

**CATALOGUE OF THE LOAN
EXHIBITION OF PAINTINGS BY
OLD MASTERS IN THE PALACE
OF FINE ARTS, SAN FRANCISCO**

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Catalogue of the Loan Exhibition of Paintings by Old Masters in the Palace of Fine Arts, San Francisco by J. Nilsen Laurvik

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J. NILSEN LAURVIK

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Harvard University

PAINTINGS BY OLD MASTERS

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THE SAN FRANCISCO MUSEUM OF ART

CATALOGUE
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IN THE
PALACE OF FINE ARTS
SAN FRANCISCO



BY
J. NILSEN LAURVIK
DIRECTOR

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Printed by TAYLOR & TAYLOR, San Francisco. ☞ The Printer has drawn on two early Italian Renaissance books in the making of the cover: For the border and general arrangement, the "Publii Francisci Modesti Ariminensis," printed by Bernardinus de Vitali Venetus in 1521; and the Phoenix rising from the flames, from the "Marsilii Ficini Epistola," printed in the year 1495 by Mattheus Capcava Parmensis.

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PREFACE

The Exhibition last spring of the J. Pierpont Morgan Loan Collection of Drawings and Etchings by Rembrandt was a fitting culmination to our four years of experimental work in testing the public demand for a Museum conducted on a serious basis. These four years brought forth such an overwhelming response in general interest and attendance as to make the permanent establishment of such a Museum appear nothing short of a necessity, which we consider it our duty to supply, and the creation of a Museum organization, with a responsible Board of Trustees† to administer its affairs, is the initial step in that direction.*

This Exhibition of Paintings by Old Masters is the first act of the new board, and may be taken as an earnest of the high plane upon which it is proposed to conduct the San Francisco Museum of Art, which now comes into being, inaugurating a new era in the cultural life of San Francisco and bringing to a happy fruition the seed planted some fifty years ago, when the San Francisco Art Association was founded by a small band of idealists who had the future welfare of their city at heart.

That their faith was not misplaced, nor their efforts in vain, is eloquently attested by the long list of names appended hereto of those who, by their generous support during these last four years, have made possible the successful development of Museum activities‡ in the Palace of Fine Arts. To them is due our grateful acknowledgment of a civic service performed unostentatiously, for the pure love of San Francisco, and to them primarily the Museum now established owes its existence. And here we wish to record our deep appreciation of the co-operation of the patrons and patronesses whose sponsorship has made possible this Exhibition of Old Masters§ by guaranteeing the very considerable expense in-

* Since May, 1916, over one million persons have visited the Museum in the Palace of Fine Arts, with a total of 26,000 paid admissions registered for the Zuloaga, Anisfeld, and Rembrandt exhibitions.

† See Museum Board of Trustees, on p. viii.

‡ Over forty exhibitions, more than fifty Sunday afternoon recitals in the Correlation of the Arts Series, and scores of lectures and gallery talks have been given during these four years, not to mention two Promenade Concerts with a full orchestra and eminent soloists, and two out-of-door choral concerts on the Lagoon.

§ See page 2.

voled in bringing the collection to the coast; while to Mr. Robert Rea, the Librarian of our Public Library, and to Miss Byrne, of the Reference Department, our thanks are due for materially aiding in the making of this catalogue by supplying us with the list of titles of all books in the library referring to the artists and periods of art mentioned herein; and last, but not least, we wish to express our grateful appreciation of the unremitting thought and attention devoted by printer and engraver to perfecting their part of this publication, and, above all, to thank Messrs. Bourgeois, DeMotte, Durand-Ruel, Ehrich, Gimpel and Wildenstein, Kleinberger, and Knoedler for their kindness in lending us these priceless examples of the works of the Old Masters that constitute this notable exhibition.

The collection is a chronological exposition of the main currents influential in the development of painting in Europe, from the fourteenth century down to and including the eighteenth-century English and French schools, as exhibited in the work of the foremost painters of each period, in examples that, for the most part, are brilliantly typical and always characteristic of their particular style. Though, to be sure, the exhibition boasts neither a Leonardo, a Michelangelo, nor a Raphael, it does contain, in the works of Gianpedrino, Dosso Dossi, and Penni, eloquent and indeed significant reverberations of these giants of the Italian Renaissance, while their great contemporaries and their forerunners in Flanders and in Germany are found reflected in the art of men whose work continues to be ascribed wrongly to Dürer, Holbein, Metsys, and Van der Weyden, so closely did they approach these famous masters in matter and manner.

In the case of Penni, as exhibited in his "Portrait of a Lady," we have something more than a mere echo of the voice of the masters; it is the very embodiment of his style and spirit, expressed by one who was not merely a slavish follower and an intimate friend of Raphael, but actually the author of most of the portraits executed in the latter's studio during his last years, thus becoming in a very real sense his ALTER EGO, through whom Raphael attained a peculiarly personal and authentic extension of his personality. It will be seen therefore that this beautiful example of Raphael's favorite pupil is charged with a significance that rarely attaches