

**CATALOGUE OF PAINTINGS AND  
DRAWINGS: WITH A SUMMARY  
OF OTHER WORKS OF ART,  
EXHIBITED ON THE SECOND  
FLOOR**

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Catalogue of Paintings and Drawings: With a Summary of Other Works of Art, Exhibited on the Second Floor by Various

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**VARIOUS**

**CATALOGUE OF PAINTINGS AND  
DRAWINGS: WITH A SUMMARY  
OF OTHER WORKS OF ART,  
EXHIBITED ON  
THE SECOND FLOOR**



MUSEUM OF FINE ARTS.  

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CATALOGUE  
OF  
PAINTINGS AND DRAWINGS,

With a Summary of other Works of Art,

EXHIBITED ON THE SECOND FLOOR.



SUMMER, 1901.

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THIRD EDITION.

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BOSTON:  
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1901

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## FIRST PICTURE GALLERY.

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### EARLY ITALIAN, SPANISH, FLEMISH, AND DUTCH PAINTERS.

The names of lenders are printed in italics.

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#### SIENESE SCHOOL. End of Fourteenth Century.

1. Altar-piece. The Entombment and The Assumption of the Virgin. Gift of Martin Brimmer.
2. Madonna and Child with two Angels.  
*Dezman W. Ross.*
3. Madonna and Child with Heads adoring.  
Bequest of Miss Caroline Isabella Wilby.

#### SCHOOL OF GIOTTO: b. Colle, 1266; d. Florence, 1337.

4. The Holy Family. *Athenæum.*

#### NICOLAUS DA VOLTRI. Flourished in 1401.

A follower of Giotto.

5. Madonna and Child, with worshipper kneeling.  
Lansl says there is no known surviving work of his. This, however, is inscribed with his name on the hangings behind the head of the Madonna.

#### EARLY FLORENTINE SCHOOL. 15th Century.

6. Marriage of St. Catherine. *Miss Helen Griggs.*

#### RUSSIAN SCHOOL.

7. Madonna and Child. *Mrs. Thos. O. Richardson.*
8. Head of Christ. *Mrs. Thos. O. Richardson.*

#### BYZANTINE SCHOOL.

9. Virgin and Child enthroned with Angels.  
Gift of Mrs. T. O. Richardson.
10. St. Mark. *Miss Helen Griggs.*

## UNKNOWN.

11. The Flight into Egypt. *T. C. Felton.*

FRESCO of the 15th Century, from FRIBOURG.

12. Intercession for the Soul of a Dying Woman.  
*Mrs. Bruen.*

LUCIO MASSARI. Bolognese School; b. 1569; d. 1633.

Pupil of Passerotti and in the School of the Caracci.

13. The Entombment. *Gift of Martin Brimmer.*

## SCHOOL OF PERUGINO.

14. St. Sebastian. *Denman W. Ross.*

GIACOMO PALMA, called "Palma Giovane": b. Venice, 1544; d. there 1628.

15. The Annunciation. *Gift of Quincy A. Shaw.*

BARTOLOMEO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known.

It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1478.

16. A Pietà, with Paintings of Saints on Panels. Signed, and dated 1485. *Gift of Quincy A. Shaw.*

After TIZIANO VECELLIO DA CADORE (?): b. Friuli, Italy, in 1477 (?); d. 1576.

17. Study of the Madonna and Child for an altar-piece  
Madonna di Pesaro. *James Jackson Jarves.*

CARLO GAROFALO: b. Naples; d. Madrid, about 1715.

18. Vision of St. Dominic. *James Jackson Jarves.*  
A study for his large altar-piece in the National Gallery, London.

## ITALIAN SCHOOL.

19. Portrait of a Venetian. *James Jackson Jarves.*

GASPAR NIGRO, Venice, 1515.

20. Deposition from the Cross; St. Sebastian and other figures attending. *C. C. Felton.*

TIMOTEO DELLA VITE: b. Urbino, Italy, 1470; d. 1524.

21. Madonna and Saints. *James Jackson Jarves.*

TIBALDEO DI PELLEGRINO: b. Valdelsa, Italy, 1527; d. Milan, 1598.

22. Venus Rising from the Sea. *James Jackson Jarves.*

SCHOOL OF RAPHAEL: b. Urbino, 1483; d. Rome, 1520.

23. St. Sebastian. *James Jackson Jarves.*

ANTONELLO DA MESSINA: b. Messina, about 1496.

24. Ecce Homo. *James Jackson Jarves.*

POLIDORO DA CARAVAGGIO: b. Caravaggio, 1490 (?); d. Messina, 1543.

*Pupil of Raphael.*

25. The Three Graces. From Raphael's fresco in the Farnesina,

FLORENTINE SCHOOL, 16th Century.

26. Two Angels (on canvas transferred from a panel).  
*Turner-Sargent Collection.*

Ascribed to LUINI.

27. Portrait of Peter Medici, brother of Pope Leo X.  
*Mrs. S. D. Warren.*

BERNADINO LANINI: b. Luino, about 1475; d. Milan, 1533.  
*Milanese School.*

28. Madonna seated with Child. Signed 1561. B—  
A copy of this painting is hung at Hampton Court, there  
ascribed to Bronsino.

*Gift of Mrs. S. D. Warren.*

GIAMBATTISTA TIEPOLO, b. Venice, 1696; d. Madrid, 1770.

29. "St. Helen presenting her son, the Emperor Constantine, in Heaven."

*Albert S. Ludlow, Waukesha, Wis.*

SANDRO BOTTICELLI, b. Florence, 1447; d. there, 1510.

30. Virgii and Child with St. John. Formerly in the collection of Alexander Barker, Esq., in London.  
Of this picture, Dr. Waagen writes ("Galleries and Cabinets of Art in Great Britain." London, 1857; p. 72):



*First Picture Gallery.*

"A work of the first class by this so unequal master. The forms have something grand about them. The expression of the heads is that of a deep and mysterious melancholy; the execution is of great decision and mastery, and the whole in excellent keeping."

From a bequest of Sara G. Timmins.

GIO. FRANCESCO BARBIERI, called GUERCINO: b. Cento, 1591; d. Bologna, 1666.

31. *Ecce Homo.* *Estate of Mrs. Francis Brooks.*

BERNARDINO PINTURICCHIO, b. Perugia, 1454 (?); d. Siena, 1513.

32. *Holy Family.* *Estate of Chas. C. Perkins.*

TINTORETTO (Giacomo Robusti): b. at Venice, 1612; d. there, 1594. A pupil of Titian.

33. *The Adoration of the Magi.*

From the Casa Barbarigo. There are points of similarity in his treatment of this subject in the Scuola di S. Rocco, — the action of the Magi, the crowd of attendants in the background, etc.

The face, the figure, the attitude of the Virgin, bear a strong resemblance. It is said to be a portrait of his wife.

The two doves were frequently introduced by Tintoretto in paintings of the childhood of Christ.

*T. C. Felton.*

34. *Sketch for the Assumption of the Virgin.*

Bequest of Thomas G. Appleton.

35. *Sketch of "Last Supper."*

Bequest of Miss Mary S. Felton.

TINTORETTO, or DOMENICO ROBUSTI, his son, b. Venice, 1562; d. there, 1637.

36. *Portrait of a Doge.*

*J. Russell May.*

Ascribed to TINTORETTO.

37. *Head of a Man.* *Bequest of Stephen H. Perkins.*

DIEGO RODRIGUEZ DE SILVA Y VELASQUEZ: b. Seville, 1599; d. Madrid, 1660.

38. *Portrait of Don Baltazar Carlos and his Dwarf.*  
From the Castle Howard Collection. Purchased from the Henry L. Pierce Fund.

JUSEPE DE RIBERA, called Lo Spagnoletto; b. Jativa, Spain, 1588; d. Naples, 1656.

*First Picture Gallery.*

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39. The Philosopher. Purchased from the Mrs. Julia B. H. James Fund.
- SPANISH SCHOOL.
40. Portrait. *Dr. Henry K. Oliver.*
- TUSCAN SCHOOL.
41. Head of a Dignitary. *Mrs. Brimmer.*
- GIOVANNI BATTISTA MORONI: b. Bondo, about 1520; d. Brescia, 1578.
- 41A. Portrait of Count Alborghetti and Son, of Bergamo. From the Turner-Sargent Fund.
- GUIDO RENI (ascribed to): b. Bologna, 1575; d. Bologna, 1642.
42. Magdalen. *Estate of Harold Whiting.*
43. Head of St. Francis. Study for a figure in a group of saints in the Gallery at Bologna. *Mrs. Edward T. Potter.*
- BASSANO (Giscomio da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1582.  
A pupil of Bonifazio, of Venice.
44. The Scourging of Christ. *Anonymous Gift.*
- DOMENICO PULIZO: b. Florence, 1492; d. 1527.  
Pupil of Andrea del Sarto.
45. St. John. *William G. Brooks.*
- GIOVANNI BATTISTA CIPRIANI: b. Florence, 1727; d. Hammermith, near London, 1785.
46. Child with Doll. *Robert D. Evans.*
- Probably of the FLEMISH SCHOOL. Ascribed in Spain to DOMENICO TEOSCOPOLI, called IL GRECO: b. in Greece, about 1548; d. in Toledo, Spain, 1625.  
Pupil of Titian.
47. Saint Luke. *Mrs. Phebe A. Hearst, Washington.*
- JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749.
48. Vase of Flowers.  
A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte marble bracket, and holds a superb bunch of roses, narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.  
Height: 0 m. 98 cent.; width, 0 m. 79 cent.  
From a bequest of Stanton Blake.

HANS HOLBEIN (attributed to): b. Augsburg, 1498; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

49. A Donor and his two patron saints, Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipzig, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture,