.609

Man in Armor (Mars?)Oil on canvas, $40\frac{1}{8} \times 35\frac{5}{8}$ in.

(101.9 × 90.5 cm)

Purchase, 1871

71.84



71.84



49.7.36

Man in a Red CloakOil on wood, $15\frac{1}{8} \times 12\frac{1}{4}$ in.

(38.4 × 31.1 cm)

Inscribed and dated (lower right):

Rembr[andt] / f. 1659[?]

The Jules Bache Collection, 1949

49.7.36

Style of Rembrandt

Dutch, 17th century

The Sibyl

Oil on canvas, 38¹/₂ × 30³/₄ in.

(97.8 × 78.1 cm)

Theodore M. Davis Collection, Bequest of

Theodore M. Davis, 1915

30.95.268

Pilate Washing His Hands

Oil on canvas, 51¹/₄ × 65³/₄ in.

(130.2 × 167 cm)

Bequest of Benjamin Altman, 1913

14.40.610

17th century or later

Rembrandt (1606–1669) as a Young Man

Oil on wood, 8⁵/₈ × 6¹/₂ in.

(21.9 × 16.5 cm)

Inscribed (right, falsely): RL [monogram]

Bequest of Evander B. Schley, 1952

53.18

Rembrandt's Son Titus (1641–1668)

Oil on canvas, 31¹/₈ × 23¹/₄ in.

(79.1 × 59.1 cm)

Inscribed (upper left, falsely): Rembrandt. f.

1655.

Bequest of Benjamin Altman, 1913

14.40.608

Lieven W. van Copenol (born 1598, died after 1667)

Oil on wood, 14³/₈ × 11³/₈ in.

(36.5 × 28.9 cm)

Bequest of Mary Stillman Harkness, 1950

50.145.33

Study Head of an Old Man

Oil on wood, 8¹/₄ × 6⁷/₈ in. (21 × 17.5 cm)

Bequest of Lillian S. Timken, 1959

60.71.16



30.95.268



14.40.610



53.18



14.40.608



50.145.33



60.71.16



89.15.3



14.40.603



29.100.2



89.15.7



29.100.198



1976.23.2

Man with a BeardOil on canvas, 28⁷/₈ × 25¹/₄ in.

(73.3 × 64.1 cm)

Inscribed (lower left, falsely): Rembrandt / f. 1665

Marquand Collection, Gift of Henry G. Marquand, 1889

89.15.3

Attributed to Jacob Adriaensz. Backer

Dutch, 1608–1651

Old Woman in an ArmchairOil on canvas, 50³/₈ × 39¹/₈ in.

(128 × 99.4 cm)

Inscribed and dated: (upper right) Rembrandt f. / 1635; (upper left) ÆT·SVÆ·70 / 24: / [3?]

Bequest of Benjamin Altman, 1913

14.40.603

Style of Jacob Adriaensz. Backer

Dutch, second quarter 17th century

Portrait of an Old Woman

Oil on wood, 28 × 24 in. (71.1 × 61 cm)

Inscribed and dated: (lower right) Rembrandt / f. 1640; (upper left) ÆT·SVÆ·87·

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.2

Hendrick Martensz. Sorgh

Dutch, 1609/11–1670

A KitchenOil on wood, 20¹/₂ × 17³/₈ in.

(52.1 × 44.1 cm)

Marquand Collection, Gift of Henry G. Marquand, 1889

89.15.7

Style of Adriaen van Ostade

Dutch, second half 17th century

Man with a TankardOil on wood, 10¹/₈ × 8¹/₂ in.

(25.7 × 21.6 cm)

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.198

Hendrick Cornelisz. van Vliet

Dutch, 1611/12–1675

Interior of the Oude Kerk, DelftOil on canvas, 32¹/₂ × 26 in.

(82.6 × 66 cm)

Signed and dated (foreground, at base of column): H. van Vliet / 1660

Gift of Clarence Dillon, 1976

1976.23.2

Bartholomeus van der Helst

Dutch, 1613–1670

Portrait of a ManOil on wood, oval, $26\frac{1}{4} \times 21\frac{5}{8}$ in.

(66.7 × 54.9 cm)

Signed, dated, and inscribed (lower right):

Æta. 62 / B. vanderhelst / 1647

Purchase, 1871

71.73



71.73

The MusicianOil on canvas, $54\frac{1}{2} \times 43\frac{3}{4}$ in.

(138.4 × 111.1 cm)

Signed, dated, and inscribed: (lower left) B.

vanderhelst / 1662; (on sheet of music) iris;

(on cover of book) Supe[r]ius

Purchase, 1873

73.2



73.2

Gerard Dou

Dutch, 1613–1675

Self-portraitOil on wood, $19\frac{1}{4} \times 15\frac{3}{8}$ in.

(48.9 × 39.1 cm)

Signed (left, on ledge): GDO[U] [initials in

monogram]

Bequest of Benjamin Altman, 1913

14.40.607



14.40.607

An Evening School

Oil on wood, arched top, 10 × 9 in.

(25.4 × 22.9 cm)

Bequest of Lillian M. Ellis, 1940

40.64



40.64

Frans Post

Dutch, born about 1612, died 1680

A Brazilian Landscape

Oil on wood, 24 × 36 in. (61 × 91.4 cm)

Signed and dated (right, on papaya tree): F

POST / 1650

Purchase, Rogers Fund, special funds, James

S. Deely Gift, and Gift of Edna H. Sachs

and other gifts and bequests, by exchange,

1981

1981.318



1981.318

Govert Flinck

Dutch, 1615–1660

Bearded Man with a Velvet CapOil on wood, $23\frac{3}{4} \times 20\frac{5}{8}$ in.

(60.3 × 52.4 cm)

Signed and dated (left center): G. flinck f.

164[5?]

Bequest of Collis P. Huntington, 1900

25.110.27



25.110.27



30.95.269



57.68

Ferdinand Bol

Dutch, 1616–1680

Portrait of a WomanOil on canvas, 34³/₈ × 28 in.

(87.3 × 71.1 cm)

Signed and dated (left center): f. Bol fecit / 1642

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.269

Young Girl with a Basket of FruitOil on canvas, 31⁵/₈ × 26 in.

(80.3 × 66 cm)

Signed and dated (lower right): FBol [initials in monogram] / 1657

Purchase, George T. Delacorte Jr. Gift, 1957 57.68



20.155.5



17.190.10

Ludolf de Jongh

Dutch, 1616–1679

Scene in a CourtyardOil on canvas, 26¹/₂ × 32³/₈ in.

(67.3 × 82.2 cm)

Bequest of William K. Vanderbilt, 1920

20.155.5

Gerard ter Borch

Dutch, 1617–1681

A Young Woman at Her Toilet with a MaidOil on wood, 18³/₄ × 13⁵/₈ in.

(47.6 × 34.6 cm)

Gift of J. Pierpont Morgan, 1917

17.190.10

The van Moerkerken Family

The sitters are the artist's cousin Hartogh van Moerkerken (1622–1694); his first wife, Sibilla Nijkerken; and their son, Philippus (born 1652).

Oil on wood, 16¹/₄ × 14 in.

(41.3 × 35.6 cm)

Inscribed (upper left, on scrolls):

V:MOERKERKEN / NYKERKEN

Arms (upper left) of the sitters

The Jack and Belle Linsky Collection, 1982

1982.60.30



1982.60.30



89.15.15

Portrait of a Seated ManOil on wood, 14¹/₈ × 12 in.

(35.9 × 30.5 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.15

Gerard ter Borch

Dutch, 1617–1681

A Woman Playing the Theorbo for a Cavalier

Oil on wood, 14¹/₂ × 12³/₄ in.
(36.8 × 32.4 cm)

Bequest of Benjamin Altman, 1913
14.40.617



14.40.617



49.7.38

Curiosity

Oil on canvas, 30 × 24¹/₂ in.
(76.2 × 62.2 cm)

The Jules Bache Collection, 1949
49.7.38

Burgomaster Jan van Duren (1613–1687)

Oil on canvas, 32 × 26 in.
(81.3 × 66 cm)

Signed and inscribed: (center left) GTB
[monogram]; (verso) JAN VAN DUREN
BURGEMEESTER EN CAMERAAR VAN DEVENTER
(Jan van Duren, burgomaster and treasurer of
Deventer)

Robert Lehman Collection, 1975
1975.1.141
ROBERT LEHMAN COLLECTION



1975.1.141



1975.1.142

Margaretha van Haexbergen (1614–1676),
Wife of Jan van Duren

Pendant to 1975.1.141

Oil on canvas, 32 × 26 in.
(81.3 × 66 cm)

Robert Lehman Collection, 1975
1975.1.142
ROBERT LEHMAN COLLECTION

Abraham van Cuylenborch

Dutch, active by 1639, died 1658

Bacchus and Nymphs

Oil on wood, 22⁷/₈ × 28³/₈ in.
(58.1 × 72.1 cm)

Signed (lower left): AvC [monogram]f
Bequest of Collis P. Huntington, 1900
25.110.37



25.110.37



22.45.10

Pieter van Overschee

Dutch, active about 1645–61

Still Life of Fruit and Game

Oil on wood, 32⁷/₈ × 46³/₄ in.
(83.5 × 118.7 cm)

Signed and dated (right, on table): Pieter van
Overschee f. 1645
Bequest of Grace Wilkes, 1921
22.45.10



1971.48



53.155

Philips Wouwermans

Dutch, 1619–1668

A Man and Woman on HorsebackOil on wood, 12¹/₈ × 16¹/₄ in.
(30.8 × 41.3 cm)

Signed (lower left): PHLSW [monogram]

Purchase, Pfeiffer Fund, Joseph Pulitzer
Bequest, and Gift of Dr. Ernest G. Stillman,
by exchange, 1971
1971.48**Otto Marseus van Schrieck**

Dutch, 1619–1678

Still Life with Poppy, Insects, and ReptilesOil on canvas, 26⁷/₈ × 20³/₄ in.
(68.3 × 52.7 cm)Signed (lower left): otho Marseus / van
Schrieck fecitRogers Fund, 1953
53.155

63.43.2



11.144

Philips Koninck

Dutch, 1619–1688

Wide River LandscapeOil on canvas, 16¹/₄ × 22⁷/₈ in.
(41.3 × 58.1 cm)Anonymous Gift, 1963
63.43.2***Landscape***Oil on canvas, 56³/₈ × 68¹/₄ in.
(143.2 × 173.4 cm)Signed and dated (lower right): P. koninck /
164[9?]John Stewart Kennedy Fund, 1911
11.144***An Extensive Wooded Landscape***Oil on canvas, 32³/₄ × 44⁵/₈ in.
(83.2 × 113.3 cm)

Signed (lower left): P. Koninck.

Purchase, Mr. and Mrs. David T. Schiff and
George T. Delacorte Jr. Gifts, special funds,
and Bequest of Mary Cushing Fosburgh and
other gifts and bequests, by exchange, 1980
1980.4**Dutch Painter**

third quarter 17th century

The ArkOil on canvas, 46¹/₄ × 61¹/₄ in.
(117.5 × 155.6 cm)Gift of James DeLancey Verplanck and John
Bayard Rodgers Verplanck, 1939

39.184.20

AMERICAN DECORATIVE ARTS



1980.4



39.184.20

Willem Kalf

Dutch, 1619–1693

Interior of a Kitchen

Oil on wood, 10¹/₂ × 12¹/₂ in.

(26.7 × 31.8 cm)

Signed (on chest): KALF

Purchase, 1871

71.69



71.69



53.III

Still Life with Fruit, Glassware, and a Wan-li Bowl

Oil on canvas, 23 × 20 in. (58.4 × 50.8 cm)

Signed and dated (lower right): W.KALF 1659.

Maria DeWitt Jesup Fund, 1953

53.III

Jan Victors

Dutch, 1620–1676

Abraham's Parting from the Family of Lot

Oil on canvas, 58 × 65¹/₈ in.

(147.3 × 165.4 cm)

Signed (right): Jan Victors

Purchase, 1871

71.170



71.170



71.125

Nicolaas Berchem

Dutch, 1620–1683

Rest

Oil on wood, 17 × 13¹/₂ in.

(43.2 × 34.3 cm)

Signed (lower left): Berchem

Purchase, 1871

71.125

Aelbert Cuyp

Dutch, 1620–1691

Piping Shepherds

Oil on canvas, 35³/₄ × 47 in.

(90.8 × 119.4 cm)

Signed (lower right): A. cuyp. F.

Bequest of Collis P. Huntington, 1900

25.110.15



25.110.15



32.100.20

Starting for the Hunt: Michiel (1638–1653) and Cornelis Pompe van Meerdervoort (1639–1680) with Their Tutor and Coachman

This painting was installed until 1680 over a fireplace in the Meerdervoort house, near Zwijndrecht, for which it was painted.

Oil on canvas, 43¹/₄ × 61¹/₂ in.

(109.9 × 156.2 cm)

Signed (lower left): A. cuyp. fecit.

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.20



1973.155.2



14.40.616

Landscape with the Flight into Egypt

Oil on wood, 18 × 22⁷/₈ in.

(45.7 × 58.1 cm)

Signed (lower left): A:C

Bequest of Josephine Bieber, in memory of her husband, Siegfried Bieber, 1970

1973.155.2

Young Herdsmen with Cows

Oil on canvas, 44¹/₈ × 52¹/₈ in.

(112.1 × 132.4 cm)

Signed (bottom left): A : cuyp.

Bequest of Benjamin Altman, 1913

14.40.616

Style of Aelbert Cuyp

Dutch, 17th century

Children and a Cow

Oil on wood, 17¹/₄ × 21¹/₂ in.

(43.8 × 54.6 cm)

Inscribed (lower right): A. cuyp.

Bequest of Mariana Griswold Van Rensselaer, in memory of her father, George Griswold, 1934

34.83.1



34.83.1



1971.254

Abraham van Beyeren

Dutch, 1620/21-1690

Still Life with Lobster and Fruit

Oil on wood, 38 × 31 in. (96.5 × 78.7 cm)

Signed (left, on table): ·AVB· [monogram] f

Anonymous Gift, 1971

1971.254

Quiring Gerritsz. van Brekelenkam

Dutch, born about 1620, died 1668

The Spinner

Oil on wood, 19 × 25¹/₄ in.

(48.3 × 64.1 cm)

Signed and dated (on spinning wheel): Q v B

1653

Purchase, 1871

71.110



71.110



32.100.19

Sentimental Conversation

Oil on wood, 16¹/₄ × 13⁷/₈ in.

(41.3 × 35.2 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.19

Gerbrand van den Eeckhout

Dutch, 1621–1674

Isaac Blessing Jacob

Oil on canvas, 39⁵/₈ × 50¹/₂ in.

(100.6 × 128.3 cm)

Signed and dated (lower center): G V
-eckhoüt / AN° 1642

Bequest of Collis P. Huntington, 1900
25.110.16



25.110.16



26.260.8

A Musical Party

Oil on canvas, 20 × 24¹/₂ in.

(50.8 × 62.2 cm)

Bequest of Annie C. Kane, 1926
26.260.8

Jan Abrahamsz. Beerstraaten

Dutch, 1622–1666

Skating at Slooten, near Amsterdam

Oil on canvas, 36¹/₄ × 51⁵/₈ in.

(92.1 × 131.1 cm)

Signed and inscribed (lower right): Slooten /
J. Beerstraaten / Pingit

Rogers Fund, 1911

11.92



11.92



30.95.260

Emanuel Murant

Dutch, born 1622, died about 1700

The Old Castle

Oil on wood, 15⁵/₈ × 21⁷/₈ in.

(39.7 × 55.6 cm)

Theodore M. Davis Collection, Bequest of
Theodore M. Davis, 1915

30.95.260

Johannes Lingelbach

Dutch, 1622–1674

Peasants Dancing

Oil on canvas, 26¹/₂ × 29¹/₂ in.

(67.3 × 74.9 cm)

Signed and dated (lower center, on bench):

J:lingelbach 165[1?]

Purchase, 1871

71.123



71.123



71.23

Battle Scene

Oil on canvas, 44³/₈ × 63¹/₄ in.

(112.7 × 160.7 cm)

Signed and dated (bottom center, on tree

trunk): I / LIN[G]ELBACH / fe / 1671

Purchase, 1871

71.23



41.116.3



12.31

Cornelis Jonson van Ceulen the Younger

Dutch, born after 1622, died after 1698

Portrait of a Man with a Watch

Oil on canvas, 33 × 27³/₄ in.

(83.8 × 70.5 cm)

Signed and dated (lower left): Cornelius Jonson / van Ceulen / Junior / 1657

Given in memory of Felix M. Warburg by his wife and children, 1941

41.116.3

Jan van de Cappelle

Dutch, 1624/26–1679

The Mouth of the Scheldt

Oil on wood, 27¹/₂ × 36³/₈ in.

(69.9 × 92.4 cm)

Signed (lower right): J.V. Cappelle

Francis L. Leland Fund, 1912

12.31



32.100.16



1976.100.23

Winter Scene

Oil on wood, 13³/₈ × 19¹/₂ in.

(34 × 49.5 cm)

Signed (lower right): J.V. DE CAPPELLE

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.16

Barent Fabritius

Dutch, 1624–1673

Hagar and Ishmael

Oil on wood, 19¹/₂ × 14 in.

(49.5 × 35.6 cm)

Bequest of Harry G. Sperling, 1971

1976.100.23

Abraham Hondius

Dutch, 1625–1695

Christ among the Doctors

Oil on wood, 15 × 19¹/₂ in.

(38.1 × 49.5 cm)

Signed and dated (lower left): Abraham Hondius / 1668

Gift of Dr. and Mrs. Carl F. Culicchia, 1974

1974.368



1974.368



46.13.2

Jan Havicksz. Steen

Dutch, 1626–1679

The Lovesick Maiden

Oil on canvas, 34 × 39 in. (86.4 × 99.1 cm)

Signed (lower right): i STEEN

Bequest of Helen Swift Neilson, 1945

46.13.2

Jan Havicksz. Steen

Dutch, 1626–1679

The Dissolute Household

Oil on canvas, 42¹/₂ × 35¹/₂ in.

(108 × 90.2 cm)

Signed (lower right): I. STEEN

The Jack and Belle Linsky Collection, 1982

1982.60.31

Merry Company on a Terrace

Oil on canvas, 55¹/₂ × 51³/₄ in.

(141 × 131.4 cm)

Signed (lower right): JSteen [initials in monogram]

Fletcher Fund, 1958

58.89

Gabriel Metsu

Dutch, 1629–1667

Tavern Scene

Oil on wood, 14³/₈ × 12⁵/₈ in.

(36.5 × 32.1 cm)

Signed (on table leg): GMetsu. [initials in monogram]

Bequest of William H. Herriman, 1920

21.134.5



1982.60.31



58.89



21.134.5



91.26.11



17.190.20



1982.60.32



1992.133

A Musical PartyOil on canvas, 24¹/₂ × 21³/₈ in.

(62.2 × 54.3 cm)

Signed, dated, and inscribed: (lower left, on paper) GMetsu [initials in monogram] / 1659; (on dowel at top of map) NOVISS[1]MA HOL[LANDIA . . .] (newest [map of the provinces of] Hol[land and West Friedland]) [The map, by Balthasar Florisz. van Berckenrode, was first published by Willem Jansz. Blaeu in 1620, and this is one of the two later editions, revised and reissued by Claes Jansz. Visscher in 1651 and 1656.] Marquand Collection, Gift of Henry G. Marquand, 1890

91.26.11

The Visit to the NurseryOil on canvas, 30¹/₂ × 32 in. (77.5 × 81.3 cm)

Signed and dated (left, above door): G.Metsu 1661

Gift of J. Pierpont Morgan, 1917

17.190.20

Woman Seated at a Window

It is probable that this picture and the Huntsman (Mauritshuis, The Hague)—similarly signed and dated 1661—were pendants.

Oil on wood, 10⁷/₈ × 8⁷/₈ in. (27.6 × 22.5 cm)

Signed (bottom center): G. Metsu

The Jack and Belle Linsky Collection, 1982

1982.60.32

Samuel van Hoogstraten

Dutch, 1627–1678

The Annunciation of the Death of the VirginOil on canvas, 26 × 20³/₄ in. (66 × 52.7 cm)

Signed (lower left): S.v.H.

Purchase, Rogers Fund and Joseph Pulitzer

Bequest, 1992

1992.133

Jacob Isaacksz. van Ruisdael

Dutch, 1628/29–1682

Landscape with a Village in the Distance

Oil on wood, 30 × 43 in. (76.2 × 109.2 cm)

Signed and dated (lower right): Jv Rū[i]sdael [initials in monogram] 1646

Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965

65.181.10

The Forest StreamOil on canvas, 39¹/₄ × 50⁷/₈ in.

(99.7 × 129.2 cm)

Signed (lower right): JvRūisd[ae]l [initials in monogram]

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.4



65.181.10



89.15.4

Jacob Isaacksz. van Ruisdael

Dutch, 1628/29–1682

Wheat Fields

Oil on canvas, 39³/₈ × 51¹/₄ in.
(100 × 130.2 cm)

Signed (lower right): JvRüisdael [initials in monogram]

Bequest of Benjamin Altman, 1913

14.40.623



14.40.623



32.100.14

Grainfields

Oil on canvas, 18¹/₂ × 22¹/₂ in.
(47 × 57.2 cm)

Signed (lower right): JvRüisdael [initials in monogram]

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.14

Mountain Torrent

Oil on canvas, 21¹/₄ × 16¹/₂ in.
(54 × 41.9 cm)

Bequest of Collis P. Huntington, 1900

25.110.18



25.110.18



29.100.7

Pieter de Hooch

Dutch, 1629–1684

The Visit

Oil on wood, 26³/₄ × 23 in.
(67.9 × 58.4 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.7

A Woman and Two Men in an Arbor

Oil on wood; overall 17³/₈ × 14³/₄ in.
(44.1 × 37.5 cm); painted surface

17 × 14³/₈ in. (43.2 × 36.5 cm)

Signed (lower left, largely illegible): P. [de hoogh?]

Bequest of Harry G. Sperling, 1971

1976.100.25



1976.100.25



14.40.613

Interior with a Young Couple

Oil on canvas, 21⁵/₈ × 24³/₄ in.
(54.9 × 62.9 cm)

Bequest of Benjamin Altman, 1913

14.40.613



1975.1.144



32.100.15

Interior with Figures

Oil on canvas, 23 × 27 in. (58.4 × 68.6 cm)
Signed (on stretcher of chair): P. D. HOOGH
Robert Lehman Collection, 1975
1975.1.144
ROBERT LEHMAN COLLECTION

The Maidservant

Oil on canvas, 24¹/₄ × 20¹/₂ in.
(61.5 × 52.1 cm)
The Friedsam Collection, Bequest of Michael Friedsam, 1931
32.100.15

Paying the Hostess

Oil on canvas, 37¹/₄ × 43³/₄ in.
(94.6 × 111.1 cm)
Signed (upper right, on beam): P d·Hoogh·
Gift of Stuart Borchard and Evelyn B. Metzger, 1958
58.144



58.144



1975.1.143

Card Players

Oil on canvas, 27 × 23 in. (68.6 × 58.4 cm)
Signed (on wall above baseboard): PDH
Robert Lehman Collection, 1975
1975.1.143
ROBERT LEHMAN COLLECTION

Cornelis Bisschop

Dutch, 1634–1674

A Young Woman and a Cavalier

Oil on canvas, 38¹/₂ × 34³/₄ in.
(97.8 × 88.3 cm)
The Jack and Belle Linsky Collection, 1982
1982.60.33



1982.60.33



32.100.12

Anthony van Borssum

Dutch, 1630/31–1677

Barnyard Scene

Oil on canvas, 20 × 27 in.
(50.8 × 68.6 cm)
The Friedsam Collection, Bequest of Michael Friedsam, 1931
32.100.12

Johannes Vermeer

Dutch, 1632-1675

A Maid Asleep

Oil on canvas, 34 $\frac{1}{2}$ × 30 $\frac{1}{8}$ in.

(87.6 × 76.5 cm)

Signed (left, above girl's head): I·VMeer·

[VM in monogram]

Bequest of Benjamin Altman, 1913

14.40.611

Woman with a Lute

Oil on canvas, 20 $\frac{1}{4}$ × 18 in.

(51.4 × 45.7 cm)

Inscribed (on map): EUROPA

Bequest of Collis P. Huntington, 1900

25.110.24

Young Woman with a Water Jug

Oil on canvas, 18 × 16 in. (45.7 × 40.6 cm)

Marquand Collection, Gift of Henry G.

Marquand, 1889

89.15.21



14.40.611



25.110.24



89.15.21

Johannes Vermeer

Dutch, 1632–1675

Portrait of a Young Woman

Oil on canvas, 17¹/₂ × 15³/₄ in.

(44.5 × 40 cm)

Signed (upper left): IVMeer. [initials in monogram]

Gift of Mr. and Mrs. Charles Wrightsman, in memory of Theodore Rousseau Jr., 1979

1979.396.1



1979.396.1

Allegory of the Faith

Oil on canvas, 45 × 35 in. (114.3 × 88.9 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.18



32.100.18



49.7.40



71.116



41.116.2



14.40.629



20.155.6



1971.73

Style of Johannes Vermeer

first quarter 20th century

Young Woman ReadingOil on canvas, 7³/₄ × 5³/₄ in.

(19.7 × 14.6 cm)

The Jules Bache Collection, 1949

49.7.40

Roelof van Vries

Dutch, born 1630/31, probably died after 1681

The Pigeon HouseOil on canvas, 14¹/₂ × 12 in.

(36.8 × 30.5 cm)

Signed (lower right): v[R]IES

Purchase, 1871

71.116

Willem Drost

Dutch, active 1652–80

Portrait of a ManOil on canvas, 34¹/₈ × 28¹/₂ in.

(86.7 × 72.4 cm)

Signed and inscribed (lower left): Wilhelm

Drost f / Amsterdam

Given in memory of Felix M. Warburg by his

wife and children, 1941

41.116.2

Copy after Willem Drost

Dutch, second half 17th century

Portrait of a WomanThe painting is a copy with variations of Drost's *Young Woman Wearing Pearl Jewelry* (Gemäldegalerie, Dresden).Oil on canvas, 33¹/₈ × 24¹/₂ in.

(84.1 × 62.2 cm)

Inscribed (lower right): [illegible]

Bequest of Benjamin Altman, 1913

14.40.629

Willem van de Velde the Younger

Dutch, 1633–1707

Entrance to a Dutch PortOil on canvas, 25⁷/₈ × 30⁵/₈ in.

(65.7 × 77.8 cm)

Signed (lower left): w.v.v.

Bequest of William K. Vanderbilt, 1920

20.155.6

Nicolaes Maes

Dutch, 1634–1693

Abraham Dismissing Hagar and IshmaelOil on canvas, 34¹/₂ × 27¹/₂ in.

(87.6 × 69.9 cm)

Signed and dated (lower center, on step):

NMAES. [first four letters in ligature] 1653

Gift of Mrs. Edward Brayton, 1971

1971.73

Nicolaes Maes

Dutch, 1634–1693

Young Girl Peeling Apples

Oil on wood, 21 $\frac{1}{2}$ × 18 in.

(54.6 × 45.7 cm)

Bequest of Benjamin Altman, 1913

14.40.612



14.40.612

The Lacemaker

Oil on canvas, 17 $\frac{3}{4}$ × 20 $\frac{3}{4}$ in.

(45.1 × 52.7 cm)

Signed (on base of child's chair): N.MAES.

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.5



32.100.5



11.149.3



11.149.2

Ingena Rotterdam (died 1704), *Betrothed of Admiral Jacob Binckes*

Oil on canvas, 17¹/₄ × 13 in.
(43.8 × 33 cm)

Signed and dated (lower right): Maes / 1676
Gift of J. Pierpont Morgan, 1911
11.149.3

Admiral Jacob Binckes (died 1677)

Pendant to 11.149.3
Oil on canvas, 17¹/₄ × 12⁷/₈ in.
(43.8 × 32.7 cm)

Signed (lower right): MAAS
Gift of J. Pierpont Morgan, 1911
11.149.2

Portrait of a Woman

Oil on canvas, 44 × 35¹/₄ in.
(111.8 × 89.5 cm)

Rogers Fund, 1906
06.1325



06.1325



1980.203.5

Jakob Ochtervelt

Dutch, 1634–1682

The Love Letter

Oil on canvas, 36 × 25 in.
(91.4 × 63.5 cm)

Partial and Promised Gift of Mr. and Mrs.
Walter Mendelsohn, 1980
1980.203.5

Eglon Hendrik van der Neer

Dutch, 1634–1703

The Reader

Oil on canvas, 15 × 11 in. (38.1 × 27.9 cm)
Inscribed (falsely, lower right, with initials of
Gerard ter Borch): GTB [monogram]

The Friedsam Collection, Bequest of Michael
Friedsam, 1931
32.100.9



32.100.9



60.71.3

Frans van Mieris the Elder

Dutch, 1635–1681

The Serenade

Oil on wood, arched top, 5³/₄ × 4³/₈ in.
(14.6 × 11.1 cm)

Bequest of Lillian S. Timken, 1959
60.71.3

Jan van der Heyden

Dutch, 1637–1712

The Huis ten Bosch Seen from the Back

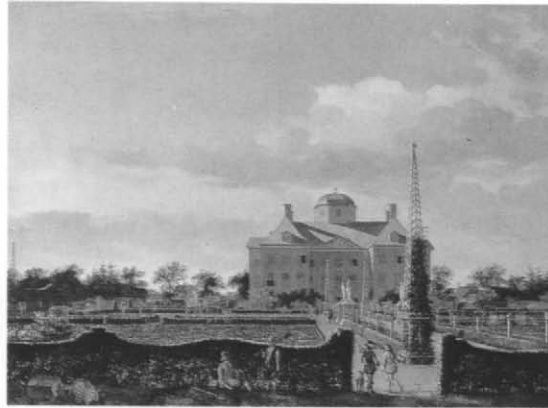
Oil on wood, 15³/₈ × 21³/₄ in.

(39.1 × 55.2 cm)

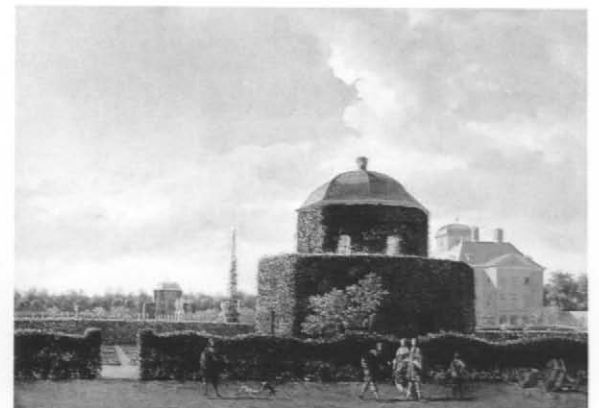
Signed (lower left): Ivd Heyde[n]

Anonymous Gift, 1964

64.65.2



64.65.2



64.65.3

The Huis ten Bosch Seen from the Side

Pendant to 64.65.2

Oil on wood, 15³/₈ × 21⁵/₈ in.

(39.1 × 54.9 cm)

Signed (lower right): I·V·D·Heyden

Anonymous Gift, 1964

64.65.3

Meindert Hobbema

Dutch, 1638–1709

Entrance to a Village

Oil on wood, 29¹/₂ × 43³/₈ in.

(74.9 × 110.2 cm)

Signed (lower right): m [Ho]bb[ema]

Bequest of Benjamin Altman, 1913

14.40.614



14.40.614



50.145.22

Woodland Road

Oil on canvas, 37¹/₄ × 51 in.

(94.6 × 129.5 cm)

Signed (lower right): m. Hobbema

Bequest of Mary Stillman Harkness, 1950

50.145.22

Melchior d'Hondecoeter

Dutch, 1636–1695

Peacocks

Oil on canvas, 74⁷/₈ × 53 in.

(190.2 × 134.6 cm)

Signed and dated (center right):

MDHondecoeter. / AN 1683

Gift of Samuel H. Kress, 1927

27.250.1



27.250.1



89.15.6

Caspar Netscher

Dutch, 1639–1684

The Card Party

Oil on canvas, 19³/₄ × 17³/₄ in.

(50.2 × 45.1 cm)

Signed and dated (on stretcher of stool):

CNetsch[er] / [1]66[]

Marquand Collection, Gift of Henry

G. Marquand, 1889

89.15.6



71.70



60.55.1

Pieter Cornelisz. van Slingeland

Dutch, 1640–1691

Portrait of a ManOil on wood, $14\frac{1}{2} \times 11\frac{3}{4}$ in. (36.8 × 29.8 cm)

Signed (lower left): P·V· Slingeland fecit

Purchase, 1871

71.70

Attributed to Pieter Cornelisz. van Slingeland**Portrait of a Man**Oil on copper, oval, $3\frac{3}{8} \times 2\frac{1}{2}$ in.

(8.6 × 6.4 cm)

Bequest of Rupert L. Joseph, 1959

60.55.1

Gerard de Lairesse

Dutch, 1641–1711

Apollo and AuroraOil on canvas, $80\frac{1}{2} \times 76\frac{1}{8}$ in.

(204.5 × 193.4 cm)

Signed and dated (lower left): G. Lairesse f

. . . 1671

Gift of Manuel E. and Ellen G. Rionda, 1943

43.118



43.118



50.55

Jan Weenix

Dutch, 1642–1719

Falconer's BagOil on canvas, $52\frac{3}{4} \times 43\frac{3}{4}$ in. (134 × 111.1 cm)

Signed and dated (upper right): Jan Weenix

Fecit A^o1695

Rogers Fund, 1950

50.55

Godfried Schalcken

Dutch, 1643–1706

Cephalus and ProcrisOil on canvas, $25\frac{1}{2} \times 31\frac{3}{8}$ in. (64.8 × 79.7 cm)

Signed (upper left): G. Schalcken

Rogers Fund, 1974

1974.109



1974.109



71.19

Edwaert Collier

Dutch, active by 1662, died after 1706

VanitasOil on wood, $37 \times 44\frac{1}{8}$ in. (94 × 112.1 cm)

Signed and dated (left, on book): ·EC·

[monogram] / 1662

Inscribed: (lower left, on ring) E.K; (lower left,

on book) Almanach . . . ; (center, on

bookmark) VANITAS; (lower center, on print)

IACOB. CATZ. RIDDER RAED / PENSION. VAÑ.

H. M. HEEREN. / STATEN. VAN. HOLLANT.

CV RAT. (Jacob Cats, grand pensionary of their

majesties the lords of the States General of

Holland); (right, on book) DE DERDE ENDE /

VIERDE DECAS DER SER. / MOONEN HENRCHI

BVLLINGE / . . . (The third and fourth *decas*

of the sermons of Hendrick Bullinge . . .)

Purchase, 1871

71.19

Matthys Naiveu

Dutch, 1647–?1721

The Newborn Baby

Oil on canvas, 25¹/₄ × 31¹/₂ in.

(64.1 × 80 cm)

Signed and dated (lower left): M: Naiveú F. / 1675

Purchase, 1871

71.160



71.160



12.195

Jan Jansz. de Heem

Flemish, born 1650, died after 1695

Still Life: A Banqueting Scene

Oil on canvas, 53¹/₄ × 73 in.

(135.3 × 185.4 cm)

Signed: (lower left) DeHeem fc; (on napkin)

JDH [monogram]

Charles B. Curtis Fund, 1912

12.195

Jacob de Wit

Dutch, 1695–1754

Children Playing with a Goat (grisaille)

Oil on canvas, 26³/₄ × 41 in.

(67.9 × 104.1 cm)

Signed (lower left): de Wit

Gift of J. Pierpont Morgan, 1906

07.225.257



07.225.257



07.225.296

Allegory of Government: Wisdom Defeating Discord (sketch for a ceiling decoration)

Oil on canvas, 20⁷/₈ × 15³/₈ in.

(51.1 × 39.1 cm)

Inscribed: (on shield) . . . BET . . . PROBAT;

(on book) IN LEGIBVS SALVS (prosperity under law)

Gift of J. Pierpont Morgan, 1906

07.225.296

Allegory of the Arts (sketch for a ceiling decoration)

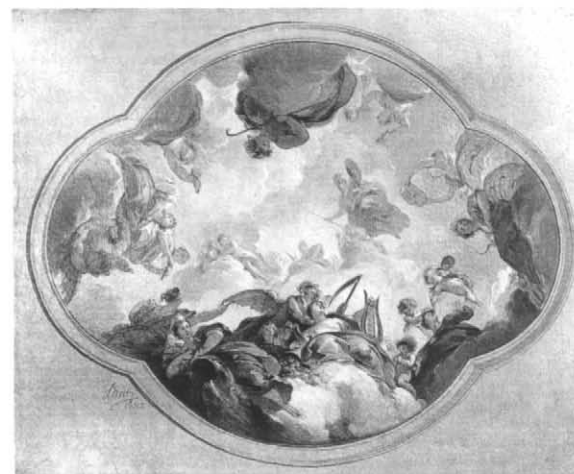
Oil on canvas, 18⁷/₈ × 23¹/₄ in.

(47.9 × 59.1 cm)

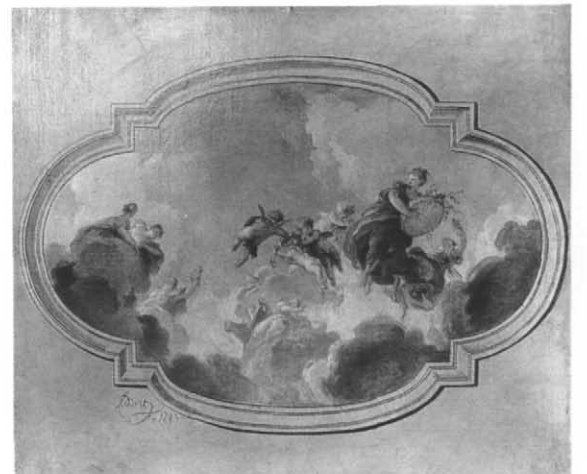
Signed and dated (lower left): J.d.Wit / .1742

Gift of J. Pierpont Morgan, 1906

07.225.298



07.225.298



07.225.301

Apotheosis of Flora

This sketch was for a ceiling decoration in a house at Herengracht 609, Amsterdam.

Oil on canvas, 20⁷/₈ × 24⁷/₈ in.

(53 × 63.2 cm)

Signed and dated (lower left): J.d.Wit / .1743

Gift of J. Pierpont Morgan, 1906

07.225.301



71.6



07.225.470

Margareta Haverman

Dutch, active by 1716, died after 1750

A Vase of FlowersOil on wood, 31¹/₄ × 23³/₄ in.

(79.4 × 60.3 cm)

Signed and dated (lower right): .Margareta.

Haverman fecit. / A 1716

Purchase, 1871

71.6

Willem van Leen

Dutch, 1753–1825

Flowers in a Blue VaseOil on canvas, arched top, 55 × 29¹/₈ in.

(139.7 × 74 cm)

Signed (bottom right): Van Leen–Fec

Gift of J. Pierpont Morgan, 1906

07.225.470

ESDA

Jacob van Strij

Dutch, 1756–1815

Landscape with CattleOil on wood, 31¹/₂ × 42¹/₄ in.

(80 × 107.3 cm)

Inscribed (lower right, falsely): A. cūyp.

Marquand Collection, Gift of Henry G.

Marquand, 1890

91.26.8

Jan Ekels the Younger

Dutch, 1759–1793

Conversation PieceOil on canvas, 25⁷/₈ × 23¹/₂ in.

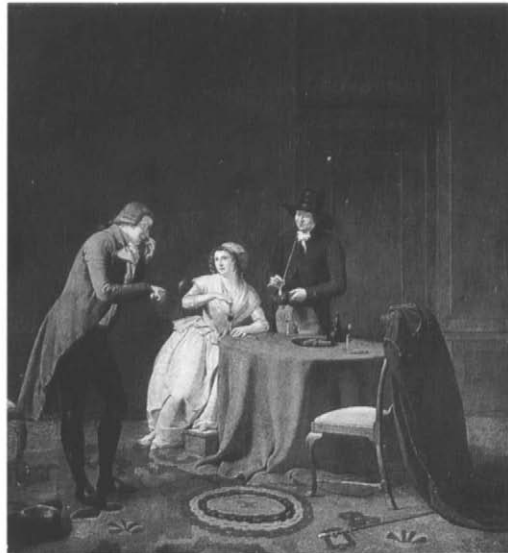
(65.7 × 59.7 cm)

Gift of Mr. and Mrs. Bertram L. Podell, 1981

1981.239



91.26.8



1981.239

Barend Cornelis Koekkoek

Dutch, 1803–1862

Winter Landscape, Holland

Oil on wood, 14 × 17 in.

(35.6 × 43.2 cm)

Signed and dated (lower left): B C

Koek-Koek 1833

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.30



87.15.30

Sunset on the Rhine

Oil on canvas, 32¹/₄ × 42³/₈ in.

(81.9 × 107.6 cm)

Signed and dated (lower right):

BC Koek Koek ft. / 1853

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.45



87.15.45

Paul-Jean Clays

Belgian, 1819–1900

Celebration of the Freedom of the Port of Antwerp, 1863

Oil on canvas, 48⁵/₈ × 79 in.

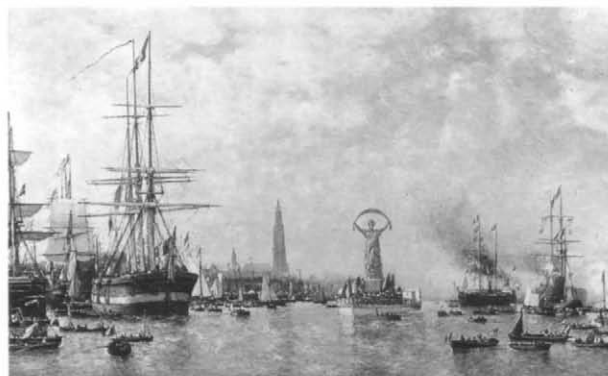
(123.5 × 200.7 cm)

Signed (lower right): P.J. Clays.

Gift of the artist and an association of

gentlemen, 1881

81.5



81.5



36.162.2

Émile van Marcke

Belgian, 1827–1890

The Flood Gate

Oil on canvas, 24¹/₂ × 32¹/₂ in.

(62.2 × 82.6 cm)

Signed (lower left): Em van Marcke.

Bequest of Susan P. Colgate, in memory of

her husband, Romulus R. Colgate, 1936

36.162.2

Jozef Israëls

Dutch, 1824–1911

Grandmother's Treasure

Oil on canvas, 27 × 35⁵/₈ in.

(68.6 × 90.5 cm)

Signed (lower left): Jozef Israëls.

Mr. and Mrs. Isaac D. Fletcher Collection,

Bequest of Isaac D. Fletcher, 1917

17.120.227



17.120.227

Expectation

Oil on canvas, 71¹/₂ × 54 in.

(181.6 × 137.2 cm)

Signed (lower left): Jozef Israëls

Gift of George I. Seney, 1887

87.8.13



87.8.13

Alfred Stevens

Belgian, 1823–1906

After the Ball

Oil on canvas, 37³/₄ × 27¹/₈ in.

(95.9 × 68.9 cm)

Signed and dated (upper left): Alfred Stevens,
74

Gift of Estate of Marie L. Russell, 1946

46.150.1



46.150.1



87.15.56

The Japanese Robe

Oil on canvas, 36¹/₂ × 25¹/₈ in.

(92.7 × 63.8 cm)

Signed (lower right): AStevens [initials in
monogram]

Catharine Lorillard Wolfe Collection, Bequest
of Catharine Lorillard Wolfe, 1887

87.15.56

In the Studio

Oil on canvas, 42 × 53¹/₂ in.

(106.7 × 135.9 cm)

Signed and dated (lower left): AStevens
[initials in monogram] .88.

Gift of Mrs. Charles Wrightsman, 1986

1986.339.2



1986.339.2

Anton Mauve

Dutch, 1838–1888

Gathering Wood

Oil on canvas, 16½ × 13 in.

(41.9 × 33 cm)

Signed (lower right): AMauve

Bequest of Richard De Wolfe Brixey, 1943

43.86.8



43.86.8



14.40.812

Twilight

Oil on canvas, 25⅞ × 17⅞ in.

(65.7 × 45.4 cm)

Signed (lower right): A Mauve f

Bequest of Benjamin Altman, 1913

14.40.812

Changing Pasture

Oil on canvas, 24 × 39⅝ in.

(61 × 100.6 cm)

Signed (lower right): AMauve

Bequest of Benjamin Altman, 1913

14.40.810

The Return to the Fold

Oil on canvas, 19¾ × 33⅞ in.

(50.2 × 86 cm)

Signed (lower right): AMauve f

Bequest of Benjamin Altman, 1913

14.40.816



14.40.810

A Shepherdess and Her Flock

Oil on canvas, 17⅞ × 25¼ in.

(45.4 × 64.1 cm)

Signed (lower right): A. Mauve f.

Gift of Cole J. Younger, 1985

1985.88



14.40.816



1985.88



81.1.662

Guillaume Koller

Belgian, 1829–1884

Hugo van der Goes Painting the Portrait of Mary of Burgundy

Oil on wood, 23³/₈ × 34 in.
(59.4 × 86.4 cm)

Signed (lower right): G.Koller.

Bequest of Stephen Whitney Phoenix, 1881

81.1.662

Frederik Hendrik Kaemmerer

Dutch, 1839–1902

Young Woman

Oil on canvas, 9³/₄ × 6¹/₄ in.
(24.8 × 15.9 cm)

Signed (lower center): FHKAEMMERER

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.80



87.15.80



92.1.49

Matthys Maris

Dutch, 1839–1917

Reverie

Oil on canvas, 12 × 9¹/₄ in.
(30.5 × 23.5 cm)

Signed and dated (upper right): MM
[monogram] .75.

Bequest of Elizabeth U. Coles, in memory of her son, William F. Coles, 1892

92.1.49

Jacob Maris

Dutch, 1837–1899

Canal Side

Oil on canvas, 5³/₈ × 7 in.
(13.7 × 17.8 cm)

Signed (lower left): J.Maris

Bequest of Margaret Crane Hurlbut, 1933

33.136.3

Herman Willem Koekkoek

Dutch, 1867–1929

Mill on the Laan

Oil on wood, 7¹/₂ × 12 in. (19.1 × 30.5 cm)

Signed (lower right): HWK.

Gift of Mr. and Mrs. Morton L. Ostow, 1975

1975.443



33.136.3



1975.443

Northern French Painter

about 1450

The Crucifixion of Saint Peter with a Donor; The Legend of Saint Anthony Abbot with a Donor

Interiors of wings from an altarpiece; exteriors (32.100.108-109) are below.

Oil on wood, each 45 x 31 in.

(114.3 x 78.7 cm)

Unidentified arms (left and right)

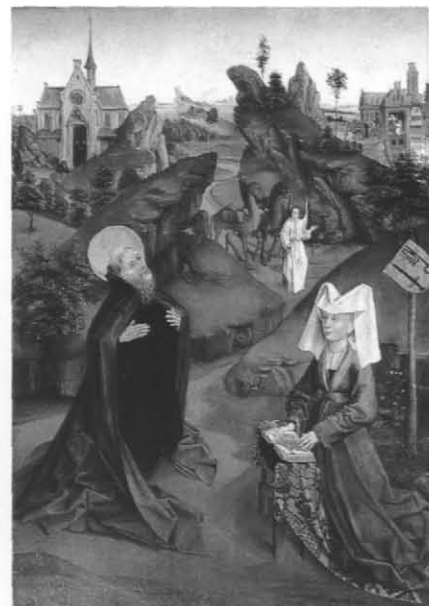
The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.110-111



32.100.110



32.100.111

The Annunciation

Exteriors of wings from the same altarpiece as

32.100.110-111

Oil on wood, each 45 x 31 in.

(114.3 x 78.7 cm)

Dated and inscribed: (left wing, on scroll) Ave

gracia plena; (left wing, on sill, probably in

a later hand) 1451; (right wing, on scroll)

dominus tecum; (right wing, on ewer)

AD[M?] (possibly for ancilla domini [the

handmaid of the Lord] [Luke 1:38])

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.108-109



32.100.108



32.100.109

French Painters

third quarter 15th century

Portrait of a Woman, Possibly Margaret of York (1446-1503)

Oil on wood, 22 7/8 x 16 1/4 in.

(58.1 x 41.3 cm)

Robert Lehman Collection, 1975

1975.1.129

ROBERT LEHMAN COLLECTION



1975.1.129

Painted in 1480

The Pérussis Altarpiece

The altarpiece, painted for the Chartreuse de Bonpas near Avignon, represents Saints John the Baptist and Francis with two donors venerating the cross in a landscape with a view of Avignon. The original frame is recorded as having been dated 1480.

Oil and gold on wood; three panels, each 54 1/2 x 23 in. (138.4 x 58.4 cm)

Inscribed (on cross): inri

Arms (left and right) of the Pérussis (Peruzzi)

family and their motto (on scrolls held by

angels left and right) DATVM EST DE SVPER

Purchase, Mary Wetmore Shively Bequest, in

memory of her husband, Henry L. Shively,

M.D., 1954

54.195



54.195



32.100.106 (recto)



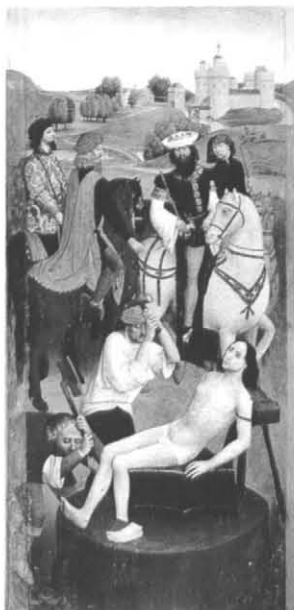
32.100.107 (recto)



32.100.106 (verso)



32.100.107 (verso)



22.60.56



22.60.57

Northern French Painters

about 1460

The Crucifixion and (verso) *Saint Francis of Assisi*; *The Resurrection* and (verso) *An Abbot Saint, Possibly Saint Benedict*
(altarpiece wings)

Oil on wood, each 19¹/₂ × 8³/₄ in.

(49.5 × 22.2 cm)

Inscribed (on cross): i·n·r·i·

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.106-107

about 1480

The Martyrdom of Saint Adrian; *The Martyrdom of Two Saints, Possibly Ache and Acheul*

These panels are from an altarpiece originally in the abbey of Eaucourt, Arras.

Oil on canvas, transferred from wood; each, including added strips, 22⁷/₈ × 11 in.

(58.1 × 27.9 cm)

The Bequest of Michael Dreicer, 1921

22.60.56-57





32.100.112



1982.60.40

Jean Hey

Netherlandish, active fourth quarter 15th century

Portrait of a Young Princess, Probably Margaret of Austria (1480-1530)

Oil on wood, 13¹/₂ × 9¹/₂ in. (34.3 × 24.1 cm)
Robert Lehman Collection, 1975

1975.1.130

ROBERT LEHMAN COLLECTION

Northern French Painter

about 1480

Christ Bearing the Cross

Oil on wood, 14³/₄ × 10⁵/₈ in. (37.5 × 27 cm)
The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.112

French or German Painter

late 15th century

The Resurrection

Oil and silver on wood, gold ground,
31 × 24⁷/₈ in. (78.7 × 63.2 cm)

The Jack and Belle Linsky Collection, 1982
1982.60.40



32.100.115



1975.1.131

French (Burgundian?) Painter

about 1495

Portrait of a Young Man

Oil on wood, arched top; overall,
with engaged frame, 13 × 10¹/₈ in.
(33 × 25.7 cm); painted surface
10⁵/₈ × 8 in. (27 × 20.3 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.115

Master of the Saint Aegidius Legend

French, about 1500

Virgin and Child

Oil on paper, laid down on wood,
10¹/₂ × 7¹/₄ in. (26.7 × 18.4 cm)

Robert Lehman Collection, 1975

1975.1.131

ROBERT LEHMAN COLLECTION



37.155



32.100.114

French Painter

about 1500

Portrait of a Monk in Prayer

Oil on wood; overall 13¹/₄ × 9¹/₂ in.
(33.7 × 24.1 cm); painted surface
13¹/₈ × 9¹/₂ in. (33.3 × 24.1 cm)

Fletcher Fund, 1937
37.155

French Painter

dated 1521

Monsieur de BellefourrièreOil on wood, arched top; overall, with engaged frame, 18³/₈ × 13¹/₈ in.

(46.7 × 33.3 cm)

Dated and inscribed: (top) ·1521·; (bottom, on frame) monsieur:69:de:bellefourriere

Unidentified arms (right)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.114



32.100.102 (exterior)



33.100.102 (interior)

Jean Bellegambe

French, active 1504–1534

The Le Cellier Altarpiece

The Virgin and Child enthroned (central panel), adored by donors and Cistercian monks, presented by Saint Bernard (left wing) and an unidentified Cistercian saint (right wing); the Virgin appearing to Saint Bernard of Clairvaux (exterior)

Oil on wood, shaped top; central panel

40 × 24 in. (101.6 × 61 cm); left wing

37³/₄ × 10 in. (95.9 × 25.4 cm); right wing37¹/₂ × 9¹/₂ in. (95.3 × 24.1 cm)

Arms (interior of left wing, top) of the family of Saint Bernard, used by the Cistercian order, and (interior of right wing, top) of Jeanne de Boubais, abbess of the Cistercian convent of Flines

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.102



32.100.125



46.68

Charles Coguin, Abbot of Anchin (wing of a triptych)Oil on wood, arched top, 26³/₄ × 11³/₈ in.

(67.9 × 28.9 cm)

Arms (on prie-dieu) of Abbot Coguin

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.125

Jean Clouet

French, active by 1516, died 1541

Guillaume Budé (1467–1540)

Budé, a scholar and humanist at the court of Francis I, established the library that became the nucleus of the Bibliothèque Nationale, Paris. In about 1536 he noted that Jean Clouet had painted his portrait; a preparatory study is in the Musée Condé, Chantilly.

Oil on wood, 15⁵/₈ × 13¹/₂ in.

(39.7 × 34.3 cm)

Inscribed: (upper left) ORONCIO [later addition incorrectly identifying the sitter as Oronce Fine (1494–1555), whom Clouet is known to have painted in 1530]; (on book, in Greek) While it seems to be good to get what one desires, the greatest good is not to desire what one does not need.

Maria DeWitt Jesup Fund, 1946

46.68

Corneille de Lyon

Netherlandish, active by 1533, died 1575

Portrait of a Man with Gloves

This painting is one of a number formerly ascribed to the Master of the Benson Portraits and now given to Corneille by comparison with the portrait of Pierre Aymeric (Louvre, Paris) of 1534.

Oil on wood, 8³/₈ × 6¹/₂ in.

(21.3 × 16.5 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.279



30.95.279



49.7.44



49.7.45

Attributed to Corneille de Lyon

Charles de Cossé (1506–1563), *Comte de Brissac*

Oil on wood, $6\frac{1}{2} \times 5\frac{1}{2}$ in. (16.5 × 14 cm);
with added strips, $8\frac{1}{2} \times 6$ in.
(21.6 × 15.2 cm)

The Jules Bache Collection, 1949
49.7.44

Portrait of a Man with a Black-Plumed Hat

Oil on wood, $7 \times 5\frac{1}{2}$ in. (17.8 × 14 cm);
with added strips, $8\frac{1}{2} \times 6$ in.
(21.6 × 15.2 cm)

The Jules Bache Collection, 1949
49.7.45

Anne de Pisseleu (1508–1576), *Duchesse d'Étampes*

Oil on wood, $7 \times 5\frac{5}{8}$ in. (17.8 × 14.3 cm)
H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929

29.100.197



29.100.197



41.190.533

Portrait of a Young Woman

Oil on wood, oval, $5\frac{3}{4} \times 5\frac{1}{8}$ in.
(14.6 × 13 cm)

Bequest of George Blumenthal, 1941
41.190.533

Portrait of a Bearded Man in Black

Oil on wood, $6\frac{3}{4} \times 6\frac{1}{4}$ in.
(17.1 × 15.9 cm)

Bequest of George D. Pratt, 1935
1978.301.6

Jean d'Albon de Saint-André (1472–1549)

Oil on wood, $6\frac{7}{8} \times 5\frac{3}{4}$ in.
(17.5 × 14.6 cm)

The Friedsam Collection, Bequest of Michael
Friedsam, 1931
32.100.103



1978.301.6



32.100.103

Attributed to Corneille de Lyon

Portrait of a Man with a Gold Chain

Oil on wood, $5\frac{1}{4} \times 4\frac{3}{8}$ in. (13.3 × 11.1 cm)
 The Friedsam Collection, Bequest of Michael Friedsam, 1931
 32.100.129



32.100.129

Portrait of a Bearded Man in White

Oil on wood; overall $8\frac{1}{2} \times 6$ in. (21.6 × 15.2 cm), including added strip of $\frac{1}{2}$ in. (1.3 cm) at bottom
 Inscribed (bottom, on added strip):
 ANTOINE·DE·BOVRBON·ROY·DE·NAVARE·
 Bequest of George D. Pratt, 1935
 1978.301.7



1978.301.7

Portrait of a Man with Gloves

Oil on wood, $6\frac{7}{8} \times 6\frac{1}{2}$ in. (17.5 × 16.5 cm)
 Bequest of George Blumenthal, 1941
 41.190.532



41.190.532

Portrait of a Man

Oil on wood, $6\frac{5}{8} \times 5\frac{1}{2}$ in. (16.8 × 14 cm)
 Robert Lehman Collection, 1975
 1975.1.132
 ROBERT LEHMAN COLLECTION



1975.1.132

Portrait of a Man

Oil on wood, $6\frac{7}{8} \times 6\frac{1}{8}$ in. (17.5 × 15.6 cm)
 H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929
 29.100.22



29.100.22



1982.60.41

Portrait of a Man

Oil on wood, diameter $3\frac{3}{4}$ in. (9.5 cm)
 The Jack and Belle Linsky Collection, 1982
 1982.60.41



32.100.121



32.100.131

Portrait of a Man

Oil on wood, $7 \times 5\frac{1}{2}$ in. (17.8 × 14 cm)
 Inscribed (top): M de la Nove
 The Friedsam Collection, Bequest of Michael Friedsam, 1931
 32.100.121

Portrait of a Man with a Pointed Collar

Oil on wood, $5\frac{5}{8} \times 4\frac{3}{4}$ in.
 (14.3 × 12.1 cm)
 The Friedsam Collection, Bequest of Michael Friedsam, 1931
 32.100.131

Style of Corneille de Lyon

French, second quarter 16th century

Portrait of a Dwarf

Oil on wood, $5\frac{3}{4} \times 4\frac{3}{4}$ in.
 (14.6 × 12.1 cm)
 The Bequest of Michael Dreicer, 1921
 22.60.63



22.60.63



30.95.286

Portrait of a Man

Oil on wood, $6\frac{7}{8} \times 5\frac{7}{8}$ in.
 (17.5 × 14.9 cm)
 Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915
 30.95.286

Portrait of a Widow

Oil on wood, $8\frac{3}{4} \times 7$ in. (22.2 × 17.8 cm)
 The Friedsam Collection, Bequest of Michael Friedsam, 1931
 32.100.113

French Painter

second or third quarter 16th century

Portrait of a Man in a White Fur Coat

Oil on wood, $7 \times 5\frac{1}{2}$ in. (17.8 × 14 cm)
 Gift of J. Pierpont Morgan, 1917
 17.190.4



32.100.113



17.190.4

Workshop of François Clouet

French, active by 1536, died 1572

Henry II (1519–1559), King of France

Oil on canvas, transferred from wood,
61½ × 53 in. (156.2 × 134.6 cm)
Bequest of Helen Hay Whitney, 1944
45.128.12



45.128.12



32.100.124

Style of François Clouet

French, painted shortly after 1561

Charles IX (1550–1574), King of France

Oil on wood, 12¾ × 9 in. (31.4 × 22.9 cm)
The Friedsam Collection, Bequest of Michael
Friedsam, 1931
32.100.124

French Painter

dated 1540

Portrait of a Member of the de Thou Family

Oil on wood, 6⅞ × 5⅜ in.
(15.6 × 13.7 cm)
Dated and inscribed (top): ·ROME 1540· MEN·
MAR· (month of March) 'ETA·[2]8·
Arms (upper right) of the de Thou and de
Marle families
The Bequest of Michael Dreicer, 1921
22.60.46



22.60.46

Monogrammist LAM

French, active 1568–1574

Portrait of a Man in White

Oil on wood, 16⅞ × 9½ in.
(41 × 24.1 cm)
Signed, dated, and inscribed (right): ANNO
DOMINI· / 1574· / ÆTATIS·SVÆ· / 30·LAM
[monogram]
The Friedsam Collection, Bequest of Michael
Friedsam, 1931
32.100.119



32.100.119

French Painters

dated 1570

Portrait of a Man with a High Hat

Oil on wood, 9⅝ × 7½ in.
(24.4 × 19.1 cm)
Dated and inscribed (top): A° ·1570· ·ÆT·
SVÆ· 32·
The Friedsam Collection, Bequest of Michael
Friedsam, 1931
32.100.104



32.100.104



14.25.1870

late 16th century

Portrait of a Knight

Oil on canvas, 47 × 35¾ in.
(119.4 × 90.8 cm)
Gift of William H. Riggs, 1913
14.25.1870
ARMS AND ARMOR



41.48

Master of Flora

Italian (Fontainebleau), second half 16th century

The Birth of Cupid

Oil on wood; overall 42 1/2 x 51 3/8 in. (108 x 130.5 cm), including added strip of 3 1/2 in. (8.9 cm) at top
Rogers Fund, 1941

41.48

French (Fontainebleau) Painter

third quarter 16th century

The Nymph of Fontainebleau

Oil on wood, 26 x 47 3/4 in.

(66 x 121.3 cm)

Inscribed: (bottom) O PHIDIAS O APELLES QUIDQVAM NE ORNATIVS VESTRIS TEMPORIBVS EXCOGITARI POTVIT EA SCVLPTVRA CVIVS HIC PICTVRAM CERNITIS QVAM / FRANCISCVS PRIMVS FRANCORVM REX POTENTISS BONARVM ARTIVM AC LITERARVM PATER SVB DIANÆ A VENATV CŌQVIESCĒTIS / ATQVE VRNAM FONTISBELLAQVÆ EFFVNDENTIS STATVA DOMI SVÆ INCHOATAM RELIQVIT— (O Phidias, O Apelles, could anything more excellent have been devised in your times than that sculpture, of which you see here a picture, that Francis I, king of the Franks, the most mighty father of fine arts and literature, left unfinished in his home, surrounding a figure of Diana resting from the chase and emptying the urn of the Fountain of Beautiful Water); (below central medallion) F with a crown encircling the stem, within a wreath (this and the flaming salamander above the central medallion are devices of Francis I)

Gift of Mrs. Heyward Cutting, 1942

42.150.12



42.150.12

French Painter

late 16th century

Henry III (1551-1589), King of France

Oil on wood, 12 3/4 x 9 7/8 in.

(32.4 x 25.1 cm)

Bequest of Susan Dwight Bliss, 1966

67.55.2



67.55.2



32.100.130

Northern French Painter

dated 1605

Portrait of a Man of the Moncheaux Family

Oil on wood; overall, with engaged frame, 10 3/4 x 8 3/8 in. (27.3 x 21.3 cm); painted surface 9 x 6 3/4 in. (22.9 x 17.1 cm)

Dated and inscribed: (left) En Espeřat Mōcheaulx; (right) ÆTA : SVÆ.

80 / 6 MOIS.Aº 1605

Arms (upper left) of the Moncheaux family
The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.130

32.100.130

Claude Deruet

French, 1588–1660

Departure of the Amazons

Oil on canvas, 20 × 26 in. (50.8 × 66 cm)

Signed (bottom left): [D]ERV[ET]

Bequest of Harry G. Sperling, 1971

1976.100.6



1976.100.6



1976.100.7

Georges de La Tour

French, 1593–1652

The Fortune Teller

Oil on canvas, 40¹/₈ × 48⁵/₈ in.

(101.9 × 123.5 cm)

Signed and inscribed: (upper right) G. de La

Tour Fecit Luneuilla Lothar: (Lunéville

Lorraine); (on young man's watch chain)

AMOR (love) FIDES (faith)

Rogers Fund, 1960

60.30



60.30

The Penitent Magdalen

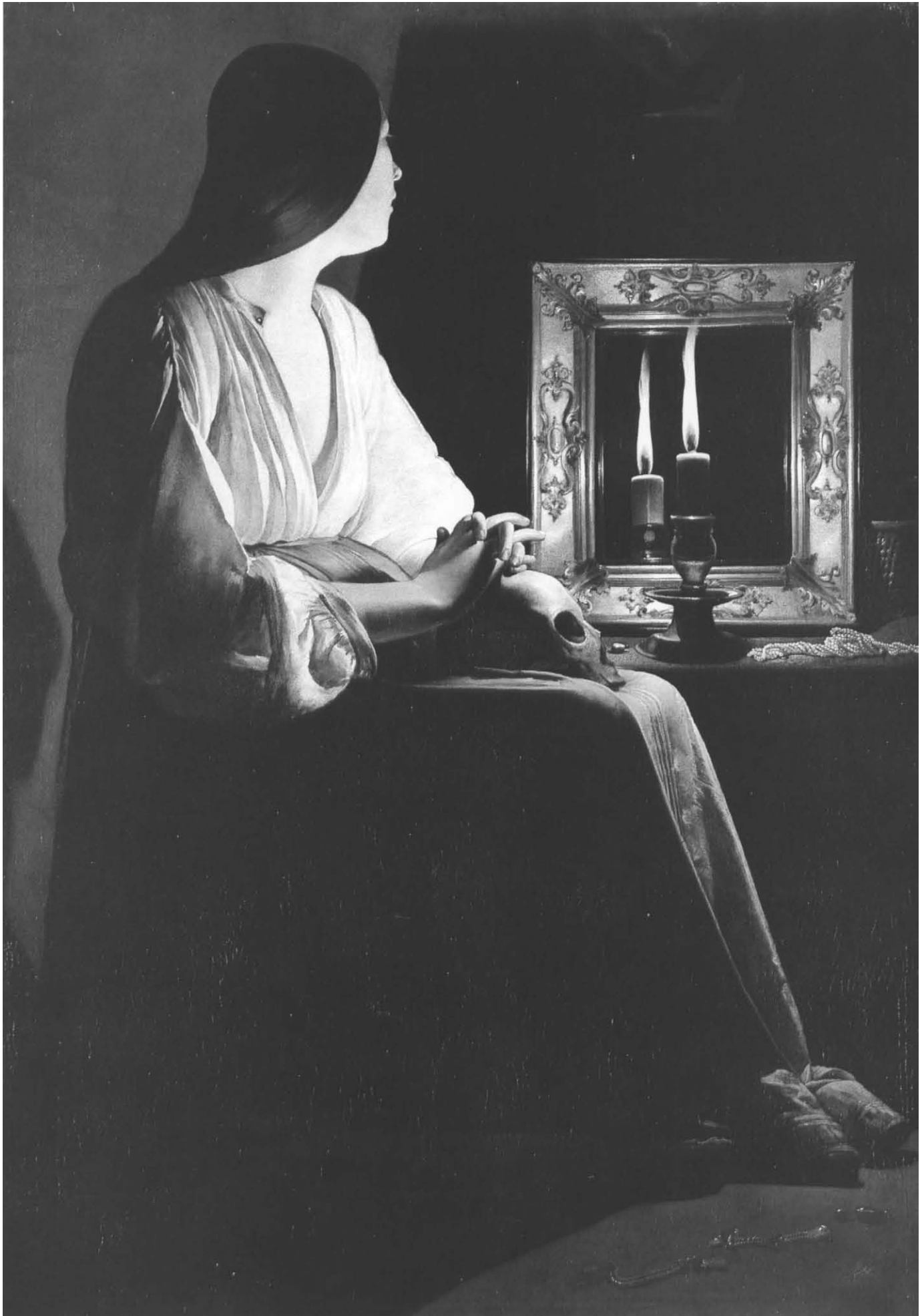
Oil on canvas, 52¹/₂ × 40¹/₄ in.

(133.4 × 102.2 cm)

Gift of Mr. and Mrs. Charles Wrightsman,

1978

1978.517



Nicolas Poussin

French, 1594–1665

Midas Washing at the Source of the Pactolus

The picture, based on Ovid (*Metamorphoses* II), is the pendant to the Arcadian Shepherds (Duke of Devonshire, Chatsworth). An unfinished variant is in a private collection.

Oil on canvas, 38³/₈ × 28⁵/₈ in.

(97.5 × 72.7 cm)

Purchase, 1871

71.56



71.56



1977.1.2

The Companions of Rinaldo

The painting illustrates an episode from Torquato Tasso's *Jerusalem Delivered* (1580).

Probably painted in the early 1630s for Cassiano dal Pozzo (1588–1657), Rome

Oil on canvas, 46¹/₂ × 40¹/₄ in.

(118.1 × 102.2 cm)

Gift of Mr. and Mrs. Charles Wrightsman,

1977

1977.1.2

The Rape of the Sabine Women

Oil on canvas, 60⁷/₈ × 82⁵/₈ in.

(154.6 × 209.9 cm)

Harris Brisbane Dick Fund, 1946

46.160

Blind Orion Searching for the Rising Sun

Painted for Michel Passart, Paris, in 1658

Oil on canvas, 46⁷/₈ × 72 in.

(119.1 × 182.9 cm)

Fletcher Fund, 1924

24.45.1

Saints Peter and John Healing the Lame Man

The picture illustrates the first apostolic miracle (Acts 3:1–10). Painted for M. Mercier, Lyons, in 1655

Oil on canvas, 49¹/₂ × 65 in.

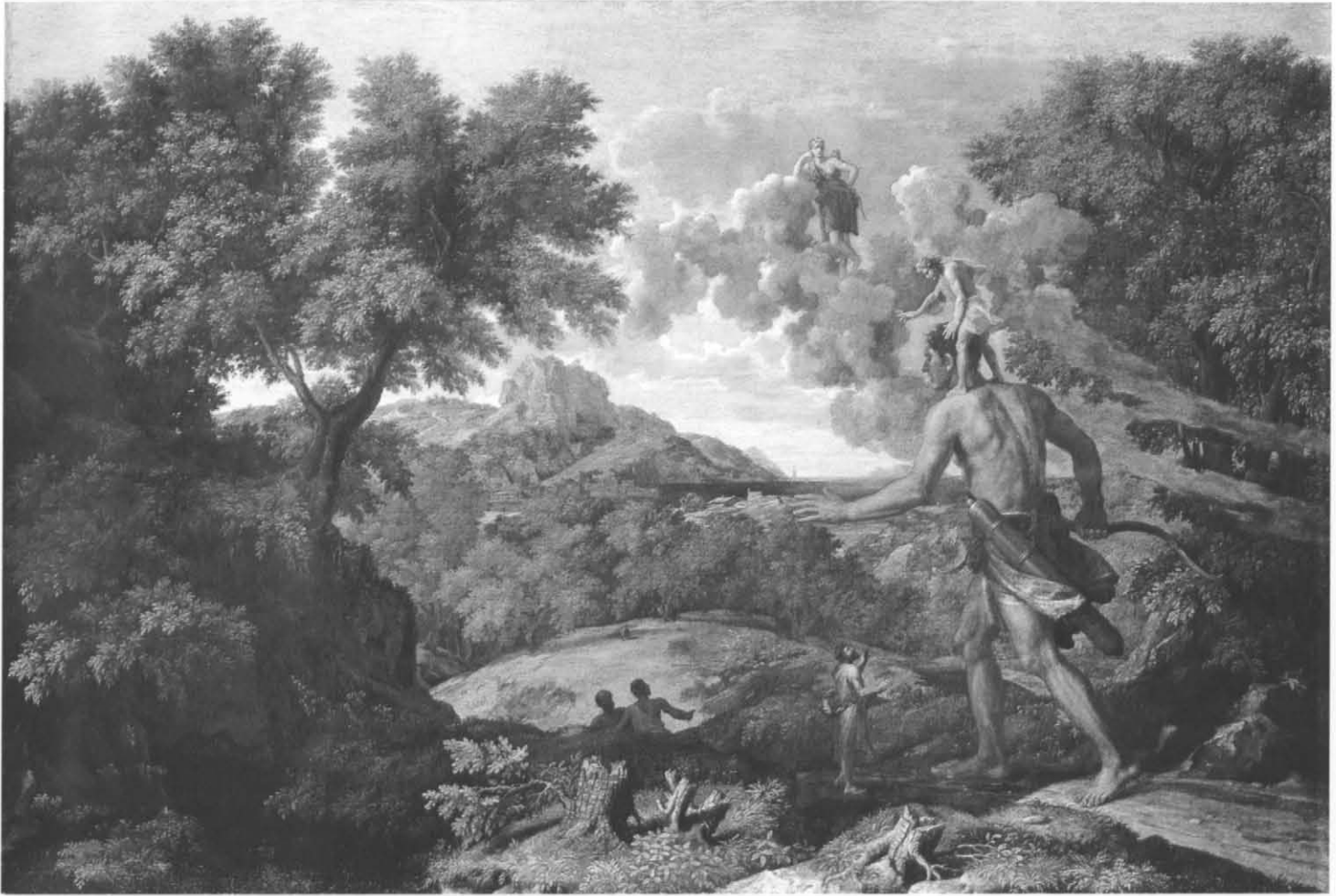
(125.7 × 165.1 cm)

Marquand Fund, 1924

24.45.2



46.160



24.45.1



24.45.2

Style of Nicolas Poussin

French, third quarter 17th century

Orpheus and Eurydice

Oil on canvas, 47¹/₂ × 70³/₄ in.

(120.7 × 179.7 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.20



29.100.20



06.1268

Jacques Blanchard

French, 1600–1638

Angelica and Medoro

Oil on canvas, with added strip at top,

47⁷/₈ × 69¹/₄ in. (121.6 × 175.9 cm)

Gift of George A. Hearn, 1906

06.1268

Philippe de Champaigne

French, 1602–1674

***Jean Baptiste Colbert* (1619–1683)**

Oil on canvas, 36¹/₄ × 28¹/₂ in.

(92.1 × 72.4 cm)

Dated (on paper in sitter's hand): A° 1655.

Gift of The Wildenstein Foundation Inc., 1951

51.34



51.34



1976.100.9

Henri Mauperché

French, 1602?–1686

Classical Landscape with Figures

Oil on canvas, 27⁷/₈ × 44¹/₄ in.

(70.8 × 112.4 cm)

Bequest of Harry G. Sperling, 1971

1976.100.9

Laurent de La Hyre

French, 1606–1656

Allegory of Music

This may be one of seven half-length figures

representing the Liberal Arts, which were

painted for the house of Gédéon Tallement

(1613–1668) in the rue d'Angoulmois, the

Marais, Paris. It was apparently flanked by

Music-Making Putti (both Musée Magnin,

Dijon).

Oil on canvas, 41⁵/₈ × 56³/₄ in.

(105.7 × 144.1 cm)

Signed, dated, and inscribed: (lower left) DE

LA HIRE, / P. 1649 ; (on music, apparently

with words from a song) C'est a ce coup . . .

(It is with this drink . . .)

Charles B. Curtis Fund, 1950

50.189



50.189



08.227.1

Gaspard Dughet

French, 1615–1675

Imaginary Landscape

Oil on canvas, 37⁷/₈ × 60¹/₂ in.

(96.2 × 153.7 cm)

Rogers Fund, 1908

08.227.1



28.117



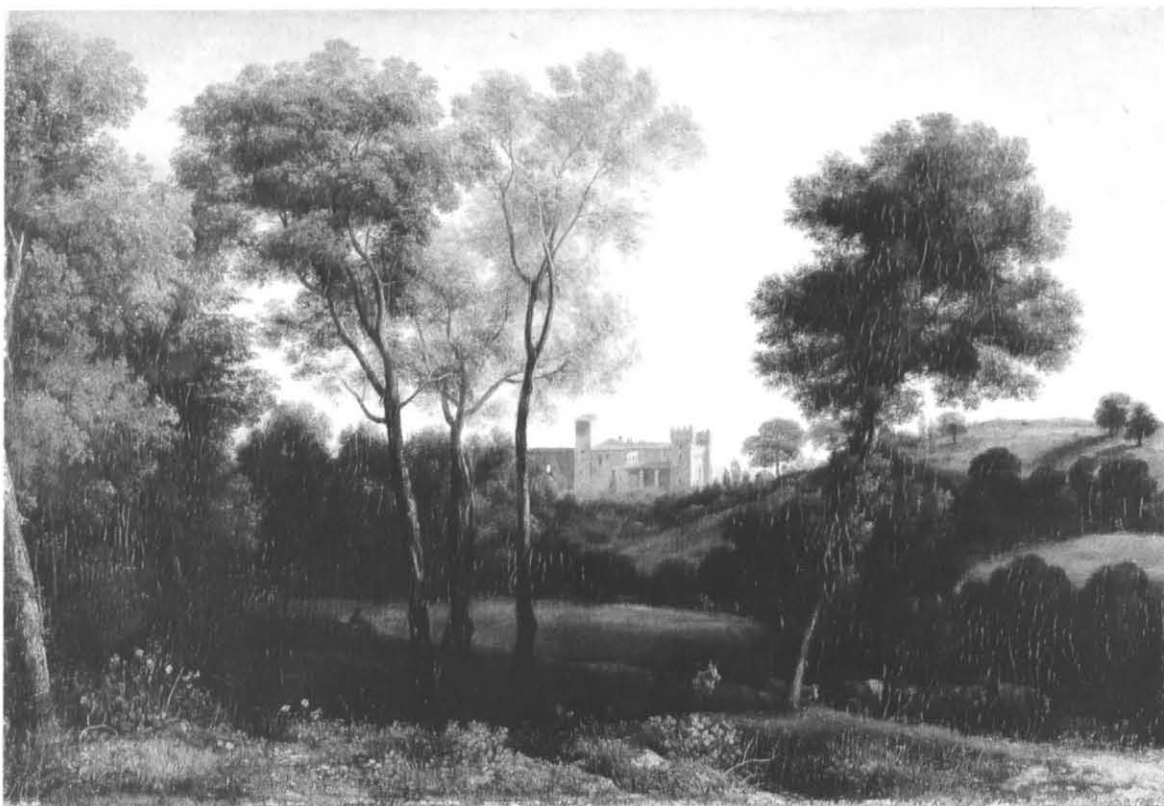
65.181.12



55.119



47.12



1978.205

Claude Lorrain (Claude Gellée)

French, 1604/5?–1682

The FordNumber 8 of the *Liber veritatis*, painted for an unspecified Parisian clientOil on canvas, 29¹/₄ × 39³/₄ in.

(74.3 × 101 cm)

Signed and dated (lower left): CLAVD[IO F?] / ROM[AE?] [with traces of a date, no longer legible]

Fletcher Fund, 1928

28.117

Pastoral Landscape: The Roman CampagnaNumber 42 of the *Liber veritatis*, painted for an unspecified Parisian clientOil on canvas, 40 × 53¹/₂ in.

(101.6 × 135.9 cm)

Signed (lower center): CLAUDIO Gille f [ROM?] A [signature reinforced?]

Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965

65.181.12

The Trojan Women Setting Fire to Their FleetThe picture illustrates a passage from Virgil's *Aeneid* (5: 604–695). Number 41 of the *Liber veritatis*, painted for Girolamo Farnese (1599–1668), RomeOil on canvas, 41³/₈ × 59⁷/₈ in.

(105.1 × 152.1 cm)

Signed (lower right, on rock): Cl[avdio?] / ROMA [reportedly; no longer legible]

Fletcher Fund, 1955

55.119

SunriseNumber 109 of the *Liber veritatis*, painted for an unspecified client in Lyons, and probably a pendant to *Pastoral Landscape with the Flight into Egypt* (Gemäldegalerie, Dresden), LV 110, painted in 1647 for a M. ParassonOil on canvas, 40¹/₂ × 52³/₄ in.

(102.9 × 134 cm)

Fletcher Fund, 1947

47.12

View of La CrescenzaNumber 118 of the *Liber veritatis*Oil on canvas, 15¹/₄ × 22⁷/₈ in.

(38.7 × 58.1 cm)

Purchase, The Annenberg Fund Inc. Gift, 1978

1978.205

Copy after Claude Lorrain

Italian, Roman, 1630 or later

Landscape with an Artist Drawing

The painting is probably a contemporaneous copy of *Idyll: Landscape with a Draftsman Sketching Ruins* (Spencer Museum, University of Kansas).

Oil on canvas, 22³/₄ × 32 in.

(57.8 × 81.3 cm)

Inscribed (lower right): CLAUDIO I.V. / ROMA / 1630

Bequest of Harry G. Sperling and The Alfred N. Punnett Endowment Fund, 1975

1975.152



1975.152



1984.342

Eustache Le Sueur

French, 1616–1655

The Rape of Tamar

Oil on canvas, 74¹/₂ × 63¹/₂ in.

(189.2 × 161.3 cm)

Purchase, Mr. and Mrs. Charles Wrightsman Gift, 1984

1984.342

Sébastien Bourdon

French, 1616–1671

The Baptism of Christ

Oil on canvas; overall 59³/₄ × 46¹/₂ in.

(151.8 × 118.1 cm); painted surface (oval)

59¹/₈ × 45¹/₂ in. (150.2 × 115.6 cm)

Purchase, George T. Delacorte Jr. Gift, 1974

1974.2



1974.2



1985.90

A Classical Landscape

Oil on canvas, 27¹/₂ × 36¹/₄ in.

(69.9 × 92.1 cm)

Inscribed (left, on monument): U.NE

Gift of Atwood A. Allaire, Pamela Askew, and Phoebe A. DesMarais, in memory of their mother, Constance Askew, 1985

1985.90

Attributed to Sébastien Bourdon

Portrait of a Young Boy

Oil on canvas, 23¹/₄ × 19³/₄ in.

(59.1 × 50.2 cm)

The Jules Bache Collection, 1949

49.7.39



49.7.39

Francisque Millet

French, 1642–1679

Mercury and Battus

Oil on canvas, 47 × 70 in.

(119.4 × 177.8 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.21



29.100.21



27.59



71.80

Jean Michelin

French, born about 1616, died 1670

The Baker's Cart

Oil on canvas, 38³/₄ × 49³/₈ in.
(98.4 × 125.4 cm)

Signed and dated (center left): J. Michelin/f
1656

Fletcher Fund, 1927

27.59

Master of the Béguins

French, active 1650–1660

Beggars at a Doorway

Oil on canvas, 20¹/₄ × 23³/₈ in.
(51.4 × 59.4 cm)

Purchase, 1871

71.80

French Painters

17th century

Still Life with Strawberries

Oil on canvas, 23⁵/₈ × 31⁵/₈ in.
(60 × 80.3 cm)

Bequest of Harry G. Sperling, 1971

1976.100.10



1976.100.10



1976.100.12

Holy Family with Saint Anne

Oil on canvas, 27 × 20 in.
(68.6 × 50.8 cm)

Bequest of Harry G. Sperling, 1971

1976.100.12

late 17th century

An Allegory, Perhaps of the Revocation of the Edict of Nantes in 1685

Oil on canvas, 18⁵/₈ × 22 in.
(47.3 × 55.9 cm)

Bequest of Harry G. Sperling, 1971

1976.100.11



1976.100.11



1976.100.13

Trompe l'oeil with Palettes and Miniature

Oil on canvas, 46⁷/₈ × 36¹/₈ in.
(119.1 × 91.8 cm)

Inscribed (upper right, on etching): N.L. In.
et fecit. et ex. C.P.R.

Bequest of Harry G. Sperling, 1971

1976.100.13

Nicolas de Largillierre

French, 1656–1746

Portrait of a Woman, Perhaps Madame Claude Lambert de Thorigny (Marie Marguerite Bontemps, 1668–1701)

Oil on canvas, 55 × 42 in.

(139.7 × 106.7 cm)

Signed and dated (lower left, on fountain):

peint / par N. de / Largillierre— / 1696

Rogers Fund, 1903

03.37.2



03.37.2



1973.311.4

André François Alloys de Theys d'Herculais

(1692–1779)

Oil on canvas, 54¹/₄ × 41¹/₂ in.

(137.8 × 105.4 cm)

Signed and dated (verso): peint par N. de

Largillierre / 17[2?]7

Gift of Mr. and Mrs. Charles Wrightsman,

1973

1973.311.4

Hyacinthe Rigaud

French, 1659–1743

Louis XV (1710–1774) as a Child

This is one of numerous repetitions of the portrait at Versailles.

Oil on canvas, 77 × 55¹/₂ in.

(195.6 × 141 cm)

Purchase, Mary Wetmore Shively Bequest, in

memory of her husband, Henry L. Shively,

M.D., 1960

60.6



60.6



59.119

Henri Louis de la Tour d'Auvergne (1679–1753), Comte d'Évreux, Maréchal de FranceOil on canvas, 54 × 41³/₈ in.

(137.2 × 105.1 cm)

The Alfred N. Punnett Endowment Fund,

1959

59.119

Attributed to Hyacinthe Rigaud**Portrait of a Man, Possibly François de Chambrier** (1663–1730)Oil on canvas, oval, 32¹/₂ × 25³/₄ in.

(82.6 × 65.4 cm)

Bequest of Catherine D. Wentworth, 1948

48.187.733



48.187.733



64.315

Alexandre François Desportes

French, 1661–1743

Still Life with SilverOil on canvas, 103 × 73³/₄ in.

(261.6 × 187.3 cm)

Signed (lower right): Desportes

Purchase, Mary Wetmore Shively Bequest, in

memory of her husband, Henry L. Shively,

M.D., 1964

64.315



63.120



48.187.732



48.187.731

Pierre Gobert

French, 1662–1744

Marie Adélaïde de Savoie (1685–1712),
Duchesse de Bourgogne

Oil on canvas, oval, 28³/₄ × 23¹/₄ in.
(73 × 59.1 cm)

Dated and inscribed (top): ADELAÏDE DE SAVOIE / DUCHESSE DE BOURGOGNE. 1710
Gift of the Marquis de La Bégassière, 1963
63.120

French Painter

first quarter 18th century

Portrait of a Man in a Brown Coat

Oil on canvas, oval, 28³/₄ × 23¹/₄ in.
(73 × 59.1 cm)

Bequest of Catherine D. Wentworth, 1948
48.187.732

Portrait of a Woman in a Rose Dress

Pendant to 48.187.732
Oil on canvas, oval, 28¹/₂ × 23¹/₄ in.
(72.4 × 59.1 cm)

Bequest of Catherine D. Wentworth, 1948
48.187.731



07.225.285

Jean François de Troy

French, 1679–1752

The Triumph of Mordecai

This is a study for a tapestry cartoon (Musée des Arts Décoratifs, Paris) that was painted in Rome in 1739.

Oil on canvas, 33⁷/₈ × 59¹/₈ in.
(86 × 150.2 cm)

Gift of J. Pierpont Morgan, 1906
07.225.285

Robert Levrac Tournières

French, 1668–1752

Self-portrait with Pierre de la Roche

Oil on wood, 17 × 13¹/₈ in. (43.2 × 33.3 cm)

Gift of the Marquis de La Bégassière, 1960
60.120

French Painter

mid-18th century

Portrait of a Woman Holding a Book

Oil on canvas, 32¹/₄ × 25⁷/₈ in.
(81.9 × 65.7 cm)

Unidentified arms (upper left)
Bequest of Catherine D. Wentworth, 1948
48.187.734



60.120



48.187.734

Jean Antoine Watteau

French, 1684–1721

The French Comedians

Oil on canvas, 22½ × 28¾ in.
(57.2 × 73 cm)

The Jules Bache Collection, 1949
49.7.54



49.7.54

Mezzetin

Oil on canvas, 21¾ × 17 in.
(55.2 × 43.2 cm)

Munsey Fund, 1934
34.138



34.138

Attributed to Jean Antoine Watteau

The Peasant Dance

Oil on wood, diameter 8½ in. (21.6 cm)

Bequest of Lillian S. Timken, 1959
60.71.20



60.71.20

The Cascade

Pendant to 60.71.20

Oil on wood, diameter 8½ in. (21.6 cm)

Bequest of Lillian S. Timken, 1959
60.71.21



60.71.21

Jean Baptiste Oudry

Flemish, 1686–1755

Ducks Resting in Sunshine

Oil on canvas, 25½ × 31¾ in.
(64.8 × 80.6 cm)

Signed and dated (lower left): JB. oudry / 1753
Purchase, 1871
71.57



71.57

Dog Guarding Dead Game

Pendant to 71.57

Oil on canvas, 25½ × 31¾ in.
(64.8 × 80.6 cm)

Signed and dated (lower left): JB. oudry. 1753
Purchase, 1871
71.89



71.89

Jean Marc Nattier

French, 1685–1766

Madame Marsollier and Her Daughter

Oil on canvas, 57½ × 45 in.
(146.1 × 114.3 cm)

Signed and dated (right, on pilaster): Nattier
pinxit. / 1749

Bequest of Florence S. Schuette, 1945
45.172

71.57

71.89



Jean Marc Nattier

French, 1685–1766

Louise Henriette de Bourbon-Conti (1726–1759), *Later Duchesse d'Orléans*

Oil on canvas, 31³/₄ × 25⁵/₈ in.
(80.6 × 65.1 cm)

Gift of Jessie Woolworth Donahue, 1956

56.100.2



56.100.2



58.102.1

Marie Françoise de La Crompte de St. Abre, Marquise d'Argence

Oil on canvas, 32¹/₂ × 25¹/₂ in.
(82.6 × 64.8 cm)

Gift of Jessie Woolworth Donahue, 1958

58.102.1

Portrait of a Woman, Called the Marquise Perrin de Cypierre

Oil on canvas, 31¹/₂ × 25¹/₄ in.
(80 × 64.1 cm), with later additions of
1¹/₄ in. (3.2 cm) at bottom, 1 in. (2.5 cm) at
left, and 1/2 in. (1.3 cm) at right

Signed and dated (center left, on tree trunk):

[N]attier. p. x. / 1753

The Jack and Belle Linsky Collection, 1982

1982.60.42



1982.60.42



03.37.3

Portrait of a Young Woman as Diana

Oil on canvas, 53³/₄ × 41³/₈ in.
(136.5 × 105.1 cm)

Signed and dated (lower right): Nattier p.x. /
1756.

Rogers Fund, 1903

03.37.3

Jean Baptiste Joseph Pater

French, 1695–1736

Troops on the March

Oil on canvas, 21¹/₄ × 25³/₄ in.
(54 × 65.4 cm)

Bequest of Ethel Tod Humphrys, 1956

56.55.1

Troops at Rest

Pendant to 56.55.1

Oil on canvas, 21¹/₄ × 25³/₄ in.
(54 × 65.4 cm)

Bequest of Ethel Tod Humphrys, 1956

56.55.2



56.55.1



56.55.2



49.7.52

The Fair at Bezons

Oil on canvas, 42 × 56 in.
(106.7 × 142.2 cm)
The Jules Bache Collection, 1949
49.7.52

The Golden Age

Oil on wood, 6³/₈ × 9 in. (16.2 × 22.9 cm)
The Jack and Belle Linsky Collection, 1982
1982.60.43

Concert Champêtre

Oil on canvas, 20¹/₂ × 26³/₄ in.
(52.1 × 67.9 cm)
Signed (lower left): PATER. F.
Purchase, Joseph Pulitzer Bequest, 1937
37.27

Louis Tocqué

French, 1696–1772

Jean Marc Nattier (1685–1766)

This painting is a sketch for the portrait in the Statens Museum for Kunst, Copenhagen.
Oil on canvas, 30¹/₂ × 23¹/₄ in.
(77.5 × 59.1 cm)
Gift of Colonel and Mrs. Jacques Balsan, 1955
55.205.1



1982.60.43



37.27

Pierre Louis Dumesnil the Younger

French, 1698–1781

Interior with Card Players

Oil on canvas, 31¹/₈ × 38³/₄ in.
(79.1 × 98.4 cm)
Bequest of Harry G. Sperling, 1971
1976.100.8



55.205.1



1976.100.8

Jean Siméon Chardin

French, 1699–1779

Soap Bubbles

This is one of three autograph variants of a lost original (the others are in the Los Angeles County Museum and the National Gallery of Art, Washington, D.C.).

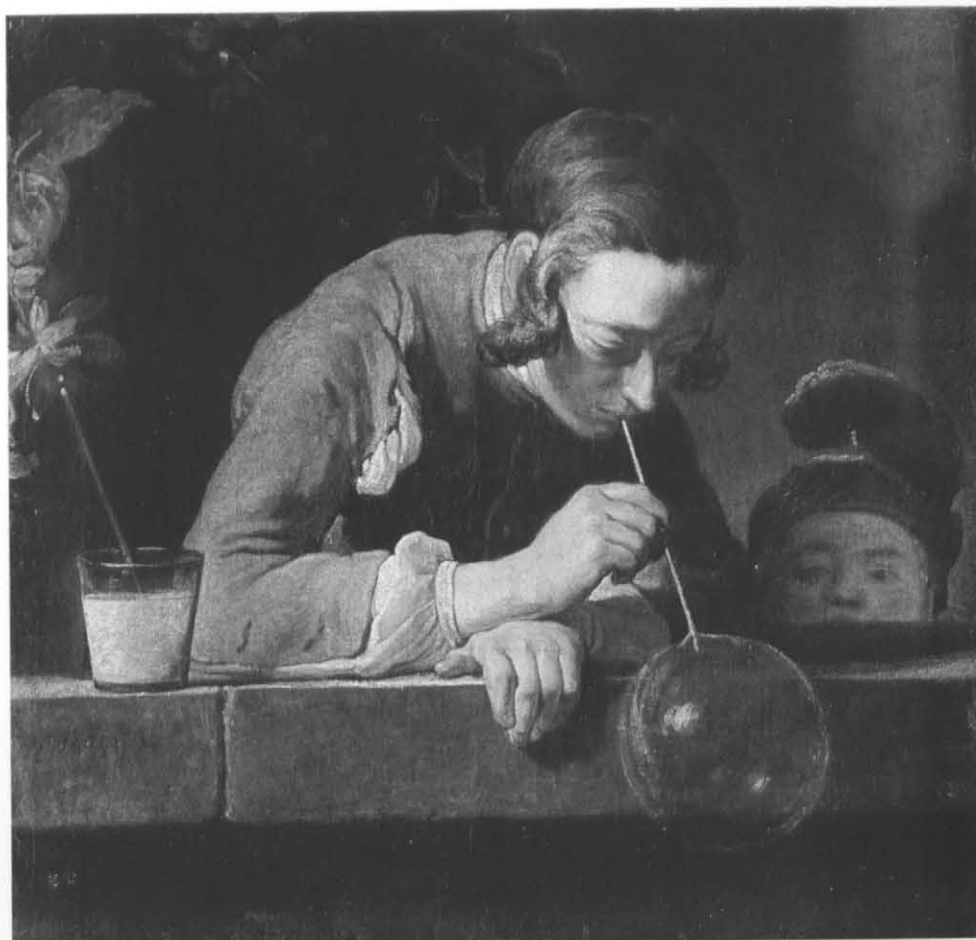
Oil on canvas, 24 × 24⁷/₈ in.

(61 × 63.2 cm)

Signed (left, on stone): J. chardin

Wentworth Fund, 1949

49.24



49.24

The Silver Tureen

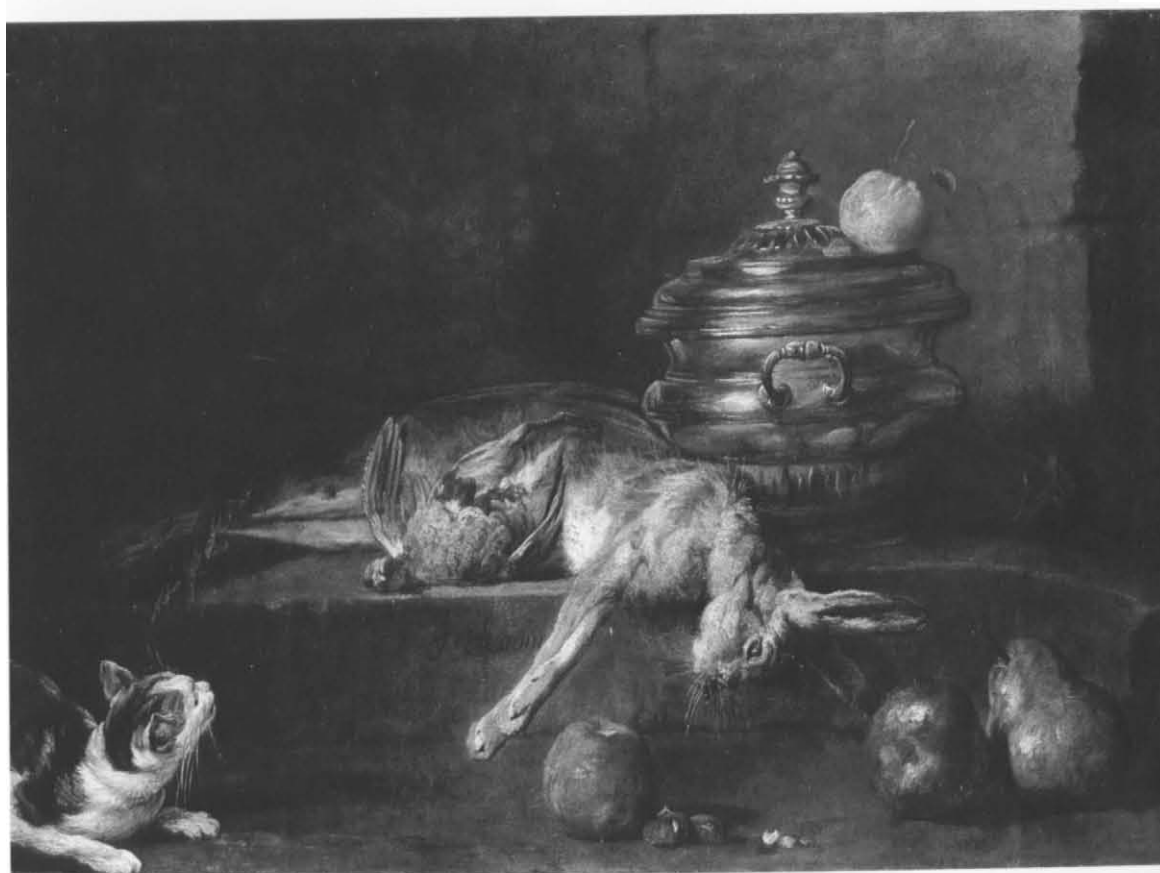
Oil on canvas, 30 × 42¹/₂ in.

(76.2 × 108 cm)

Signed (left of center): J. chardin

Fletcher Fund, 1959

59.9



59.9



53.61.1



17.120.211

Style of Jean Siméon Chardin

French, second quarter 18th century

Portrait of a Woman with Lilacs and Eggs

Oil on canvas, 51¹/₈ × 38¹/₄ in. (129.9 × 97.2 cm)

Inscribed (lower left): S. Chardin

Gift of Julia A. Berwind, 1953

53.61.1

French, third quarter 18th century

Young Woman Knitting

Oil on canvas, 36¹/₄ × 28¹/₂ in. (92.1 × 72.4 cm)

Mr. and Mrs. Isaac D. Fletcher Collection,

Bequest of Isaac D. Fletcher, 1917

17.120.211

Charles Joseph Natoire

French, 1700–1777

The Expulsion from Paradise

Oil on copper, 26³/₄ × 19³/₄ in. (67.9 × 50.2 cm)

Signed and dated (lower left): C. Natoire / 1740

Purchase, Mr. and Mrs. Frank E. Richardson

III, George T. Delacorte Jr., and Mr. and

Mrs. Henry J. Heinz II Gifts; Victor Wilbour

Memorial, Marquand, and The Alfred N.

Punnett Endowment Funds; and The Edward

Joseph Gallagher III Memorial Collection,

Edward J. Gallagher Jr. Bequest, 1987

1987.279



1987.279



1974.356.27

Pierre Charles Trémolières

French, 1703–1739

Comedy

This is a study for, or reduction of, the canvas exhibited at the 1738 Salon (Musée des Arts de Cholet).

Oil on canvas, 18³/₄ × 23¹/₂ in. (47.6 × 59.7 cm)

The Lesley and Emma Sheaffer Collection,

Bequest of Emma A. Sheaffer, 1973

1974.356.27

François Boucher

French, 1703–1770

Capriccio View from the Campo Vaccino

Oil on canvas, 25 × 31⁷/₈ in. (63.5 × 81 cm)

Signed and dated (lower left center):

boucher-1734

The Jack and Belle Linsky Collection, 1982

1982.60.44

The Interrupted Sleep

This painting seems to have had as a pendant the Love Letter (National Gallery of Art, Washington, D.C.).

Oil on canvas; overall 32¹/₄ × 29⁵/₈ in. (81.9 × 75.2 cm); painted surface (irregular oval) 31 × 27³/₄ in. (78.7 × 70.5 cm)

Signed and dated (left center, on thatched shelter): f. Boucher / 1750

The Jules Bache Collection, 1949

49.7.46



1982.60.44



49.7.46

François Boucher

French, 1703–1770

The Toilet of Venus

Oil on canvas, 42⁵/₈ × 33¹/₂ in.

(108.3 × 85.1 cm)

Signed and dated (lower right): f-Boucher 1751

Bequest of William K. Vanderbilt, 1920

20.155.9

Jupiter, in the Guise of Diana, and Callisto

Oil on canvas, oval, 25¹/₂ × 21⁵/₈ in.

(64.8 × 54.9 cm)

Signed (lower right): f. Bouch[er]

The Jack and Belle Linsky Collection, 1982

1982.60.45

Angelica and Medoro

Pendant to 1982.60.45

Oil on canvas, oval, 26¹/₄ × 22¹/₈ in.

(66.7 × 56.2 cm)

Signed and dated (lower left): f. Boucher / 1763

The Jack and Belle Linsky Collection, 1982

1982.60.46



20.155.9



1982.60.45



1982.60.46



44.141



66.167

The Dispatch of the Messenger

Oil on canvas, oval, 12⁵/₈ × 10¹/₂ in.
(32.1 × 26.7 cm)

Signed and dated (lower right): f. Boucher / 1765

Gift of Mrs. Joseph Heine, in memory of her husband, I. D. Levy, 1944
44.141

Virgin and Child with the Young Saint John the Baptist and Angels

Oil on canvas, oval, 16¹/₈ × 13⁵/₈ in.
(41 × 34.6 cm)

Signed and dated (lower right): f Boucher / 1765

Gift of Adelaide Milton de Groot, in memory of the de Groot and Hawley families, 1966
66.167



53.225.1



53.225.2

Shepherd's Idyll

Oil on canvas, 94¹/₂ × 93¹/₂ in.
(240 × 237.5 cm)

Signed and dated (lower right): f Boucher 1768

Gift of Julia A. Berwind, 1953

53.225.1

Washerwomen

Pendant to 53.225.1
Oil on canvas, 95 × 93 in.
(241.3 × 236.2 cm)

Signed and dated (lower right): f Boucher.1768

Gift of Julia A. Berwind, 1953

53.225.2

Attributed to François Boucher

Study for a Monument

Oil on paper, laid down on canvas,
15 × 12⁵/₈ in. (38.1 × 32.1 cm)

Gift of J. Pierpont Morgan, 1906

07.225.291



07.225.291



69.129

Jean Baptiste Marie Pierre

French, 1713–1789

The Death of Harmonia

Oil on canvas, 77¹/₂ × 58¹/₄ in.
(196.9 × 148 cm)

Gift of Mr. and Mrs. Harry N. Abrams, by exchange, 1969

69.129

Claude Joseph Vernet

French, 1714–1789

Harbor Scene with Fishermen and a Grotto

Oil on canvas, 22³/₄ × 42¹/₈ in.
(57.8 × 107 cm)

Bequest of Catherine D. Wentworth, 1948

48.187.739

Louis Nicolas van Blarenberghe

French, 1716–1794

The Outer Harbor of BrestOil on canvas, 29¹/₄ × 42¹/₈ in.

(74.3 × 107 cm)

Signed and dated (lower left): van Blarenberghe f. 1773

Gift of Mrs. Vincent Astor, 1978

1978.493



48.187.739



1978.493

Joseph Siffred Duplessis

French, 1725–1802

Benjamin Franklin (1706–1790)Oil on canvas, oval, 28¹/₂ × 23 in.

(72.4 × 58.4 cm)

Signed, dated, and inscribed (right center):

J.S. Duplessis / pinx.parisis / 1778

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.132



32.100.132



95.21

Workshop of Joseph Siffred Duplessis***Benjamin Franklin*** (1706–1790)

Replica of 32.100.132

Oil on canvas, oval, 27⁵/₈ × 22¹/₄ in.

(70.2 × 56.5 cm)

Inscribed (verso, possibly by the artist, now covered by relining canvas): Peint par Duplessis pour / obliger monsieur le vicomte / De Buissey (Painted by Duplessis to oblige M. the vicomte de Buissey)

Gift of George A. Lucas, 1895

95.21

Joseph Siffred Duplessis***Madame de Saint-Maurice***Oil on canvas, 39¹/₂ × 31⁷/₈ in.

(100.3 × 81 cm)

Signed and dated (right center): Duplessis / pinx. 1776

Bequest of James A. Aborn, 1968

69.161



69.161

Jean Baptiste Pillement

French, 1727–1808

A Wreck during a TempestPastel on paper, 24³/₄ × 36 in.

(62.9 × 91.4 cm)

Signed and dated (lower left): J. Pille[ment] / 17[9?]²

Gift of Martin Birnbaum, 1956

56.7



56.7

Jean Baptiste Greuze

French, 1725–1805

Broken EggsOil on canvas, 28³/₄ × 37 in. (73 × 94 cm)

Signed, dated, and inscribed (lower right):

Greuze f. Roma / 1756

Bequest of William K. Vanderbilt, 1920

20.155.8



20.155.8



71.91



32.100.137

Jean Baptiste Greuze

French, 1725–1805

Head of a Woman

Oil on wood, 18¹/₂ × 16 in. (47 × 40.6 cm)

Purchase, 1871

71.91

A Young Peasant Boy

Oil on canvas, 18⁷/₈ × 15³/₈ in. (47.9 × 39.1 cm)

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.137

Charles Claude de Flabaut de La

Billarderie (1730–1809), **Comte d'Angiviller**

Oil on canvas, 25¹/₄ × 21¹/₄ in. (64.1 × 54 cm)

Gift of Edith C. Blum (et al.) Executors, in

memory of Mr. and Mrs. Albert Blum, 1966

66.28.1



66.28.1



56.55.3

The Sculptor Jean Jacques Caffieri (1725–

1792)

Oil on canvas, oval, 25¹/₄ × 20³/₄ in.

(64.1 × 52.7 cm)

Bequest of Ethel Tod Humphrys, 1956

56.55.3

Aegina Visited by Jupiter

Oil on canvas, 57⁷/₈ × 77¹/₈ in. (147 × 195.9 cm)

Gift of Harry N. Abrams and Purchase,

Joseph Pulitzer Bequest, Pfeiffer, Fletcher, and

Rogers Funds, 1970

1970.295



1970.295



67.187.72

Contemplation

Oil on canvas, 16¹/₈ × 12³/₄ in. (41 × 32.4 cm)

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.72

Madame Jean Baptiste Nicolet (Anne

Antoinette Desmoulins, 1743–1817)

Oil on wood, 25¹/₄ × 21 in. (64.1 × 53.3 cm)

Inscribed (on books): OEUVRE / DE / MOLIÈRE

/ TOME / III; OEUVRE / DE / ROUSSEAU (The

Work[s] of Molière, volume 3; The Work[s] of

Rousseau)

Gift of Colonel and Mrs. Jacques Balsan, 1955

55.205.2

Portrait of a Young Woman, Called

Mademoiselle Montredon

Oil on canvas, oval, 24¹/₄ × 20¹/₈ in.

(61.5 × 51.1 cm)

Gift of Mrs. William M. Haupt, from the

collection of Mrs. James B. Haggin, 1965

65.242.4



55.205.2



65.242.4



65.242.3



57.152

Princess Varvara Nikolaevna Gagarine

(1762–1802)

Oil on canvas, oval, 31½ × 25 in.
(80 × 63.5 cm)

Signed (lower center): J.B. Greuze
Gift of Mrs. William M. Haupt, from the
collection of Mrs. James B. Haggin, 1965
65.242.3

Attributed to Louis Jean François Lagrenée

French, 1725–1805

Woman on a Couch

The picture has a pendant, a draped nude
posed frontally (private collection, 1992).
Oil on canvas, 21 × 27 in. (53.3 × 68.6 cm)
Gift of Forsyth Wickes, 1957
57.152



17.120.210



49.7.47

François Hubert Drouais

French, 1727–1775

Madame Charles Simon Favart (Marie
Justine Benoîte Duronceray, 1727–1772)

Oil on canvas, 31½ × 25½ in.
(80 × 64.8 cm)

Signed and dated (on harpsichord): Drouais le
fils. 1757

Mr. and Mrs. Isaac D. Fletcher Collection,
Bequest of Isaac D. Fletcher, 1917
17.120.210

Marie de Verrières (born about 1728, died
1775)

The painting had as a pendant a portrait of
the sitter's sister Geneviève de Verrières
(location unknown).

Oil on canvas, 45½ × 34⅝ in.
(115.6 × 87.9 cm)

Signed and dated (left center): Drouais le fils
/ 1761

The Jules Bache Collection, 1949
49.7.47



64.159.1



49.7.48

Sophie (1734–1782), **Princess of France**

Oil on canvas, 25⅝ × 20⅞ in.
(65.1 × 53 cm)

Signed and dated (right): Drouais le fils /
1762

Gift of Barbara Lowe Fallass, 1964
64.159.1

Boy with a Black Spaniel

This is a replica of a portrait signed and
dated 1766 (private collection).

Oil on canvas, oval, 25⅝ × 21 in.
(64.5 × 53.3 cm)

The Jules Bache Collection, 1949
49.7.48

François Hubert Drouais

French, 1727–1775

Portrait of a Young Woman as a Vestal Virgin

Oil on canvas, 31½ × 24⅞ in.
(80 × 63.2 cm)

Signed and dated (lower left, on altar):
Drouais, 1767.

Gift of Mrs. William M. Haupt, from the
collection of Mrs. James B. Haggin, 1965
65.242.2



65.242.2



65.242.1

Boy with a House of Cards

Oil on canvas, oval, 28 × 23 in.
(71.1 × 58.4 cm)

Inscribed (right, on playing card): CHA . . .
Gift of Mrs. William M. Haupt, from the
collection of Mrs. James B. Haggin, 1965
65.242.1

Jean-Baptiste Deshayes

French, 1729–1756

Shepherds Dreaming of the Flight into Egypt

Oil over black chalk on paper, laid down on
canvas, 13⅞ × 12⅞ in. (33.3 × 30.8 cm)

Harry G. Sperling Fund, 1983
1983.66

DRAWINGS AND PRINTS



1983.66



1977.383

Jean Claude Richard, Abbé de Saint-Non

French, 1727–1791

The Two Sisters

This pastel is a copy of Fragonard's painting
of the same name (53.61.5), made before the
painting was cut down.

Pastel on paper, laid down on canvas,
31⅞ × 25 in. (80.3 × 63.5 cm)

Signed and dated (left): SaintNon / 1770
Gift of Daniel Wildenstein, 1977
1977.383

Jean Honoré Fragonard

French, 1732–1806

The Stolen Kiss

Oil on canvas, 19 × 25 in. (48.3 × 63.5 cm)

Gift of Jessie Woolworth Donahue, 1956
56.100.1



56.100.1



46.30



37.118

Italian Interior

Oil on canvas, $19\frac{1}{4} \times 23\frac{3}{8}$ in.
(48.9 × 59.4 cm)
Harris Brisbane Dick Fund, 1946
46.30

Portrait of a Woman with a Dog

Oil on canvas, $32 \times 25\frac{3}{4}$ in.
(81.3 × 65.4 cm)
Fletcher Fund, 1937
37.118

The Two Sisters

The painting has been cut down; for its original composition see the pastel by Saint-Non (1977.383).
Oil on canvas, $28\frac{1}{4} \times 22$ in.
(71.8 × 55.9 cm)
Gift of Julia A. Berwind, 1953
53.61.5



53.61.5



65.226

Gabrielle de Caraman, Marquise de la Fare

Oil on canvas, oval, $31\frac{3}{4} \times 25$ in.
(80.6 × 63.5 cm)
Bequest of Margaret V. Haggin, 1965
65.226

Young Woman Reading

Oil on canvas, oval, $27\frac{1}{8} \times 21\frac{5}{8}$ in.
(68.9 × 54.9 cm)
Gift of René Fribourg, 1953
53.161

The Love Letter

Oil on canvas, $32\frac{3}{4} \times 26\frac{3}{8}$ in.
(83.2 × 67 cm)
Inscribed (on letter): Monsieur / Mon[?]
Cuvillere
The Jules Bache Collection, 1949
49.7.49



53.161



49.7.49

Jean Honoré Fragonard

French, 1732–1806

The Cascade

Oil on wood, 11½ × 9½ in.
(29.2 × 24.1 cm)

The Jules Bache Collection, 1949
49.7.50



49.7.50



49.7.51

A Shaded Avenue

Pendant to 49.7.50

Oil on wood, 11½ × 9½ in.
(29.2 × 24.1 cm)

The Jules Bache Collection, 1949
49.7.51

Hubert Robert

French, 1733–1808

The Portico of a Country Mansion

Salon of 1775

Oil on canvas, 80¾ × 48¼ in.
(205.1 × 122.6 cm)

Signed, dated, and inscribed (right corner, on block of stone): H · · ROBERT · / PINXIT · L · / PARISIORUM · · / ANNO 1773.

Bequest of Lucy Work Hewitt, 1934
35.40.2



35.40.2



35.40.1

The Return of the Cattle

Salon of 1775

Pendant to 35.40.2

Oil on canvas, 80¾ × 48 in.
(205.1 × 121.9 cm)

Bequest of Lucy Work Hewitt, 1934
35.40.1

The Ruins

Oil on canvas, diameter 32¾ in. (83.2 cm)

Signed, dated, and inscribed (left, on stone tablet): Q R / Robert / 1777

Gift of Mrs. William M. Haupt, from the collection of Mrs. James B. Haggin, 1965
65.242.6

The Old Bridge

Pendant to 65.242.6

Oil on canvas, diameter 32¾ in. (83.2 cm)

Gift of Mrs. William M. Haupt, from the collection of Mrs. James B. Haggin, 1965
65.242.7



65.242.6



65.242.7



17.190.30



17.190.29



17.190.27



17.190.28



17.190.26



17.190.25

Wandering Minstrels

Salon of 1779

This painting and the following five (17.190.29, 27, 28, 26, 25) are a set commissioned as the decoration of the *salle des bains* at the comte d'Artois's Château de Bagatelle, Paris. They are datable between 1777 and 1779, with further work in 1784.

Oil on canvas, 68³/₄ × 48¹/₄ in.

(174.6 × 122.6 cm)

Gift of J. Pierpont Morgan, 1917

17.190.30

The Bathing Pool

Oil on canvas, 68³/₄ × 48³/₄ in.

(174.6 × 123.8 cm)

Gift of J. Pierpont Morgan, 1917

17.190.29

The Swing

Oil on canvas, 68¹/₄ × 34⁵/₈ in. (173.4 × 87.9 cm)

Signed (on base of statue): H.ROBERT

Gift of J. Pierpont Morgan, 1917

17.190.27

The Dance

Oil on canvas, 68¹/₄ × 33⁵/₈ in. (173.4 × 85.4 cm)

Gift of J. Pierpont Morgan, 1917

17.190.28

The Fountain

Oil on canvas, 68¹/₄ × 31³/₈ in. (173.4 × 79.7 cm)

Inscribed (on pedestal of fountain): FONTEM / PUBL[ICUM] (public fountain)

Gift of J. Pierpont Morgan, 1917

17.190.26

The Mouth of a Cave

Oil on canvas, 68¹/₄ × 31¹/₄ in. (174.6 × 79.4 cm)

Signed and dated (lower right): H. ROBERT / 1784.

Gift of J. Pierpont Morgan, 1917

17.190.25

Bridge over a Cascade (overdoor)

Oil on canvas, 32 × 54¹/₈ in. (81.3 × 137.5 cm)

Gift of J. Pierpont Morgan, 1906

07.225.264a

Aqueduct in Ruins (overdoor)

Pendant to 07.225.264a

Oil on canvas, 32¹/₈ × 54¹/₈ in. (81.6 × 137.5 cm)

Gift of J. Pierpont Morgan, 1906

07.225.264b

Arches in Ruins (overdoor)

Oil on canvas, 23¹/₈ × 61¹/₄ in. (58.7 × 155.6 cm)

Gift of J. Pierpont Morgan, 1917

17.190.31

Hubert Robert

French, 1733–1808

***A Colonnade in Ruins* (overdoor)**

Pendant to 17.190.31

Oil on canvas, 23 × 61¹/₈ in. (58.4 × 155.3 cm)

Gift of J. Pierpont Morgan, 1917

17.190.32



07.225.264a



07.225.264b

Antoine Vestier

French, 1740–1824

Eugène Joseph Stanislas Foulon d'Écotier

(1753–1821)

Salon of 1787

Oil on canvas, oval, 31⁵/₈ × 25¹/₈ in.

(80.3 × 63.8 cm)

Signed and dated (lower right, on map cartouche): vestier / pinxit— / 1785; inscribed: (on book) ORDON[NANCES] / DE LA / MARINE (naval regulations); (on pamphlet) MEMOIR[E] (report); (on map) CARTE REDUITE DES ISLE[S DE] / LA GUADELOUPE / MARIE GALANTE ET LES SAINT[ES] / Dressé au Depon des Pl . . . / POUR LE SERVICE DE . . . / Par Ordre de M. BE . . . (Reduced map of the islands of Guadeloupe, Marie Galante, and Les Saintes, drawn up for the depository of maps [of the naval ministry], for the use of [the king's vessels], by order of M. Be[rryer . . .] [This inscription is a faithful copy of a cartouche from a map of 1759, with the artist's name and the date substituted for the date of publication.]

Gift of Mr. and Mrs. Charles Wrightsman, 1983

1983.405



17.190.31



17.190.32

François Guillaume Ménageot

French, 1744–1816

The Virgin Placing Saint Teresa of Ávila under the Protection of Saint Joseph

This is a study for a painting completed in 1787 for the chapel of the Carmelites at Saint-Denis and now in the Hôtel-Dieu, Quebec.

Oil over pen and brown ink on paper, laid down on canvas, 20¹/₂ × 12¹/₄ in.

(52.1 × 31.1 cm)

Purchase, David L. Klein Jr. Memorial Foundation Inc. Gift, 1991

1991.48

DRAWINGS AND PRINTS



1983.405



1991.48

Piat Joseph Sauvage

French, 1744–1818

***Venus and Cupid* (grisaille)**Oil on canvas, 49⁷/₈ × 29¹/₄ in.

(126.7 × 74.3 cm)

Gift of J. Pierpont Morgan, 1906

07.225.265

ESDA



07.225.265



07.225.504

Anne Vallayer-Coster

French, 1744–1818

Vase of Flowers

Oil on canvas, oval, 19³/₄ × 15 in.

(50.2 × 38.1 cm)

Signed and dated (lower right): M^{lle} Vallayer / 1780

Gift of J. Pierpont Morgan, 1906

07.225.504

Jacques-Louis David

French, 1748–1825

The Death of Socrates

Oil on canvas, 51 × 77¹/₄ in.

(129.5 × 196.2 cm)

Signed, dated, and inscribed: (lower left) L.D / MDCCCLXXXVII; (right, on bench) L. David; (right, on bench, in Greek) Athenaion (of Athens)

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1931

31.45



31.45

Jacques-Louis David

French, 1748–1825

Antoine-Laurent Lavoisier (1743–1794) and His Wife (Marie-Anne-Pierrette Paulze, 1758–1836)

Oil on canvas, 102³/₄ × 76⁵/₈ in.
(259.7 × 194.6 cm)

Signed, dated, and inscribed (lower left): L.

David [faciebat] / parisiis anno / 1788

Purchase, Mr. and Mrs. Charles Wrightsman

Gift, in honor of Everett Fahy, 1977

1977.10

General Étienne-Maurice Gérard (1774–1852), Marshal of France

Oil on canvas, 77⁵/₈ × 53⁵/₈ in.
(197.2 × 136.2 cm)

Signed, dated, and inscribed: (on pedestal base) L. DAVID. 1816 / BRUX[ELLES]; (on envelope) A Son Excellence / L[e] G[e]néral Gérard / Com[mandant en] Chef. (To his excellency General Gérard, commander in chief)

Purchase, Rogers and Fletcher Funds, and Mary Wetmore Shively Bequest, in memory of her husband, Henry L. Shively, M.D., 1965
65.14.5

Attributed to Jacques-Louis David

Head of a Boy

Oil on canvas, 15³/₄ × 12⁵/₈ in.
(40 × 32.1 cm)

Bequest of Harry G. Sperling, 1971

1976.100.5



1977.10

Style of Jacques-Louis David

French, about 1803

Jeanne Eglé Desbassayns de Richemont (1778–1855) and Her Daughter, Camille (1801–1804)

Oil on canvas, 46 × 35¹/₄ in.
(116.8 × 89.5 cm)

Gift of Julia A. Berwind, 1953

53.61.4

French(?) Painter

fourth quarter 18th century

Portrait of a Woman and Child

Oil on canvas, 44¹/₂ × 35¹/₈ in.
(113 × 89.2 cm)

Purchase, Howard Isermann Gift, in honor of his wife, Betty Isermann, 1983

1983.264



65.14.5



1976.100.5



53.61.4



1983.264



1983.426

Pierre Charles Jombert

French, born 1748/49, probably died 1825

The Punishment of the Arrogant Niobe by Diana and Apollo

Oil on canvas, laid down on board,

14¹/₈ × 11¹/₈ in. (35.9 × 28.3 cm)

Inscribed (on label on verso of board):

Jombert (Charles Pierre) fils de Charles Antoine, libraire du Roi (célèbre éditeur, grand amateur des Beaux-Arts) a remporté le grand prix de peinture en 1772, sur le programme: La punition de l'orgueilleuse Niobé par Diane et Apollon.

Jombert, mon ami, mon camarade d'étude dans la même école, m'a légué l'esquisse faite en loge, de son tableau, qui en est aujourd'hui l'archétype.

L'approbation générale qui a relevé l'éclat de sa couronne de lauréat, du grand prix de peinture, m'entraîne d'offrir à l'académie des Beaux-Arts son esquisse pour remplir une lacune qui interrompt l'arrangement périodique des monumens solennels de l'émulation. (1)

Son tableau manque dans cet arrangement, ainsi que quelques autres. Des inscriptions ou des esquisses autographes

compléteroient une série monumentale que réclament l'histoire des beaux-arts en France, et les noms des familles honorablement proclamées par le tribunal académique.

Gault de Saint Germain

(1) Les productions de cet artiste sont peu nombreuses, car sa longévité ne fut pour ainsi dire qu'une longue agonie. Dans son éloge que j'ai prononcée à l'hôtel de Ville (11 décembre 1825) je ne cite du développement de ses bonnes études, dans l'école de Rome, que son tableau (ordonné par le Roi en 1774 [or 1779]) placé dans une des chapelles de l'église paroissiale de Saint-Sulpice, et le beau plafond qu'il a exécuté à l'hôtel d'Orsay (rue de Varenne).

Jombert (Charles Pierre) son of Charles Antoine, librarian of the king (celebrated publisher, amateur of the fine arts) won the grand prize for painting in 1772 on the theme: *The Punishment of the Arrogant Niobe by Diana and Apollo*.

Jombert, my friend, my fellow student in the same school, has bequeathed to me the sketch, made *en loge*, for his painting, which has today become the archetype [for this subject].

The general approbation that greeted Jombert's success as winner of the grand prize in painting leads me to give his sketch to the Académie des Beaux-Arts, in order to fill a gap in the chronological display of solemn memorials to be emulated. (1).

Jombert's painting is missing from this display, as are several others. Inscriptions[?] or autograph sketches would complete a memorial series celebrating the history of the fine arts in France and the families whose names were honorably proclaimed by the jury of the Academy.

Gault de Saint Germain

(1) The works of this artist are few because his life was, so to speak, nothing but a long agony. When I delivered his eulogy at the *hôtel de ville* [city hall] (December 11, 1825), I did not mention the fine studies he made while a student in Rome, but only the painting (commissioned by the king in 1774 [or 1779]) that was installed in one of the chapels of the parish church of Saint-Sulpice, and the beautiful ceiling that he executed at the hôtel d'Orsay (rue de Varenne).

Van Day Truex Fund, 1983

1983.426

DRAWINGS AND PRINTS

Adélaïde Labille-Guiard

French, 1749–1803

Self-portrait with Two Pupils, Mademoiselle Marie Gabrielle Capet (1761–1818) and *Mademoiselle Carreaux de Rosemond* (died 1788)

Oil on canvas, 83 × 59½ in.
(210.8 × 151.1 cm)

Signed and dated (left, on easel): Labille f.^{me} Guiard / 1785.

Gift of Julia A. Berwind, 1953

53.225.5



53.225.5



57.103

Marie Victoire Lemoine

French, 1754–1820

Atelier of a Painter, Probably Madame Vigée Le Brun (1755–1842), and *Her Pupil*

Oil on canvas, 45⅞ × 35 in.
(116.5 × 88.9 cm)

Gift of Mrs. Thorneycroft Ryle, 1957

57.103

Pierre-Henri de Valenciennes

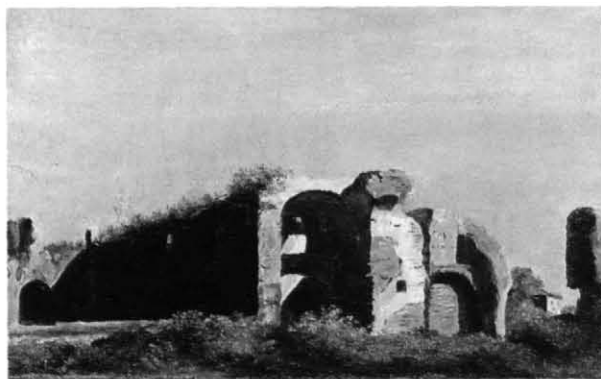
French, 1750–1819

Roman Ruins

Oil on paper, laid down on canvas,
9¼ × 15¼ in. (23.5 × 38.7 cm)

Harry G. Sperling Fund, 1978

1978.48.2



1978.48.2

Frédéric Schall

French, 1752–1825

Mademoiselle Dutbé (Rosalie Gérard, 1752–1820) *Dancing*

Oil on wood, irregular, 12¾ × 9¼ in.
(32.4 × 23.5 cm)

Gift of Mrs. William M. Haupt, from the collection of Mrs. James B. Haggin, 1965

65.242.8



65.242.8

Nicolas Antoine Taunay

French, 1755–1830

The Billiard Room

Oil on wood, 6⅜ × 8⅝ in.
(16.2 × 21.9 cm)

The Jack and Belle Linsky Collection, 1982

1982.60.49



1982.60.49



60.71.19



50.135.2

Élisabeth Louise Vigée Le Brun

French, 1755–1842

Self-portrait

This is a replica of the painting at the Kimbell Art Museum, Fort Worth.

Oil on canvas, oval, $25\frac{1}{4} \times 21$ in.

(64.1 \times 53.3 cm)

Bequest of Lillian S. Timken, 1959

60.71.19

Madame Grand (Catherine Noele Worlée, born about 1762, died 1835), **Later Princesse de Talleyrand-Périgord**

Oil on canvas, oval, $36\frac{1}{4} \times 28\frac{1}{2}$ in.

(92.1 \times 72.4 cm)

Signed and dated (left): L.E.Lebrun 1783

Bequest of Edward S. Harkness, 1940

50.135.2



49.7.53



54.182

Alexandre Charles Emmanuel de Crussol-Florensac (1747–1815)

Oil on wood, $35\frac{3}{8} \times 25\frac{1}{2}$ in.

(89.9 \times 64.8 cm)

Signed and dated (upper right): L.^{ze} E.^{bet} vigée: LeBrun: P.^{xte} 1787

The Jules Bache Collection, 1949

49.7.53

Comtesse de la Châtre (Marie Charlotte Louise Perrette Aglaé Bontemps, 1762–1848)

The artist listed this portrait in the appendix to her memoirs under the year 1789.

Oil on canvas, $45 \times 34\frac{1}{2}$ in.

(114.3 \times 87.6 cm)

Gift of Jessie Woolworth Donahue, 1954

54.182

Rose Adélaïde Ducreux

French, 1761–1802

Self-portrait with a Harp

Oil on canvas, $76 \times 50\frac{3}{4}$ in. (193 \times 128.9 cm)

Inscribed: (on book) Opera; (on music)

Romance / par Benoit pollet / [?] tendre

amour . . . marit je rend l[es]/ar—me je rend

les ar—me / il est pour moi si plein de /

charme que j'en atta . . . (verses from a song

by Jean Joseph Benoit Pollet [1753–1818],

which has not been identified)

Bequest of Susan Dwight Bliss, 1966

67.55.1



67.55.1



17.120.204

French Painter

about 1800

Portrait of a Young Woman, Called Mademoiselle Charlotte du Val d'Ognes

Oil on canvas, $63\frac{1}{2} \times 50\frac{5}{8}$ in.

(161.3 \times 128.6 cm)

Mr. and Mrs. Isaac D. Fletcher Collection,

Bequest of Isaac D. Fletcher, 1917

17.120.204

Jacques de La Joue the Younger

French, 1686–1761

Allegory of Winter (overdoor)

Oil on canvas, irregular, 39³/₄ × 41⁵/₈ in.
(99.7 × 105.7 cm)

Signed (bottom right): Lajoüe

Gift of J. Pierpont Morgan, 1906

07.225.258



07.225.258

French Painter

about 1719/20

Panthers of Bacchus Eating Grapes

This sketch relates to a woven Savonnerie panel whose design has been attributed to François Desportes (French, 1661–1748).

Oil on cardboard, 13⁵/₈ × 6³/₄ in.

(34.6 × 17.1 cm)

Gift of J. Pierpont Morgan, 1906

07.225.287



07.225.287

François Boucher and Workshop

French, 1703–1770

Allegory of Autumn

Oil on canvas, irregular, 44³/₄ × 63³/₄ in.

(113.7 × 161.9 cm)

Signed and dated (lower right): f.Boucher/1753

Purchase, Mr. and Mrs. Charles Wrightsman

Gift, 1969

69.155.1

ESDA



69.155.1



69.155.2

Allegory of Lyric Poetry

Pendant to 69.155.1

Oil on canvas, irregular, 45¹/₄ × 62³/₄ in.

(114.9 × 159.4 cm)

Signed and dated (lower left): Boucher / 1753

Purchase, Mr. and Mrs. Charles Wrightsman

Gift, 1969

69.155.2

ESDA

French Painter

about 1770–75

Busts of Women in Oval Medallions Draped with Garlands (overdoors)

Oil on canvas; (a) 32⁵/₈ × 60³/₈ in.

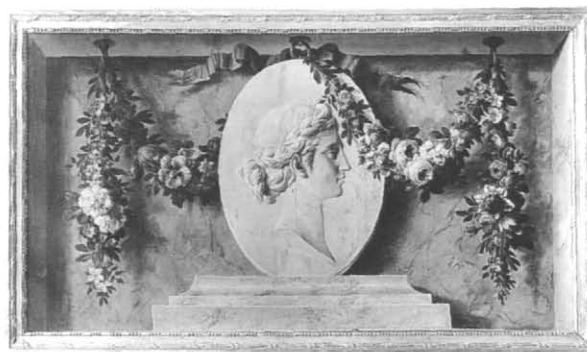
(82.9 × 153.4 cm); (b) 35 × 57¹/₄ in.

(88.9 × 145.4 cm)

Gift of J. Pierpont Morgan, 1906

07.225.505ab

ESDA



07.225.505a



07.225.505b



07.225.438a



07.225.438b

Charles Dominique Joseph Eisen

French, 1720–1778

Putti with a Medallion

Oil on wood, oval, 36¹/₄ × 27¹/₂ in.
(92.1 × 69.9 cm)

Gift of J. Pierpont Morgan, 1906

07.225.438a

ESDA

Putti with a Medallion

Pendant to 07.225.438a

Oil on wood, oval, 36¹/₄ × 27¹/₂ in.
(92.1 × 69.9 cm)

Gift of J. Pierpont Morgan, 1906

07.225.438b

ESDA

Attributed to Michel Bruno Bellengé

French, 1726–1793

***Vase of Flowers in a Niche* (overdoor)**

Oil on canvas, 48³/₈ × 55 in.

(122.9 × 139.7 cm)

Gift of J. Pierpont Morgan, 1906

07.225.461

ESDA



07.225.461



07.225.281

Attributed to Jean Baptiste Pillement

French, 1727–1808

Flowers and Chinoiserie

Oil on canvas, 52³/₈ × 31 in.

(133 × 78.7 cm)

Gift of J. Pierpont Morgan, 1906

07.225.281

ESDA

Flowers

Oil on brown paper, 9¹/₂ × 6¹/₂ in.

(24.1 × 16.5 cm)

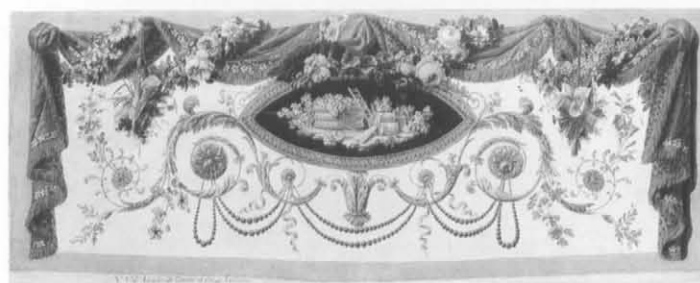
The Lesley and Emma Sheaffer Collection,

Bequest of Emma A. Sheaffer, 1973

1974.356.29



1974.356.29



1975.39

French Painter

fourth quarter 18th century

Cartoon for the Back of a Tapestry Settee

Oil on canvas, 26³/₄ × 68¹/₂ in.

(67.9 × 174 cm)

Inscribed (bottom left): N^o 175 Dossier de Canapé 4 sur[?] Tableau. (N^o 175 Back of a settee 4 [. . . ?] Painting.)

Gift of Mrs. Francis Henry Lenygon, 1975

1975.39

ESDA

French Painters

first quarter 18th century

Allegorical Subject (overdoor)Oil on canvas, irregular, $33\frac{3}{8} \times 52\frac{1}{4}$ in.

(84.8 × 132.7 cm)

Gift of J. Pierpont Morgan, 1906

07.225.157

ESDA



07.225.157



07.225.255

18th century

Cupid as a Messenger with a CaduceusOil on canvas, oval, $34\frac{1}{4} \times 38\frac{3}{4}$ in.

(87 × 98.4 cm)

Gift of J. Pierpont Morgan, 1906

07.225.255

ESDA

about 1775

Woman in a Straw Hat; Woman with a Dog

These overdoors, from 46, rue Saint-Antoine, Paris, incorporate motifs from Boucher.

Oil on canvas, ovals; (a) $26 \times 19\frac{1}{2}$ in.(66 × 49.5 cm); (b) $25\frac{5}{8} \times 18\frac{7}{8}$ in.

(65.1 × 47.9 cm)

Gift of J. Pierpont Morgan, 1906

07.225.155ab

ESDA



07.225.155a



07.225.155b

Jean Baptiste Blin de Fontenay

French, 1653–1715

Vase of Flowers (overdoor)Oil on canvas, $28\frac{3}{4} \times 34\frac{1}{8}$ in. (73 × 86.7 cm)

Gift of J. Pierpont Morgan, 1906

07.225.274

ESDA



07.225.274

French Painters

late 18th century

Putti Musicians in a Medallion, Surrounded by Musical Attributes, Flowers, and Fruit (overdoor)Oil on canvas, $33\frac{1}{8} \times 54$ in. (84.1 × 137.2 cm)

Inscribed (on score): 19 / Stabil / 21 / aria del

/ sign. / 22 / Air D'[Ab]anese / Charmantes

fleurs quites les . . . / plus heureux destin . . .

/ 24 / . . . (verses from a song by an

unidentified composer)

Gift of J. Pierpont Morgan, 1906

07.225.259

ESDA



07.225.259

18th century

Vase of Flowers Draped with GarlandsOil on canvas, $28\frac{1}{8} \times 17\frac{1}{2}$ in.

(71.4 × 44.5 cm)

Gift of J. Pierpont Morgan, 1906

07.225.267

ESDA



07.225.267



07.225.278



07.225.266



07.225.263a



07.225.310

Vase of Flowers Resting on Foliate Scrolls

Oil on canvas, 46¹/₈ × 30³/₄ in.

(117.2 × 78.1 cm)

Gift of J. Pierpont Morgan, 1906

07.225.278

ESDA

1770–90

Basket of Flowers with Garlands

Oil on canvas, 83³/₄ × 26 in. (212.7 × 66 cm)

Gift of J. Pierpont Morgan, 1906

07.225.266

ESDA

18th century

Cupids and Dolphins (overdoor, from an engraving after Boucher)

Oil on canvas, 48 × 56³/₄ in. (121.9 × 144.1 cm)

Gift of J. Pierpont Morgan, 1906

07.225.263a

ESDA

Pygmalion and Galatea as Infants

Oil on canvas, 28³/₄ × 28³/₄ in. (73 × 73 cm)

Gift of J. Pierpont Morgan, 1906

07.225.310

ESDA

about 1775

Woman with a Rose; Woman with a Mask

These overdoors, from 46, rue Saint-Antoine, Paris, incorporate motifs from Boucher.

Oil on canvas, ovals; (c) 25⁵/₈ × 19 in.

(65.1 × 48.3 cm); (d) 26 × 19¹/₂ in.

(66 × 49.5 cm.)

Gift of J. Pierpont Morgan, 1906

07.225.155cd

ESDA

18th century

Overdoors with Musical Instruments

Oil on canvas, each 22¹/₂ × 37 in. (57.2 × 94 cm)

Gift of J. Pierpont Morgan, 1906

07.225.456ab

ESDA

Style of Jean Antoine Watteau

French or German, second half 18th century

January and February

This painting and the following five (22.225.4, 2, 1, 3, 5) comprise a decorative scheme illustrating the months of the year.

Oil on wood, 116 × 15¹/₂ in. (294.6 × 39.4 cm)

Purchase, Joseph Pulitzer Bequest, 1922

22.225.6

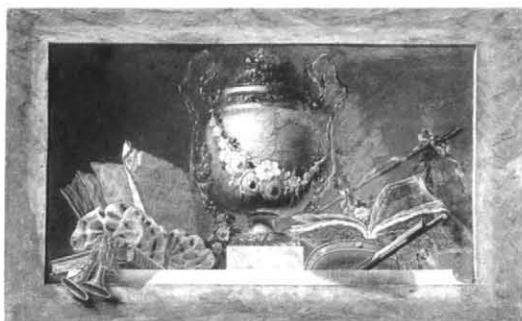
ESDA



07.225.155c



07.225.155d



07.225.456a



07.225.456b



22.225.6



22.225.4



22.225.2



22.225.1



22.225.3



22.225.5

Style of Jean Antoine Watteau

French or German, second half 18th century

March and April

Oil on wood, 116 × 15½ in. (294.6 × 39.4 cm)

Purchase, Joseph Pulitzer Bequest, 1922

22.225.4

ESDA



07.225.303

May and June

Oil on canvas, 119 × 55¼ in. (302.3 × 140.3 cm)

Purchase, Joseph Pulitzer Bequest, 1922

22.225.2

ESDA



07.225.279

July and August

Oil on canvas, 119 × 73 in. (302.3 × 185.4 cm)

Purchase, Joseph Pulitzer Bequest, 1922

22.225.1

ESDA



07.225.471a



07.225.471b

September and October

Oil on canvas, 119 × 38½ in. (302.3 × 97.8 cm)

Purchase, Joseph Pulitzer Bequest, 1922

22.225.3

ESDA

November and December

Oil on wood, 116 × 15½ in. (294.6 × 39.4 cm)

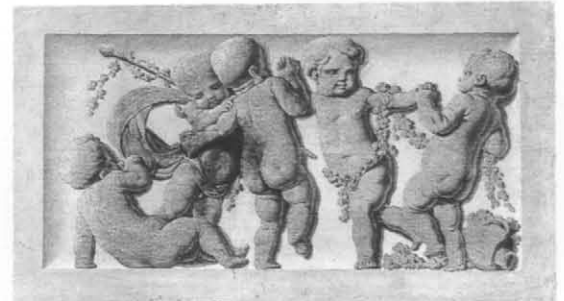
Purchase, Joseph Pulitzer Bequest, 1922

22.225.5

ESDA



07.225.251a



07.225.251b

French Painters

18th century

Putti in a Medallion

Oil on canvas, 23¾ × 19¾ in.

(60.3 × 50.2 cm)

Gift of J. Pierpont Morgan, 1906

07.225.303

ESDA

Bust of Henry IV in an Oval Medallion

Supported by Two Cupids (overdoor)

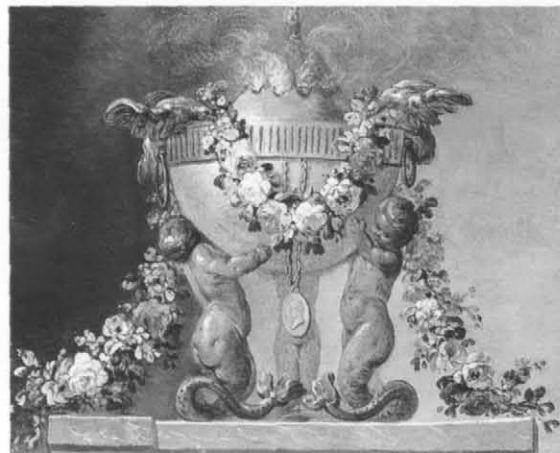
Oil on canvas, 29¾ × 46⅞ in.

(75.6 × 117.2 cm)

Gift of J. Pierpont Morgan, 1906

07.225.279

ESDA



07.225.457a



07.225.457b

Diana or a Nymph in an Oval Medallion

Supported by Cupids (two overdoors in

grisaille)

Oil on canvas; (a) 32 × 52 in.

(81.3 × 132.1 cm); (b) 32⅞ × 52 in.

(81.6 × 132.1 cm)

Gift of J. Pierpont Morgan, 1906

07.225.471ab

ESDA



07.225.305



07.225.288

French Painters

18th century

***Dancing Children* (grisaille)**

Oil on canvas; (a) 17¹/₂ × 31¹/₈ in. (44.5 × 79.1 cm); (b) 17³/₄ × 31³/₈ in. (45.1 × 79.7 cm)

Gift of J. Pierpont Morgan, 1906

07.225.251ab

ESDA

***Perfume-Burner Supported by Baby Tritons and Garlanded with Flowers; Perfume-Burner Supported by Cupids and Serpents and Garlanded with Flowers* (overdoors)**

Oil on canvas; (a) 21 × 26⁵/₈ in. (53.3 × 67.6 cm); (b) 21 × 26³/₄ in. (53.3 × 67.9 cm)

Gift of J. Pierpont Morgan, 1906

07.225.457ab

ESDA

***Putti with a Basket of Flowers* (green monochrome)**

Oil on canvas, 19¹/₄ × 28³/₈ in. (48.9 × 72.1 cm)

Gift of J. Pierpont Morgan, 1906

07.225.305

ESDA

Putto on a Pedestal

Oil on canvas, oval, 9⁵/₈ × 12³/₄ in. (24.4 × 32.4 cm)

Gift of J. Pierpont Morgan, 1906

07.225.288

ESDA

***Profile Portrait of a Woman in a Medallion Supported by Cupids* (overdoor)**

Oil on canvas, 19⁵/₈ × 43³/₄ in. (49.8 × 111.1 cm)

Gift of J. Pierpont Morgan, 1906

07.225.472

ESDA

***Nymph and Cupids in an Octagonal Medallion* (overdoor)**

Oil on canvas, 28 × 56⁷/₈ in. (71.1 × 144.5 cm)

Gift of J. Pierpont Morgan, 1906

07.225.261

ESDA

***Cupid Seated on a Garland* (possibly an overdoor)**

Oil on canvas, 19 × 34³/₄ in. (48.3 × 88.3 cm)

Gift of J. Pierpont Morgan, 1906

07.225.269

ESDA



07.225.472



07.225.261



07.225.269



07.225.455



07.225.136.1



07.225.136.2

French Painters

18th century

Putto in a Medallion Surrounded by a Garland

Oil on wood, 47¹/₂ × 17¹/₄ in.

(120.7 × 43.8 cm)

Gift of J. Pierpont Morgan, 1906

07.225.455

ESDA



07.225.462



07.225.252

1770–90

Astronomy; Mathematics (overdoors in grisaille)

Oil on canvas, diameter, each 38¹/₄ in.

(97.2 cm)

Gift of J. Pierpont Morgan, 1906

07.225.136.1–2

ESDA

late 18th century

Winter: Putti around a Fire, in a Medallion (overdoor)

Oil on canvas, 39³/₈ × 67³/₈ in.

(100 × 171.1 cm)

Gift of J. Pierpont Morgan, 1906

07.225.462

ESDA



07.225.254



07.225.312

Style of Piat Joseph Sauvage

French, late 18th century

Triumph of Bacchus (overdoor in grisaille)

Oil on canvas, 30⁵/₈ × 30³/₄ in.

(77.8 × 78.1 cm)

Gift of J. Pierpont Morgan, 1906

07.225.252

ESDA

Putti with Birds (overdoor in grisaille)

Oil on canvas, 27¹/₂ × 36³/₄ in.

(69.9 × 93.4 cm)

Gift of J. Pierpont Morgan, 1906

07.225.254

ESDA

Autumnal Sacrifice (grisaille)

Oil on canvas, 17 × 25 in. (43.2 × 63.5 cm)

Gift of J. Pierpont Morgan, 1906

07.225.312

ESDA



07.225.302

Mothers and Children (grisaille)

Oil on canvas, 19⁷/₈ × 23⁷/₈ in.

(50.5 × 60.6 cm)

Gift of J. Pierpont Morgan, 1906

07.225.302

ESDA



07.225.314b



07.225.268a



07.225.268b

Infant Bacchanal (grisaille)
Oil on canvas, 10¹/₄ × 29⁵/₈ in.
(26 × 75.2 cm)
Gift of J. Pierpont Morgan, 1906
07.225.314b
ESDA

Allegory of Agriculture; Allegory of the Chase (both grisaille)
Oil on canvas; (a) 14⁵/₈ × 28¹/₄ in.
(37.1 × 71.8 cm); (b) 16³/₈ × 30³/₈ in.
(41.6 × 77.2 cm)
Gift of J. Pierpont Morgan, 1906
07.225.268ab
ESDA



07.225.315a



07.225.315b

Putti at Play (both grisaille)
Oil on canvas, each 16³/₈ × 29 in.
(41.6 × 73.7 cm)
Gift of J. Pierpont Morgan, 1906
07.225.315ab
ESDA

Nymph and Putti in a Vintage Scene; Nymph with Floral Crown and Putti (both grisaille)
Oil on marble; (a) 9¹/₂ × 23¹/₄ in.
(24.1 × 59.1 cm); (b) 9⁵/₈ × 23³/₄ in.
(24.4 × 60.3 cm)
Gift of J. Pierpont Morgan, 1906
07.225.306ab
ESDA



07.225.306a



07.225.306b

Triumph of Bacchus (overdoor in grisaille)
Oil on canvas, 14 × 32⁷/₈ in.
(35.6 × 83.5 cm)
Gift of J. Pierpont Morgan, 1906
07.225.314a
ESDA

Triumph of Bacchus (overdoor in grisaille)
Oil on canvas, 19¹/₈ × 45⁷/₈ in.
(48.6 × 116.5 cm)
Gift of J. Pierpont Morgan, 1906
07.225.272
ESDA



07.225.314a



07.225.272

Carle (Antoine Charles Horace) Vernet

French, 1758–1836

The Triumph of Aemilius Paulus

This painting, Vernet's reception piece, was presented to the Académie Royale in 1789 and exhibited at the Salon in that same year and in 1791.

Oil on canvas, 51¹/₈ × 172¹/₂ in.

(129.9 × 438.2 cm)

Signed and dated (lower left): Carle Vernet 1789

Gift of Darius O. Mills, 1906

06.144



06.144

Pierre-Paul Prud'hon

French, 1758–1823

Charles-Maurice de Talleyrand-Périgord

(1754–1838), ***Prince de Bénévent***

This is one of three life-size full-length portraits of Talleyrand by Prud'hon; the other two were commissioned by Napoleon for the Château de Compiègne in 1806 (Château de Valençay, Indre) and 1807 (Musée Carnavalet, Paris). In 1817 Prud'hon painted this third portrait for Talleyrand.

Oil on canvas, 85 × 55⁷/₈ in.

(215.9 × 141.9 cm)

Signed (lower left, on plinth): P. P. Prud'hon pinxit.

Purchase, Mrs. Charles Wrightsman Gift, in memory of Jacqueline Bouvier Kennedy

Onassis, 1994

1994.190



1994.190



25.110.14

Andromache and Astyanax

Completed by Charles Boulanger de Boisfrémont (French, 1773–1838) and exhibited at the Salon of 1824

Oil on canvas, 52 × 67¹/₈ in. (132.1 × 170.5 cm)

Signed (lower left, on base of plinth): P. P. Prud'hon

Bequest of Collis P. Huntington, 1900

25.110.14

Copy after Pierre-Paul Prud'hon

French, 19th century

The Abduction of Psyche

The composition reverses that of Prud'hon's painting (Louvre, Paris) exhibited in the Salon of 1808.

Oil on wood, 17¹/₂ × 14 in. (44.5 × 35.6 cm)

Bequest of Lillian S. Timken, 1959

60.71.24



60.71.24

French Painters

early 19th century

Portrait of a Man in a Blue Coat

Oil on canvas, 24¹/₄ × 19⁵/₈ in.

(61.5 × 49.8 cm)

Bequest of Catherine D. Wentworth, 1948

48.187.735



48.187.735



1975.1.149



1976.100.2



1976.100.3

Military Family Portrait

Oil on canvas, 24¹/₈ × 19³/₄ in.
(61.3 × 50.2 cm)
Robert Lehman Collection, 1975
1975.1.149
ROBERT LEHMAN COLLECTION

Louis-Léopold Boilly

French, 1761–1845

Portrait of a Woman

Oil on canvas, 8³/₄ × 6⁷/₈ in.
(22.2 × 17.5 cm)
Bequest of Harry G. Sperling, 1971
1976.100.2

Portrait of a Man

Pendant to 1976.100.2
Oil on canvas, 8³/₄ × 6⁷/₈ in.
(22.2 × 17.5 cm)
Bequest of Harry G. Sperling, 1971
1976.100.3



25.110.8



80.2

Georges Michel

French, 1763–1843

The Mill of Montmartre

Oil on canvas, 29 × 40 in.
(73.7 × 101.6 cm)
Bequest of Collis P. Huntington, 1900
25.110.8

Landscape with a Plowed Field and a Village

Oil on canvas, 20¹/₈ × 27⁵/₈ in.
(51.1 × 70.2 cm)
Gift of Paul Durand-Ruel, 1880
80.2



29.100.23



1985.118

Jean-Auguste-Dominique Ingres

French, 1780–1867

Joseph-Antoine Moltedo (born 1775)

Oil on canvas, 29⁵/₈ × 22⁷/₈ in.
(75.2 × 58.1 cm)
H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.23

Head of Saint John the Evangelist

This picture is one of several oil studies for Ingres's altarpiece Christ Delivering the Keys to Saint Peter (Musée Ingres, Montauban), commissioned for Santa Trinità dei Monti, Rome, in 1817 and completed in 1820.
Oil on canvas, laid down on wood,
15¹/₂ × 10⁵/₈ in. (39.4 × 27 cm)
Signed (lower right, partially legible): Ingres
Catharine Lorillard Wolfe Collection,
Purchase, Bequest of Catharine Lorillard Wolfe, by exchange, and Wolfe Fund, 1985
1985.118



1975.I.186

Jean-Auguste-Dominique Ingres

French, 1780–1867

*Joséphine-Éléonore-Marie-Pauline de
Galard de Brassac de Béarn* (1825–1860),
Princesse de Broglie

Oil on canvas, 47³/₄ × 35³/₄ in.

(121.3 × 90.8 cm)

Signed and dated (left center): J. INGRES. pit
1853

Arms (upper right) of the de Broglie family

Robert Lehman Collection, 1975

1975.I.186

ROBERT LEHMAN COLLECTION



19.77.2



19.77.1

Madame Jacques-Louis Leblanc (Françoise Poncelet, 1788–1839)
Salon of 1834
Oil on canvas, 47 × 36½ in.
(119.4 × 92.7 cm)
Signed, dated, and inscribed (lower left):
Ingres P. flor. 1823.
Catharine Lorillard Wolfe Collection, Wolfe Fund, 1918
19.77.2

Jacques-Louis Leblanc (1774–1846)
Companion to 19.77.2
Oil on canvas, 47⅝ × 37⅝ in.
(121 × 95.6 cm)
Signed (right, on paper): Ingres / Pinx.
Catharine Lorillard Wolfe Collection, Wolfe Fund, 1918
19.77.1

Madame Edmond Cavé (Marie-Elisabeth Blavot, born 1810)
Oil on canvas, 16 × 12⅞ in.
(40.6 × 32.7 cm)
Signed and inscribed (lower right): Ingres à Madame Cavé
Bequest of Grace Rainey Rogers, 1943
43.85.3



43.85.3



43.85.2

Edmond Cavé (1794–1852)
Painted later as a companion piece to 43.85.3
Oil on canvas, 16 × 12⅞ in.
(40.6 × 32.7 cm)
Signed, dated, and inscribed (lower right):
Ingres à Madame / Cavé. / 1844
Bequest of Grace Rainey Rogers, 1943
43.85.2

Aretino and Tintoretto
Oil on canvas, 17½ × 14 in.
(44.5 × 35.6 cm)
Signed and dated (lower left): Ingres. 1848.
Robert Lehman Collection, 1975
1975.1.185
ROBERT LEHMAN COLLECTION



1975.1.185



38.65

Jean-Auguste-Dominique Ingres and Workshop

Odalisque in Grisaille
Unfinished repetition of the Grande Odalisque of 1814 (Louvre, Paris)
Oil on canvas, 32¾ × 43 in.
(83.2 × 109.2 cm)
Catharine Lorillard Wolfe Collection, Wolfe Fund, 1938
38.65

Copy after Jean-Auguste-Dominique Ingres

French, 19th century

Ingres (1780–1867) as a Young Man

Oil on canvas, 34 × 27½ in.

(86.4 × 69.9 cm)

Inscribed (lower left, falsely): Ingres / 1804

Bequest of Grace Rainey Rogers, 1943

43.85.1



43.85.1

François-Marius Granet

French, 1775–1849

The Choir of the Capuchin Church in Rome

Oil on canvas, 77½ × 58¼ in.

(196.9 × 148 cm)

Signed, dated, and inscribed: (lower right)

GRANET / 1815; (center right, on doorframe)

F.A.BARRI

Gift of L. P. Everard, 1880

80.5.2



80.5.2

Émile-Jean-Horace Vernet

French, 1789–1863

The Start of the Race of the Riderless Horses

This painting is a study for the main motif of a larger picture of the race (private collection).

Oil on canvas, 18⅞ × 21¼ in.

(46 × 54 cm)

Signed (lower right): H. V.

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.47



87.15.47

Bertel Thorvaldsen (1768–1844) with the Bust of Horace Vernet

This painting is a replica of the portrait signed and dated 1833 (Thorvaldsens Museum, Copenhagen).

Oil on canvas, 38 × 29½ in.

(96.5 × 74.9 cm)

Gift of Dr. Rudolf J. Heinemann, 1962

62.254



62.254

Jean-Louis-André-Théodore Géricault

French, 1791–1824

Evening: Landscape with an Aqueduct

This painting is from a series depicting the times of day that includes Morning:

Landscape with Fishermen (Neue Pinakothek, Munich) and Noon: Landscape with a Roman Tomb (Musée du Petit Palais, Paris).

Oil on canvas, 98½ × 86½ in.

(250.2 × 219.7 cm)

Purchase, Gift of James A. Moffett 2nd, in memory of George M. Moffett, by exchange, 1989

1989.183



1989.183



41.17



52.71



77.6

Alfred Dedreux (1810–1860) *as a Child*
Oil on canvas, 18 × 15 in. (45.7 × 38.1 cm)
The Alfred N. Punnett Endowment Fund,
1941
41.17

French Painters

about 1816

Study of a Nude Man

This is an anonymous study relating to the work of Géricault.

Oil on canvas, 31³/₄ × 25¹/₄ in.
(80.6 × 64.1 cm)

Rogers Fund, 1952
52.71

mid-19th century

Napoleon Bonaparte (1769–1821)

Oil on wood, 18¹/₄ × 15 in.
(46.4 × 38.1 cm)

Gift of Estate of P. R. Strong, 1877
77.6

Achille-Etna Michallon

French, 1796–1822

Waterfall at Mont-Dore

Oil on canvas, 16¹/₄ × 22¹/₈ in.
(41.3 × 56.2 cm)

Signed and dated (lower left):

MICHALLON / 1818

Purchase, Wolfe Fund and Nancy
Richardson Gift, 1994

1994.376

Jean-Baptiste-Camille Corot

French, 1796–1875

Italian Landscape

Oil on paper, laid down on canvas,
5 × 10⁵/₈ in. (12.7 × 27 cm)

Signed (lower left): COROT.

Gift of Mr. and Mrs. William B. Jaffe, 1950

50.71.2

Lake Albano and Castel Gandolfo

Oil on paper, laid down on wood,
9 × 15¹/₂ in. (22.9 × 39.4 cm)

Stamped (lower left): VENTE / COROT

Purchase, Dikran G. Kelekian Gift, 1922

22.27.2

Monsieur Lemaistre (died 1888)

Oil on canvas, 15¹/₈ × 11⁵/₈ in.
(38.4 × 29.5 cm)

Signed and dated (upper right): C. Corot. /
1833.

Bequest of Joan Whitney Payson, 1975

1976.201.13



1994.376



50.71.2



22.27.2



1976.201.13



1974.3

Jean-Baptiste-Camille Corot

French, 1796–1875

Honfleur: Calvary

Oil on wood, 11³/₄ × 16¹/₈ in.
(29.8 × 41 cm)

Signed and inscribed: (lower left) COROT; (on cross) INRI

Purchase, Mr. and Mrs. Richard J. Bernhard Gift, by exchange, 1974
1974.3

Fontainebleau: Oak Trees at Bas-Bréau

Oil on paper, laid down on wood,
15⁵/₈ × 19¹/₂ in. (39.7 × 49.5 cm)
Inscribed (verso): Cette étude de mon maître Corot peinte vers 1830 / qui lui a servi pour son tableau d'Hagar dans le désert / fut donné [par lui à?] Célestin Nanteuil en 183[5?] / Je l'ai retrouvé en fort mauvais état en 1884 / à Ma . . . lle [Marseille?] Je l'ai nettoyée et fait mettre / sur Panneau dans l'état où elle se trouve / Corot l'estimait comme une de ses meilleurs. / Français (This study by my master Corot painted about 1830 / which he used for his painting of Hagar in the desert / was given [by him to?] Célestin Nanteuil in 183[5?] / I rediscovered it in very bad condition in 1884 / at Ma . . . lle [Marseilles?] I cleaned it and had it put / on panel, its present state. / Corot considered it one of his best. / Français)
Catharine Lorillard Wolfe Collection, Wolfe Fund, 1979
1979.404



1979.404



1975.1.162

Diana and Actaeon

Oil on canvas, 61⁵/₈ × 44³/₈ in.
(156.5 × 112.7 cm)
Signed and dated (lower right): COROT. 1836
Robert Lehman Collection, 1975
1975.1.162
ROBERT LEHMAN COLLECTION

Hagar in the Wilderness

Salon of 1835
Oil on canvas, 71 × 106¹/₂ in.
(180.3 × 270.5 cm)
Signed and dated (lower left): COROT / 18[35]
Stamped? (lower right): VENTE / COROT
Rogers Fund, 1938
38.64



38.64



29.100.564



1980.203.4



1984.75

Portrait of a Child

Oil on wood, 12⁵/₈ × 9¹/₄ in.

(32.1 × 23.5 cm)

Signed (lower left): COROT

Inscribed (lower left): Corot

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.564

View of Lormes

Oil on canvas, 6¹/₂ × 21⁵/₈ in.

(16.5 × 54.9 cm)

Partial and Promised Gift of Mr. and Mrs. Walter Mendelsohn, 1980

1980.203.4

Study for "The Destruction of Sodom"

Study for the painting (29.100.18) shown at the Salons of 1844 and 1857

Oil on canvas, 14¹/₈ × 19⁵/₈ in.

(35.9 × 49.8 cm)

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1984

1984.75



29.100.18

The Destruction of Sodom

The painting, first shown at the Salon of 1844, was subsequently cut down and substantially altered; it was exhibited again at the Salon of 1857.

Oil on canvas, 36³/₈ × 71³/₈ in.

(92.4 × 181.3 cm)

Signed (lower right): COROT.

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.18

A Village Street: Dardagny

Oil on canvas, 13¹/₂ × 9¹/₂ in.

(34.3 × 24.1 cm)

Signed (lower left): COROT

Inscribed (center right, on wall): 48

Bequest of Collis P. Huntington, 1900

25.110.17



25.110.17



The Curious Little Girl

Oil on wood, 16¹/₄ × 11¹/₄ in.

(41.3 × 28.6 cm)

Signed (lower right): COROT

Anticipated Bequest of Walter H. Annenberg

Jean-Baptiste-Camille Corot

French, 1796–1875

The Environs of Paris

Oil on wood, 13½ × 20¼ in.

(34.3 × 51.4 cm)

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.272



30.95.272



29.100.563

Reverie

Oil on wood, 19⅝ × 14⅜ in.

(49.8 × 36.5 cm)

Signed (lower left): COROT

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.563

Mother and Child

Oil on wood, 12¾ × 8⅞ in.

(32.4 × 22.5 cm)

Signed (lower right): COROT

H. O. Havemeyer Collection, Gift of Mrs.

P. H. B. Frelinghuysen, 1930

30.13



30.13



29.100.193

The Muse: History

Oil on canvas, 18⅞ × 13⅞ in.

(46 × 35.2 cm)

Signed (lower left): COROT

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.193

Girl Weaving a Garland

Oil on canvas, 16½ × 11¾ in.

(41.9 × 29.8 cm)

Stamped (lower right): VENTE / COROT

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.562

The Ferryman

Oil on canvas, 26⅞ × 19⅜ in.

(66.4 × 49.2 cm)

Signed (lower right): COROT

Bequest of Benjamin Altman, 1913

14.40.811



29.100.562



14.40.811



11.45.4



29.100.19

River with a Distant Tower

Oil on canvas, 21¹/₂ × 30⁷/₈ in.

(54.6 × 78.4 cm)

Signed (lower left): c. COROT

Bequest of Robert Graham Dun, 1900

11.45.4

Bacchante by the Sea

Oil on wood, 15¹/₄ × 23³/₈ in.

(38.7 × 59.4 cm)

Signed and dated (lower right): COROT 1865

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.19

Bacchante in a Landscape

Oil on canvas, 12¹/₈ × 24¹/₄ in.

(30.8 × 61.5 cm)

Signed (lower left): COROT

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.598



29.100.598



32.100.136

Boatman among the Reeds

Oil on canvas, 23¹/₂ × 32 in.

(59.7 × 81.3 cm)

Signed (lower left): COROT.

The Friedsam Collection, Bequest of Michael

Friedsam, 1931

32.100.136

The Letter

Oil on wood, 21¹/₂ × 14¹/₄ in.

(54.6 × 36.2 cm)

Signed (lower left): COROT

H. O. Havemeyer Collection, Gift of Horace

Havemeyer, 1929

29.160.33



29.160.33



21.70.4

A Wheelwright's Yard on the Seine

Oil on canvas, 18¹/₄ × 21⁷/₈ in.

(46.4 × 55.6 cm)

Signed: (lower left) COROT; (lower right)

COROT

Bequest of Eloise Lawrence Breese Norrie,

1921

21.70.4

Jean-Baptiste-Camille Corot

French, 1796–1875

A Pond in Picardy

Oil on canvas, 17 × 25 in. (43.2 × 63.5 cm)

Signed (lower left): COROT

Bequest of Benjamin Altman, 1913

14.40.813



14.40.813



87.15.141

Ville-d'Avray

Salon of 1870

Oil on canvas, 21³/₈ × 31¹/₂ in.

(54.9 × 80 cm)

Signed (lower right): COROT

Catharine Lorillard Wolfe Collection, Bequest
of Catharine Lorillard Wolfe, 1887

87.15.141

A Woman Reading

Salon of 1869

Oil on canvas, 21³/₈ × 14³/₄ in.

(54.3 × 37.5 cm)

Signed (lower left): [COR]OT

Gift of Louise Senff Cameron, in memory of
her uncle, Charles H. Senff, 1928

28.90



28.90



29.100.565



14.40.817

Sibylle

Oil on canvas, 32¹/₄ × 25¹/₂ in.
(81.9 × 64.8 cm)
H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.565

A Lane through the Trees

Oil on canvas, 24 × 18 in. (61 × 45.7 cm)
Signed (lower right): COROT
Bequest of Benjamin Altman, 1913
14.40.817

River Landscape with Two Boatmen

Oil on canvas, 16 × 12⁷/₈ in.
(40.6 × 32.7 cm)
Signed (lower left): COROT
Mr. and Mrs. Isaac D. Fletcher Collection,
Bequest of Isaac D. Fletcher, 1917
17.120.218



17.120.218



17.120.225

A Woman Gathering Faggots at Ville-d'Avray

Oil on canvas, 28³/₈ × 22¹/₂ in.
(72.1 × 57.2 cm)
Signed (lower left): COROT
Mr. and Mrs. Isaac D. Fletcher Collection,
Bequest of Isaac D. Fletcher, 1917
17.120.225

The Gypsies

Oil on canvas, 21³/₄ × 31¹/₂ in.
(55.2 × 80 cm)
Signed and dated (lower left): COROT. 1872
Mr. and Mrs. Isaac D. Fletcher Collection,
Bequest of Isaac D. Fletcher, 1917
17.120.212

Édouard Bertin

French, 1797–1871

Ravine at Sorrento

Oil on paper, laid down on board,
16¹/₈ × 11⁵/₈ in. (41 × 29.5 cm)
Signed (lower right): E. Bertin.
Purchase, Karen B. Cohen Gift, 1986
1986.296



17.120.212



1986.296

Eugène Delacroix

French, 1798–1863

The Natchez

Salon of 1835

Oil on canvas, 35½ × 46 in.

(90.2 × 116.8 cm)

Signed (lower right): EugDelacroix

Purchase, Gifts of George N. and Helen M.

Richard and Mr. and Mrs. Charles S.

McVeigh and Bequest of Emma A. Sheaffer,

by exchange, 1989

1989.328

George Sand's Garden at Nohant

Oil on canvas, 17¾ × 23¼ in.

(45.4 × 55.2 cm)

Signed (lower left): E. Delacroix

Purchase, Dikran G. Kelekian Gift, 1922

22.27.4

Hamlet and His Mother

Oil on canvas, 10¾ × 7⅞ in.

(27.3 × 18.1 cm)

Signed (lower left): Eug. Delacroix.

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.61

The Abduction of Rebecca

Oil on canvas, 39½ × 32¼ in.

(100.3 × 81.9 cm)

Signed and dated (lower right): Eug.

Delacroix / 1846

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1903

03.30



1989.328



22.27.4



67.187.61



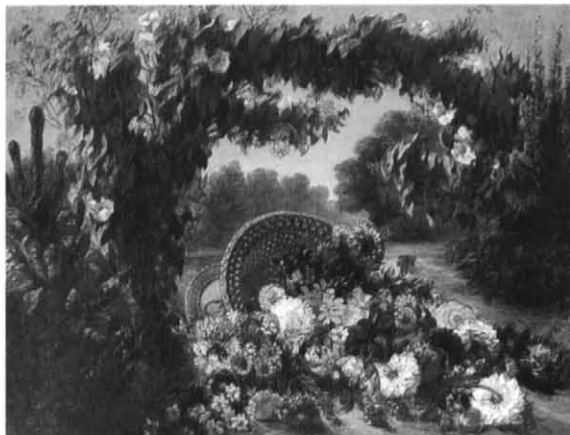
Eugène Delacroix

French, 1798–1863

Basket of Flowers

Salon of 1849

Oil on canvas, 42¹/₄ × 56 in. (107.3 × 142.2 cm)
Bequest of Miss Adelaide Milton de Groot
(1876–1967), 1967
67.187.60



67.187.60

Christ Asleep during the Tempest

Oil on canvas, 20 × 24 in. (50.8 × 61 cm)

Signed (lower left): Eug. Delacroix
H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.131



29.100.131

Théodore Caruelle d'Aligny

French, 1798–1871

Landscape with a Cave

Oil on canvas, 24¹/₂ × 18 in. (62.2 × 45.7 cm)

Signed and inscribed (verso): à l'ami
Duverger[?] (to my friend Duverger[?]) / CA
[monogram]
Catharine Lorillard Wolfe Collection, Wolfe
Fund, 1989
1989.138



1989.138

Alexandre-Gabriel Decamps

French, 1803–1860

The Experts

Salon of 1839

Oil on canvas, 18¹/₄ × 25¹/₄ in.
(46.4 × 64.1 cm)

Signed, dated, and inscribed: (left) DE
CAMPS.1837; (on sticker applied to landscape)
107; (bottom center, on book) Expertise[s] /
10%[?] / Nous soussign[és] / Estimateurs /
Appréciateurs / Experts / . . . (Appraisal[s] /
10%[?] / We the undersigned / Assessors /
Appraisers / Connoisseurs / . . .)
H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.196



29.100.196

The Night Patrol at Smyrna

This is a later variant of The Turkish Patrol
(Wallace Collection, London) exhibited at the
Salon of 1831.

Oil on canvas, 29¹/₄ × 36³/₈ in.
(74.3 × 92.4 cm)

Signed (lower right): DECAMPS.
Catharine Lorillard Wolfe Collection, Bequest
of Catharine Lorillard Wolfe, 1887
87.15.93



87.15.93

The Good Samaritan

Oil on canvas, 36⁵/₈ × 29¹/₈ in.
(93 × 74 cm)

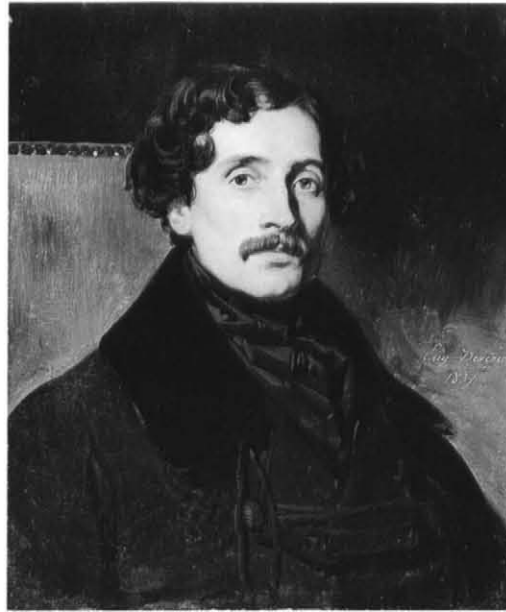
H. O. Havemeyer Collection, Gift of Horace
Havemeyer, 1929
29.160.36



29.160.36



25.110.38



53.160

Louis-Gabriel-Eugène Isabey

French, 1803–1886

A Church Interior

Oil on wood, 13³/₄ × 11¹/₈ in.
(34.9 × 28.3 cm)

Signed and dated (lower right): E. Isabey. 66
Bequest of Collis P. Huntington, 1900
25.110.38

Eugène Deveria

French, 1805–1865

***Louis-Félix Amiel* (1802–1864)**

Oil on canvas, 24 × 19³/₄ in.
(61 × 50.2 cm)

Signed and dated (center right):
Eug—Deveria / 1837
Rogers Fund, 1953
53.160



25.110.30



1975.1.242

Narcisse-Virgile Diaz de la Peña

French, 1808–1876

Diana

This is a larger replica of a painting shown at the Salon of 1848.

Oil on canvas, 46¹/₂ × 27³/₄ in.
(118.1 × 70.5 cm)

Signed and dated (lower left): N. Diaz. 49.
Bequest of Collis P. Huntington, 1900
25.110.30

Figures and a Dog in a Landscape

Oil on wood, 17¹/₄ × 11³/₄ in.
(43.8 × 29.8 cm)

Signed and dated (lower left): N. Diaz. 52.
Robert Lehman Collection, 1975
1975.1.242
ROBERT LEHMAN COLLECTION

Autumn: The Woodland Pond

Oil on canvas, 19³/₄ × 26 in.
(50.2 × 66 cm)

Signed and dated (lower left): N. Diaz. 67.
Mr. and Mrs. Isaac D. Fletcher Collection,
Bequest of Isaac D. Fletcher, 1917
17.120.214

The Edge of the Woods

Oil on wood, 14⁷/₈ × 18¹/₂ in.
(37.8 × 47 cm)

Signed and dated (lower left): N. Diaz. 72.
Bequest of Benjamin Altman, 1913
14.40.819



17.120.214



14.40.819

Narcisse-Virgile Diaz de la Peña

French, 1808–1876

A Pool in a Meadow

Oil on wood, 12¹/₂ × 16¹/₈ in.
(31.8 × 41 cm)

Signed and dated (lower right): N. Diaz. 73.
Bequest of Maria DeWitt Jesup, from the
collection of her husband, Morris K. Jesup,
1914
15.30.13



15.30.13



17.120.230

A Vista through Trees: Fontainebleau

Oil on wood, 12³/₄ × 17¹/₄ in.
(32.4 × 43.8 cm)

Signed and dated (lower left): N. Diaz. 73.
Mr. and Mrs. Isaac D. Fletcher Collection,
Bequest of Isaac D. Fletcher, 1917
17.120.230

The Forest of Fontainebleau

Oil on wood, 18⁵/₈ × 23⁵/₈ in.
(47.3 × 60 cm)

Signed and dated (lower left): N. Diaz. 74.
Bequest of Collis P. Huntington, 1900
25.110.92



25.110.92



1985.246.2

1985.246.1

Hippolyte Flandrin

French, 1809–1864

Joshua

This is a study for a wall painting by
Flandrin in the nave of the church of
Saint-Germain-des-Prés, Paris.
Oil over pen and brown ink on thin paper,
laid down on wood, paper 13³/₈ × 5⁵/₈ in.
(34 × 14.3 cm)

Van Day Truex Fund, 1985
1985.246.2

DRAWINGS AND PRINTS

Hezekiah, King of Judah

This is a study for a wall painting by
Flandrin in the nave of the church of
Saint-Germain-des-Prés, Paris.
Oil over pen and brown ink on thin paper,
laid down on wood, paper 12 × 5⁵/₈ in.
(30.5 × 14.3 cm)

Van Day Truex Fund, 1985
1985.246.1

DRAWINGS AND PRINTS



54.143.1



47.122

Honoré Daumier

French, 1808–1879

The Drinkers

Oil on wood, 14³/₈ × 11 in.
(36.5 × 27.9 cm)

Signed (lower left): h.D.
Bequest of Margaret Seligman Lewisohn, in
memory of her husband, Sam A. Lewisohn,
1954
54.143.1



29.100.129

The Laundress

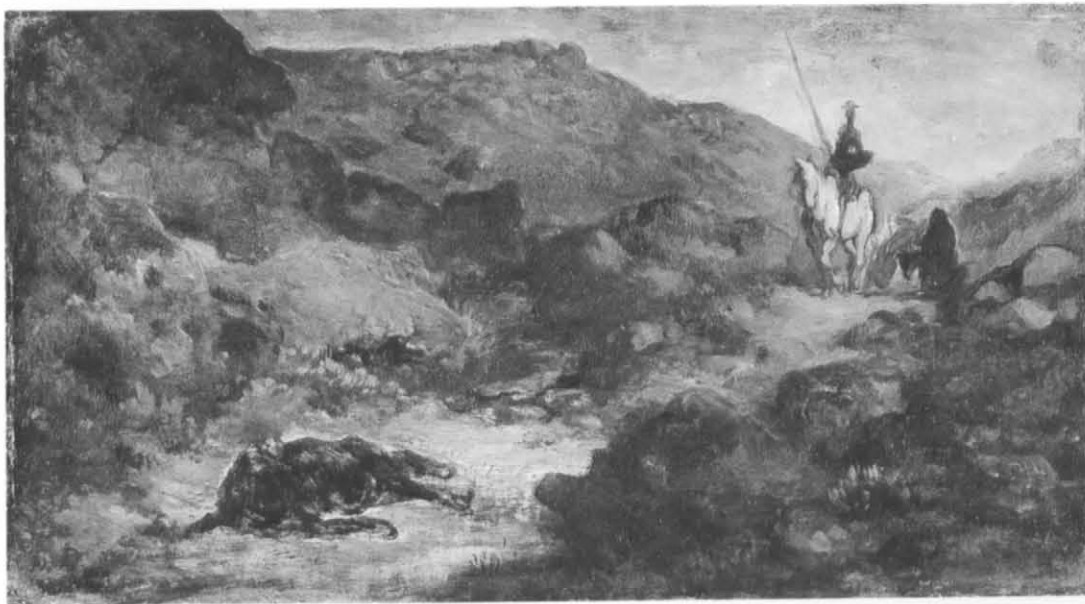
Oil on wood, 19¹/₄ × 13 in. (48.9 × 33 cm)
Signed and dated (lower left): h. Daumier / 186[3?]
Bequest of Lillie P. Bliss, 1931
47.122

The Third-Class Carriage

Oil on canvas, 25³/₄ × 35¹/₂ in.
(65.4 × 90.2 cm)
H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.129

Don Quixote and the Dead Mule

Oil on wood, 9³/₄ × 18¹/₈ in.
(24.8 × 46 cm)
Signed (lower left): h.D.
Catharine Lorillard Wolfe Collection, Wolfe
Fund, 1909
09.198



09.198

Constant Troyon

French, 1810–1865

Road in the Woods

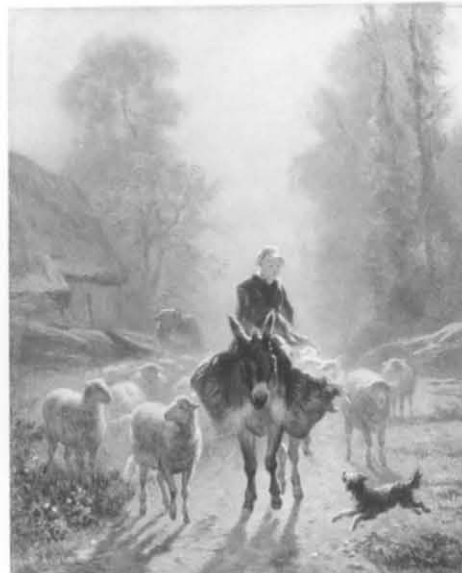
Oil on canvas, 22⁷/₈ × 19 in.
(58.1 × 48.3 cm)
Signed (lower left): c.TROYON.
Bequest of Collis P. Huntington, 1900
25.110.19

Going to Market

This is a smaller variant of a painting
exhibited at the Salon of 1859.
Oil on canvas, 16¹/₈ × 12⁷/₈ in.
(41 × 32.7 cm)
Signed and dated (lower right): c. TROYON.
1860.
Mr. and Mrs. Isaac D. Fletcher Collection,
Bequest of Isaac D. Fletcher, 1917
17.120.220



25.110.19



17.120.220

Jules Dupré

French, 1811–1889

Cows Crossing a Ford

Oil on canvas, 14¹/₄ × 24⁵/₈ in.
(36.2 × 62.5 cm)

Signed and dated (lower left): Jules Dupré. / 1836.

Gift of Mrs. Leon L. Watters, in memory of Leon Laizer Watters, 1967

67.213



67.213



1975.1.169

Landscape with Cattle

Oil on canvas, 31 × 51¹/₂ in.
(78.7 × 130.8 cm)

Signed and dated (lower left): J. Dupré / 1837

Robert Lehman Collection, 1975

1975.1.169

ROBERT LEHMAN COLLECTION

Pierre-Étienne-Théodore Rousseau

French, 1812–1867

A Village in a Valley

Oil on canvas, 9¹/₈ × 16 in.
(23.2 × 40.6 cm)

Signed (lower left): TH. Rousseau.

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.133



32.100.133



03.28

An Old Chapel in a Valley

Oil on wood, 10¹/₂ × 13⁷/₈ in.
(26.7 × 35.2 cm)

Signed (lower left): TH. Rousseau.

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1903

03.28

A River in a Meadow

Oil on wood, 16³/₄ × 26¹/₈ in.
(42.5 × 66.4 cm)

Signed (lower left): Th. Rousseau

Bequest of Collis P. Huntington, 1900

25.110.52



25.110.52



11.45.5

A Meadow Bordered by Trees

Oil on wood, 16³/₈ × 24³/₈ in.
(41.6 × 61.9 cm)

Signed (lower left): TH. Rousseau.

Bequest of Robert Graham Dun, 1900

11.45.5



43.86.7



1975.1.204

A River Landscape

Oil on wood, $16\frac{3}{8} \times 24\frac{7}{8}$ in.

(41.6 × 63.2 cm)

Signed (lower left): Th. Rousseau.

Bequest of Richard De Wolfe Brixey, 1943

43.86.7

The Pool

Oil on wood, $12\frac{3}{4} \times 16$ in.

(32.4 × 40.6 cm)

Signed (lower left): Th. Rousseau.

Robert Lehman Collection, 1975

1975.1.204

ROBERT LEHMAN COLLECTION

Landscape

Oil on wood, $13\frac{1}{2} \times 20\frac{3}{8}$ in.

(34.3 × 51.8 cm)

Robert Lehman Collection, 1975

1975.1.205

ROBERT LEHMAN COLLECTION



1975.1.205



96.27

The Edge of the Woods at Monts-Girard

Salon of 1855

Oil on wood, $31\frac{1}{2} \times 48$ in. (80 × 121.9 cm)

Signed and dated (lower left): TH. Rousseau-

1854

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1896

96.27

Sunset near Arbonne

Oil on wood, $25\frac{1}{4} \times 39$ in.

(64.1 × 99.1 cm)

Signed: (lower right) TH·R; (lower left) TH.

Rousseau-

Bequest of Collis P. Huntington, 1900

25.110.4

A Path among the Rocks

Oil on wood, $15 \times 23\frac{5}{8}$ in. (38.1 × 60 cm)

Signed (lower left): TH. Rousseau.

Bequest of Benjamin Altman, 1913

14.40.814



25.110.4



14.40.814

Pierre-Étienne-Théodore Rousseau

French, 1812–1867

The Forest in Winter at Sunset

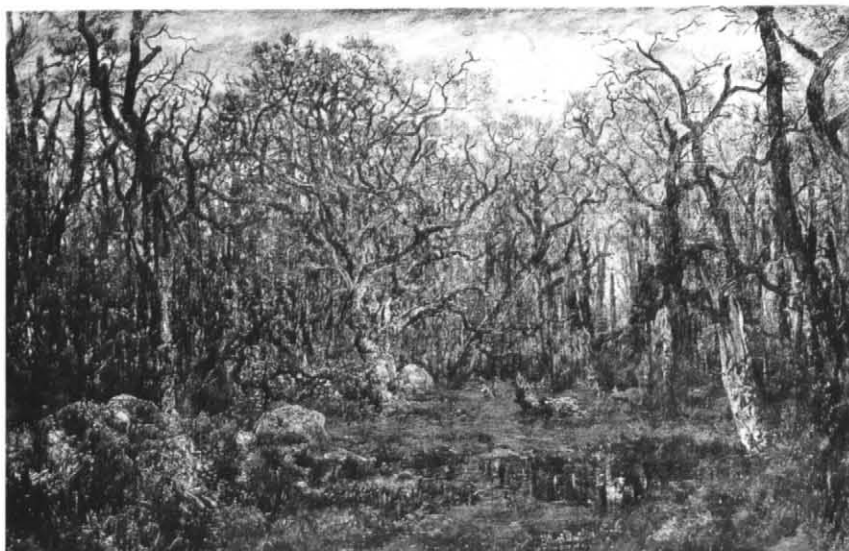
Oil on canvas, 64 × 102³/₈ in.

(162.6 × 260 cm)

Signed (lower left): TH.Rousseau.

Gift of P. A. B. Widener, 1911

11.4



11.4

Isidore Pils

French, 1813–1875

Minerva Combating Brute Force

This painting is a study for the decoration of the grand staircase in the Paris Opéra.

Oil on paper, laid down on canvas,

11³/₈ × 27 in. (29.5 × 68.6 cm)

Signed (lower left): I.PILS

Purchase, Karen B. Cohen Gift, 1989

1989.53

DRAWINGS AND PRINTS



1989.53

Charles-Émile Jacque

French, 1813–1894

The Sheepfold

Oil on wood, 18¹/₈ × 36¹/₈ in.

(46 × 91.8 cm)

Signed and dated (lower left): ch. Jacque / 1857.

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1897

97.40



97.40

A Shepherdess and Her Sheep

Oil on canvas, 32 × 25¹/₂ in.

(81.3 × 64.8 cm)

Signed (lower left): ch. Jacque

Bequest of Susan P. Colgate, in memory of her husband, Romulus R. Colgate, 1936

36.162.3



36.162.3

Springtime

Oil on wood, 16 × 11¹/₂ in.

(40.6 × 29.2 cm)

Signed (lower left): ch. Jacque

Bequest of Lillian S. Timken, 1959

60.71.10



60.71.10

Jean-François Millet

French, 1814–1875

Garden Scene

Oil on canvas, 6³/₄ × 8³/₈ in.

(17.1 × 21.3 cm)

Signed (lower right): J. F. Millet.

Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup,

1914

15.30.24



15.30.24



1983.446



38.75

Shepherdess Seated on a Rock

This is one of two versions of the subject (the other is in the Cincinnati Art Museum) painted at the same time in 1856. Oil on wood, 14¹/₈ × 11¹/₈ in. (35.9 × 28.3 cm) Gift of Douglas Dillon, 1983 1983.446

Woman with a Rake

Oil on canvas, 15⁵/₈ × 13¹/₂ in. (39.7 × 34.3 cm) Signed (lower right): J.F. Millet Gift of Stephen C. Clark, 1938 38.75

Calling the Cows Home

Oil on wood, 37¹/₄ × 25¹/₂ in. (94.6 × 64.8 cm) Signed (lower left): J.F. Millet Gift of Mrs. Arthur Whitney, 1950 50.151



50.151



60.71.12

Haystacks: Autumn

This is from a series commissioned in 1868 depicting the Seasons: Spring (Musée d'Orsay, Paris), Summer: Buckwheat Harvest (Museum of Fine Arts, Boston), and Winter: The Woodgatherers (National Museum of Wales, Cardiff). Oil on canvas, 33¹/₂ × 43³/₈ in. (85.1 × 110.2 cm) Signed (lower right): J.F. Millet Bequest of Lillian S. Timken, 1959 60.71.12

Autumn Landscape with a Flock of Turkeys

Oil on canvas, 31⁷/₈ × 39 in. (81 × 99.1 cm) Signed (lower right): J.F. Millet Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher, 1917 17.120.209



17.120.209

Charles-Théodore Frère

French, 1814–1888

Jerusalem from the Environs

Oil on canvas, 29½ × 43½ in.
(74.9 × 110.5 cm)

Signed and inscribed (lower right): TH. FRÈRE.
/ JÉRUSALEM. TERRE SAINTE. (Holy Land)

Catharine Lorillard Wolfe Collection, Bequest
of Catharine Lorillard Wolfe, 1887
87.15.106



87.15.106

François-Louis Français

French, 1814–1897

Gathering Olives at Tivoli

Oil on canvas, 83¾ × 51⅞ in.
(212.7 × 131.1 cm)

Signed and dated (lower right): Français 68
Gift of J. Montaignac, 1897
97.18



97.18

Thomas Couture

French, 1815–1879

Soap Bubbles

This is one of two versions of the subject; the
other (Walters Art Gallery, Baltimore) is
signed and dated 1859.

Oil on canvas, 51½ × 38⅝ in. (130.8 × 98.1 cm)

Signed and inscribed: (lower left) T.C.; (on
paper) immortalité de l'un . . . (one's
immortality . . .)

Catharine Lorillard Wolfe Collection, Bequest
of Catharine Lorillard Wolfe, 1887
87.15.22



87.15.22



25.110.39

Jean-Louis-Ernest Meissonier

French, 1815–1891

The Card Players

Oil on wood, 13⅞ × 10½ in.
(35.2 × 26.7 cm)

Signed and dated (lower left): EMeissonier
[initials in monogram] 1863

Bequest of Collis P. Huntington, 1900
25.110.39

Soldier Playing the Theorbo

Oil on wood, 11½ × 8⅝ in. (29.2 × 21.9 cm)

Signed and dated (lower right): EMeissonier
[initials in monogram] 1865

Bequest of Martha T. Fiske Collord, in
memory of her first husband, Josiah M. Fiske,
1908
08.136.7



08.136.7

A General and His Aide-de-camp

Oil on wood, 7¾ × 10⅞ in.
(19.7 × 27.6 cm)

Signed and dated (lower right): EMeissonier
[initials in monogram] 1869

Catharine Lorillard Wolfe Collection, Bequest
of Catharine Lorillard Wolfe, 1887
87.15.37



87.15.37



87.20.1



1982.320

Friedland, 1807

Oil on canvas, $53\frac{1}{2} \times 95\frac{1}{2}$ in.
(135.9 × 242.6 cm)

Signed and dated (lower left): EMeissonnier
[initials in monogram] / 1875

Gift of Henry Hilton, 1887
87.20.1

Philippe Rousseau

French, 1816–1887

Still Life with Ham

Oil on canvas, $28\frac{3}{4} \times 36\frac{1}{4}$ in.
(73 × 92.1 cm)

Signed and inscribed: (on envelope) Monsieur
Ph. Rousseau. / à Acquigny / Eure; (on
newspaper) [FI]GARO

Catharine Lorillard Wolfe Collection, Wolfe
Fund, 1982
1982.320



11.45.3



64.149.7

Charles-François Daubigny

French, 1817–1878

Gobelle's Mill at Optevoz

Oil on canvas, $22\frac{3}{4} \times 36\frac{1}{2}$ in.
(57.8 × 92.7 cm)

Signed (lower left): C. Daubigny.
Bequest of Robert Graham Dun, 1900
11.45.3

Landscape on a River

Oil on wood, $8\frac{1}{4} \times 15$ in. (21 × 38.1 cm)

Signed and dated (lower right): Daubigny
1863

Gift of Mary V. T. Eberstadt, 1964
64.149.7

The Banks of the Oise

Oil on wood, $14\frac{3}{4} \times 26\frac{3}{8}$ in.
(37.5 × 67 cm)

Signed and dated (lower left): Daubigny. 1863.
Bequest of Benjamin Altman, 1913

14.40.815

A River Landscape with Storks

Oil on wood, $9\frac{1}{2} \times 17\frac{5}{8}$ in.
(24.1 × 44.8 cm)

Signed and dated (lower left): Daubigny 1864
Bequest of Benjamin Altman, 1913

14.40.818



14.40.815



14.40.818

Charles-François Daubigny

French, 1817–1878

On the Banks of the Oise

Oil on wood, 8³/₄ × 15¹/₂ in.

(22.2 × 39.4 cm)

Signed and dated (lower right): Daubigny

1864

Gift of Mary V. T. Eberstadt, 1964

64.149.6



64.149.6



30.95.275

Portejoie on the Seine

Oil on wood, 9³/₈ × 17³/₈ in.

(24.4 × 44.1 cm)

Signed and dated (lower left):

Daubigny.18[6?]8

Theodore M. Davis Collection, Bequest of

Theodore M. Davis, 1915

30.95.275

Boats on the Seacoast at Étapes

Oil on wood, 13¹/₂ × 22⁷/₈ in.

(34.3 × 58.1 cm)

Signed and dated (lower left): Daubigny 1871

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1903

03.29



03.29



1975.1.165

Landscape with Ducks

Oil on wood, 15 × 26¹/₂ in.

(38.1 × 67.3 cm)

Signed and dated (lower left): Daubigny 1872

Robert Lehman Collection, 1975

1975.1.165

ROBERT LEHMAN COLLECTION

Apple Blossoms

Oil on canvas, 23¹/₈ × 33³/₈ in.

(58.7 × 84.8 cm)

Signed and dated (lower right): Daubigny

1873

Bequest of Collis P. Huntington, 1900

25.110.3

The Seine: Morning

Oil on wood, 15¹/₄ × 27¹/₄ in.

(38.7 × 69.2 cm)

Signed and dated (lower left): Daubigny 1874

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.120



25.110.3



87.15.120



43.86.6



08.136.4

The Pond of Gylieu

Oil on wood, 16 × 26½ in.

(40.6 × 67.3 cm)

Signed and dated (lower right): Daubigny
1876

Bequest of Richard De Wolfe Brixey, 1943
43.86.6

Landscape with a Sunlit Stream

Oil on canvas, 25⅞ × 18⅞ in.

(63.8 × 47.9 cm)

Signed (lower left): Daubigny.

Bequest of Martha T. Fiske Collord, in
memory of her first husband, Josiah M. Fiske,
1908

08.136.4

Jean-Désiré-Gustave Courbet

French, 1819–1877

Young Women from the Village

The artist's sisters—Zélie, Juliette, and Zoë—
served as models for this painting, which was
exhibited at the Salon of 1852.

Oil on canvas, 76¾ × 102¾ in.

(194.9 × 261 cm)

Signed (lower left): G. Courbet.

Gift of Harry Payne Bingham, 1940

40.175



40.175

Jean-Désiré-Gustave Courbet

French, 1819–1877

Alphonse Promayet (1822–1872)

This painting served as the model for Promayet's portrait in *The Painter's Studio* (Musée d'Orsay, Paris) of 1855.

Oil on canvas, 42¹/₈ × 27⁵/₈ in.

(107 × 70.2 cm)

Inscribed (lower right): G. Courbet

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.132



29.100.132



19.84

Louis Gueymard (1822–1880) as **Robert le Diable**

This portrait of the tenor Gueymard in the title role in Meyerbeer's opera was exhibited at the Salon of 1857.

Oil on canvas, 58¹/₂ × 42 in.

(148.6 × 106.7 cm)

Signed (lower left): G. Courbet.

Gift of Elizabeth Milbank Anderson, 1919

19.84

Woman in a Riding Habit (L'Amazone)

Oil on canvas, 45¹/₂ × 35¹/₈ in.

(115.6 × 89.2 cm)

Signed (lower left): G. Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.59



29.100.59



33.77

Hunting Dogs with a Dead Hare

Oil on canvas, 36¹/₂ × 58¹/₂ in.

(92.7 × 148.6 cm)

Signed (lower right): G. Courbet.

H. O. Havemeyer Collection, Gift of Horace

Havemeyer, 1933

33.77

Madame Auguste Cuoq (Mathilde Desportes, 1827–1910)

Oil on canvas, 69¹/₂ × 42¹/₂ in.

(176.5 × 108 cm)

Signed (lower right): G. Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.130



29.100.130

After the Hunt

Oil on canvas, 93 × 73¹/₄ in.

(236.2 × 186.1 cm)

Signed (lower left): G. Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.61



29.100.61



29.100.118



29.100.120

Madame de Brayer

Oil on canvas, 36 × 28³/₈ in.

(91.4 × 72.7 cm)

Signed and dated (lower right): G. Courbet

. . 58

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.118

Monsieur Suisse

Oil on canvas, 23¹/₄ × 19³/₈ in.

(59.1 × 49.2 cm)

Signed (left edge): G. Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.120

A Brook in a Clearing

Oil on canvas, 20³/₄ × 25¹/₂ in.

(52.7 × 64.8 cm)

Signed (lower left): G. Courbet.

From the Collection of James Stillman, Gift

of Dr. Ernest G. Stillman, 1922

22.16.15



22.16.15



29.100.58

The Source

Oil on canvas, 47¹/₄ × 29¹/₄ in.

(120 × 74.3 cm)

Signed (lower right): G. Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.58

Nude with a Flowering Branch

Oil on canvas, 29¹/₂ × 24 in.

(74.9 × 61 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.60



29.100.60



29.100.122

The Source of the Loue

Oil on canvas, 39¹/₄ × 56 in.

(99.7 × 142.2 cm)

Signed (bottom center): G. Courbet

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.122

Jean-Désiré-Gustave Courbet

French, 1819–1877

The Fishing Boat

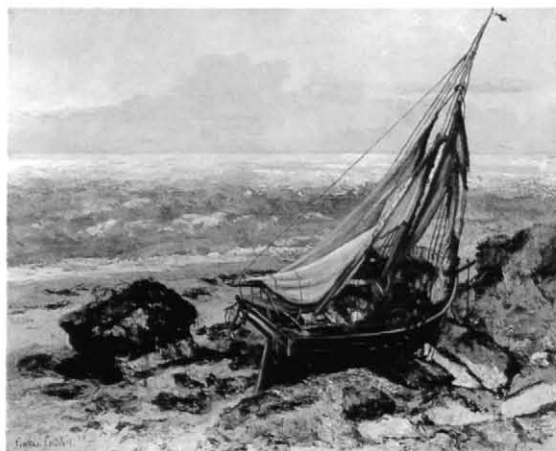
Oil on canvas, 25½ × 32 in.

(64.8 × 81.3 cm)

Signed (lower left): Gustave Courbet.

Gift of Mary Goldenberg, 1899

99.11.3



99.11.3



22.16.13

The Hidden Brook

Oil on canvas, 23¾ × 29¾ in.

(59.4 × 75.6 cm)

Signed (lower right): G. Courbet

From the Collection of James Stillman, Gift

of Dr. Ernest G. Stillman, 1922

22.16.13

River and Rocks

Oil on canvas, 19⅝ × 23⅞ in.

(49.8 × 60.6 cm)

Signed (lower left): G. Courbet

From the Collection of James Stillman, Gift

of Dr. Ernest G. Stillman, 1922

22.16.14



22.16.14



29.160.34

The Deer

Oil on canvas, 29⅜ × 36⅜ in.

(74.6 × 92.4 cm)

Signed (lower left): G. Courbet.

H. O. Havemeyer Collection, Gift of Horace

Havemeyer, 1929

29.160.34

Portrait of a Man

Oil on canvas, 16¼ × 13⅞ in.

(41.3 × 33.3 cm)

Signed (lower left): G. Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.201

Woman with a Parrot

Salon of 1866

Oil on canvas, 51 × 77 in.

(129.5 × 195.6 cm)

Signed and dated (lower left): .66 /

Gustave Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.57



29.100.201



29.100.57



29.100.124



29.100.63

The Young Bather

Oil on canvas, 51¹/₄ × 38¹/₄ in.

(130.2 × 97.2 cm)

Signed and dated (lower left):

66 / G. Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.124

Jo, La Belle Irlandaise

The model was Johanna Hiffennan (born 1842/43), Whistler's mistress. There are three other versions (Nationalmuseum, Stockholm; The Nelson-Atkins Museum, Kansas City; and private collection).

Oil on canvas, 22 × 26 in. (55.9 × 66 cm)

Signed and dated (lower left): . . 66 /

Gustave Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.63



22.27.1



29.100.62

The Sea

Oil on canvas, 20 × 24 in. (50.8 × 61 cm)

Signed (lower right): G. Courbet.

Purchase, Dikran G. Kelekian Gift, 1922

22.27.1

The Woman in the Waves

Oil on canvas, 25³/₄ × 21¹/₄ in.

(65.4 × 54 cm)

Signed and dated (lower left):

68 / G. Courbet

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.62

A Brook in the Forest

Oil on canvas, 19⁷/₈ × 24¹/₈ in.

(50.5 × 61.3 cm)

Signed (lower right): G. Courbet.

Gift of Ralph Weiler, 1967

67.212



67.212



29.100.566

The Calm Sea

Oil on canvas, 23¹/₂ × 28³/₄ in.

(59.7 × 73 cm)

Signed and dated (lower left):

.69 / G. Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.566

Jean-Désiré-Gustave Courbet

French, 1819–1877

Marine: The Waterspout

Oil on canvas, 27¹/₈ × 39¹/₄ in.

(68.9 × 99.7 cm)

Signed and dated (lower right):

G. Courbet / 70

H. O. Havemeyer Collection, Gift of Horace

Havemeyer, 1929

29.160.35



29.160.35

Style of Jean-Désiré-Gustave Courbet

French, second half 19th century

Portrait of a Woman, Called Héloïse Abélard

Oil on canvas, 25³/₈ × 21¹/₈ in.

(64.5 × 53.7 cm)

Inscribed (lower left, falsely): G. Courbet

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.119



29.100.119

Apples

Oil on canvas, 13 × 17³/₈ in. (33 × 44.1 cm)

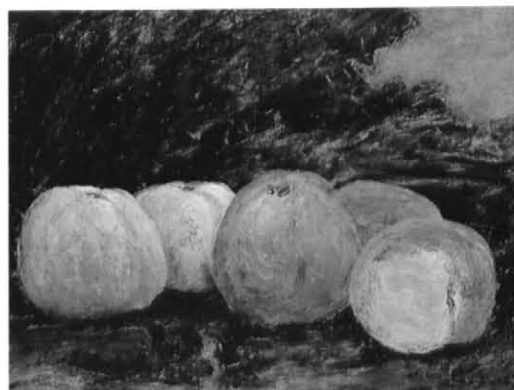
Inscribed (lower right, falsely): St. Pelagie /

G. Courbet.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.123



29.100.123

Copy after Jean-Désiré-Gustave Courbet

French, second half 19th century

Spring Flowers

This is a copy of a painting (Kunsthalle,

Hamburg) signed and dated 1855.

Oil on canvas, 23³/₄ × 32¹/₄ in.

(60.3 × 81.9 cm)

Inscribed (lower left, falsely): G. Courbet / . . .

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.121



29.100.121

Antoine-Émile Plassan

French, 1817–1903

Mother and Child

Oil on wood, 10⁵/₈ × 8⁵/₈ in.

(27 × 21.9 cm)

Signed (lower left): PLASSAN.

Bequest of Margarett A. Jones, 1907

07.233.39



07.233.39

Théodore Chassériau

French, 1819–1856

Portrait of a Man

Oil on canvas, 21 × 18 in. (53.3 × 45.7 cm)

Signed and dated (lower right): Th.

Chassériau / 1840

Victor Wilbour Memorial Fund, 1949

49.110



49.110

Johan Barthold Jongkind

Dutch, 1819–1891

The Pont Neuf

Oil on canvas, 18 × 30 in. (45.7 × 76.2 cm)
 Partial and Promised Gift of Mr. and Mrs.
 Walter Mendelsohn, 1980
 1980.203.3



1980.203.3



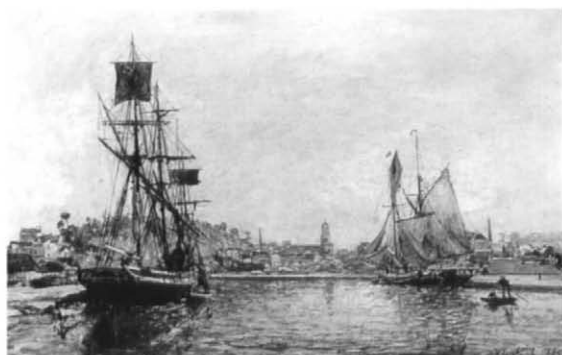
06.1284

Sunset

Oil on canvas, 21¹/₄ × 28³/₄ in.
 (54 × 73 cm)
 Signed and dated (lower right): Jongkind 1865
 Gift of George A. Hearn, 1906
 06.1284

Honfleur

Oil on canvas, 20¹/₂ × 32¹/₈ in.
 (52.1 × 81.6 cm)
 Signed and dated (lower right): Jongkind 1865
 Catharine Lorillard Wolfe Collection, Wolfe
 Fund, 1916
 16.39



16.39



23.103.2

Eugène Fromentin

French, 1820–1876

The Arab Falconer

Oil on canvas, 42³/₄ × 28¹/₂ in.
 (108.6 × 72.4 cm)
 Signed and dated: (lower left) -1864-; (lower
 right) Eug.Fromentin
 The John Hobart Warren Bequest, 1923
 23.103.2

Arabs Crossing a Ford

Oil on wood, 20 × 24¹/₂ in.
 (50.8 × 62.2 cm)
 Signed and dated (lower right):
 -Eug.-Fromentin.-73-
 Catharine Lorillard Wolfe Collection, Bequest
 of Catharine Lorillard Wolfe, 1887
 87.15.64



87.15.64



1975.1.183

Henri-Joseph Harpignies

French, 1819–1916

Landscape

Oil on wood, 16¹/₄ × 12⁵/₈ in.
 (41.3 × 32.1 cm)
 Signed and dated (lower right): h harpignies.
 1854
 Robert Lehman Collection, 1975
 1975.1.183
 ROBERT LEHMAN COLLECTION

Henri-Joseph Harpignies

French, 1819–1916

Landscape

Oil on canvas, 37⁵/₈ × 63¹/₄ in.
(95.6 × 160.7 cm)

Signed and dated (lower left): hJharpignies
1869.

Robert Lehman Collection, 1975

1975.I.182

ROBERT LEHMAN COLLECTION



1975.I.182



86.6

Moonrise

Oil on canvas, 34¹/₂ × 64¹/₄ in.
(87.6 × 163.2 cm)

Signed and dated (lower left): hjharpignies.
[hj in monogram] 1885.

Gift of Arnold and Tripp, 1886

86.6

Eugène Lavielle

French, 1820–1889

The Village of La Celle-sous-Moret

Oil on wood, 13⁵/₈ × 23 in.
(34.6 × 58.4 cm)

Signed and inscribed: (lower right) Eugène
Lavielle; (verso) Le Village de la Celle S^e
Moret / Seine et Marne / Eugène Lavielle

Gift of Arthur Wiesenberger, 1960

60.155



60.155



46.150.2

Charles-Édouard de Beaumont

French, 1821–1888

In the Sun

Oil on canvas, 23¹/₂ × 37³/₄ in.
(59.7 × 95.9 cm)

Signed and dated (lower right): E. de
Beaumont 75

Gift of Estate of Marie L. Russell, 1946

46.150.2

Rosa Bonheur

French, 1822–1899

The Horse Fair

This painting, exhibited at the Salon of 1853,
was apparently retouched by the artist in 1855.

Oil on canvas, 96¹/₄ × 199¹/₂ in.
(244.5 × 506.7 cm)

Signed and dated (lower right): Rosa Bonheur
1853.5

Gift of Cornelius Vanderbilt, 1887

87.25



87.25



87.15.77



87.15.109

A Limier Briquet Hound

Oil on canvas, 14¹/₂ × 18 in.
(36.8 × 45.7 cm)
Signed (lower right): R B
Catharine Lorillard Wolfe Collection, Bequest
of Catharine Lorillard Wolfe, 1887
87.15.77

Weaning the Calves

Oil on canvas, 25⁵/₈ × 32 in.
(65.1 × 81.3 cm)
Signed and dated (lower left): Rosa Bonheur /
1879
Catharine Lorillard Wolfe Collection, Bequest
of Catharine Lorillard Wolfe, 1887
87.15.109



65.258.1



94.24.1

Alexandre Cabanel

French, 1823–1889

Echo

Oil on canvas, 38¹/₂ × 26¹/₄ in.
(97.8 × 66.7 cm)
Signed and dated (lower left): ALEX.
CABANEL. / 1874
Gift of Mary Phelps Smith, in memory of her
husband, Howard Caswell Smith, 1965
65.258.1

The Birth of Venus

This painting is an 1875 replica of a canvas
(Musée d'Orsay, Paris) that Cabanel showed
at the Salon of 1863.
Oil on canvas, 41³/₄ × 71⁷/₈ in.
(106 × 182.6 cm)
Signed (lower left): ALEX CABANEL
Gift of John Wolfe, 1893
94.24.1

Catharine Lorillard Wolfe (1828–1887)

Oil on canvas, 67¹/₂ × 42³/₄ in.
(171.5 × 108.6 cm)
Signed and dated (upper left): ALEX. CABANEL.
/ 1876
Catharine Lorillard Wolfe Collection, Bequest
of Catharine Lorillard Wolfe, 1887
87.15.82



87.15.82



23.103.1

Florentine Poet

Oil on wood, 12 × 19⁷/₈ in.
(30.5 × 50.5 cm)
Signed (lower right): ALEX-CABANEL.
The John Hobart Warren Bequest, 1923
23.103.1

Félix-François-Georges-Philibert Ziem

French, 1821–1911

Venetian Scene

Oil on canvas, 32¹/₄ × 53¹/₄ in.

(81.9 × 135.3 cm)

Signed (lower left): Ziem.

Gift of Mr. and Mrs. Malcolm P. Ripley, 1959

59.186



59.186

Augustin-Théodule Ribot

French, 1823–1891

Breton Fishermen and Their Families

Oil on canvas, 21³/₄ × 18¹/₄ in.

(55.2 × 46.4 cm)

Signed (lower left): t Ribot.

Bequest of Catherine D. Wentworth, 1948

48.187.736



48.187.736

Auguste-François Bonheur

French, 1824–1884

Environs of Fontainebleau: Woodland and Cattle

Oil on canvas, 104¹/₂ × 157¹/₄ in.

(265.4 × 399.4 cm)

Signed (lower left): Auguste Bonheur

Gift of James Clinch Smith and his sisters, in memory of their mother, 1890

90.25



90.25



07.267

Adolphe-Joseph-Thomas Monticelli

French, 1824–1886

The Court of the Princess

Oil on wood, 15 × 23³/₈ in.

(38.1 × 59.4 cm)

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1907

07.267

Flowers in a Blue Vase

Oil on wood; overall, with added strip at

right, 26¹/₂ × 19¹/₄ in. (67.3 × 48.9 cm)

Signed (lower right): Monticelli

Gift of Mr. and Mrs. Werner E. Josten, 1956

56.183



56.183

Four Figures

Oil on wood, 9³/₄ × 7³/₄ in.

(24.8 × 19.7 cm)

Signed (lower right): Monticelli

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.198



67.187.198



87.15.107



07.88.4



Hugues Merle

French, 1823–1881

Falling Leaves, Allegory of Autumn

Oil on canvas, 68⁷/₈ × 43¹/₄ in.

(174.9 × 109.9 cm)

Signed and dated (lower right): Hugues.Merle. 1872

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.107

Eugène Boudin

French, 1824–1898

On the Beach at Trouville

Oil on wood, 10 × 18 in. (25.4 × 45.7 cm)

Signed and dated (lower right): E. Boudin.63

Bequest of Amelia B. Lazarus, 1907

07.88.4

On the Beach, Sunset

Oil on wood, 15 × 23 in. (38.1 × 58.4 cm)

Signed and dated (lower right): E. Boudin-65

Anticipated Bequest of Walter H. Annenberg

On the Beach, Dieppe

Oil on wood, 12¹/₂ × 11¹/₂ in.

(31.8 × 29.2 cm)

Signed and dated (lower right): E. Boudin

1864

Anticipated Bequest of Walter H. Annenberg

Village by a River

Oil on wood, 14 × 23 in. (35.6 × 58.4 cm)

Signed (lower right): E.Boudin.

Gift of Arthur J. Neumark, 1959

59.140



Beaulieu: The Bay of Fourmis

Salon of 1892

Oil on canvas, 21⁵/₈ × 35¹/₂ in.

(54.9 × 90.2 cm)

Signed, dated, and inscribed (lower left):

[E].Boudin 92. / Beaulieu - Mars

Bequest of Jacob Ruppert, 1939

39.65.2



59.140



39.65.2

Eugène Boudin

French, 1824–1898

Princess Pauline Metternich (1836–1921) on the Beach

Oil on cardboard, laid down on wood,
11³/₈ × 9¹/₄ in. (29.5 × 23.5 cm)

Anticipated Bequest of Walter H. Annenberg



Pierre Puvis de Chavannes

French, 1824–1898

Cider

This painting and the following (26.46.2) are preparatory studies for the decoration of the Musée de Picardie, Amiens (see also 58.15.1 below).

Oil on paper, laid down on canvas,

51 × 99¹/₄ in. (129.5 × 252.1 cm)

Signed (lower right): P. Puvis de Chavannes
Catharine Lorillard Wolfe Collection, Wolfe Fund, 1926

26.46.1

The River

Oil on paper, laid down on canvas,

51 × 99¹/₄ in. (129.5 × 252.1 cm)

Signed (lower right): P. Puvis de Chavannes
Catharine Lorillard Wolfe Collection, Wolfe Fund, 1926

26.46.2

Sleep

This is a reduced replica of a painting (Musée des Beaux-Arts, Lille) exhibited at the Salon of 1867.

Oil on canvas, 26¹/₈ × 41³/₄ in.

(66.4 × 106 cm)

Signed (lower left): P. Puvis de Chavannes.

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

30.95.253

Tamaris

Oil on canvas, 10 × 15¹/₂ in.

(25.4 × 39.4 cm)

Signed (lower left): P. Puvis de Chavannes

H. O. Havemeyer Collection, Gift of Mrs.

J. Watson Webb, 1930

30.20



26.46.1



26.46.2



30.95.253



30.20



58.15.1

Ludus pro patria (Patriotic Games)

This painting is a reduced replica of a mural in the Musée de Picardie, Amiens (see also 26.46.1–2 above).

Oil on canvas, 13¹/₈ × 52⁷/₈ in.

(33.3 × 134.3 cm)

Signed (lower left): P. Puvis de Chavannes

Gift of Mrs. Harry Payne Bingham, 1958

58.15.1



29.100.117

The Allegory of the Sorbonne

This painting is a reduction of the decoration of the hemicycle in the amphitheater at the Sorbonne, Paris; the university is represented by the figure seated at the center.

Oil on canvas, 32⁵/₈ × 180¹/₄ in.

(82.9 × 457.8 cm)

Signed and dated (lower right): P. Puvis de Chavannes. 1889

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.117



58.15.2

Inter artes et naturam (Between Art and Nature)

This painting is a reduced replica of the central part of a mural in the stairway of the Musée des Beaux-Arts et de la Céramique, Rouen.

Oil on canvas, 15⁷/₈ × 44³/₄ in.

(40.3 × 113.7 cm)

Signed (lower right): P. Puvis de Chavannes

Gift of Mrs. Harry Payne Bingham, 1958

58.15.2

The Shepherd's Song

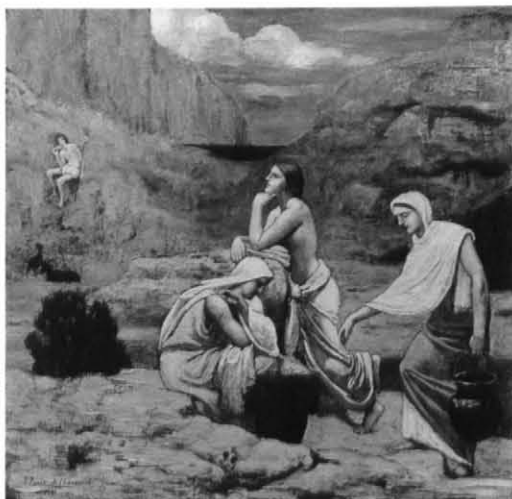
Oil on canvas, 41¹/₈ × 43¹/₄ in.

(104.5 × 109.9 cm)

Signed and dated (lower left): P. Puvis de Chavannes / 1891

Rogers Fund, 1906

06.177



06.177



17.138.2

Charles-François Marchal

French, 1825–1877

Penelope

This painting and its pendant Phryne (location unknown) were exhibited at the Salon of 1868.

Oil on canvas, 43¹/₂ × 19¹/₂ in.

(110.5 × 49.5 cm)

Signed (upper right): Charles Marchal.

Gift of Mrs. Adolf Ogrig, in memory of her

husband, 1917

17.138.2

Jean-Léon Gérôme

French, 1824–1904

Prayer in the Mosque

Oil on canvas, 35 × 29½ in.

(88.9 × 74.9 cm)

Signed (upper right, on beam): J.L. GEROME

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.130



87.15.130

Cafe House, Cairo (Casting Bullets)

Oil on canvas, 21½ × 24¾ in.

(54.6 × 62.9 cm)

Signed (center left): J.L. GEROME

Bequest of Henry H. Cook, 1905

05.13.4



05.13.4

Tiger and Cubs

Oil on canvas, 29 × 36 in. (73.7 × 91.4 cm)

Signed (lower left): J.L. GEROME

Bequest of Susan P. Colgate, in memory of her husband, Romulus R. Colgate, 1936

36.162.4



36.162.4

Pygmalion and Galatea

Oil on canvas, 35 × 27 in. (88.9 × 68.6 cm)

Signed (on base of statue): J.L. GEROME.

Gift of Louis C. Raegner, 1927

27.200



27.200

Charles Bargue

French, 1825/26–1883

A Footman Sleeping

Oil on wood, 13¾ × 10¼ in.

(34.9 × 26 cm)

Signed and dated (lower right): C.BARGUE 71

Bequest of Stephen Whitney Phoenix, 1881

81.1.656



81.1.656



87.15.102



87.15.32



1993.402

Adolphe-William Bouguereau

French, 1825–1905

Breton Brother and Sister

Oil on canvas, 50⁷/₈ × 35¹/₈ in.
(129.2 × 89.2 cm)

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.32

Young Mother Gazing at Her Child

Oil on canvas, 56 × 40¹/₂ in.
(142.2 × 102.9 cm)

Signed and dated (lower right):

W-BOVGVEREAV-1871

Bequest of Zene Montgomery Pyle, 1993
1993.402

The Proposal

Oil on canvas, 64³/₈ × 44 in.
(163.5 × 111.8 cm)

Signed and dated (right, on pedestal):

W-BOVGVEREAV / 1872

Gift of Mrs. Elliot L. Kamen, in memory of her father, Bernard R. Armour, 1960

60.122



60.122



21.134.1

Gustave Moreau

French, 1826–1898

Oedipus and the Sphinx

Salon of 1864

Oil on canvas, 81¹/₄ × 41¹/₄ in.
(206.4 × 104.8 cm)

Signed and dated (lower left): Gustave Moreau .64.

Bequest of William H. Herriman, 1920
21.134.1

Jules Breton

French, 1827–1906

The Weeders

This is a variant of a painting exhibited at the Salon of 1861.

Oil on canvas, 28¹/₈ × 50¹/₄ in.
(71.4 × 127.6 cm)

Signed, dated, and inscribed (lower right):

Jules Breton/Courrières 1868

Bequest of Collis P. Huntington, 1900
25.110.66



25.110.66



87.15.21

A Peasant Girl Knitting

Oil on canvas, 22⁵/₈ × 18¹/₂ in.
(57.5 × 47 cm)

Signed (lower right): Jules Breton

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.21

Paul-Désiré Trouillebert

French, 1829–1900

Early June Landscape

Oil on canvas, 21½ × 26 in.

(54.6 × 66 cm)

Signed (lower left): Trouillebert.

Robert Lehman Collection, 1975

1975.1.212

ROBERT LEHMAN COLLECTION



1975.1.212



87.15.119

Blaise-Alexandre Desgoffe

French, 1830–1901

Objects of Art from the Louvre

Oil on canvas, 28¾ × 36¼ in.

(73 × 92.1 cm)

Signed, dated, and inscribed: (lower left)

Blaise Desgoffe / -74; (on book) ALSACE

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.119

Jean-Jacques Henner

French, 1829–1905

A Bather

This is a replica of a painting dated 1881

(Musée National Jean-Jacques Henner, Paris).

Oil on canvas, 38⅞ × 27¾ in.

(96.8 × 70.5 cm)

Signed (lower left): JJ HENNER

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.54



87.15.54



37.20.2

Young Woman Praying

Oil on canvas, 24⅞ × 17⅞ in.

(63.2 × 45.4 cm)

Signed (lower left): JJ HENNER

Bequest of Emma T. Gary, 1937

37.20.2

Camille Pissarro

French, 1830–1903

Jalais Hill, Pontoise

Salon of 1868

Oil on canvas, 34¼ × 45¼ in.

(87 × 114.9 cm)

Signed and dated (lower right): C. Pissarro /

1867

Bequest of William Church Osborn, 1951

51.30.2



51.30.2



1983.166

Still Life with Apples and Pitcher

Oil on canvas, 18¼ × 22¼ in.

(46.4 × 56.5 cm)

Signed (lower left): C. Pissarro

Purchase, Mr. and Mrs. Richard J. Bernhard

Gift, by exchange, 1983

1983.166



56.182



64.156

A Cowherd on the Route du Chou, Pontoise

Oil on canvas, 21⁵/₈ × 36¹/₄ in.
(54.9 × 92.1 cm)
Signed and dated (lower left): C. Pissarro. 1874
Gift of Edna H. Sachs, 1956
56.182

The Public Garden at Pontoise

Oil on canvas, 23⁵/₈ × 28³/₄ in.
(60 × 73 cm)
Signed and dated (lower left): C. Pissarro. 1874
Gift of Mr. and Mrs. Arthur Murray, 1964
(subject to a life estate)
64.156

Barges at Pontoise

Oil on canvas, 18¹/₈ × 21⁵/₈ in.
(46 × 54.9 cm)
Signed and dated (lower right): C. Pissarro. 1876
Bequest of Mary Cushing Fosburgh, 1978
1979.135.16

Côte des Grouettes, near Pontoise

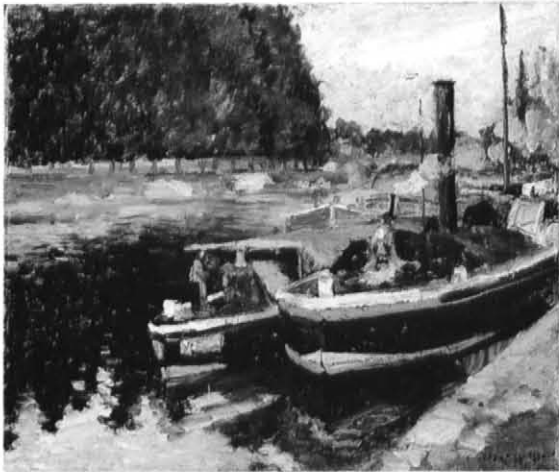
Oil on canvas, 29¹/₈ × 23⁵/₈ in.
(74 × 60 cm)
Partial and Promised Gift of Janice H. Levin, 1991
1991.277.2

Fan Mount: The Cabbage Gatherers

Gouache on silk, 6¹/₂ × 20¹/₂ in.
(16.5 × 52.1 cm)
Signed (lower left): C. Pissarro
Purchase, Leonora Brenauer Bequest, in memory of her father, Joseph B. Brenauer, 1994
1994.105

Washerwoman, Study

Impressionist exhibition of 1882
Oil on canvas, 28³/₄ × 23¹/₄ in.
(73 × 59.1 cm)
Signed and dated (upper left): C. Pissarro 80
Gift of Mr. and Mrs. Nate B. Spingold, 1956
56.184.1



1979.135.16



1991.277.2



1994.105



56.184.1

Camille Pissarro

French, 1830–1903

Potato Gatherers

Oil on canvas, 18¹/₈ × 21³/₄ in.
(46 × 55.2 cm)

Signed and dated (lower left): C.Pissarro.81.

Robert Lehman Collection, 1975

1975.1.197

ROBERT LEHMAN COLLECTION



1975.1.197



1973.311.5

Two Young Peasant Women

Oil on canvas, 35¹/₄ × 45⁷/₈ in.
(89.5 × 116.5 cm)

Signed and dated (lower right):

C.Pissarro.1892

Gift of Mr. and Mrs. Charles Wrightsman,

1973

1973.311.5

A Washerwoman at Eragny

Oil on canvas, 18 × 15 in. (45.7 × 38.1 cm)

Signed and dated (lower left): C.Pissarro.93

Gift of Mr. and Mrs. Richard Rodgers, 1964

64.154.1



64.154.1



29.100.126

Bather in the Woods

Oil on canvas, 23³/₄ × 28³/₄ in.
(60.3 × 73 cm)

Signed and dated (lower left): C. Pissarro.1895

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.126

Poplars, Eragny

Oil on canvas, 36¹/₂ × 25¹/₂ in.
(92.7 × 64.8 cm)

Signed and dated (lower right): C. Pissarro.95.

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.93



67.187.93



58.133

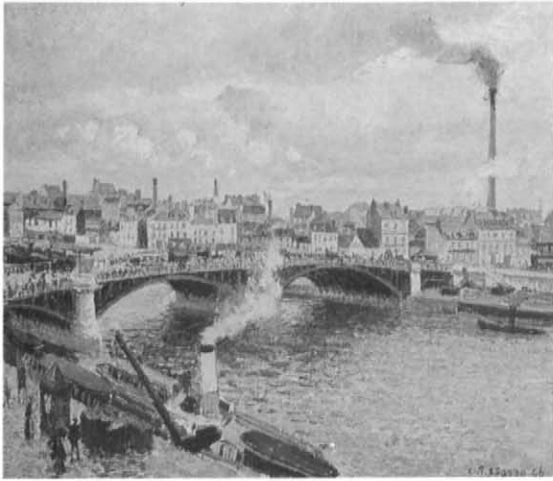
Steamboats in the Port of Rouen

Oil on canvas, 18 × 21¹/₂ in.
(45.7 × 54.6 cm)

Signed and dated (lower right): C.Pissarro. 96

Gift of Arthur J. Neumark, 1958

58.133



1980.21.1



60.174

Morning, An Overcast Day, Rouen

Oil on canvas, 21³/₈ × 25⁵/₈ in.
(54.3 × 65.1 cm)
Signed and dated (lower right): C.Pissarro.96
Bequest of Grégoire Tarnopol, 1979, and Gift
of Alexander Tarnopol, 1980
1980.21.1

The Boulevard Montmartre on a Winter Morning

Oil on canvas, 25¹/₂ × 32 in.
(64.8 × 81.3 cm)
Signed and dated (lower left): C.Pissarro.97
Gift of Katrin S. Vietor, in loving memory of
Ernest G. Vietor, 1960
60.174



60.5

Rue de l'Épicerie, Rouen

Oil on canvas, 32 × 25⁵/₈ in.
(81.3 × 65.1 cm)
Signed and dated (lower left):
C.Pissarro. /1898
Purchase, Mr. and Mrs. Richard J. Bernhard
Gift, 1960
60.5



66.36

The Garden of the Tuileries on a Winter Afternoon

Oil on canvas, 29 × 36¹/₄ in.
(73.7 × 92.1 cm)
Signed and dated (lower left): C.Pissarro.99
Gift of Katrin S. Vietor, in loving memory of
Ernest G. Vietor, 1966
66.36

The Garden of the Tuileries on a Winter Afternoon

Oil on canvas, 28⁷/₈ × 36³/₈ in.
(73.3 × 92.4 cm)
Signed and dated (lower right): C.Pissarro.99
Gift from the Collection of Marshall Field
III, 1979
1979.414



1979.414



1992.103.3

The Garden of the Tuileries on a Spring Morning

Oil on canvas, 28⁷/₈ × 36¹/₄ in.
(73.3 × 92.1 cm)
Signed and dated (lower left): C. Pissarro. 99
Partial and Promised Gift of Mr. and Mrs.
Douglas Dillon, 1992
1992.103.3

Édouard Manet

French, 1832–1883

Copy after Delacroix's "Bark of Dante"

The painting (Louvre, Paris) by Eugène Delacroix (1798–1863) was exhibited at the Salon of 1822.

Oil on canvas, 13 × 16¹/₈ in. (33 × 41 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.114



29.100.114

Still Life with Flowers, Fan, and Pearls

Oil on canvas, 18¹/₈ × 14¹/₂ in.

(46 × 36.8 cm)

Signed (lower right): Ed. M.

Partial and Promised Gift of Douglas Dillon,

1993

1993.399



1993.399

Fishing

The figures at the lower right have the features of the artist and his fiancée, Suzanne Leenhoff (1830–1906).

Oil on canvas, transferred from the original canvas, 30¹/₄ × 48¹/₂ in. (76.8 × 123.2 cm)

Signed (lower left): éd. Manet

Purchase, Mr. and Mrs. Richard J. Bernhard

Gift, 1957

57.10

The Spanish Singer

Salon of 1861

Oil on canvas, 58 × 45 in.

(147.3 × 114.3 cm)

Signed and dated (right, on bench): ed.

Manet 1860

Gift of William Church Osborn, 1949

49.58.2

Boy with a Sword

The model was Léon Koëlla-Leenhoff (1852–1927).

Oil on canvas, 51⁵/₈ × 36³/₄ in.

(131.1 × 93.4 cm)

Signed (lower left): Manet

Gift of Erwin Davis, 1889

89.21.2

Mademoiselle V . . . in the Costume of an Espada

Salon des Refusés of 1863

The model was Victorine Meurent (1844–1928).

Oil on canvas, 65 × 50¹/₄ in.

(165.1 × 127.6 cm)

Signed and dated (lower left): éd. Manet. /

1862

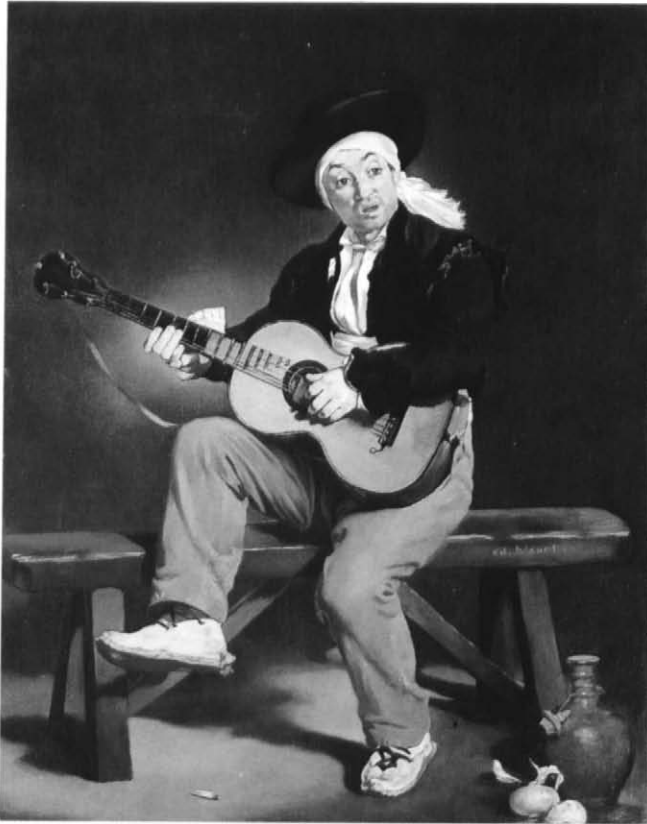
H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.53



57.10



49.58.2



89.21.2



29.100.53



29.100.54

Édouard Manet

French, 1832–1883

Young Man in the Costume of a Majo

Salon des Refusés of 1863

The model has been identified as Manet's younger brother Gustave (1835–1884).

Oil on canvas, 74 × 49¹/₈ in. (188 × 124.8 cm)

Signed and dated (lower right): éd. Manet. 1863

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.54



29.100.51



1976.201.16

The Dead Christ and the Angels

Salon of 1864

Oil on canvas, 70⁵/₈ × 59 in.

(179.4 × 149.9 cm)

Signed and inscribed: (lower left) Manet;

(lower right, on rock) évang[ile]. sel[on]. S^t

Jean/chap[itre]. XXv.XII (Gospel according to

Saint John, chapter 20, verse 12)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.51

Peonies

Oil on canvas, 23³/₈ × 13⁷/₈ in.

(59.4 × 35.2 cm)

Bequest of Joan Whitney Payson, 1975

1976.201.16

Young Lady in 1866

Salon of 1868

Oil on canvas, 72⁷/₈ × 50⁵/₈ in.

(185.1 × 128.6 cm)

Signed (lower left): Manet

Gift of Erwin Davis, 1889

89.21.3



89.21.3



29.100.52

A Matador

Oil on canvas, 67³/₈ × 44¹/₂ in. (171.1 × 113 cm)

Signed (lower left): Manet

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.52

Madame Édouard Manet (Suzanne

Leenhoff, 1830–1906)

Oil on canvas, 39¹/₂ × 30⁷/₈ in.

(100.3 × 78.4 cm)

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.81



67.187.81

The Funeral

Oil on canvas, 28⁵/₈ × 35⁵/₈ in. (72.7 × 90.5 cm)

Inscribed (lower right): Certifié d'Ed. Manet /

V^{ce} Manet (Certified as by Ed. Manet /

Widow Manet)

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1909

10.36



10.36



1991.287

The Brioche

Oil on canvas, 25⁵/₈ × 31⁷/₈ in.

(65.1 × 81 cm)

Signed and dated (lower right): Manet 1870

Partial and Promised Gift of an Anonymous

Donor, 1991

1991.287



29.100.115



1976.201.14



55.193



29.100.55

Édouard Manet

French, 1832–1883

Boating

Salon of 1879

Oil on canvas, 38¹/₄ × 51¹/₄ in. (97.2 × 130.2 cm)

Signed (lower right): Manet

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.115

The Monet Family in Their Garden at Argenteuil

This painting represents Claude Monet (1840–1926); his wife, Camille (1847–1879); and their son Jean (1867–1914) in the summer of 1874.

Oil on canvas, 24 × 39¹/₄ in. (61 × 99.7 cm)

Signed (lower right): Manet

Bequest of Joan Whitney Payson, 1975

1976.201.14

George Moore at the Café

The sitter is the Irish critic and novelist

George Moore (1852–1933).

Oil on canvas, 25³/₄ × 32 in.

(65.4 × 81.3 cm)

Gift of Mrs. Ralph J. Hines, 1955

55.193

George Moore (1852–1933)

Pastel on canvas, 21³/₄ × 13⁷/₈ in.

(55.2 × 35.2 cm)

Signed (lower left): Manet

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.55



29.100.56



29.100.561

Mademoiselle Isabelle Lemonnier

Pastel on canvas, 22 × 18¹/₄ in.

(55.9 × 46.4 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.56

**Mademoiselle Lucie Delabigne (1859–1910),
Called Valtesse de la Bigne**

Pastel on canvas, 21³/₄ × 14 in.

(55.2 × 35.6 cm)

Signed (right center): Manet

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.561

**Madame Manet (Suzanne Leenhoff, 1830–
1906) at Bellevue**

Oil on canvas, 31³/₄ × 23³/₄ in.

(80.6 × 60.3 cm)

Anticipated Bequest of Walter H. Annenberg



56.230.1

Strawberries

Oil on canvas, 8³/₈ × 10¹/₂ in.

(21.3 × 26.7 cm)

Signed (lower right): Manet

Gift of Mr. and Mrs. Nate B. Spingold, 1956

56.230.1

Jean-Baptiste Faure (1830–1914)

Oil on canvas, 23¹/₄ × 19¹/₂ in.

(59.1 × 49.5 cm)

Gift of Mr. and Mrs. William B. Jaffe, 1950

50.71.1

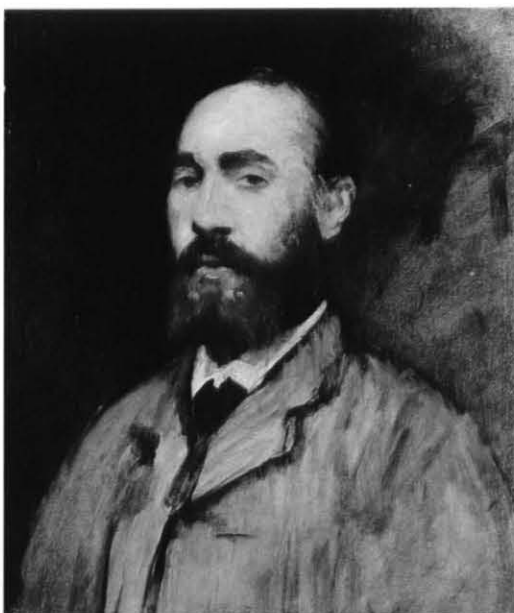
Head of Jean-Baptiste Faure (1830–1914)

Oil on canvas, 18¹/₈ × 14⁷/₈ in.

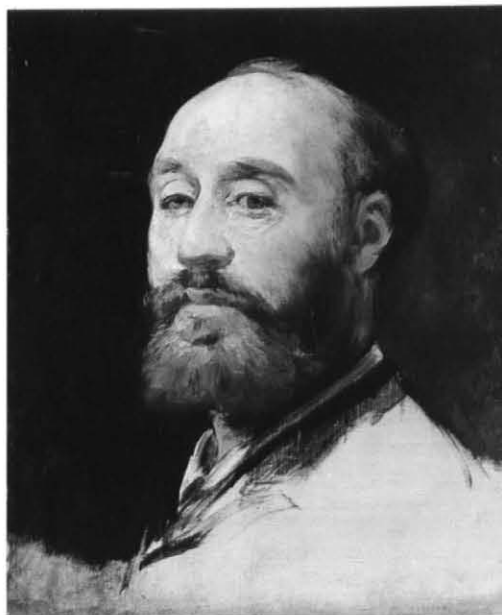
(46 × 37.8 cm)

Gift of Mrs. Ralph J. Hines, 1959

59.129



50.71.1



59.129

Léon Bonnat

French, 1833–1922

An Egyptian Peasant Woman and Her Child

Salon of 1870

Oil on canvas, 73½ × 41½ in.

(186.7 × 105.4 cm)

Signed (lower left): Lⁿ Bonnat

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.97



87.15.97



87.15.137

Roman Girl at a Fountain

Oil on canvas, 67 × 39½ in.

(170.2 × 100.3 cm)

Signed and dated (lower right): Lⁿ Bonnat-75.

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.137

John Taylor Johnston (1820–1893)

Johnston was a founding trustee (1870–93) and first president (1870–89) of the Metropolitan Museum. This portrait was commissioned for presentation on the tenth anniversary of his election.

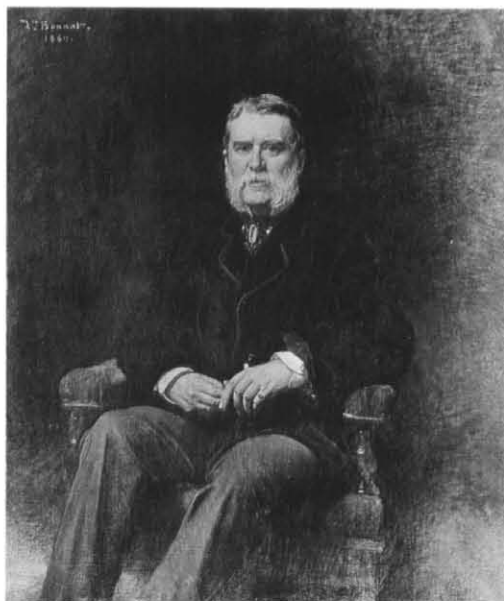
Oil on canvas, 52½ × 44 in.

(133.4 × 111.8 cm)

Signed and dated (upper left): Lⁿ Bonnat- / 1880.

Gift of the Trustees, 1880

80.8



80.8

Marshall Orme Wilson (1860–1926)

Oil on canvas, 58½ × 40½ in.

(148.6 × 102.9 cm)

Signed and dated: (upper left) Lⁿ Bonnat.; (upper right) 1894–

Gift of Orme Wilson, 1956

56.52



56.52

Gustave Doré

French, 1832–1883

Don Quixote and Sancho Panza Entertained by Basil and Quiteria

Oil on canvas, 36¼ × 28¾ in.

(92.1 × 73 cm)

Signed (lower left): G^{re} Doré

Gift of Mrs. William A. McFadden and Mrs. Giles Whiting, 1928

28.113



28.113

Antoine Vollon

French, 1833–1900

Still Life with Cheese

Oil on canvas, 33¾ × 35¾ in.

(84.8 × 89.9 cm)

Signed (lower left): A Vollon

Bequest of William Hall Walker, 1917

18.22.1



18.22.1



61.101.6



66.65.2

Hilaire-Germain-Edgar Degas

French, 1834–1917

Self-portrait

Oil on paper, laid down on canvas,
16 × 13½ in. (40.6 × 34.3 cm)

Bequest of Stephen C. Clark, 1960
61.101.6

The Old Italian Woman

Oil on canvas, 29½ × 24 in.
(74.9 × 61 cm)

Signed, dated, and inscribed (upper left):
Degas / Rome / 57

Bequest of Charles Goldman, 1966 (subject to
a life estate)
66.65.2

Portrait of a Woman in Gray

Oil on canvas, 36 × 28½ in.
(91.4 × 72.4 cm)

Stamped (lower right): Degas
Gift of Mr. and Mrs. Edwin C. Vogel, 1957
57.171



57.171



29.100.128

A Woman Seated Beside a Vase of Flowers

(Madame Paul Valpinçon?)

Oil on canvas, 29 × 36½ in.
(73.7 × 92.7 cm)

Signed and dated (lower left): Degas / 1865
[partially legible]; 1865 / Degas

H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.128

The Collector of Prints

Oil on canvas, 20⅞ × 15¾ in.
(53 × 40 cm)

Signed and dated (lower left): Degas / 1866
H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929
29.100.44



29.100.44



39.161

James-Jacques-Joseph Tissot (1836–1902)

Oil on canvas, 59⅞ × 44 in.
(151.4 × 111.8 cm)

Stamped (lower right): Degas
Rogers Fund, 1939

39.161

Hilaire-Germain-Edgar Degas

French, 1834–1917

Mademoiselle Marie Dibau (1843–1935)

Oil on canvas, 8³/₄ × 10³/₄ in.

(22.2 × 27.3 cm)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.182



29.100.182

Two Men

It is possible that the figure at the right is the painter Émile Lévy (1826–1890).

Oil on wood, 10³/₈ × 8¹/₈ in. (27 × 20.6 cm)

Stamped (lower right): Degas

Gift of Yvonne Lamon, 1992

1992.380

Joseph-Henri Alès (1826–1895)

Oil on canvas, 9⁷/₈ × 7⁷/₈ in.

(25.1 × 20 cm); with added strips

10⁵/₈ × 8¹/₂ in. (27 × 21.6 cm)

Signed (upper left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.181



1992.380



29.100.181

Madame Loubens

This study and the following (19.51.5) are for a painting of about 1869 (The Art Institute of Chicago).

Charcoal, heightened with pastel, with indications of red and black chalk, on beige paper, 9³/₈ × 8¹/₈ in. (23.8 × 20.6 cm)

Inscribed (lower right): M^e Loubens

Stamped (lower left): Degas

Rogers Fund, 1918

19.51.4

DRAWINGS AND PRINTS

Madame Lisle

Charcoal, pastel, and traces of red and black chalk on beige paper, 8⁵/₈ × 10¹/₈ in.

(21.9 × 25.7 cm)

Inscribed (upper right): M^{me} Lisle / oeil clair et gris vert (light gray-green eye)

Stamped (lower left): Degas

Rogers Fund, 1918

19.51.5

DRAWINGS AND PRINTS



19.51.4



19.51.5

Madame Théodore Gobillard (Yves Morisot, 1838–1893)

This painting and the preparatory pastel (1976.201.8) date to 1869. Related drawings are in the Metropolitan Museum (1984.76 and 1985.48) and the Musée d'Orsay, Paris.

Oil on canvas, 21³/₄ × 25¹/₈ in.

(55.2 × 65.1 cm)

Signed (lower left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.45



29.100.45



1976.201.8

Madame Théodore Gobillard (Yves Morisot, 1838–1893)
Salon of 1870
Pastel on paper, 18⁷/₈ × 11³/₄ in.
(47.9 × 29.8 cm)
Signed (lower right): Degas
Bequest of Joan Whitney Payson, 1975
1976.201.8
DRAWINGS AND PRINTS

Sulking

Oil on canvas, 12³/₄ × 18¹/₄ in.
(32.4 × 46.4 cm)
Signed (lower right): E. Degas
H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.43

The Ballet from "Robert le Diable"

Oil on canvas, 26 × 21³/₈ in.
(66 × 54.3 cm)
Signed and dated (lower right): Degas/1872
H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.552



29.100.43



29.100.552

The Dancing Class

Oil on wood, 7³/₄ × 10⁵/₈ in.
(19.7 × 27 cm)
Signed (lower right): Degas
H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.184

The Artist's Cousin, Probably Mrs.

William Bell (Mathilde Musson, 1841–1878)
Pastel on green wove paper, now darkened to brown, 18⁵/₈ × 15¹/₈ in. (47.3 × 38.4 cm)
Signed and dated (lower right): Degas / 1873
H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.40



29.100.184



29.100.40

A Woman Ironing

Impressionist exhibition of 1876
Oil on canvas, 21³/₈ × 15¹/₂ in.
(54.3 × 39.4 cm)
Signed (lower left): Degas
H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.46

Hilaire-Germain-Edgar Degas

French, 1834–1917

Two Dancers

Dark brown wash and white gouache on bright pink commercially coated wove paper, now faded to pale pink, 24¹/₈ × 15¹/₂ in. (61.3 × 39.4 cm)

Signed (lower right): Degas

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.187



29.100.46



29.100.187

The Rehearsal of the Ballet Onstage

One of three variants; the others are a grisaille (Musée d'Orsay, Paris) and 29.100.39.

Oil colors freely mixed with turpentine, with traces of watercolor and pastel over pen-and-ink drawing on cream-colored wove paper, laid down on bristol board and mounted on canvas, 21³/₈ × 28³/₄ in. (54.3 × 73 cm)

Signed (upper left): Degas

H. O. Havemeyer Collection, Gift of Horace Havemeyer, 1929

29.160.26

The Rehearsal Onstage

Pastel over brush-and-ink drawing on thin cream-colored wove paper, laid down on bristol board and mounted on canvas, 21 × 28¹/₂ in. (53.3 × 72.4 cm)

Signed (upper left): Degas

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.39



29.160.26



29.100.39

Woman on a Sofa

Oil colors freely mixed with turpentine, with touches of pastel, over graphite underdrawing, on pink paper, 19¹/₈ × 16³/₄ in. (48.6 × 42.5 cm)

Signed and dated (upper right): Degas 1875

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.185



29.100.185

Dancers Practicing at the Bar

Impressionist exhibition of 1877
Mixed media on canvas, 29³/₄ × 32 in. (75.6 × 81.3 cm)

Signed (left center): Degas

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.34



29.100.34

The Dance Class

Impressionist exhibition of 1876
Oil on canvas, 32³/₄ × 30¹/₄ in. (83.2 × 76.8 cm)

Signed (lower left): Degas

Bequest of Mrs. Harry Payne Bingham, 1986
1987.47.1



1987.47.1

Hilaire-Germain-Edgar Degas

French, 1834–1917

Dancer Onstage

Gouache over graphite underdrawing on thin wove commercially coated yellow paper, laid down on board; paper $6\frac{3}{4} \times 8\frac{3}{8}$ in. (17.1 × 21.3 cm); board 7 × 9 in. (17.8 × 22.9 cm)

Inscribed (lower left): à M[on?] ami A Rouart / à Madame Al. Rouart (to my[?] friend A Rouart / to Madame Al. Rouart)

Stamped (lower left): Degas
The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973
1974.356.30



1974.356.30



19.51.1

Violinist Seated

This pastel served as a study for *The Dance Lesson* (1971.185).

Pastel and charcoal on green paper (letterpress printing on verso visible on recto), $15\frac{3}{8} \times 11\frac{3}{4}$ in. (39.1 × 29.8 cm)

Stamped (lower left): Degas
Rogers Fund, 1918

19.51.1

DRAWINGS AND PRINTS

Portraits at the Stock Exchange

This study for a painting (Musée d'Orsay, Paris) that was included in the Impressionist exhibition of 1880 depicts the financier Ernest May (1845–1925).

Pastel on paper, pieced and laid down on canvas, $28\frac{3}{8} \times 22\frac{7}{8}$ in. (72.1 × 58.1 cm)

Signed (lower right): Degas
Partial and Promised Gift of Janice H. Levin, 1991
1991.277.1



1991.277.1



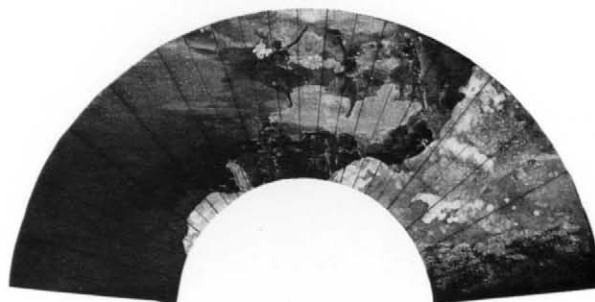
29.100.189

Two Dancers

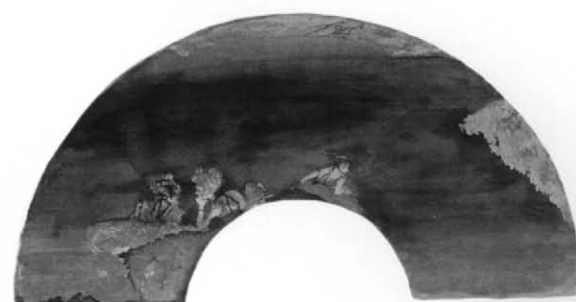
The model, Marie van Goethem, posed for Degas's sculpture *The Little Fourteen-Year-Old Dancer*.

Charcoal and white chalk on green commercially coated wove paper, $25\frac{1}{8} \times 19\frac{1}{4}$ in. (63.8 × 48.9 cm)

Signed (lower left): Degas
H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929
29.100.189



29.100.554



29.100.555

Fan Mount: The Ballet

Watercolor, India ink, silver, and gold on silk, $6\frac{1}{8} \times 21\frac{1}{4}$ in. (15.6 × 54 cm)

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.554

Fan Mount: Ballet Girls

Watercolor, silver, and gold on silk, $7\frac{1}{2} \times 22\frac{3}{4}$ in. (19.1 × 57.8 cm)

Signed (center right): Degas
H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

29.100.555



1971.185



29.100.188

The Dance Lesson

Impressionist exhibition of 1879
 Pastel and black chalk on three pieces of wove paper, joined together, 25³/₈ × 22¹/₈ in. (64.5 × 56.2 cm)
 Signed (upper right): Degas
 H. O. Havemeyer Collection, Gift of Adaline Havemeyer Perkins, in memory of her father, Horace Havemeyer, 1971
 1971.185

Dancer with a Fan

This is a study for The Dancing Lesson (Sterling and Francine Clark Art Institute, Williamstown).
 Pastel on gray-green laid paper, 24 × 16¹/₂ in. (61 × 41.9 cm)
 Signed (upper right): Degas
 H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929
 29.100.188



22.27.3



29.100.38

Dancer

Pastel, charcoal, and chalk on paper, 12¹/₂ × 19¹/₄ in. (31.8 × 48.9 cm)
 Signed (lower right): Degas
 Anticipated Bequest of Walter H. Annenberg

At the Milliner's

Pastel on five pieces of wove paper, backed with paper and laid down on canvas, 27¹/₄ × 27¹/₄ in. (69.2 × 69.2 cm)
 Signed (lower right): Degas
 Anticipated Bequest of Walter H. Annenberg

The Milliner

Pastel and charcoal on warm gray wove paper, now discolored to buff (watermark MICHALLET), laid down on dark brown wove paper, 18³/₄ × 24¹/₂ in. (47.6 × 62.2 cm)
 Signed: (upper right) Degas; (lower right) Degas [obscured]
 Purchase, Rogers Fund and Dikran G. Kelekian Gift, 1922
 22.27.3



At the Milliner's

Impressionist exhibition of 1886
 Mary Cassatt (1845–1926) was the model for the customer.
 Pastel on pale gray wove paper (industrial wrapping paper, stamped on verso OLD RELIABLE BOLTING EXPRESSLY FOR MILLING), laid down on silk bolting, 30 × 34 in. (76.2 × 86.4 cm)
 Signed and dated (upper right): 1882 / Degas
 H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929
 29.100.38

Hilaire-Germain-Edgar Degas

French, 1834–1917

Dancer in Green

Pastel on paper, 28 × 15 in. (71.1 × 38.1 cm)

Signed (lower left): Degas

Bequest of Joan Whitney Payson, 1975

1976.201.7

DRAWINGS AND PRINTS



1976.201.7



61.101.7

The Singer in Green

Pastel on light blue laid paper,

23³/₄ × 18¹/₄ in. (60.3 × 46.4 cm)

Signed (lower right): Degas

Bequest of Stephen C. Clark, 1960

61.101.7

Dancers in the Rehearsal Room with a Double Bass

Oil on canvas, 15³/₈ × 35¹/₄ in.

(39.1 × 89.5 cm)

Signed (lower left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.127

Woman Drying Her Arm

Pastel and charcoal on off-white wove paper,

discolored at the edges, 12 × 17¹/₂ in.

(30.5 × 44.5 cm)

Signed (lower left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.553



29.100.127



29.100.553

Three Dancers Preparing for Class

Pastel on buff-colored wove paper,

21¹/₂ × 20¹/₂ in. (54.6 × 52.1 cm)

Signed (lower left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.558

Standing Bather

Charcoal, pastel, and watercolor on off-white

laid paper, 12¹/₈ × 9³/₈ in. (30.8 × 23.8 cm)

Stamped (lower right): Degas

Rogers Fund, 1918

19.51.3

DRAWINGS AND PRINTS



29.100.558



19.51.3



Race Horses

Pastel on wood, 11⁷/₈ × 16 in.
(30.2 × 40.6 cm)

Anticipated Bequest of Walter H. Annenberg

Hilaire-Germain-Edgar Degas

French, 1834–1917

Portrait of a Young Woman

Oil on canvas, 10³/₄ × 8³/₄ in.

(27.3 × 22.2 cm)

Signed (lower right): D

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.183



29.100.183

Woman Drying Her Foot

Pastel on buff wove paper, affixed to original pulpboard mount, 19³/₄ × 21¹/₄ in.

(50.2 × 54 cm)

Signed (lower left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.36



29.100.36

Woman Bathing in a Shallow Tub

Impressionist exhibition of 1886

Charcoal and pastel on light green wove paper, now discolored to warm gray, laid down on silk bolting, 32 × 22¹/₈ in.

(81.3 × 56.2 cm)

Signed and dated (upper left): Degas / 85

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.41



29.100.41

Woman Having Her Hair Combed

Pastel on light green wove paper, now discolored to warm gray, affixed to original pulpboard mount, 29¹/₈ × 23⁷/₈ in.

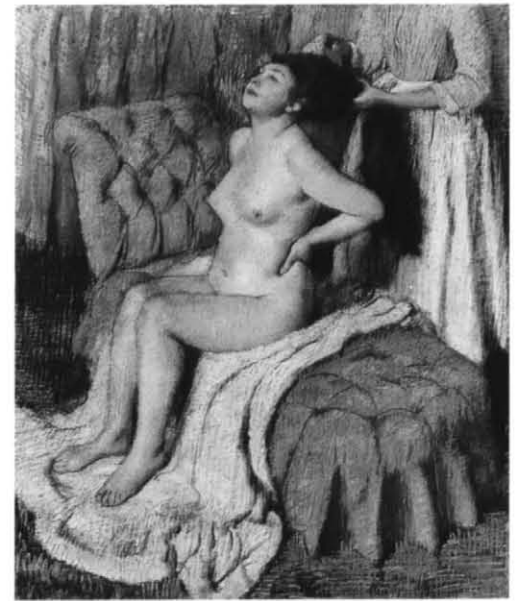
(74 × 60.6 cm)

Signed: (lower left) Degas; (lower right) Degas [obscured by the artist]

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.35



29.100.35

Woman Combing Her Hair

Pastel on light green wove paper, now discolored to warm gray, affixed to original pulpboard mount, 24¹/₈ × 18¹/₈ in.

(61.3 × 46 cm)

Signed (lower left): Degas

Gift of Mr. and Mrs. Nate B. Spingold, 1956

56.231



56.231

The Dancers

Pastel and charcoal, heightened with white, on paper, 28 × 23¹/₄ in. (71.1 × 59.1 cm)

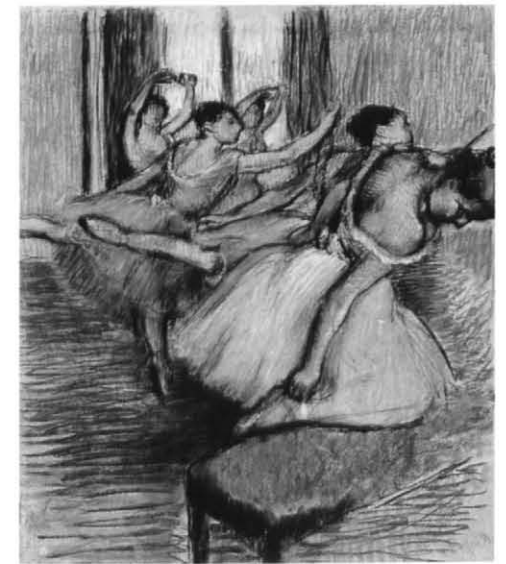
Signed and inscribed (lower right): Degas

[g or 9?]

Gift of George N. and Helen M. Richard,

1964

64.165.1



64.165.1



29.100.42



29.100.190

Dancers, Pink and Green

Oil on canvas, 32³/₈ × 29³/₄ in.

(82.2 × 75.6 cm)

Signed (lower right): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.42

Bather Stepping into a Tub

Pastel and charcoal on blue laid paper,

mounted at perimeter on backing board,

22 × 18³/₄ in. (55.9 × 47.6 cm)

Signed (upper left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.190

Dancer with a Fan

This is a study for the pastel *Dancer in the Wings* (Saint Louis Art Museum).

Pastel and charcoal on buff-colored wove

tracing paper, 21⁷/₈ × 19¹/₄ in.

(55.6 × 48.9 cm)

Signed (lower right): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.557



29.100.557



61.101.18

Bather Drying Herself

Pastel on paper, 10³/₈ × 10³/₈ in.

(26.4 × 26.4 cm)

Signed (lower right): Degas

Bequest of Stephen C. Clark, 1960

61.101.18

DRAWINGS AND PRINTS

Woman with a Towel

Pastel on cream-colored wove paper with red

and blue fibers throughout, 37³/₄ × 30 in.

(95.9 × 76.2 cm)

Signed and dated (upper right): Degas 94

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.37



29.100.37



19.51.2

Study of a Nude Female Figure

Charcoal and pastel on white paper,

12⁵/₈ × 9³/₄ in. (32.1 × 24.8 cm)

Stamped (lower right): Degas

Rogers Fund, 1918

19.51.2

DRAWINGS AND PRINTS

Hilaire-Germain-Edgar Degas

French, 1834–1917

Landscape

Oil on canvas, 20 × 24 in. (50.8 × 61 cm)

Robert Lehman Collection, 1975

1975.1.167

ROBERT LEHMAN COLLECTION



1975.1.167

Two Dancers, Half-length

Pastel on paper, 18³/₈ × 21⁵/₈ in.

(46.7 × 54.9 cm)

Signed (lower left): Degas

The Lesley and Emma Sheaffer Collection,

Bequest of Emma A. Sheaffer, 1973

1974.356.31



1974.356.31

Russian Dancer

This is a study for a pastel of 1899 (private collection).

Pastel over charcoal on tracing paper,

24³/₈ × 18 in. (61.9 × 45.7 cm)

Signed (lower left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.556



29.100.556

Dancing Peasant Girls

Pastel on paper, 24³/₄ × 25¹/₂ in.

(62.9 × 64.8 cm)

Robert Lehman Collection, 1975

1975.1.166

ROBERT LEHMAN COLLECTION



1975.1.166

Three Jockeys

Pastel on tracing paper, laid down on board,

19¹/₄ × 24¹/₂ in. (48.9 × 62.2 cm)

Stamped (lower left): Degas

Partial and Promised Gift of Mr. and Mrs.

Douglas Dillon, 1992

1992.103.1



1992.103.1

The Bath

Charcoal and pastel on paper,

12⁵/₈ × 10¹/₈ in. (32.1 × 25.7 cm)

Signed (upper left): Degas

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.186

DRAWINGS AND PRINTS



29.100.186



87.15.III



25.II0.26

Jules-Joseph Lefebvre

French, 1836–1912

Graziella

Oil on canvas, 78³/₄ × 44¹/₄ in.
(200 × 112.4 cm)

Signed and dated (lower right): Jules
LeFebvre. 1878.

Catharine Lorillard Wolfe Collection, Bequest
of Catharine Lorillard Wolfe, 1887
87.15.III

Alphonse-Marie-Adolphe de Neuville

French, 1835–1885

The Spy

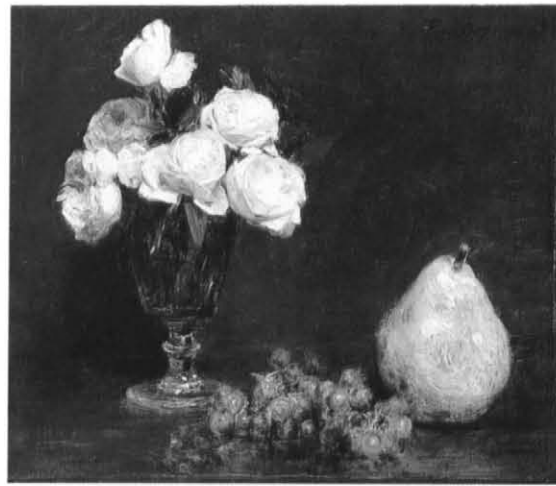
Oil on canvas, 51¹/₄ × 84 in.
(130.2 × 213.4 cm)

Signed and dated (lower left): A de Neuville /
1880

Bequest of Collis P. Huntington, 1900
25.II0.26



15.30.20



1987.119

A Cavalryman

Oil on canvas, 18¹/₈ × 15 in. (46 × 38.1 cm)

Signed and dated (lower left): A de Neuville

1884

Bequest of Maria DeWitt Jesup, from the
collection of her husband, Morris K. Jesup,
1914

15.30.20

Ignace-Henri-Jean-Théodore

Fantin-Latour

French, 1836–1904

Still Life with Roses and Fruit

Oil on canvas, 13⁵/₈ × 16³/₈ in.
(34.6 × 41.6 cm)

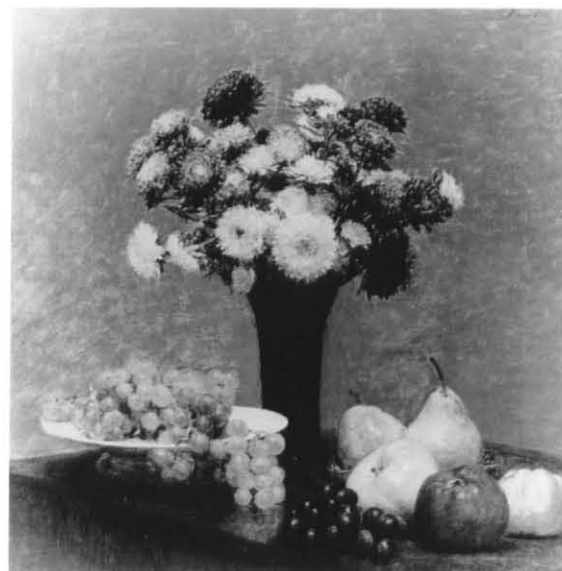
Signed and dated (upper right): Fantin. 1863.

Bequest of Alice A. Hay, 1987

1987.119



1980.3



Still Life with Flowers and Fruit

Oil on canvas, 28³/₄ × 23⁵/₈ in.
(73 × 60 cm)

Signed and dated (upper left): Fantin. 1866.

Purchase, Mr. and Mrs. Richard J. Bernhard
Gift, by exchange, 1980

1980.3

Asters and Fruit on a Table

Oil on canvas, 22³/₈ × 21⁵/₈ in.
(56.8 × 54.9 cm)

Signed and dated (upper right): Fantin 68
Anticipated Bequest of Walter H. Annenberg

**Ignace-Henri-Jean-Théodore
Fantin-Latour**

French, 1836–1904

Still Life with Pansies

Oil on canvas, 18¹/₂ × 22¹/₄ in.

(47 × 56.5 cm)

Signed and dated (upper right): Fantin. 74

The Mr. and Mrs. Henry Ittleson Jr. Purchase
Fund, 1966

66.194



66.194



Roses in a Bowl

Oil on canvas, 11³/₄ × 16³/₈ in.

(29.8 × 41.6 cm)

Signed and dated (lower left): Fantin 83

Anticipated Bequest of Walter H. Annenberg

Portrait of a Woman

Oil on canvas, 39¹/₂ × 32 in.

(100.3 × 81.3 cm)

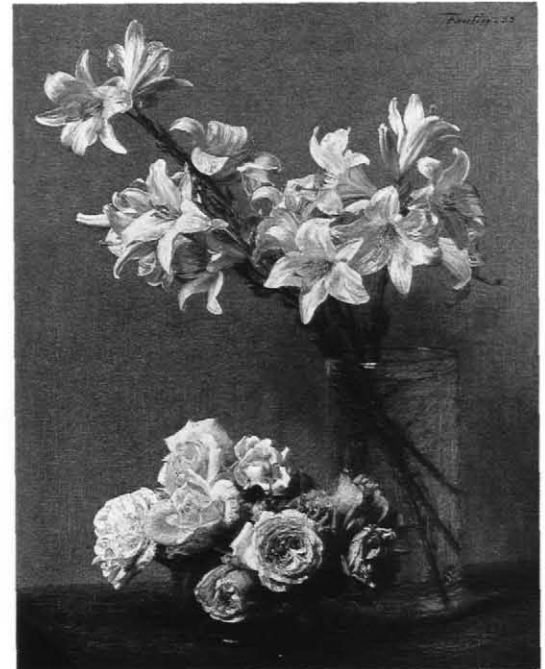
Signed and dated (upper left): Fantin. 85

Catharine Lorillard Wolfe Collection, Wolfe
Fund, 1910

10.41



10.41



Roses and Lilies

Oil on canvas, 23¹/₂ × 18 in.

(59.7 × 45.7 cm)

Signed and dated (upper right): Fantin. 88

Anticipated Bequest of Walter H. Annenberg

The Palace of Aurora

Oil on canvas, 18¹/₈ × 15 in. (46 × 38.1 cm)

Signed (lower left): Fantin

Bequest of Anne D. Thomson, 1923

23.280.9

Jules Chéret

French, 1836–1933

Fantasia

Pastel on canvas, 25⁵/₈ × 18¹/₄ in.

(65.1 × 46.4 cm)

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.2



23.280.9



67.187.2

Pierre-Auguste Cot

French, 1837–1883

The Storm

Salon of 1880

Oil on canvas, 92¹/₄ × 61³/₄ in.

(234.3 × 156.8 cm)

Signed and dated (lower left): P+A+COT+1880

Catharine Lorillard Wolfe Collection, Bequest
of Catharine Lorillard Wolfe, 1887

87.15.134



87.15.134



49.4

Charles-Émile-Auguste Carolus-Duran

French, 1838–1917

Mrs. William Astor (Caroline Webster Schermerhorn, 1831–1908)

Oil on canvas, 83¹/₂ × 42¹/₄ in.
(212.1 × 107.3 cm)

Signed, dated, and inscribed (upper right):
Carolus-Duran. / Paris, 1890.

Gift of R. Thornton Wilson and Orme
Wilson, 1949

49.4

Portrait of a Woman

Oil on canvas, 28³/₄ × 23³/₄ in.
(73 × 60.3 cm)

Gift of Mr. and Mrs. Oscar Kolin, 1981
1981.366

Léon-Germain Pelouse

French, 1838–1891

January: Cernay, near Rambouillet

Oil on canvas, 35³/₈ × 46¹/₄ in.
(89.9 × 117.5 cm)

Signed (lower right): G. Pelouse.

Gift of Mabel Schaus, 1887

87.24



1981.366



87.24

Alfred Sisley

British, 1839–1899

View of Marly-le-Roi from Coeur-Volant

Oil on canvas, 25³/₄ × 36³/₈ in.
(65.4 × 92.4 cm)

Signed and dated (lower right): Sisley.76

Bequest of Miss Adelaide Milton de Groot
(1876–1967), 1967

67.187.103

The Seine at Bougival

Oil on canvas, 18¹/₄ × 24¹/₈ in.
(46.4 × 61.3 cm)

Signed and dated (lower right): Sisley. 76

Partial and Promised Gift of Mr. and Mrs.
Douglas Dillon, 1992

1992.103.4



67.187.103



1992.103.4

The Bridge at Villeneuve-la-Garenne

Oil on canvas, 19¹/₂ × 25³/₄ in.
(49.5 × 65.4 cm)

Signed and dated (lower left): Sisley. 1872

Gift of Mr. and Mrs. Henry Ittleson Jr., 1964
64.287

Alley of Chestnut Trees

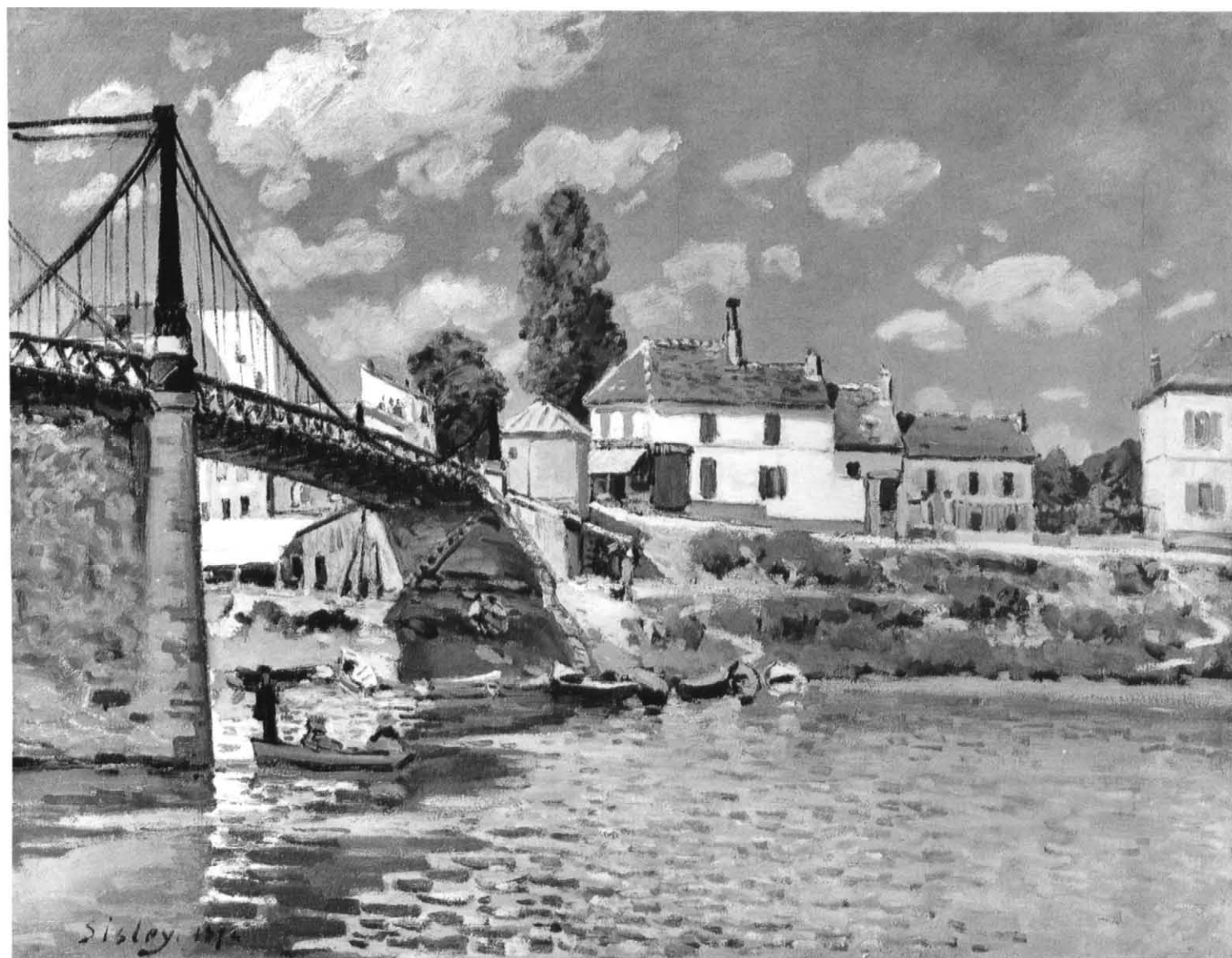
Oil on canvas, 19³/₄ × 24 in.
(50.2 × 61 cm)

Signed and dated (lower right): Sisley.78.

Robert Lehman Collection, 1975

1975.1.211

ROBERT LEHMAN COLLECTION



64.287



1975.1.211



64.154.2



1976.201.18



1992.366

Alfred Sisley

British, 1839–1899

The Road from Versailles to Louveciennes

Oil on canvas, 18 × 22 in. (45.7 × 55.9 cm)

Signed (lower left): ·Sisley.

Gift of Mr. and Mrs. Richard Rodgers, 1964
64.154.2

The Road from Moret to Saint-Mammès

Oil on canvas, 19⁷/₈ × 24¹/₄ in.

(50.5 × 61.5 cm)

Signed (lower right): Sisley.

Bequest of Joan Whitney Payson, 1975
1976.201.18

Rue Eugène Moussoir at Moret: Winter

Oil on canvas, 18³/₈ × 22¹/₄ in.

(46.7 × 56.5 cm)

Signed (lower right): Sisley.

Bequest of Ralph Friedman, 1992
1992.366



1991.277.3



29.100.65

Saburs Meadows in Morning Sun

Oil on canvas, 28³/₄ × 36¹/₄ in.

(73 × 92.1 cm)

Signed and dated (lower right): Sisley 94

Partial and Promised Gift of Janice H. Levin,
1991

1991.277.3

Paul Cézanne

French, 1839–1906

Gustave Boyer in a Straw Hat

Oil on canvas, 21⁵/₈ × 15¹/₄ in.

(54.9 × 38.7 cm)

Signed (lower right): P. Cezanne

H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929

29.100.65



53.140.1



1993.400.1

Dominique Aubert, the Artist's Uncle

Oil on canvas, 31³/₈ × 25¹/₄ in.

(79.7 × 64.1 cm)

Wolfe Fund, 1951; acquired from The
Museum of Modern Art, Lillie P. Bliss
Collection

53.140.1

Dominique Aubert, the Artist's Uncle, as a Monk

Oil on canvas, 23⁷/₈ × 21¹/₂ in.

(60.6 × 54.6 cm)

The Walter H. and Leonore Annenberg
Collection, Partial Gift of Walter H. and
Leonore Annenberg, 1993

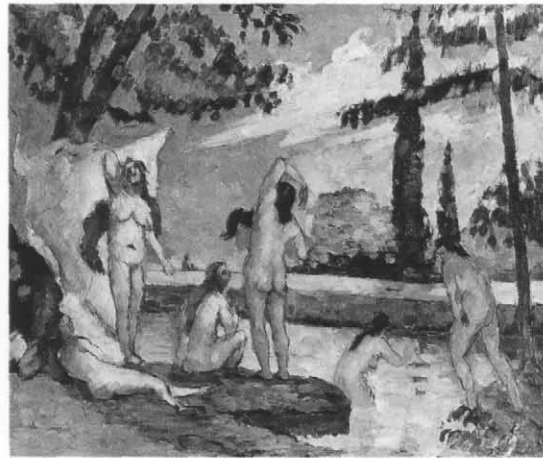
1993.400.1

Paul Cézanne

French, 1839–1906

Bathers

Oil on canvas, 15 × 18¹/₈ in. (38.1 × 46 cm)
Bequest of Joan Whitney Payson, 1975
1976.201.12



1976.201.12



Dish of Apples

Oil on canvas, 18¹/₈ × 21³/₄ in.
(46 × 55.2 cm)

Signed (lower right): P Cézanne
Anticipated Bequest of Walter H. Annenberg

Still Life with Jar, Cup, and Apples

Oil on canvas, 23⁷/₈ × 29 in.
(60.6 × 73.7 cm)

H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.66



29.100.66



29.100.64

Mont Sainte-Victoire and the Viaduct of the Arc River Valley

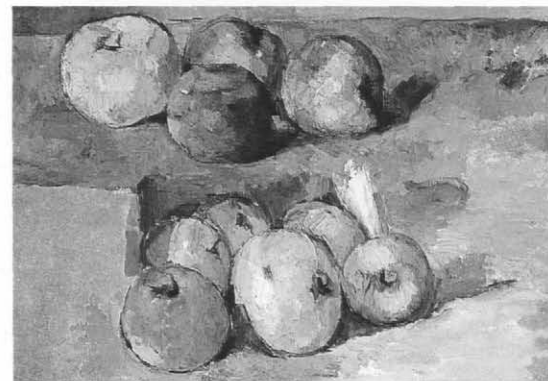
Oil on canvas, 25³/₄ × 32¹/₈ in.
(65.4 × 81.6 cm)

H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.64

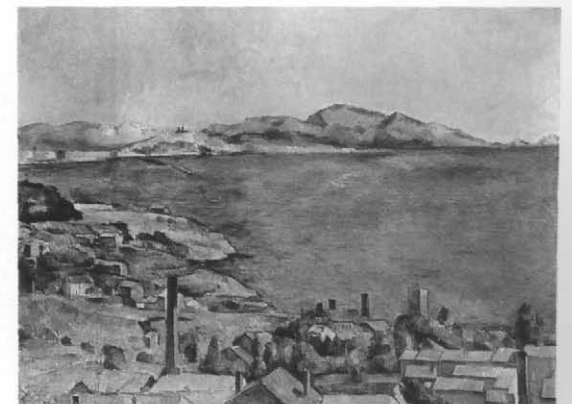
Apples

Oil on canvas, 9 × 13 in. (22.9 × 33 cm)

The Mr. and Mrs. Henry Irtleson Jr. Purchase
Fund, 1961
61.103



61.103



29.100.67

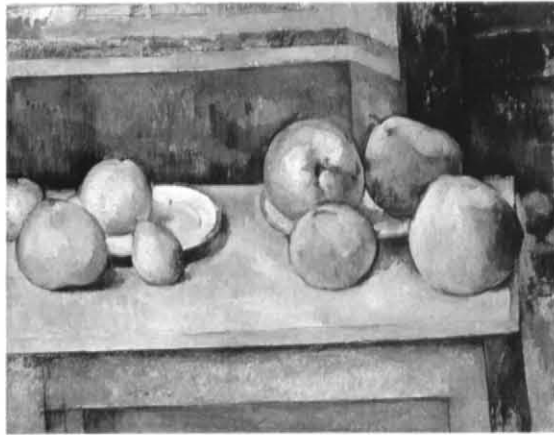
The Gulf of Marseilles Seen from L'Estaque

Oil on canvas, 28³/₄ × 39¹/₂ in.
(73 × 100.3 cm)

H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.67



57.181



61.101.3

Gardanne

Oil on canvas, 31¹/₂ × 25¹/₄ in.
(80 × 64.1 cm)

Gift of Dr. and Mrs. Franz H. Hirschland,
1957
57.181

Still Life with Apples and Pears

Oil on canvas, 17⁵/₈ × 23¹/₈ in.
(44.8 × 58.7 cm)

Bequest of Stephen C. Clark, 1960
61.101.3

House behind Trees on the Road to Tholonet

Oil on canvas, 26³/₄ × 36¹/₄ in.
(67.9 × 92.1 cm)

Robert Lehman Collection, 1975
1975.1.160

ROBERT LEHMAN COLLECTION



1975.1.160



13.66

View of the Domaine Saint-Joseph

Oil on canvas, 25⁵/₈ × 32 in.
(65.1 × 81.3 cm)

Signed (lower right): P. Cézanne
Catharine Lorillard Wolfe Collection, Wolfe
Fund, 1913
13.66

Madame Cézanne (Hortense Fiquet, 1850–1922) ***in a Red Dress***

Oil on canvas, 45⁷/₈ × 35¹/₄ in.
(116.5 × 89.5 cm)

The Mr. and Mrs. Henry Ittleson Jr. Purchase
Fund, 1962
62.45



62.45



61.101.5

The Pool at the Jas de Bouffan

Oil on canvas, 25¹/₂ × 31⁷/₈ in.
(64.8 × 81 cm)

Bequest of Stephen C. Clark, 1960
61.101.5

Paul Cézanne

French, 1839–1906

Madame Cézanne (Hortense Fiquet, 1850–1922) *in the Conservatory*

Oil on canvas, 36¹/₄ × 28³/₄ in.
(92.1 × 73 cm)

Bequest of Stephen C. Clark, 1960
61.101.2



61.101.2

The Card Players

Oil on canvas, 25³/₄ × 32¹/₄ in.
(65.4 × 81.9 cm)

Bequest of Stephen C. Clark, 1960
61.101.1

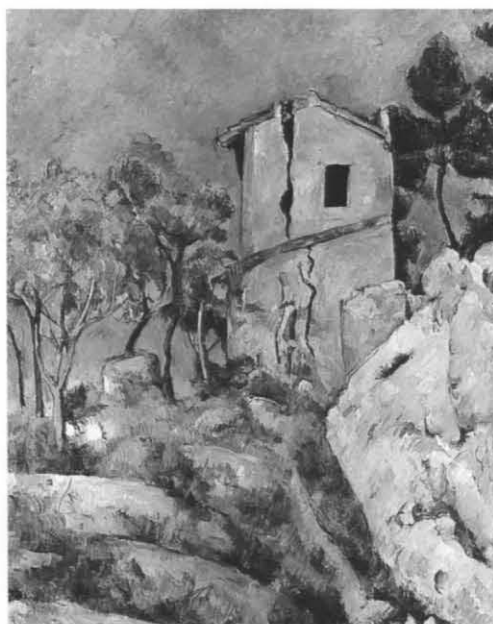


61.101.1

The House with the Cracked Walls

Oil on canvas, 31¹/₂ × 23³/₄ in.
(80 × 60.3 cm)

The Walter H. and Leonore Annenberg
Collection, Partial Gift of Walter H. and
Leonore Annenberg, 1993
1993.400.2



1993.400.2

Still Life with a Ginger Jar and Eggplants

Oil on canvas, 28¹/₂ × 36 in.
(72.4 × 91.4 cm)

Bequest of Stephen C. Clark, 1960
61.101.4



61.101.4

Rocks in the Forest

Oil on canvas, 28⁷/₈ × 36³/₈ in.
(73.3 × 92.4 cm)

H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.194



29.100.194

Seated Peasant

Oil on canvas, 21¹/₂ × 17³/₄ in.
(54.6 × 45.1 cm)

Anticipated Bequest of Walter H. Annenberg

Still Life with Apples and a Pot of Primroses

Oil on canvas, 28³/₄ × 36³/₈ in.
(73 × 92.4 cm)

Bequest of Sam A. Lewisohn, 1951
51.112.1

Mont Sainte-Victoire

Oil on canvas, 22¹/₄ × 38¹/₈ in.
(56.5 × 96.8 cm)

The Walter H. and Leonore Annenberg
Collection, Partial Gift of Walter H. and
Leonore Annenberg, 1994
1994.420





51.112.1



1994.420

Jehan-Georges Vibert

French, 1840–1902

The Reprimand

Oil on canvas, 20³/₈ × 33 in.

(51.8 × 83.8 cm)

Signed and dated (lower left): J.G.Vibert.

1874.

Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887

87.15.101



87.15.101



25.110.140

The Missionary's Adventures

Oil on wood, 39 × 53 in. (99.1 × 134.6 cm)

Signed (lower left): J.G.Vibert.

Bequest of Collis P. Huntington, 1900

25.110.140

Odilon Redon

French, 1840–1916

Madame Arthur Fontaine (Marie Escudier)

Pastel on paper, 28¹/₂ × 22¹/₂ in.

(72.4 × 57.2 cm)

Signed, dated, and inscribed (upper left): fait

à St.-Georges-de-Didonne / Septembre-1901- /

ODILON REDON

The Mr. and Mrs. Henry Ittleson Jr. Purchase

Fund, 1960

60.54



60.54



56.50

Bouquet of Flowers

Pastel on paper, 31³/₈ × 25¹/₄ in.

(80.3 × 64.1 cm)

Signed (lower center): ODILON REDON

Gift of Mrs. George B. Post, 1956

56.50

Flowers in a Chinese Vase

Oil on canvas, 28⁵/₈ × 21¹/₄ in.

(72.7 × 54 cm)

Signed (lower left and at base of vase):

ODILON REDON

Bequest of Mabel Choate, in memory of her father, Joseph Hodges Choate, 1958

59.16.3



59.16.3

Pandora

Oil on canvas, 56¹/₂ × 24¹/₂ in.

(143.5 × 62.2 cm)

Signed (lower right): ODILON REDON

Bequest of Alexander M. Bing, 1959

60.19.1



60.19.1



27.29



53.140.5

The Chariot of Apollo

Oil on canvas, 26 × 32 in. (66 × 81.3 cm)
Signed (lower left): ODILON REDON
Anonymous Gift, 1927
27.29

Etruscan Vase with Flowers

Tempera on canvas, 32 × 23¹/₄ in.
(81.3 × 59.1 cm)
Maria DeWitt Jesup Fund, 1951; acquired
from The Museum of Modern Art, Lillie
P. Bliss Collection
53.140.5

Bouquet in a Chinese Vase

Oil on canvas, 25¹/₂ × 19⁵/₈ in.
(64.8 × 49.8 cm)
Signed (lower left): ODILON REDON
The Mr. and Mrs. Henry Ittleson Jr. Purchase
Fund, 1964
64.266



64.266



1988.221

Jean-Frédéric Bazille

French, 1841–1870

Porte de la Reine at Aigues-Mortes

Oil on canvas, 31³/₄ × 39¹/₄ in.
(80.6 × 99.7 cm)
Signed and dated (lower right): F. Bazille 1867
Purchase, Gift of Raymonde Paul, in memory
of her brother, C. Michael Paul, by exchange,
1988
1988.221

Claude Monet

French, 1840–1926

Dr. Leclenché

Oil on canvas, 18 × 12³/₄ in.
(45.7 × 32.4 cm)
Signed and dated (lower right): Claude Monet
/ 64
Gift of Mr. and Mrs. Edwin C. Vogel, 1951
51.32



51.32



29.100.III

The Green Wave

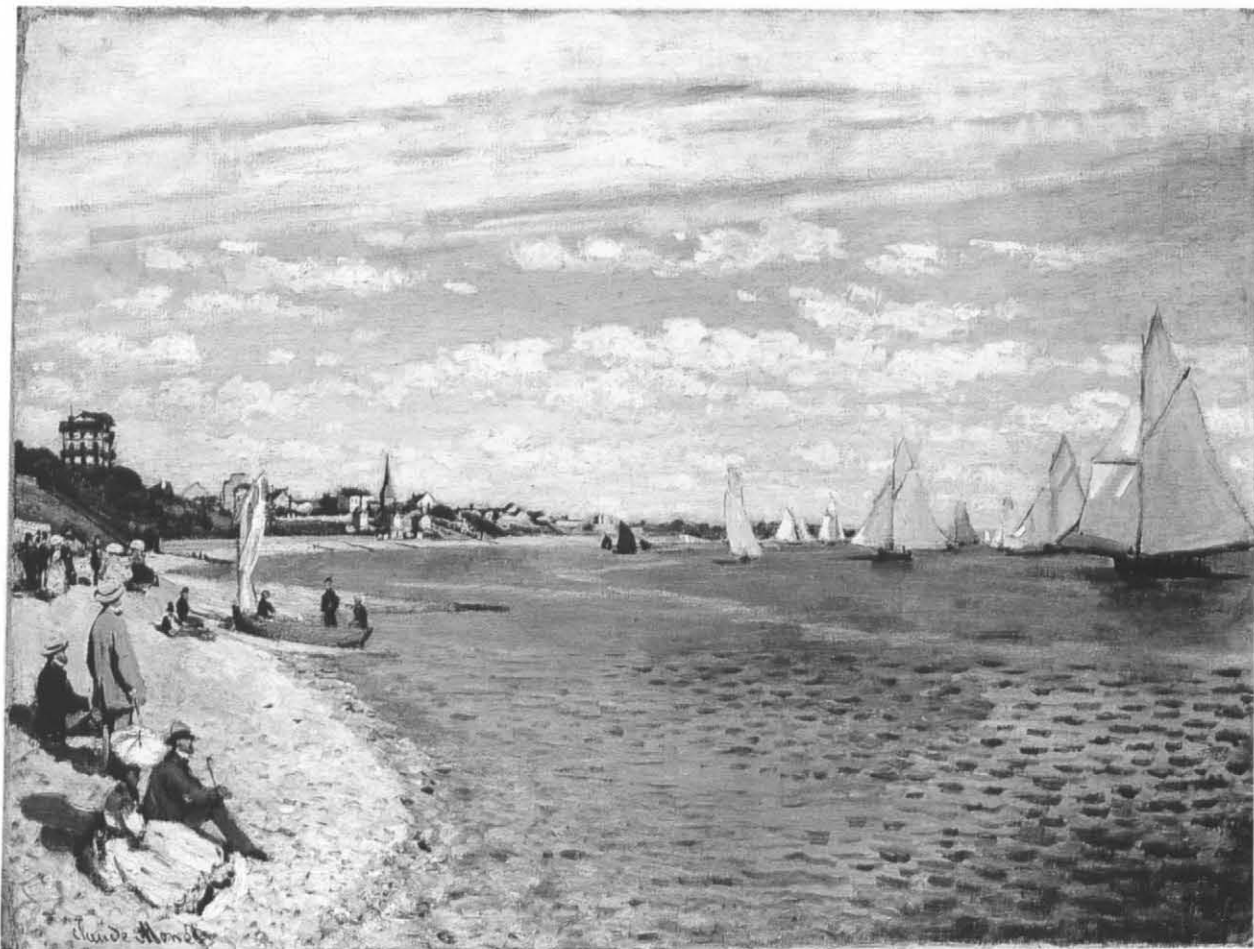
Oil on canvas, 19¹/₈ × 25¹/₂ in.
(48.6 × 64.8 cm)
Signed and dated (lower right): Cl. Monet 65
H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.III

The Bodmer Oak, Fontainebleau Forest

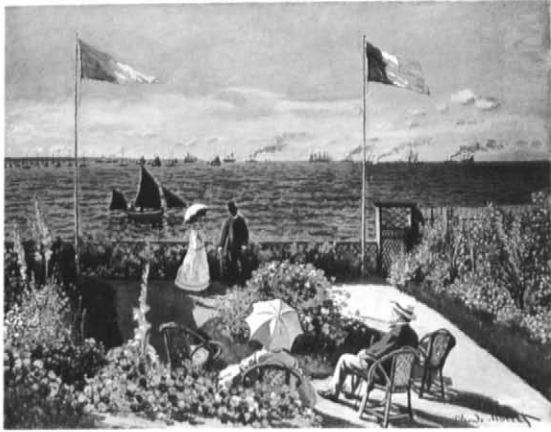
Oil on canvas, 37⁷/₈ × 50⁷/₈ in.
(96.2 × 129.2 cm)
Signed (lower right): Claude Monet.
Gift of Sam Salz and Bequest of Julia W.
Emmons, by exchange, 1964
64.210



64.210



51.30.4



67.241



29.100.112

Claude Monet

French, 1840–1926

Regatta at Sainte-Adresse

Oil on canvas, 29⁵/₈ × 40 in.

(75.2 × 101.6 cm)

Signed (lower left): Claude Monet

Bequest of William Church Osborn, 1951

51.30.4

Garden at Sainte-Adresse

Impressionist exhibition of 1879

Oil on canvas, 38³/₈ × 51¹/₈ in.

(98.1 × 129.9 cm)

Signed (lower right): Claude Monet

Purchase, special contributions and funds given or bequeathed by friends of the Museum, 1967

67.241



1975.1.196



26.186.1

La Grenouillère

Oil on canvas, 29³/₈ × 39¹/₄ in.

(74.6 × 99.7 cm)

Signed and inscribed: (lower right) Claude Monet; (right) LOCATI[ON] CANOT[S] (boat rental)

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.112

Landscape at Zaandam

Oil on canvas, 18 × 26³/₈ in.

(45.7 × 67 cm)

Signed and dated (lower left): Claude

Monet.72

Robert Lehman Collection, 1975

1975.1.196

ROBERT LEHMAN COLLECTION

Spring (Fruit Trees in Bloom)

Oil on canvas, 24¹/₂ × 39³/₈ in.

(62.2 × 100.6 cm)

Signed and dated (lower left): 73 Claude

Monet.

Bequest of Mary Livingston Willard, 1926

26.186.1

Camille Monet (1847–1879) on a Garden Bench

Oil on canvas, 23⁷/₈ × 31⁵/₈ in.

(60.6 × 80.3 cm)

Signed (lower right): Claude Monet

Anticipated Bequest of Walter H. Annenberg



Poppy Field, Argenteuil

Oil on canvas, 21¹/₄ × 29 in.

(54 × 73.7 cm)

Signed (lower right): Claude Monet

Anticipated Bequest of Walter H. Annenberg

Claude Monet

French, 1840–1926

Camille Monet (1847–1879) in the Garden at the House in Argenteuil

Oil on canvas, 32¹/₈ × 23³/₈ in.

(81.6 × 60 cm)

Signed (lower right): Claude Monet

Anticipated Bequest of Walter H. Annenberg



59.142

The Parc Monceau

Oil on canvas, 28⁵/₈ × 21³/₈ in.

(72.7 × 54.3 cm)

Signed and dated (lower right): Claude Monet

78

The Mr. and Mrs. Henry Ittleson Jr. Purchase

Fund, 1959

59.142

Landscape: The Parc Monceau

Impressionist exhibition of 1877

Oil on canvas, 23¹/₂ × 32¹/₂ in.

(59.7 × 82.6 cm)

Signed and dated (lower right): Claude Monet

76

Bequest of Loula D. Lasker, New York City,

1961

59.206



59.206



57.183

Apples and Grapes

Oil on canvas, 26⁵/₈ × 35¹/₄ in.

(67.6 × 89.5 cm)

Signed (upper right): Claude Monet

Gift of Henry R. Luce, 1957

57.183

View of Vétheuil

Oil on canvas, 31¹/₂ × 23³/₄ in.

(80 × 60.3 cm)

Signed and dated (lower left): 1880 Claude

Monet

Bequest of Julia W. Emmons, 1956

56.135.1



56.135.1



56.135.5

Île aux Fleurs near Vétheuil

Oil on canvas, 26 × 32 in. (66 × 81.3 cm)

Signed (lower left): Claude Monet

Bequest of Julia W. Emmons, 1956

56.135.5



30.95.271



51.30.3

The Seine at Vétheuil

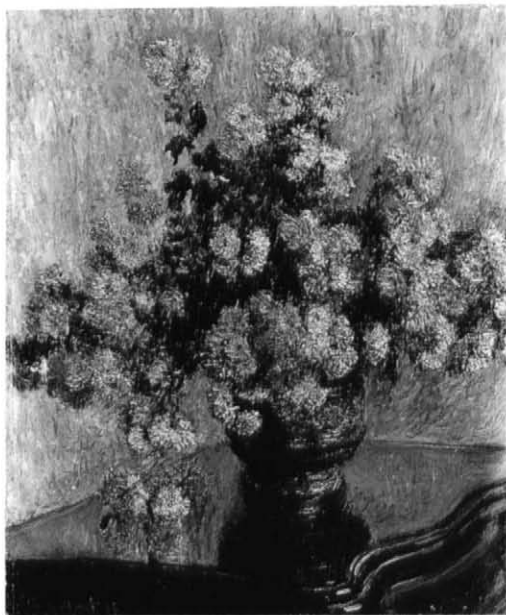
Oil on canvas, 23³/₄ × 39¹/₂ in.
(60.3 × 100.3 cm)
Signed and dated (lower right): Claude Monet
1880
Theodore M. Davis Collection, Bequest of
Theodore M. Davis, 1915
30.95.271

Vétheuil in Summer

Oil on canvas, 23⁵/₈ × 39¹/₄ in.
(60 × 99.7 cm)
Signed and dated (lower right): Claude Monet
1880
Bequest of William Church Osborn, 1951
51.30.3



29.100.107



29.100.106

Bouquet of Sunflowers

Impressionist exhibition of 1882
Oil on canvas, 39³/₄ × 32 in.
(101 × 81.3 cm)
Signed and dated (upper right): Claude
Monet 81
H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.107

Chrysanthemums

Oil on canvas, 39¹/₂ × 32¹/₄ in.
(100.3 × 81.9 cm)
Signed and dated (lower left): Claude Monet
82
H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929
29.100.106

Cabin of the Customs Watch

Oil on canvas, 23 × 27¹/₂ in.
(58.4 × 69.9 cm)
Signed and dated (lower right): Claude Monet
82
Gift of Mr. and Mrs. Charles S. McVeigh,
1959
59.188.2



59.188.2



1984.341

Cabin of the Customs Watch

Oil on canvas, 24 × 32¹/₄ in. (61 × 81.9 cm)
Signed and dated (lower right): Claude Monet
82
Bequest of Julia B. Engel, 1984
1984.341

Claude Monet

French, 1840–1926

The Manneporte (Étretat)

Oil on canvas, 25³/₄ × 32 in.

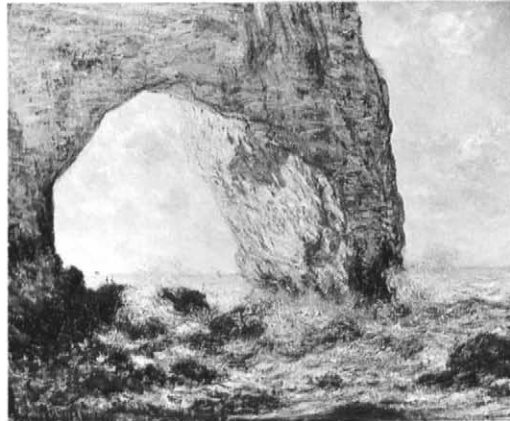
(65.4 × 81.3 cm)

Signed and dated (lower left): Claude Monet

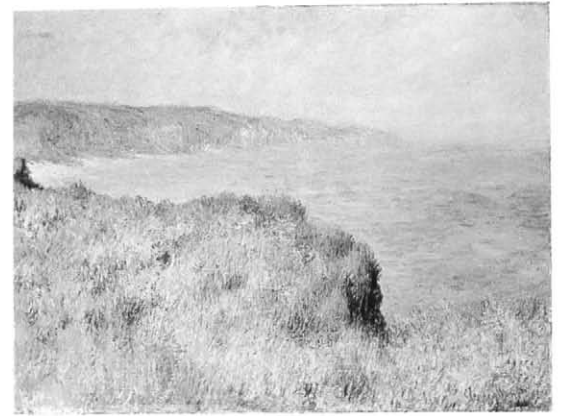
83

Bequest of William Church Osborn, 1951

51.30.5



51.30.5



56.135.2

On the Cliff at Pourville

Oil on canvas, 23³/₄ × 32 in.

(60.3 × 81.3 cm)

Signed and dated (lower right): Claude Monet

82

Bequest of Julia W. Emmons, 1956

56.135.2

The Valley of the Nervia

Oil on canvas, 26 × 32 in. (66 × 81.3 cm)

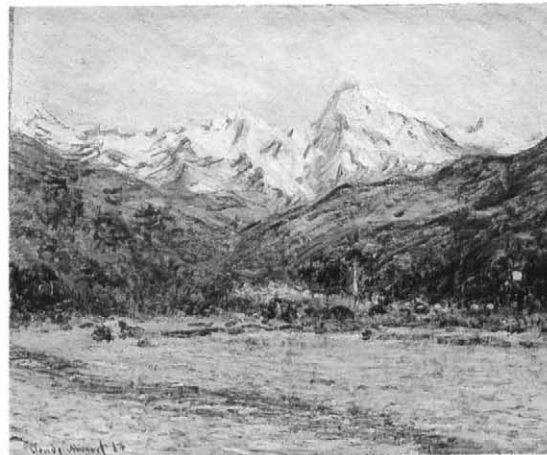
Signed and dated (lower left): Claude Monet

84

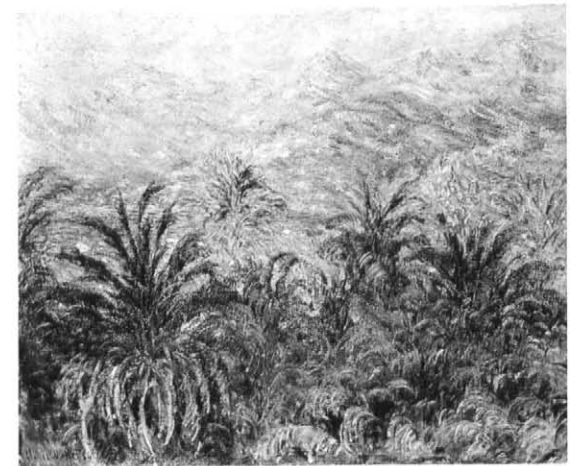
Theodore M. Davis Collection, Bequest of

Theodore M. Davis, 1915

30.95.251



30.95.251



67.187.87

Palm Trees at Bordighera

Oil on canvas, 25¹/₂ × 32 in.

(64.8 × 81.3 cm)

Signed and dated (lower left): Claude Monet

84

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.87

The Manneporte near Étretat

Oil on canvas, 32 × 25³/₄ in.

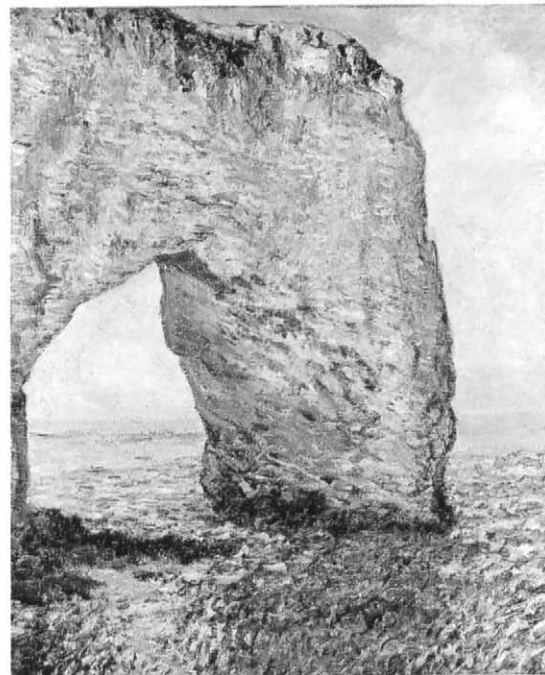
(81.3 × 65.4 cm)

Signed and dated (lower left): Claude Monet

86

Bequest of Lillie P. Bliss, 1931

31.67.11



31.67.11



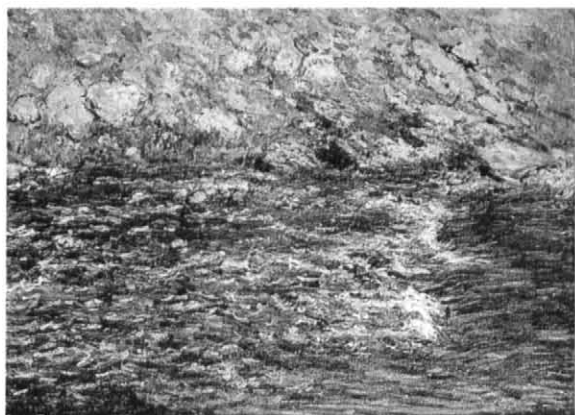
The Stroller (Suzanne Hoschedé, 1866–1899)

Oil on canvas, 39⁵/₈ × 27³/₄ in.

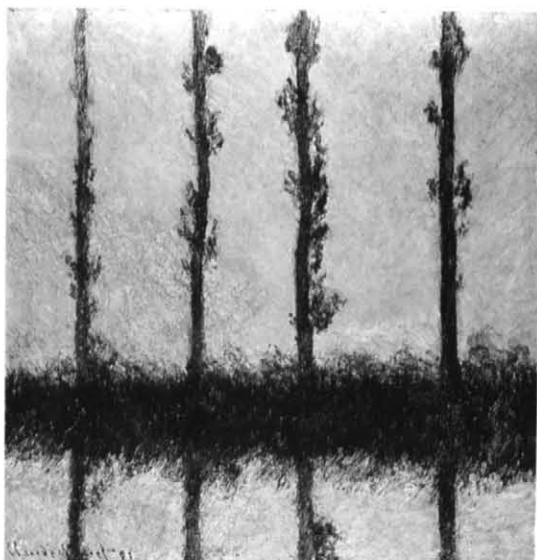
(100.6 × 70.5 cm)

Signed (lower left): Claude Monet

Anticipated Bequest of Walter H. Annenberg



67.187.88



29.100.110

Rapids on the Petite Creuse at Fresselines

Oil on canvas, $25\frac{3}{4} \times 36\frac{1}{8}$ in.

(65.4 × 91.8 cm)

Signed and dated (lower left): Claude Monet
89

Bequest of Miss Adelaide Milton de Groot
(1876–1967), 1967

67.187.88

The Four Trees

Oil on canvas, $32\frac{1}{4} \times 32\frac{1}{8}$ in.

(81.9 × 81.6 cm)

Signed and dated (lower left): Claude Monet
91

H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929

29.100.110

Haystacks (Effect of Snow and Sun)

Oil on canvas, $25\frac{3}{4} \times 36\frac{1}{4}$ in.

(65.4 × 92.1 cm)

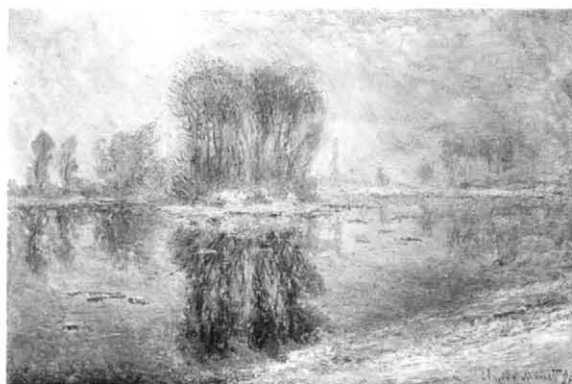
Signed and dated (lower left): Claude Monet
91

H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929

29.100.109



29.100.109



29.100.108

Ice Floes

Oil on canvas, $26 \times 39\frac{1}{2}$ in.

(66 × 100.3 cm)

Signed and dated (lower right): Claude Monet
93

H. O. Havemeyer Collection, Bequest of Mrs.
H. O. Havemeyer, 1929

29.100.108

Rouen Cathedral: The Portal (in Sun)

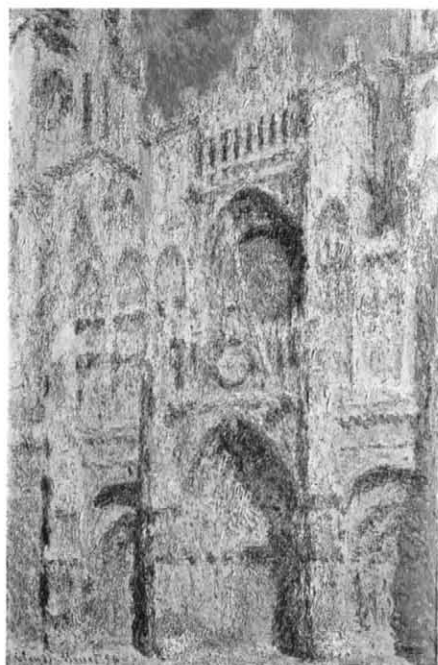
Oil on canvas, $39\frac{1}{4} \times 25\frac{7}{8}$ in.

(99.7 × 65.7 cm)

Signed and dated (lower left): Claude Monet
94

Theodore M. Davis Collection, Bequest of
Theodore M. Davis, 1915

30.95.250



30.95.250



65.21

Cabin of the Customs Watch

Oil on canvas, $25\frac{3}{4} \times 32$ in.

(65.4 × 81.3 cm)

Signed (lower right): Claude Monet

Gift of Mr. and Mrs. Richard Rodgers, 1965

65.21

Île aux Orties near Vernon

Oil on canvas, $28\frac{7}{8} \times 36\frac{1}{2}$ in.

(73.3 × 92.7 cm)

Signed and dated (lower left): Claude Monet
97

Gift of Mr. and Mrs. Charles S. McVeigh,
1960

60.154

Claude Monet

French, 1840–1926

Morning on the Seine near Giverny

Oil on canvas, 32¹/₈ × 36³/₈ in.

(81.6 × 93 cm)

Signed and dated (lower left): Claude Monet

97

Bequest of Julia W. Emmons, 1956

56.135.4



60.154



56.135.4

Bridge over a Pool of Water Lilies

Oil on canvas, 36¹/₂ × 29 in.

(92.7 × 73.7 cm)

Signed and dated (lower right): Claude Monet

/ 99

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.113

The Houses of Parliament (Effect of Fog)

Oil on canvas, 32 × 36³/₈ in.

(81.3 × 92.4 cm)

Signed and dated (lower left): Claude Monet

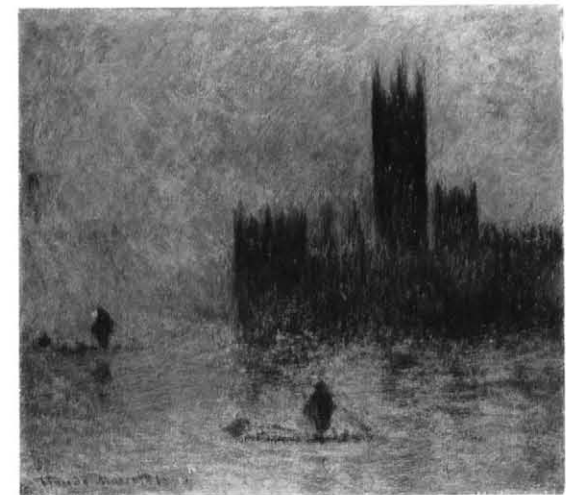
1903

Bequest of Julia W. Emmons, 1956

56.135.6



29.100.113



56.135.6

The Doge's Palace Seen from San Giorgio Maggiore

Oil on canvas, 25³/₄ × 36¹/₂ in.

(65.4 × 92.7 cm)

Signed and dated (lower right): Claude Monet

1908

Gift of Mr. and Mrs. Charles S. McVeigh,

1959

59.188.1

The Path through the Irises

Oil on canvas, 78⁷/₈ × 70⁷/₈ in.

(200.3 × 180 cm)

Stamped (lower right): Claude Monet

Anticipated Bequest of Walter H. Annenberg

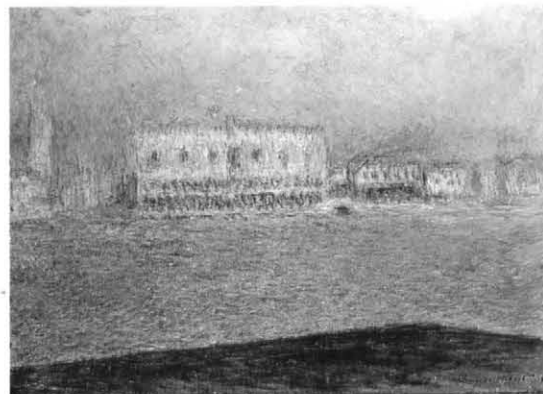
Water Lilies

Oil on canvas, 51¹/₄ × 79 in.

(130.2 × 200.7 cm)

Gift of Louise Reinhardt Smith, 1983

1983.532



59.188.1



Water Lilies

Oil on canvas, 39³/₄ × 78³/₄ in.

(101 × 200 cm)

Signed and dated (lower left): Claude Monet

1919

Anticipated Bequest of Walter H. Annenberg



1983.532



Pierre-Auguste Renoir

French, 1841–1919

Madame Darras (Henriette Oudiette)

The pendant, a portrait of her husband, is in the Gemäldegalerie Neue Meister, Dresden.

Oil on canvas, 30³/₄ × 24¹/₂ in.

(78.1 × 62.2 cm)

Signed and dated (lower right): A. Renoir .71.

Gift of Margaret Seligman Lewisohn, in memory of her husband, Sam A. Lewisohn, and of her sister-in-law, Adele Lewisohn Lehman, 1951

51.200



51.200



1974.356.32

A Road in Louveciennes

Oil on canvas, 15 × 18¹/₄ in.

(38.1 × 46.4 cm)

Signed (lower right): Renoir

The Lesley and Emma Sheaffer Collection,

Bequest of Emma A. Sheaffer, 1973

1974.356.32

A Waitress at Duval's Restaurant

Oil on canvas, 39¹/₂ × 28¹/₈ in.

(100.3 × 71.4 cm)

Signed (lower left): Renoir.

Bequest of Stephen C. Clark, 1960

61.101.14



61.101.14

Nini in the Garden (Nini Lopez)

Oil on canvas, 24³/₈ × 20 in.

(61.9 × 50.8 cm)

Signed (lower right): A Renoir

Anticipated Bequest of Walter H. Annenberg

Young Girl in a Pink-and-Black Hat

Oil on canvas, 16 × 12³/₄ in.

(40.6 × 32.4 cm)

Signed (lower left): Renoir

Gift of Kathryn B. Miller, 1964

64.150



64.150

The Milliner

Pastel on paper, 21 × 16¹/₄ in.

(53.3 × 41.3 cm)

Signed (lower right): Renoir

The Lesley and Emma Sheaffer Collection,

Bequest of Emma A. Sheaffer, 1973

1974.356.34

Madame Georges Charpentier (Marguerite

Lemonnier, died 1904) **and Her Children,**

Georgette (born 1872) **and Paul** (1875–1895)

Salon of 1879

Oil on canvas, 60¹/₂ × 74⁷/₈ in.

(153.7 × 190.2 cm)

Signed and dated (lower right): Renoir. 78.

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1907

07.122



1974.356.34



07.122



61.101.15

Pierre-Auguste Renoir

French, 1841–1919

Hyacinthe-Eugène Meunier (1841–1906),
Called Eugène Murer

Oil on canvas, 18¹/₂ × 15¹/₂ in.
 (47 × 39.4 cm)

Signed (upper right): Renoir.
 Anticipated Bequest of Walter H. Annenberg



56.135.7



56.218

Marguerite (Margot) Berard (1874–1956)

Oil on canvas, 16¹/₈ × 12³/₄ in.
 (41 × 32.4 cm)

Signed and dated (upper left): Renoir 79.
 Bequest of Stephen C. Clark, 1960
 61.101.15

View of the Seacoast near Wargemont in Normandy

Oil on canvas, 19⁷/₈ × 24¹/₂ in.
 (50.5 × 62.2 cm)

Signed and dated (lower right): Renoir .80.
 Bequest of Julia W. Emmons, 1956
 56.135.7

Still Life with Peaches and Grapes

Oil on canvas, 21¹/₄ × 25⁵/₈ in.
 (54 × 65.1 cm)

Signed and dated (lower left): Renoir. 81.
 The Mr. and Mrs. Henry Itleson Jr. Purchase
 Fund, 1956
 56.218



61.101.12



Still Life with Peaches

Oil on canvas, 21 × 25¹/₂ in.
 (53.3 × 64.8 cm)

Signed and dated (lower right): Renoir. 81.
 Bequest of Stephen C. Clark, 1960
 61.101.12

Bouquet of Chrysanthemums

Oil on canvas, 26 × 21⁷/₈ in.
 (66 × 55.6 cm)

Signed (lower right): Renoir.
 Anticipated Bequest of Walter H. Annenberg

The Bay of Naples

Oil on canvas, 23¹/₂ × 32 in.
 (59.7 × 81.3 cm)

Signed and dated (lower right): Renoir. 81.
 Bequest of Julia W. Emmons, 1956
 56.135.8



56.135.8



56.135.9

Hills around the Bay of Moulin Huet, Guernsey

Oil on canvas, 18¹/₈ × 25³/₄ in.
 (46 × 65.4 cm)

Signed and dated (lower right): Renoir. 83.
 Bequest of Julia W. Emmons, 1956
 56.135.9



29.100.125



By the Seashore

Oil on canvas, 36¹/₄ × 28¹/₂ in.

(92.1 × 72.4 cm)

Signed and dated (lower left): Renoir. 83.

H. O. Havemeyer Collection, Bequest of Mrs.

H. O. Havemeyer, 1929

29.100.125

Reclining Nude

Oil on canvas, 25³/₈ × 32 in.

(65.1 × 81.3 cm)

Signed (lower left): Renoir

Anticipated Bequest of Walter H. Annenberg

The Daughters of Catulle Mendès

(Claudine; Huguette, 1871–1964; and
Helyonne)

Salon of 1890

Oil on canvas, 63³/₄ × 51¹/₈ in.

(161.9 × 129.9 cm)

Signed and dated (upper right): Renoir 88.

Anticipated Bequest of Walter H. Annenberg



Pierre-Auguste Renoir

1841–1919

Sea and Cliffs

Oil on canvas, 20¹/₄ × 25 in. (51.4 × 63.5 cm)

Signed (lower right): Renoir.

Robert Lehman Collection, 1975

1975.1.200

ROBERT LEHMAN COLLECTION



1975.1.200



59.21

A Young Girl with Daisies

Oil on canvas, 25³/₈ × 21¹/₄ in. (65.1 × 54 cm)

Signed (lower right): Renoir.

The Mr. and Mrs. Henry Ittleson Jr. Purchase Fund, 1959

59.21

In the Meadow

Oil on canvas, 32 × 25³/₄ in. (81.3 × 65.4 cm)

Signed (lower left): Renoir.

Bequest of Sam A. Lewisohn, 1951

51.112.4

Young Girl Bathing

Oil on canvas, 32 × 25¹/₂ in. (81.3 × 64.8 cm)

Signed and dated (lower left): Renoir.92.

Robert Lehman Collection, 1975

1975.1.199

ROBERT LEHMAN COLLECTION



51.112.4



1975.1.199

Two Young Girls at the Piano

Oil on canvas, 44 × 34 in.

(111.8 × 86.4 cm)

Signed and dated (lower left): Renoir.92

Robert Lehman Collection, 1975

1975.1.201

ROBERT LEHMAN COLLECTION



1975.1.201

Figures on the Beach

Oil on canvas, 20³/₄ × 25¹/₄ in.

(52.7 × 64.1 cm)

Signed (lower right): Renoir.

Robert Lehman Collection, 1975

1975.1.198

ROBERT LEHMAN COLLECTION



1975.1.198

Versailles

Oil on canvas, 20¹/₂ × 24⁷/₈ in.

(52.1 × 63.2 cm)

Signed (lower right): Renoir.

Robert Lehman Collection, 1975

1975.1.202

ROBERT LEHMAN COLLECTION

The Farm at Les Collettes, Cagnes

Oil on canvas, 21¹/₂ × 25³/₄ in.

(54.6 × 65.4 cm)

Signed (lower right): Renoir.

Bequest of Charlotte Gina Abrams, in memory of her husband, Lucien Abrams, 1961

61.190



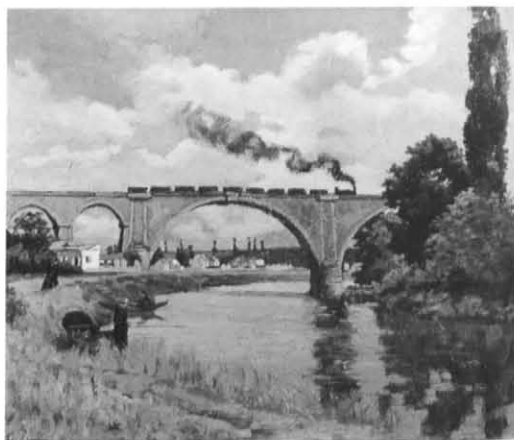
1975.1.202



61.190



61.101.13



1975.1.180



1975.1.181

Tilla Durieux (1880–1971)Oil on canvas, 36¹/₄ × 29 in.

(92.1 × 73.7 cm)

Signed and dated (lower left): Renoir / 1914

Bequest of Stephen C. Clark, 1960

61.101.13

Jean-Baptiste-Armand Guillaumin

French, 1841–1927

Bridge over the Marne at JoinvilleOil on canvas, 23¹/₈ × 28³/₈ in.

(58.7 × 72.1 cm)

Signed and dated (lower left): AGuillaumin

[initials in monogram] / 1871

Robert Lehman Collection, 1975

1975.1.180

ROBERT LEHMAN COLLECTION

The Lock at GenetinOil on canvas, 25⁵/₈ × 31⁷/₈ in.

(65.1 × 81 cm)

Signed (lower left): Guillaumin

Robert Lehman Collection, 1975

1975.1.181

ROBERT LEHMAN COLLECTION

Berthe Morisot

French, 1841–1895

Young Woman Seated on a SofaOil on canvas, 31³/₄ × 39¹/₄ in.

(80.6 × 99.7 cm)

Signed (lower left): Berthe Morisot

Partial and Promised Gift of Mr. and Mrs.

Douglas Dillon, 1992

1992.103.2

The Pink Dress

The sitter was Marguerite Carré (1854–1935).

Oil on canvas, 21¹/₂ × 26¹/₂ in.

(54.6 × 67.3 cm)

Signed (lower right): Berthe Mor[isot]

Anticipated Bequest of Walter H. Annenberg

Young Woman KnittingOil on canvas, 19³/₄ × 23⁵/₈ in. (50.2 × 60 cm)

Signed (lower left): Berthe Morisot

Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.89

Jean-Charles Cazin

French, 1841–1901

The Route Nationale at SamerOil on canvas, 41¹/₂ × 48¹/₄ in.

(105.4 × 122.6 cm)

Signed (lower left): J.C.CAZIN

Bequest of Maria DeWitt Jesup, from the

collection of her husband, Morris K. Jesup,

1914

15.30.26



1992.103.2



67.187.89

Jean-Richard Goubie

French, 1842–1899

The Prize for the Hunt

Salon of 1872

Oil on canvas, 30 × 43½ in.

(76.2 × 110.5 cm)

Signed and dated (lower right): R Goubie

1872

Bequest of Collis P. Huntington, 1900

25.110.54



25.110.54

Pierre-Paul-Léon Glaize

French, 1842–1932

Before the Mirror

Oil on canvas, 39¾ × 29⅞ in.

(101 × 75.9 cm)

Signed and dated (upper right): 1873

P.P.LÉON GLAIZE

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.74



87.15.74



14.25.1878

Ferdinand Humbert

French, 1842–1934

William H. Riggs (1837–1924) in Sixteenth-Century Half-Armor

The sitter was vice president of the Metropolitan Museum, 1870–74.

Oil on canvas, 22 × 15 in.

(55.9 × 38.1 cm)

Signed and dated (lower right): F. Humbert 71

Gift of William H. Riggs, 1913

14.25.1878

ARMS AND ARMOR

Henri-Alexandre-Georges Regnault

French, 1843–1871

Salomé

Salon of 1870

Oil on canvas, 63 × 40½ in.

(160 × 102.9 cm)

Signed, dated, and inscribed (left center):

HRegnault [initials in monogram] / Rome

1870

Gift of George F. Baker, 1916

16.95



16.95



87.15.90

Alexandre-Louis Leloir

French, 1843–1884

Choosing the Dinner

Oil on canvas, 12¼ × 18⅜ in.

(31.1 × 46.7 cm)

Signed and dated (lower right): Louis Leloir

72.

Catharine Lorillard Wolfe Collection, Bequest

of Catharine Lorillard Wolfe, 1887

87.15.90



15.30.26

Paul Sébillot

French, 1843–1918

Spring in Brittany

Oil on wood, 14 × 10³/₄ in.

(35.6 × 27.3 cm)

Signed and dated (lower right): Sébillot 74

Gift of Paul-Yves Sébillot, 1949

49.114



49.114



59.185

Jean-Joseph Benjamin-Constant

French, 1845–1902

Judith

Oil on canvas, 47¹/₂ × 31¹/₂ in.

(120.7 × 80 cm)

Signed (upper left): Benj-Constant

Gift of J. E. Gombos, 1959

59.185

Léon-Augustin Lhermitte

French, 1844–1925

The Grape Harvest

Salon of 1884

Oil on canvas, 99 × 82⁷/₈ in.

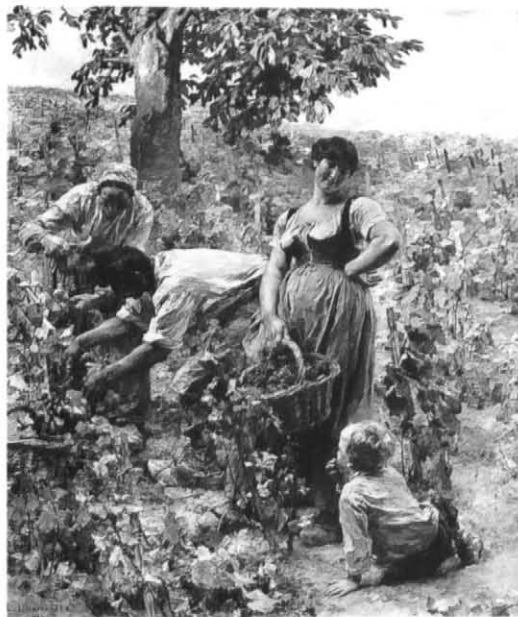
(251.5 × 209.9 cm)

Signed and dated (lower left): L.Lhermitte /

1884

Gift of William Schaus Jr., 1887

87.22.2



87.22.2



05.38

Among the Humble

Salon of 1905

The models were Hortense and Louis Nourry and their children.

Oil on canvas, arched top, 104³/₄ × 90 in.

(266.1 × 228.6 cm)

Signed and dated (lower left): L.Lhermitte /

1905

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1905

05.38

Henri-Julien-Félix Rousseau

(le Douanier)

French, 1844–1910

The Banks of the Bièvre near Bicêtre

Oil on canvas, 21¹/₂ × 18 in.

(54.6 × 45.7 cm)

Signed (lower right): H. Rousseau

Gift of Marshall Field, 1939

39.15



39.15



51.112.5

The Repast of the Lion

Oil on canvas, 44³/₄ × 63 in.

(113.7 × 160 cm)

Signed (lower right): Henri Rousseau

Bequest of Sam A. Lewisohn, 1951

51.112.5



89.21.1



08.136.5

Jules Bastien-Lepage

French, 1848–1884

Joan of Arc

Salon of 1880

Oil on canvas, 100 × 110 in.

(254 × 279.4 cm)

Signed, dated, and inscribed (lower right):

J.BASTIEN-LEPAGE / DAMVILLERS Meuse / 1879

Gift of Erwin Davis, 1889

89.21.1

Édouard Détaillé

French, 1848–1912

A Dragoon on Horseback

Oil on wood, 9½ × 5⅜ in.

(24.1 × 13.7 cm)

Signed and dated (lower left): EDOUARD

DETAILLE / 1876.

Bequest of Martha T. Fiske Collord, in
memory of her first husband, Josiah M. Fiske,
1908

08.136.5



87.20.2



48.115

The Defense of Champigny

Salon of 1879

Oil on canvas, 48 × 84¾ in.

(121.9 × 215.3 cm)

Signed and dated (lower right): EDOUARD

DETAILLE- / 1879.

Gift of Henry Hilton, 1887

87.20.2

Gendarmes d'Ordonnance

Oil on canvas, 22 × 16⅝ in.

(55.9 × 42.2 cm)

Signed and dated (lower left): Edouard

Detaille. / 1894.

Gift of Estate of George Albert Draper, 1948

48.115

Henry Lerolle

French, 1848–1929

At the Organ

Salon of 1885

Oil on canvas, 88¾ × 143 in.

(225.4 × 363.2 cm)

Signed (lower right): h.Lerolle

Gift of George I. Seney, 1887

87.8.12



87.8.12



1990.117

Albert Bartholomé

French, 1848–1928

The Artist's Wife (Péric, 1849–1887) Reading

Pastel and charcoal on wove paper, laid down

on blue wove paper, laid down on stretched

canvas, 19⅞ × 24⅞ in. (50.5 × 61.3 cm)

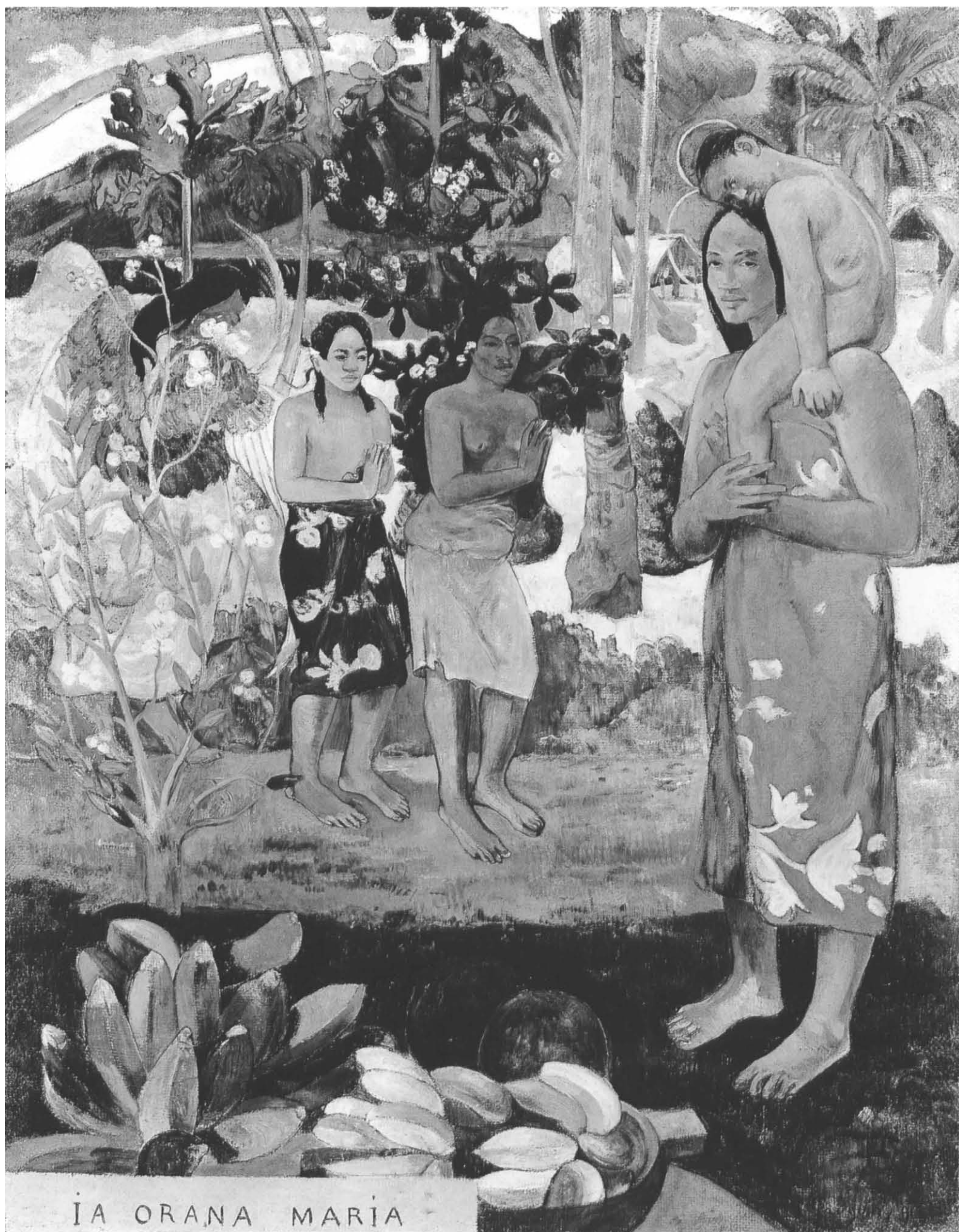
Signed and dated (upper right): ABartholomé

/ 1883

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1990

1990.117





1975.1.179



1993.400.3

Paul Gauguin

French, 1848–1903

Ia Orana Maria (Hail Mary)

Oil on canvas, 44³/₄ × 34¹/₂ in.
(113.7 × 87.6 cm)

Signed, dated, and inscribed: (lower right) P Gauguin 91; (lower left) IA ORANA MARIA (Hail Mary)

Bequest of Sam A. Lewisohn, 1951
51.112.2

Tahitian Women Bathing

Oil on canvas, 43¹/₄ × 35¹/₄ in.
(109.9 × 89.5 cm)

Signed (lower right): P. Gauguin / .
Robert Lehman Collection, 1975
1975.1.179

ROBERT LEHMAN COLLECTION

The Siesta

Oil on canvas, 34¹/₄ × 45⁵/₈ in.
(87 × 115.9 cm)

The Walter H. and Leonore Annenberg
Collection, Partial Gift of Walter H. and
Leonore Annenberg, 1993

1993.400.3



54.143.2



A Farm in Brittany

Oil on canvas, 28¹/₂ × 35⁵/₈ in.
(72.4 × 90.5 cm)

Signed (lower left): P. Gauguin
Bequest of Margaret Seligman Lewisohn, in
memory of her husband, Sam A. Lewisohn,
1954

54.143.2

Still Life with Teapot and Fruit

Oil on canvas, 18³/₄ × 26 in.
(47.6 × 66 cm)

Signed and dated (lower right): P Gauguin 96
Anticipated Bequest of Walter H. Annenberg



Three Tahitian Women

Oil on wood, 9⁵/₈ × 17 in.
(24.4 × 43.2 cm)

Signed and dated (lower right): P. Gauguin
96

Anticipated Bequest of Walter H. Annenberg



Two Tahitian Women

Oil on canvas, 37 × 28¹/₂ in.
(94 × 72.4 cm)

Signed and dated (lower left): 99 / PGauguin
Gift of William Church Osborn, 1949
49.58.1

Paul Gauguin

French, 1848–1903

***Still Life with Sunflowers and Puvis de
Chavannes's "Hope"***

Oil on canvas, 25³/₄ × 30¹/₄ in.

(65.4 × 76.8 cm)

Signed and dated (lower right): Paul Gauguin
/ 1901

Partial Gift of Joanne Toor Cummings, 1984
1984.432



1984.432



Two Women (Mother and Daughter)

Oil on canvas, 29 × 36¹/₄ in.

(73.7 × 92.1 cm)

Anticipated Bequest of Walter H. Annenberg

Style of Paul Gauguin

French, late 19th century

Still Life

Oil on canvas, 15¹/₈ × 18¹/₄ in.

(38.4 × 46.4 cm)

Inscribed (lower right): P.Gauguin.91.

Bequest of Miss Adelaide Milton de Groot
(1876–1967), 1967

67.187.69



67.187.69

Tahitian Landscape

Oil on canvas, 25³/₈ × 18⁵/₈ in.

(64.5 × 47.3 cm)

Inscribed (lower left): PGauguin-9[1]

Anonymous Gift, 1939

39.182



39.182



1982.179.12

Attributed to Paulin Jénot

French, active by 1886, died after 1930

Captain Swaton

Oil on canvas, 16¹/₈ × 13 in. (41 × 33 cm)

Gift of Raymonde Paul, in memory of her
brother, C. Michael Paul, 1982

1982.179.12

Eugène Carrière

French, 1849–1906

Self-portrait

Oil on canvas, 16¹/₄ × 12⁷/₈ in.

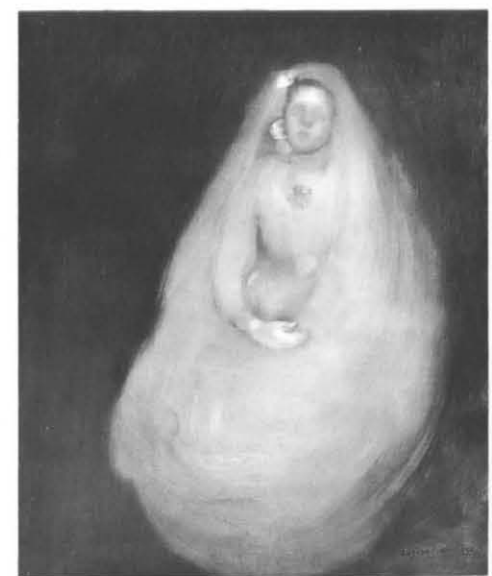
(41.3 × 32.7 cm)

Signed (lower left): Eugène Carrière

Purchase, Albert Otten Foundation Gift, 1979
1979.97



1979.97



63.138.5

The First Communion

Oil on canvas, 25³/₄ × 21 in.

(65.4 × 53.3 cm)

Signed (lower right): Eugène Carrière

Gift of Chester Dale, 1963

63.138.5



55.35



52.48.1

Jean Béraud

French, 1849–1936

The Church of Saint-Philippe-du-Roule, Paris

Salon of 1877

Oil on canvas, 23³/₈ × 31⁷/₈ in.

(59.4 × 81 cm)

Signed (lower left): Jean Béraud—

Inscribed (on shop signs): [illegible]

Gift of Mr. and Mrs. William B. Jaffe, 1955

55.35

A Windy Day on the Pont des ArtsOil on canvas, 15⁵/₈ × 22¹/₄ in.

(39.7 × 56.5 cm)

Signed and inscribed: (lower right)

JeanBéraud.; (center) FETE / DE SEVRES / . . .

Bequest of Eda K. Loeb, 1951

52.48.1



o8.123



17.120.228

Jean-François Raffaëlli

French, 1850–1924

Place Saint-Germain-des-Prés, ParisOil on canvas, 27¹/₂ × 31¹/₂ in.

(69.9 × 80 cm)

Signed (lower right): JFRAFFAËLLI

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1908

o8.123

The Fletcher Mansion, New York CityOil on canvas, 23³/₄ × 32 in.

(60.3 × 81.3 cm)

Signed (lower right): JFRAFFAËLLI

Mr. and Mrs. Isaac D. Fletcher Collection,

Bequest of Isaac D. Fletcher, 1917

17.120.228

Pascal-Adolphe-Jean Dagnan-Bouveret

French, 1852–1929

Madonna of the RoseOil on canvas, 33³/₄ × 27 in.

(85.7 × 68.6 cm)

Signed, dated, and inscribed (lower right):

P.A.J. DAGNAN-B / PARIS 85.

Catharine Lorillard Wolfe Collection, Wolfe

Fund, 1906

o6.1233.2

The Pardon in Brittany

Salon of 1887

Oil on canvas, 45¹/₈ × 33³/₈ in.

(114.6 × 84.8 cm)

Signed and dated (lower right): P.A.J.

DAGNAN-B / 1886

Gift of George F. Baker, 1931

31.132.34



o6.1233.2



31.132.34

Jean-Louis Forain

French, 1852–1931

Recess of the Court

Oil on canvas, 23⁷/₈ × 28⁷/₈ in.
(60.6 × 73.3 cm)

Signed (upper right): forain

Gift of Mr. and Mrs. Arthur Wiesenberger,
1966

66.217



66.217



1984.393

Vincent van Gogh

Dutch, 1853–1890

Peasant Woman Cooking by a Fireplace

Oil on canvas, 17³/₈ × 15 in.
(44.1 × 38.1 cm)

Gift of Mr. and Mrs. Mortimer Hays, 1984
1984.393

Self-portrait with a Straw Hat; (verso) The Potato Peeler

Oil on canvas, 16 × 12¹/₂ in.
(40.6 × 31.8 cm)

Bequest of Miss Adelaide Milton de Groot
(1876–1967), 1967

67.187.70ab



67.187.70a



67.187.70b

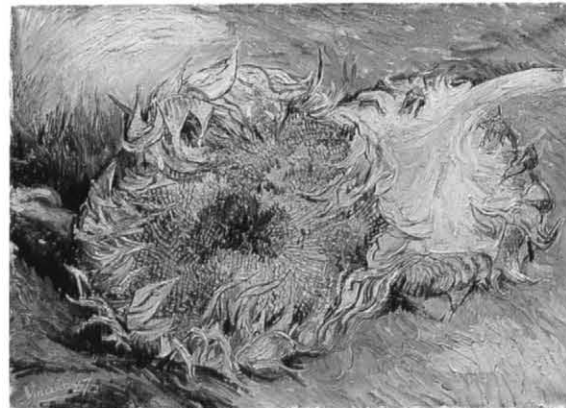
Sunflowers

Oil on canvas, 17 × 24 in. (43.2 × 61 cm)

Signed and dated (lower left): Vincent 87

Rogers Fund, 1949

49.41



49.41

The Flowering Orchard

Oil on canvas, 28¹/₂ × 21 in.
(72.4 × 53.3 cm)

Signed (lower left): Vincent

The Mr. and Mrs. Henry Ittleson Jr. Purchase
Fund, 1956

56.13



56.13



62.24



1992.374

Oleanders

Oil on canvas, 23³/₄ × 29 in.

(60.3 × 73.7 cm)

Inscribed: (on cover of book) EMILE ZOLA / LA joie de / VIVRE; (on spine of book) Lajoie de / vivre / Emile / Zola

Gift of Mr. and Mrs. John L. Loeb, 1962
62.24

Shoes

Oil on canvas, 17³/₈ × 20⁷/₈ in.

(44.1 × 53 cm)

Signed (lower left): Vincent

Purchase, The Annenberg Foundation Gift,
1992

1992.374



1975.I.231



Madame Roulin (Augustine Roulin, 1851–1930) **and Her Baby** (Marcelle, born 1888)

Oil on canvas, 25 × 20 in. (63.5 × 50.8 cm)

Robert Lehman Collection, 1975

1975.I.231

ROBERT LEHMAN COLLECTION

Woman Rocking a Cradle (Augustine Roulin, 1851–1930)

This is one of five versions, possibly the first.

The other versions are in the Rijksmuseum Kröller-Müller, Otterlo; the Museum of Fine Arts, Boston; the Stedelijk Museum, Amsterdam; and The Art Institute of Chicago.

Oil on canvas, 36¹/₂ × 29 in.

(92.7 × 73.7 cm)

Signed, dated, and inscribed: (on arm of chair) vincent / arles 89; (lower right) La / Berceuse (Woman Rocking a Cradle)

Anticipated Bequest of Walter H. Annenberg



51.II2.3



64.165.2

L'Arlésienne: Madame Joseph-Michel

Ginoux (Marie Julien, 1848–1911)

One of two versions; the other is in the Musée d'Orsay, Paris.

Oil on canvas, 36 × 29 in. (91.4 × 73.7 cm)

Bequest of Sam A. Lewisohn, 1951

51.II2.3

First Steps, after Millet

Oil on canvas, 28¹/₂ × 35⁷/₈ in.

(72.4 × 91.1 cm)

Gift of George N. and Helen M. Richard,
1964

64.165.2





1993.132

Vincent van Gogh

Dutch, 1853–1890

Cypresses

Oil on canvas, $36\frac{3}{4} \times 29\frac{1}{8}$ in.

(93.4 × 74 cm)

Rogers Fund, 1949

49.30

Wheat Field with Cypresses

There are two repetitions of this composition (National Gallery, London; private collection).

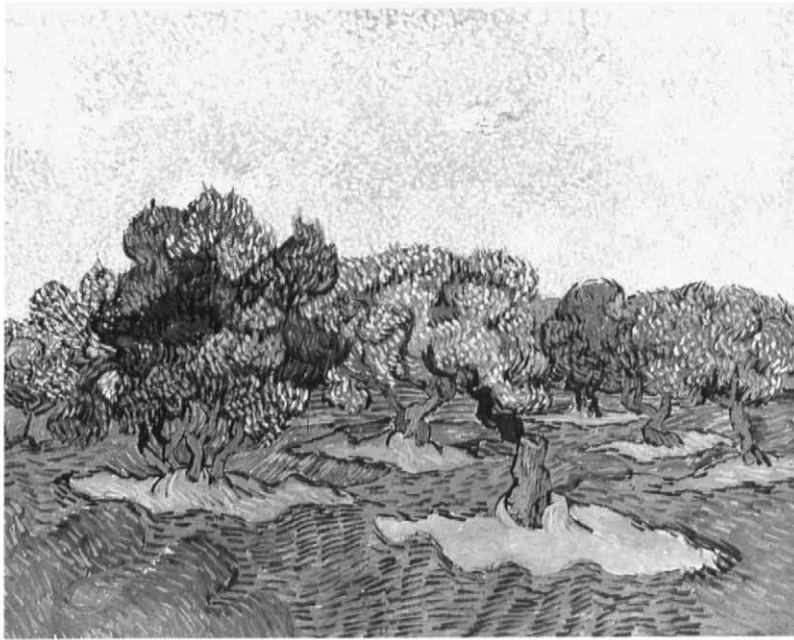
Oil on canvas, $28\frac{3}{4} \times 36\frac{3}{4}$ in.

(73 × 93.4 cm)

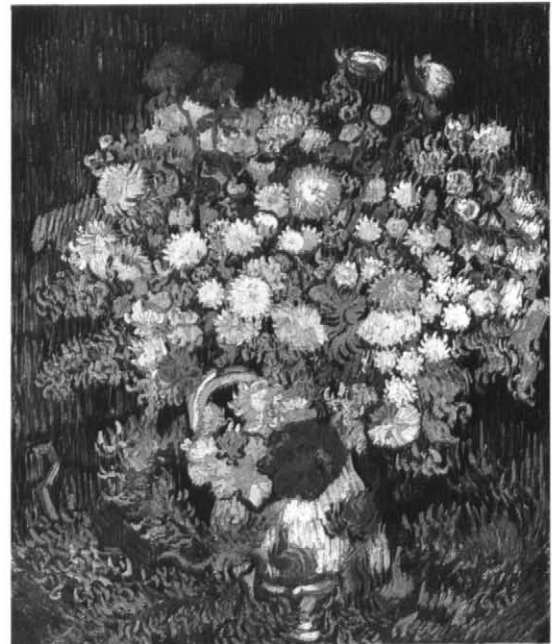
Purchase, The Annenberg Foundation Gift,

1993

1993.132



58.187



1993.400.4

Vincent van Gogh

Dutch, 1853–1890

Olive Orchard

Oil on canvas, 28⁵/₈ × 36¹/₄ in.
(72.7 × 92.1 cm)

Anticipated Bequest of Walter H. Annenberg

Iris

Oil on canvas, 29 × 36¹/₄ in.
(73.7 × 92.1 cm)

Gift of Adele R. Levy, 1958

58.187

Women Picking Olives

There are two other versions of the composition (National Gallery of Art, Washington, D.C., and private collection).

Oil on canvas, 28¹/₂ × 35⁷/₈ in.
(72.4 × 91.1 cm)

Anticipated Bequest of Walter H. Annenberg

Bouquet of Flowers in a Vase

Oil on canvas, 25¹/₂ × 21¹/₈ in.
(64.8 × 53.7 cm)

The Walter H. and Leonore Annenberg Collection, Partial Gift of Walter H. and Leonore Annenberg, 1993

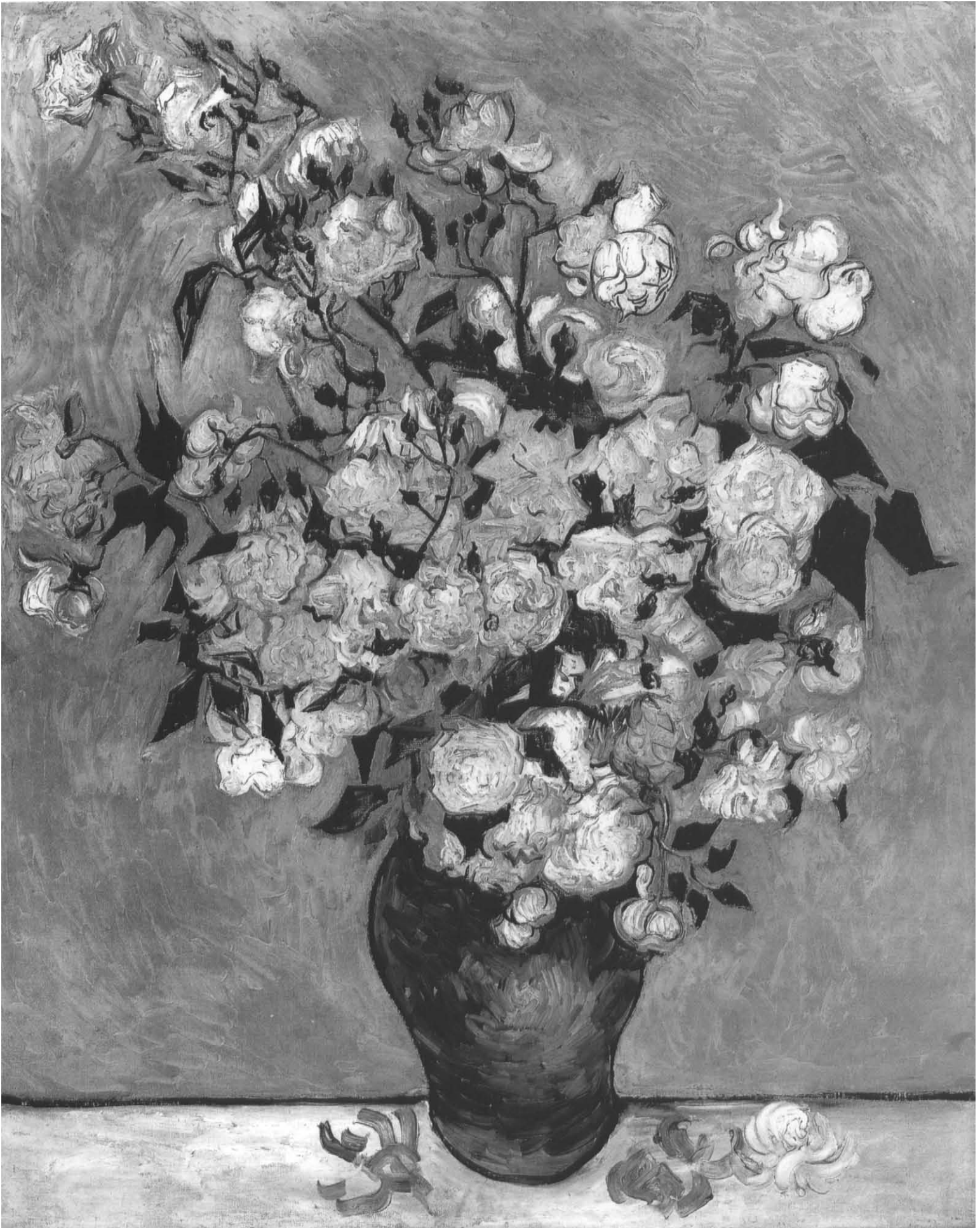
1993.400.4

Vase of Roses

Oil on canvas, 36⁵/₈ × 29¹/₈ in.
(93 × 74 cm)

The Walter H. and Leonore Annenberg Collection, Partial Gift of Walter H. and Leonore Annenberg, 1993

1993.400.5



1993.400.5

Georges-Pierre Seurat

French, 1859–1891

Landscape at Saint-Ouen

The painting has been separated from its verso (private collection), a copy after the *Pauvre Pêcheur* by Puvis de Chavannes (1824–1898).

Oil on wood, mounted on wood; overall 67/8 × 103/8 in. (17.5 × 26.4 cm); painted surface 63/8 × 10 in. (16.8 × 25.4 cm)

Gift of Bernice Richard, 1980
1980.342



1980.342



1985.237

The Forest at Pontaubert

Oil on canvas, 311/8 × 245/8 in. (79.1 × 62.5 cm)

Purchase, Gift of Raymonde Paul, in memory of her brother, C. Michael Paul, by exchange, 1985
1985.237

The Mower

Oil on wood, 61/2 × 97/8 in. (16.5 × 25.1 cm)

Robert Lehman Collection, 1975
1975.1.206

ROBERT LEHMAN COLLECTION



1975.1.206



59.16.5

View of the Seine

Oil on wood, 61/4 × 93/4 in. (15.9 × 24.8 cm)

Bequest of Mabel Choate, in memory of her father, Joseph Hodges Choate, 1958
59.16.5

The Gardener

Oil on wood, 61/4 × 93/4 in. (15.9 × 24.8 cm)

Bequest of Miss Adelaide Milton de Groot (1876–1967), 1967
67.187.102



67.187.102



1975.1.207

Study for "A Sunday on La Grande Jatte"

This painting and the following (51.112.6) are preparatory studies for the final canvas (*The Art Institute of Chicago*), which was first shown in the 1886 Impressionist exhibition.

Oil on wood, 61/8 × 91/2 in. (15.6 × 24.1 cm)

Inscribed (verso, by Paul Signac): Seurat #96
Robert Lehman Collection, 1975
1975.1.207

ROBERT LEHMAN COLLECTION

Study for "A Sunday on La Grande Jatte"

Oil on canvas, 273/4 × 41 in. (70.5 × 104.1 cm)

Bequest of Sam A. Lewisohn, 1951
51.112.6

Gray Weather, Grande Jatte

Exposition des XX of 1889, Brussels

Oil on canvas, 273/4 × 34 in. (70.5 × 86.4 cm)

Signed (lower left): Seurat

Anticipated Bequest of Walter H. Annenberg

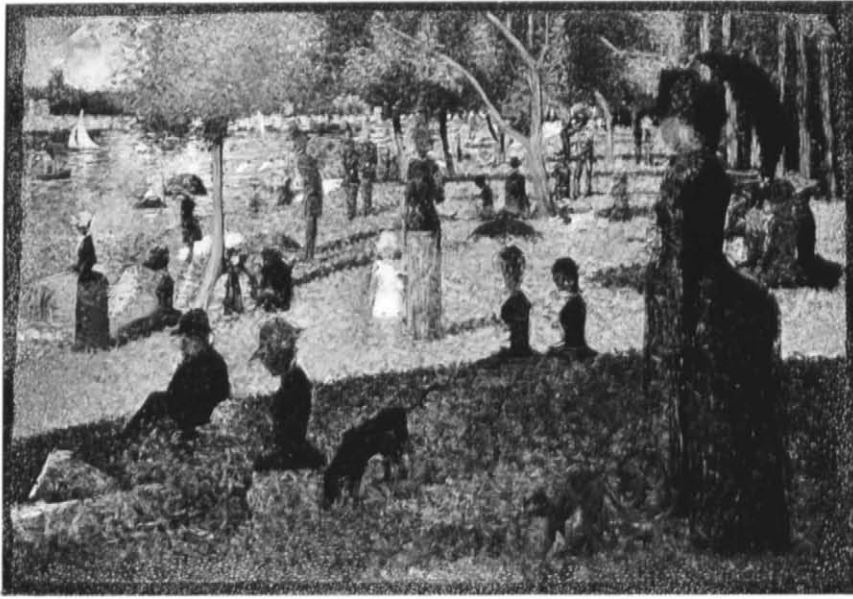
Circus Sideshow

Société des Artistes Indépendants of 1888

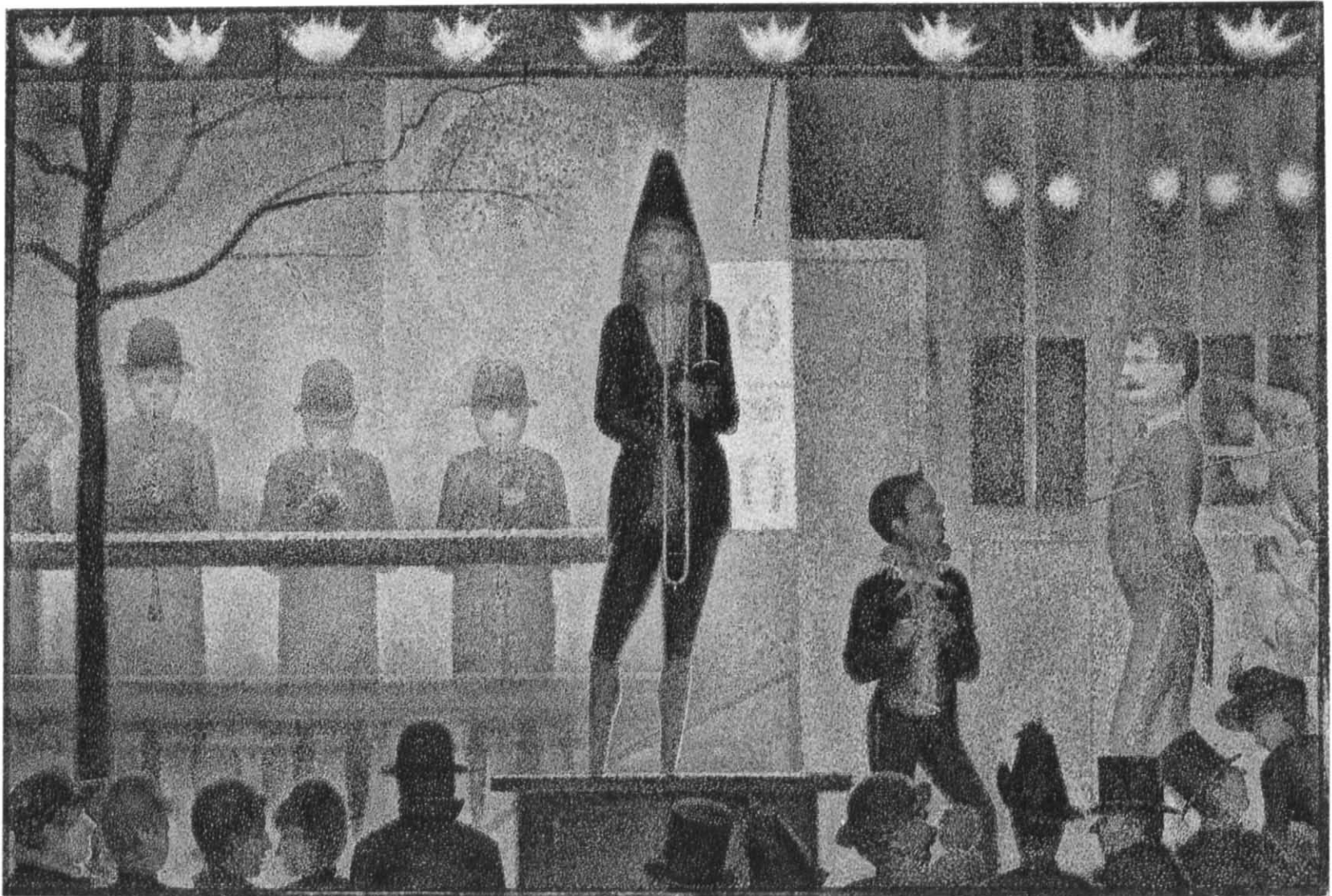
Oil on canvas, 391/4 × 59 in. (99.7 × 149.9 cm)

Bequest of Stephen C. Clark, 1960

61.101.17



51.112.6



61.101.17

Maximilien Luce

French, 1858–1941

Morning, Interior

The painting represents Gustave Perrot (died 1891/92), a close friend of Luce's and a fellow Neo-Impressionist.

Oil on canvas, 25¹/₂ × 31⁷/₈ in.

(64.8 × 81 cm)

Signed and dated (lower right): Luce 90

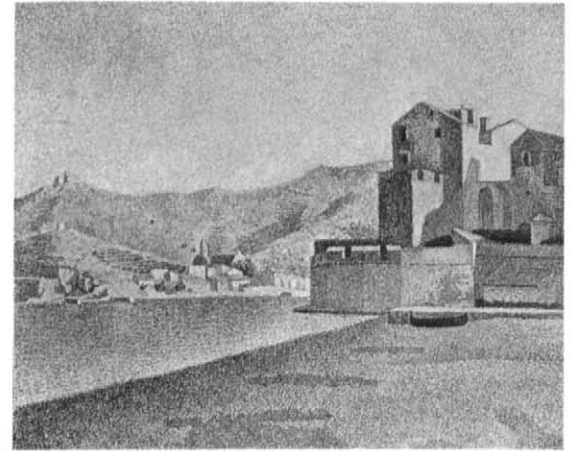
Bequest of Miss Adelaide Milton de Groot

(1876–1967), 1967

67.187.80



67.187.80



1975.1.208

Paul Signac

French, 1863–1935

View of Collioure

Oil on canvas, 24³/₄ × 31¹/₂ in.

(62.9 × 80 cm)

Signed, dated, and inscribed: (bottom left)

P.Signac.87; (bottom right) Op165

Robert Lehman Collection, 1975

1975.1.208

ROBERT LEHMAN COLLECTION

The Jetty at Cassis

Oil on canvas, 18¹/₄ × 25⁵/₈ in.

(46.4 × 65.1 cm)

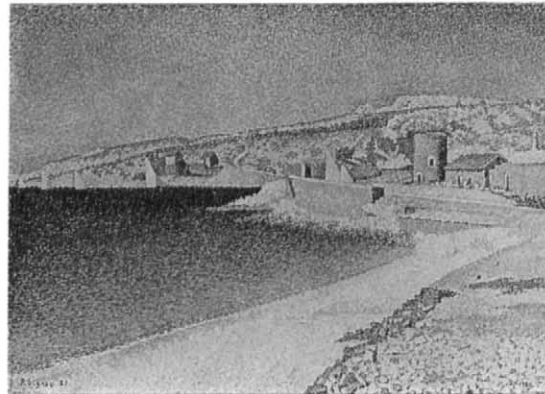
Signed, dated, and inscribed: (lower left)

P.Signac 89; (lower right) Op.198; (on

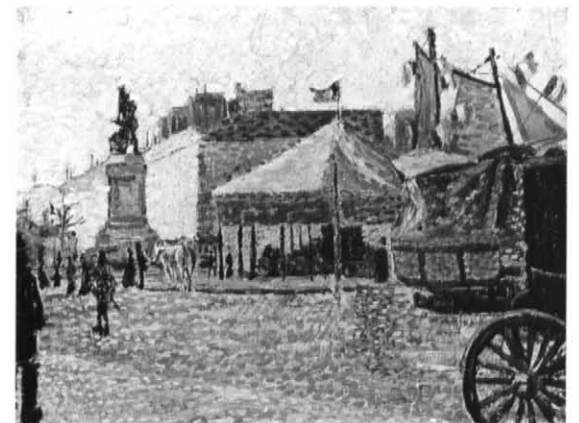
stretcher) La Jetée de Cassis – PS [monogram]

Bequest of Joan Whitney Payson, 1975

1976.201.19



1976.201.19



1975.1.210

Paris: The Place Clichy

Oil on wood, 10³/₄ × 14 in.

(27.3 × 35.6 cm)

Signed and dated (lower right): Signac 89

Robert Lehman Collection, 1975

1975.1.210

ROBERT LEHMAN COLLECTION

Concarneau: Fishing Boats

Oil on canvas, 25¹/₂ × 32 in.

(64.8 × 81.3 cm)

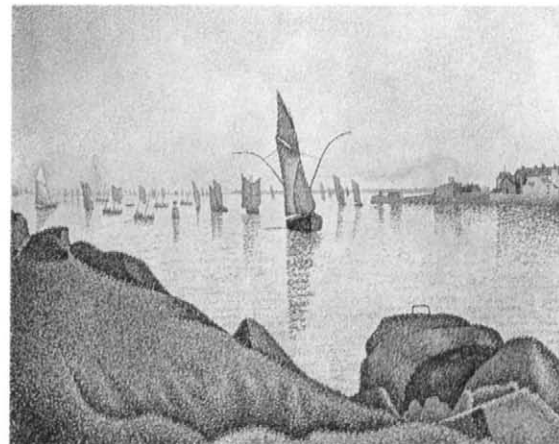
Signed, dated, and inscribed: (bottom left)

P.Signac 91; (bottom right) Op. 220

Robert Lehman Collection, 1975

1975.1.209

ROBERT LEHMAN COLLECTION



1975.1.209



55.220.1

View of the Port of Marseilles

Oil on canvas, 35 × 45³/₄ in.

(88.9 × 116.2 cm)

Signed and dated (lower right): P Signac /

1905

Gift of Robert Lehman, 1955

55.220.1



1975.I.164



1975.I.163

Henri-Edmond Cross (Henri-Edmond Delacroix)

French, 1856–1910

Landscape with Pine Trees

Oil on canvas, 21¹/₄ × 25³/₄ in.

(54 × 65.4 cm)

Signed and dated (bottom left): henri Edmond Cross 96.

Robert Lehman Collection, 1975

1975.I.164

ROBERT LEHMAN COLLECTION

Valley with a Fir Tree

Oil on canvas, 29 × 35¹/₂ in.

(73.7 × 90.2 cm)

Signed and dated (lower left): henri Edmond Cross 09

Robert Lehman Collection, 1975

1975.I.163

ROBERT LEHMAN COLLECTION



1979.135.14



1976.201.15

Henri de Toulouse-Lautrec

French, 1864–1901

***René Grenier* (1861–1917)**

Oil on wood, 13³/₈ × 10 in. (34 × 25.4 cm)

Inscribed (verso): Mon portrait par / Toulouse

Lautrec / en 1887 / atelier rue Caulaincourt /

[Grenier?] (My portrait by Toulouse Lautrec

in 1887 studio rue Caulaincourt)

Bequest of Mary Cushing Fosburgh, 1978

1979.135.14

Woman in the Garden of Monsieur Forest

Oil on canvas, 21⁷/₈ × 18¹/₄ in.

(55.6 × 46.4 cm)

Signed (lower left): HTLautrec [HTL in monogram]

Bequest of Joan Whitney Payson, 1975

1976.201.15



67.187.108

The Streetwalker

Oil on cardboard, 25¹/₂ × 21 in.

(64.8 × 53.3 cm)

Signed (lower right): [HT]Lautrec [initials in monogram?]

Anticipated Bequest of Walter H. Annenberg

***The Englishman* (William Tom Warren, 1861–1934) at the Moulin Rouge**

This painting is a study for a color lithograph commissioned in 1892.

Oil and gouache on cardboard,

33³/₄ × 26 in. (85.7 × 66 cm)

Signed (lower left): HTLautrec [HTL in monogram]

Bequest of Miss Adelaide Milton de Groot (1876–1967), 1967

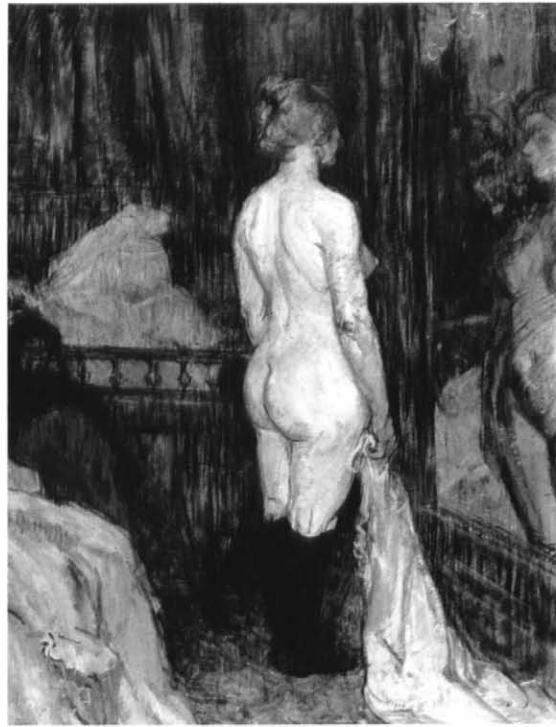
67.187.108



51.33.2



64.153

**Henri de Toulouse-Lautrec**

French, 1864–1901

The SofaOil on cardboard, 24³/₄ × 31⁷/₈ in.

(62.9 × 81 cm)

Stamped (lower left): HTL [monogram]

Rogers Fund, 1951

51.33.2

Madame Thadée Natanson (Misia Godebska, 1872–1950) ***at the Theater***This is a study for the cover design of the March 1895 issue of *L'Estampe originale*.Gouache on cardboard, 24¹/₂ × 29¹/₂ in.

(62.2 × 74.9 cm)

Signed, dated, and inscribed (lower right): à Msth, Natanson / Hommages de / HTLautrec [HTL in monogram] 95 (to Madame Thadée Natanson / With the compliments of / HTLautrec 95)

Gift of Mr. and Mrs. Richard Rodgers, 1964

64.153



1974.356.35



1974.356.36

Henri-Gabriel Ibels (1867–1936)Gouache on paper, 20¹/₂ × 15¹/₂ in.

(52.1 × 39.4 cm)

Signed and inscribed (lower right): Pour (for) / H G IBELS / HTLautrec [HTL in monogram]

Anticipated Bequest of Walter H. Annenberg

Woman before a MirrorOil on wood, 24¹/₂ × 18¹/₂ in. (62.2 × 47 cm)

Signed and dated (upper left): HTLautrec

[HTL in monogram] '97

Anticipated Bequest of Walter H. Annenberg

ÉmilieOil on wood, 16¹/₄ × 12³/₄ in. (41.3 × 32.4 cm)

Signed and inscribed (lower left): à (to)

Emilie / HTLautrec [HTL in monogram]

The Lesley and Emma Sheaffer Collection,

Bequest of Emma A. Sheaffer, 1973

1974.356.35

Mademoiselle NysOil on unprimed wood, 10⁵/₈ × 8⁵/₈ in.

(27 × 21.9 cm)

Signed, dated, and inscribed (upper right): à

la famille / Nys (to the Nys family) /

HTLautrec [HTL in monogram] / 1899.

The Lesley and Emma Sheaffer Collection,

Bequest of Emma A. Sheaffer, 1973

1974.356.36

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