

# 30 MASTERPIECES



***(Cover) "The Adoration of the Shepherds" by EL GRECO***



**30**

**M A S T E R P I E C E S**

*An Exhibition of Paintings  
from the Collection of the*

**METROPOLITAN MUSEUM OF ART**

*On Special Loan to the*

**DALLAS MUSEUM OF FINE ARTS**

*Assembled for the State Fair of Texas*

*October 4 through November 23*

**1947**

## FOREWORD

The Metropolitan Museum of Art welcomes this opportunity to bring its treasures before the public of the Southwest. Since 1870 this Museum has pioneered in the cultural and artistic life of this continent. It has opened the door to three generations who have seen beyond it the broader horizons of our common past — the ancient and modern civilizations of which we are the inheritors and of which today we form such an important part.

The Museum now has accumulated collections beyond, indeed, the capacity of its present buildings and the immediate needs of its metropolitan audience. Our duty and our opportunities lie in the nation at large where by sending exhibitions to other museums we may assist our colleagues in the common task of awakening Americans to the responsibilities of world leadership and the understanding between peoples.

We are grateful to the Dallas Museum of Fine Arts for its initiative and hospitality and hope this will be but the beginning of an exchange of people, ideas, and works of art between Texas and New York.

FRANCIS HENRY TAYLOR, *Director*  
*Metropolitan Museum of Art*

## ACKNOWLEDGEMENT

In the contemporary metamorphosis of the Metropolitan Museum of Art, one of many enlightened projects has been the instigation of a courageous policy of lending important examples from the institution's vast collections. The Dallas Museum of Fine Arts is one of the first regional museums to benefit from this generous policy. The Trustees of the Dallas Museum extend appreciation to the Trustees and staff of the Metropolitan Museum for making this loan possible, and for sharing in the elaborate plans for protecting and transporting these masterpieces. This special exhibition provides a significant event in the art experience of the Southwest.

JERRY BYWATERS, *Director*  
*Dallas Museum of Fine Arts*





## Presentation at the Temple

**GIOVANNI DI PAOLO**

**Central Italian, XV Century**

Giovanni di Paolo lived from 1402-03 to 1482 or soon after. School of Siena. His style is highly original but seems based on the Siennese Gothic tradition of Sassetta modified by influence of the Umbrian painter Gentile da Fabriano. By 1440 his increasing solidity of form suggests a kinship with Fra Angelico. His later paintings are usually heavier and larger in scale than the earlier ones... This small panel must originally have belonged in the predella of a large altarpiece with four other existing paintings. The main part of the altarpiece is still unidentified. Even though practically all of the compositional ideas in this picture were taken from the "Presentation" painted over 100 years earlier by Ambrogio Lorenzetti in the Uffizi, Florence, and the "Presentation" by Gentile da Fabriano in the Louvre, Paris, the appropriated elements are perfectly assimilated. On this panel the artist reveals his delight in painting slender and graceful people as well as his fondness for fresh gay color and pervasive ornamental detail, renouncing solemnity and force in favor of delicacy and charm.

*Tempera on panel. H. 15½; W. 18⅓ inches.*





## **The Annunciation**

### **WORKSHOP OF FRA FILIPPO LIPPI    Florentine, XV Century**

Fra Filippo Lippi was born about 1406; died 1469. He took vows at the monastery of the Carmine in Florence in 1421; however, it is assumed that he left the monastery about ten years later to paint independently. His style shows the influence of Fra Angelico and Lorenzo Monaco; but that Massacio made the strongest impression upon him is revealed in his most important altarpiece, "The Coronation of the Virgin" in the Uffizi, Florence . . . Though by an unidentified artist close to Fra Filippo Lippi, this panel, painted about 1445, is stamped by the personality of a definite individual — one whose sources lay in the composition of Fra Angelico perhaps, and whose airy color may have derived from Domenico Veneziano, but whose feeling for perspective and sense of light and air entering from the outside give it a quality of its own.

*Tempera on wood. H. 15 $\frac{7}{8}$ ; W. 27 $\frac{1}{2}$  inches.*



## **Portrait of a Lady of the Sassetti Family**

**DOMENICO GHIRLANDAIO**

**Florentine, XV Century**

Born 1449; died 1494. Conducted a large workshop and employed numerous assistants. He was much in demand in Florence, where he decorated chapels and painted altarpieces for many of the leading families. He also worked in Rome, in the Sistine Chapel at the Vatican. His early works show the influence of his master, Baldovinetti, and also of Verrochio . . . This lady appears in his famous frescoes in the Sassetti Chapel in Santa Trinita, Florence, painted between 1483 and 1485. This portrait, in which she seems older, may be dated about 1490. A silver-point drawing in the British Museum is possibly a sketch for this portrait.

*Tempera on wood. H. 22½; W. 17⅜ inches.*





## **Madonna and Child**

### **GIOVANNI BELLINI Venetian, XV and Early XVI Centuries**

Born about 1430; died 1516. Before 1460, he worked under his father, Jacopo Bellini, in Padua. His ascetic early style reveals also the influence of paintings by his brother-in-law Mantegna, and of the sculptures by Donatello in Padua. After moving to Venice he developed a more gracious humanity and his art took on a melodious quality of expression. By 1488 he had become the accepted leader of the Venetian school. He is famous for many great altarpieces in Venice and nearby towns, and for numerous portraits. He had great influence on many able painters. "The best painter of them all", wrote Durer in 1506. Giorgione and Titian were his pupils... The listening attitude of the Child in this picture strongly resembles that of the Child in a similar composition in the Accademia in Venice. Painted between 1480 and 1490.

*Oil on wood. H. 35; W. 28 inches.*

Signed: IOANNES BELLINUS

## The Pieta

**CARLO CRIVELLI**

**Venetian, XV Century**

Active by 1457; died about 1495. His style reveals influence from study in Padua as well as Venice. Crivelli painted altarpieces for churches in Fermo, Camerino, Fabriano, and other towns in eastern Italy. Although he took over the Paduan conception of form and perspective and introduced renaissance ornament into his designs, he remained at heart a Gothic master, delighting in decorative detail and linear rhythms. He continued to use gold grounds and the many-paneled form of altarpiece known as the *ancona* . . . This panel, painted about 1485, was probably the center of the upper tier of an *ancona*. The ornamental quality of its drawing is characteristic of Crivelli's highly personal style; and its intensity and nobility of expression rank it among the artist's great works.

*Tempera on wood; tooled gold ground. H. 27¾; W. 25½ inches.*





**Girl with Cherries**

**AMBROGIO DE PREDIS**

**North Italian, XV Century,**

**School of Milan**

Born about 1455; died after 1506. By 1482 he was painting in Milan for the court of Lodovico il Moro, where he came under the influence of Leonardo da Vinci, and often assisted him. Later he was employed by Maximilian I to design coins, medals, and tapestries. His portraits of Maximilian and Bianca Maria Sforza are among his best known works... This picture, which is close in spirit and workmanship to the paintings of Leonardo, has been attributed to several of Leonardo's followers, including Boltraffio; but the sureness of modeling, combined with the extreme refinement of finish, makes the ascription to Predis the most tenable. Formerly attributed to Leonardo da Vinci.

*Oil on wood. H. 19½; W. 14¾ inches.*



**Saint Louis of Toulouse**  
**COSIMO TURA**

**North Italian, XV Century,**  
**School of Ferrara**

Active by 1451; died 1495. Contemporary of Mantegna in Ferrara. From 1457 onward, he was official painter to the court of Ferrara, supplying the ducal family with portraits, religious paintings, decorations, and designs for tapestries, etc. His style has a nervous energy which is highly individual, but is comparable to Mantegna's in its sculptured strength . . . This panel apparently belongs to Tura's late period. It corresponds closely in dimensions and style with seven other panels ascribed to Tura, all of which probably belonged to the large polyptych painted for the high altar in the Church of San Luca in Borgo, near Ferrara.

*Tempera on wood, originally with gold ground. H. 28½; W. 15⅝ inches.*





## **Madonna and Child with St. Francis and St. Jerome**

**FRANCIA**

**North Italian, XV and Early XVI Centuries, School of Bologna**

Real name Francesco di Marco di Giacomo Raibolini. Born about 1450; died 1517. Employed as a goldsmith at the courts of Bologna and Ferrara. Earliest dated picture 1492. His early style was influenced by the Ferrarese masters, particularly Lorenzo Costa, with whom he collaborated on many commissions. After Costa left Bologna about 1506, Francia adopted many of the characteristics of the Umbrian school, especially Perugino's sweet, bland types, simple compositions, and flawless enamel-like color.

*Tempera on wood. H. 29½; W. 22¼ inches.*



**Portrait of Doge Andrea Gritti**

**TITIAN**

**Venetian, XVI Century**

His real name was Tiziano Vecelli. Born 1477 (?) ; died 1576. He was a fellow pupil of Giorgione in the workshop of Giovanni Bellini. In 1511, he executed frescoes in Padua. Shortly thereafter he was engaged to paint in the Doge's palace in Venice. His services were constantly sought by the Venetian state. He also enjoyed the patronage of the courts of Ferrara, Mantua, and Urbino, and worked for Emperor Charles V and his son Philip II of Spain. With equal genius Titian painted portraits, religious subjects, and pagan myths. His breadth of form, his free use of the oil medium with delicate scumbles and glazes, and the rich range of his color led the entire art of painting into new fields. In his own time, and without interruption since, Titian has held a place as one of the very greatest among European painters . . . This portrait was evidently one of the paintings (perhaps then unfinished) which the Barbarigo family bought from Titian's son after the artist's death.

*Oil on canvas. H. 40 $\frac{1}{4}$ ; W. 31 $\frac{3}{4}$  inches.*





## **Portrait of Benedetto Varchi**

**TINTORETTO**

**Venetian, XVI Century**

Real name Jacopo Robusti. Born 1518; died 1594. He entered Titian's workshop and was permanently influenced by his master's treatment of color. Continued his studies independently, drawing from casts, practicing dissection, and using wax models to experiment with light and shade. His life, one of ceaseless activity, was spent almost entirely in Venice, where he found constant employment in the Doge's palace. The speed with which he worked enabled him to carry out many commissions for the churches and public buildings of Venice and to paint numerous portraits. He was a powerful draughtsman and used his brush with brilliant dexterity. He was a dominant figure in the transition from the High Renaissance to the baroque... This portrait of a noted poet, orator, and historian, was never finished, the dark costume being indicated merely by a flat area of black.

*Oil on canvas. H. 43 $\frac{3}{4}$ ; W. 37 $\frac{1}{2}$  inches.*

## Portrait of the Prioress Lucretia Cataneo

**MORONI**      North Italian, XVI Century, School of Brescia

Giovanni Battista Moroni was born 1525; died 1578. He studied in Brescia under Moretto, who was influenced by the art of Venice. At intervals throughout his life he worked in Bergamo, executing many large altarpieces. He is especially famous for his portraits, which are distinguished by consistently fine execution, elegance, and a cool sort of objectivity. . . This portrait is said to have remained in the convent at Albino, for which it was painted, until 1866.

*Oil on canvas. H. 35½; W. 26⅜ inches.*





### **Portrait of the Artist**

**SALVATOR ROSA**     **Italian, XVII Century, School of Naples**

Born 1615; died 1673. He was distinguished as a painter, engraver, playwright, poet, and musician. When he was called to the Court of the Medici in Florence in 1640, his house became a meeting place for the literary men of his day. His turbulent and romantic style strongly affected the general development of landscape painting in Italy... In this self portrait the artist is shown wearing a wreath of cypress, an emblem of mourning.

*Oil on canvas. H. 39; W. 31¼ inches.*



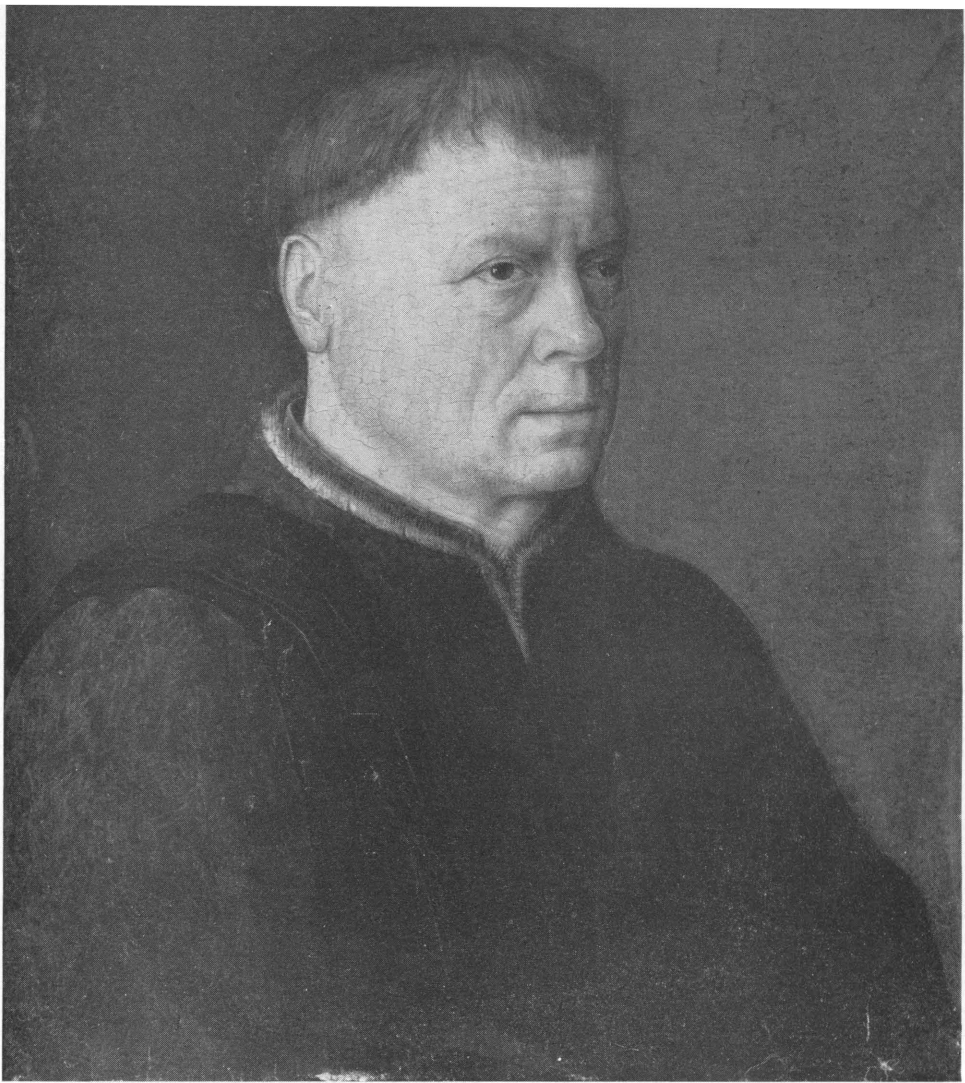
## Judith with the Head of Holofernes

**LUCAS CRANACH** German, XVI Century, School of Saxony

Real name Lucas Sunder or Muller; named for his birthplace, Kronach, Bavaria. Born 1472; died 1553. Probably the gayest artist of the German Renaissance, he was at the same time an ardent adherent of the Reformation. He was a devoted friend of Martin Luther of whom he painted several portraits. Typical works are lively paintings with mythological and classical subjects. His woodcuts as early as 1502 and 1503 show clearly his admiration for the work of Durer. A true man of the Renaissance, he was a painter, architectural adviser to the ducal court, owner of a bookshop and a pharmacy, and burgomaster of Wittenberg. In spite of his participation in so many pursuits, Cranach left a huge output of paintings, engravings, and woodcuts, causing much debate about the part played by his workshop. . . In this painting the gory neck of Holofernes had been concealed by some squeamish owner by an extra layer of beard, which was removed by a restorer after the Metropolitan acquired the picture.

*Tempera and oil on wood. H. 35 $\frac{1}{4}$ ; W. 24 $\frac{3}{8}$  inches. Signed with the winged serpent.*





## **Portrait of a Man**

### **FOLLOWER OF JAN VAN EYCK      Flemish, XV Century**

Jan van Eyck was born around 1390; died 1441. After working for the Dukes of Bavaria and Burgundy, he took part in an embassy to Portugal to paint the Infanta Isabelle. On his return he settled in Bruges and enjoyed the highest esteem of his patron the Duke of Burgundy. Of the authentic works of the brothers Hubert and Jan van Eyck the "Altarpiece of Ghent" is one of the most important ones. In technique as well as in pictorial qualities the Van Eycks had a tremendous influence on all subsequent painting. Not only did they develop oil technique to a hitherto unknown and never surpassed perfection, but they were the first to paint portraits in three-quarter view and to reflect the sitter's personality. . . . Some years ago this painting was attributed to one or the other of the Van Eyck brothers, but more recently it has been thought to be by Bouts. This attribution too has its weakness, for the mood of Bouts' sitters is inward-looking, whereas this subject has the practical, man-of-the-world personality to be observed in portraits by Jan van Eyck. His costume and coiffure indicate a time between 1430 and 1450. X-rays revealing the hand of a patron saint resting on the sitter's shoulder testify that the portrait was cut from a larger panel.

*Tempera and oil on wood. H. 8¾; W. 7 inches.*

## Portrait of a Man

**QUENTIN MASSYS**

**Flemish, XV Century**

Born 1465 or 1466; died 1530. Though he retained the conventional subject matter of the earlier school of Flemish painting, the character of his art reveals him as the first great painter of the Flemish high renaissance. By 1491 he had moved from Louvain to Antwerp, where he entered the Painters Guild. Between 1507 and 1511 he painted two great altarpieces, now in Antwerp and in Brussels. These monumental paintings show him as a mature and independent artist. Shortly thereafter, he came in touch with the art of the Italian Renaissance, particularly that of Leonardo da Vinci, whose influence persisted the rest of his life. He collaborated with other artists such as Patinir for whose paintings he supplied the figures. He exerted a strong influence on his contemporaries, including Joos van Cleve. . . This is one of the earlier works of Massys, probably dating from the period before the Brussels altarpiece. The sitter holds a sprig of borage in his right hand in reference to his betrothal.

*Tempera and oil on wood. H. 18; W. 13 $\frac{5}{8}$  inches.*







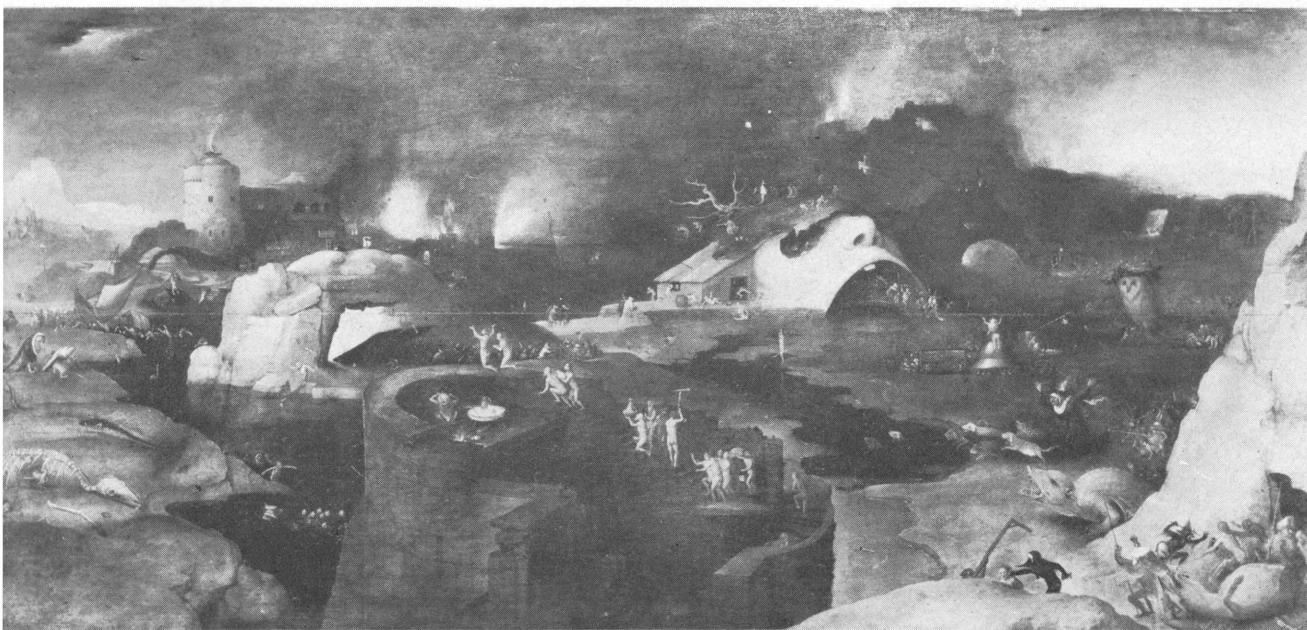
## **The Last Judgment**

**JOOS VAN CLEVE**

**Flemish, XVI, School of Antwerp**

Real name Joos van der Beke. Active by 1507; died in 1540 or 1541. Trained in the tradition of the old Netherlandish school of painting, but through travel and foreign influences encountered in Flanders, became a true renaissance artist. Formerly called the "Master of the Death of Mary", his identity has only recently been established. He came from Cleve in the lower Rhine valley. In 1511, he became a member of the Painters Guild in Antwerp and was heard of there until 1540. He took much from his contemporaries, especially from Gerard David and Quentin Massys. Painted for Francis I at the French court... This painting follows the composition of many paintings of the Last Judgment made in Germany and the Netherlands around 1500. Many were intended to decorate courtrooms or town halls. The action of figures of the lower zone is in the mediaeval Flemish tradition; but the greater emphasis on the happy aspects of the event is a sixteenth century characteristic.

*Tempera and oil on wood. H. 48 $\frac{3}{4}$ ; W. 34 inches.*



## **Christ's Descent into Hell**

**FOLLOWER OF HIERONYMUS BOSCH    Flemish, XVI Century**

Bosch was born about 1450; died 1516. Practically nothing of his life is known except that he designed stained glass windows for the cathedral in Hertogenbosch, his birthplace, and that he belonged to the puritanical and semi-religious Brotherhood of Our Lady. His artistic output is permeated by an awareness of the breakdown of feudalism and a sense of change, arrest, and conflict. His influence has been tremendous, from Breughel on down to the present day surrealists. He was one of the first landscape painters, and is noted as a master draftsman and colorist. He introduced genre painting into the North, as well as devilry, the bizarre, and the grotesque. With him realism in painting was deepened and enriched by his introduction of psychological approaches to studying man's inner life... The high quality of this picture indicates that it was painted by a close follower of Bosch, perhaps copied after a lost work by him. Friedlander attributes it to Bosch himself. The painting tells how Christ descended into Hell after his death on the cross and liberated the Old Testament personages imprisoned there. Careful scrutiny reveals Christ breaking down the door and freeing Adam and Eve, Abraham and Isaac, Noah, Moses, and David. The setting with the terrain of Hell, its fire and smoke, and its agitated population, is dramatically pictured.

*Tempera and oil on wood. H. 21; W. 46 inches.*



## **Gamblers Quarrelling**

**PIETER BRUEGHEL THE YOUNGER**

**Flemish, XVII Century**

Born 1564; died 1638. Young Brueghel was five years old when the elder Bruegel died; so he cannot have been a pupil of his distinguished father. He became a member of the Guild of St. Luke in Antwerp and ultimately headed a large shop which produced quantities of paintings based on the work of Pieter the Elder. He is not to be thought of only as an imitator, but was the originator of several compositions. He was fond of painting scenes crowded with many figures... There are numerous other variants of this composition by Pieter the Younger and his brother Jan. This suggests that they were working from a drawing or painting by their father.

*Tempera and oil on wood. H. 28¾; W. 40½ inches.*

Signed: P. BRUEGHEL. 1619





## **Virgin and Child**

**PETER PAUL RUBENS**

**Flemish, XVII Century**

Born 1577; died 1640. After apprenticing in Antwerp with Tobias Verhaecht, he travelled in Italy and Spain a great deal. In 1608, he returned to Antwerp to become court painter, where he established his studio and had a large number of pupils. Later he received a number of commissions from the French court. After 1626, Rubens entered the diplomatic service and made several trips to Spain and England. He was a famous and important figure in the Europe of his day. Among his large commissions were the paintings for the church of the Jesuits in Antwerp, decorations in the Luxembourg Palace for Marie de Medicis, and the ceiling in Whitehall, England. Despite his many commissions he found time in his late period to work for himself. This was made possible by his employing pupils and apprentices to finish parts of the paintings. The amount of his pictorial work was prodigious; at the time of his death a list of 2,253 was compiled, exclusive of drawings.

*Oil on wood. H.  $39\frac{5}{8}$ ; W.  $30\frac{1}{4}$  inches.*



## **Portrait of a Man**

**ANTHONY VAN DYCK**

**Flemish, XVII Century**

Born 1599; died 1641. He received an excellent education and learned several languages. His amiable character and charm of manner attracted everyone he met. In 1617, he entered Rubens' workshop and soon became his favored pupil. The two often worked together; but though Rubens' influence was considerable, Van Dyck kept his originality. From 1620 to 1627, he spent most of his time in Italy, painting many portraits. He returned to Antwerp and painted chiefly religious pictures until 1632, when he settled in London as painter to the king. He was much sought after by the highest society. Commissions poured in, and he executed them with great rapidity. His dreamy, tender genius reveals itself in his religious themes, which he loved to paint. But it is chiefly as a portrait painter that he displayed all the resources of his rich color.

*Oil on wood. H.  $41\frac{5}{8}$ ; W.  $28\frac{3}{4}$  inches.*



## **Malle Babbe (The Witch)**

**FRANS HALS**

**Dutch, XVII Century**

Born after 1580; died 1666. By 1660, he had moved from his birthplace of Antwerp to Haarlem where he spent the rest of his life. The first authentic work by Hals was painted when the artist was thirty-six; this work is one of his masterpieces, but records of his training and earlier works are completely lacking. In spite of his brilliant achievements as a portrait painter, Hals never attained wealth; indeed during the last twenty years of his life he was constantly in debt. He painted many large group pictures as well as numerous portrait and genre pictures. Among his most famous paintings are "The Laughing Cavalier" and "The Bohemienne". A master of brilliant brushwork, he was unequalled in his power of setting down the momentary changes which pass across the human face, especially laughter and merriment. During the latter part of his life, he almost abandoned the use of positive color in favor of a scheme of black, greys, white, and flesh tones, so there would be no impediment to his rapidity of execution.

*Oil on canvas. H. 29½; W. 24 inches.*





**Portrait of an Admiral**  
**REMBRANDT VAN RIJN**

**Dutch, XVII Century**

Born 1606; died 1669. The son of a well-to-do miller, Rembrandt received some advanced education and studied for several years with little known Dutch painters. In Leyden, his early paintings show some Italian influence, and his subject matter was often Biblical or mythological. In 1632, he moved to Amsterdam where his work continued to develop in vitality and dramatic tension. His painting was not popular; the Riflemans Guild which commissioned "The Night Watch" was highly displeased with this work. Rembrandt, however, did not care for social success; and he refused to compromise. Despite public failure and personal difficulties, his most fruitful period ensued. His great understanding and sympathy are revealed in his portraits and religious paintings. In his portraits there is an unflinching grasp of the salient features, expression, and *Oil on canvas. H. 47 $\frac{3}{4}$ ; W. 38 $\frac{3}{4}$  inches.*



## **Portrait of an Admiral's Wife**

**REMBRANDT VAN RIJN**

**Dutch, XVII Century**

mature insight into life and human psychology. With this he combined a glowing mellowness of color and masterful play of light. Part of his greatness lies in his ability to transcend the literal meaning of his subjects to symbols of human relationships in their fundamental aspects. Whatever stories Rembrandt tells, they are interpreted with simple understanding, yet are removed from reality as we know it by mysterious glowing light. His later portraits are subjective and reflect immediate expression of his own state of mind; they are often serious or melancholy. Rembrandt was also the greatest etcher of all times, using broken outlines and loose spatial arrangements. His pupils were numerous, including such men as Ferdinand Bol, Nicholas Maes, Gerard Dou, Van der Eeckhout, and Aert de Gelder.

*Oil on canvas. H. 47½; W. 38½ inches. Signed and dated: Rembrandt f 1643.*



## **The Artist and His Wife**

**GABRIEL METSU**

**Dutch, XVII Century**

Born 1630; died 1667. He was a pupil of Gerard Dou. He became a member of the guild at Leyden in 1648, and soon afterward moved to Amsterdam. The style of his paintings, which deal with the more refined domestic life of the well-to-do Dutch citizens, resembles Terborch's. His works are not numerous, for he died young; but they are sensitive and individual.

*Oil on wood. H.  $14\frac{3}{8}$ ; W.  $12\frac{5}{8}$  inches.*





## **River Scene with Cattle**

**SALOMON VAN RUYSDAEL**

**Dutch, XVII Century**

Born 1600; died 1670. Pupil of Jan van Goyen. One of the outstanding members of the naturalistic school of landscape painting. He painted village and river scenes in Holland in the traditional vein. He was the uncle and forerunner of Jacob van Ruisdael.

*Oil on wood. H. 20; W. 27 $\frac{1}{8}$  inches.*



## **Still Life**

**JAN DAVIDSZ DE HEEM**

**Dutch, XVII Century**

Born 1606; died 1683 or 1684. Worked at Leyden, Utrecht, and Antwerp. He was a brilliant painter of still life, flowers, fruits, and animals. He particularly excelled in depicting the transparent quality of glass and crystal. His pictures have a jewel-like quality and were much sought after by distinguished persons of his time.

*Oil on wood. H.  $9\frac{7}{8}$ ; W.  $7\frac{1}{2}$  inches.*



## **A Street Scene in Delft**

**JAN VAN DER HEYDEN**

**Dutch, XVII Century**

Born 1637; died 1712. He travelled in Germany, Belgium, and England, painting in Cologne, Brussels, London, etc. Most of his paintings represent picturesque spots in Dutch towns, particularly Amsterdam. His pictures were generally furnished with figures by Adriaan van de Velde. Although he paints in great detail, his pictures are not hard or dry but rather warm and luminous.

*Oil on wood. H.  $21\frac{3}{4}$ ; W.  $27\frac{3}{8}$  inches.*





*Detail of "The Adoration of the Shepherds" by EL GRECO.  
Full color reproduction of this painting on the cover.*

## **The Adoration of the Shepherds**

**EL GRECO**

**Spanish, XVI Century**

Real name Domenico Theotocopoulos. Born 1541; died 1614. El Greco lived and worked for the greater part of his life in Toledo. He came from Crete and signed his pictures in Greek. Crete was at that time under the sovereignty of Venice, and here El Greco went to study as a pupil of Titian. Not until he took up residence in Spain, sometime before 1577, did El Greco's style develop the features for which it is famous — elongated, flamboyant figures with highly mannered gestures and melodramatic chiaroscuro. He wildly exaggerated all the pictorial elements and substituted for ordinary appearances a new, more intense reality. Among his greatest works are two altarpieces commissioned by Philip II, the Vision of San Mauricio (Escorial) and the Burial of the Count of Orgaz (in Santo Tome, Toledo).

*Oil on canvas. H. 43½; W. 25⅝ inches.*



## **Dona Narcisa Baranana De Giocoechea**

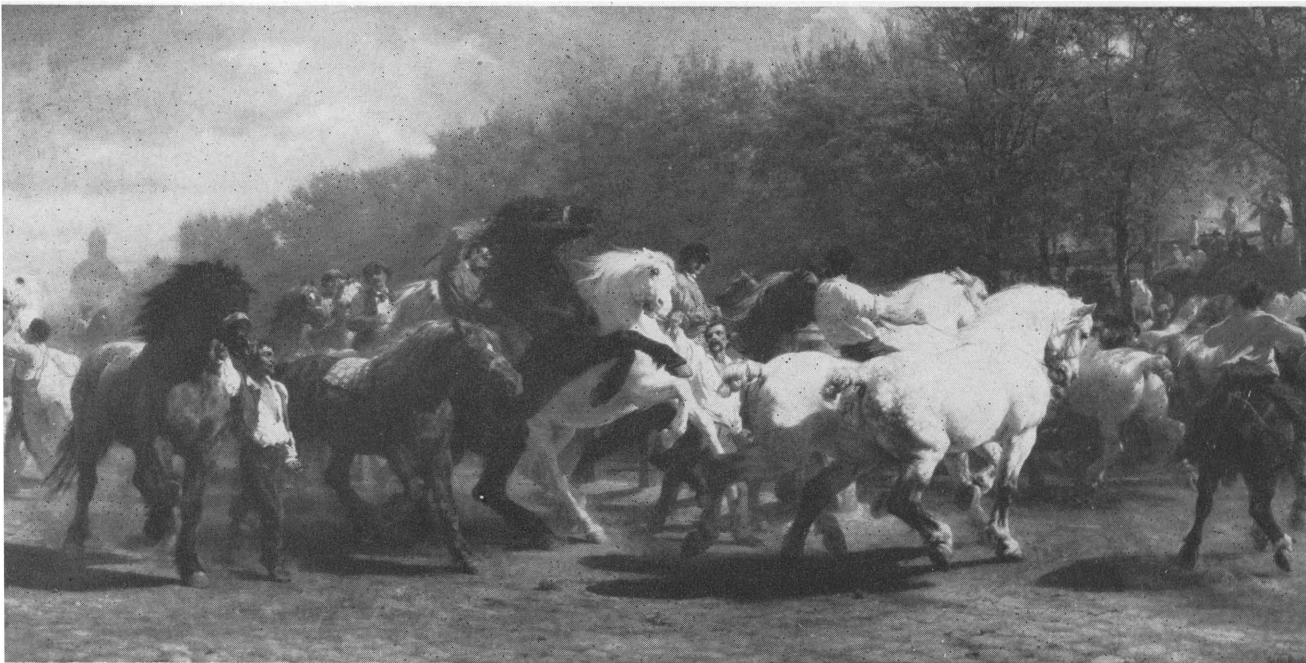
**GOYA**

**Spanish, XVIII and early XIX Century**

Francisco Jose de Goya y Lucientes. Born 1746; died 1828. Goya, without doubt the most versatile of Spanish artists, was an engraver, designer of tapestry cartoons, and a painter of historical and satiric subjects in oils and mural decorations of various content. His portraits are many and of the first rank. He enjoyed the patronage of the Duchess of Alba and the Duke of Osuna and was liberally employed by Charles IV and his queen, for whom he painted numerous portraits. These are distinguished, as his portraits generally are, by searching and unflattering observation. His penetration is sharpened to trenchant bitterness or macabre satire in many of his historical and demonologic pictures, both painted and engraved. He was plagued with increasing deafness from 1792 on... This portrait of Dona Narciso was probably painted about 1805; she was related by marriage to Goya.

*Oil on canvas. H. 44 $\frac{1}{4}$ ; W. 30 $\frac{3}{4}$  inches.*

Signed (on ring): GOYA.



**The Horse Fair**  
**ROSA BONHEUR**

**French, XIX Century**

Born 1822; died 1899. A pupil of her father, she won a great reputation as an animal painter. Her works are very numerous and are to be seen chiefly in English and American collections. Her conscientious talent tended to truthfulness of construction and movement, but not too much variety. The bulk of her pictures contain representations of horses, and are marked by vigor, movement, and dramatic effect. Her drawing is accurate and her color very truthful... "The Horse Fair", the most famous, and perhaps her greatest picture was exhibited first in 1853, causing a great sensation.

*Oil on canvas. H. 96¼; W. 199½ inches.*





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