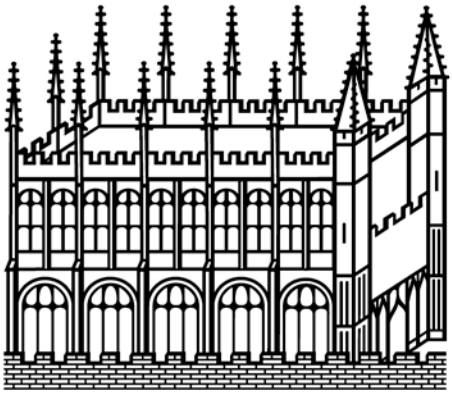

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EACH PRECEDED BY AN HISTORICAL & CRITICAL INTRODUCTION,
WITH A PREFATORY ESSAY ON ART, ARTISTS,
COLLECTORS, & CONNOISSEURS.

BY MRS. JAMESON.

THE GALLERY OF HER MAJESTY THE QUEEN.
THE BRIDGEWATER GALLERY.
THE SUTHERLAND GALLERY.
THE GROSVENOR GALLERY.
THE COLLECTION OF THE MARQUESS OF LANSDOWNE.
THE COLLECTION OF THE RT. HON. SIR ROBERT PEEL.
THE COLLECTION OF MR. ROGERS.

LONDON
SAUNDERS AND OTLEY, CONDUIT STREET.
1844.

ASHMOLEAN
OXFORD
MUSEUM

TO

THE RIGHT HONOURABLE

SIR ROBERT PEEL, BART.

&c. &c. &c.

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DEDICATED.

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* Washington Allston died at Boston, while these sheets were going through the press, in June, 1843.

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The valuation of the Antique Marbles, left by the first Marquess of Lansdowne, was 8000*l.*, not 6000*l.*, as stated by mistake at p. 334.

While these sheets were going through the press, Lord Lansdowne has added to his collection of sculpture the statue of DOROTHEA, executed by Mr. J. Bell, and exhibited in the British Gallery in the Spring of 1844.

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NOTE.—Lord Francis Egerton has lately added several remarkable pictures to his collection. Among them,

Christ crowned with thorns—Correggio. A head only, and differing from the famous head in the possession of Earl Cowper—that being seen in front; in this the head is turned off to the left, somewhat declined, with a languid, almost dying expression.

A Baptism of Christ—School of Perugino.

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The Duke of Brunswick at the ball at Brussels the night before the battle of Waterloo, by Wilhelm Hensel, of Berlin; and many pictures by modern English painters.

GENERAL INTRODUCTION.

A PREFATORY ESSAY ON ART, ARTISTS, COLLECTORS, AND CONNOISSEURS.

I CALL this book a COMPANION, not a GUIDE to the galleries of art; too sensible of its many deficiencies to give it a title implying a degree of responsibility, as well as an amount of completeness, to which it has no pretension. But the reader, in turning over these pages, will find that I have here endeavoured to unite the attractions of a pleasant companion and a safe guide; to arrange information methodically, for immediate reference, like plants in a botanic garden; yet now and then to wander into "the pleasure grounds and haunts of ease" of reflection or fancy; to combine the convenience and order of a book of reference, with a certain degree of amusement and interest arising from new illustrations of thought and criticism. In the arrangement of the pictures, I have aimed at the combination of two advantages—first, a simple, intelligible classification; and, secondly, the facility of reference afforded by a dictionary. Thus each catalogue is divided into three sections: the first containing the Italian, Spanish, and French schools; the second, the Flemish, Dutch, and German schools; and the third, the painters of our own country. The names in each section are alphabetically arranged, and the pictures by each painter under his name. There is also a general catalogue of all the known and interesting

portraits contained in the several collections included in this volume. A volume, containing a similar analysis of the collections of the Duke of Devonshire, the Duke of Wellington, Lord Ashburton, Mr. Hope, Mr. Neeld, Mr. Munroe, and some others, would complete the work.

There can be no doubt of the value and convenience of such a register, not only for present, but for future purposes; but its value must consist mainly in its accuracy as a register, and not on its attractions as a critical work, and I have at least endeavoured to be accurate. I say, *endeavoured*, for as to achieving complete accuracy, those alone can tell who have tried how difficult is the mere attempt; those alone can tell who have tried what it is to hunt a fact, mis-stated, through a dozen volumes—to trace a name mis-spelt—to ascertain a date—to decide between opposing authorities—to compare disputed points—or, hardest task of all! to knock down a charming theory or a pretty story with a dry row of figures—to take from some favourite picture its pretensions to authenticity, and stick a doubt or a lie on the face of it. I have had the courage to do this, in some flagrant instances, where I could have *no* doubt. Where there was a doubt in my mind, I acted on the principle of legal justice and mercy—I gave the benefit of that doubt. We must take it for granted that in many cases, a Titian, a Paul Veronese, &c., means simply a Venetian picture, of the style and time of Titian or Veronese. I firmly believe, for instance, that half the pictures which bear Titian's name, were painted by Bonifazio, or Girolamo de Tiziano, or Paris Bordone, or some other of the *Capi* of the Venetian school, which produced such a swarm of painters in the sixteenth century. An approach to accuracy is all I can pretend to; and if the reader but knew all, it *is* some merit.

Another matter of difficulty and delicacy may be here alluded to. Nothing can exceed the kindness, the polite

and prompt attention, the willing aid, I have received from all those whose pictures I have here attempted to register. I have to acknowledge it gratefully—the more gratefully, because I have felt from the first, that not only it is impossible to flatter, but impossible even to satisfy the proprietor of a fine collection, by any catalogue *raisonné* of his pictures, however accurate or laudatory; and this for reasons which have nothing to do with the mere pride of the owner in that which is his *own*, but with worthier and deeper feelings, in which we can truly sympathize. All who possess fine pictures, and really love them, are familiar with minute beauties, which it is a mortification to have passed over. Every good picture (by which I mean every picture which has something good in it) is not mere surface and colour; it has a *countenance*, like the countenance of a friend, or a lover, of which certain expressions are revealed only to certain eyes, at certain moments. Then there are the associations of long acquaintance; accidental gleams of lamp or sunshine have lighted up the shadowy nooks, and startled the eye with revelations of hidden beauty and meaning;—or, in hours of lassitude and sorrow—hours when the " fretful stir unprofitable" of this painful, actual world, has hung heavy on the spirit—the light breaking from behind the trees, or far-off distance, stretching away, away, and leading the fancy after it, till it melts into Elysium,—or rural groups—revels of satyrs or clowns—or face of pure-eyed virgin or serene saint—has arrested the troubled course of thought, and stamped a consecration on certain pictures, which it would be a pleasure to see commemorated, but which no accidental visitor can enter into. " I cannot express to you," said a most distinguished statesman of the present day, as we stood together in the midst of his beautiful pictures—" I cannot express to you the feeling of tranquillity, of restoration, with which, in an interval of harassing official business, I look round me here." And

while he spoke, in the slow, quiet tone of a weary man, he turned his eyes on a forest scene of Ruysdaal, and gazed on it for a minute or two in silence—a silence I was careful not to break,—as if its cool, dewy verdure, its deep seclusion, its transparent waters stealing through the glade, had sent refreshment into his very soul!

And then, again, there is some one favourite picture, preferred, not so much for its intrinsic merit, but because it has been obtained with difficulty,—has been competed for, conquered from some rival amateur,—or it is a recent acquisition, and "the honeymoon is not yet over"—or it has been picked up for a trifle, and turned out a prize—or it has been rightfully or wrongfully doubted and abused, consequently has assumed an exaggerated value and importance in the mind of the possessor, even from the force of contradiction—who knows? Now one cannot well put these delightful *dilettante* fancies into a catalogue *raisonné*, but how truly, deeply, cordially, one can understand and sympathize with them!

The original plan was to have prefaced the whole with a history of English collections and collectors, filling up the outline of Dr. Waagen; such a thing well and completely done, would occupy a volume of itself, and certainly form a very amusing and edifying *exposé* of our national progress in matters of taste. A brief sketch, or chronicle, such as the limits of a preface confine me to, will, however, prepare the mind of the reader for the details given in the historical and critical introductions to each gallery.

Foreigners and critics love to flout at English taste: it is therefore a curious fact, and one we have reason to be proud of, that the earliest instance on record of any private individual indulging a taste for art, was our own Lord Arundel. I believe he was the first collector, of private rank, in civilized Europe. It was not till the end of the fifteenth century that painting, from being wholly eccle-

siastical, began to be devoted to civil and social purposes —that portraiture came into fashion, and that compositions from the classical poets, and small decorative and devotional pictures, began to be painted. Even these, up to the end of the sixteenth century, were very rare; and most of the panel paintings of this time which remain to us have been cut from the doors of cabinets and presses, the friezes of bedsteads, the tops of harpsichords, and other pieces of furniture. Pictures must have multiplied, and become articles of trade, as well as common for mere decorative purposes, before the idea of collecting those most remarkable could have suggested itself. The Venetians and the Flemings first made pictures articles of commerce. As early as the fifteenth century a few Flemish pictures were imported into Italy, and bought as curiosities; and in the middle of the succeeding century we find the Bassano family carrying on a sort of manufactory of small pictures, recommended by their splendid colours, and various, though low and common-place treatment. These were dispersed through Italy, and sold at fairs as articles of commerce, much like the Dutch and Flemish pictures of the same and succeeding periods. More than a century later, we hear of the *Feria*—the *markets* for pictures, at Cadiz and Seville, where the young Murillo sold his wares.

I find no mention of collectors of pictures, and founders of picture galleries, before the middle of the sixteenth century, and then they were all princes of the sovereign houses of Italy—the Medici, the Gonzaga, the Este, and the Farnese families. It is true that there had previously existed collections of works of art, if not of pictures: witness Isabella D'Este, and her cabinet of gems and antiques at Mantua, open to the learned and to artists, before the time of the Medici, and before Lorenzo's famous Accademia; but *she* was a sovereign princess. I can find no

example of any *private* individual indulging this costly, magnificent taste, previous to that of the Earl of Arundel. He appears to have been, not only the first Englishman, but the first subject in Europe, who, out of his own private fortune, and inspired by a genuine feeling of their beauty and value, collected round him ancient and modern works of art, as statues, busts, ancient inscribed marbles, gems, drawings, pictures, chased work in gold and silver, everything, in short, which the Italians class under the general name of *virtù*. Lord Arundel was, in fact, the first *virtuoso* not only of his own country but his own time. I never look at his portrait by Van Dyck, in the Sutherland Gallery, with its thoughtful, melancholy, refined expression of countenance, without a deep interest; and those works of art which he obtained have, through association with his name and fate, a value, to my fancy, beyond their own. The Laughing Boy, by Lionardo da Vinci, now, I believe, in the possession of Mr. Beckford; Raphael's Little St. George, now at Petersburg; the Pomfret marbles, at Oxford; the antique statues and busts, at Wilton; the Marlborough gems, famed throughout the world — formed only a part of the Arundel collection. The Duke of Buckingham followed Lord Arundel—but it is almost an injustice to name them together! What was taste and enthusiasm in Arundel, was sheer vanity and ostentation in Buckingham. What a proof we have of the spirit which actuated Buckingham, in one anecdote of him! Arundel had employed William Petty, uncle to that Sir William Petty, who was the ancestor of the present Marquess of Lansdowne, to collect antiques for him in Greece and Syria. Buckingham, then all-powerful, gave a similar commission to Sir Thomas Roe, English ambassador at Constantinople, and instructed him, at the same time, to throw every possible obstacle in the way of Petty! Dalla-

way relates the anecdote.* He does not quote his authority, but one can believe anything of Buckingham—at once so haughty and so servile—so magnificent and so mean! At Paris and at the court of Madrid he had made the acquaintance of Rubens, and persuaded the painter to cede to him the collection of pictures, gems, antiques, &c., formed by himself when in Italy, and since his return. Rubens sold the whole to him for 10,000*l.*, reluctantly, as it appears, for he did not want the money; and as for Buckingham, he scarcely lived to call himself possessor of the treasures he had coveted. Assassinated a few months after (in 1628), many of his pictures were dispersed. King Charles, Lord Arundel, and Lord Montague, purchased several from the family; others descended to his young son, the Duke of Buckingham. The old catalogue of this collection, published by Bathoe, is now lying before me; it contained 220 pictures; among them, three by Raphael, three by L. da Vinci, nineteen by Titian, seventeen by Tintoretto, and thirteen by Rubens himself.

It is clear that, previous to 1643, the works of art accumulated in England were of the highest value and importance. The gallery of Charles I. was unequalled by that of any crowned head.† No subject in Europe possessed such treasures as had been collected by Arundel and Buckingham. But then came the deadly struggle between Charles and his Parliament: all these precious objects were lost, dispersed, and went to enrich and adorn foreign capitals. Charles's collection was confiscated, and sold. Of Lord Arundel's, a portion was sold in Holland, for his subsistence; the rest scattered among different members of his family: and as for the rich collection of the Duke of

* "Anecdotes of the Arts in England."

† For a particular account of the Royal collections in England from Charles I. to the present time, see the "Companion to the Public Galleries."

Buckingham, part was sold in the Netherlands, for the maintenance of the young duke, some pictures were pawned to Sir Peter Lely, the rest were confiscated by Parliament.

The next private collection of which we hear anything, was that of Sir Peter Lely. He had purchased a number of pictures, drawings, &c., from the widow of Van Dyck. On the sale of King Charles's collection, and the dispersion of the Duke of Buckingham's, he obtained others. His collection might be termed magnificent, for a private individual; it contained 167 pictures, 26 by Van Dyck, and many by Titian and Rubens. The original drawings possessed by Lely were also particularly valuable. Many of those I have seen in Lawrence's collection bore Lely's mark on them, and must have been part of the plunder of the cabinets of Charles I. and Arundel. There is a passage in Roger North's Life of Lord Guildford, which, for its quaint and forcible expression, dwells in the memory. He was an intimate friend of Lely; and after telling us that he had a whole magazine of original sketches of the best masters, he adds, "and drawings, likewise, of divers finishings, *which had been the heart of great designs and models.*" If Roger North had been a dilettante of the first water, he could not have expressed better the peculiar value and sentiment and significance of a genuine drawing.

But to proceed with our chronicle. What had been taste in Arundel, magnificence in Buckingham, science in Lely, became in the next century a *fashion*, subject to the freaks of vanity, the errors and absurdities of ignorance, the impositions of pretension and coxcombry. The great Duke of Marlborough filled Blenheim with pictures—the fruit of his campaigns—the gifts of cities and princes—and the Blenheim collection remains to this day one of the finest in England. Sir Robert Walpole, the minister, formed a large collection at Houghton; after his death, purchased by the Empress Catherine, for 30,000*l.*, and

now at St. Petersburg. Luckily, some of the finest Van Dycks—those of the Wharton family—had been sold previously to the Duke of Devonshire; they used, within my memory, to adorn Devonshire House; but are now among the glories of that glorious palace, Chatsworth, where they are empanelled in the dining-room. Richardson, the painter, whose admirable book on his own art met in his time with more scoffers than readers, left a collection of drawings and pictures, sold in 1747.* In 1758, was sold by auction, a collection formed by Sir Luke Schaub, a merchant and banker, the Angerstein of his time. It produced 8000*l.* Among his pictures was the Sigismunda of the Duke of Newcastle. The price given for it, (400gs., a large sum in those days,) provoked Hogarth to wrath and envy, and a vain competition which covered him with ridicule. Others of Sir Luke Schaub's pictures were, the Christ healing the Lame Man, now in the Queen's Gallery;† "The Tent of Darius," in the Grosvenor Gallery;‡ and Van Dyck's small study for the portrait of Venetia Digby.§ Another great collector in the beginning of the last century was Sir Andrew Fountaine, of Narford, whose descendant, the present Mr. Fountaine, has inherited the elegant tastes of his ancestor. Dr. Mead, the physician, had at this time a very good collection, dispersed on his death in 1754. General Guise bequeathed his pictures, 220 in number, to Christ Church College, Oxford, in 1765. A Mr. John Barnard, of Berkeley Square, possessed at this time sixty-six pictures. A certain Mr. Jennens, then of Ormond Street, could boast of the possession of 358 pictures. Mr. Bourchier Cleeve, of Foot's Cray, in Kent, possessed seventy-seven pictures: among them the two large pictures of Salvator Rosa, now in the Gros-

* The drawings, 4749 in number, sold for 1966*l.* The pictures for about 700*l.*

† No. 132. ‡ No. 41.

§ It was lately in the possession of Sir Eliab Hervey. The large picture is at Windsor, No. 6.

venor Gallery; the Pordenone, in the Sutherland Gallery; the Jan Steen and the Van Dyck, in the Queen's Gallery; and eight sea pieces of Vander Velde. In the collection of Sir Gregory Page were two fine pictures by Rubens, now in the Grosvenor Gallery, and twelve pictures of the History of Cupid and Psyche, now at Hampton Court; also, I believe, the two great Landscapes by Francesco Millé, now in the Bridgewater Gallery. This Sir Gregory Page was a personal friend and great admirer of Adrian Vander Werff, and had twelve of his best pictures: eight were purchased for the Louvre, at the price of 33,000 fs.; one is now in Her Majesty's Gallery.*

All these collections were formed previous to 1765, about which time the first Earl Grosvenor laid the foundation of the magnificent Grosvenor Gallery. The collections of the Duke of Devonshire, at Devonshire House, of Lord Methuen,† of Agar Ellis,‡ the first Marquess of Lansdowne§ and Lady Holderness,‖ were formed between 1760 and 1790. Mr. Hope, of Amsterdam, brought over his fine gallery of Dutch pictures from Amsterdam to England about 1790.

This enumeration goes to prove that the purchase of pictures had by this time become a *fashion*. But was it anything more? In looking over the catalogues it is impossible not to feel, that with no want of money or zeal, there was a want of elevated taste, as well as a want of knowledge. "A Landscape," Claude; "a Holy Family," Raphael; a "sea-piece," Vander Velde; "an Old Man's Head," Rembrandt; "a Riposo," Ludovico Carracci *or*

* No. 162. The pictures of Sir Gregory Page Turner were sold at Blackheath in 1816.

† Now at Corsham.

‡ Merged in the Grosvenor collection. See p. 229.

§ Sold and dispersed. See p. 287.

‖ Sold in 1802. She was by birth a Dutch woman, and possessed, by purchase or inheritance, many exquisite pictures of the Dutch school.

Carlo Cignani!! "Hector and Achilles," Nicholas Poussin *or* Peter Festa!! "A Landscape, with a Magdalen in it," Albani *or* Breemberg!! "Conversation, with dancing," Annibal Carracci; and so on, page after page. What reliance can be placed on such an absurd nomenclature? In those days, when a great or rich man built a house, "some demon whispered, Visto! have a taste!" and forthwith he gave an order to the connoisseur of the day, some Mr. Dalton, or Mr. Smith, to buy him pictures and antiques, in the same spirit, we may presume, as Prince Korkasoff's order to his bookseller: "Buy me a library: large books at bottom—small books at top!"

In the midst of all this quackery and ignorance, there was still something *truly* respectable in the wish to possess books and pictures as an appendage to rank, instead of horses, diamonds, ribbons, and uniforms. The wish to possess is followed by delight in the possession. What we delight in, we love; and love becomes in time a discriminating and refined appreciation. *In time*—but it must be allowed that the progress to such refinement was, and *is*, in this cold, working-day country of ours, wondrous slow. Let us turn again to the old catalogues. It is clear, that in the middle of the last century the elder Italian masters were considered gothic and barbarous. Every Venetian portrait was "a Titian," and every hard-looking German head "a Holbein." The Bassani were popular; but the Carracci and their school—Domenichino, Guido, Guercino, Albano—seem to have been most sought after, and their names almost as ridiculously misapplied as those of Raphael and Correggio. The feeble and superficial masters of the later degenerate schools of Italy abound—Carlo Dolce, Carlo Maratti, Pietro da Cortona, Giordano, Lucatelli, and such *gentaccia.*

Yet such, it should seem, was the fashion everywhere. Not in France, nor even in Italy, where the productions

of a better age, of the highest style of art, were at hand for comparison and reference, did a better feeling exist. And we must needs allow, that for Claude, for Nicolò and Gaspar Poussin, for Salvator Rosa, there has existed in England a real taste, for it was not merely a fashion. The predilection for Claude—dating from early in the last century, when Frederic Prince of Wales bought them wherever they were to be met with—has been such, that, I believe, all the best pictures and drawings of that prince of landscape painters are, with few exceptions, now in this country. Of the Flemish school, Rubens, and above all, Van Dyck, from his long residence in England, were most frequently met with; yet Sir Joshua Reynolds tells us, that in the early part of the last century, the man who should have placed Van Dyck above Kneller would have been scoffed at; and we all know the story of the gentleman who employed a painter to wig his Van Dycks. But to proceed with our chronicle.

The French Revolution, and the breaking out of the continental wars, changed the whole aspect of things as regarded art and the taste for art in this country. Our first acquisition was the Orleans Gallery. In the history of this famous gallery, its formation, its dispersion, there is something which strongly excites the imagination. It was founded by the infamous Regent-Duke of Orleans. In ten short years,—that is, between the period of his accession to the Regency in 1714, and his death in 1723, he brought together a collection of pictures which can only be compared with that of Charles I. He was all-powerful; he had the revenues and patronage of a great monarchy at his disposal; he had a really fine taste, and was himself no mean artist. Into his gallery were swept many important collections. In the first place, that of Queen Christina, which contained forty-seven pictures of the highest class, several of which had belonged to our Charles I.; those of

the Cardinals Richelieu and Mazarin; those of the Ducs de Grammont, de Noailles, de Hautefeuille; those of Colbert, Marquis de Seignelai, son of the great minister; of Tambonceau, de Launay, the Abbé Descamps, and M. de Chantelou. The old catalogue of the Palais Royal, published in 1724, includes four hundred and ninety-one pictures, of which the descriptions and measurements are sufficiently exact to enable us to identify them. The genuineness of about twenty has been disputed; ten out of the sixteen Raphaels, seven out of thirteen Correggios, and four out of twenty-nine Titians, have been in these more critical times pronounced doubtful or spurious.

The Regent died in 1723—before the pictures he had coveted were all hung up—before he could have seen some of them—before the catalogue, which was to make his gallery famous and envied through all Europe, was printed. The son of this accomplished, but most abandoned and vicious prince, was a weak, but a conscientious bigot. He has been consigned to the detestation and ridicule of all lovers of pictures, for wreaking his pious fury on the Correggios—the Leda, the Io, and the Danaë. To confess the truth, (though the confession will savour of prudery to those who lay down the principle that beauty is in itself a consecration, and that to the pure all things are pure,) I have not made up my mind to condemn him absolutely. We must remember that the bulk of those who visit a public gallery are not critics in art; in what is vicious and sensual as well as beautiful, they will see the vice as well as the beauty, perhaps only the vice. I am not sure that the loss to the world would have been very great, if those mutilated Correggios had never been restored; and the memory of Correggio had surely been fairer had he never painted them. But enough of this. The next Duke of Orleans, the Regent's grandson, was a common-place man: he did not cut up his pictures, certainly; he scrupled to

disfigure them or to sell them; he only cared nothing about them. Many were locked up during his whole life, and inaccessible. *His* son, the wretched Philippe Egalité, had neither taste nor scruples nor conscience. To raise money for political purposes, in the beginning of the French Revolution, he sold, first, the Italian portion of his pictures for 750,000 francs (18,500*l.*), and then the Flemish and Dutch pictures for 350,000 francs, about 9000*l.*, something less than half their value. M. Laborde de Mereville, the purchaser of the Italian portion, conveyed his pictures to England, where, being without any resource, he mortgaged them for 40,000*l.* The Dutch and Flemish pictures were brought over later, 1798, by Mr. Slade. The history of the gallery subsequent to its arrival in England, is given at length in the introduction to the Bridgewater Gallery, p. 81.

Then followed the plunder of Italy, i. e., the French plundered—we purchased. The public plunderers have since been obliged to disgorge; whereas we, who only excited to plunder, and paid for plunder, have the law on our side, and retain as wealth what our wealth acquired. I use the word *we*, but the truth is, that *we*, in our national capacity, as a government, did nothing. The French commissaries, the bankers and English consuls at Rome, Venice, and Genoa, were those who paid and profited. The best and most immediate result of the importation of the Orleans Gallery was, that it spread everywhere an interest about art—it made pictures a profitable speculation at the very moment when an opportunity offered for pursuing those speculations, such as the world had never beheld since the invasion of Greece by the armies of Mummius. For though Napoleon affected to confine his exactions to national or royal treasures, the fortunes of nobles and individuals became so insecure, that pictures, as the most moveable property, were first converted into money: convents and

churches secretly negotiated the sale of altar-pieces and other treasures, which had been consecrated by the worship of ages. If at this time the taste or fashion had run in favour of the earlier Florentine, Umbrian, and Venetian schools, we might have amassed precious things; but we knew not their value. Perhaps it is a mercy that we were still in the shadow of ignorance; for otherwise, when all reverence and all order were for the time set aside, we might have had the frescoes of Angelico or Ghirlandajo torn down, and sold by the square foot in Pall Mall. Where fashion and the wish to possess predominated over taste and veneration, such a proceeding had been possible.

No such desecration *did*, however, take place. The French stabled their horses in the refectories of convents, and in the oratories, rich with the most gracious and glorious creations of human genius; or they smeared with smoke and dirt the heads of apostles and saints, but they did not cut them out of the walls or panels, as they cut the miniatures by hundreds out of the illuminated MSS. They left the walls standing, to rot with damp, or to be whitewashed, or to be built up, or to be treated in any other way which the hopelessness or recklessness of an impoverished and oppressed people might allow; meantime, the palaces of the Barberini, Borghese, Pamfili, Colonna, Falconieri, Lancelotti, and Spada princes, were despoiled by English gold. Carraccis, Claudes, Poussins, arrived by ship-loads. One stands amazed at the number of pictures introduced by the enterprise of private dealers into England between 1795 and 1815, during the hottest time of the war. Not from Italy only; from Holland and from Belgium came the choicest pictures of their native artists. It is honourable to us, that the taste—or the fashion—for the works of Hobbema and Cuyp, and the high prices now given for their works, arose out of the predilection of the English amateurs for those

charming painters. They were little valued in their own country, and not at all in others, till towards the end of the last century.

Then—as if all this were not enough—the war broke out in Spain. Pictures which the national pride and bigotry had guarded with jealous and zealous care—which royal edicts and stringent laws had forbidden to be removed or exported, suddenly became booty—became merchandise. Sanctuaries and palaces gave up their hidden treasures. The law was then that "those should rob who had the power;" that those who had not, should buy. Thus the Murillos travelled somewhat circuitously through Marshal Soult's gallery into that of the Duke of Sutherland; and thus the great Rubenses of the convent of Loeches find themselves dwelling in the halls of Grosvenor House. But, if we except some works of Velasquez and Murillo—no Spanish pictures came from Spain, and our acquaintance with the Spanish schools is still very limited.*

Since the sale of the Orleans Gallery, some other foreign collections have been sent over to England to be disposed of—that of M. de Calonne, in 1795; that of Lucien Buonaparte, in 1816; of Talleyrand, in 1817; that of the Duchesse de Berri, in 1837; and, in 1840, the gallery of the Duke of Lucca; which last turned out rather an unfortunate speculation; the pictures did not realize half the sum expected for them.†

Of the collections and galleries formed during this period, from 1795 to 1840, we may find the enumera-

* The first instance of a Spanish picture sold in England, was in 1693, when Lord Godolphin bought, at the sale of Lord Mellefont's pictures, a group of Beggar Boys, by Murillo, for eighty guineas, a purchase which caused much astonishment at the time. Lord Mellefont, ruined by his adherence to the Stuart cause, had brought some valuable pictures from Rome and Madrid, where he had represented James II. as envoy.

† The two Francias were sold to the National Gallery, for 4500*l.*; the "Madonna delle Candelabre," to Mr. Munroe, for 1500*l.* The Duke of Sutherland, Lord Lansdowne, and Mr. Hope, were also purchasers.

tion in Dr. Waagen's book, and that of Buchanan.* The most important were those of Mr. Angerstein, Lord Farnborough, the Rev. Holwell Carr, and Sir George Beaumont, now merged in our National Gallery, (the first by purchase, the last three by will;) those of Henry Hope, Watson Taylor, Mr. Ottley, Mr. Bryan, Mr. Solly, Harte Davis, Dowager Lady Stuart, Sir Simon Clarke, Lord Charles Townshend, Sir Charles Bagot, Sir Abraham Hume, Mr. Hibbert, Sir Francis Baring, Mr. Beckford, of Fonthill, Coesvelt—all sold, divided, or dispersed; those of the Duke of Bridgewater, the Marquess of Stafford, the Earl of Carlisle, Earl Cowper, and Thomas Hope, which remain entire, though the contents have been varied by new purchases, and the owners changed by inheritance or otherwise: and those of the Marquess of Bute, the Earl of Radnor, the Duke of Wellington, the Marquess of Lansdowne, Lord Ashburton, Sir Robert Peel, Mr. Rogers, Mr. Wells, of Redleaf, Mr. Miles, of Leigh Court, Mr. Neeld, Mr. Huysch, and Mr. Munroe, of Park-street. Mr. Holford, a gentleman who has lately succeeded to a large fortune, has shewn much taste, as well as a munificent spirit, in his purchases of pictures and drawings. Besides these, which are, properly speaking, *collections*, there are few of the houses of our nobility which do not contain some good pictures.

In referring to the vast number of first-rate pictures now in England, scattered through many houses and galleries—in distant counties—in remote country seats—in town houses, shut up half the year—I have heard the wish expressed, that these treasures were assembled in one place—in one national gallery, easily and constantly accessible to all. I cannot say I sympathize with the wish; no: not if the object could be effected without wrong to individuals, and with advantage to the pictures themselves,

* Memoirs of Painting.

would I wish this. True, it is excruciating to see into what hands fine works of art have fallen, by fate, fortune, or inheritance; and how often some titled or untitled Goth, indifferent or negligent, has become the very unworthy depositary of treasures which are, in some sort, a possession and glory to the whole civilized world. But the evil is transient, or exists only in particular cases—the good is certain and general. God forbid that our country should be so *unpoetized!* Of all the utilitarian theories of the *practical* men of this time, this is to me the most distasteful. If instances of indifferent possessors are numerous, the churlish ones are very few indeed. One hears a great deal of nonsense talked upon this subject, as if a picture were buried, because we have to make a pilgrimage to it. The truth is, that every man who possesses beautiful and valuable pictures, has a natural longing for sympathy in his possession—the wish that others should profit, should admire, perhaps envy. It is undoubtedly true, that should he choose to shut up his doors, he has the power and the right to do so. How far he is right to assert that right, is another question; and yet it is a wonder to me sometimes that it has not oftener been asserted. With the deepest conviction of the moral obligation and responsibility of those who possess the means of improving and refining their cotemporaries, I have felt the deepest disgust for the manner in which I have seen the gracious feeling and intention abused. We can all remember the public days at the Grosvenor Gallery and Bridgewater House. We can all remember the loiterers and loungers, the vulgar starers, the gaping idlers, we used to meet there—people, who, instead of moving amid these wonders and beauties, " all silent and divine," with reverence and gratitude, strutted about as if they had the right to be there ; talking, flirting, peeping, and prying; lifting up the covers of chairs, to examine the furniture; touching

the ornaments—and even the pictures! Now English residences are not like the great, empty, unfurnished, uncarpeted palazzi of the Italian nobles. Can we wonder that men of taste—Englishmen, who attach a feeling of sanctity to their homes — should hate the idea of being subjected to such vulgar intrusion, merely because they have a Raphael or a Rubens of celebrity? I know not, for my own part, more than one or two isolated instances in which admission has been refused to an artist or a stranger who came properly introduced, or whose name was known. Such things, when they do occur, must be accidental, or if not, they ought to be denounced by opinion, like every other ungentlemanly act—and they are so.

Wilkie remarks, in one of his letters, that, throughout his travels, modern pictures and the works of the old masters were never found together in the same room; seldom in the same collection. Modern artists, he adds, with much naïveté, seem content with the exclusion. When the late Duke of Bedford intended to collect modern pictures, he first parted with his old pictures. Collectors of English pictures, like Mr. Sheepshanks and Mr. Vernon, generally confine themselves to such; nevertheless, I do not hesitate to say that a visit to either collection would cure some connoisseurs and amateurs of my acquaintance of their exclusive *dilettantéism.** Mulready, for instance, is as great, as poetical, on a small scale, as if he covered acres of canvas. He is as powerful and large in his drawing, as the best designers of the best times of Italian art. It is true that his fine taste in drawing is sometimes oddly contrasted with the *grotesque* sentiment of his subjects; yet there are pictures of his, not more than a few inches square, which, in their intense feeling, as well as in breadth of

* Mr. Sheepshanks possesses about one hundred pictures, selected with exquisite taste. Among them, nineteen by Leslie, ten by Mulready, and nine by Edwin Landseer.

drawing and felicity of execution, remind me of some of the lyrics of Goëthe. And Eastlake, with his profound and refined sentiment, and his noble, intellectual aims; and Edwin Landseer, the painter of life in every form, as dexterous and as accomplished in the use of his materials as Rubens himself; and Leslie, whose pictures are like bouquets of flowers to the eye, and in their grace and feeling melting like fragrance into the soul!—who has understood, and felt, and painted Shakspeare as he has?—I mention only these four as contrasted with each other. How many more are amongst us, our cotemporaries—English, and better in being so, than if they were second-hand Italians—of whom we might say they have only to die to be appreciated. If one among them drop away from the bright circle, like Constable, or Harlowe, or poor Bonnington, or Wilkie, see how their productions rise immediately in esteem and in value! Perhaps it is not much comfort to an artist conscious of his own powers, that after he has struggled through a laborious existence, his pictures will be objects of competition to rich amateurs, when their patronage can no longer save or help him; subjects of eloquent criticism, when praise can reach him no more. Yet is not this the natural, the inevitable course of things? The pictures of a living artist can never be what so many seek in pictures, an investment for money. It has been truly said, that if we now possessed painters who were really equal to Raphael, Van Dyck, Titian, Claude, or Teniers, "yet they could not, nor ought they to, be thought of in the same manner, because there could not be the same proof of it, nor the same confidence in the opinion of a man and his friends, or of any one generation, as in that of successive generations and the voice of posterity. If it be said that we pass over the faults of the former, and severely scrutinize the excellences of the latter, this is also right and necessary, because the one have passed their trial, and the others are upon it. If

we forgive or overlook the faults of the ancients, it is because they have dearly earned it." On the other hand, the cant of ignorant depreciation has done more harm, has fostered more self-conceit and more carelessness among our living artists, than the adulation of certain partisans and admirers: it has made them, while they worked for money, despise opinion; and they have helped to deprave the taste they have in their hearts despised. How seldom have the most distinguished of the men I have alluded to, painted up to their own power! "*Ma poiche paga il volgo sciocco*"—we all know the rest.

But better, brighter, times are at hand; let us hope so: and of one thing let us be assured, that such times will not come by the vain attempt to pull down the grand old masters from "their pride of place," or by accomplishing this, if it *were* possible. True, there has been much nonsense, pedantic jargon, infinite unmeaning stuff, talked about them, enough to confound simple-minded people, and make them doubt whether there be any truth whatever in the admiration they have for ages excited. I have been asked more than once whether this was not merely a got-up taste and nothing in it, after all, but mere cant and verbiage? Let it not be believed! If the great painters, like the great poets, had not derived their power from on high—if their art was indeed only a thing of mechanism, of schools, and styles, and so forth, and had not its elements in our universal nature—they had not been the wonder, the solace, the delight of successive ages. They had long ago been consigned to dust and lumber rooms. If there were not some principle of truth and life in them, beyond what mere form and colour could give, they had not remained precious to us in their ruin and decay. "They are not good because they are old, but old because they are good." If a person of a candid and cultivated mind, not deficient in sensibility, is brought before a picture bearing a high

value, and inscribed with some musically-sounding and magnificent name, and sees nothing in it to justify its celebrity, let him not hastily conclude that there *is* nothing in it; nor as hastily give up the point, and profess "to have no taste for old pictures:" still less affect the admiration he does not feel—there is stupidity as well as falsehood in *that*. Let him rather inquire, and try to understand on what this consecration rests—on what this celebrity is founded. There are pictures of little intrinsic beauty or merit, which yet have great value and interest; they mark the transition from one style to another, or they mark a particular phase in the life of the individual painter, or they illustrate a certain aspect of faith, of civilization, of morals, in the country which produced them. Boundless, beyond what the uninitiated can imagine, are the associations connected with a taste for the fine arts! —the widening of the horizon round us, as knowledge grows out of love, and the clear vision perceives and embraces the relation which exists between things apparently distant and dissimilar! But do such taste, such knowledge, such extended vision, come at once, or by chance? They are more frequently the acquisition of a whole life.

A *preference* for some particular school of art, is often an indication of character; an *exclusive predilection* for a particular school is sometimes an accidental bias, grafted on a natural taste; sometimes a merely artificial, conventional taste, or habit of liking. Where there is quickness of perception, and a strong natural sensibility to beauty, combined with opportunities of study and observation, there will be preferences, arising out of indestructible, inborn sympathies, but hardly *exclusive* tastes. I remember a time when I did not like Rubens; when his coarse women and glaring colours absolutely repelled me; when the revels of drinking boors, and ladies and gentlemen

eating oysters, girls "chopping onions," and so forth, appeared to me unredeemed common-place and vulgarity; and the merest daub of an Italian picture, which realized to my mind some poetical image or association, would have been preferable to the Jan Steen which Lord Francis Egerton is so happy as to possess. Those were "our salad days, when we were green in judgment;" but to prefer the Jan Steen to the fresco of Heliodorus, or the cartoons—it would be like preferring Hudibras to Homer! Better far, I admit, the honest preference of Jan Steen to Raphael, of Hudibras to Homer, than the sentimentality of affected connoisseurship—the "Correggiosity of Correggio," and such affectations; but no one must be allowed to regard their own arbitrary preferences as tests of excellence. Let us ever keep in mind that there must be some criterion to appeal to, higher, and more fixed, than the power of feeling and association, which varies in every individual. Art is reduced very low, when artists are driven to rely on mere common-place associations. Hence it is that we are overwhelmed with *tableaux-de-genre*, and things painted for art-unions and annuals. What have we now for the grandeur and the grace of the heroic and ideal in art? A bridesmaid weeping in white satin, "Gems of beauty," and "Flowers of loveliness," or such trash, cherished by the namby-pamby taste of our fine ladies, on whose tables you find these wretched, wiry things, with their mean contours and conventional prettinesses. No wonder that the admirers of such should think the Delphic Sibyl "masculine," and denounce the Hours, in Guido's Aurora, as "coarse." I do not hesitate to say, that the false, the frivolous taste of women, has had a permanently injurious effect on art and artists, and that their better education in this respect is likely to do much good. There is an immeasurable difference between the mere liking for pretty pictures, the love of novelty and variety, and the feeling and compre-

hension of the fine arts, their true aim and high significance; still the *capacity* to discriminate as well as to feel is given to many, and I would raise such from love up to knowledge, until

> " What was a speck expands into a star,
> Demanding life to be explored."

THE

PRIVATE GALLERY

OF

HER MAJESTY THE QUEEN,

AT

BUCKINGHAM PALACE.

☞ *Visitors are admitted only by an Order from the Lord Chamberlain, and during the absence of Her Majesty from the Palace.*

INTRODUCTION.

THE pictures which now constitute the private gallery of her Majesty at Buckingham Palace, were principally collected by George IV., whose exclusive predilection for pictures of the Dutch and Flemish schools is well known. To those which he brought together here, and which formerly hung in Carlton House, her present Majesty has made, since her accession, many valuable additions; some purchased, and others selected from the royal collections at Windsor and Hampton Court; others have been added by Prince Albert, from the collection of the late Professor D'Alton, of Bonn.

The pictures, excepting the royal portraits, are hung in a gallery constructed especially for their reception when Buckingham House was altered for the residence of George IV.; it runs from north to south through the body of the edifice, and forms a corridor opening into suites of apartments on either side. It appears to me too lofty, and the light not well contrived for such small and delicate pictures. Each picture has the name of the painter and the title by which it is known attached to it legibly, but as they are neither numbered nor classed, I have, for the sake of present and future reference, arranged the pictures in the gallery according to the classification adopted throughout this volume, and already explained; and added thereto a list of the Royal Portraits, which are now hung in the state rooms adjoining the gallery, and to which the visitors are usually admitted.

George IV. began to form his collection about the year 1802, and was chiefly guided by the advice and judgment of Sir Charles Long, afterwards Lord Farnborough, an accomplished man, whose taste for art, and intimacy with the King, then Prince of Wales, rendered him a very fit person to carry the royal wishes into execution. The importation of the Orleans gallery had diffused a feeling—or, it may be, a *fashion*—for the higher specimens of the Italian schools, but under the auspices of George IV. the tide set in an opposite direction.

In the year 1812, the very select gallery of Flemish and Dutch pictures collected by Sir Francis Baring, was transferred by purchase to the Prince Regent. Sir Francis Baring had purchased the best pictures from the collections of M. Geldermeester of Amsterdam (sold in 1800), and that of the Countess of Holderness* (sold in 1802), and, except the Hope gallery, there was nothing at that time to compare with it in England. I have heard that Mr. Seguier, valued this collection at eighty thousand pounds; but the exact sum paid for it I do not know—certainly much less.† Before and since that time, the known predilection of the monarch for works of the Dutch school, the high, and what Dr. Waagen terms (rather equivocally) the "*princely*" prices paid for this class of pictures, and which have since been kept up by fashion and the picture dealers, have almost emptied the celebrated cabinets of Holland. The most valuable masterpieces once in the collections of Braamcamp, van Slingelandt, Geldermeester, Smeth van Alpen, Greffier Fägel, the Duc de Choiseul, the Duc de Praslin, Pou-

* She was a Dutchwoman by birth, and it appears that several of her finest pictures had descended to her as heir-looms.

† 24,000*l.* is the sum which has been stated to me, on what I consider high authority.

lain, and latterly those of the Duc de Berri, Talleyrand, Calonne, have found their way to England, and the acquisitions made by collectors here now comprise some of the most exquisite and valuable productions of a school of art which, though more easily comprehended and relished than the ideal creations of the great poet-painters of Italy, is yet not always well understood or justly appreciated; not even by those who are astonished, delighted, or diverted by the power of imitation, the delicate and minute execution, and the grotesque humour displayed in some of these marvellous performances.

The Dutch painters, properly so called, are those who flourished in the Low Countries, particularly at the Hague, Leyden, Amsterdam, and Haarlem, towards the end of the sixteenth and throughout the seventeenth century, comprising a period of about 120 years: and here, as in the Italian schools, we find the earliest, the *best*, and the latest, the *worst* painters of their class. In the highest rank we place Jan Steen, Teniers, and Adrian van Ostade, as delineators of plebeian character and life; Terburg, Netscher, and Eglon Vander Neer, as painters of elegant social life; Gerard Douw, Gabriel Metzu, and Franz Mieris, as the most refined portrayers of common life and domestic incident; De Hooghe, and Vander Heyden, as imitators of purely natural effects of perspective and light. Hobbema, Ruysdael, Adrian Vander Velde, and Cuyp, stand perhaps at the head of a long list of landscape painters; Paul Potter was confessedly the greatest cattle painter, as Wouvermanns was the best painter of equestrian subjects, in the world; and, for sea pieces merely, Wilhelm Vander Velde and Ludolf Backhuysen are considered unrivalled. All these painters, however they might differ in the selection of their subjects, and in the individual manner of treatment (easily discriminated by a little practice and observation), had taken that direction which

had been given to the national taste and genius by the influence and example of Rubens. They were distinguished generally by two characteristics—1st, the most lively and intense perception of natural forms and effects, and 2dly, the development of the faculty of colour. Some finished more, and some less, but all were exquisite imitators and colourists. The degree of intellectual power and moral sentiment which each brought to bear upon and direct this wonderful mechanical skill, varies considerably. In Gerard Douw and Franz Mieris we have mind as well as mechanism; and in Wilhelm Mieris and Slingelandt, we have the mechanism without the mind. The observer admitted into this beautiful gallery, will find here excellent opportunities for immediate comparison: he will *feel* these characteristic differences, and will do well to note the causes and results.

A descriptive catalogue of a gallery of Dutch pictures must needs be dry and full of repetitions, for the reasons given by Sir Joshua Reynolds, who has summed up their merits in his usual masterly style. "One would wish," he says, "to be able to convey to the reader some idea of that excellence, the sight of which has afforded so much pleasure; but as their merit often consists in the truth of representation alone, whatever praise they deserve, whatever pleasure they give when under the eye, they make but a poor figure in description. It is to the eye only that the works of this school are addressed; it is not, therefore, to be wondered at, that what was intended solely for the gratification of one sense, succeeds but ill when applied to another. A market woman with a hare in her hand, a man blowing a trumpet, or a boy blowing bubbles, a view of the inside or outside of a church, are the subjects of some of their most valuable pictures; but there is still entertainment, even in such pictures; however uninteresting their subjects, there is some plea-

sure in the contemplation of the truth of the imitation. But to a painter they afford likewise instruction in his profession; here he may learn the art of colouring and composition, a skilful management of light and shade, and, indeed, all the mechanical parts of the art, as well as in any other school whatever. The same skill which is practised by Rubens and Titian in their large works, is here exhibited, though on a smaller scale. Painters should go to the Dutch school to learn the *art of painting*, as they would go to a grammar school to learn languages: they must go to Italy to learn the higher branches of knowledge. We must be contented to make up our idea of perfection from the excellences which are dispersed over the world. A poetical imagination, expression, character, or even correctness of drawing, are seldom united with that power of colouring which would set off those excellences to the best advantage; and in this, perhaps, no school ever excelled the Dutch. An artist, by a close examination of their works, may in a few hours make himself master of the principles on which they wrought, which cost them whole ages, and perhaps the experience of a succession of ages, to ascertain."

Here Sir Joshua Reynolds speaks chiefly of the value of such works in the eye of a *painter*, as studies in the practical part of his profession; but the best among them can also impart exceeding delight to the cultivated taste of an amateur. The beautiful conversation pieces of Netscher and Terburg, are like scenes of elegant comedy or domestic fiction. I could no more endure to see Teniers, or Jan Steen, or even the coarse Brouwer, sacrificed to Titian and Guido, than I would wish to have Hudibras, the Rape of the Lock, or Congreve's comedies expunged from our literature, because we possess a Shakspeare, a Milton, a Spenser. Though we love Claude, and revel in his Arcadian fictions, "beautiful as a wreck of Paradise," should

we therefore be insensible to the delicious rural feeling of Hobbema, or the breezy freshness of Vander Velde? This were pitiable. It is good, as I have said before, to cultivate as far as possible a catholic taste in the fine arts; though the individual temperament must necessarily determine our preferences, and the amount of pleasure enjoyed through our sympathies.

In the foregoing remarks on the Dutch painters, I have said nothing of Rembrandt, because he stands alone as the creator of a style apart. Some of his finest works adorn the Queen's Gallery, and give us an excellent opportunity of studying "this mysterious and extraordinary being," for such he truly was, and undoubtedly a genius of the first class, in whatever is not immediately related to form or taste; "for, in spite of the most portentous deformity and vulgarity, and without considering the spell of his chiaroscuro, such were his powers of nature, such the grandeur, pathos, and simplicity of his composition, from the most elevated and extensive arrangement to the meanest and homeliest, that the most untutored and most cultivated eye, plain common sense and the most refined sensibility, dwell on them equally enthralled."*

"Rembrandt's enormous faculty of imagination is not more remarkable than the singular and original direction of his extraordinary powers. He is the very king of shadows,

> ——————— Earth-born,
> And sky-engendered—son of mysteries!

a poet-painter, if ever there was one! He reminds me of the prince-sorcerer, nurtured 'in the cave of Domdaniel, under the roots of the sea.' Such an enchanted 'den of darkness' was his mill and its skylight to him; and there, magician-like, he brooded over half-seen forms, and his

* See Fuseli's notes to Pilkington's Lives of the Painters.

imagination framed strange spells out of elemental light and shade. Thence he brought his unearthly shadows; his dreamy splendours; his supernatural gleams; his gems, flashing and sparkling with internal light; his lustrous glooms; his wreaths of flaming and embossed gold; his wicked, wizard-like heads — turbaned, wrinkled, seared, dusky; pale with forbidden studies, solemn with thoughtful pain, keen with the hunger of avarice, and furrowed with an eternity of years! I have seen pictures of his, (such is the Wise-Men's Offering, in this gallery,) in which the shadowy back-ground is absolutely peopled with life. At first, all seems palpable darkness—apparent vacancy; but figure after figure emerges—another, and another; they glide into view, they take shape and colour, as if they grew out of the canvas; even while we gaze, we rub our eyes, and wonder whether it be the painter's work or our own fancy.

"Of all the great painters, Rembrandt is perhaps least understood; the admiration bestowed on him, the immense prices given for his pictures, is, in general, a fashion—a mere matter of convention, like the price of a diamond. To feel Rembrandt truly, it is not enough to be an artist or an amateur picture-fancier; one should be something of a poet too."* What is most extraordinary about him is, the intense impression of nature, of a presence—a reality which comes upon us from amidst this world of light and shadow:—

> I see a mighty darkness
> Filling the seat of power, and rays of gloom
> Dart round, as light from the meridian sun,
> Ungazed upon and shapeless—neither limb,
> Nor form, nor outline; yet we feel it is
> A living spirit.

Those who would understand and feel the poetry of

* Visits and Sketches. A. J.

Rembrandt, should look at the "Christ in the Garden" and the "Wise Men's Offering" here; the "Visitation" of the Grosvenor Gallery, and the "Woman taken in Adultery" of the National Gallery.

The specimens of Rubens and Van Dyck are excellent, but do not present sufficient variety to afford an adequate idea of the wide range of power of the first of these great painters, nor of the particular talent of the last. On the other hand, the works and style of Gerard Douw, Teniers, Jan Steen, Adrian and Wilhelm Vandervelde, Wouvermanns, and Berghem, may be more advantageously studied in this gallery than in any other I have visited, for the specimens of each of these masters are many in number, various in subject, and good in their kind. Of Mieris and Metzu, there are finer specimens at Mr. Hope's and Sir Robert Peel's; and the Hobbemas and Cuyps must yield to those of Lord Ashburton and Lord Francis Egerton. But, on the whole, it is certainly the finest gallery of this class of works in England. The collection derives additional interest from the presence of some pictures of the modern British artists—Reynolds, Wilkie, Allan, Newton, Gainsborough. It is, however, only just to these painters to add that not one of their pictures here ought to be considered as a first-rate example of their power. I wish I could add the name of Edwin Landseer, one of the few modern painters whose pictures would not suffer by juxtaposition with this particular school of art; but though he has painted many pictures for the Queen, none of them are as yet placed in the gallery.

I reserve some further observations on the Dutch and Flemish schools, and particularly the characteristics of the Dutch landscape painters, till we review the collections of Mr. Hope and Sir Robert Peel.

Italian, Spanish, and French Painters.

CLAUDE (Gelée de Lorraine), b. 1600; d. 1674.

[In poetical landscape unequalled; of his particular style and merits the single specimen here, though very beautiful, can convey no adequate idea; he is best studied in our National Gallery, (see First Series, p. 25,) and in the Bridgewater and Grosvenor Galleries, where he will be found characterized at large.]

1 A Landscape.—The figures represent the story of Europa. The scene is a bay or inlet of the sea, with several vessels of an antique form riding at anchor, and a round tower protecting the entrance to the port. A promontory on the right, crowned with tufted trees, is relieved against the clear sky; a light breeze sends the waves dancing to the shore, and the whole scene appears to breathe the coolness and freshness of a summer morning. The nymph and three of her attendants, with the snow-white bull, are seen approaching the margin of the sea, others of her companions are reclining under some trees. 1

This very beautiful picture was painted about the year 1665, for Pope Alexander VII. (Chigi.) The drawing is in the "Liber Veritatis," No. 136. It was successively in the collections of Madame Bandeville and Lord Gwydir; from the latter collection it was purchased in 1829, for George IV., at the price of 2000 guineas. There is a repetition of a smaller size, in the possession of James Morrison, Esq., somewhat varied in the details and figures; another, also varied, was once in the collection of Sir Joshua Reynolds. There is an etching by Claude of this

subject, and an engraving by Vivares, both differing in some of the details from this picture.

C. 3 ft. by 4 ft. (*Smith's Cat.* 136.)

GREUZE (Jean Baptiste), b. 1734; d. 1807.

[This French painter of conversation pieces, and scenes from domestic life, has the merit of being at least an original painter, and excellent in his way; and originality and excellence in an inferior department are better than imitation and mediocrity in the highest. He was the inventor of his own manner, which was at first ridiculed as trivial; the young painter, discouraged, set off to Rome, looked at Michael Angelo and Raphael, and attempted heroics;—failed utterly, and, returning to the peculiar bent of his own genius, became himself a model in his way. But though the pathos and *naïveté* of expression in some of his best pictures can scarcely be exceeded, and the dramatic effect, in some of his scenes, is very attractive, he is decidedly national in taste, and some of his subjects recall, too much, the grouping and sentiment of a French vaudeville; nor is the fashion which now obtains for his pictures such extravagant prices a pleasing sign of the prevalent taste.]

2 La Trompette.—A mother with three children in the interior of a cottage. She is rebuking, by a look, the eldest boy, lest he should disturb the sleep of the younger by blowing his penny-trumpet, evidently a new toy. There is great truth of expression in this little cottage incident; the colouring, is very lovely and tender, and the precision of drawing in all the forms, and the careful execution, distinguish this beautiful little picture from those sketchy bits of sentiment by Greuze, so commonly met with. 1

At a sale at Paris, in 1783, it sold for 96*l.* Purchased by the king in 1815, for 180 guineas.

P. 1 ft. 11 in. by 1 ft. 7 in. Engraved by L. Cars, under the title "La Silence." (*Smith's Cat.* 57.)

GRANET (François Marius). Born at Aix, in Provence: now living at Paris, (1842.)

[A French painter of architecture and interiors, remarkable for his skill in effects of light and perspective. He emulates Peter de Hooghe

in the means he employs, but has chosen a higher and more imaginative class of subjects.]

3 Franciscan Friars—at Morning Service in the choir of their Church. The most consummate knowledge of aërial perspective, combined with much character in the treatment of the heads, and much solemnity and dignity in the composition, render this picture one of the most striking and valuable works of the painter. It is, however, too monotonous and cold in colour, and in the tricky and illusive effect like scene-painting. 1

Painted for George IV. C. 6 ft. 6 in. by 4 ft. 10.

LE NAIN (Antoine and Louis).

[Two brothers, natives of Laon, in France, painters of scenes of low and familiar life; they passed their lives together, and painted always in concert, so that it has become impossible to distinguish them in their works. Much more allied to the Dutch than the French school, in the choice of their subjects, and the unaffected feeling for truth and nature in the manner of treating them, they have yet the merit of being perfectly original in their way, for they preceded the eminent Dutch *genre* painters of the seventeenth century; dying at an advanced age, and within two days of each other, 1648.]

4 The Young Gamblers. — From the Aldobrandini Palace, according to Mr. Seguier; but it seems strange. 1

1 ft. 9 in. by 2 ft.

TITIAN (Tiziano Vecelli), b. 1477; d. 1576.

5 A rich, wooded Landscape.—A Herdsman with a flock of sheep. This must formerly have been a beautiful picture, but has turned very dark, and has suffered much. 1

Upright 3 ft. 9 in. by 3 ft. 2 in.

VENUSTI (Marcello), b. at Mantua, 1515; d. 1576.

[This painter, who produced no original work of any great value or celebrity, is remarkable for the extreme beauty of his small pictures from the designs of Michael Angelo, whose grand cartoons he reduced, and gave them all the attraction of colour and delicate execution. The specimen here is an example.]

6 **A Pietà.**—The Virgin seated at the foot of the cross, supports the dead Saviour, whose arms are sustained by a boy-angel on each side. Painted from the well-known design of Michael Angelo, engraved by Bonasoni; of which there exist many repetitions by Venusti and others. The original study was in the Lawrence collection of drawings. 1

Purchased by George IV. for 800 guineas. P. 18 in. by 11 in.

WATTEAU (Antoine), b. 1684; d. 1721.

[A French painter of elegant fancy subjects and conversation pieces, Carnival scenes, and *fêtes champetres*, in a style invented by himself, and which resembles nothing, in art or nature, but a masquerade, or a French ballet. In this sort of fantastic pastoral he excelled, and by the variety of fancy in his inventions, and the exquisite charm of his pencilling and colouring, reconciles us to his theatrical prettinesses and artificial graces.]

7 **A Fête Champêtre.**—Ten figures; among which are conspicuous a lady with a child seated in front, and a lady and gentleman seated on a bank behind. 1

C. 1 ft. 7½ in. by 1 ft. 11½ in.

8 **A Fête Champêtre.**—Ten figures—in front, a young lady with a dog; further back, a gentleman seated—a lady leaning on the back of his chair; beyond, a gentleman playing on the flute. Both these pictures are full of fanciful gaiety, while the airy delicacy of the background harmonizes with the figures. 2

C. 1 ft. 2 in. by 11 in.

9 **A Scene from Molière.**—Ten figures. Monsieur de Pourceaugnac surrounded by his pretended wives and children. The two lovers are seen behind. Etched by the Comte de Caylus and finished by Joullain. 3

C. 1 ft. 9 in. by 2 ft. 1 in.

10 **Harlequin and Pierrot.**—A carnival scene. Ten figures. Pantaloon is seen entering in front from the right; beyond, a lady seated with a book, Harlequin at her side 4

is endeavouring to engage her attention; Pierrot is seen behind.

C. 1 ft. 9 in. by 2 ft. 1 in.

These four pictures have been long in the Royal collection, and may have been painted for George I., in whose reign Watteau was in England.

11 Le Baiser.—Three figures; a gentleman playing the guitar: a lady and gentleman seated; he is attempting to embrace her. 5

About 12 in. by 9 in.

Flemish, Dutch, and Old German Painters.

BACKHUYSEN (Ludolf), b. at Embden, 1631; d. 1709.

[As a painter of sea-pieces, excellent; and if not equal to his co-temporary, Wilhelm Vander Velde, it is because his talent is rather more restricted, and at the same time more unequal; his forte lies in the representation of stormy waves and troubled skies. He painted generally on a larger scale, and with more breadth of pencil and less brilliance and delicacy of tint than Vander Velde. There is but one picture of his in this gallery, but it is of a very high quality.]

12 A Gale—off the mouth of the Brill, in Holland, with the town of the same name in the distance. A coasting vessel, under main and jib sails, is seen scudding along in front; among the other vessels which are seen in motion far and near, a fishing-boat is conspicuous, in which three men are busy hauling up their nets. Purchased from the collection of Count Pourtales, in 1826, for George IV., at the price of 420*l.* 1

C. 1 ft. 6 in. by 1 ft. 11 in. (*Smith's Cat.* 69.)

BERGHEM (Nicholas), b. 1624; d. 1683.

[The landscapes of Berghem are mostly inventions, so unlike the nature around him—the swamps and fertile flats in the neighbour-

hood of Haarlem, where he resided—that there can be no doubt he visited Italy early in life, though the fact is not ascertained. Berghem has been called poetical, but he appears to me rather a fanciful than a poetical painter. Notwithstanding their extreme beauty, there is a factitious character in his works which makes it tiring to look at many of them in succession; yet the gem-like brilliance of some of his best, the spirit and finish of his little pastoral groups, the loveliness of his atmospheric effects, lend them a great charm. The manner in which he introduces a spot of brilliant colour into his foregrounds — generally a scarlet jacket or petticoat — is almost peculiar to himself. No painter has been more successfully imitated, for he was a decided mannerist, and spurious Berghems abound. All the pictures attributed to him here are particularly fine, and certainly genuine.]

13 Landscape.—View over a wide tract of country, traversed by a river. A group of peasants with cattle, among whom a woman on a grey horse is the most conspicuous, on a bank in the foreground; an old tower on the right. The effect of evening and of distance is admirably expressed in this picture; dated 1655. 1

P. 1 ft. 1 in. by 1 ft. 4 in. (*Smith's Cat.* 224.)

14 The Rush-gatherers.—A hilly landscape, with a river on the left; in the foreground animals and figures. Three women with rushes, and two cows, are conspicuous. The effect is that of a warm summer evening. 2

C. 1 ft. 7 in. by 2 ft. 2½ in. (*Smith's Cat.* 227.)

15 A Mountainous Landscape—with a large river; in the foreground three peasants (one on horseback) with their flock; a second group of cattle is seen near the water. The effect is that of soft evening light, almost twilight. 3

Baring collection. C. 2 ft. 3 in. by 2 ft. 9 in. (*Smith's Cat.* 226.)

16 Landscape.—An open country, bare of trees. In the foreground a herd of four cows, an ass, and a sheep, with a herdsman on horseback and two on foot; other groups of cattle in the middle distance; the trunk of a tree among some rocks in the foreground. A late picture of the master, and the animals particularly excellent. 4

C. 2 ft. 3½ in. by 3 ft. (*Smith's Cat.* 229.)

17 **The Ford.**—In a mountainous landscape, a shepherdess carrying a kid, and accompanied by a goat and a dog, is wading through a clear stream, in which two cows are standing; a horse is seen ascending a hill, the rider has been obliterated by some restorer, or omitted by the painter. An elegant little picture in effect and execution; dated 1650. 5

Holderness and Baring collections. C. 1 ft. 1½ in. by 1 ft. 4½ in. (*Smith's Cat.* 225.)

18 **A Landscape**—divided by a river, the distance closed by blue mountains. In the foreground, a traveller seated with his dog; beyond, a female peasant on horseback, a drover, and some cows. Charming for the clear, cool, morning effect. 6

Baring collection. P. 10 in. by 12½ in. (*Smith's Cat.* 228.)

BOTH (Jan), b. 1618; d. 1656.

[One of the famous Dutch landscape painters. He painted the scenery of Italy, in which country he resided, generally with the warm, glowing effect of a summer sunset. The word *romantic* comes into the mind when looking at Both's landscapes, which are frequently mannered in colour, and laboured and finical in execution; but when really fine, are *very* fine. He is characterized at length in the Catalogue of the National Gallery, First Series, p. 95.]

19 **St. Philip baptizing the Eunuch.**—The incident is represented in a grand mountainous landscape. The saint is seen standing on the bank of a noble river, while queen Candace's chamberlain receives from him the rite of baptism. The *impasto* is particularly rich and free for Both; the effect is (as usual) that of a glowing sunset, in which the warm, vapoury light of a sultry summer evening is perfectly expressed. Bought from the collection of Smeth van Alpen, in 1810; sold to George IV. by the picture-dealer, La Fontaine, for 1550*l.* 1

C. 4 ft. 2 in. by 5 ft. 2 in. (*Smith's Cat.* 47.)

CUYP (Albert), b. at Dort, 1606; d. about 1672.

[A landscape and cattle painter of consummate ability, and the truest, purest feeling for nature. To come upon one of Cuyp's pictures after looking at Berghem and Both, is like opening a door and

stepping out into the fresh air—into heaven's own light and earth's own verdure.* It was not till a century after his death that he began to be appreciated in his own country or known out of it, and it should seem that he rather painted for love of his art, than lived by the practice of it. There are reasons for supposing that he was by trade a brewer, but this is not ascertained.]

20 **The Trooper.**—A cavalier (supposed to represent Cuyp himself) stands at the head of a noble grey charger, adorning the bridle with a blue ribbon; a large dog crouches behind. Painted in the brightest morning light, extremely clear, and with a full body of colour. The background is formed by a landscape, with an encampment. It is considered a masterpiece.

3 ft. 9 in. by 4 ft. 10. (*Smith's Cat.* 241.)

21 **A Grey and a Brown Horse**—held by a negro, while the riders are in conversation; near them are two dogs, and some cows in a verdant meadow in the middle distance. The river Rhine, with a town and lofty hills, close the background. All the objects are illuminated by the warm light of a fine evening. 2

This fine picture was sold from Lord Rendlesham's collection in 1806, for 500 guineas.

C. 4 ft. 9 in. by 7 ft. 4½ in. (*Smith's Cat.* 112.)

22 **Landscape.**—Supposed to represent the environs of the Rhine. A horseman is conversing with a shepherd under a group of trees; near the shepherd are his child, his dog, and a flock of sheep. The effect is that of a summer evening, and some buildings are faintly seen through the sultry haze on the receding hills. The careful execution, the brightness of the tone, approaching to the silvery, which is unusual with Cuyp, and the beautiful composition, make this picture one of the most pleasing by this master. It was formerly (1785) in the collection of Von Slingelandt, and was brought to England in 1800. It was then sold for 288*l.* 3

Baring collection. C. 3 ft. 4 in. by 5 ft. (*Smith's Cat.* 22.)

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* See First Series, pp. 81 and 445, where this charming painter is further characterized.

23 **Landscape.**—Three cows in a meadow bounded by thickets, with the town of Dort on the other side of a piece of water. Not a very excellent or pleasing picture. The neck of the grey cow forms a very unpleasing line, and the foreground is heavy and dark in the tone. 4

C. 4 ft. 4 in. by 6 ft. 7½ in. (*Smith's Cat.* 243.)

24 **Landscape.**—A group of four cows, (two lying down, and two standing) by the side of a clear river; near them, the herdsman and his wife, seated on a bank; other cows in the water, near the ruins of a castle; some ducks in the foreground. It is a most faithful and pleasing representation of Dutch scenery, painted with remarkable freshness and clearness; altogether a most charming picture, in Cuyp's best style. 5

Baring collection. C. 3 ft. 1 in. by 4 ft. 4½ in. (*Smith's Cat.* 242.)

25 **A Gentleman and Lady**—riding in a forest, apparently portraits. Purchased in 1811, for 50 guineas, from the collection of Philip Hill, Esq. 6

P. 2 ft. 3½ in. by 1 ft. 9 in. (*Smith's Cat.* 245.)

26 **Two Cavalry Soldiers**—one of whom has dismounted, and is talking to a peasant. In the foreground a dog asleep. The head of one of the horses is rather small. The execution is otherwise careful, and the effect of the warm evening light masterly. 7

P. 1 ft. 2½ in. by 1 ft. 5½ in. (*Smith's Cat.* 244.)

27 **Ducks on a River.**—Life size. From Lord Hertford's collection. 8

C. 1 ft. 7 in. by 2 ft. 11½ in. (*Smith's Cat.* 246.)

28 **View on the River Dort.**—A transport, with many persons on board, on the point of lying-to; other vessels beyond it, at different distances. Though this picture, from the masterly treatment, reminds us of the fine work of Cuyp in the Bridgewater gallery, it is much inferior in 9

composition. The transport makes too uniform and dark a mass, and occupies too much of the entire picture.

Baring collection. C. 3 ft. 11 in. by 4 ft. 8 in. (*Smith's Cat.* 247.)

DOUW (Gerard), b. 1613; d. 1680.

[Of all the *finishers* of the Dutch school this was the best; for to the most marvellous delicacy of execution, he added a certain breadth and force, a feeling for nature in tone and effect, and a power of conveying character, which render his pictures most valuable. I have seen some of his heads which, if they were magnified to life size through a glass, would still be large in style, and true as Van Dyck himself.]

29 Interior.—A pretty girl, standing at a bow window, is busy scouring a pan. This little picture has been engraved by Wills, under the name of "La Ménagère." It was formerly in the collection of the Prince de Conti, of M. de Beaujon, and of Geldermeester; sold from the last in 1801, for 176*l.* 1

Baring collection. P. 6½ in. by 5 in. (*Smith's Cat.* 43.)

30 The Hachis d'Ognons.—A girl chopping onions in a tub; a boy by her. Highly finished in a warm tone, with a striking effect of light and shade; dated 1646, and mentioned by Descamps. It has passed through the collections of Gaignot, the Prince de Conti, the Duc de Praslin, and M. Geldermeester, whence it was sold to Sir T. Baring, in 1801, for 360*l.* 2

P. 7½ in. by 6 in. (*Smith's Cat.* 33.)

31 A Grocer's Shop—viewed through an arched window. A woman is weighing out raisins to a young girl; there are three other figures and numerous objects, exquisitely finished. On the window-sill are gingerbread, sugar, and other articles; on the outside of the window, a bas-relief, with children; dated 1672. The heads are pleasing and natural; the tone very warm; and in this respect it is preferable to the picture of the same subject in the Louvre. 3

P. From the Choiseul collection. 1 ft. 6 in. by 1 ft. 1½ in. (*Smith's Cat.* 23.)

32 A Woman at an Arched Window—watering a carnation. On one side of the window hangs a pair of scales, on the other a bird-cage. Formerly at Windsor. It has been in the Royal collection for at least a hundred and fifty years. See King William's Catalogue, 1697. M.S. 4

P. 11 in. by 9 in. (*Smith's Cat.* 50.)

33 The Sick Chamber.—A lady, habited in a cap and a bed-gown of white satin, richly trimmed with fur, is seated in an arm chair ; a doctor stands on her left hand, feeling her pulse, and at the same time examining the contents of a bottle ; a female behind the lady's chair. 5

The composition nearly the same with that of Gerard Douw's famous picture in the Louvre—"La Femme Hydrophique."

Purchased by George IV. for 1000 guineas. P. 12 in. by 9½ in.

34 An Interior.—A mother is nursing her infant by the fireside ; behind her is a young girl, who appears to be amusing the child; in the foreground a cradle; on the right is a cat. Brought from Paris by M. La Fontaine, and sold by him to George IV. as a work of Gerard Douw. It is with more reason ascribed to Slingelandt. 6

P. 16 in. by 14½ in. (*Smith's Cat. of Slingelandt's*, 24.)

35 The Fruit Seller.—An elderly woman is bargaining for grapes ; on the ground a basket of peaches, and a melon, &c. 7

From the Choiseul collection. P. 17 in. by 13½ in.

36 Head of an Old Man—in a circular frame. 8

DU JARDIN (Karel), b. at Amsterdam, 1635; d. at Venice, 1678.

[Another Dutch painter of landscape and cattle, not so simply true to nature as Cuyp and Adrian Vander Velde, but more so than Both or Berghem. His pictures are not numerous, and unequal, for he led a dissipated, restless life; but his best pictures, those painted in Italy, are precious for sentiment, beauty, and the most sparkling and finished execution. He painted a few small sacred and historical subjects very cleverly. They are considered curiosities, as differing so much from his usual style.]

37 **Landscape.**—In a bare, mountainous country, a shepherd is sitting on a hill, his back to the spectator; an ox and an ass are standing near, a sheep and a lamb are reposing. As picturesque in the conception as elegant in the execution. 1

Baring collection. P. 1 ft. ½in. by 1 ft. 4½ in. (*Smith's Cat.* 102.)

38 **The Game at Dibbs.**—Two youths gambling, a muleteer standing by, leaning on his beast. In the background a high building, near which a woman is washing linen in a stone cistern. 2

C. 1 ft. 8 in. by 1 ft. 4 in. (*Smith's Cat.* 103.)

39 **Cattle Piece.**—A cow lying down in a meadow, with her calf standing by her; a sunbeam glancing from a clouded sky, falls on a shepherd boy who is sleeping on the brow of a hill. The refined feeling of pastoral beauty, and the effect of the light, make this exquisite little picture as attractive in sentiment as the execution is perfect. 3

Baring collection. P. 10½ in. by 11½ in. (*Smith's Cat.* 101.)

40 **Cattle Piece.**—A brown and a white cow in a meadow, kept by a peasant boy, who is cutting himself a stick from a tree. The effect is that of an approaching shower. 4

Formerly in the Choiseul Gallery, and sold from that of M. Robit, in 1801, for 197*l.*

P. 14 in. by 13 in. (*Smith's Cat.* 16.)

41 **Italian Scene.**—A peasant boy is loading his ass with the manure he has collected; his dog is near him. Italian buildings in the background. The effect is that of a warm evening light. This little picture is celebrated: in 1750, it was sold from the collection of the Count de Vence for 25*l.*; in 1776, from that of Blondel de Gagny, for 80*l.*; in 1784, from that of the Comte de Merle for 98*l.* I do not find what price was last paid for it, probably three times the sum last named. 5

P. 11 in. by 9 in. Engraved by Watelet, of a large and also of a small size. (*Smith's Cat.* 8.)

DURER (Albert), b. at Nuremberg, 1474; d. 1528.

[The cotemporary of Raphael, and in original and creative talent not inferior, only with him it took an entirely different direction. He painted from the scriptures, and from common and familiar life; in the former, earnest and true, even when least dignified, and sometimes sublime, from the intense feeling of moral grandeur which existed in his own mind; in his portraits and familiar subjects wonderfully significant, energetic, and animated; in his colouring vigorous and bright, and in finish of execution careful and elaborate. Apt to be hard and dry in effect, deficient in grace, and not always correct in drawing, especially in fore-shortening, he may yet be classed with Leonardo and Michael Angelo as one of the profoundest thinkers in his art, and with Raphael in fertility of invention and poetical power.

42 Altar Piece, in Three Parts.—A small and exquisitely beautiful votive altar piece, consisting of a centre, and two folding doors, painted inside and outside. In the centre is the principal subject, representing the Holy Virgin, seated on a raised throne, and holding the infant Saviour, to whom she presents her breast. She wears a rich coronet, and her long golden hair flows down on her shoulders. Her dress is a dark purplish brown, trimmed with fur; over this, red drapery. The infant Christ turns from her to the right, where kneels St. Dominic, in the habit of his order, his hands folded in adoration, and bearing a rich crozier; on the other side, St. Anthony of Padua, in black, holding a book and a crozier. 1

The throne is raised two steps, and elaborately ornamented. In the back ground, a landscape; in the foreground, in the centre, a vase, containing an iris and a lily. The lily is generally consecrated to St. Anthony, but I do not know why the iris is allotted to St. Dominic. The heads of all the figures (that of Christ excepted) are painted with consummate skill, the finishing of the ornaments and accessories wonderfully beautiful; the colouring at once vivid and delicate.

The doors which enclosed this little masterpiece are painted inside and out, and these are framed separately. On the interior the figures are so disposed that when the doors are opened, they appear in the act of adoration before

the Virgin, in the centre. On the right, the donor, apparently a German of official rank, kneels with clasped hands, holding a rosary; he wears a crimson gown trimmed with dark fur: behind him St. John the Evangelist, holding in his left hand a book, on which is the Lamb and cross, to which he points with his right. Background, architecture and landscape with a tower on a hill. On the opposite side, so as to appear on the left of the Virgin, kneels the wife of the donor, in a white coif, also with a rosary in her clasped hands. Behind her, a female saint, wearing a pink turban, with a jewel in front, and coming under the chin; she is in a bright green vest, with pink sleeves, and light drapery, of a pearly grey. The heads in these two compartments beautifully painted; the colouring brilliant; the extremities faulty, particularly the foot of St. John, which is very ill drawn.

The third painting, which I suppose to be the exterior of these doors, represents in one picture divided down the centre, the head of an old man without a beard, in a crimson gown trimmed with rich fur, and his head covered with a sort of cowl; a book lies open before him, but his attention is fixed on some money he is counting with his left hand; in his right he holds up a skull, which seems to be grinning at him in mockery. A paper hanging against the wall, on which is an inscription in monkish Latin.

P. A., each door 2 ft. 5 in. by 9 in.

This very beautiful and curious relic was brought here from Kensington. It belonged to Charles I., and is, I presume, the same picture which is in King James's catalogue, 1054, "Our Lady with Christ in her lap, with a coronet on her head; two Fryars by them, and two doors."*

GONZALES COQUES, b. 1618; d. 1684. Antwerp.

[This painter, supposed to have been an amateur, painted small portraits and conversation pieces in an exquisite style. He was much admired in his life time by our Charles I., so that several of his pictures were early brought to England.]

* After King Charles's death it had been sold out of the palace of Wimbleton, to a Mr. Jackson, for 30*l.*, and was restored to the Royal collection in the next reign. See the Inventory of the Sale, MS. in the British Museum.

43 **A Family Group.**—A gentleman of distinction, with his wife and four children, (all evidently portraits*), are assembled on the marble-paved terrace of a chateau. In the back ground a charming bit of landscape. This masterpiece excels in refinement and sentiment, in delicacy of execution, and lucid colouring, all other works of the master, and in the composition and the general power, looks like a Van Dyck viewed through a diminishing glass. 1

Purchased for George IV., from the collection of Lord Radstock, in 1826, for 465 guineas. C. 1 ft. 9½ in. by 2 ft. 4 in.

GRAET (Bernard), b. 1628; d. 1709.

44 **The Family of the Burgomaster Six.**—Small full length portraits, in the style of Gonzales Coques, beautifully executed. I do not recollect to have seen in England any other picture by this very rare painter. 1

C. 1 ft. 10 in. by 2 ft. 2 in.

HALS (Frank), b. 1584; d. 1666.

[An excellent portrait painter, cotemporary with Mirevelt and Van Dyck.]

45 **Portrait of a Gentleman**—half length, holding a glove. 1

C. 3 ft. 9 in. by 2 ft. 10.

HOBBEMA (Minderhout), dates uncertain; he painted between 1650 and 1670.

[It is singular that scarcely anything should be known of this Minderhout Hobbema, but his uncouth name. His pictures remain to enchant us nearly two hundred years after he stole from the world unnoticed and obscure, leaving behind him no token that he existed but his works, which flourish with an immortal spring of loveliness and verdure and rural beauty. No one ever conveyed that dewy freshness, that presence of air, life, and light, mingled with the soft

* From the coat of arms on the yellow curtain behind, supposed to be the Verbiest family.

pervading quiet, the depth of leafy shade, the secluded tranquillity of rural existence, like this painter; but the two specimens here are not first rate.*]

46 A Woody Landscape—with a water-mill, and some farm houses. Very charming; but the shadows rather darker, less tender, than is usual with Hobbema. 1

P. 1 ft. 9½ in. by 2 ft. (*Smith's Cat.* 113.)

47 Landscape.—The vicinity of a Dutch hamlet. A road enlivened with many figures, among which a lady and gentleman on horseback are conspicuous. As usual, embowering trees, with foliage which seems to wave and whisper in the summer air. A sunbeam falling on the fence produces a beautiful effect; but, as in the last picture, the shadows are here and there heavier than in Hobbema's best works. 2

P. 2 ft. 3¾ in. by 2 ft. 9½ in. (*Smith's Cat.* 114.)

HOOGHE (Peter de), painted from 1650 to 1670.

[A painter of interiors with figures, the parlours and back yards of Dutch houses, who, as a mere imitator of natural effects of daylight and perspective, may be pronounced *inimitable.* Of his life and personal history, nothing whatever is known.]

48 The Card Party.—Three gentlemen and a lady assembled at a table near the broad window of an apartment, are playing at cards and drinking wine. Through a door, a maid is seen crossing a court-yard, with a pitcher and some pipes; behind her is a house, and an arched passage leading into a garden. A work of the highest class in its particular style; the effect of sunshine wonderfully true, and the execution very broad and free. Signed, and dated 1658. 1

Purchased in 1825, for 600*l.*, by Smith, the picture-dealer, of the Baron von Mecklenburg, and sold by him the following year to George IV.†

C. 2 ft. 6 in. by 2 ft. 1½ in. (*Smith's Cat.* 48.)

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* See the Catalogue of Sir Robert Peel's collection.

† So says Mr. Smith; according to Mr. Seguier, it is from the collection of M. Pourtales.

49 The Court-yard of a House.—A woman is spinning at the door; a maid brings a pail and a pitcher of water. The effect of an evening sun very striking. The brick red rather too predominant in the colouring. 1

Purchased for George IV., at the price of 400 guineas. C. 2 ft. 2 in. by 1 ft. 9 in. (*Smith's Cat.* 27.)

HONDEKOETER (Melchior), b. 1636; d. 1695.

[A Dutch painter of domestic animals, game, &c. He has the merit of being most eminent in his particular line.]

50 Live Fowls and a Dog—in a landscape. From the collection of Sir F. Baring. 1

C. 3 ft. 9 in. by 4 ft. 9 in.

JANSSENS (Cornelius), b. 1597; d. 1665.

[See First Series, p. 177.]

51 A View of Greenwich Park—with the Palace in the background, and in front King Charles I., walking with his Queen and children, attended by the Lord Chamberlain, Philip, Earl of Pembroke. In the old palace of Greenwich, (destroyed about 1675,) King Charles kept his collection of sculpture. 1

Painted for Charles I.; by whom and by James I. Janssens was employed. In the old catalogue of King James's pictures, it is No. 1027, and not there attributed to Janssens; but very likely to be by him, as there are several instances of his grouping small portraits in landscapes.

MABUSE (Johan Gossaert), d. 1532.

[This remarkable painter, cotemporary with Albert Durer and Raphael, was one of the very best among the old German painters of history and portrait. He came over to England some time about 1499, in the latter part of the reign of Henry VII., and painted several pictures for the king. See First Series, p. 168.]

52 St. Matthew called from the Receipt of Custom. 1

—This picture is evidently the same which belonged to King Charles I., and stands designated in his catalogue as "a very old defaced curious altar-piece, upon a thick board, where Christ is calling St. Matthew out of the custom house, which picture was got in Queen Elizabeth's days, in the taking of Calus Malus, in Spain.* Painted upon a board, in a gilded arched frame, like an altar-piece ; containing ten big figures, less than half so big as the life, and some twenty-two afar off, less figures. Given to the King." It is No. 949 in King James's catalogue, but in neither is any painter's name affixed. It was lately removed from Kensington Palace to Hampton Court, whence it was brought here. It has been very skilfully repaired, and is attributed, with every appearance of reason, to Mabuse.

P. 6 ft. by 5 ft. 7 in.

MAES (Nicholas), b. 1632; d. 1693.

[A painter of scenes of familiar life on a small scale. He generally chose his subjects from the lowest classes of society, and the commonest occupations of domestic life. The picture here, besides being admirable as a painting, is more refined in subject than is usual, and the best I have seen, except one in the Bridgewater gallery.]

53 Interior.—A young woman, with her finger on her lip, and in a listening attitude, is stealing down a dark winding staircase. She appears intent on surprising her servants, who are carousing by the light of a lantern in an adjoining cellar: a cat is sitting on a chair. It is impossible to describe the naïve and significant expression of the woman, while the warmth of tone and depth of the chiaroscura are worthy of Rembrandt. Signed and dated 1665. Bought for George IV. in 1811, for 150 guineas. 1

P. 2 ft. 4 in. by 1 ft. 9 in. (*Smith's Cat.* 7.)

* Cadiz is here meant, which was stormed and taken by the Earl of Essex in 1596. From the above account of the picture, it was probably plundered from one of the churches at Cadiz.

METZU (Gabriel), b. 1615; d. 1658.

[Of this elegant painter, I regret to say that little is known, and that little is sad. He is said to have injured his health by too close application to his art, and to have died under a painful operation. His small conversation pieces are distinguished by graceful feeling in the choice of his subjects, and he painted with a freer and more sparkling touch than either Mieris or Gerard Douw, though he did not finish quite so elaborately.]

54 A Young Girl selling Grapes—to an old woman, who is leaning on the latch of the house door. Very pleasing and spirited in character, and in the tone of colour like Gerard Douw. It is in Metzu's earlier manner. Originally from the collection of M. Nyman, of Leyden. Sold in 1806 for 252*l.*, and in 1807 bought for 180 guineas, by Lord Hertford, who ceded it to George IV. 1

P. 18 in. by 14 in. (*Smith's Cat.* 50.)

55 Interior.—A gentleman, seated near a harpsichord, is tuning his violoncello; a lady, with a music-book in her hand, is coming down stairs; another gentleman is seen above, in a corridor. The composition of this picture is disagreeable and scattered; the painting admirable. 2

Baring collection. C. 2 ft. 1 in. by 1 ft. 6½ in. (*Smith's Cat.* 45.)

56 Portrait of Metzu.—He is seen at a window, half-length, holding his brushes and palette in his right hand, and a piece of chalk in his left; on the window-sill is the cast of a head, and a tablet, on which he appears to have been drawing. A *chef d'œuvre* in his best style. The head being kept in shadow, while the rest of the figure is light, produces a novel and charming effect. 3

Arched top. P. 15 in. by 12¾. (*Smith's Cat.* 73.)

57 Interior.—A lady, in a crimson corset trimmed with ermine, holds her guitar in one hand, and with the other takes a glass of wine, presented to her by a cavalier behind; a salver, with cakes, on the table. 4

P. 15 in. by 12½ in.

58 A Girl at a Window, holding up a bunch of grapes. 5

Baring collection. P. 12 in. by 11 in. (Perhaps *Smith's Cat.* 16.)

59 "Le Corset Bleu."—A repetition of the celebrated picture now in the collection of Mr. Neeld. 6

P. 15 in. by 12 in. (*Smith's Cat.* 8.)

MIEL (Jan), b. 1599; d. 1664.

[In his best pictures an imitator of Bamboccio. He also painted history, but indifferently.]

60 An Italian Mountebank—with many other figures. 1

C. 2 ft. by 2 ft. 4.

MIERIS (Franz), b. 1635; d. 1681.

[A painter of small portraits, and scenes from social life on a small scale, composed and finished with the most exquisite delicacy and taste. Of all the pictures here attributed to this rare and elegant painter, there exist better duplicates elsewhere.]

61 A Boy at a Window blowing Bubbles.—A female in the background: quite exquisite, and, I presume, a portrait. Dated 1663. Repetitions of this picture are in the gallery at the Hague, and elsewhere. 1

P. 9 in. by 7½ in. (*Smith's Cat.* 5, 6.)

62 A Lady feeding a Parrot.—She is dressed in a crimson jacket, trimmed with white fur. Duplicates are in the gallery at Munich, and in Sir Robert Peel's collection. 2

63 A Gentleman smoking.—A girl presenting a glass of wine to him. Figures, half-length. A copy of this picture hangs in the gallery,—very good; but less brilliant in the touch, heavier in the middle tints and shadows, as may be seen on a comparison of the two. 3

P. 8½ in. by 6½ in.

64 A Lady—seated, with a spaniel in her lap; a cavalier 4

behind is attempting to pinch its ear; in front, another little dog.

P. 11 in. by 8 in. (*Smith's Cat.* 4.)

MIERIS (Wilhelm), d. 1747.

[The son of the preceding, his scholar and imitator, but without the genius and taste of his father, without his spirited freedom of touch and elegance of fancy; he was, however, a most laborious finisher, and solely for this merit are his tame pictures valued.]

65 The Fruiterer's Shop.—A woman is bargaining with an old man for chesnuts at an arched window, wherein are exhibited for sale a variety of fruits, vegetables, herrings, and other objects; in front, to the right, a mouse is nibbling at an apple. Marvellously but coldly elaborate. 1

P. about 18 in. by 14 in. (*Smith's Cat.* 65.)

66 An Interior.—An elegantly dressed lady seated near a table, on which are oysters and other objects, is drinking a glass of champagne, presented by a gentleman who holds a bottle; a negro servant is seen entering behind; a beautiful Turkey carpet, and other accessories. 2

Baring collection. P. 18 in. by 15½ in. (*Smith's Cat.* 66.)

67 A Dutch Family.—A woman nursing her infant; her husband stands behind, with a pipe in his hand; a boy, leaning on the head of the cradle, looks up in his mother's face. The best and most *feeling* picture I remember to have seen by Wilhelm Mieris. The colouring is too cold for Franz Mieris, otherwise it is more like him. Sold from the Holderness collection, in 1802, at the price of 99*l.* 15*s.* 3

Baring collection. P. 13 in. by 11 in. (*Smith's Cat.* 36.)

MOLINAER (Jan).

[Nothing is known of him but his works. He painted in the style of Adrian van Ostade, to whom, however, he is much inferior.]

68 A young Peasant Girl crossing a Brook. 1

2 ft. 7 in. by 2 ft. 2 in.

MYTENS (Daniel), b. at the Hague; d. about 1656.

[This old and excellent Dutch portrait painter was in the service of James I. and Charles I., and left England soon after the arrival of Vandyke, by whom he was wholly eclipsed.* His style is rather dry and formal, but careful and true to nature.]

69 King Charles I. and Queen Henrietta Maria.— Full-length figures in a small picture. The king stands at one side of a table on which is the regalia; the queen, holding her infant son, is seated on the opposite side. This picture must have been painted about 1627, a short time before Mytens left England. It was last in the collection of Greffier Fägel; sold in 1801, for 48*l.* 6*s.* 1

P. 1 ft. 6. in. by 1 ft. 11 in.

NETSCHER (Caspar), b. at Heidelberg, 1639; d. 1684.

[An elegant painter of small portraits and conversation subjects. He studied under Terburg, whose style he emulated.]

70 King William III.—when Prince of Orange; a battle in the back ground. A small whole-length portrait, bought at the sale of the Duke of York's pictures, for George IV. 1

P. 19 in. by 15 in.

71 Mary, Princess of Orange—when a young girl; with a guinea-pig. Small, and not quite full-length. (I doubt the authenticity of this as a portrait.) 2

P. 18½ in. by 15 in.

OSTADE (Adrian van), b. at Lubeck, 1610; d. 1685.

[The subjects selected by Adrian van Ostade generally exhibit indoor scenes of domestic comfort and enjoyment, or out-door scenes of rural plenty and repose, and are distinguished by sentiment and truth in conception and character, and by the softest harmony of colour and chiaroscuro. His younger brother, Isaac van Ostade, who painted chiefly out-door scenes of the same character, did not equal him in the rich depth of his effects of light and colour, but excelled him in drawing and *impasto.*]

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* Vide First Series, pp. 177, 184.

72 **Dutch Courtship.**—A woman, with a glass of wine in her hand; a boor lays his hand gently on her shoulder. 1

Baring collection. P. 9 in. by 7½in.

73 **An Interior.**—A woman seated, with a child in her arms; a man opposite to her holds a basin of soup, another man is behind; figures, three-quarters. This picture is an instance of that subdued harmony of effect, and that felicitous conception of character which characterise the painter. Sold from the Geldermeester collection, in 1800, for 119*l.* 2

P. 13 in. by 12 in. (*Smith's Cat.* 198.)

74 **Dutch Boors, smoking and drinking.**—Five at a table in front, a man and woman behind. Dated 1665. 3

Baring collection. 14 in. by 12½ in. (*Smith's Cat.* 90.)

75 **Dutch Boors playing at backgammon.** 4

P. 12 in. by 14 in.

76 **Dutch Boors smoking and regaling.**—Six figures. Dated 1667. 5

Baring collection. 9½ in. by 8 in. (*Smith's Cat.* 67.)

77 **A Dutch Family.**—A mother seated with her child in her lap; it is playing with a doll; the father looks on with affectionate pleasure. A boy is eating soup, and a dog, with his feet on a stool, appears to be petitioning for part of it. A beautiful little picture for the homely truth of the sentiment, and the management of the light, which comes through a window overshadowed by a vine; dated 1668. This picture, which is a remarkable example of the domestic turn of the painter, came from the collection of Smeth van Alpen, of Rotterdam, from which it was sold for 450*l.*, and was subsequently in the possession of M. Schmidt, of Amsterdam, whence it was brought to England, and sold at M. La Fontaine's sale for the *nominal* price of 1000 guineas—perhaps half the sum was really given for it. 6

Baring collection. P. about 1 ft. 9 in. by 1 ft. 4 in. (*Smith's Cat.* 146.)

78 A Peasant-woman.—For Ostade, uncommonly pleasing in the character and expression, and painted with the greatest delicacy of tone and freedom of touch; date, 1668. 7

P. 16 in. by 11 in.

79 Interior—with a group of five boors and a woman at table, and two children playing. Dated 1656. 8

Baring collection. P. 15 in. by 12½ in. (*Smith's Cat.* 199.)

80 Interior—with a music party; a group of three men and a woman; behind stands a boor with a pipe, and beyond them five other persons conversing over a fire. Dated 1656. 9

Baring collection. P. 17 in. by 20½ in. (*Smith's Cat.* 200.)

OSTADE (Isaac van), b. at Lubeck, 1617; died young.

81 Halt of Travellers—before an inn by the roadside. Among a great number of figures, the most conspicuous is a lady about to enter a post-waggon or diligence, drawn by a white horse; she is assisted by a gentleman, and a poor cripple is near them begging. This is not one of Isaac van Ostade's finest pictures in point of execution, but is very rich and animated as a composition. Sold from the Geldermeester collection, in 1800, for 126*l.* 1

Baring collection. P. 2 ft. 8 in. by 3 feet 7 in. (*Smith's Cat.* 35.)

82 A Peasant's Family—(two men, a woman, and three children) assembled before the door of a house, listening at their ease to the performance of an old fiddler. Admirable for character and precision of drawing, and beautifully painted. 2

P. 15 in. by 12 in. (*Smith's Cat.* 60.)

POELEMBURG (Cornelius), b. 1586; d. 1660.

[A Dutch painter, employed much by our Charles I. His little artificial landscapes have been compared, not unaptly, to "glazed china ware."]

83 A Landscape—with antique ruins and figures. 1

Baring collection. C. 12 in. by 16 in.

POTTER (Paul), b. 1625; d. 1654.

[As a painter of cattle, unequalled for the individual portrait-like fidelity of his representations, the beauty and truth of his aerial effects, and the delicacy and elegance of his execution. As he died at the age of 29, and left not more than 100 pictures, their rarity enhances their value, and it is seldom that they are to be purchased.]

84 A Young Bull and Two Cows in a Meadow.— 1
One of the cows lies in the foreground ruminating, while the bull, standing near an old stem of a tree, bellows; in the extensive flat landscape a waggon. Signed and dated 1649. A work of the first rank in its kind, for truth to nature, freedom and breadth of drawing and execution, and the powerful effect of light and shade. The cattle are of a size not common in Paul Potter's pictures.

P. 2 ft. 3 in. by 2 ft. 1½ in. (*Smith's Cat.* 70.)

85 Two Huntsmen on horseback—halt before a farm- 2
house. One of them, who appears by the richness of his dress to be a person of distinction, makes a servant fasten his stirrup. A woman is standing at the door; an old man, sitting near her, wipes his forehead. The huntsmen have two dogs with them. More feeble in the drawing: the head of one of the horses in particular is a failure; but for the finished execution, for the glow of colour, indicating the heat of the day, a picture of the first rank. Sold by Lord Rendlesham to the King for 450 guineas.

P. 1 ft. 8 in. by 1 ft. 4½ in. (*Smith's Cat.* 25.)

86 Two Pigs—lying down, with their hind legs tied toge- 3
ther. So devoid of art and taste in the arrangement, that, notwithstanding the admirable painting, we are unwilling to ascribe it to Potter. Sold from the collection of M. van Slingelandt, at Dort for 121 florins (10*l.*)

P. 9½ in. by 1 ft. ¾in. (*Smith's Cat.* 39.)

87 A Landscape—with a large stable and barn on the 4
right; a boy crying with terror, is running out with two puppies in his arms, a third he has let fall, the enraged mother having seized him by the flap of his coat. Within

the stable are two horses, and near it two cows, one of which a woman is milking. On the right hand, houses and trees; on the left, meadows with cattle grazing.

This little bit of the drama of common rural life, most pleasing in the composition and admirable in the execution, is mentioned by Descamps; and after passing through the celebrated collections of Lormier, Braamcamp, Randon de Boisset, and Geldermeester, was sold in the year 1800 for 10,450 florins (940*l.*), and valued in the Baring collection at 1600*l.* It deviates, however, in some respects from the usual manner of the master. The cows have not only a different, and (especially in the heads) rather more elegant character, but are, besides, not so thoroughly well modelled. Though the name of the artist in a picture, without his proper qualities, proves nothing, yet it is singular that neither the name nor the date are found here, which are usually conspicuous on all the more considerable works of Paul Potter. Dr. Waagen thinks that this picture is one which the artist left unfinished at his death, and which was afterwards completed by his scholar, Albert Kloup.

P. 1 ft. 9½ in. by 2 ft. 6½ in. (*Smith's Cat.* 19.)

REMBRANDT (Van Rhyn), b. 1606; d. 1674.

[This great painter has been fully characterized in the Introduction to this gallery, p. 8.]

88 Christ appearing to Mary Magdalen in the Garden.—Called a "*Noli me tangere.*" At the entrance of the sepulchre, in which the two angels are perceived, Mary Magdalen adores the Saviour, who appears as a gardener, with a hat on his head, and a spade in his hand. This composition exhibits, in a striking degree, that wild originality peculiar to Rembrandt, that poetry in the feeling and treatment, which so completely overcomes the vulgarity of the forms and characters. The deep shadow of the cavern tomb, the dimly-seen supernatural beings within it, the breaking of the dawn over the distant city, are absolutely sublime. This fine picture was purchased in 1736, by the Elector of Hesse Cassel, of Madame de Reuver, was seized by the French in 1806, and presented to the 1

Empress Josephine. It hung in her apartments at Malmaison till the year 1816, when it was brought to England, and sold to George IV. for 1200 guineas. Signed and dated 1638.

P. 2 ft. by 1 ft. 7 in. (*Smith's Cat.* 103.)

89 The Adoration of the Magi.—A very rich and singular composition. One of the wise men, with two of his attendants, is kneeling before the infant Saviour in swaddling clothes, held by the Virgin-mother. The Virgin is a vulgar Dutch frau; the holy Child has a sort of droll expression, like that of a changeling imp:—yet is it a marvellous picture! The expression of reverence and devotion in the heads of three Magi, though the countenances are ordinary, is very striking and natural:—the gorgeous group sparkles and dazzles with a gem-like splendour; the impasto being so rich in some parts as to approach relief. The rest of the personages are kept in deep shadow, and the crowd of figures approaching through the transparent gloom behind, is wonderfully managed. Signed and dated 1657. Sir Francis Baring purchased this picture in Holland, and it is said that 5000*l.* have been refused for it. It was purchased by the King in 1815, for 2800*l.* 2

P. 4 ft. by 3 ft. 5 in. (*Smith's Cat.* 61.)

90 The Ship-builder and his Wife.—A ship-builder, occupied in making a drawing of a ship, is interrupted by his wife, who enters the room with a letter. Portraits; three-quarters, life size; both figures dressed in black, with white collars. Painted when the artist was in his twenty-seventh year, and justly celebrated as one of his finest pictures in the portrait style. The simple, life-like expression of a momentary action is wonderfully true to nature, and the broad full light, and the delicate feeling, colour, and execution, are inconceivably beautiful. Dated 1633. Purchased from the collection of Smeth van Alpen, in 1810, for 1485*l.*, and sold the following year, at an advanced price, to George IV., then Prince of Wales. 3

C. 3 ft. 10 in. by 8 ft. 6 in. (*Smith's Cat.* 161.)

91 **The Burgomaster Pancras and his Wife.**—She is habited in a yellow silk dress and rich ornaments, and bending towards her mirror, is in the act of fastening her ear-ring ; her husband standing by, in a hat and feathers, holds a chain of pearls. Three-quarter figures, life size. The composition is not interesting ; but the clear golden tone of colour, the drawing, which is particularly delicate for him, and the life-like air of the heads, are all most worthy of admiration. This picture was sold from the collection of Henry Hope, Esq., in 1816, for 286 guineas. 4

C. 5 ft. 1 in. by 6 ft. 5 in. (*Smith's Cat.* 298.)

92 **Portrait.**—A fair middle-aged woman, with a fan in her hand, richly dressed in a point lace handkerchief and splendid jewels; she is standing at a window ; seen half-length. A superlative picture, in his delicate golden tone of colour. Dated 1641. Brought to England by M. Nieuwenhuys in 1814, and sold to Lord Charles Townshend. At his sale in 1819, purchased for the king, at the price of 720 guineas. 5

C. 3 ft. 9 in. by 2 ft. 8 in. (*Smith's Cat.* 511.)

93 **Portrait of Rembrandt**—at the age of thirty-six. One of the best of the portraits of himself, of which he painted at least forty-three. 6

Baring collection. P. 2 ft. 3 in. by 2 ft. (*Smith's Cat.* 200.)

94 **Portrait of a Jewish Rabbi.**—Half-length. 7

Baring collection. C. 3 ft. 2 in. by 4 ft. 5 in. (*Smith's Cat.* 264.)

RUBENS (Peter Paul), b. at Cologne, 1577 ; d. at Antwerp, 1640.

["One may begin by disliking Rubens, repelled by the general coarseness of his forms, the occasional vulgarity of his ideas, and the florid excess of his colour; but one must end by standing before him in ecstasy and wonder. In the multifarious creations of his pencil, embracing almost every aspect of life and nature, what amazing versatility of power is displayed in the conception of his subjects! what fertility of invention in their various treatment! what ardent, breathing, blooming life! what pomp and potency of colour and light have been

poured forth on his canvas! If he painted heavy forms, he at least gave them souls, and animated them with all his own exuberance of vitality and volition. No painter but Raphael has equalled him in dramatic power—in the art of connecting, by sympathetic action and passion, his most complicated groups, and with them, in spirit, the fascinated spectator."* His pictures in this gallery afford an opportunity of studying him under almost all the aspects which art or nature suggested to his fertile fancy and ready hand—history, portrait, landscape; and the first to which I shall direct attention, is one of those magnificent *pasticci*, blending history, allegory, poetry, into one splendid creation, in which Rubens delighted, and painted as none other ever did before or since.]

95 Pythagoras.—A large composition of eleven figures, full length and life size; with fruit and animals painted by Franz Snyders. 1

Pythagoras is seated under a tree, apparently recommending temperance to his disciples, three of whom, with fine thinking heads, stand on his right hand. To the left are nymphs, plucking fruits from the branches, and fauns are visible, peeping through the foliage in the background, while along the foreground is poured forth a profusion of fruits, as if flung from the lap of Plenty. The men, as is usual with Rubens, are full of masculine energy and thought; the women painted with all his characteristic luxuriance. The manner in which every variety of colour is here brought together under the broad daylight, producing an effect at once the most gorgeous and the most harmonious, is perfectly wonderful. The whole picture glows like a bed of flowers, and conveys just that impression which the painter wished to give of light and life, of happy luxuriant nature, and grand and beautiful humanity.

Judging from the style of the execution, which is in Rubens's latest manner, I should presume this picture to have been painted, in conjunction with his friend Snyders, about 1635. He kept it in his own possession, as he did many other pictures which he particularly liked, for he was rich, and loved his art even more for its own sake, than for the wealth and honours it had procured him. In

* Preface to the Essay on the Life and Genius of Rubens.

the list of his effects left at his death, this picture is No. 168, and called "Pythagoras, with fruit by Snyders." When his collection was sold after his death by his widow, "Madame la Douairière Rubens," (as Michel politely styles her,) the Emperor, the King of Spain, the King of Poland, the Cardinal de Richelieu, and other great personages, sent agents to Antwerp, to make purchases; and apparently the Pythagoras was bought for the King of Spain, for we next hear of it in the Palacio Nuevo, at Madrid, where Madame de Humboldt saw it, and mentions it in her notes, with strong expressions of admiration, particularly of the fine painting in the women introduced.* It is easy to imagine how it came into the possession of its next possessor, Joseph Buonaparte, when he was king of Spain. I am informed that he presented it to his physican, Dr. Stokoe, after his recovery from a dangerous illness, and that this gentleman brought it to England about 1838. It was exhibited in the British Gallery in 1839, and excited great admiration; but the large size unfitting it for any private collection, made it difficult to find a purchaser, until her Majesty, in 1841, was pleased to add it to her collection, and to place it where it can be seen to the greatest possible advantage, though its most appropriate situation, considering the subject, would be the upper end of a spacious banqueting-room.

C. 8 ft. 6 in. by 12 ft. 2 in. (*Smith's Cat.* 492, under the title of Numa Pompilius.)

96 A Landscape—called the Farm of Lacken (in French, *la Prairie de Lacken.*) A hilly landscape, diversified with clusters of trees, a pool of water, cattle, and figures; a church is seen on a hill in the distance. "This picture," says Dr. Waagen, "transports us in fancy to the fertile fields of Brabant, in the neighbourhood of Brussels. The fresh green of the trees, the dewy verdure of the rich meadows, glisten in the sunbeams; among the figures in the foreground, two peasant girls, one of whom is carrying a basket of fruit on her head, are particularly attractive. No landscape by 2

* Vide Dr. Waagen's Essay on the Life and Genius of Rubens.

Rubens can be compared to this one in the careful execution, the power, brilliance, and delicious freshness of the colouring." With all the merit here described, and which there is no denying, this is not to me a pleasing landscape; it is surely one of the most prosaic transcripts of nature which even Flemish art can shew. It was among the pictures left by Rubens in his own gallery, and descended with the *Chapeau de Paille* to M. von Haveren. After the death of the latter, his family demanded 30,000 francs for it; it fell into the hands of M. Aynard, who sent it to England in 1821, when it was purchased by Lord Farnborough for the King at the price of 1600 guineas.

P. 2 ft. 9 in. by 4 ft. 2 in. (*Smith's Cat.* 817.)

97 The Assumption of the Virgin.—A small, finished study for the large altar-piece painted for the Cathedral at Antwerp, and now in the Musée at Brussels. The Virgin, clothed in light-blue drapery, has the right hand raised, the left extended, and her countenance directed upwards. The figure and expression are unusually majestic. A company of twelve angels are floating amid clouds beneath her, in every variety of attitude; above are cherubim adoring. In the lower part of the picture are represented the apostles and holy women visiting the deserted tomb. 3

This picture is most delicately painted by the hand of Rubens throughout, which is not the case with the large picture of the same subject. It was formerly in the collection of Count D'Arcy, then in the possession of Sir Simon Clarke, from whom it was purchased, in 1802, for 410 guineas.

P. 3 ft. 4 in. by 2 ft. 1 in. (*Smith's Cat.* 162.)

98 St. George and the Dragon.—This picture is a very signal instance of the dramatic and picturesque style in which Rubens treated these saintly legends and allegories, and the courtly and fanciful significance he could impart them. The scene is a rich landscape, representing, in the back ground, a distant view of the Thames and Windsor or Richmond, as it then stood. Near the centre is St. George, with his right foot on the neck of the vanquished 4

dragon, presenting to the daughter of the king of Selene, the fair Princess Cleodolinde, the end of the girdle which she gave him to bind the monster, (these circumstances are from the antique legend;) the saint and the princess are portraits of Charles I. and Henrietta Maria. Near to the spectator, on the left, is a group of four females bewailing the ravages of the beast, exhibited in the dead bodies lying near them, and from the sight of which two infants recoil with horror. Behind, the squire of the saintly knight is seen, mounted and armed cap-a-pie, and bearing his banner with the red cross; a page holds his horse; beyond them is seen a group of persons on a high bank, and others mounted on trees, who survey the scene; and on the other side, three females, who are embracing each other, and, as the French catalogue has it, "temoignent par leur attitudes une frayeur melée de joie." Two angels from above descend with the palm and the laurel to crown the conqueror.

The history of this picture is interesting; it was painted by Rubens during his visit to England, and in King Charles' catalogue it is designated as "the great St. George which the king bought of Mr. Endymion Porter;" but there is a tradition that Rubens presented it to the monarch, and the complimentary nature of the subject confirms this account. On the dispersion of the royal collection, it was taken to Paris, and purchased by the Duc de Richelieu; it then passed into the possession of the Duke of Orleans, and when the Flemish part of the Orleans Gallery was sold in England, in 1798, it was bought by Mr. Morland for 1000 guineas, and sold by him to George IV. Thus one revolution sent it out of the country, and another revolution sent it back to us.

C. 4 ft. 11 in. by 7 ft. 4 in. (*Smith's Cat.* 563.)

99 Pan and Syrinx.—Pan is represented as bounding down a bank in pursuit of the nymph, who has thrown herself among the reeds for refuge. A picture of great animation in the design, and most richly coloured. From the collections of the Duc de Montesquieu and Walsh Porter.

P. 24 in. by 2 ft. 11 in.

There exists a smaller sketch of the same subject.

100 **A Man with a Hawk**—called "The Falconer:" life size, three-quarters. This is a genuine portrait, though the name of the individual cannot be ascertained. It represents a Flemish gentleman in a black vest, a white falling collar, and a hat looped up on one side; he has a hawk on his hand. It is remarkable for its life-like simplicity, and the lightness and freedom of execution, the feathers of the hawk, for instance, which look as if a breath would ruffle them, have been done by a few strokes of the brush. 6

This picture was formerly in the collections of the Duc de Praslin, and M. Geldermeester; from the last it was sold in 1800, for 364*l.* to Sir F. Baring.

C. 4 ft. 7 in. by 3 ft. 5 in. (*Smith's Cat.* 695.)

101 **The Family of Olden-Barneveldt.**—Composition of seven figures. The moment represented is that wherein the son of Barneveldt, having heard of the intention of Prince Maurice to arrest his father on his appearance at the council of state, remonstrates against his going. Barneveldt persisted in doing his duty, was arrested, and after an iniquitous trial, beheaded in the year 1617, at the age of 72. 7

In front, the aged Barneveldt is seated in an arm-chair; the figure seen half-length, and the face in profile; his right hand rests on the arm of his chair, the left is on his breast; beyond, is his son, a martial-looking figure, wearing a crimson cap and feather, and resting both hands on the pummel of his sword. According to Schlegel, this represents the eldest son of Barneveldt, Wilhelm, Lord of Stoutenburg, who afterwards entered into a conspiracy to revenge the death of his father. In the back ground we see a female in bed, the head only visible, which is that of a sick or dying person; an attendant is presenting a basin, and another is weeping behind; other apparatus of a sick-room in front, while behind the chair of Olden-Barneveldt, and in the foreground, are two female figures, representing Time and History, holding a crown of laurel over the head of the devoted patriot.

I take this explanation of the subject from the account

drawn up by A. W. Schlegel, a high authority in every department of literature and art. He avers that no connoisseur in art *can* doubt for a moment that this is a genuine picture of Rubens, and the subject the above-mentioned incident from the life of Barneveldt. That Rubens and Barneveldt were personally acquainted with each other is highly probable; and it is also possible that he might have painted a picture in honour of a man whom he esteemed, and for the gratification of his bereaved family. The mingling of real life with poetical allegory is also like him; but I confess I have some doubts as to the authenticity of the picture. If by Rubens, it must have been painted about 1620—1625, in the very zenith of his powers, and it certainly does not resemble any picture of his produced at that time. More than this I cannot venture to say, not having had any opportunity of examining the picture closely.

It was purchased in 1840, by H. R. H. Prince Albert, from the collection of the late Professor D'Alton, of Bonn.

C. 5 ft. by 7 ft. 5 in.

RUYSDAEL (Jacob), b. 1630; d. 1681.

[One of the most admirable of the Dutch landscape painters. He excelled in the representation of foliage, verdure, cascades, and cool dewy effects of spring time and morning.]

102 Landscape.—A cottage and windmill, with bleaching grounds, and beyond these, cottages; a man and a boy, followed by a dog, are approaching a woman and a child: the aspect that of a cloudy day. Once in the collection of the Earl of Halifax, and last from that of Walsh Porter. 1

2 ft. 6 in. by 3 ft. 4 in. (*Smith's Cat.* 102.)

SCHALKEN (Godfrey), b. at Dort, 1643; d. at the Hague, 1706.

[This painter came to England twice, and was much patronised by King William III. and his court. He painted small fancy and familiar subjects, particularly effects of artificial light, successfully, but

he is not a pleasing painter, and possessed little mind or refinement. His best work, "The Wise and Foolish Virgins," is at Munich.]

103 **Le Roi Détroussé.**—A game in which the person who incurs the forfeit is deprived of his upper garments. In a company of four women and three men, one of the latter has incurred the penalty; he is seated on the ground, with a smiling countenance. Merriment and bashfulness are admirably expressed, according to the circumstances, in the several persons; and while the delicacy of the execution approaches that of his master, G. Douw, the tone of the colour is, for him, of remarkable depth, clearness, and warmth. 1

Formerly in the possession of Louis XVI.; purchased in 1803, from the collection of Walsh Porter, Esq. for 390 guineas.

2 ft. 1½ in. by 1 ft. 7½ in. (*Smith's Cat.* 2.)

104 **A Musical Party.**—The artist himself and his family assembled round a table. He accompanies on the violin the singing of his wife and a gentleman, while two other gentlemen are listening to the performance. This composition is distinguished by its happy arrangement, delicacy, and truth of expression. 2

It was in the Geldermeester collection, whence it was sold in 1800 for 73*l.*, and in 1807 to the King, for 230 guineas.

2 ft. 1 in. by 1 ft. 7 in. Engraved by Wille, under the title of "le Concert de Famille." (*Smith's Cat.* 4.)

105 **A Lady**—holding a candle in one hand, and with the other putting aside a curtain, half-length. Sold from the Le Brun Gallery in 1811. Brought to England by M. Nieuwenhuys, in 1814; afterwards in the collection of Lord Charles Townshend, from which, in 1819, it was purchased for the King at 255 guineas. It is considered a *chef d'œuvre* in its way. 3

P. 13 in. by 10 in. (*Smith's Cat.* 52.)

SLINGELANDT (Peter Van), b. at Leyden, 1640; d. 1691.

[A disciple of Gerard Douw, who exceeded him in laborious and minute finishing, and surpassed him in patient application; in other respects every way inferior. He worked so tediously, that he could paint few pictures, and they are consequently rare.]

106 Interior.—A lady making lace, seated at a table near an open window: her child lies covered in the cradle. This picture, which was formerly at Cassel, and afterwards in the apartments of the Empress Josephine, at Malmaison, was subsequently sold as a Gerard Douw, to Maximilian, King of Bavaria; after his death, sold again under the same name, in 1826. 1

1 ft. 7 in. by 1 ft. 2 in. (*Smith's Cat.* 5.) See also No. 34.

STEEN (Jan), b. 1636; d. 1689.

[Among the Dutch painters of low life, Jan Steen is particularly distinguished by his invention, his broad comic power, and the expression of individual character. His early pictures are neat and finished; he was then imitating Mieris: his second manner is his best: his latest works shew the effect of a dissipated life, in their coarseness of feeling, and carelessness of execution. Sir Joshua Reynolds says of Jan Steen, that if with his genius he had had better models in point of taste, he might have ranged with the great pillars of art—a position which might be questioned. I doubt, for one, whether any models, or any education, would have made a Raphael of Jan Steen. One of his best pictures, now (or lately) in the possession of Mr. Beckford, "The Effects of Intemperance," is a striking and eloquent moral lesson; Hogarth never painted anything finer in point of humour, and it has the advantage of being *good*-humour. It should be engraved by or for the Temperance Societies. Mr. H. Munro, of Park-street, has one of nearly equal excellence and significance, the "After Dinner Nap."]

107 A View into an Interior—where an elegantly dressed girl, sitting at the side of a bed, is drawing on a stocking; by her side a spaniel. On a table covered with a rich cloth stand a casket with pearls, a candle and an essence bottle. Dated 1663. So unlike Jan Steen is it in the choice of the subject, and the peculiar elegance of the execution, 1

and the cool, tender, harmonious colouring, which resembles Mieris, as to render it a very remarkable picture of the master.

From the famous collection of the Chevalier Verhulst, and sold to George IV. by M. de la Hante, who brought it from Paris.

C. 2 ft. 2 in. 1 ft. 9 in. (*Smith's Cat.* 32.)

108 A Dutch Merry-making.—A group of eleven persons playing cards, singing, and diverting themselves in various ways. Jan Steen himself is playing the violin, and at the same time looking round at a young woman. Very harmonious in the composition, and beautifully and carefully executed, though rather brown in the tone of colour, which is a common fault with Jan Steen. 2

C. 2 ft. 7 in. by 2 ft. 3 in. (*Smith's Cat.* 88.)

109 A Dutch Revel.—Apparently a wedding feast. In an alehouse, a number of people are eating, drinking, and dancing. A picture full of tipsy jollity, and droll humour, and at the same time delicately finished. 3

Baring Collection. C. 2 ft. by 2 ft. 5½ in. (*Smith's Cat.* 191.)

110 Twelfth Night.—"Le Roi boit." The attention of seven persons is directed to the king of the feast, who is just emptying his glass. A youth is apparently vociferating the salutation "le roi boit," whence the name of the picture; in all ten figures. A picture of great, but vulgar humour. 4

Sold from the collection of W. Willett, Esq. in 1813, for 265*l.*

P. 1 ft. 4 in. by 1 ft. 9½ in. (*Smith's Cat.* 97.)

111 A Village Revel.—A company of peasants indulging in most riotous mirth before a public-house, situated on a canal; seven more merry fellows arrive in a boat. A rich composition, carefully executed, but brownish in tone, as usual. 5

C. 3 ft. 7 in. by 4 ft. 10 in. (*Smith's Cat.* 6.)

112 The Card-players—(said to be portraits of Jan Steen, 6

Wouvermanns, and Heimskirk,) a party of four men and one woman.

C. 1 ft. 5½ in. by 1 ft. 3 in. (*Smith's Cat.* 190.)

TENIERS (David), (called sometimes the younger, to distinguish him from his father, more frequently styled *Old* Teniers,) b. at Antwerp, 1610; d. at Brussels, 1694.

[The class of subjects which Teniers studied, and in which he excelled—the merry-makings of boors, village fairs, grotesque scenes of common life, and the interiors of guard-rooms and surgeons' shops, &c.—become elevated and precious in our estimation, from the consummate skill with which he treated them, the humorous incident, and the variety of character he introduced into them, and the unequalled delicacy and elegance of the execution. He was himself an accomplished gentleman, living in affluent circumstances, yet seems to have entered into all the jollity and vulgarity of plebeian and peasant life with as much zest as intelligence. I have already observed on one peculiar attraction in the pictures of Teniers—the contrast between the burlesque, low comedy, and sometimes utter vulgarity, of his scenes and groups, and the *spirituel* elegance of the treatment. This gallery affords an opportunity of studying him fully in his earlier and later manner of execution and every different style of his versatile pencil. See this painter more fully characterized in the First Series, pp. 148, 450.]

113 Four Boors—at a table, two of whom are playing at cards. Painted in a light, clear, yet warm tone, and with the most delicate and spirited touch, and executed, undoubtedly, between 1640 and 1647, therefore in the best time of the master. As an example of one of his peculiar merits—finished delicacy of execution—perhaps the most perfect in this collection. Sent to Sir Francis Baring as a present from Spain. 1

9 in. by 11 in. (*Smith's Cat.* 491.)

114 A Village Fete.—About thirty-one figures. Near the walls of a chateau, boors are dancing, the seigneur du village and his family looking on. A most brilliant picture, in which Teniers (who added to original genius the power of imitating other masters with extraordinary skill) has, in 2

the noble group, approached the style of Gonzales Coques. Signed and dated 1645. This masterpiece, which was originally painted on the cover of his own harpsichord, was sold from the Geldermeester collection, in 1800, for 4000 florins (360*l.*)

Baring collection. P. 2 ft. 8 in. by 4 ft. 2 in. (*Smith's Cat.* 496.)

115 A Village Fête.—In the court of a rustic ale-house about fifty persons are dancing, eating, and drinking. The attention is particularly drawn to a couple dancing to the sound of a bagpipe. In arrangement, design, and spirited execution, one of his finest pictures ; perhaps a little heavier in the tone than is usual in his best time. Signed and dated 1649. Purchased of M. de la Hante for 1500 guineas, and formerly in the gallery of the Prince of Orange.* 3

C. 2 ft. 6 in. by 2 ft. 10. (*Smith's Cat.* 498.)

116 A Village Fête.—Composition of about forty figures, some drinking, others dancing. A young man is collecting alms for the poor—an ancient Flemish custom on such occasions. An admirable picture, for the aërial perspective and general delicacy of the execution. Bought for the Prince Regent in 1811, for 1650 guineas. 4

P. 1 ft. 8 in. by 2 ft. 3 in. (*Smith's Cat.* 387.)

117 A Village Fair.—At a table sixteen boors are drinking ; two men, *hors de combat*, are led off by their wives ; three couple are dancing to the music of a bagpipe. A capital picture, for droll humour as well as clear and beautiful colouring. Sold from the Poulain gallery, in 1780, for 360*l.*, then in the cabinet of the Comte de Vaudreuil, whence it was sold in 1784, for 440*l.* 5

Baring collection. P. 2 ft. 8 in. by 3 ft. 6 in. (*Smith's Cat.* 178.)

118 A Village Fête.—About thirty figures. A company of boors dancing, eating, and drinking, in the court-yard of an ale-house. The composition scattered, the treatment 6

* According to Smith. Yet it seems the same picture which Mr. Seguier mentions as sent from Madrid and sold for 1600 guineas.

slight, the figures of a larger size than usual, and the tone heavy and dark, like Adrian Brouwer.

C. 4 ft. 1 in. by 6 ft. 2 in. (*Smith's Cat.* 196.)

119 "Le Tambour Battant."—Interior of a guard-room; 7
a detachment of the civic guard, with a drummer beating to arms; in the foreground, a standard and various weapons. A rich picture, admirable for the composition and execution. Once in the Choiseul gallery. Dated 1657. Sold in the collection of Walsh Porter, in 1803, for 280*l.*

C. 1 ft. 7 in. by 2 ft. 2 in. (*Smith's Cat.* 388.)

120 Interior.—A spacious kitchen; an old woman is busy 8
peeling turnips: in front, various fruit and vegetables and kitchen furniture. The fruit and vegetables painted by Peter Snayers. The familiar vulgarity of the subject is here elevated by the careful and beautiful workmanship.

Holderness and Baring collections. P. 1 ft. 8 in. by 2 ft. 4 in. (*Smith's Cat.* 497.)

121 A Landscape—with steep rocks, two men in conversa- 9
tion on a road to the right. A little picture excellently painted in a bright warm tone, yet most delicate and true. Sent from Spain to Sir Francis Baring.

P. 9 in. by 11 in. (*Smith's Cat.* 371.)

122 A Landscape.—(The companion.) A rocky scene, 10
with three figures in front.

123 Les Pêcheurs Flamands.—Four fishermen engaged 11
in their employment on a sea-coast. An admirable picture for truth, and light, and air, shewing how well this versatile and gifted artist could paint subjects of this kind.

Formerly in the Poulain Gallery, latterly in that of Walsh Porter. Purchased in 1812, for 430 guineas.

C. 2 ft. 10½ in. by 3 ft. 9½ in. (*Smith's Cat.* 69.)

124 Landscape.—Before a large farm house, a gentleman, 12
supposed to be Teniers himself, and two ladies, in conversation with the gardener. The chateau is seen behind, on

the farther side of a canal. This picture resembles in subject the celebrated Teniers in the Grosvenor Gallery, but is very inferior.

C. 3 ft. 1 in. by 6 ft. 4 in. (*Smith's Cat.* 258.)

125 A Lady—supposed to be the wife of the painter, in a hat, playing the guitar; behind, two children blowing bubbles: half-length figures. 13

From the Orleans Gallery. 12 in. by 9 in. (*Smith's Cat.* 336.)

126 The Alchymist in his Laboratory.—He is seated at a table, holding a book; two figures busied at a furnace behind; in front to the right of the spectator, a large red earthenware jar. The whole painted with consummate skill. 14

Baring collection. P. 10 in. by 14½ in. (*Smith's Cat.* 325.)

TERBURG (Gerard), b. 1608; d. 1681.

[A charming painter of elegant conversation pieces, and scenes and groups from the higher classes of artificial life, in the seventeenth century. He excelled in painting dress, costume, and particularly white satin, which he generally introduced in some part of his pictures.]

127 A Young Lady reading a Letter to her Mother. —The fair, graceful girl, in a white satin dress, standing, holds the letter; the mother is seated at the opposite side of the table, dressed in a blue jacket, trimmed with ermine; she has ceased writing to listen; a page approaches with a golden dish and ewer; in the foreground, a spaniel lying on a velvet chair. The whole group quite exquisite for the unaffected elegance of the conception, and the indescribable harmony and brilliance of the painting; the light falling on the young girl's head is most beautifully managed. The picture has, besides, the merit of being in excellent preservation—almost untouched. Purchased from the Geldermeester collection, in 1800, by Sir Francis Baring, for 450*l.* 1

C. 2 ft. 3 in. by 1 ft. 9 in. (*Smith's Cat.* 29.)

128 A Girl sitting at a Table—habited in a purple velvet dress, trimmed with ermine, is invited by a gentleman near her to drink a glass of champagne. Finished with great delicacy, but a little pale in the flesh tints; it has been retouched in parts. Formerly in the collection of the Abbé le Blanc. 2

C. 1 ft. 3 in. by 1 ft. 2 in. (*Smith's Cat.* 26.)

VANDER HEYDEN (Jan), b. 1637; d. 1712.

[An incomparable painter of small pictures representing towns, edifices, streets: in which the union of two excellences, rarely combined—minute finish in the execution, and freedom and truth in the general effect—shew us how these wonderful old Dutchmen *felt* the nature which was before their eyes, till the most prosaic and common place objects became, under their hands, as poetical and miraculous as nature herself. The pictures of Vander Heyden are rare, and bear a high value.]

129 A View of a Dutch House—and other buildings, by the side of a canal, with figures by Adrian Vander Velde, among which two men in a boat are the most striking. Very clear, and, at the same time, with all the minute execution for which the painter is remarkable; the trees not so stiff as is usual with him. 1

130 View of a Dutch Town.—In a space before it many figures by A. Vander Velde. In this otherwise pretty picture, the incorrectness and stiffness of the trees injure the effect. 2

Both from the Baring collection, and of the same size. P. 1 ft. 7 in. by 1 ft. 11 in. (*Smith's Cat.* 6 and 7.)

VAN DYCK (Anthony), b. 1599, at Antwerp; d. 1641, in London.

[Van Dyck, as a portrait painter, has been characterised in the Introduction to the Royal Galleries, (First Series, p. 184.) It is at Windsor he is best appreciated, in the splendid collection of his portraits assembled there. This gallery affords the opportunity of studying him as an historical painter, in which he never reached the highest grade. Two of his pictures here are among the finest of his works in this department. The first is full of elegance, the second full of

vigour and character; both are deficient in lofty and poetical feeling. The portrait (134) is not a striking specimen of his peculiar merit as a portrait painter, in which only Titian excelled him.]

131 The Marriage of St. Catherine.—Figures life size, three-quarters. The Virgin Mary, seated, holds the infant Saviour on her knee, before whom St. Catherine is bending in adoration, while he is about to place the nuptial ring on her finger; her left hand, holding the palm branch, rests on the wheel, the broken instrument of her torture. The Virgin holds a wreath of flowers in her right hand, ready to crown the saint and martyr. 1

This is a picture of superlative excellence. In general, Van Dyck's Virgins are more elegant than lovely, and more lady-like than poetical; but the exceeding beauty and grace of this figure, has obtained for the picture the distinguishing appellation of *la plus belle des Vierges.* The infant is divinely painted; the head of the saint inferior to the rest. Both the St. Catherines of legendary fame were said to have mystically espoused the Saviour in a vision. The introduction of the wheel (the instrument of her martyrdom,) generally distinguishes the St. Catherine of Alexandria, from St. Catherine of Sienna.

This fine picture was formerly in the collection of a famous amateur, the Chevalier de Burtin, of Brussels. On his death it was brought to England, and sold to the King, in 1820, for 2500 guineas.*

C. 4 ft. by 3 ft. 10 in. (*Smith's Cat.* 234.)

132 Christ healing the Lame Man.—A composition of five figures, life size, three-quarters. The Saviour, whose figure and attitude are exceedingly fine, is in the act of saying, "Take up thy bed, and walk." The healed man is bending in gratitude and adoration before him. The dramatic power displayed in this fine picture, and the unusual breadth and vigour of execution, have caused it to be attributed to Rubens. It has always been valued at a high price. 2

* According to M. Seguier, sent to England, by M. Burtin, and sold for 2000 guineas.

Formerly (about 1738) in the gallery of the Chevalier Verhulst, and afterwards in that of Smeth van Alpen, whence it was sold, and brought to England by M. de la Fontaine, who sold it to the King, in 1811, for about 3000*l.**

Engraved by P. de Jode. C. 3 ft. 10 in. by 4 ft. 9 in. (*Smith's Cat.* 235.)

133 A Study of Three Horses—with their riders; supposed to be an original sketch for the portrait of the Marquis de Moncada on horseback, now in the Gallery of the Louvre. In 1766, this sketch was in the possession of Bouchier Cleeve, of Foots' Cray. Purchased from the gallery of Sir George Young, by Sir F. Baring. 3

P. 1 ft. 6 in. by 2 ft. (*Smith's Cat.* 236.)

134 Portrait of a Man in black—with a small falling collar, holding a book. 4

VANDER MEULEN (Antoine François), b. 1634; d. 1690.

[A painter who followed the landscape school of Rubens, and was in the service of Louis XIV., for whom he painted battle-pieces, &c. His best works are admirable for vigour and animation.]

135 Louis XIV. with his Staff. 1

C. 2 ft. 1 in. by 2 ft. 11 in.

136 The building of the Palace of Versailles.—The architect (Mansard) shewing his designs to the king. 2

3 ft. 5 in. by 4 ft. 6 in.

137 The Palace of Maeli.—Purchased for George IV., at Paris. 3

3 ft. 10 in. by 5 ft. 10 in.

138 An Encampment. 4

3 ft. 6 in. by 4 ft. 8 in.

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* Seguier. The price at which I find it marked in La Fontaine's catalogue is 346*l.*

139 An Encampment. 5
2 ft. 1 in. by 3 ft. 2 in.

140 The March of an Army. 6
1 ft. 8 in. by 2 ft. 1 in.

141 Louis XIV.—with his attendants, in a landscape. 7
2 ft. 9 in. by 3 ft. 8 in.

142 Robbers attacking a Caravan. 8
2 ft. 9 in. by 3 ft. 11 in.

143 A Battle—in which a bridge is contested. Bought for George IV., at the sale of the Duke of York's pictures. 9
3 ft. 5 in. by 4 ft. 7 in.

144 Louis XIV. and his Staff. 10
3 ft. 5 in. by 4 ft. 8½ in.

145 Halt of Soldiers—at an inn door. 11
1 ft. 10 in. by 2 ft. 10 in.

146 A Hawking Party.—Louis XIV., attended by the Prince de Condé, as "Grand Fauconnier." Purchased for George IV., at Paris. 12
3 ft. 9 in. by 4 ft. 9 in.

147 The Orangerie at Versailles. — Purchased for George IV., at Paris. 13
3 ft. 10 in. by 5 ft. 10 in.

VANDER NEER (Eglon), d. at Dusseldorf, 1703.

[As a painter of elegant conversation pieces, this rare painter (rare in this style) seems to have imitated Caspar Netscher, but finished even more highly. He appears to have gained a maintenance principally by painting small portraits in oil. He was one of the painters patronized by the Elector Palatine, John-William, the same who was so fond of Vander Werf. The finest picture of Eglon Vander Neer I have seen in England is "the Lady and Page," now (1842) in possession of Mr. Huisch.]

148 The Death of Cleopatra.—Group of four figures, treated in the Dutch manner—that is, in the worst taste as regards conception, and with extreme beauty in the mechanical execution. 1

From the Braamcamp collection. P. 1 ft. 8 in. by 1 ft. 4 in. (*Smith's Cat.* 8.)

149 A Music Party.—A lady seated, in a landscape, playing the guitar; a gentleman behind, with a music-book. 2

P. 14 in. by 12 in.

VANDER NEER (Arnold, or rather, Arthur), b. 1619; d. 1683.

[Celebrated as a painter of moonlight and evening effects. Perhaps the most beautiful example of his art is in our National Gallery, No. 152. In his manner of feeling and treating nature, allied to Cuyp, who appears to have been his friend.]

150 Evening.—A view in Holland, on the bank of a canal; a waggon and horses proceeding along the road; to the right, a chateau and trees; a city in the distance. 1

C. 3 ft. 5 in. by 4 ft. 10 in.

VANDER VELDE (Adrian), b. 1639; d. 1672.

[As a painter of small landscapes, representing rural scenes, with cattle and groups of figures, quite unequalled, if we consider the variety of fancy displayed in his subjects, the precision and elegance of his drawing, the tender loveliness of his tints, the sentiment of repose diffused through his soft evening scenes and pastoral homesteads. His manner of feeling and treating these subjects is quite peculiar to himself. This gallery affords an excellent opportunity of studying the works of Adrian Vander Velde, containing seven very fine pictures, though perhaps not one of them equal to the wonderful "Evening Scene" in Mr. Hope's gallery.]

151 A hilly Landscape—with the ruins of a castle; two cows, one of which is drinking, stand, with a goat, in a pool of limpid water; a shepherdess is filling her pitcher, and conversing with a man on a grey horse. An exquisite picture, conveying the impression of a spring afternoon, with all its balmy freshness and repose. Dated 1659. It 1

passed from the Geldermeester collection into that of Sir F. Baring.

C. 1 ft. 8 in. by 1 ft. 5½ in. (*Smith's Cat.* 109.)

152 The Sea-shore of Schevening—near the Hague, with picturesque groups of persons of various rank, and a post waggon; shipping in the distance. In the delicacy of the drawing, colouring, and general effect, one of his most beautiful works. Dated 1660. Sold from the collection of the Countess of Holderness to Sir Francis Baring, in 1802, for 155 guineas. 2

C. 1 ft. 2¼ in. by 1 ft. 7 in. (*Smith's Cat.* 79.)

153 Cattle at Pasture.—In a meadow, richly grown with trees, several cows, sheep, goats, and one horse, are grazing; near them, two shepherdesses, one of whom is milking a ewe: the effect is that of a fine evening. Warmly, yet most delicately painted. Dated 1664. Formerly in the famous Braamcamp collection; and sold last from the Geldermeester collection, for 441*l.* 3

Baring collection. C. 1 ft. 8 in. by 1 ft. 6 in. (*Smith's Cat.* 14.)

154 A Dutch Dairy-farm—with a hovel and a few trees; in the foreground a woman milking a goat; another woman, with a child in her arms, is conversing with her. Charming altogether, and very characteristic of the painter in the sentiment of peaceful rural life and the beautiful workmanship. Dated 1666. 4

Baring collection. 13 in. by 10 in. (*Smith's Cat.* 113.)

155 A Hunting Party.—A company of sportsmen, on horseback and on foot, are passing over a meadow; they have just started for the chase; among them is seen an elegantly dressed female, mounted on a white palfry. The effect is that of a bright summer morning. In this rich and beautiful little picture, the artist has shewn his skill in the drawing of the horses and dogs, which are very animated. In point of execution, one of his most finished works. Dated 1666. 5

From the collection of Lord Rendlesham. P. 1 ft. 6 in. by 1 ft (*Smith's Cat.* 59.)

156 **Cattle in a Woody Landscape.**—In the foreground a stream of water; a woman, leaning on a heifer, converses with a shepherd; a dog and a goat are drinking; a cow and a calf are lying down. A beautiful bit of quiet pastoral life. Dated 1668. Purchased in 1810, for 7650 florins (688*l.*), from the collection of Smeth van Alpen. Purchased by George IV. in 1811.* 6

2 ft. 1 in. by 2 ft. 7 in. (*Smith's Cat.* 5)

157 **The Shepherd.**—In a woody landscape, a shepherd is watching his flock, and reposing under trees illumined by the evening sun; his dog is by his side. In the foreground an ass and two red cows are lying down. A composition of idyllic beauty; a late picture of the master. 7

P. 1 ft. 2 in. by 1 ft. 4½. (*Smith's Cat.* 112.)

VANDER VELDE (Wilhelm, the younger), b. 1633; d. 1707.

[As a painter of small sea pieces never yet equalled. In his best pictures the liquid motion of the waves, the buoyant movement of the vessels which float upon them, the gradations of light and distance, the breezy air and suspended clouds, are rendered with the utmost feeling for general truth and nature, and the most wonderful delicacy of execution. He and his father, the elder Vander Velde, were for several years in England in the service of Charles II.]

158 **A Calm.**—A sea coast, enlivened by vessels at various distances, grouped and disposed with the most picturesque effect. In the foreground, on the right, a yacht, with the richly-gilt stern towards the spectator, and on the right, two fishermen in the water, busied about their boats. In another boat a man is seated, smoking his pipe. One of the most perfect pictures of the kind existing. Dated 1669, when Vander Velde was in his twenty-sixth year. Sold in 1811, from the collection of Smeth van Alpen, for 270*l.* 1

P. 2 ft. by 2 ft. 4½ in. (*Smith's Cat.* 82.)

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* At the *nominal* price of 1800 guineas. Many other pictures put up at La Fontaine's sale, having been previously purchased by the King, were bought in at immense nominal prices.

159 **A Calm.**—The mouth of a river. Yachts, and a variety of smaller craft, are distributed over the scene. In the foreground is a six-oared boat, with a party of persons of distinction. They appear to have just quitted a royal yacht, from which another boat, also filled with people, is coming to land. The water is wonderfully clear; the painting of the whole most beautiful. From the Geldermeester collection. 2

Baring collection. C. 2 ft. by 2 ft. 4 in. (*Smith's Cat.* 51.)

160 **A Gale.**—The sea much agitated. Among the vessels are two men of war, one of which, as it rides the swelling waves, seems to sink and rise as we look. Never was motion so inimitably conveyed. The bluish-grey tone is like Backhuysen; the execution and finish unequalled. 3

C. 2 ft. by 2 ft. 9 in. (*Smith's Cat.* 178.)

161 **A Breeze.**—A fisherman is on the point of putting off from shore; he is assisted by two others. The sea is agitated by a light breeze, and overshadowed by gathering clouds; two small coasting vessels, a frigate, and small craft in the distance. Dated 1671. Sold from the collection of the Countess of Holderness to Sir F. Baring. 4

C. 1 ft. 2 in. by 1 ft. 9½. (*Smith's Cat.* 177.)

VANDER WERF (Adrian), b. 1659; d. 1722.

[A painter of small historical compositions in a style laboriously smooth and finished. In this respect his pictures are curiosities, and as such have been much admired, and once sold, like gems, at the most extraordinary prices; but the total want of truth and feeling, the insipid uniformity of feature in his lifeless, bloodless, mindless personages, render him to me one of the most insufferable of painters. I should prefer to his cold insipid elegance, the coarsest of Adrian Brouwer's drinking bouts. Vander Werf was greatly patronised by the Elector Palatine John William, and in his collection, now forming part of the Munich gallery, there are thirty-nine of his pictures.]

162 **The Roman Charity.**—Full length figures. 1

P. 2 ft. by 1 ft. 5¾ in. (*Smith's Cat.* 88.)

163 Lot and his Daughters.—One of the daughters is reclining at his side; the other, bending over, presses the juice from a bunch of grapes into his cup. A disagreeable subject, which Vander Werf has repeated several times, and which becomes, if not more agreeable, at least less offensive under his ice-cold, delicate pencil. Duplicates are at Dresden and Potzdam; formerly in the collections of the Duc de Choiseul and the Prince de Conti. Purchased last from the collection of M. de Calonne, for 300*l.* 2

P. 1 ft. 5½ in. by 1 ft. 2 in. (*Smith's Cat.* 55.)

164 Two Children with a Guinea-pig.—Figures half-length; a piece of rich Turkey carpet in front. I presume, portraits. 3

Baring collection. About 12 in. by 10 in.

WOUVERMANNS (Philip), b. at Haerlem, 1620; d. 1668.

[Of Philip Wouvermanns, Sir Joshua Reynolds says, that "he is one of the few painters whose excellence in his particular department is such as leaves us nothing to wish for." He painted scenes of hunting and hawking, horse-fairs, farriers' shops, camp-scenes, skirmishes of cavalry, sea-shore scenes, and halts of travellers before old mansions and picturesque inns. All these are compositions, for it is the characteristic of Wouvermanns, as of Berghem, that he never conveys the impression of having painted from nature and reality; in this respect they contrast strongly with Cuyp and Hobbema. The number of pictures painted by Wouvermanns, in a short life, is perfectly amazing, (upwards of five hundred,) and their infinite variety of subject, and the fertility of fancy and invention displayed in them, even more surprising, for he was never known to repeat the same subject; there exists no duplicate of any of his pictures. He had a first, second, and third manner, all distinguishable. The first is a little tame and heavy, comparatively; the second, free and vigorous; and the third more delicate in the touch and silvery in the tone of colour.* His brother, Peter Wouvermanns, imitated him, but is very inferior.

* See this painter further characterized in the Catalogue of the Dulwich Gallery (First Series), p. 456.

165 A Landscape.—Two gentlemen and a lady, mounted, have halted to refresh themselves at an inn door; the cavalier not drinking is the portrait of the artist. A boy lifts up a child, which seems terrified at two dogs fighting. Very clear in the colouring, and remarkably delicate in the execution. From the collections of the Earl of Besborough and Lord Rendlesham. 1

C. about 2 ft. by 2 ft. 6 in. (*Smith's Cat.* 469.)

166 A Horse Fair.—A very rich picture, most exquisitely finished, especially the figure of his favourite grey horse, which is admirable. A procession of five children, with drums and trumpet, and a carriage drawn by a goat, with a child in it, are charming. The general effect is rather grey. This was one of the pictures brought from Hesse Cassel by the French, and presented to the Empress Josephine. It was sold from the Malmaison collection, in 1816, to the king, for 800 guineas. 2

C. 1 ft. 8 in. by 2 ft. 6 in. (*Smith's Cat.* 470.)

167 Five Cavalry Soldiers—halt before some tents to take refreshment. The trumpeter blows his instrument, another discharges a pistol—whence this picture is known by the name of *le Coup de Pistolet.* There are many other figures, among which is a lame beggar, with a woman at his side, approaching the group of soldiers. In composition and delicacy of touch this is one of the finest pictures of Wouvermanns. It has passed through some celebrated galleries—those of Le Brun, Nogaret, and Tolozan—and was sold to the king for 399 guineas, from Mr. Hamble's collection. 3

P. about 1 ft. 4 in. by 1 ft. 6 in. (*Smith's Cat.* 158.)

168 A Farmer's Waggon—attacked by robbers, is obstinately defended by the owners. The conception is very animated and dramatic, the expression of the heads masterly. In the execution, too, it is a fine picture, in his second, brownish manner. From the Le Brun and Geldermeester collections: brought from Brussels in 1814, and sold to the king. 4

P. 1 ft. 2 in. by 1 ft. 3 in. (*Smith's Cat.* 111.)

169 **A Hawking Party.**—Two gentlemen and a lady halt at an inn, before which there is a travelling carriage, a woman pouring out liquor for a cavalier, and other persons. This picture, painted in a silvery tone, has a harmony of keeping, a delicacy of execution, which are seldom met with even in Wouvermanns. 5

Engraved by Le Bas. P. 1 ft. 10 in. by 2 ft. (*Smith's Cat.* 255.)

170 **A Hay Harvest.**—A boat, and a waggon with four horses, are laden with hay. In the middle distance are the mowers; in front, two huntsmen on foot with dogs, a beggar, and a youth bathing. Like the former, in the artist's *third* manner, but still more tender in the harmony of the colouring, still more delicate in the touch. From the collection of Smeth van Alpen, and sold at Rotterdam, in 1810, for 379*l.*; brought to England by M. La Fontaine, and sold to the king in 1811. 6

C. 2 ft. 1 in. by 2 ft. 6 in. (*Smith's Cat.* 256.)

171 **A Horse Fair.**—On the right a horse kicking; a man flogging it. A rich composition, carefully executed; but in many parts too dark.* 7

172 **The Farrier's Tent**—in which a horse is shod. Before it several women. Most exquisitely finished. 8

14 in. by 12½ in.

173 **A Skirmish of Cavalry.**—Most probably by Dirk Stoop,† as it has neither the character of Wouvermanns in the horses, nor his peculiar touch. 9

C. 2 ft. 7 in. by 3 ft. 9 in.

WEENIX (Jan), b. 1644 ; d. 1719.

[An excellent painter of game, animals, and still life, which he treated with great fancy and picturesque effect, and generally on a

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* This picture corresponds in subject, but not in size, with Sir Charles Bagot's picture. (*Smith's Cat.* 286.)

† Dirk Stoop, to whom the picture No. 173 is attributed by Dr. Waagen, was an eminent painter of subjects in the style of Wouvermanns and Van Laer, and born about 1610.

large scale. The father, old Weenix, painted in almost every style. The son is more eminent in his own confined and uninteresting sphere.]

174 A Hare and other dead Game. 1

Baring collection. C. about 3 ft. by 2½ ft.

WYNANTS (Jan), b. at Haerlem, 1600; d. 1677.

[As a painter of small landscapes, remarkable for the beautiful aerial perspective and individual truth of the foregrounds and foliage, quite unequalled. Out of a few docks or thistles, a tree, and a sand bank, he could make a picture. Generally speaking, his productions display neither selection nor fancy, and are, as far as regards subject, monotonous and insipid; but interesting, and sometimes wonderful for their general truth of effect, as well as their accuracy in particular delineation. He formed many scholars, among whom the two most eminent were Philip Wouvermanns and Adrian Vander Velde.]

175 A Hawking Party—in a hilly landscape; the figures by Wouvermanns. The effect of the aerial perspective in this lovely little picture is so exquisite that it is like looking at a real scene through a diminishing glass. The union here of the two masters is also particularly happy; the great clearness, peculiar to Wynants, admirably expresses the freshness of morning; and in delicacy of touch, he has successfully emulated Wouvermanns. On the other hand, the tender, cool tone of the latter harmonizes far better with Wynants than the warm tone of Adrian Vander Velde, who likewise frequently painted the figures in his landscapes. From the collection of Walsh Porter. 1

P. 1 ft. 6 in. by 1 ft. 9 in. (*Smith's Cat.* 124.)

Modern English School.

ALLEN (Sir William, R.A.), knighted in 1842.

[A native of Scotland. As a painter of *tableaux de genre*, and small historical pictures, remarkable for their dramatic spirit and truth of character, eminently distinguished. Some of his compositions contain a great number of figures.]

176 **The Orphan Daughter.**—The subject of this picture was suggested several years before it was painted, but it appears to have taken its present form in the mind of the artist on the death of Sir Walter Scott. The apartment is copied from the one in which Sir Walter died. The figure is intended to represent his daughter Anne, near the vacant chair of her father, whom she survived, as it is well known, only a few weeks : the attendant is not a portrait. This interesting little picture was exhibited at the Royal Academy, in the year 1834, when it excited much attention and sympathy, both from the subject, and the feeling and beauty of the execution. It was purchased by King William IV. 1

C. 2 ft. 9 in. by 2 ft .4 in. Engraved.

NEWTON (Gilbert Stuart), b. at Halifax, in Nova Scotia, 1795; d. in London, 1835.

[As a painter of fancy conversation pieces, and subjects from artificial life, very eminent.]

177 **The Duenna.**—A young girl, rebuked by her gouvernante, turns away with a pouting air, while the latter closes the window. An early and not very good specimen of the powers of this elegant painter.* 1

About 2 ft. by 1 ft. 6 in.

REYNOLDS (Sir Joshua), b. at Plymouth, 1723; d. in London, 1792.

[In this gallery Sir Joshua Reynolds appears chiefly as an historical painter, and in this department his harmonious colour, his intense feeling for beauty and truth in their general effects, could not always atone for the want of severer and loftier conception, nor for the feebleness and carelessness of his drawing.]

178 **The Death of Dido.**—Three figures, life size. On 1

* See the Catalogue of Lord Lansdowne's collection.

the departure of Æneas, Dido mounts the funeral pile, and after stabbing herself with his sword, dies in the arms of her sister Anna. (Æneid, b. iv.)

> "Through all the town the dismal rumour spread.—
> Her sister hears, and, furious with despair,
> She beats her breast, and tears her yellow hair.
> 'Bring water—bathe the wound, while I in death
> Lay close my lips to hers, and catch the flying breath.'
> Thrice Dido tried to raise her drooping head—
> Thrice op'd her heavy eyes, and saw the light;
> But having found it, sicken'd at the sight,
> And clos'd her lids at last in endless night.
> Then Juno, grieving that she should sustain
> A death so ling'ring, and so full of pain,
> Sent Iris down, to free her from the strife
> Of labouring nature, and dissolve her life.
> Downward the various goddess took her flight,
> And drew a thousand colours from the light."

This picture was exhibited in the year 1781. It was among the pictures sold by auction after the death of Sir Joshua, and bought by his niece, the late Marchioness of Thomond, for 200*l.* On the sale of her pictures in 1821, it was purchased for George IV.

C. 4 ft. 9 in. by 7 ft. 9 in.

179 Cymon and Iphigenia.—Figures, life-size. From Boccacio's tale, versified by Dryden. The idiot and clown, Cymon, sees for the first time Iphigenia asleep, and is suddenly inspired, by the power of new-born love, with gentleness, generosity, and the wish to overcome his own deficiencies. 2

Of all the subjects which romantic poetry has offered to the painter, this is one of the most beautiful, and affords the finest material in the way of form, character, colour, and accessories: it is very beautifully treated in this picture, which was presented to George IV. by the Marchioness of Thomond, niece to the painter.

C. 4 ft. 7 in. by 5 ft. 7 in.

180 **Portrait of Himself.**—The original head, in spectacles, painted at the age of fifty, and of which there are several repetitions. Presented to George IV. by the Marchioness of Thomond. 3

C. 2 ft. 6 in. by 2 ft. 1 in.

WILKIE (Sir David), b. in Scotland, 1785; knighted by William IV., 1836; d. at Gibraltar, 1841.

[This distinguished painter had two entirely different manners. He began by imitating the Dutch masters, or rather—for he was no imitator—aiming at the same kind of excellencies, lively representations of low and familiar life, spirited character, and light, delicate finish. In this style is the picture here, "Blind Man's Buff;" and "The Village Festival," and "Blind Fiddler," in the National Gallery. After his travels in Italy and Spain, his talent took an opposite direction; he aimed at a higher range of subjects, more powerful colour, and richer effects. He painted history and portraits, and sometimes on a large scale; but these are not his best works; and latterly he became sketchy and feeble in drawing, streaky in handling, and heavy in the tone of colour. He remains, however, one of the best painters of modern times in power and versatility.

Besides the pictures hung in the gallery, her Majesty possesses several others by Wilkie, among which are—The Guerilla taking leave of his Confessor, The Guerilla's Return, The Guerilla Council, Queen Victoria at her First Council, The Penny Wedding, The Maid of Saragossa, The Pifferari, and The Princess Doria washing the Feet of the Pilgrims.]

181 **George IV. entering the Palace of Holyrood**—on the occasion of his visit to Scotland, August 5, 1822. 1

The Duke of Hamilton, first peer of Scotland, in the plaid of the Earls of Arran, presents the keys of the palace, of which he is hereditary keeper. On the right of the King is the Duke of Montrose; at the entrance of the palace, the Duke of Argyll, hereditary keeper of the household; behind him, Sir Alexander Keith bears the crown of Robert Bruce; to the left of the picture, the Earl of Hopetoun, in the dress of the royal archers; and near him, Sir Walter Scott, in the character of historian or bard.

This picture, painted by command of George IV. in

1830, is not a pleasing picture, nor a good specimen of the powers of Wilkie, who appears to have been trammelled by his subject.

C. 6 ft. 4 in. by 4 ft.

182 Blind-man's Buff.—Composition of 28 figures, excellently painted in Wilkie's earlier and better style. Signed and dated 1812. The finished sketch for this picture is now in the possession of Charles Bredel, Esq. 2

ZOFFANY (John),* b. 1732.

[A native of Frankfort-on-the-Maine, who came over to England about 1766, and was patronised by George III.]

183 The Interior of the Florentine Gallery—with portraits of some of the most distinguished connoisseurs and amateurs of that time, and miniature reminiscences of the most celebrated works of art in the Florence Gallery. Conspicuous are the Venus of Titian, Raphael's St. John, Madonna della Seggiola,† and Madonna del Cardellino; Guido's Mater Dolorosa, and Cleopatra;† Correggio's Virgin and Child, the Wrestlers, the Venus de Medicis, &c. Among the personages introduced are Zoffany himself exhibiting to Lord Cowper Raphael's Virgin and Child:‡ behind Lord Cowper is Sir John Dick, and on the right the Earl of Plymouth, and the late Earl of Dartmouth; in front is Mr. Lorain Smith, making a sketch of one of the statues; in the centre, the keeper, Mr. Bianchi, is shewing the celebrated Titian Venus to the following persons—Sir Horace Mann, the Earl of Winchelsea, Mr. Watts, Mr. Doughty, Mr. Patch, Bruce the traveller; and sitting in front, dressed in black, the Hon. Felton Hervey. 1

Purchased from the artist by George III. C. 3 ft. 11 in. by 5 ft.

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* As he practised his art chiefly in England, and was a member of the Royal Academy, I have classed him with the English painters.

† Now in the Palazzo Pitti.

‡ This is the celebrated Raphael which Lord Cowper purchased from the painter, by an annuity of 200*l.* a-year. It is now in the collection at Panshanger.

184 **The Royal Academy in 1773.***—In the centre is Sir Joshua Reynolds, holding his trumpet to his ear,† apparently in conversation with Francis Hayman, the librarian, who is sitting down on his right; on the left of Sir Joshua, the celebrated Dr. W. Hunter, Professor of Anatomy, with his hand on his chin; next to Hunter is Bartolozzi, the engraver; beyond him Carlini, and behind, and leaning against the chimney, is Richard Wilson, the landscape painter. Below, viewing the living model preparing for the students, are Samuel Wale, R. Yeo, F. Zuccarelli; George M. Moser, the Keeper, is placing the figure; and near him are Edward Penny, Peter Toms,‡ N. Hone; and on the left side of the picture, in front, are Edward Birch, Joseph Nollekens, Richard Cosway, and W. Hoare; in the immediate front, Charles Cotton.§ On the right hand of Sir Joshua, are the following members, viz.—the secretary, T. M. Newton, Esq.; Sir W. Chambers, architect; John Richards, landscape painter; W. Tyler, Thomas Sandby, Paul Sandby, Dominick Serres, marine painter; Jeremiah Meyer, George Barret, Joseph Wilton, sculptor; Benjamin West, Tan Chet Gua, a Chinese painter; Cipriani, John Gwyn. On the left of the picture, in front, sitting down with his palette in his hand, is Zoffany, the painter, between whom and Hayman is Mr. Mason Chamberlain. Against the wall are the portraits of the two female academicians, Angelica Kauffman, and Mrs. Mary Moser.‖ 2

Purchased by George III. 3 ft. 2 in. by 4 ft. 6 in.

PORTRAITS IN THE YELLOW DRAWING ROOM.

(Over the doors three oval portraits, forming rather a

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* About five years after its institution in 1768, and the first year that its meetings were held in Somerset House.

† "When they talked of their Raphaels, Correggios, and stuff,
He shifted his trumpet, and only took snuff."

‡ He was employed by Reynolds and West to paint in draperies.

§ Cotton painted the panels of carriages, and Wale painted signs.

‖ As the principal value and interest of these two pictures consists in the genuineness of the cotemporary portraits, it is to be regretted that they hang so high—almost out of sight. Many other most interesting pictures here, of small and delicate subjects, are under the same disadvantage.

curious trio to have met together here, and why selected it were difficult to guess. I have heard that they were cut to fit their present places.)

KNELLER (Sir Godfrey), b. 1649; d. 1723.

185 The Czar Peter the Great.—Extremely fine; painted when he was in England, for William III.

LELY, (Sir Peter), b. 1617; d. 1680.

186 Anne Hyde—Duchess of York, daughter of the Lord Chancellor Clarendon, and mother of Queen Mary and Queen Anne.

RIGAUD (Hyacinth), (?) b. 1659; d. 1745.

187 Fenelon, Archbishop of Cambray.

GREEN DRAWING ROOM.

RAMSAY (Allan), b. 1713; d. 1784. [Son of the author of "The Gentle Shepherd," and much patronised by George III. "There was Ramsay, of whom Sir Joshua used to say that he was the most sensible of all the painters of his time, but he has left little to shew it; his manner was dry and timid."—*Northcote.*]

188 The Duchess of Brunswick—sister of George III.

DANCE (Nathaniel), R.A., b. 1730; d. 1811.

["Dance (he that was afterwards Sir Nathaniel Holland) drew the figure well, gave a strong likeness, and a certain studied air to his portraits; yet they were so stiff and forced, that they seemed put into a vice."—*Northcote.*]

189 The Duke of York—brother of George III.

COPLEY (John Singleton), b. 1737; d. 1815.

[A native of Boston, in America, who came over to England in 1776. He painted history and portrait; drew correctly; but was in

general cold and defective in colour. He was father of the first Lord Lyndhurst.]

190 **The three Princesses, Mary, Sophia, and Amelia, daughters of George III., when children.**—Group, life size, with dogs and parrots, in a garden; one of Copley's finest pictures in arrangement and colour; it was formerly at Windsor. "Copley painted so slowly and tediously, and required such long sittings, that when he was at Windsor, painting this picture, the attendants, children, dogs, and parrots, became equally wearied: the attendants complained to the queen, the queen complained to the king, and the king complained to West, who had obtained the commission for Copley, and succeeded in convincing the king that the painter must be allowed to go on his own way and take his own time." The result is certainly a most beautiful picture.

COTES (Francis), b. 1735; d. 1770.

[A painter of portraits in oil and in crayons; in the last he excelled.]

191 **The Princesses Augusta (afterwards Duchess of Brunswick) and Matilda (the unfortunate Queen of Denmark), daughters of George II.**—Full-length figures, with musical instruments. Very elegant.

Over the door leading to the Throne Room.

192 **Portraits of the three eldest Children of the Elector Palatine and Elizabeth, daughter of James I.**—Formerly in the possession of James I., to whom it was sent from Heidelberg: brought here from Kensington. It stands thus exactly described in Charles I.'s catalogue:—"The picture wherein is painted the red and white rose above the Palsgrave's three first-born children, at Heydelberch, being only heads in three several oval places, in an all-over gilded frame." No painter's name.

This picture has been erroneously supposed to represent the three children of Henry VII., of which we have authentic portraits wholly different from these.

MORE (Sir Antonio), b. at Utrecht, 1519; d. 1576.

[A celebrated portrait painter of his time, who was in England in the time of Philip and Mary. His style has something of the warm glow of the Venetian school, combined with the rigid drawing of the German school.]

193 Two Princesses of Spain—Donna Clara Eugenia Isabella (afterwards so celebrated as Governess of the Low Countries), and Donna Caterina (afterwards Duchess of Savoy), daughters of Philip II., when children.

C. 4 ft. 6 in. by 4 ft. 10 in. In King Charles's Catalogue; where it is said to have been given to Charles I. by Lord Ancram.

Over a door.

WRIGHT (Michael?)

194 James, Duke of Cambridge—son of James II.

————?

195 George IV. and his Sister, the Queen of Wurtemburg, when Children.

196 George IV. and his Brother, Frederick, Duke of York, when Children.

197 The Duke of Gloucester—son of Queen Anne, who died at the age of eleven, in 1699: in the robes of the Garter.

THE DINING ROOM.

Nine royal portraits, all full length.

GAINSBOROUGH (Thomas), b. 1727; d. 1788.

198 King George III.

199 Queen Charlotte.—Very elegant.

200 Henry Frederick, Duke of Cumberland.

201 Anne, Duchess of Cumberland.—Lady Anne Luttrel, daughter of the Earl of Carhampton, and widow of Christopher Horton, Esq.; married to the Duke in 1771. Exceedingly elegant; the face beautiful.

VAN LOO (Jean Baptiste), b. 1684; d. 1746.

[A French portrait painter, who was in England about 1737.]

202 Frederick, Prince of Wales, father of George III.

203 The Princess of Wales, his Consort.

KNELLER (Sir Godfrey), b. at Lubeck, in 1648; d. in London, 1723.

204 King George II.

205 Queen Caroline.

LAWRENCE (Sir Thomas), b. 1769; d. Jan. 7, 1830.

206 King George IV. in his Robes.—A repetition of the picture at Windsor.

STATE DRAWING ROOM.

Over the Door.

VAN DYCK (Anthony).

207 King Charles I. and Queen Henrietta Maria.—Half-length, in the same picture; she is presenting to him a crown of laurel.

A picture well known from the fine engravings which exist of it, by Van Voerst, Cornelius Vischer, and Vertue. In King Charles's time it hung in Somerset House. After his death I find it in the inventory of the sale—"The King and Queen, together with a laurel leafe, sold to Mr. Jackson for 60*l.*" It is not in King James's catalogue, nor can I find how it has since been restored to the royal

collection. Charles I. had a miniature copy of it by Hoskins, which Walpole says he had seen in the possession of the Duchess of Somerset.

DAWE (George, R.A.)

208 The Princess Charlotte of Wales.—Died 1818. Full length.

WILKIE (Sir David), b. 1785; d. 1841.

209 The Duke of Sussex—in the Highland costume. Full length.

Another portion of the private collection of the Queen, to which visitors are occasionally admitted, is arranged in the grand corridor in Windsor Castle which runs round two sides of the quadrangle, and opens into the private apartments of the sovereign; it is therefore very properly closed against all intrusion, and only in the absence of her Majesty may be visited by an especial ticket of admission from the Lord Chamberlain. George IV. placed here a selection of pictures chiefly of domestic interest, as hunting scenes and reviews, in which are introduced different members of the Brunswick family; some portraits of his personal friends, chiefly by Reynolds and Lawrence, and a few of noted historical personages. But the great ornament of this gallery is the collection of the works of Canaletto, purchased by George III. from Mr. Joseph Smith, English Consul at Venice in the preceding reign. Antonio Canale, or as he styled himself, Il Canaletto, was the son of a poor Venetian scene painter. From his father he obtained his intimate knowledge of perspective; his feeling for aerial effect and picturesque treatment of his subjects, he owed to his studies at Rome. Smith found him in poverty, and engaged him to paint for him for a certain term of years, at a very low salary, and sold his pictures at a high price to the English who visited Venice: the best he kept for himself; and the collection thus formed, with many pictures by Zucca-

relli, and a number of valuable prints, drawings, and gems, he brought to England, and sold to George III. for 20,000*l.* Three pictures, views on the Thames, painted by Canaletto after he came to England in 1746, have been added; but while in England he fell into a habit of painting dingy skies, and never afterwards coloured so finely. There are here forty-five of his pictures, of every size, from a few inches to four or five feet in length, and as a collection of the finest works of a painter never yet equalled in his particular department, this is unrivalled. One or two I must point out, as of particular interest and excellence:—the "Boat race on the Grand Canal;" the two little pictures of the interior of St. Mark, exquisite for effect and colour; and the "Giant's Staircase," reminding us of Faliero; the "Arch of Titus," and the "Arch of Constantine." The spirit, power, and brilliance of Canaletto, render more striking the insipid prettiness of Zuccarelli. This last painter, a native of Tuscany, also made a fortune by English patronage. He was over here in 1752, and was one of the first members of our Royal Academy. There are sixteen of his landscapes here of various sizes, the smallest being the best. These, with the nine large pictures by him in the state rooms at Windsor, painted chiefly after his arrival in England, make twenty-five of his works in the royal collection.

Among the other pictures one or two may be pointed out as curiosities. For example, the very interesting picture of the ball given at the Hague to Charles II. just before he embarked for England, in 1660, containing nearly two hundred heads of remarkable personages of that time. Boscobel House and woods, where Charles II. took refuge; painted for him by Streater; Hogarth's view of the Mall about 1742; Queen Anne in the House of Lords, with the Duchess of Marlborough standing behind her chair, by Tillemans; the marriage of George III. and Queen Charlotte, a sketch by Reynolds; George III. going to the House of Lords, 1761, a sketch by Hogarth.

Among the portraits there are several which have a value beyond that of family or historical interest. That of Walter Scott, for instance, painted by Lawrence for

George IV., in which, however, the painter has refined away that dash of heartiness and rusticity which was so characteristic of the man.

Another is the elegant portrait of Lady Melbourne, in a hat, and holding a book, by Cosway, whose portraits in oil, and life size, are very uncommon.

Her son, the present Lord Melbourne, when William Lamb.—By *Hoppner.*

Garrick, in the character of Kitely (in "Every Man in his Humour.")

Portraits of Garrick and his wife, in the same picture.

Frederick, Prince of Wales, and three of his sisters, performing a concert, by Nollekens, (father of Joseph Nollekens, the sculptor.)

The following portraits have also both a public and private interest :—

The great Duke of Marlborough.—*Sir Godfrey Kneller.*
Sarah, Duchess of Marlborough.—*Ditto.*

The Earl of Eglinton.—*Sir Joshua Reynolds.*
William, Duke of Cumberland.—*Ditto.*

Dr. Manners Sutton, Archbishop of Canterbury. Dr. Markham, Archbishop of York. Both by *Hoppner.*

William Pitt. Three quarters ; his hand on a paper inscribed—"Redemption of the National Debt."

George Canning. Full length.

Lord Chancellor Thurlow.

Lord Chancellor Eldon.

The Duke of Devonshire.

The Princess Charlotte, when a child about four years old.

The present Queen of Portugal, when a child.

Georgina, Duchess of Devonshire, and her child. Copy after *Reynolds.*

Sir William Curtis, Alderman.—All these by *Lawrence.*

Queen Victoria seated in her coronation robes. Small full length.—*Sir George Hayter.*

The present Sultan.—*Sir David Wilkie.*

Lord Keith.
Sir David Dundas.—*Owen.*
Sir William Congreve.—*Lonsdale.*
Admiral Paine.—*Hoppner.*
Lord Erskine.—*Reynolds.*
Cosway, the painter.—*Reynolds.*
James II., when young.—*Dobson.* (Very fine.)
Louis XIV.—*Mignard.*
William III. and the Duke of Schomberg, on horseback.—By *Old Wyck.* (Very bad and wooden.)
Edward, Duke of York, brother of George III.
Henry Frederick, Duke of Cumberland, his Duchess (Lady Anne Horton), and her sister (Lady Elizabeth Luttrel).—By *Gainsborough.*

There is, besides, a fine collection of busts, ranged on pedestals, the whole length of the gallery, which, with the splendid bronzes, cabinets, &c., form a *coup d'œil* of great and striking magnificence.

THE

COLLECTION OF LORD FRANCIS EGERTON,

KNOWN AS THE

BRIDGEWATER GALLERY.

☞ *When this celebrated collection was arranged at Bridgewater House, where a suite of galleries had been erected for the purpose, one day in the week, during the months of May, June, and July, was set apart for the reception of Visitors, who were admitted by tickets only. Bridgewater House having been lately* (*in* 1841) *pulled down, in order to be rebuilt on a more magnificent and extended scale, the pictures are for the present dispersed through the rooms of a temporary private residence, where very few of them can be seen to any advantage.*

INTRODUCTION.

> " And here we stand, not only with the sense
> Of present pleasure, but with pleasing thoughts,
> That in this moment there is life and food
> For future years."
>
> WORDSWORTH.

THE Bridgewater Gallery is to me—as to how many others!—a long-remembered, dear, and familiar haunt, sanctified by the memories and delights of younger days. Since the age of sixteen—when the world of art, and with it a rich new world of thought, sensation, wonder, burst upon my dazzled fancy, through which unguided I went about groping amid excess of light, as others grope in darkness—since then the most delightful contemplations have been associated with this and the Grosvenor Gallery, to both of which I had when young, easier and more frequent access than is usual. Thankful let me here express myself for such grace, accorded perhaps unconsciously, but bearing lasting fruit. Without entering into the question how far a man has or has not a right to do what he likes with his own, if it be true that we shall be held responsible for the use or abuse of every good gift entrusted to us, what can be said of the possessor of a magnificent gallery, who shuts it up from all participation, but that he is the worst of misers? The wretch who hoards his gold is bad enough, but what shall be said of him who shuts up fountains of thought and enjoyment from the thirsty heart fainting on the dry dusty path of common life? How can he know—how can any one estimate how far such refreshment of the spirit may tell on the issues of life, and influence the motives of action? We do not live by bread alone, and he

who made us speaks to us through the magnificent gifts of those whom he has selected and endowed to keep the fire burning on the altar, whether they be prophets, or poets, or painters.

Sir Joshua Reynolds once said of a picture gallery, that it was "hung round with thoughts:"—true! and not thoughts only, but memories, hopes, aspirations:—not merely story or scenery represented in form, or shape, or colour, but

> "The sense sublime
> Of something far more deeply interfused."

—the revelation of mind, not merely as a voice—a sound—but as a palpable presence. Books and pictures are each a world, round which "our pastime and our happiness may grow;" though as to happiness, *perhaps* 'tis going too far—I do not know. At all events, art is one of the best and safest, and most lasting pleasures which in this weary changeable world we are glad to make the substitutes for happiness. I remember that on entering the Bridgewater Gallery after a long absence, all things so changed within and without, I could almost have burst forth in the eloquent apostrophe of a fellow enthusiast—"Thou, O divine Bath of Diana, with deep azure dyes, with roseate hues spread by the hand of Titian—art still there, another, yet the same, that thou wert five and twenty years ago!" Yes, there stands amid a bevy of graceful forms, fair and stately above the rest, the majestic Diana, goddess-like in anger;—there shrinks the poor Calisto, swooning away, bowed "with penetrative shame." There in the delicious Allegory of human life, the Arcadian shepherd still listens to the minstrelsy of love, and *she* leans on him in all the tender innocence of the golden age; and there they sit, amid the rich unfading landscape—

> "Fair youth, beneath those trees thou canst not leave
> Thy song, nor ever can those trees be bare!"

There still bends in immortal loveliness and purity, the

Madonna of Raphael, pausing to bless the greeting of the divine boys; and there still in the pictures of Claude,

" Earth breathes in one great presence of the spring."

Though seasons have come and gone, and autumnal leaves been shed and swept away, there has not faded one tint from those blue distances and ever sunny skies, and perpetual pomp of groves, and garniture of fields! No, they remain the same: the eye may be dimmer that gazes on them, but they are bright as ever; the slow, softening, imperceptible change wrought by Time—who lays his hand so gently on them, as though awed by their perfection*—only endears them the more to the fancy.

Whether we love pictures as representations of beauty or truth, or as emanations of mind; in every province of ideal or imitative painting there is here sufficient to form the uncultivated, or enchant the cultivated taste. Yet, not merely because of the value, variety, and interest of its contents; not merely that, through the munificent spirit of its late, and the generous and enlightened views of its present owner, it has been the most accessible of the private galleries in London, does the Bridgewater collection take the first rank, but its history is so connected with the history of the progress of art in England, as to render it peculiarly interesting. Of all the private collections, it will be found to be the one which has had the most favourable, the most *refining* influence on the public and individual taste.

Some account of the formation and dispersion of the Orleans Gallery has already been given. The Italian part of the collection had been mortgaged for 40,000*l.* to Harman's banking house, when Mr. Bryan, a celebrated collector and picture-dealer, and author of the "Dictionary

* " For time hath laid his hand so gently on her,
As he too had been aw'd."

JOANNA BAILLIE.

of Painters," induced the Duke of Bridgewater to purchase the whole as it stood for 43,000*l.* The pictures, amounting to 305, were then valued separately by Mr. Bryan, making a total of 72,000*l.*, and from among them the Duke selected ninety-four of the finest, at the prices at which they were valued, amounting altogether to 39,000 guineas. The Duke subsequently admitted his nephew, the Earl Gower, and the Earl of Carlisle, to share his acquisition, resigning to the former a fourth part, and to the latter an eighth of the whole number thus acquired. The exhibition and sale of the rest produced 41,000*l.*; consequently, the speculation turned out most profitably; for the ninety-four pictures, which had been valued at 39,000*l.*, were acquired, in fact, for 2000*l.* The forty-seven retained for the Duke of Bridgewater were valued at 23,130*l.* The recompence was fully merited; for if these public-spirited noblemen had not come forward, and, on the mere chance of not losing by the bargain, purchased and kept the whole collection together for a time, these treasures would have been carried out of England, dispersed, or lost, instead of diffusing an improved taste through the whole country.*

The Duke of Bridgewater already possessed some fine pictures, and after the acquisition of his share of the Orleans Gallery, he continued to add largely to his collection, till his death in 1803, when he left his pictures, valued at 150,000*l.*, to his nephew, George, first Marquess of Stafford, (afterwards first Duke of Sutherland.) During the life of this nobleman, the collection, added to one formed by himself when Earl Gower, was

* In Barry's works is a paper entitled "Remarks on the Paintings of the Orleans Gallery, exhibited 1798, at 88, Pall Mall." These remarks are mostly of a technical kind; more useful to the artist than interesting to the general reader. Some passages I have extracted and placed in the form of notes; for the opinions and criticisms of such a man, whether we subscribe to them or not, are always valuable and instructive.

placed in the house in Cleveland-row, and the whole known then, and for thirty years afterwards, as the Stafford Gallery, became celebrated all over Europe. On the death of the Marquess of Stafford, in 1833, his second son, Lord Francis Leveson Gower, taking the surname of Egerton, inherited, under the will of his grand-uncle, the Bridgewater property, including the collection of pictures formed by the Duke. The Stafford Gallery was thus divided : that part of the collection which had been acquired by the Marquess of Stafford fell to his eldest son, the present Duke of Sutherland ; while the Bridgewater Collection, properly so called, devolved to Lord Francis Egerton, and has resumed its original appellation, being now known as the Bridgewater Gallery.

I have already adverted to the charm and advantage which this gallery possesses, in the variety and excellence of its contents, and to the opportunity it affords for studying and placing in immediate comparison, not only different schools and styles of art, but the individuality of different painters, and their manner of conceiving and treating the same class of subjects. There is a deficiency of examples of the older Italian and German schools ; but from the time of Raphael, the series is more complete than in any private gallery I know, not excepting the Lichstenstein Gallery, at Vienna.

To possess one Raphael, is to go crowned and crested among collectors. It is to have one's house converted into a shrine. But here—superfluence of riches !—are four Raphaels. We may go stand before the Cartoons, till we participate in their greatness; we may come here and learn to feel other qualities of this great and gifted artist, which not less reach the heart; the full significance of that blending of spiritual and virgin purity, with the tenderest maternal love, of which the imaginative type, refined through successive painters, was perfected by Raphael. Well might Charles Lamb say that the race of Virgin-Mary painters is

extinct:—is extinct!—*was* extinct, three centuries ago. Raphael was the last who painted the "Madre di Dio.' Of his successors, some have given us beauty; others, majesty; with more or less tenderness, meekness, and grace: not one among them has embodied the *divine.* The distinction may be here seen and felt.

Here, too, another great painter may be studied—Titian. But, as illustrating the Venetian school, he stands alone; and the opportunity of tracing, in his great forerunners, Bellini and Giorgione, the influences which formed his early style; and in his Venetian compeers and successors, the influences exercised by himself, is wanting. The beautiful "Allegory of Life" is an instance of Titian's most poetical style, and of the purest simplicity in conception. The "Diana and Acteon," and the "Diana and Calisto," are conceived, on the contrary, with the utmost luxuriance of fancy. It is lamentable that the latter picture has suffered so dreadfully from injudicious treatment, that the harmony of the colouring has been nearly effaced; yet the vivid beauty of the composition remains. The portrait of Clement VII. bears out Titian's fame in portraiture, though it is not his best work in this style. Of his brave old compeer, Tintoretto, there are two magnificent portraits.

The Lombard painters are not well represented, there being nothing of importance from the schools of Correggio and Lionardo da Vinci.

The Carracci school can nowhere be studied to more advantage. The great Pietà of Ludovico, is, I think, the grandest example in the world of that combination of various excellences which this painter and his scholars aimed at and achieved—fine drawing, fine colour, fine chiaroscuro, great solemnity of sentiment, with something a little too academic in attitude and effect. Turning from this, we have the St. Gregory, of Annibale Carracci;—a picture full of technical merit of every kind, but in its cold magnificence a signal example of what the Carracci

school so often wanted—depth and simplicity of feeling, and elevation of purpose. The same observations apply to the "Danaë," by the same master, most admirable as a picture—as an example of design and colour; but surely a very prosaic version of a subject which, if it be not very poetical, is very disagreeable—a subject which, in the more refined treatment of Titian and Correggio, is only too attractive. The fourth great picture, Guido's "Assumption of the Virgin," is a perfect example of those beauties by which he is usually characterised—elegance in the forms, grace and sentiment in the heads and expression, and pearly delicacy of tone. It is of his best time, also, for in his later pictures his grace became mannered, and his delicacy faded into coldness and insipidity. Guercino's "David and Abigail," the fifth great example of this school, is one of the most important pictures of this master, whom I can often praise sincerely without ever liking heartily. The historical pictures by Domenichino are unimportant, but characteristic. By Elizabeth Sirani there is here a "Magdalen," life size. I am not aware that there is any more important picture from her hand to be found out of Bologna, her native place; though the Duke of Sutherland has also several of her graceful works.

In the year 1836, Lord Francis Egerton added to his collection one hundred and fifty original drawings by the three Carracci, and eighty by Giulio Romano, which formed part, and only a small part, of Sir Thomas Lawrence's glorious cabinet of drawings, perhaps unequalled in the world.*

* The price set upon the Carracci drawings was 1500*l.*, and on those of Giulio Romano, 800*l.*, and the sale was announced to the public in the following advertisement:—"The proprietors of the Lawrence gallery have the honour of announcing the sale of the *sixth* exhibition, and also of the Giulio Romano part of the *fifth*, to a nobleman equally renowned for his splendid gallery of pictures, and his consummate knowledge of the arts. This sale is particularly satisfactory to Messrs. Woodburn, as the drawings are very likely to be placed in a locality where at convenient days they will be accessible to artists and amateurs, and thus fulfil the desire of the late highly-talented possessor of this splendid cabinet.—S. and A. Woodburn, April, 1836."

Of the drawings by Giulio Romano, seventy-two are mounted for the portfolio; the rest are in frames. The only picture by G. Romano in this gallery is a very inferior specimen of his powers; whereas the drawings teem with all that exuberance of imagination and energy of pencil for which he is celebrated. Some of his sketches really look as though they had come from the hand of one of those heaven-assailing, huge-fisted Titans, pictured in his own frescoes at Mantua. There is a study here of a giant about to be crushed by a rock, and other designs for the Palazzo del Té: first thoughts, full of fire and grandeur. Others have a tenderness and elegance not unworthy of his master, Raphael—for instance, the "Psyche receiving the Vase from Proserpine."

But the Carracci drawings, from their number, variety, and beauty, are of paramount importance. Not more than sixty-two have been mounted on sheets for the portfolio; the remainder are framed and distributed for the present through various corridors of his lordship's residence. These, with the numerous pictures of their school contained in this collection, afford an excellent opportunity of appreciating what they have, and what they have *not*, done for art. Their drawings, moreover, have an individuality and interest which do not belong to their pictures. The sentiment of Ludovico, and the serious devotional turn of his mind, are displayed in his designs, which are almost all sacred subjects, generally studies for the Virgin and Child. His two cousins, Agostino and Annibal, adopted his principles and his style, but modified by the personal character of each. Agostino's designs breathe the classical acquirements, and poetical and somewhat capricious temperament of the man. He has left few pictures, and is most celebrated as an engraver. Yet who, in these noble drawings—in the gigantic hand, sketched with a pen, in emulation of Michael Angelo—in the colossal breadth and vigour of treatment of the grand cartoon for the "Galatea"

of the Farnese Palace—would have divined the engraver by profession ? One of Agostino's most interesting drawings is the portrait of his son Antonio, who studied art in the school of his uncle Ludovico, and after giving promise of great excellence, died young. Lord Lansdowne has a beautiful little picture attributed to him, and in the Louvre is a picture of "The Deluge," (No. 935) admirable for feeling and execution.*

Annibal, with less sentiment than Ludovico, and less poetry of soul than "*il bizarro*" Agostino, is yet the most celebrated, the most popular, and most versatile painter of the three. His drawings in this collection evince, even more than his pictures, that power and variety in composition and character which distinguish him. His studies from the life, and his landscapes, are among the finest. One of the most curious and interesting is a slight sketch, the first thought for the famous Holy Family, at Windsor, called Il Silenzio (Windsor Gallery, No. 121), so often copied and engraved. It would require a volume apart to analyse and criticise these drawings. I will therefore only add that the selected and combined excellences of the Carracci painters may here be studied and admired, undepraved by that mannered, second-hand look, which we sometimes see in their best pictures.†

The "system of plagiarism" on which they avowedly worked, and which only the union of genius with judgment could have rendered endurable, is set forth in a famous sonnet by Agostino Carracci, the most accomplished of the three kinsmen. As I shall have frequent occasion to refer to this sonnet, it is given here, once for all.

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* There was a fifth Carracci, Francesco, also a painter, a younger brother of Annibal and Agostino, and pupil of Ludovico, whose affection and instructions he repaid by the most detestable ingratitude. This man died miserably in an hospital at Rome.

† Two of the finest and most valuable of these drawings, the "Galatea" of Agostino, and the "Aurora" of Annibale, were presented by Lord Francis Egerton to the National Gallery, shortly after the purchase was made in 1836.

" Chi farsi un buon pittor brama e desia
Il disegno di Roma abbia alla mano,
La mossa coll' ombrar Veneziano,
E il degno colorir di Lombardia.
Di Michel Angiol la terribil via,
Il vero natural di Tiziano,
Di Coreggio lo stil puro e sovrano;
E di un Raffael la vera simmetria.
Del Tibaldi il decoro e il fondamento,
Del dotto Primaticcio l' inventare,
E un po' di grazia del Parmigianino.
Ma senza tanti studi e tanto stento,
Si ponga solo l' opre ad imitare
Che qui lasciocci il nostro Niccolino."

" Let him who wishes to be a good painter acquire the design of Rome, Venetian action, and Venetian management of shade; the dignified colour of Lombardy; the terrible manner of Michael Angelo; Titian's truth and nature, the sovereign purity of Correggio's style, and the just symmetry of a Raphael; the decorum and well-grounded study of Tibaldi; the invention of the learned Primaticcio, and a *little* of Parmigianino's grace. But without so much study and weary labour, let him apply himself to imitate the works which our Nicolo (dell' Abate) has left us here."

I give the sonnet as quoted in Lanzi, who calls it "pittoresca veramente piu che poetico." The translation is that given in Kugler's Hand-book—I believe, by Mr. Eastlake. This excellent artist and critic remarks, in a note, that during the last century the names of the Carracci were pronounced with greater reverence than at present. "The eclectic principle of these very skilful painters, so plausible in itself, had continued to influence succeeding artists of all nations who professed to follow the Italian taste; but the end proposed, as might be expected, was never again so fully attained, and the Carracci were and still are the unapproached representatives of the eclectic school. The change in more recent times, with regard to the homage paid them, has, however, been owing to a change of *principle*. It has been felt that, in the

attempt to combine the excellences, however great, of various minds, the chief recommendation of human productions, viz. the evidence of individual character, the moral physiognomy, which in its sincerity and passion atones for so many defects, is of necessity wanting."

I should point out, as signal examples of the truth of this criticism, the St. Gregory of Annibal Carracci, in this gallery (No. 16), the Danaë (18), and the St. John (19); also the two pictures by Ludovico (10 and 11). Lanzi mentions a great altar-piece by Annibal Carracci, in which the Virgin is in the manner of Paul Veronese; the Infant in that of Correggio; the St. John an imitation of Titian; the St. Catherine, of Parmigiano.

But if, in this predominant principle of selection and imitation, there be something that strikes us as conventional and factitious, under another and perhaps a higher point of view the school of the Carracci was not a mere factitious combination of anomalous ingredients; it was stamped with a character of its own, and presents to us the true reflection of the religion and literature of that age. That these painters, and particularly Ludovico, approached sacred subjects with some faith in their reality and significance, cannot be doubted; yet the simple piety of the apostles and disciples of Christ was not more distinct from the spirit of catholicism in the sixteenth and seventeenth centuries, than the pure religious feeling and naïveté of a Perugino or a Frate Angelico from the pompous dignity and elaborate grace, mingled with a kind of vulgar conventional familiarity, of the later Bologna school. A pagan and classical spirit had seized upon the domains of art from the beginning of the sixteenth century, owing principally to the influence of the Medici. In the seventeenth, the church reconquered her spiritual influence over painting, but in doing so, imparted to it "an ecclesiastical and sacerdotal, rather than a religious character." In Ranke's History of the Popes are some excellent remarks on the character and tendency

of the Carracci school with reference to the church. Its affinity to the then reigning school of poetry has been pointed out by Mr. Hallam, in one of those fine passages of reflective criticism, which throw such gleams of light over his "History of the Literature of the Middle Ages."

"It would," he says, "be an affected expression to call Tasso the founder of the Bolognese school. Yet it is evident that he had a great influence on its chief painters, who came but a little after him. They imbued themselves with the spirit of a poem so congenial to their age, and so much admired in it. No one, I think, can consider their works without perceiving both the analogy of the place each held in their respective arts, and the traces of a feeling caught directly from Tasso as their prototype and model. We recognise his spirit in the sylvan shades and voluptuous forms of Albano and Domenichino; in the pure beauty which radiates from the ideal heads of Guido; in the skilful composition, exact design, and noble expression of the Carracci." Mr. Hallam adds, "that the school of Bologna seems to furnish no parallel to the enchanting grace and diffused harmony of Tasso; and we must, in this respect, look back to Correggio as his representative." I should say, however, that if we were to select among painters *one* only as the representative of Tasso, we should find his principal characteristics in Ludovico Carracci; his religious and tender sentiment; his correct and noble style; his flowing sweetness; his somewhat artificial grace and grandeur; his "want of self-springing invention," and studied imitation of older poets, even to the adaptation of whole lines and phrases into his own compositions.*

* Just before the time of Ludovico, Bembo had restored the poetical school of Petrarch, so long exploded for an affected imitation of the classics. "The poets of this age," says Muratori, "had in general a just taste, wrote with elegance, employed deep, noble, and natural sentiments, and filled their compositions with well-chosen ornaments." This, too, was the age of descriptive poetry. The Italians, especially of the latter part of the sixteenth century, "are profuse in the song of birds, the murmur of waters, the shade of woods; they are distinguished by a certain pastoral character belonging to the decline of art, and

Though differing greatly in personal character, these three kinsmen were all enthusiasts in their vocation. Ludovico, who began life a slow, thoughtful, melancholy boy, (it was said of him, while he studied in the atelier of Fontana, that "he was more fit to grind colours than to use them,") early conceived and deliberately pursued, through his whole career, one lofty aim—that of restoring his art from the degraded state into which it had fallen in the hands of the *mannerists**. He associated his cousins, Agostino and Annibal, in his views; and when he was seized with doubts and fears, and had nearly sunk under the opposition and vituperation of his adversaries, they, though inferior to himself, encouraged and supported him. Lanzi says expressly, that if Annibal and Agostino had fallen into other hands, they might have been painters, but that painting through their means would never have advanced one step. It is also too true that Agostino and Annibal have left certain works which shew that they could prostitute their art most disgracefully and heathenishly. The mind of Ludovico was higher pitched. The three together pursued one purpose, united, yet emulous of each other: they breathed a new life into art; they gave to it an impress, which it retained through two centuries. Their scholars and imitators were patronised and enriched; they themselves "scorned delights, and lived laborious days;" and it appears that all three died unmarried, ill remunerated, and poor.

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great attention to the secondary and seducing beauties of style." How completely this spirit was reflected in the school of landscape painting which sprung up in Italy at this time, is exemplified by the Carracci and their immediate followers—Grimani, Paul Brill, Claude, Poussin. The critic adds, in speaking of the beauties of Italian poets of the same period—"They have something of the voluptuous charm of the evening; unfortunately, they generally presage a dull twilight or thick darkness of creative poetry," which sentence seems to me to complete the parallel. Vide "Hallam's Literature of the Middle Ages," vol. ii., ch. v.

* The degenerate imitators of Michel Angelo and Raphael, who swarmed at Florence, Rome and elsewhere, everywhere but at Venice, from about 1560 to 1600. One of the best of them, and distinguished by his violent opposition to the Carracci, was Giuseppe Cesare d'Arpino.

Nicolo Poussin is another painter whose noble genius may be here appreciated. The series of "The Seven Sacraments," and the "Moses striking the Rock," rank among the most renowned of his works. Weak and hard as he sometimes is as a colourist, how rich and true are some of the groups in this last picture! Always this painter leaves me impressed with the triumph of mind over material: in his works, whether landscape or history, it is the presence of thought awakening thought which characterises him.

Of the Flemish and Dutch schools, all the pictures are most select and characteristic. Though I can never bring before me Vandyck's "Madonna" but as a portrait of a beautiful woman with her child on her knee, it is not the less a most admirable picture. The little historical picture by Rubens affords an opportunity of contrasting him with the Italian school. Rembrandt has seldom been more poetical in his own way than in "The Prophetess Hannah and her son Samuel."

There are here eight pictures by Teniers, of which the "Seigneur du Village" is considered a *chef d'œuvre;* and of the other great painter of Dutch humour, Jan Steen—we have here "The Schoolmaster," likewise a *chef d'œuvre.* It appears to me that one great difference between these two wonderful men consists in this:—that while Teniers always conveys to you an impression of his own superiority to the sort of life he represents, he imparts to you the same feeling—that of an amused spectator of the rustic revels, not a partaker in the feast. I must add, that I never saw a picture of Teniers in which the unequalled workmanship did not claim a large part of my admiration and attention, it is so wondrously felicitous and animated. But Jan Steen makes you feel as when reading the Jolly Beggars of Burns—a sort of uproarious, frolicksome, reeling sympathy with the broad fun and reckless enjoyment going forward; and his execution—free, mellow, unctuous, and without pretension—harmonises with his subjects. The "Schoolmaster" is not a

picture of revelry, but something better still, and quite unforgetable: not unlike Burns, too, in the simplicity of the sentiment, blended with truth and humour of detail.

Gerard Douw, Metzu, Mieris, and the other exquisite finishers of the Dutch school, are all to be found here. By the first, an Interior with his own Portrait—a renowned picture; and before quitting these miracles of skill, I must mention one picture which should be studied as *perfect* in its way—the "Girl Sewing," by Nicholas Maas. I was never more impressed by the power there is in nature and in art to dignify the homely and common-place, than when looking on this little picture. It is like Jan Steen's "Schoolmaster," unforgetable.

Then how rich in landscapes is this gallery—and almost every picture, in every style, a *chef d'œuvre!* The three Claudes are all celebrated. The picture by Cuyp appears to me as a production of art, and in all that the painter intended and achieved, quite equal to Claude. There is too generally a kind of built-up magnificence in the landscapes of the Carracci school, as if the mountains and trees were put together to make scenery, as in a theatre, which does not quite please my own particular fancy. Dearer to me Gaspar, with his rich umbrageous woods, his "*Selve amene e beate;*" and Hobbema and Ruysdaal. The visitor may look round, and compare, and choose. And here are Berghem, Both, Wouvermanns, and all the rest of the Dutch fancy-*paysagistes*, brilliant as cut gems—nature *too* elaborately fashioned into art—but beautiful notwithstanding, sparkling to the fancy as to the eye.

Another attraction of this Gallery, is the opportunity it affords of studying some rare painters, seldom found even in public collections, except in those of their native places. The "St. John," by Luis de Vargas, shows that the great *gusto* of the Florentine school had wandered into Spain, though overpowered soon after by the inveterate *naturalism*

of the Seville school. Lorenzo Lotto, the Venetian, is also little known, and his picture here is an interesting evidence of the extensive influence which Giorgione (young as he was when he died, heart-broken, they say, because Morto da Feltre had carried off his mistress,) exercised on the painters of his time; and here is an exquisite little portrait by Ary de Voys, and a picture by Schagen, and a "St. Joseph" by Moreelze. These are *names* we sometimes meet with, and it is always interesting to an amateur to be able to associate with these names some definite idea of the individual style and power, instead of those vague and common-place descriptions in catalogues and biographies, which seldom take hold of the memory.

But this gallery has yet another attraction, owing principally to the taste of its present possessor; it contains some excellent works of modern English painters. Near to the famous "Rising of the Gale," by Vander Velde, hangs the "Gale at Sea," by Turner, not less sublime, not less true to the grandeur and the modesty of nature—that modesty which in his later works he has so wildly overstepped; and by Edwin Landseer, the beautiful original of a composition which the art of the engraver has made familiar to the eye, the "Return of the Hawking Party," a picture which has all the romance of poetry and the antique time, and all the charm and value of a family picture.

Nor can I pass, without particular notice, one of the most celebrated productions of the modern French historical school—"Charles I. in the Guard Room," by Paul Delaroche. A truly grand picture, which Lord Francis Egerton has added to the gallery since 1838.

It would be pleasant to go on thus, abandoning particular criticism for general reflection, yielding up the mind to all the associations, and comparisons, and reveries, which suggest themselves to the spirit which, thankfully contemplative, wanders, though it be in memory only, through

this Paradise of art. But time and space are limited: we turn to leave, and turning, pause once more before the Madonna del Passeggio:—

> "How shall we part, and whither wander down
> Into a lower world?
> How shall we breathe in other air,
> Less pure, accustomed to immortal fruits?"

Italian, Spanish, and French Painters.

ALBANO (Francesco), b. 1578; d. 1660. Studied under Guido. Bologna S.

[A painter who without one element of strength or greatness, one touch of true or earnest feeling, painted agreeable pictures, in which the slender graceful figures, have all a pretty pastoral air: the landscapes are pleasing, airy, and arcadian; the colouring tender and brilliant. His faults are a total want of mind and variety in conception, and the most wearying insipidity and uniformity in form and in expression. Hence it is that some of his mythological subjects, his Nymphs and Cupids, Oreads, and Dryads of the grove, are sometimes very charming; his scripture pieces generally intolerable; and, on the whole, excepting Vander Werf, I know not any painter of celebrity with whom one becomes so quickly and so easily satiated as with Albano.]

1 Salmacis and Hermaphroditus.—The landscape rather dark. In the Orleans gallery since 1721; previously in the possession of the Abbé de Camps.

Purchased by the Duke of Bridgewater for 60 guineas. C. 1 ft. 6½ in. by 2 ft. 4 in.

2 A Holy Family.—The Virgin seated in a landscape. She holds the infant Christ on her right arm; behind the infant are two angels kneeling. St. Joseph, leaning on an antique pedestal, ornamented with bas-reliefs, which represent a woman giving children some drink from a cup. For Albano, excellent. In the Orleans gallery, since 1721; previously in the possession of M. de Nancré.

Purchased by the Duke of Bridgewater. C. 1 ft. 10 in. by 1 ft. 4 in.

ALESSANDRO VERONESE (Turchi), b. 1580; d. 1650.*

[A Venetian painter, who painted small historical subjects in a clever, finished, but spiritless style. He is the Italian Vander Werf.]

3 Joseph and Potiphar's Wife.—A small picture on black marble, very brilliant and finished, but as usual, cold in conception, mannered and *licked* in execution.† From the Orleans Gallery; it had previously belonged to the Duc de Bourbon. 1 ft. 4 in. by 1 ft. 7 in.

BASSANO (Leandro), b. 1558; d. 1623. Venetian S. [One of the Da Ponte family of painters, of which old Bassano was the first and best.]

4 The Last Judgment.—An instance of the common-place, injudicious treatment of elevated subjects, common to the Bassano family. There is here no grandeur, nothing that belongs to the awful consummation of divine justice; but an immense crowd of minute figures in a small space, very happily arranged for effect, and highly finished. From the Orleans Gallery; formerly in the possession of M. de Bertillac. C. 2 ft. 3½ in. by 1 ft. 8 in.

BORDONE (Paris), b. 1500; d. 1570. [This Venetian painter excelled in his portraits of women, but is feeble and common-place in composition.]

5 A Riposo.—The Holy Family in a rich poetical landscape; finely coloured. C. 3 ft. 3½ in. by 4 ft. 11¾ in.

BORGOGNONE, b. 1621; d. 1676.

[A Frenchman, and celebrated painter of battle pieces, whose real name was Jaques Courtoise, and who being a native of Burgundy, is

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* The biographers differ with regard to the date of the birth and death of this painter.

† "Nothing can be better than the drawing, colouring, relievo, and natural air, and even beauty, of the naked parts, and nothing can be less interesting, colder, or more insipid, than the general effect of this picture, both on the eye and on the mind. The mischief of the mean, frittered, cold blue and purple draperies, and the dull, dark nothing in the background, destroy and disgust you with the two portions of animation afforded in the naked parts."—*Barry*.

Italianised into Giacomo Cortese, and Il Borgognone. He studied and painted at Rome.]

6 A Grand Landscape.—Finely composed, but somewhat heavy in the treatment. Such pictures of the master are extremely rare, for he was a battle painter by profession.

C. 3 ft. by 4 ft. 2 in.

7 A Combat of Cavalry.

The companion—

8 A Charge of Cavalry—near the walls of a fortified town. C. 15 in. by 2 ft. 10 in.

CALVERT (Denys), b. 1555; d. 1619.

[This painter, called in Italy Dionisio Fiamingo (Dennis the Fleming,) was of Antwerp, but passed nearly the whole of his life at Bologna, and is sometimes styled the founder of the Carracci school,* but this is hardly correct. Domenichino, Guido, and Albano, all studied under him, but quitted him for the instruction of Ludovico Carracci, whose principles they adopted.]

9 The Entombment.† C. 1 ft. 5½ in. by 1 ft. 2 in.

CARRACCI (The). Bologna School.

[These painters, at a time when art was on the decline, regenerated it in some measure, and founded a school at Bologna, which the German critics distinguish as the "Eclectic." They professed to work on a system which should combine the study of the antique with the study of nature, and add thereto the different merits of the most celebrated schools; the drawing and expression of the Italian and Roman schools, the colouring of the Venetians, the chiaroscuro and morbidezza of Correggio. This seemed to promise well; it is just what all academies aim to teach; but the result of this system, even in the palmy days of the Bologna school, has been an inferior style of art. Great technical excellence, but a want of singleness and

* See James's History of the Italian Schools.

† This is the same picture which in Young's Catalogue of the Stafford Gallery is attributed to Daniel di Volterra.

individuality of feeling, a want of spiritual elevation; and while their productions are often delicate, graceful, majestic, they seldom appeal to the higher faculties of the soul.]

CARRACCI (Ludovico), b. 1555; d. 1619.

10 The Descent from the Cross.—Six figures, life size. The dead Saviour extended in front, Mary Magdalen supports his right arm; the Virgin is fainting in the arms of a woman, another is behind; St. John stands opposite; above the whole a glory. Landscape background. In this picture, one of the most important of the Carracci school, the figure of the dead Saviour is most admirable.* The other figures, particularly the St. John, are academic and theatrical. The management of the light on the head of the Magdalen, is in imitation of Correggio, whom Ludovico Carracci studied and idolised; and the hands of the Virgin recal, in their peculiar attitude and expression, the hands of the Virgin in Correggio's "Ecce Homo," in the National Gallery. Formerly in the possession of the Dukes of Modena; in the Orleans collection since 1721.

Purchased by the Duke of Bridgewater for 400 guineas. C. 7 ft. 9½ in. by 5 ft. 1½ in.

11 The Dream of St. Catherine.—Five figures, life size. The Saint is asleep, reclining her face on her left hand. The Virgin with the infant Christ appear to her in a vision. Two angels are behind St. Catherine; one gazes up at the Virgin, the other adores the infant Christ. Sky background, with cherubs. An admirable picture. In the character and attitude of St. Catherine, we recognise the studied imitation of Correggio. 4 ft. 3 in. by 3 ft. 5 in.

12 St. Francis.—The saint, in an ecstasy of devotion, is

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* "The shadows on the thighs and other parts, are too dense, sooty, and black, and in many places so much confounded with the background, as to be absolutely lost; but for everything else, for whatever is of the highest importance, and gives the least value in the adaptation of form and expression, for the taste of the form, the happy chiaroscuro, the extreme and almost unique verity, the head, body, arms, nay, indeed, the whole Christ, is of the utmost conceivable perfection, whether unitedly or separately considered; in like manner, the foot also, and beautiful head of the Magdalen."—*Barry*.

sustained by two angels; another angel is seen above, playing on the viol. 2 ft. 4 in. by 1 ft. 3 in.

13 A Pietà.—A small study for an altar piece, which combines, with great beauty of arrangement and effect, and correct drawing, that refined feeling which Ludovico Carracci so often evinces. Purchased by Lord Francis Egerton.

14 The Madonna and Christ, with St. Jerome and Mary Magdalene.—A fine copy of the famous picture of Correggio, at Parma.

15 The Marriage of St. Catherine.—A small copy of the picture by Correggio. Formerly in the possession of the Countess De Foix.

CARRACCI (Annibal), b. 1560; d. 1609.

16 St. Gregory at Prayer.—He is kneeling on a crimson cushion, surrounded by eight angels; the Holy Ghost descending on him from above. Large altar piece; figures, life size.

This picture proves with what success Annibal Carracci could generalize the style of Correggio, adding to his grace of attitude, and management of light and shade, his own fine drawing. It also proves that a picture may have every merit of execution, and remain wholly uninteresting. It was originally painted by command of the Cardinal Salviati, as an altar piece for the church of San Gregorio, at Rome, and was brought from that city at the period of the French revolution, by Mr. Day; exhibited in London, 1801; bought by Lord Radstock, and purchased from him by the late Marquis of Stafford. P. 8 ft. 8 in. by 5 ft. ½ in.

17 The Vision of St. Francis—or, St. Francis adoring the infant Christ. The Virgin holds in her arms the infant Christ, who extends his hand to bless St. Francis. The saint, half fainting in an ecstasy of devotion, is sustained by an angel. In the background, a portico of the Doric order, and landscape. In the distance, St. Joseph leaning on his ass.

ASHMOLEAN OXFORD MUSEUM

In the Orleans Gallery since 1721, previously in the possession of M. de Lannay. Purchased by the Duke of Bridgewater for 500 guineas.

Copper. 1 ft. 5½ in. by 1 ft. 2½ in.

18 Danaë.—Life size. In front and on the right stands a Cupid, who, having emptied his quiver of all his arrows, is filling it with the gold which falls from above. On the left, a vase, decorated with figures in relief.

In this picture there is no trace of the influence of Correggio; but in the colour and conception Annibal was emulating the Venetian school, in the ample form, the rich, careful execution, and the imitation of life. The background landscape is quite in the taste of Titian.

Purchased from the Orleans Gallery. C. 5 ft. 7 in. by 9 ft. 3 in.

19 St. John the Baptist.—He is pointing to the Messiah, who appears in the background. The figure is a specimen of academic drawing; the attitude strained and disagreeable; coloured in a reddish tone; the landscape very fine.

In the Orleans Gallery since 1721, previously in the possession of M. Paillot. Purchased by the Duke of Bridgewater for 300 guineas.

Copper. About 20 in. by 18 in.

20 St. John the Baptist.—Figure, full length, life size, as a child, sleeping on the camel's skin, one arm thrown over his head, the other holds the cross. Landscape background, which has turned rather dark.

In the Orleans Gallery since 1721, previously in the possession of M. de Nancré.

C. 3 ft. 2 in. by 2 ft. 4 in.

21 Christ on the Cross.—In front, a skull and bones; the background, landscape. Painted, as Barry supposes, before Annibal came to Rome, and while the mellow Venetian colouring was yet warm on his recollection.

Orleans Gallery. P. 2 ft. 8 in. by 1 ft. 3.

22 Diana and Calisto.—Eight figures in a landscape.

Diana, seated on some drapery, holds a javelin, and with the other hand points with indignation to Calisto, whose shame is apparent. A nymph is taking off the sandals of Diana.*

In the Orleans Gallery since 1721, previously in the collection of M. de Tamboneau. Purchased by the Duke of Bridgewater at the valuation of 1200 guineas.†

C. 2 ft. 10½ in. by 3 ft. 4½ in.

CIGNANI (Carlo), b. 1628; d. 1718. Bologna S.

[A scholar of Albano, but very unlike him, ranking among the very best of the second-rate Italian masters. His finest works are on a large scale, and in fresco.]

23 A small "Noli me Tangere."—St. John, xx. 17. Christ, habited in blue drapery, and holding the spade, (by which in painting it is usual to express the mistake of Mary Magdalen—"she took him for the gardener,") gently repels the Magdalen, who is kneeling at his feet; near her, the box of ointment. In the Orleans Gallery since 1721. Purchased by the Duke of Bridgewater for 80 guineas.

Copper. 12 in. by 7½ in.

CLAUDE DE LORRAINE. b. 1600; d. at Rome, 1674.

[Of Claude, the greatest painter of ideal landscape, I have already spoken at length.‡ A poet by nature, he belonged to no school, but passed nearly the whole of his life at Rome, where he arrived a poor, friendless youth, and rose to reputation by his own talent. The four pictures here will convey to the mind, what no words could express—that imaginative power, and sense of harmonious beauty

"From which his fields and groves ever renew
Their green and golden immortality."]

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* "Annibal," says Mr. Ottley, "seems to have been obliged to his brother Agostino for the pretty group of the two nymphs seated in the corner in front, which is to be found in one of Agostino's engravings."

† Dr. Waagen decidedly attributes this fine picture to Domenichino, from its resemblance to the famous "Diana" of the Borghese Palace. Some of th attitudes and heads in that picture are here repeated.

‡ See First Series, p. 27.

24 **A Landscape.**—Morning. A little picture, painted with the utmost delicacy and feeling. One of his finest in point of execution: although the herd of cattle is, as usual with him, ill drawn, it contributes to the pastoral effect of the composition.

15 in. by 18 in. (Liber Veritatis, 101.)

25 **Landscape.**—Morning; with the story of Apuleus, who, having intruded on the dances of the wood-nymphs, is transformed into a wild olive. Painted rather later than the preceding picture, and with rather less detail of execution. Most exquisite for the classical and poetical character of the scenery, and soft, cool harmony of the morning effect. Painted, 1657, for M. de la Garde. Purchased in Italy, by Sir Paul Methuen, for the Duke of Bridgewater.

C. 3 ft. 4 in. by 4 ft. 4½ in. (Liber Veritatis, 142.)

26 **Landscape.**—Evening. Moses before the burning bush. The incident, however awful, is here, of course, subordinate, and merely serves to give a name to a most lovely landscape, representing a rich diversified scene, with flocks and herds, wooded and rocky in the foreground, and stretching far away into immeasurable distance. It is considered one of Claude's masterpieces.

C. 3 ft. 4 in. by 4 ft. 4½ in. (Liber Veritatis, 161.)

27 **Landscape.**—Morning. The companion. The beams of the morning sun illumine the dark blue sea, broken only by some distant islands, and gently rippled by the breeze; two vessels are riding at anchor; in the foreground, the ruins of a magnificent Greek portico. The mingled grandeur and beauty of this scene is heightened by the feeling of solitude conveyed by the lonely figure of an old man, pacing along the shore, as if in meditation. The figure is supposed to represent Demosthenes studying by the sea-shore, and hence the picture has been called "Demosthenes." One of the finest works of Claude, in the poetry of the conception, and magical beauty of the execution and colouring.

This picture and the last, with the famous "Morning" and "Evening," in the possession of Lord Radnor, were painted in 1664, for M. de Bourlemont, from whom they passed into the possession of Mr. Clarke, and then into that of the Hon. Edward Bouverie, who sold these two to the Duke of Bridgewater, and left the other two to the Earl of Radnor.

C. 3 ft. 8½ in. by 5 ft. 1½ in. (Liber Veritatis, 171.)

CORREGGIO. (After him.)

28 The Virgin and Child.—An old and very good copy of the little Correggio, called the "Vierge au Panier," now in the National Gallery. In the Orleans collection since 1721. (For two other fine copies after Correggio—"The Marriage of St. Catherine," and the "St. Jerome," see Ludovico Carracci.)

DANDINI (Vincenzio), b. 1607; d. 1675. Roman S. [There were four painters, kinsmen, of this name. The first, Cesare, belonged to the Florentine school; the other three studied in the later Roman school of Pietro da Cortona. Vincenzio was the best of the four Lanzi, vol. i., p. 230.]

29 The Holy Family.—Purchased by Lord Francis Egerton.

DELAROCHE (Paul), b. at Paris, 1797. [An eminent French painter, now living at Paris (1842). He is considered at the head of the modern French historical school. He seems to have a predilection for subjects borrowed from English history; besides the grand picture here, may be mentioned "Lord Strafford going to Execution," in the possession of the Duke of Sutherland; "Cromwell gazing on the dead body of King Charles," now at Nismes; "Lady Jane Grey on the Scaffold;" "The Murder of the Princes in the Tower," and "The Death of Queen Elizabeth:" the two last in the Luxembourg Gallery.]

30 Charles I.—in the guard-room, insulted by the soldiers of Cromwell. Composition of eight figures in front, and four in the background. King Charles is represented

seated in an attitude of dignified tranquillity, with an expression in the face of deep but calm suffering. Some half intoxicated troopers are around him, one of whom is puffing the tobacco smoke in his face; another is raising a glass, as if drinking "Destruction to the monarchy, success to the parliament!" The King's faithful attendant, Herbert,* is seen to the right, leaning against the chimney, his hands folded and pressed together, as if restraining with difficulty the grief and indignation swelling at his heart. This last figure appears to me the finest, in point of expression and sentiment, in the picture, though that of King Charles is very fine. I have never been able to reconcile myself to the incident of the soldier puffing the smoke in the face of the royal sufferer; and how far the vulgarity of the incident befits the style of high historic art, is a question of grave import, into which I will not enter here. The picture, in all other respects, is admirable; conceived with great dramatic power, and painted with consummate skill. The scene represented took place on the 27th of January, 1649, on the last day of the king's trial, and two days before his execution.

Signed and dated 1838. Purchased by Lord Francis Egerton. C. 10 ft. by 12 ft. 6 in.†

DOMENICHINO (Zampieri), b. 1581; d. 1641. Bologna S.

[One of the most celebrated painters and the best colorist of the Carracci school. In his feeling for nature, true and earnest, but apt to be heavy: in point of sentiment and character, noble and pure,

* William Herbert, who attended his last remains to the grave, and to whom he gave his copy of Shakspeare, still preserved in the Queen's Library at Windsor.

† The source whence the painter derived his first inspiration may be found, I presume, in the following passages of Guizot's "Histoire de la Révolution d'Angleterre:"—"A ce moment des soldats l'entourèrent et l'enlevant de la barre, l'emmerèrent avec violence jusqu'au lieu où l'attendait sa chaise: il eut à subir, en descendant l'escalier, les plus grossières insultes; les uns jetaient sur ses pas leur pipe allumée; les autres soufflaient la fumée de leur tabac au visage; tous criaient à ses oreilles—'Justice! exécution!'"—Vol. ii. p. 409.

"Les cheveux de Charles avaient blanchi; l'expression d'une tristesse habituelle s'était unie à la fièreté de ses regards; son maintien, sa voix—tous ces traits révélaient une âme toujours hautaine et pourtant vaincue; également incapable de lutter contre sa destinée, et de s'en laisser abattre, touchant et singulier mélange de grandeur sans force, et de présomption sans espoir!"—Vol. ii. p. 349.

but with little variety. He seems to have had but one type for his female saints, sybils, and heroines, of which the head here (33) is a good example.]

31 Christ bearing his Cross.—He is represented as sinking under his burden. A small composition of eight figures, somewhat scattered in effect. Once in possession of the Marquis de Seignelay (son of the famous minister, Colbert), whence it passed into the Orleans Gallery, and was purchased for 800 guineas.

Copper. 1 ft. 11 in. by 2 ft. 3½ in.

32 St. Francis.—The saint is kneeling before a crucifix, in an ecstasy of adoration. His companion is looking on him through the trees ; above, a glory ; the expression of religious rapture very fine ; the colouring clear and harmonious. 1 ft. 8½ in. by 1 ft. 3½ in.

33 Head of Saint Agnes.—Purchased by Lord Francis Egerton.

34 Grand Landscape.—In the foreground to the right, two men and a boy ; in a bark on the left, a fisherman, throwing fish into a cask ; and behind him, on the bank, a woman reclining, holding flowers and a guitar ; a child, with roses in its hand, behind her ; in the middle distance, on the farther bank of the river, a flock of sheep. A grand and beautiful composition. Purchased by the Regent Duke of Orleans, from the collection of M. de Hautefeuille; and from the Orleans Gallery by the Duke of Bridgewater, at 500 guineas.

C. 2 ft. 8½ in. by 6 ft. 4 in.

35 Grand Landscape.—In the background, a rocky mountain, and a castle at the foot of it ; fishermen casting their nets, and women washing linen in a stream ; to the left, a cascade, over which a rustic bridge, and two figures crossing it. 1 ft. 11¾ in. by 2 ft. 8.

In these landscapes, and generally in the landscapes of the Bologna school, there is, with much of grandeur and picturesque form, some-

thing conventional and mannered in design, and opaque and heavy in colour. Compare these landscapes, and those of Annibal Carracci, Borgognone and Bolognese, with the Claude and the Cuyp, which will illustrate the remarks at p. 93.

GESSI (Francesco), b. 1588; d. 1649. [A Bolognese painter, pupil and imitator of Guido.]

36 A Magdalen—with the emblems of faith and mortality.

37 The Virgin at her Devotions.—Bust, with the hands crossed over the bosom; in the Guido style.

C. 2 ft. 2½ in. by 1 ft. 8¼ in.

38 The Birth of St. John. 10 in. by 8 in.

GHISOLFI, (Giovanni), b. 1623; d. 1683. Milanese S.

[A painter who excelled in architecture and perspective.]

39 A Magnificent Palace—and other buildings, near a sea port.

40 A View of a Triumphal Arch—and other buildings.

GIULIO ROMANO (Pippi), b. 1492; d. 1546. Roman S. [The most celebrated of the scholars of Raphael, yet most unlike him in the quality of his genius; full of imaginative power, yet apt to be coarse, extravagant, and sensual.]

41 The Nursing of Hercules.—Juno awaking, snatches the sucking Hercules from her breast. The action of the principal group is very awkward and unintelligible. Two boys in the background, and two satyrs, are better.

From the Orleans Gallery. P. 3 ft. 11 in. by 3 ft.

GUARDI (Francesco), b. 1707; d. 1793. Venetian S. [A pupil of Canaletto.]

42 View on the Grand Canal at Venice.—Showing

the churches of San Giorgio Maggiore, and Santo Santissimo Redentore.

43 Seven small and beautiful views of Venice and the shores of the Adriatic.

Purchased by Lord Francis Egerton, at Rome, in 1840.

GUERCINO (Barbieri da Cento), b. 1590; d. 1666. Bologna S.

[One of the most distinguished among the followers of the Carracci; standing, in some respects, between Guido and Caravaggio; in his earlier works leaning towards the strong, deep-toned, often coarse manner of Caravaggio, and in his later manner affecting the lighter and more tender style of Guido. Guercino displayed often great energy and truth in conception of character, as well as powerful colour and striking effect, and now and then deep feeling and pathos,* but he is much more frequently heavy and common-place, and at times exaggerated, and even vulgar.]

50 David and Abigail.—A large rich composition; figures life size. Once in the possession of the Cardinal Mazarin; afterwards in the Orleans Gallery, from which it was purchased by the Duke of Bridgewater for 800 guineas.†

C. 9 ft. 4 in. by 11 ft. The original drawing in pen and bistre for this picture is in the possession of Lord Francis Egerton. It is a finished study, of exceeding beauty, measuring 2 ft. by 2 ft. 6 in., and, to my own taste, preferable to the great picture, which is said to have been painted for his patron, Cardinal Ludovisi, about 1640.

51 Saints adoring the Trinity.—Small study for an altar piece.

GUIDO (Reni), b. 1574; d. 1642. Bologna S. [The most famous of all the scholars of the Carracci. He began by imitating Caravaggio, who was the *fashion* at that time, and painted strongly, and somewhat coarsely; but taking the advice of Ludovico Carracci, he assumed a

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* As in the famous Hagar of the Brera, at Milan.

† "A very excellent picture, and in many respects one of his best. Some parts exquisitely treated, as the head and neck of Abigail, which have the grace and delicacy of Guido; yet the effect of the whole, as a whole, is scattered, and wants unity of interest and colour."—*Barry*. The figure and attitude of David appear to me vulgar and swaggering.

totally different style, soft, tender, and delicate, and which was in accordance with his own nature. This manner carried too far, became at last rather cold and insipid. Of his two pictures here, the first is one of his most perfect, the last one of his grandest works.]

52 The Infant Christ sleeping on the Cross.—Background landscape. A lovely little picture.

From the Orleans Gallery. Purchased by the Duke of Bridgewater, for 300 guineas. Copper, 8 in by 10½ in.

53 Altar Piece.—The Assumption of the Virgin.*—Life size. The figure of the Virgin, star-crowned, beautifully relieved by an intense glory of amber light, and cherubs around, is standing on a crescent sustained by three cherubs beneath; on either side a seraph, with hands folded on the bosom, and upward looks, adoring. Painted in his softest and most silvery tones, and one of his finest works in this, his latest manner; but it must be allowed that the extreme delicacy of effect, in a picture on so large a scale, gives an impression of feebleness. The heads have that "Elysian grace," which exemplifies the expression used somewhere in reference to Guido—"they look as if fresh from Paradise."

About 9 ft. by 6 ft. Purchased by Lord F. Egerton. It was formerly in the collection of the Prince of Peace, and obtained from Spain by the Chevalier Bourke, who sold it to Mr. Watson Taylor.

54 The Archangel Michael.—Copy after the celebrated original by Guido, now in the church of the Capucini at Rome.

LANFRANCO (Giovanni), b. 1581; d. 1647. [One of the worst painters of the Carracci school.]

55 The Vision of St. Francis.—The saint is sleeping; the skull, rosary, and crucifix before him. One angel plays on the violin, others support him.

A small picture, of deep and sober colouring.

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* So called; but the subject is properly an Immaculate Conception, or as it is styled in Italian art, *La Madre Purissima.*

LAURI (Filippo,) b. 1623; d. 1694. Roman S. [Filippo Lauri painted small cabinet pictures, which are in general very fanciful and elegant. He was a great friend of Claude Lorraine.]

56 A Group of Three Cupids—buoyant in air, and encircled with flowers, painted by Mario da Fiori.
P. 11 in. by 10½ in.

57 Bacchus and Satyrs. P. 11¼ in. by 8½ in.

58 A Riposo.—The Virgin and Joseph and infant Saviour. She is about to dress her child, attended by angels, who are preparing the attire.
On copper, 1 ft. 8½ in. by 1 ft. 3¾ in.

LOTTO (Lorenzo), flourished 1513—1554. Venetian S. [Originally a scholar of Bellini; he imitated first Giorgione, and afterwards studied the style of Lionardo da Vinci. These different influences appear in his different pictures.]

59 The Virgin and Child—with four saints; figures half-length.

LUINI (Bernardino), b. about 1480; d. after 1530. Milanese.

[The best scholar of Lionardo da Vinci, to whom his works are often attributed.]

60 A beautiful Female Head—looking off to the right. From the Orleans Gallery, where it was attributed to Lionardo. 13 in. by 9¾ in.

MOLA (Gian-Battista), b. 1620; d. 1661. Roman S. [A painter of whom little is known, and, according to Lanzi, not of the same family as his more celebrated namesake, Pier Francesco Mola, but a Frenchman by birth, who studied under Albano.*]

61 The Baptism of Christ.—An angel is removing the drapery of the Saviour. C. 2 ft. 2 in. by 2 ft. 8½ in.

MONZANI (Filippo).†

62 Cephalus and Procris.

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* Mr. Young, in his Catalogue, calls him the brother of Francesco Mola.
† I find this name in no authority which I have had the means of consulting.

MURILLO (Bartolomeo Esteban), b. 1618; d. 1682.
[Head of the Seville school. See Cat. of the Sutherland Gal.]

63 The Parable of the Rich Man and Lazarus.—A spirited study for a large picture.

Purchased by Lord Francis Egerton.

64 The Good Shepherd.—Copy after Murillo, by Alexis Grimoux, a clever but profligate Frenchman, who excelled as a copyist, and died in 1740. This picture had the reputation of being the original, till the arrival in England of the real Murillo, formerly in the collection of Sir Simon Clarke, from which it was sold to Baron Rothschild for 3900 guineas.

ONORIO (MARIANI, or MARINARI), b. 1627; d. 1715. Florentine S. [A relation and scholar of Carlo Dolce.]

65 The Salvator Mundi—a youthful Christ, half-length, holding a globe.

66 The Holy Virgin—with a book in her hand.

Both octagon, on copper, 9½ in. by 7½ in.

PALMA (Vecchio), fl. 1515—1545. Venetian S. [Cotemporary with Titian, and, like him, formed by the works of Bellini and Giorgione.]

67 A Doge of Venice.—Figure three quarters, seated in an armchair, holding his gloves in his left hand; the background a crimson curtain. Formerly in the collection of Queen Christina, from whom it passed into the Orleans Gallery.

Purchased by the Duke of Bridgewater for 400 guineas. C. 3 ft. 10 in. by 3 ft. 1 in.

68 A Riposo.—The Holy Family in a landscape; a shepherd and a lamb are near.* Deep, beautiful colour.

2 ft. by 3 ft.

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* The shepherd is probably St. John, who, in the older Venetian pictures, is often represented as a youth or man, while the Saviour is represented as an infant. See No. 5, the Riposo of Paris Bordone.

69 A Holy Family.—St. John caressing the infant Saviour; St. Joseph asleep; in the foreground, two rabbits. In treatment and colouring, very like Titian. 3 ft. 2 in. by 3 ft. 8 in.

According to Dr. Waagen, these two pictures are not by Palma Vecchio, though certainly Venetian, and of his time.

PANNINI (Giampolo), b. 1691; d. 1758. Roman S. [An admirable painter of architecture and perspective, in which he introduced figures and other accessories with great taste and skill. The two great pictures here are considered his masterpieces.]

70 The Piazza—in front of St. Peter's, with the carriage of the Pope, Benedict XIV., attended by the carriages of the Cardinals, Nobles, and Foreign Ministers, and a vast crowd of attendants and spectators on foot. Signed and dated 1756.

71 Interior—A lofty apartment, round which are hung views of all the most celebrated antique edifices and ruins in Rome. In front Pannini himself is represented copying the Nozze Aldobrandini.

Purchased by Lord F. Egerton at Rome, in 1840. C. 5 ft. 6 in. by 7 ft. 3 in. each.

PARMIGIANO (Francesco Mazzuoli), b. at Parma, 1503; d. 1540. [See the Sutherland and Grosvenor Galleries.]

72 Cupid shaping his Bow.—A repetition of a celebrated subject, of which the original is in the gallery at Vienna, and painted, it is said, for the Chevalier Bayard. I know not in painting a happier version of the antique spirit than this figure.* In the Orleans Gallery since 1721; previously in the collection of Christina of Sweden and in the Bracciano Gallery. Set apart for the Duke of Bridgewater, at 700 guineas. C. 4 ft. $5\frac{3}{4}$ in. by 2 ft. 5 in.

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* "This Cupid has all the excellence that can be wished for, as to the gusto, purity, vigour, drawing, and relievo, without any exaggeration of grace or sentiment, and seems to want nothing but a variety and harmony resulting from a background more connected with the other parts than can be afforded by the dull, uniform, dark mass of nothing upon which Cupid and the two heads are stuck."—*Barry*.

73 The Virgin, with Christ, St. John, and the Magdalen.—St. John caresses the infant Christ, who is seated on the knee of the Virgin. *Grace* is one of the characteristics of Parmigiano, yet in this picture the Virgin is stiff, and almost ugly. P. 2 ft. 5½ in. by 2 ft. 2 in.

PAUL VERONESE (Paolo Cagliari), b. 1530; d. 1588. Venetian S.

[In that scenic and decorative representation of historical and sacred subjects, which Sir Joshua Reynolds called the "ornamental style," this painter had no equal. Magnificence is his characteristic; but with a luxury of fancy in design and colour, which only Rubens has emulated, there is more dignity than in the Flemish painter. The pictures here do not fully illustrate his most striking characteristics.]

74 The Judgment of Solomon. — Composition of twenty-one figures. From the Orleans Gallery; 60 guineas. C. 6 ft. by 8 ft. 9 in.

75 Venus bewailing the Death of Adonis.—Figures, life size. From the Orleans Gallery, formerly in the collection of Queen Christina; purchased by the Duke of Bridgewater at 150 guineas. C. 4 ft. 9½ in. by 5 ft. 7.

PERUZZI (Baldassare), b. 1481; d. 1536. School of Raphael.

[He was a famous painter in fresco and perspective. His architectural and scenic effects were perfect illusions, and deceived even Titian. His small easel pictures are very rare.]

76 The Wise Men's Offering.—Small composition; nineteen figures in front, others in the background. In the centre, a Corinthian portico, through which we perceive a mountainous landscape; the Virgin seated, holding the infant Christ; St. Joseph near her, on the left; the three kings, with their attendants, occupy the foreground; one of the magi is kneeling and presenting gifts. On a mountain in the background, the three kings are seen returning, and to the left, the shepherds are approaching; thus uniting the three periods of time in the same picture. This is a licence on which much criticism has been expended; but it appears to me, on just grounds, admissible,

particularly in sacred and poetical subjects. From the Orleans Gallery. P. 1 ft. 4 in. by 1 ft. 8 in.

PIETRO DA CORTONA (Berettini), b. 1596; d. 1669. Roman S.
[One of the latest and worst painters of the Roman school, who may be said to have completed its degradation by his florid meretricious compositions, and a sort of mechanical dexterity in the management of light and colour. Without style or feeling, he was the great, the fashionable painter of his day, patronised by popes and princes.]

77 The Adoration of the Shepherds.—A pretty little bright picture. Oval, on slate. 8 in. by 10½ in.

POLIDORO (da Caravaggio), b. 1495; d. 1543. Roman school.

[He began life as a poor boy, employed to carry the prepared mortar to the fresco painters. In this situation Raphael noticed him, and took him under his tuition. He was afterwards distinguished as a painter of groups, friezes, and arabesques, *à l'antique*, in which he displayed a most elegant and classical taste. Charles I. had a series of small friezes in chiaroscuro by him, which are now at Hampton Court. Polidoro was murdered by robbers, while yet in the prime of life and powers.]

78 The Passage of the Red Sea.—While the Egyptians are overwhelmed, the Hebrews return thanks to Moses; the figure of Moses being taken from that of St. Paul preaching at Athens, in Raphael's cartoon.*

P. 11 in. by 21 in.

[In the style of Polidoro, and certainly of the Roman school, is the following.]

79 A Frieze—divided into two compartments by a temple in

* Upon a brown ground, the outlines and lights of the figures are marked with a brighter colour, so that the whole picture looks like that coarse style of exterior fresco painting, called by the Italians "Sgraffitto," in which Polidoro excelled. For this purpose the wall was covered with a dark colour, and when that was dry, a lighter colour was laid over it. Now, as we draw with chalk on coloured paper, so the artist took a pointed iron tool, and with that scratched his figures in such a manner that the upper coat, where he had made a stroke, was removed, and the lower dark colour appeared in his outlines and hatchings, and shewed them very distinctly.—*Dr. Waagen.*

the centre; on either side a procession of nymphs, who appear to be approaching the temple with offerings, bearing boughs of myrtle, &c.; in all twenty-seven figures. The style of this little picture is very pure and beautiful. It has apparently ornamented a piece of furniture.

P. 7 in. high, by 2 ft. 5 in. in length.

POUSSIN (Nicolo), b. 1594; d. 1665. [As Poussin was a native of France, he is claimed by the French school; but the truth is, he belonged to no school—or, if to any, to the Italian, in a general sense. Essentially poetical in mind, severely classical in his taste, when this noble painter failed in truth of conception, it was in subjects where the antique is out of place, as in many of his scripture subjects, which are generally treated far more in the classical than in the religious spirit. In keeping as far as possible from the common-place—the vulgar—the forced—he fell at times into the opposite fault—a cold and studied correctness. He was a man of mild and modest temper, devoted to his art, and ambitious only of the honours it conferred.]

The Seven Sacraments of the Christian Church according to the Roman ritual, represented in a series of seven pictures. Poussin painted this series twice, with considerable variations. The first set, rather smaller in size, was painted about the year 1636, for his friend and patron, the Cavalière del Pozzo, and is at present in the collection of the Duke of Rutland, at Belvoir Castle. The second set, on a larger scale, was executed for his friend, M. de Chantelou. He began with the picture of "Extreme Unction," which, though the last of the series, was the first which was painted, and sent to Paris in 1644; and completed his task with the picture of "Marriage," which was sent to Paris in 1648.

The series should be considered in the following order:—

80 Baptism.—Illustrated by the baptism of the Saviour in the Jordan. Composition of twenty figures, assembled on the bank of a river. St. John is in the act of pouring water from a cup on the head of Christ, who kneels before him; the dove is seen descending from above. With this principal action the other groups around are connected by

corresponding action and expression: some exhibit all the enthusiasm of faith; others, a pious humility; others look thoughtful or doubtful; others are struck with surprise by the miraculous incident. The figure in front, whose attention has been arrested in the act of drawing on a stocking, is taken from Michael Angelo's famous cartoon of the "Soldiers bathing in the Arno." The landscape is very fine, harmonising, by its calm solemnity of effect, with the subject represented.

This picture was the third of the set forwarded to M. de Chantelou (in January, 1647). The courier to whose care it was entrusted was killed on the road.

81 **Confirmation.**—The scene is a spacious temple. The officiating priest, clothed in white robes, is seated on the left of the spectator, in the act of signing with the token of the cross, the brow of a young man kneeling before him. Another youth kneeling, and a girl with her hands clasped, appear to be waiting their turn. Near the foreground is seen a mother explaining the import of the ceremony to her son, and beyond these, a graceful group of women. One of these, the figure in the yellow mantle, is of remarkable and surpassing beauty. In the background are other figures, officiating ministers, and youths and maidens preparing for the ceremony. As a composition, this is one of the grandest of the series, but the harmony of the colouring has been quite destroyed. It was the second of the series completed and sent to Paris in 1646.

82 **Marriage.**—Illustrated by the espousals of Joseph and Mary. A composition of about twenty-four figures. The scene is a spacious temple, opening into the city behind. Joseph and Mary, crowned with white roses, kneel before the officiating priest, who is placing the ring on her finger. The attitudes of the bride and bridegroom are remarkable for simple antique grace, and the whole picture is distinguished by its beautiful arrangement and composition, but, as in the former example, the colouring quite spoiled and blackened. It was the last of the series painted by Poussin, and forwarded to M. de Chantelou in 1648.

83 **Penance.**—The subject is illustrated by the expiation of the Magdalen, on the occasion of our Saviour's visit to Simon the Pharisee. Christ is reclining in a blue vest and scarlet mantle; Mary Magdalen, kneeling, has anointed his feet with precious ointment, and is wiping them with her hair. Simon looks towards the Saviour with animated doubtful inquiry; and He, with his hand benignantly extended to the penitent, seems to say—

"Wherefore her sins, which are many, are forgiven her."

This picture is not so perfect, as to drawing and composition, as some others of the series, but the colours are better preserved. It was completed and sent to Paris in June, 1646. It appears that he received for this picture, and probably, therefore, for each of the others, the sum of 250 Roman crowns.

84 **The Ordination.** — The subject is illustrated by the charge to St. Peter, as first bishop of the Catholic church. Christ delivers to him "the keys of the kingdom of Heaven;" St. Peter bends one knee before him. St. John, wearing a green tunic, is on the left; St. Matthew, in a white dress, is pointing upwards; the other disciples are standing round. The landscape and architecture in the background are admirable; and the picture, being painted on a light background, has not suffered much in colour. In the composition, Poussin had to compete with Raphael, and with no discredit to himself; only, as I have already observed, his apostles are too like heathen philosophers. Barry remarks the taste, grandeur, and breadth of style of the draperies in this picture. It was the fifth of the set completed by Poussin, and was sent to Paris about the autumn of the year 1647.

85 **The Last Supper.**—The scene is a spacious room, illuminated by a lamp, and adorned with pilasters, from two of which some drapery is suspended as a screen. In the centre of a large table is the Saviour, holding the cup, and around him the apostles, reclining in the antique fashion. Judas is seen quitting the room. (John, xiii. 26.)

This is a most admirable picture for the arrangement, drawing, and expression, but the shadows are now too black and opaque, and it has suffered more than the rest. It was the sixth of the series completed, and was sent to M. de Chantelou at the end of the year 1647.

86 Extreme Unction.—A dying man, surrounded by his family and friends, receives the last solemn sacrament of the catholic church. A priest bending over him is attended by a youth, bearing a torch in his hand and a book under his arm; his relatives and friends are seen in various attitudes of grief and devotion. The wife holding out the unconscious infant to receive a last blessing from the dying man is a beautiful incident; the young woman abandoned to grief at the foot of the bed is perhaps the "eldest daughter of her father's house." In this picture, also, the dignity and pathos and religious solemnity of the treatment cannot be too much praised; but the effect of light, which may once have been good, is quite spoiled, and the masses blackened and heavy. It was the first picture of the series painted by Poussin, and was sent to Paris in 1644.*

On the death of M. de Chantelou, the Regent Duke of Orleans purchased these pictures out of his gallery for 120,000 francs. On the arrival of the Orleans Gallery in England, they were estimated at 700*l.* each, and were acquired by the Duke of Bridgewater. Notwithstanding the faults which have been pointed out, they rank among the most celebrated works of the painter.

C. 3 ft. 10½ in. by 5 ft. 8½ in. each picture.

87 Moses striking the Rock.—Composition of nineteen figures in front. To the left of the spectator, a rocky mountain, near which stand Moses and Aaron; Moses is seen in profile smiting the rock, and Aaron is apparently addressing the people, and at the same time pointing to the

* "Ce tableau fut un de ceux qui lui plut beaucoup lors qu'il ne faisait que de l'ébaucher; il écrivit qu'en viellissant, il se sentait plus que jaimais enflammé du desir de bien faire; *et comme il formait toujours ses pensées sur ce qu'il avait lu des tableaux des anciens peintres Grecs*, il manda, que ce devoit être un sujet tel qu'Appelle avait accoutumé d'en choisir, lequel se plaisait à representer des personnes mourantes."—*Felibien.*

miraculous gush of water. On the same side, but close to the front, are a man and woman kneeling by the stream; the former, habited in a yellow mantle, is drinking with avidity from a vase; the latter from a cup. To the right of the spectator, and in the foreground, is a charming group of a mother giving drink to her children, while the father is returning thanks. (An exquisite repetition of this group is in the Grosvenor Gallery.) In the distance, various groups of people—some fainting with thirst, resigned or despairing; others with the most animated expression of eagerness, hope, gratitude.

This most beautiful picture—rich and poetical as a composition, and adding to this merit, so characteristic of the master, the rarer attraction of clear, warm, and harmonious colouring—is one of the finest which Poussin ever produced. It was painted at Rome about 1636, and Felibien thus mentions it in his Chronicle of Poussin's pictures:—"Il fit pour M. de Gillièr, qui était auprès du Mareschal de Crequy, cet excellent ouvrage où Moyse frappe le Rocher, et qui apres avoir été dans les cabinets de M. de l'Isle Sourdière, du Président de Bellièvre, de M. de Dreux, est aujourd'hui (i. e. 1688) un des plus considérables tableaux que l'on voye parmi ceux du Marquis de Seignelai." From his gallery it passed into the Orleans Gallery, with which it came to England, and was acquired by the Duke of Bridgewater, at the valuation of 1000 guineas.

C. 3 ft. $2\frac{3}{4}$ in. by 4 ft. $4\frac{3}{4}$ in. Engraved by Baudet and Dambrun.

GASPAR POUSSIN (Dughet), b. 1613; d. 1675. (*Vide* First Series, p. 27, 60; and the Grosvenor Gallery.)

88 Landscape.—A fertile valley, encompassed by hills. 19 in. by 12 in.

89 Landscape—intersected by a river. 17 in. by $14\frac{3}{4}$ in.

Both of exquisite beauty—the very haunts of poetry.

90 A Mountainous Landscape—under the effect of a violent storm. From the Colonna Palace, which contained some of the finest works of Gaspar.

91 A grand Landscape.—The mountainous tract in the environs of Tivoli. Two figures in front, one lying down. It has unfortunately become very dark, probably from being painted on the dark red ground which has been the perdition of so many of his pictures.

3 ft. 4½ in. by 4 ft. 5 in.

RAPHAEL (Rafaele Sanzio, or Santi), b. 1483; d. 1520. Roman school.

[It is as difficult to characterize this wonderfully endowed painter as it is to characterize Shakspeare; he takes the same rank in art that Shakspeare takes in literature. Standing quite alone in the versatility as well as the greatness of his powers—unequalled in poetical dignity, grace, and expression, as in fertility of invention—one is as tired of tacking epithets to his name as to that of Shakspeare; and the "divine" and the "immortal" are words which rather express our own adoration than his desert;—add the personal qualities of the *man*—his bright, gentle, generous spirit—his modesty, his beauty of person, his young life crowned with glory, and his early death in the blaze of his fame, which still shines on without dimness or eclipse, and shall do so while the universe endures. Be it remembered, that to judge of Raphael's genius by one of his lovely Virgins, would be as if we measured the powers of Shakspeare—of him who gave us Lear, Othello, Hamlet—by the garden scene in Romeo and Juliet.]

92 The Holy Family—(La Vierge au Palmier.) In a circle. The Virgin Mary is seated under a palm-tree, the head gracefully turned, so as to be seen nearly in profile. She holds on her knee the infant Redeemer, part of her veil being wound round his body so as to sustain him, while he takes, with the most naïve expression of pleasure, some flowers which Joseph, kneeling, presents to him. The form of the child is exceedingly beautiful, both in the contour and the delicate modelling of the surfaces; and the figures are very distinctly relieved against a landscape background and a bright horizon. The whole design is remarkable for its pure and graceful sentiment; the adoration of the aged foster-father, the offering of the fresh flowers, the delighted expression of the child as it looks up in his face and grasps the flowers with both his little hands, and the maternal tenderness of the Virgin, all blend into that combination of

animated action and simple grace with intense devotional feeling, which belongs, among painters, to Raphael only. The gold borders on the crimson vest and blue mantle of the Madonna are vestiges of the ancient school of painting, from which he had not yet emancipated himself; but we have also that depth of religious feeling which he had acquired in the school of his master, Perugino, and never afterwards lost. This picture is supposed to be one of *two* Madonnas which Raphael painted at Florence (in 1506) for his friend Taddeo Taddei, in gratitude for the kindly offices of that noble Florentine. The other picture, Passavant identifies with the beautiful Madonna at Vienna, which, by the order of Maria Theresa, (as I was there informed,) was brought from the castle of Ambras, in the Tyrol, where it had remained for about a century. It had been purchased from the Taddei family at Florence. The picture before us has, unfortunately suffered much injury, not only in the operation of being transferred from panel to a rather coarse canvas, but by injudicious cleaning and repairing. It was a tradition in the Orleans family (communicated by the present King of France to the late Duke of Sutherland), that this celebrated picture descended, in the course of inheritance, to two old maids, who, not being able to agree about the possession of it, actually rent it in two.* It survived this verdict *à la Solomon*, and fell next into the possession of the Count de Chiverni, then into that of the Marquise d'Aumont, who sold it to M. de la Noue, for 5000 francs, and stipulated for a copy by Philippe de Champagne, for the church of her convent (Port Royal); the original then passed into the gallery of Tambonneau, and into that of M. de Vanolles, from which it was purchased by the Duke of Orleans. The Duke of Bridgewater purchased it at the valuation of 1200*l.*

C. 3 ft. 4 in. diameter.

A sketch in pencil for the Madonna and Child, with the head only of Joseph, was in the Lawrence collection.

The picture has been engraved many times. (1.) By

* Some lover of the marvellous added, that one half of the picture was afterwards found in an inn in Switzerland, used in the kitchen as a board for chopping herbs; and some lovers of the marvellous have been found to credit and repeat the manifest absurdity.

Gilles Rousselet, in 1656, with the inscription, *Flores apparverunt in terra nostra.* (2.) By Jean Raymond, (reversed,) for the Crozat Gallery, 1729. (3.) By Massard, in the Orleans Gallery. (4.) By Huber, and others.

I know of one copy only, ascribed to Fra Bartolomeo, and now in the possession of Count Czernichew.

93 The Virgin and Child.—Distinguished as "La plus belle des Vierges;" and by Passavant, as "The Madonna of the Bridgewater Gallery.

The Virgin, half length, seated, in blue drapery, is contemplating, with the softest expression of affection, the infant Saviour extended in her lap, while he looks up fondly in her face. She sustains him with the right hand; the left is pressed to her bosom.

This picture, also, has been transferred from panel to canvas, and has suffered even more in the process; still we have all the sentiment of the design, which can neither be obliterated nor mistaken. Nothing can exceed in loveliness the position and form of the infant. The undulating line from the shoulder to the foot is a perfect exemplification of Hogarth's "Line of Beauty." The colouring, too, is very delicate; and though the surface has been rubbed down by cleaning, and it has been here and there visibly retouched, it has not suffered from repainting. As in the St. Catherine of the National Gallery, the impasto is so thin, that in some places the first outline in chalk is perceptible through the paint, and it is interesting to trace the deviations from the original design.*

This picture was painted about 1512, when Raphael was in his twenty-sixth or twenty-seventh year. For whom it was originally painted does not appear. It was purchased out of Italy, by Colbert, Marquis de Seignelay, (son of the great minister,) and from his collection passed into the Orleans Gallery, whence it was purchased by the Duke of Bridgewater, at the valuation of 3000*l.*

This Madonna has always been celebrated, and ancient repetitions of it, by painters of Raphael's school, exist in many galleries—in the Museum at Berlin; at Frankfort;

* Such a deviation is termed in art a "*Pentimento.*"

in the Palazzo Pallavicini at Genoa; and in various German collections. The best is in the Royal Gallery at Naples. There is a first sketch with a pen in the Florence collection of drawings.

The engravings are numerous. (1.) By Larmessin, for the Crozat Gallery. (2.) By Romanet, for the Orleans Gallery. By Boulanger, F. Poilly, Heinzmann, Nic. Guidetti, 1827, Bouchon, 1832, and by others.

Transferred from panel to canvas by Hacquin. 2 ft. 7¼ in. by 1 ft. 10 in.

94 A Holy Family.—Styled in French, "La Belle Vierge de Raphael," and in Italian, "La Madonna del Passeggio."

The Virgin, standing in a landscape, lays one hand on the head of the infant St. John, who is approaching the young Redeemer in an attitude of reverence, and is about to kiss him. The action of the Virgin's hand is that of gently pressing down the head of St. John, as if to indicate the homage due from him to her divine Son. In the background, St. Joseph is seen walking; hence the Italian designation of the picture.

This beautiful composition of Raphael must have early attained great reputation, for there are few of his pictures of which so great a number of ancient copies exist. M. Passavant and Dr. Waagen doubt whether this identical picture was painted by Raphael's own hand, and ascribe the execution, which differs somewhat from Raphael's peculiar manner, to Giovanni Penni (Il Fattore), one of his most distinguished pupils. These critical doubts can detract nothing from the value of the picture, as it is the finest of the subject now known to exist, nor from the impression produced by the exquisite grace and saintly loveliness of this divine group. "The eager, child-like worship of the young St. John; the dignified, yet still child-like and tender sweetness of Christ; the soft maternal air of the Virgin bending over them, noble, matronly, and elegant, can hardly be surpassed." The figure appears to me the most noble and dignified of all Raphael's Virgins. With the exception of some inconsiderable chips in the wood, which have been filled up with paint, the picture is in

most excellent preservation. Its traditional biography is interesting. It was given by one of the Dukes of Urbino to Philip II., King of Spain,* and by him to the Emperor Rodolph II., a great fancier of pictures in his time. After the capture of Prague, Gustavus Adolphus carried off this and many other valuable pictures and works of art to Sweden. His daughter Christina inherited it, and took it with her to Italy; she had by that time acquired a taste for art, and this picture, while in her possession, and for some time afterwards, was defended by a glass. She bequeathed it to her favourite, Azzolini, and subsequently it was purchased, with the rest of her gallery, by Don Livio Odescalchi, Duke of Bracciano. In this collection Richardson saw it in 1721. Soon after this period it was bought, with many others from the same collection, by the Regent Duke of Orleans. On the arrival of the Orleans Gallery in England, it fell to the share of the Duke of Bridgewater, and was valued at 3000*l.* P. 33 in. by 23 in.

Repetitions of this lovely composition exist in many galleries. In the Museum at Naples; in the possession of Carlo Sanquirico, at Milan; at Rome, in the Palazzo Albani; at Citerna, in the church of the Franciscans; in the Lichtenstein Gallery at Vienna; in the possession of Lord Scarscale.

Engraved by Larmessin, for the Crozat Gallery; by Pesne (*reversed*); by Guttenberg, for the Orleans Gallery; by Legrand, Heath, Tomkins, Pietro Anderloni; also a large old engraving (*reversed*), anonymous.

95 **The Virgin and Child.**—Styled La "Vierge au Linge," and "La Vierge au Diadême," and sometimes "Le Sommeil de Jesus."

The Virgin, kneeling, lifts the veil from the sleeping infant; the young St. John at her side is worshipping, with clasped hands. The ruins in the background have been recognised as those in the Vigna Sacchetti, near St.

* The French folio Catalogue of the Orleans Gallery says that the King of Spain presented it to Gustavus Adolphus—a most unlikely present from the kingly head of the Catholic church to the champion of Protestantism.

Peter's at Rome. This picture was formerly in the possession of Sir Joshua Reynolds, but how or where he acquired it does not appear. It is an old and very fine repetition of the original, painted by Raphael at Rome, about the year 1508 or 1509, soon after his return from Florence, and now in the Louvre.

2 ft. 2½ in. by 1 ft. 7 in.

ROSA (Salvator), b. 1665 ; d. 1673. Neapolitan S.

[" Savage Rosa," as Thompson called him, and his love of the wildest, strangest, most fantastic forms of natural scenery, and of the representations of robber-life, brigands, battles, soldiers, give him a claim to the epithet. When he treated history or sacred subjects, it was still in the same strikingly picturesque style.]

96 A grand Landscape.—Jacob watering his flocks. One of those pictures which have turned so dark, that we can but lament over what they have been.

Purchased in Italy, by Sir Paul Methuen, for the Duke of Bridgewater. C. 6 ft. 5 in. by 4 ft. 4 in.

97 " Les Augures"—a romantic scene on the coast of Calabria. A beautiful picture, differing in execution from the usual style of the master, being very clear and bright in effect, and finished with great care and delicacy in every part. Formerly in the collection of the Duc de Praslin.*

SALERNO (Andrea Sabbattini da), b. 1485; d. 1550.

[One of Raphael's most distinguished scholars, who received his first education in the old Neapolitan school (that of the Donzelli), and afterwards studied at Rome, but for a short time only. His works are scarcely known out of Naples, and the best of them, according to Kugler and Rumohr, come very near to Raphael's style before 1513.]

98 St. Catherine—full-length figure.

* A Holy Family, attributed to S. Rosa in Smith's Catalogue of this gallery, is here omitted; it is not genuine, and being also a bad picture, has been put aside.

99 St. Rosalie—full-length figure. Both purchased by Lord F. Egerton at Naples, in 1823. They formed the wings of an altar-piece. 6 ft. by 2 ft. 2 in.

SARTO (Andrea del), b. 1448; d. 1530. Florentine school.

[Of this wonderful painter it may be said, that to be ranked with the great master spirits in art, he wanted only a higher moral feeling.]

100 A Holy Family.—The Virgin seated in a landscape, not quite full-length, holds the infant Christ, standing with one foot on her lap. Little St. John, with the reed cross, is seen behind, on the left of the Virgin.
4 ft. 1 in. by 5 ft. 2½ in.

——— ? School of Andrea del Sarto.

101 The Infant Saviour and St. John holding a Cross. Purchased by Lord F. Egerton.

SCARZELLINO (da Ferrara), b. 1550; d. 1621. [Studied at Venice, under Bassano.]

102 Christ and his Disciples at Emmaus.
From the Orleans Gallery. 2 ft. 2¼ in. by 2 ft. ½ in.

SCHIAVONE (Andrea), b. 1522, in Dalmatia; d. 1582.

[Although this painter is distinguished among the painters of the Venetian school by a feeling for simplicity in composition and arrangement, and his pictures are rendered effective by the richness of the chiaroscuro, these merits hardly make amends for a general want of expression in the heads of his personages, and frequent incorrectness of drawing—faults which arose from his extreme poverty, which obliged him to work hastily, and left him but little time for the severer studies of his profession.]

103 Christ before Pilate.—Seven figures, half-length, life size. In the Orleans Gallery since 1721; formerly in the collection of Queen Christina. Purchased by the Duke of Bridgewater for 250 guineas. 4 ft. 2 in. by 6 ft. 1 in.

104 The Marriage of St. Catherine.—Five figures, with architecture. 2 ft. 1 in. by 3 ft. 4 in. (See also No. 118.)

In both these pictures the characteristics of Schiavone are strongly marked. (See Titian, No. 118.)

SCHIDONE (Bartolomeo), b. 1560 ; d. 1616.

[The best pictures of Schidone are at Naples. He imitated Correggio, and often with better success than in the example here.]

105 The Virgin teaching the Infant Christ to read. —This picture once belonged to Coypel, the French painter, who sold it to the Duke of Orleans. 12½ in by 10½ in.

SEBASTIAN DEL PIOMBO, b. 1485; d. 1547. (See *National Gal.*, No. 1.)

106 The Entombment.—Small composition of eight figures. The dead Saviour is extended on a stone; the figure, foreshortened, is sustained by St. Peter and St. John. Mary Magdalen behind; the Virgin swooning. From the fine drawing and general grandeur of style, supposed to be painted from a design of Michael Angelo. The head of the Virgin fainting is wonderfully fine and sublime in its pathos. 2 ft. 5 in. 1 ft. 10 in.

SIRANI (Elisabetta), b. 1638; d. 1664. Bologna S.

[Imitated Guido; she painted very like him, and, as Lanzi informs us, had a school of female disciples at Bologna. She died poisoned, at the age of twenty-six.]

107 The Magdalen—contemplating the emblems of her faith and mortality. Figure, life size; not quite full-length; one hand on her bosom. Very beautifully painted, but defective in the expression, which is not that of the reconciled or the repentant sinner, but smiling, and rather insipid.

Purchased by Lord Francis Egerton.

IL SPAGNOLETTO (Giuseppe Ribera), b. in Spain, 1589; d. 1656.

[One of the best of the *Caravaggisti*; the manner of Caravaggio harmonizing with his own powerful yet gloomy temperament. He lived and practised his art in Naples.]

108 Christ disputing with the Doctors—in the Temple.

Eight half-length figures, very noble and original in the conception, and excellent in the painting.

This fine picture was once in the collection of the Archduke Leopold, at Brussels, the greatest part of which is now at Vienna; and how this picture passed from the Brussels Gallery into the Orleans Gallery does not appear.

3 ft. 11 in. by 5 ft. 7 in.

TIARINI (Alessandro), b. 1577; d. 1658. [Of the Carracci school, and distinguished merely by a certain elegance of execution.]

109 The Holy Family.—A small, delicate picture.

TINTORETTO (Giacomo Robusti), b. 1512; d. 1594.

[He united great strength of shadow with the rich, warm Venetian colouring, which combination gives a peculiar character to his pictures; but, hurried away by his impetuosity of temper, his fertility in conception, and facility of execution, he is apt to be coarse, exaggerated, and mechanical. His portraits, particularly of men, are admirable, next to those of Titian, but not generally so intellectual and dignified.]

110 Portrait of a Venetian Gentleman—holding open a large book. Three quarters, in black. Quite admirable.

From the Orleans collection. Purchased for 60 guineas.

111 The Presentation in the Temple.—Small sketch.

C. About 12 in. by 18 in.

112 The Entombment.—Nine figures, not quite life size.

The body of the Saviour is carried by four men, preceded by two women who carry torches. The Virgin swooning, in front; one woman supports her head, another is at her feet: the whole of this principal group is full of movement, power, and rich effect. In the background, landscape; Mount Calvary at a distance. There was formerly an angel above, but the upper part of the picture has been cut off.*

Formerly at Madrid, then in the Orleans Gallery. Purchased by the Duke of Bridgewater for 600 guineas.

C. 6 ft. 9 in. by 5 ft. (about).

* *Vide* Gallerie du Palais Royal, p. 121.

TITIAN (Tiziano Vecelli), b. 1477; d. 1576.

[This glorious painter, having carried to the utmost possible perfection the qualities cultivated by Bellini and Giorgione—i. e. the expression of life through the medium of colour—stands not only at the head of his own school of art—the Venetian—but for the intense feeling and true imitation of nature under every aspect, remains hitherto unsurpassed.]

113 **The Four Ages of Life.**—Youth and Manhood are expressed by the girl seated with her lover, the flutes in her hand expressive of harmony; the simple grace of attitude in both, and the expression of purest tenderness and innocence, render this one of the loveliest idyllic groups which art has ever produced; there is a touch of soft melancholy, which, in the midst of life and love, seems to melt into the heart like music. Opposite to these are two Infants sleeping, while Cupid steps lightly over them without disturbing their slumbers. Far in the background sits Old Age, contemplating two skulls which lie near him, and present the image of death, the close of all. The landscape, with its rich green foliage and blue sky, harmonizes with the principal group, and breathes all the freshness and fulness of life. Never was an allegory more intelligibly and beautifully treated. The whole is a piece of poetry in the truest sense: it is like a Greek lyric or idyll; while the melting harmony of the colour is to the significance of the composition what music is to the song. Giorgione was the inventor of these poetical and pictorial lyrics, and has left several of them. Titian, we find, painted this picture in the early part of his life, for his friend Giovanni di Castelli, at a time when the example of Giorgione exercised a strong influence over him in every branch of his art.*

Queen Christina acquired it during her residence in Italy, for 1000 sequins. It passed with her pictures into the Bracciano collection, and thence into the Orleans Gallery. The Duke of Bridgewater retained it for 600 guineas. C. 2 ft. 12 in. by 4 ft. 11.

* According to another account it was painted later, for the Peronei family, but the picture bears internal evidence, in conception and execution, of being an early work.

A copy of the picture is in existence, which was in the collection of the Louvre, and there ascribed to Giorgione.

It has been engraved several times. (1.) Under the title of "Tityrus and Amarillis; an Allegory of Human Life." The inscription states the picture to be in the possession of Jerome Manfrini, at Venice. V. Le Fevre del. et sculp., 1680. (2.) By Simon Ravenet, for the Orleans Gallery. (3.) By Gottifredo Saiter; and anonymous.

114 **Diana and Actæon.**—Composition of eight figures, two-thirds the size of life. The moment chosen is that in which Actæon first discovers the goddess, and before she has sufficiently recovered from the surprise of insulted modesty to think of vengeance. The companion—

115 **Diana and Calisto.**—Composition of eleven figures. The moment is the discovery of Calisto's shame. The figure of Diana is here most beautiful and dignified; the goddess, extending her right arm, points indignantly to the fainting figure of the unhappy Calisto, who is supported in the arms of her companions. In the Actæon, the effect is that of morning; in this picture we have the glow of evening. Both are inscribed with the name of the painter, TITIANUS F., in gold letters; and, according to Vasari, they were painted for Philip II. of Spain, when Titian was about seventy. Wonderful old man!—when with other men the blood is frozen and the hand palsied, he lived and worked on through his own intense sympathies with love and life!

Though these pictures have some of the faults of Titian in the drawing and composition, they are, notwithstanding, enchanting, from the glow of the colouring, the animation and breadth of the treatment, and the rich poetry of the landscape. It is lamentable to see how the harmony of the colour has been destroyed—more, it should seem, by injudicious treatment than by time.

When brought to England with the Orleans collection, they were purchased by the Duke of Bridgewater for 5000*l.* 5 ft. 11 in. by 6 ft. 4 in.*

* "These two pictures are perfect studies in the Venetian art of colouring. The figures seem grouped for the effect of colour; the most striking contrasts

116 Venus rising from the Sea.—Styled "La Venus à la Coquille." The figure seen three-quarters, and less than life: she is pressing the water from her hair. Sky background: the shell floating near her has given its title to the picture. The spirit of the antique, the classical, the ideal, is not here; this might be a lovely mortal woman rising from her bath. It is in Titian's earlier manner, exceedingly well drawn, most easy, graceful, and ample in the figure; the colouring rich and deep, which, until the harmony was somewhat spoiled by cleaning, must have been admirably set off by the cold blue sky and water. Formerly in the collection of Queen Christina, then in the Orleans Gallery.

C. 2 ft. 5 in. by 1 ft. 11 in.

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are struck out, and then a third object, a piece of drapery, an uplifted arm, a bow and arrows, a straggling weed, is introduced to make an intermediate tint, or carry on the harmony. Every colour is melted, impasted into every other, with fine keeping and bold diversity. Look at that indignant, queen-like figure of Diana, (more, perhaps, like an offended mortal princess than an immortal goddess, though the immortals could frown and give themselves strange airs,) and see the snowy, ermine-like skin; the pale, clear shadows of the delicately formed back; then the brown colour of the slender trees behind, to set off the shaded flesh; and last, the dark figure of the Ethiopian girl behind, completing the gradation. Then the bright scarf, suspended in the air, connects itself with the glowing clouds, and deepens the solemn azure of the sky; Actæon's bow and arrows, fallen on the ground, are also red; and there is a little flower on the brink of the bath, which catches and pleases the eye, saturated with this colour. The yellowish grey of the earth purifies the low tone of the figures where they are in half shadow; and this again is enlivened by the leaden-coloured fountain of the bath, which is set off (or kept down in its proper place) by the blue vestments strown near it. The figure of Actæon is spirited and natural; it is that of a bold, rough hunter in the early ages, struck with surprise, abashed with beauty. The forms of some of the female figures are elegant enough, particularly that of Diana in the story of Calisto; and there is a very pretty-faced girl mischievously dragging the culprit forward; but it is the texture of the flesh that is throughout delicious, unrivalled, surpassingly fair. The landscape canopies the living scene with a sort of proud, disdainful consciousness. The trees nod to it, and the hills roll at a distance in a sea of colour. Everywhere tone, not form, predominates; there is not a distinct line in the picture, but a gusto, a rich taste of colour is left upon the eye, as if it were the palate; and the diapason of picturesque harmony is full to overflowing."—*Hazlit.* This passage of glowing criticism is almost as fine a specimen of *colouring* as the picture it describes; he adds, "We are ashamed of this description, now that we have made it, and heartily wish somebody would make a better." Barry's admiration is expressed with simple energy—"One must felicitate the country on the acquisition; at least I feel happy myself in the reflection that I am now likely to live in the same town, and to have frequent access to these pictures."

117 **The Portrait of Clement VII.**—(Giuliano de'Medici, elected Pope in 1523; died 1534.) Half-length, seated; supposed to have been painted in 1530, at Bologna, whither Titian had attended the Emperor Charles V. on the occasion of his interview with the Pope. From the Orleans Gallery; formerly in the possession of M. Amelot.

118 **The Last Supper.**—Copy by Schiavone, from a celebrated picture painted by Titian for Philip II., in 1564, and now at Madrid.

119 **Danaë.**—Copy by Partridge.

VALENTIN (Moïse), b. 1600; d. 1632.

[A Frenchman by birth, who lived and practised his art in Italy, and is called by the Italians "Monsieur Valentino;" one of the best of the *Caravaggisti*, as those are styled who imitated the strong manner of Caravaggio.]

120 **A Company of Musicians.**—Five half length figures: very spirited and powerful. 3 ft. 8 in. by 5 ft.

VARGAS (Luis), b. 1502; d. 1568. [A native of Seville, who studied under Perino del Vaga, and afterwards practised his art in his native city. The frescoes of the Giralda at Seville are by him.]

121 **St. John the Baptist**—seated on a bank, with a cup in one hand, and a reed cross in the other. Life size. Background, landscape. There is a grandeur in the drawing worthy of the Roman school. C. about 6 ft. 2½ in. by 4 ft.

VELASQUEZ (Don Diego), b. 1599; d. 1660. [The greatest of the Spanish painters; admirable in every style, but especially in portraiture. See the Introduction to the Duke of Sutherland's collection.]

122 **Philip IV. of Spain.**—Small full length figure.

123 **Portrait.** A natural son of the Duke d'Olivarez. Full length, life size. Very Spanish and elegant; the head admirably painted. He holds in his right hand the badge of an order, in his left hand a hat and feathers. All the lower part of the picture sketchy, and apparently left unfinished. Formerly in the collection of Count Altamira,

which was sold at Madrid in 1823. Purchased by Lord Francis Egerton.*

124 Head of Velasquez.†—Extremely fine.

VERNET (Claude Joseph), b. at Avignon, 1714; d. at Paris, 1789.

[This French painter of landscape and sea views, studied for 20 years at Rome, and was a scholar of Lucatelli, whom he far surpassed. His compositions are often full of poetical feeling, and his views from nature true and beautiful in the effects of light and air; but he is apt to be heavy and cold in colour, and somewhat theatrical and conventional in his design and mode of treatment. His ships, too, are not constructed with the scientific correctness of the Dutch marine painters.]

125 A Storm.—View from the shore, looking seaward, during a violent tempest, and shipwrecked figures in front; a castle on a lofty rock in the distance. It is too much like a got-up scene. C. 3 ft. 2½ in. by 4 ft. 5 in.

126 A Calm.—A view of the coast of Naples, with fishermen and other figures; a calm misty morning.
C. 2 ft. 2½ in. by 4 ft. 5 in.

ZUCCARO (Federigo), b. about 1543; d. 1609.‡

[The two Zuccari were second-rate painters of the Roman school, of versatile talent, but no great elevation of genius. Federigo was

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* The story of Don Henry Philip de Guzman, son of the famous minister of Spain, is related towards the end of "Gil Blas," (B. xii.) We are there told how the Count-Duke suddenly adopts the uneducated and hitherto neglected boy, and obtains for him the order of Alcantara: how Gil Blas sends for a tutor, tailor, dancing-master, &c.; and Velasquez, though not mentioned by Gil Blas, would naturally be employed to paint the portrait of the newly adopted son. I have mentioned elsewhere the friendship of Olivarez for the noble painter, and the devotion of the latter to his patron, a devotion which was proved in the disgrace as well as in the prosperity of the minister. The figure in this picture is that of a youth of 18 or 19, the countenance grave, with nothing in the expression or air which bespeaks the *parvenu*. Gil Blas tells us that though the youth could scarcely read or write, "Il semblait avoir toujours été ce qu'il était devenu par hazard." Olivarez was disgraced and banished soon after, and we hear no more of the young Don Henry, which may perhaps account for the unfinished state of the picture.

† A fine head of Velasquez, and a head of the Duke d'Olivarez, are in the collection of Lord Lansdowne, which see.

‡ According to Lanzi, and the best authorities.

in England in the reign of Elizabeth. See the *Hampton Court Gallery*, No. 41.]

127 A Head of a Young Girl.
Purchased by Lord Francis Egerton.

ZUCCARO (Taddeo), b. 1529; d. 1566. Roman S.

128 The Transfiguration. 1 ft. 11½ by 2 ft. 6 in.

Flemish, Dutch, and German Painters.

ARTOIS (Jacques), b. 1613; d. 1665. [An admirable Flemish landscape painter, scholar of Jan Wildens.]

129 A Woody Landscape—with a group of figures in the foreground. The figures by Teniers. 10 in. by 14 in.

ARY DE VOYS, b. Leyden, 1641. [I have not seen more than three or four pictures by this very rare and elegant artist, who painted small portraits and fancy subjects. He married, when young, a rich wife, and abandoned the practice of his art.]

130 Portrait of a young Student.—Small half-length, in a plain grey doublet, flowing hair, and point lace cravat, holding a book. Most spirited and delicate.
P. 7½ in. by 5⅞ in.

131 A young Man reading a Ballad to a young Woman.—Half-length figures. P. 9¾ in. by 7½ in.

ASSELYN (Jan), b. 1610, at Antwerp; d. 1660. [This painter studied first under Isaac Van Ostade, and Esais Vander Velde, but soon after went to Italy, and took to imitating Karel Dujardin, who, though much younger than himself, was the painter in vogue.]

132 A Landscape.—View on the Tiber, with a lofty bridge, (the "Ponte Molle,") and cattle and figures preparing to ford a stream. 1 ft. 5½ in. by 1 ft. 10½ in.

BACKHUYSEN (Ludolf), b. 1631, at Embden; d. 1709, at Amsterdam. [As a marine painter second only to Wilhelm Vander Velde. See p. 15.]

133 A View on the River—off Amsterdam, with several vessels and boats, among which two large merchantmen in full sail, and a yacht. Near the front is a small boat with four men in it, and on the opposite side, two fishing boats.

4 ft. by 5 ft. 1 in. (*Smith's Cat.* 116.)

134 A View off the Texel—with a strong breeze and cloudy weather. A Dutch coaster, under main and foresails, bending to the gale, and receding from the spectator; beyond, a low line of coast. On the opposite side, a lighterman lowering sail, and in the distance, five large ships approaching harbour. Signed and dated 1670. In these effects of overcast sky and agitated water, Backhuysen excelled, and this is an example of his power.

C. 2 ft. 2 in. by 2 ft. 7½ in. (*Smith's Cat.* 117.)

BLANKHOF (Jan Trinitz), b. 1630; d. 1670.

[A Dutch marine painter, who passed some time in Italy.]

135 A View on the Coast of Genoa—during a fresh breeze. C. 2 ft. 8½ in. by 4 ft. 2½ in.

BOCKHORST (Jan van), [Langen Jan,] b. 1606. Imitated Van Dyck.

136 Study for an Altar-piece.—The Assumption of the Virgin. In the lower part of the picture are the twelve Apostles surrounding the vacant tomb. 23 in. by 13.

BOTH (Jan and Andrew), b. about 1610, at Utrecht. See p. 17.

[These brothers are as inseparable as the Siamese twins. I remember no example of a picture ascribed to one only; but it seems generally allowed that Andrew painted the figures, and Jan Both the landscapes.]

137 A View in Italy.—A mass of rocks, near which a horseman on a grey horse, holding the reins of a mule,

and halting while another man reposes by the road side; beyond these, another man mounted on an ass, another ass near him. The effect is that of a glowing summer evening.

P. 11½ in. by 14¾ in. (*Smith's Cat.* 101.)

BREUGHEL (Jan) [the Velvet Breughel], b. 1589; d. 1642.

138 The Conflagration of a City by Night.—Purchased by Lord Francis Egerton.

BEGA (Cornelius), b. at Haarlem, 1620; d. 1664.

[A clever pupil and imitator of Ostade.]

139 The Interior of a Cottage—with a woman nursing a child, and two other persons near her.

From the collection of Greffier Fagel.

BERGHEM (Nicholas Klaas), b. 1624, at Haerlem; d. 1683.

[Nature, as represented by Berghem, always reminds me of a fine lady dressed to act in a pastoral, having a sort of Phillis and Cloe look, combined with the most artificial elegance; very charming, notwithstanding. See p. 15.]

140 A Landscape.—The effect is that of a gusty, rainy atmosphere. A hawking party of one lady and three gentlemen, and two sportsmen netting birds, enliven the scene.

Purchased by Lord Francis Egerton. (*Smith's Cat.* 284.)

141 Landscape—A rocky scene; in front, a woman upon an ass with its foal, and a herdsman with three cows. The effect is a glowing evening after sunset: most clear and brilliant.

Purchased, in 1801, for 320 guineas. P. 9 in. by 12 in.

The companion picture, sold at the same time by Mr. Purling, was bought by George IV., and is No. 18 in the Queen's Gallery.

142 Landscape.—A view over a flat open country, with a river crossed by a long bridge. In the foreground a hawking party; a lady on a grey horse, with a falcon on

her hand, being conspicuous. Cattle and herdsmen behind. This is considered one of the most charming and perfect works of the master.

Formerly in the collections of M. van Slingelandt and M. de Calonne; from the latter it was sold, in 1795, for 50 guineas.

P. 1 ft. $2\frac{5}{8}$ in. by 1 ft. 9 in. (*Smith's Cat.* 84.)

143 Landscape.—A river flowing round the base of a rocky hill clothed with bushes; in the foreground, a satyr and two nymphs. Two cows and several goats are near them, and other figures and cattle in the distance. Very delicate. Berghem, though so *unreal*, seldom introduces mythology into his pictures.

C. 1 ft. $7\frac{3}{4}$ in. by 1 ft. $11\frac{1}{2}$ in. (*Smith's Cat.* 283.)

144 Landscape.—Evening; rocky scenery, with trees and bushes; a broad road passes in front, along which a woman on an ass laden with sacks, and several other figures, with four oxen, seem returning homeward after the labours of the day.

C. 2 ft. $\frac{1}{2}$ in. by 2 ft. 7 in. (*Smith's Cat.* 282.)

BREKLENKAMP (Quilenus), fl. about 1650. [A scholar of Gerard Douw.]

145 The Interior of a Cottage—with an old woman frying pancakes.

BROUWER (Adrian), b. at Amsterdam, 1608; d. 1640.

[There is an "*onction*" in Brouwer's pictures, as in those of Jan Steen, which shew them both to have had a thorough enjoyment of the scenes they represent.]

146 A Company of Boors singing.

147 A Hilly Landscape—with a cottage, and a few stunted trees. Extremely spirited, and, in the execution and effect of light, resembling Rembrandt. The antique frame, adorned with flowers, by Daniel Seghers.

Purchased by Lord Francis Egerton in Russia.

CRAESBECK (Joseph), b. about 1608, at Brussels.

[This painter of low-life subjects was a pupil and friend of Adrian Brouwer, whose portrait, painted by him, is in the Louvre.]

148 A Peasant—dressing a wound in his head.

P. 1 ft. 7 in. by 1 ft. 2½ in.

CUYP (Albert), b. at Dort, 1606; d. about (or after) 1672.

[I can add nothing here to what has been already said of this most delightful painter, who brings nature home to our hearts, as he seems to have felt her in his own. See p. 17.]

149 The Landing of Prince Maurice at Dort.*—A view on the Maes, near Dort, under the aspect of a fine summer's morning. On the right a large passage boat in full sail, thronged with passengers, seems advancing slowly through the calm liquid water. On the opposite side, a ten-oared boat, in which are Prince Maurice and other persons of distinction; while three trumpeters standing on the poop, in rich liveries, sound their instruments, which are answered by salutes from the fort and several of the ships. Two other boats filled with people, are also near, and beyond are numerous vessels extending along the whole line of coast to the opposite side of the river, where a low distant hill bounding the horizon, seems half dissolved in the morning light. A picture of wonderful beauty, and the most celebrated work of the painter. It appears to me to stand alone in this class of art. One may feel, but never describe, the mingled charm of life, and movement, and festive magnificence—the glow of the morning sunshine—the liquid, yielding, transparent waters.

From the collection of Van Slingelandt, 1785, 160*l.* At this time, I suppose 5000*l.* or 6000*l.* would not purchase it, even were it to be sold.

C. 3 ft. 9½ in. by 5 ft. 6½ in. Engraved by J. Fittler, and by Medland and Bailey, in aquatinta, very effectively. (*Smith's Cat.* 12.)

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* I do not know why this picture is styled the landing of Prince Maurice. If it be a Prince Maurice, it is John Maurice of Nassau, who, on his return from Brazil, in 1644, brought back a fleet loaded with treasure, and was received on his landing in Holland, with great honour and festivity.

150 Landscape.—Evening; with the ruins of a building called Konigsvelt, on the right; on the opposite side travellers halting at an inn. P. 1 ft. 5¾ in. by 2 ft. 6¼ in. (*Smith's Cat.* 62.)

151 Landscape—with a grove of trees, near which is a gentleman in conversation with peasants. P. 1 ft. 5 in. by 1 ft. 9½ in. From the Calonne collection. (*Smith's Cat.* 227.)

152 Landscape.—View of the ruined castle of Konigsvelt, in Holland. In the foreground a gentleman on a grey horse, and a herdsman keeping cows. P. 1 ft. 5¾ in. by 2 ft 6¼ in. (*Smith's Cat.* 41.)

153 Landscape—with a meadow, and water, cows, horses, ducks, and geese. Near a cluster of trees on the left, a woman milking. C. 4 ft. 6 in. by 5 ft. 9 in. (*Smith's Cat.* 225.)

154 Landscape.—A pastoral scene. Two cows near a rock, and a herdsman playing on a pipe. The effect is that of evening sunshine. C. 3 ft. by 3 ft. 9 in. (*Smith's Cat.* 226.)

DECKER (Francis), fl. about 1660. [An imitator of Ruysdael, of whom nothing further is known.]

155 Landscape.—View on a river, with cottages. Purchased by Lord Francis Egerton from the collection of Mr. Watson Taylor.

DOUW (Gerard), b. at Leyden, 1603; d. 1680. [Pupil of Rembrandt. See p. 20.]

156 Portrait of Himself—when about twenty-two years old. He has mustachios, and a little tuft of beard. A cap casts a shadow over the upper part of his face, and he wears a dark grey cloak with a small white collar. It is a complete Rembrandt in miniature; the same freedom, the same style of effect, with his own delicate finish. Bought at the Hague, by Smith, the picture dealer, and sold to Lord F. Egerton for 70 guineas. P. 6½ in. by 5 in. (*Smith's Cat.* 97.)

157 A Woman at an arched Window—selling herrings to a young girl.

158 Interior of a Study—with Gerard Douw himself seated at a table, and holding a violin. He appears to have just ceased playing, and is looking round. A globe and music book on the table, and various utensils, books, &c., are scattered on the floor. Dated 1647. One of the most exquisite works of the painter.

P. $12\frac{3}{8}$ in. by $9\frac{3}{8}$ in. Arched top. (*Smith's Cat.* 102.)

DUSART (Cornelius). [A very successful imitator of Adrian van Ostade.]

159 The Interior of a Cottage—with boors gambling.

160 A Dutch Cabaret—with boors regaling.

Both $16\frac{1}{2}$ in. by 13 in.

FYT (Jan), flourished at Antwerp, 1652.

161 A Mastiff Dog—chained to his kennel, just beyond the reach of his food; a picture which, from its spirit and excellence, was once attributed to Velasquez: but very unpleasant. C. 1 ft. $9\frac{1}{2}$ in. by 2 ft. $1\frac{1}{2}$ in.

GONZALES COQUES, b. 1618; d. 1684. (See p. 23.)

[A charming painter of portraits and fancy pieces on a small scale.]

162 Frederick, Elector Palatine, King of Bohemia.—Small full length, in black.

163 Elizabeth, Queen of Bohemia—daughter of James I. Small full length in blue. Each 13 in. by $10\frac{1}{4}$ in.

I think it not unlikely that these little portraits were painted for Charles I.

164 Portrait of David Teniers.—Small half length, in black. Extremely fine. Purchased by Lord Francis Egerton from Watson Taylor's collection.

HALS (Frank), b. at Malines, 1584; d. 1666.

[An excellent portrait painter, contemporary with Van Dyck.]

165 Portrait of a Woman—in a large full ruff. In the style of Rembrandt.

DE HEEM (Cornelius), b. 1623.

[An excellent painter of fruit, flowers, and still life.]

166 A Fruit Piece.—Composed of grapes, peaches, &c. Purchased by Lord Francis Egerton at Madrid.

A variety of Fruit—grouped on a table.

HOBBEMA (Minderhout). See p. 25.

167 A Water Mill—with adjacent buildings. Remarkable for the absence of foliage, except a few stunted bushes. A man is casting a net into the stream, and a woman washing linen on the steps which lead down to the canal.

Purchased by Lord Francis Egerton in 1822, from the collection of M. de St. Victor, of Roan, for 112*l.*

P. 14 in. by 20½ in. (*Smith's Cat.* 51.)

168 Landscape—called "The Woodcutters," with cottages among clustering trees. 2 ft. 2 in. by 2 ft. 8 in. (*Smith's Cat.* 2.)

169 Landscape.—A road leading to a village, of which the spire is seen above the trees in the background. In front, a cart, and two horses in a pond drinking, &c.

2 ft. 8 in. by 1 ft. 11½ in.

HONDEKOETER (Melchior), b. at Utrecht, 1636 ; d. 1695.

[In his limited range of art, unequalled. This man had in his nature the same sort of sympathy with poultry that Roos had with sheep.]

170 Domestic Poultry, and other Birds.

HUGHTENBURG (Jan van), b. 1646 ; d. 1733.

[A painter employed by Prince Eugene to paint his campaigns. In general very spirited.]

171 A Rencontre of Cavalry.—Supposed to represent one of Prince Eugene's battles with the Turks.

172 The Burning and Pillage of a Town by a Party of Cavalry.

Both pictures, C. 1 ft. by 15½ in.

HUYSMAN (Cornelius, of Malines), b. 1648; d. 1727.

173 Landscape.—A woody scene, with figures.

174 Landscape.—Labourers reposing. Copper. 9½ in. by 12 in.

JANSENS (Abraham), b. 1569; d. 1631.

[A Flemish painter of great name and fame until eclipsed by Rubens: unable to compete with his great rival, he is said to have given himself up to idleness and dissipation, and so died. His pictures are seldom met with out of Flanders, and the one ascribed to him here, doubtful.]

175 The Interior of a Kitchen—with a woman scouring a pot.

DU JARDIN (Karel), b. at Amsterdam, 1635; d. at Venice, 1678.

[He had a style of his own, which partook of that of his master, Berghem, and that of Adrian Vander Velde. See p. 24.]

176 Travellers, with laden Mules—fording a shallow river between mountains; a castle on a rocky hill. The effect is that of a fine summer's evening.

Bought from the collection of Mr. Davenport in 1801, for 200 guineas.

1 ft. 11½ in. by 2 ft. 5½ in. (*Smith's Cat.* 108.)

KIERINGS (James or Alexander), b. 1590; d. 1646.

[A Dutch landscape painter, who was employed in England by Charles I. In the catalogue of King Charles's pictures, are two by him, under the name of Carings.]

177 Landscape—with nymphs bathing. The figures probably by Poelemberg. 2 ft. 4½ in. by 3 ft. 4½ in.

KONINCK (Solomon), b. 1609. [A Dutch painter, who imitated the small pictures of Rembrandt.]

178 The Student.—In a lofty apartment a young man is intently reading a book. Dated 1630, when the artist was about twenty-two.

LELY (Sir Peter), b. 1617; d. 1680.

[A famous portrait painter in the reign of our Charles II., to whom he was court painter. His best works are in England. (See First Series, p. 206.]

179 Portrait of the Countess of Middlesex.—Three quarters. C. 4 ft. 1 in. by 3 ft. 3 in.

MAAS (Nicholas), b. at Dort, 1632; d. 1693. [A Dutch painter of familiar subjects taken from common life and the lowliest domestic occupations.]

180 A Girl at Work—threading her needle. She is seated in the bright light, in a red dress, the face and figure seen in front; beside her a basket of linen, and a map of Holland hangs on the wainscot behind. This picture is one of the strongest instances that could be pointed out, of the interest which the perfection of art and the feeling for nature can lend to the most simple and common-place subjects. Not only are the painting and the effect of light most exquisite, but the sentiment of home-felt tranquillity and feminine occupation was never more beautifully rendered: the same kind of feeling produced, in another form, Jeannie Deans. It appears to me the *chef d'œuvre* of the painter, and superior even to the famous picture in the Gallery of the Queen, No. 53. Brought to England in 1833, by Mr. Chaplin, and purchased by Lord F. Egerton.
P. 16 in. by 12¾.

MENGS (Raphael), b. in Bohemia, 1728; d. 1779. [An historical painter, eminent in his time beyond his deserts, and since then estimated perhaps below them; he practised his art chiefly at Rome and at Madrid, where his best works are found.]

181 Portrait of Robert Wood, Esq.—author of the "Antiquities of Palmyra." He was in Italy with the Duke of Bridgewater, for whom this picture was painted at Rome.

METZU (Gabriel), b. at Leyden, 1615; d. 1658. (See p. 29.)

182 A Lady caressing a little Spaniel.—She is in a red velvet jacket, bordered with ermine; a basket con-

taining linen stands by her side ; a rich Turkey carpet covers part of the table. Purchased from the Geldermeester collection for 67*l.*

P. 15½ in. by 12¾ in. (*Smith's Cat.* 4.)

183 A Woman at her Stall, with Fish and Fruit.—Excellent. Sold from the Geldermeester collection in 1800.

P. 7¾ in. by 6½ in. (*Smith's Cat.* 59.)

184 A Cavalier—habited in the elegant picturesque costume of the time, mounted on a dark grey horse, is halting at the door of a mansion, and, with his hat off, receives a glass of wine from the lady of the house ; at the same time a domestic holds his steed.

An exquisite picture. In the time of Descamps it was in the celebrated collection of Lubbeling at Amsterdam ; in 1778, in that of M. Le Brun.

Canvas pasted on panel. 1 ft. 8 in. by 2 ft. 2 in. (*Smith's Cat.* 38.)

MIERIS (Franz), b. at Delft, 1635 ; d. 1681. [An exquisite painter of small portraits and domestic subjects. Scholar of Gerard Douw. See p. 30.]

185 A Young Lady at her Toilet—in a red jacket trimmed with ermine, and a blue satin petticoat. She is tying her cap under her chin; a rich damask table cover introduced to the left. A beautiful and delicate little picture. Bought from the Geldermeester collection for 76*l.*

P. 11 in. by 9 in. Engraved by Warren. (*Smith's Cat.* 51.)

186 Interior.—A woman scouring a pot on a cask, and a child standing by her; a dog on a mat. From the Geldermeester collection.

P. 16 in. by 14. Engraved by Warren. (*Smith's Cat.* 53.)

187 Portrait of himself—at the age of fifty-five, in a black velvet mantle, and rich crimson cap with a feather. Formerly in the collections of M. de St. Victor and Count Pourtales. A duplicate is in the Munich Gallery.

P. 4 in. by 3 in. (*Smith's Cat.* 78.)

MIERIS (Wilhelm), b. at Leyden, 1662 ; d. 1747. (See p. 31.)

188 A Musician—richly habited in the costume of the

time (1670), seated at a table; a young woman hands him drink. An excellent picture of his earlier period, when he painted more like his father, Franz Mieris: latterly he became cold and insipid. Sold from the collection of Locquet, Amsterdam, 1781, for 105*l.* 13 in. by 11 in.

MILÉ (Francesco, of Antwerp), b. 1644; d. 1680. [Studied and imitated the works of Nicolo Poussin, but wanted his breadth and power.]

189 A Grand Landscape—with temples and other buildings; in the foreground women bearing baskets of flowers. 2 ft. 5¼ in. 3 ft. 11 in.

190 A Grand Landscape. 3 ft. ½ in. by 4 ft. 3¼ in.

191 A Landscape. 1 ft. 5½ in. by 1 ft. 11.

MIREVELDT (Michael Jansen), b. 1567; d. 1641. [The earliest Dutch portrait painter by profession, and one of the finest.]

192 Portrait.—A gentleman in a dress of black figured silk, and a full ruff, holding his gloves in his left, and his hat in his right hand. Three quarters. A very fine head.

MOLINAER (Cornelius), b. 1640; d. 1689. [A painter of subjects from common life, something in the style of Ostade.]

193 A Dutch Wake.—Composition of about twenty-seven figures. Conspicuous is a man in front, seated with his hat in his hand and singing; behind him, a man with bagpipes. C. 4 ft. 6½ in. by 3 ft. 5½ in.

MOMPER (Jan). [A painter of Antwerp, who studied his art in Switzerland and Italy. His manner is quite different from that of the contemporary Dutch *paysagistes*—broad and sketchy.]

194 Landscape.—Woody scene. In front, a hermit and two other figures. C. 1 ft. 4 in. by 1 ft. 1 in.

MOREELZE (Paul), Scholar of Mireveldt, b. 1571, at Utrecht; d. 1638.

195 St. Joseph, or Zacharias—with the Infant Saviour in his arms. 2 ft. 5½ in. by 2 ft. ¾ in.

NETSCHER (Caspar), b. at Prague, 1639; d. at the Hague, 1684.

196 The Duchesse de Mazarin and St. Evremond—as Vertumnus and Pomona.* An elegant picture, in the later manner of the master. P. 18½ in. by 15¼ in.

197 Interior. — A gentleman, leaning on a table, holds a paper in his hand, which he appears to have been reading; a lady, elegantly dressed in white satin, is washing her hands in a silver basin held by a page.
P. 1 ft. 6¼ in. by 16 in. (*Smith's Cat.* 51.)

OSTADE (Adrian von), b. at Lubeck, 1610; d. at Amsterdam, 1684.

[A painter of interiors with peasants drinking, smoking, gambling, or other domestic scenes. The great beauty of his pictures, which are also remarkable for expression, consists in the knowledge of chiaroscuro, the beautiful transparency of both light and shadow.]

198 The Interior of a Cottage—with four boors drinking and smoking; a woman and child in the background. From the collections of Geldermeester and the Greffier Fagel.
P. 14 in. by 12 in. Engraved by J. Taylor. (*Smith's Cat.* 122)

199 A Lawyer in his Study—perusing a deed, while his anxious client stands by his side with a present of game. Dated 1671. "Besides the dramatic interest, in which this picture approaches Wilkie's best, the head of the lawyer is one of the most animated ever painted by Ostade."—*Dr. Waagen.* Formerly in the collection of Greffier Fagel. P. 12 in. by 10½. in.

200 A Village Ale-house — with peasants regaling and playing at nine-pins. Dated 1676.
From the Geldermeester collection. C. 1 ft. 5 in. by 1 ft. 8 in.

201 A Dutch Peasant drinking a health.—Very animated and cordial in the expression. Dated 1677.

* As Netscher was in England about the same time that the Duchess was here, this picture may have been painted in England.

From the collections of the Count de Vence and the Duc de Chabot. P. 6½ in. by 5¼ in. Engraved. (*Smith's Cat.* 12.)

202 Two Artisans playing at Tric-trac—a third seated at a window and smoking his pipe. Figures to the knees. Dated 1644; therefore an early picture. Formerly in the collections of Blondel de Gagny and the Count de Merle.

P. 13 in. by 15 in. (*Smith's Cat.* 60.)

203 Dutch Courtship.—Two figures, half-length, and of a larger proportion than is usual with Ostade. A young girl, leaning on the door of a cottage, listens with interest to a peasant; a vine climbs up the front of the house. Dated 1667.

This picture has passed through the celebrated collections of Braamcamp, the Prince de Conti, the Duc de Chabot, Le Brun, and Helsleuter; from the last it was bought, in 1802, for 280*l.*

16½ in. by 14½ in. (*Smith's Cat.* 30.)

OSTADE (Isaac von), b. at Lubeck, 1612; died young.

[Brother and scholar of the preceding.]

204 Travellers Halting—with their cattle, at a country inn. A lady and gentleman mounted; a boy and three dogs; a man seated, with a glass in his hand; a woman and two children by him. Four horses feeding out of a basket. Beautiful, airy distance; rich impasto.

P. 23 in. by 33 in. (*Smith's Cat.* 39.)

205 A View in a Village—with peasants regaling at a country inn. A fiddler is playing under the trees. Distinguished by the same clearness and beauty as the preceding.

P. 21 in. by 29¾. (*Smith's Cat.* 40.)

POELEMBERG (Cornelius), b. at Utrecht, 1586; d. 1660.

[He was in England for some years, in the service of Charles I. Waagen calls him happily the "Dutch Albano." He is a smooth luscious trifler, to me insufferable.]

206 A Landscape—with buildings and figures; a nymph undressed in the foreground.

207 Landscape.—Nymphs bathing. 8 in. by 5½ in. about.

POTTER (Paul), b. at Enkuisen, 1625; d. 1654. (See p. 35.)*

208 Three Oxen in a Meadow—one of which is lying down near an old willow tree. A small picture, dated 1650.
P. 10½ in. by 11¾ in.

PYNAKER (Adam), b. near Delft, 1621; d. 1673.
[Studied and painted in Italy.]

209 Landscape.—A wild mountainous country, with a cascade of water rushing down the hills, and flowing to the front ground, where a man and woman, with some sheep, are fording it. 20 in. by 16½ in.

REMBRANDT (Van Rhyn), b. at Leyden, 1606; d. 1674. (See p. 8.)

210 The Prophetess Hannah with her son Samuel, in the Temple.—(Called also Samuel and Eli.) A venerable woman, in a crimson robe and white vesture, and a dark mantle, which covers the top of the head, and falls over the shoulders, is seated near a niche, with a large book on her lap, which she appears to have just closed, and having removed her spectacles from her eyes, is bending forward, and listening to the prayers of a child kneeling by her side, his hands folded piously. Further off is the altar, with the table of the laws and the brazen serpent.
This picture has received many appellations, and I am not sure that the one now given is the right one. It is a production of wonderful solemnity in the sentiment and the effect, and is well known to connoisseurs. It was in 1700, in the collection of Herr Flines, of Amsterdam; in 1747, it belonged to Herr Roos, of the Hague, from whom it passed into the possession of M. Julienne, of Paris, 1767.
P. 16½ in. by 13¼ in. (See *Smith's Cat.* 27.)

211 Portrait of Himself—when about fifty, wearing a greenish grey cap, and brown cloak. Signed, and dated

* For a critical view of the Dutch landscape and cattle painters, see the Introduction to Sir Robert Peel's collection.

1655. Very fine and free. Bought from the collection of the Countess of Holderness, in 1802, for 78*l.*

Engraved by C. G. Lewis. (*Smith's Cat.* 204.)

212 Portrait of a Burgomaster.—Three-quarters; with a white beard, and seated in an arm chair. Signed and dated 1637.

From the Geldermeester collection, for 146*l.* Engraved by J. de Frey, and Finden. (*Smith's Cat.* 280.)

213 Portrait of a Lady—in a rich dress, with a collar of point lace. This is one of his bright pictures, with little effect of shadow, carefully finished.

P. 2 ft. 3¾ in. by 1 ft. 9 in.

214 Head of a Man.—A small, masterly study. 8 in. by 6 in.

ROKES (Henry Martin), called Sorgh, b. 1621; d. 1682.

215 Boors Drinking and Smoking — in a cabaret. (Ascribed also to Abshoven, a pupil and most successful imitator of Teniers.)

ROMEYN (Wilhelm). [A painter who imitated Karel du Jardin, and of whose personal history nothing is known.]

216 Landscape, with Cattle. 1 ft. 11½ in. by 1 ft. 8½ in.

ROOS (Hendrick), b. 1651; d. 1685.

217 Cattle in a Meadow. 1 ft. 10 in. by 2 ft. 1¾ in.

ROTHENHAMER (John), b. at Munich, 1564; d. 1604.

218 Children—dancing in a round, others playing music.

219 The Adoration of the Shepherds.—A small, brilliant picture, vulgarly conceived.

RUBENS (Peter Paul), b. 1577; d. 1640. (See p. 40.)

220 St. Theresa—kneeling before the Saviour, intercedes for the souls in purgatory. Sketch for the large picture now in the Museum at Antwerp.

P. 2 ft. 7 in. by 1 ft. 9 in. (*Smith's Cat.* 142.)

221 Mercury bearing Hebe to Olympus.—Small composition of seventeen figures. Beautiful in colour and execution. In the collection of the Count de Fraula, 1738; in that of Mlle. Regans, 1775; lastly, from the Geldermeester collection.

2 ft. 4 in. by 3 ft. 1 in. Engraved by Finden. (*Smith's Cat.* 587.)

222 Portrait of a Lady.—Half-length, holding a fan in both hands; a furred mantle thrown over the left arm; short hair, and no head-dress; the face, and particularly the eyes, resembling the Chapeau de Paille.

RUYSDAEL (Jacob), b. at Haarlem, 1640; d. at Amsterdam, 1681. (See p. 42.)

223 A View in the Neighbourhood of Haarlem.—C. 1 ft. 4½ in. by 1 ft. 7 in. (*Smith's Cat.* 202.)

224 Landscape.—Called the "Charcoal Burners." A wild romantic wooded scene, with a deep and rapid stream rushing in front, and some figures on the skirts of a forest, charring wood. Extremely beautiful.

Purchased by Lord Francis Egerton from the collection of Watson Taylor, in 1823, for 300*l.*; formerly in those of M. Lapeyrière and the Comte de Vaudreuil.

2 ft. by 2 ft. 4 in. (*Smith's Cat.* 194.)

225 Landscape—under the aspect of a cloudy day. On the right are two peasants driving a flock of sheep.

226 Landscape.—A hill clothed with trees, and a river flowing towards the front; two men in the water drawing their nets, and a shepherd driving a few sheep towards the left. C. 1 ft. 6¼ in. by 2 ft. ⅜ in. (*Smith's Cat.* 203.)

227 A View of the Old Gate of Amsterdam.—In front, a man and dog crossing a bridge of planks.

228 A View of a flat wooded Country.—The steeples of a town are seen above the trees in the distance; a river in front.

SCHAGEN (G.), b. 1615; d. 1668. Imitated Ostade.

229 Interior—with a young woman nursing a child; a little boy eating porridge; and two other figures.

SLINGELANDT (Peter van), b. at Leyden, 1640; d. 1691. (See p. 46.)

230 A Man offers Partridges for sale to a Cook, who is peeling Oranges—behind her is the man cook, with a spit. Figures, full length. Dated 1685. A signal instance of the elaborate finish and incredible industry of this painter, who had the minute touch, but none of the sentiment and energy of Gerard Douw. Formerly in the famous Braamcamp collection (1771), and in 1800, purchased from the Geldermeester collection by the Duke of Bridgewater. P. 1 ft. 5½ in. by 1 ft. 2¼ in.

SNYDERS (Franz), b. at Antwerp, 1579; d. 1657. [As a painter of animals, (particularly game and hunting scenes, on a large scale,) fruit, and still life, never excelled. The Marquis of Westminster and Lord Ashburton possess the finest examples of his art I have yet met with.]

231 Two Dogs and a Basket of Fruit.—The dogs seen half length.

STEEN (Jan), b. at Leyden, 1636; d. 1689.

[As a painter of humorous scenes from low life, often with a moral or witty significance, quite unequalled. See p. 46.]

232 The Village School.—Composition of about thirty figures. Conspicuous are the schoolmaster, mending a pen; the mistress teaching a girl the alphabet; a boy writing; another asleep in the foreground.

A *chef d'œuvre* in its way, for truth of character and humorous invention, without the slightest approach to caricature or exaggeration; and in point of execution most admirable—free, light, and yet rich and mellow.

Formerly in the possession of the Marquis Camden, and at the sale of his pictures in 1841, purchased by Lord Francis Egerton for 1500*l.** C. 2 ft. 8 in. by 3 ft. 6 in.

* It appears to be the same picture which, in 1763, was sold from the collection of M. Lormier for 90*l.*, and from that of M. Braamcamp, in 1771, for 108*l.*, and which was subsequently in the possession of the Countess of Holderness. (No. 20 in *Smith's Cat.* and No. 205.)

233 The Fishmonger.—A group of six figures (seen half-length) at the door of a house; an old man, with a grey, bushy beard, and wearing a fur cap, is selling fish.
P. 1 ft. 9 in. by 1 ft. 4½ in. (*Smith's Cat.* 177.)

STEENWYCK (Henry), b. 1589; d. . [An admirable painter of architectural interiors, patronised by our Charles I.]

234 Interior of a Church—at Antwerp, richly adorned with pictures and statues. In the foreground a gentleman giving alms to a beggar. Excellent in its way. The figures by Van Thulden.
2 ft. 1 in. by 3 ft. 2 in.

235 The Interior of a Church—by torch-light; in the foreground a priest leading a lady.
6 in. by 5½ in. Purchased by Lord F. Egerton.

STOOP (Theodore, or Dirk), b. 1610. [An imitator of Bamboccio.]

236 The Traveller reposing—while a boy is holding his horse. P. 1 ft. 4½ in. by 1 ft. 8 in.

SWANEVELDT (Herman), b. at Woerden, 1620; d. at Rome, 1690. [A follower of Claude—some say his pupil.]

237 Landscape—with figures loading a vessel.

TENIERS (David), the younger, b. 1610; d. 1694. (See p. 48.)

[In considering the works of Teniers, we are struck by the contrast between the character of the man and the class of subjects he treated; and between the subjects themselves and the manner in which he treated them. Teniers was himself an accomplished gentleman, refined in his manners, dress, and personal appearance; yet, as an artist, his predilection was for the humorous and grotesque scenes of common life, the merry-makings and courtship of boors, the interiors of surgeons' shops, and guard-rooms. These, while he represented them with the utmost truth as regards character, he touched with such a delicate pencil—so light, so sparkling—that the vulgarity of the conception is redeemed by the elegance of the execution, and the *mind* everywhere displayed in the treatment as well as in the invention. I speak, of course, of his best pictures, and all the pictures here are among the best.]

238 A Winter Scene in Flanders. — In the front, a group of figures, with a butcher cutting up a pig.

Square, 2 ft. 3 in.

239 An Alchymist in his Study.—Four figures. The old man in a grey robe and fur cap is seated before a furnace, blowing under a crucible, a youth stands near him with a bottle in his hand, and two assistants are occupied in the background. In the finest manner and best period of Teniers. Spirited in character, clear, delicate, and finished in execution. Dated 1649.

Teniers was fond of this subject, having repeated it at least seventeen times, with variations. The Queen's picture and this before us are two of the finest examples. It is interesting to compare his well-conditioned adepts with the poetical, wicked old sorcerers of Rembrandt.

In the Orleans Gallery since 1727; purchased by the Duke of Bridgewater for 150*l.**

P. 14¾ in. by 22 in. (*Smith's Cat.* 141.)

240 Interior.—Four boors, of whom two are playing cards on the top of a tub; a third holds a jug; a fourth is filling his pipe. Two other figures are seen at a fire in the back ground; a dog in front.

P. 10½ in. by 13¼ in. (*Smith's Cat.* 502.)

241 A Dutch Kermis—or Village Fair, (called, in Ottley's Catalogue, the Rent-day Feast;) composition of at least seventy-six figures; some of these are seated at a long table, eating and drinking; others are dancing—among these, two couple are conspicuous. In front, a young man, mounted on a tub, is playing the fiddle; in the centre, and close to the front, is an old man in a blue jacket, with a stick in his hand; a bed and a variety of household and culinary utensils are scattered on the ground. In the background is the chateau of Teniers, from which a group of ladies and gentlemen are approaching to join the village festivities.

* It cannot well be the same picture which is marked 141 in Smith's Catalogue, for it is in the old catalogue of the Palais Royal, and was brought with the Orleans Gallery to England.

This is considered a picture of first-rate excellence, the utmost variety and spirit in character being combined with the utmost beauty of touch and tone. Formerly in the collection of M. de Brumoy, and sold from it, in 1777, for 440*l.* (*Smith's Cat.* 662.)

C. 2 ft. 1 in. by 2 ft. 4½ in. Engraved by Le Bas, large and small, under the title of "Les Accords Flamands;" also by W. Finden.

242 A Village Wedding.—Composition of about thirty-four figures. The company is assembled outside the yard of a cottage. In the background the bride sits modestly at table between two elderly women, with other guests; a man and woman are dancing; the rest smoking, feasting, &c. Full of rustic enjoyment and spirited character, but not equal to the last picture in the tone of colour and the landscape. C. 2 ft. 1 in. by 2 ft. 11 in. (*Smith's Cat.* 663.)

243 Interior.—In front, two boors smoking. In the background, four men gambling over a fire. A small but very finished and delicate picture, of the best period.

P. 6¼ in. by 8 in. (*Smith's Cat.* 664.)

244 The Traveller.—A peasant, in a scarlet jacket, with a basket at his back, going up to a woman who is standing at a cottage door; a cluster of trees beyond. Very pleasing in effect, though slightly painted.

P. 11 in. by 9 in. (Ascribed to the Elder Teniers.)

245 Game of Nine-pins.—Ten figures; eight peasants in the court-yard of a cabaret, one of whom, in a red jacket, is stooping to throw the ball. A woman, with a jug in her hand, entering at a door in the background.

P. 10½ in. by 14 in. (*Smith's Cat.* 661.)

TERBURG (Gerard), b. at Zwol, 1608; d. 1681. [A most elegant painter of fancy subjects, taken from the higher classes of society.]

246 Interior.—A young girl, in white satin drapery—*as usual* marvellously painted—stands with her back to the spectator, holding a music book. To the right are two

persons seated; a gentleman, in a listening attitude, and an elderly lady, drinking a glass of wine; a table, with a red cover, to the left.

TILBORGH (Gilles), b. 1625. [A scholar and successful imitator of Teniers.]

247 A Rustic Wedding—with numerous figures. In this *chef d'œuvre* of the artist, he has introduced his own portrait, with those of his wife and child; they are represented standing in front. 4 ft. 4½ in. by 6 ft. 4 in.

248 Peasants Regaling—at the door of a cottage.

VANDER CAPELLA (Jan). [Fl. towards the end of the seventeenth century. An excellent marine painter.]

249 The Ferry.—A view on a river in Holland, with boats, &c. P. 2 ft. 4¾ in. by 3 ft. 6½ in.

VANDER HEYDEN, b. at Gorca, 1637; d. 1712. (See p. 52.)

250 A View of a Town in Holland—with a canal, drawbridge; a boat in front, with two men in it. The figures by Adrian Vander Velde.
P. 1 ft. 6 in. by 2 ft. ½ in. (*Smith's Cat.* 24.)

VANDER LEEUW. [An imitator of Adrian Vander Velde.]

251 Landscape—with a herd of six cows in a meadow.

VANDER NEER (Arnold, or Artus), b. 1619; d. 1683.
[A landscape painter, famous for his moonlight effects.]

252 A View in Holland—by moonlight.

253 A Dutch Village—and the surrounding country, by moonlight.

VANDER NEER (Eglon), d. 1703. (See p. 55.)

254 The young Drummer.—The portrait of a beautiful boy, in a rich dress, and a bird of paradise in his cap; he is beating a drum; figure half-length. A most elegant and exquisite picture.

VANDER VELDE (Adrian), b. 1635; d. 1672. [A most charming painter of out-door rural scenes. See p. 56.]

255 A Meadow—in which are two cows, a sheep, and a woman milking. A small picture, with that characteristic air of repose which we seldom miss in his pictures.

VANDER VELDE (Wilhelm), b. 1633; d. 1707. [Unequalled as a marine painter. See p. 58.]

256 Naval Battle.—Engagement between the English and Dutch fleets in 1666, which continued during four days, and left the victory doubtful. The English fleet was commanded by the Duke of Albemarle and Prince Rupert; the Dutch by Admirals de Ruyter and Van Tromp. On the right, and in front, is the Royal Prince, of ninety-two guns, commanded by Sir George Ascough, Admiral of the White, which was burnt during the engagement.

This picture, one of the finest and most interesting of the master, was in the Geldermeester collection, and sold from that of Walsh Porter, in 1803, for 410 guineas.

C. 2 ft. 5½ in. by 3 ft. 5¼ in. (*Smith's Cat.* 219.)

257 Naval Battle.—Small repetition of the same action, under a different aspect. P. 13½ in. by 17 in.

258 The rising of a Storm—off the coast of Holland. A fishing boat in front; at a distance, a ship of war riding at anchor, and other vessels. A grand animated picture.

C. 4 ft. 4½ in. by 6 ft. 3½ in. (*Smith's Cat.* 1.)

259 The Entrance to the Brill—with a light breeze. Near the middle and in front, a fishing smack under main and jib sails, and two merchant vessels are farther off on the right; others are seen in the distance.

12¾ in. by 14 in. (*Smith's Cat.* 220.)

260 A Calm.—Early morning. On a tongue of land, in front, a man is shrimp fishing; farther off, two men in a boat, and in the distance, a ship of war firing a salute. A most beautiful little picture. In the collection of the Prince de Conti, 1777. P. 10 in. by 8½ in. (*Smith's Cat.* 8.)

261 A View off the Texel.—A storm off a rocky shore, with a large ship of war firing guns of distress.
C. 1 ft. 4¼ in. by 1 ft. 3⅛ in. (*Smith's Cat.* 216.)

262 A fresh Breeze.—In front is a fishing boat, represented with great effect, in the moment of putting about in order to change her tack. P. 12¾ in. by 14 in.

VANDER WEYDE (Roger), d. 1529. [Of this old Flemish painter little is known. In the Berlin Museum there is a "Descent from the Cross," painted by him, and dated 1488.]

263 The Descent from the Cross.—A small composition of ten figures on a gold ground. Hard and formal, in the style of the age; but the heads full of expression, and finished with great delicacy.

VAN DYCK (Antony), b. 1598; d. 1641. [Scholar of Rubens. See First Series, p. 184.]

264 The Virgin and Child.—The Virgin, seen (three quarters) in a scarlet vest, with blue sleeves and a blue mantle, holds the infant standing on her knee, supporting him with both hands; he extends his right hand to her bosom; her countenance, with a divine expression of hope and confidence, is raised towards heaven, as if mentally devoting her child "to do the will of his Father."

Brought to England about 1790, by Bradshaw Pearson, Esq., who sold it to the Duke of Bridgewater.

Van Dyck repeated this beautiful subject several times. There is one at Blenheim; another at Dulwich; another at Dresden. The picture here is allowed to be the finest of all. It is to be regretted that it has been painted on panel, and that it has split down the body of the Saviour, and through the drapery of the Virgin.

P. 4 ft. 7 in. by 3 ft. 4 in. (*Smith's Cat.* 263.)

VAN HARP. (Dates uncertain.) [A Flemish *genre* painter; scholar of Rubens, as it is supposed, but scarcely anything is known of his personal history.]

265 A company of Boors regaling.—Five men and two women. P. 1 ft. 10 in. by 2 ft. 6½ in.

VAN HUYSUM (Jan), b. 1682; d. 1749. (See Grosvenor Gallery.)

266 A Flower Piece. P. 1 ft. 3⅜ in. by 1 ft. ⅜ in. (*Smith's Cat.* 108.)

VAN LINT (Peter), b. 1609. [It seems uncertain whether the picture here under this name be by Van Lint or Jan Lys. Both painters were natives of Antwerp, and resembled each other in style.]

267 A Concert.—Seven figures grouped round a table. P. 1 ft. 6 in. by 2 ft. 3 in.

VAN OS (Jan), b. 1744; d. 1808. [An eminent Dutch flower painter.]

268 Fruit and Flowers—in a vase placed on a marble slab. A pine apple on the summit of the group. Signed. P. 2 ft. 10⅜ in. by 2 ft. 3½ in.

VAN THULDEN (Theodore), b. 1607; d. 1676.

269 The Three Kings.—Three half-length figures, in most gorgeous apparel. Copy after Rubens, of whom this painter was an eminent scholar. C. 3 ft. 5 in. by 2 ft. 11 in.

VAN TOL. [Imitated Gerard Douw.]

270 An Elderly Woman—at a window, catching fleas in her dog. P. 12 in. by 9 in.

271 The Sleeping Musician.—Seated; not quite full length. He has fallen asleep with a large jug before him. P. 11½ in. by 8½ in.

272 An Old Man reading.

273 An Old Woman reading.—Both half-length figures. P. 8 in. by 6½ in.

VLIEGER (Simon de), b. 1612. [An excellent Dutch marine painter, who is said to have been the teacher of a greater man than himself—Wilhelm Vandervelde.]

274 View off the Coast of Holland.—(Probably Schevening, near the Hague.) P. 1 ft. 9 in. by 3 ft. 2 in.

VICTOR (Jan), fl. 1640. [A scholar and imitator of Rembrandt.]

275 The Parting of Tobias from his Family.—Old Tobit is giving him instructions as to his journey; the mother sits by at her spinning wheel. Very simple and pleasing. Of all the Scripture stories, that of Tobias suffers least by being treated in the Dutch style.
1 ft. 7 in. by 1 ft. 11½ in.

WATERLOO, b. about 1618. [Celebrated for his etchings. His pictures are rare.]

276 A Road through a Wood.—A swineherd in front.
C. 1 ft. 9¾ in. by 2 ft. 1½ in.

WILDENS (Jacob), b. 1584; d. 1644. [One of the best landscape painters of the Rubens school.]

277 A Landscape.—A river flowing through a forest; in the foreground, a bridge over a torrent. Very wild and grand. P. 2 ft. 1½ in. by 3 ft. 4 in.

WOUVERMANNS (Philip), b. 1620; d. 1668.

[I have already characterized this fertile and clever painter, and his brilliant, airy, animated, but artificial and rather mannered compositions. See p. 60.]

278 Landscape—with a hawking party; conspicuous is a man in red, on a grey horse; two men are reposing on a bank.
From the collection of Capt. Baillie. 1 ft. 8 in. by 2 ft. 4½ in.

279 Landscape.—Grooms watering horses at the foot of a bridge, over which is passing a cart loaded with hay.
19⅛ in. by 17 in. (*Smith's Cat.* 418.)

280 Landscape.—View on the bank of a canal, in which boys are bathing; in front, peasants are unloading a hay cart, and others occupied with horses. Excellent.
P. 1 ft. 2 in. by 1 ft. 4 in.

281 The Disasters of War. P. 1 ft. 4 in. by 1 ft. 7 in.

WOUVERMANNS (Peter). [Brother of the foregoing.]

282 A Horse Fair.—A woman and child seated on a log in the foreground; a village steeple seen behind.
1 ft. 10 in. by 2 ft. 2 in.

WYCK (John), b. 1640; d. 1702, in England.

[A Dutch painter, who came to England, and was patronized by Charles II. and William III. Several of his pictures are in the Royal collection at Windsor.]

283 The Horrors of War.—A party of cavalry and other soldiers halting before a heap of slain, whom they are stripping and rifling. C. 1 ft. 10½ in. by 3 ft. 4 in.

WYNANTS (Jan), b. 1600; d. 1670. (See p. 63.)

[A Dutch painter of small finished landscapes, in which the scenery is seldom interesting; the workmanship and the accuracy of imitation, combined with a free, airy touch, and beautiful effect of air and light, forming all their merit, unless when the minute figures are painted in by such artists as Wouvermanns, Lingelbach, or Vander Velde. In the three following, the figures are by Adrian Vander Velde.]

284 A Landscape—with peasants driving cattle on a road.
C. 1 ft. 8½ in. by 2 ft. 1½ in.

285 Landscape.—A wooded hilly scene, with figures; two men fishing; a broken tree in front.
2 ft. 1¼ in. by 2 ft. 9½ in.

286 Landscape.—A winding road, on which are a man and a woman driving cattle.
C. 1 ft. 8½ in. by 2 ft. 1¼ in. (*Smith's Cat.* 60.)

287 Landscape—with buildings and figures, the last painted by Lingelbach; a large half-withered tree, almost without branches and leaves, is seen in front. A picture which, from its size and varied subject, is remarkable, for Wynants.
C. 3 ft. 4½ in. by 4 ft. 3⅜ in. (*Smith's Cat.* 121.)

Modern English, and German Painters.

— BLAKE.

288 Dead Game and Wild Ducks.—Purchased by Lord Francis Egerton.

BOXALL (W.), living in 1843.

289 Two Studies of Female Heads.

BRIGGS (H. P.), R.A., living in 1843.

290 Scene from Count Fathom.—A wounded Austrian officer preparing to shoot a female marauder on the field of battle. An early picture of the artist, who has since devoted himself to portraiture.

CALCOTT (Sir Augustus), R.A., living in 1843.

291 A View on the Rhine.

DOBSON (William), b. 1610; d. 1646. [An excellent English portrait painter in the service of Charles I. He succeeded Van Dyck as sergeant-painter, and groom of the chamber to the King, in 1642.]

292 Head of Charles I.—Seen in profile, looking down. A spirited study.

293 Portrait of Cleveland, the Poet.*—Purchased by Lord Francis Egerton.

DEIGHTON.

294 The Death of Nelson.—The deck of the Victory, during the battle of Trafalgar, 1805.

GAINSBOROUGH (Thomas), b. 1727; d. 1788. (See the Grosvenor Gallery.)

295 A Study for a Family Picture.—A gentleman, three ladies, and three children, grouped in the foreground of a woody landscape, on the right of which are two youths

* John Cleveland was strongly attached to Charles I., and a writer of satires, poems, and pamphlets in defence of the royal cause, for which he suffered imprisonment under Cromwell. He was at Oxford with King Charles, at the same time with Dobson, in 1642, when this picture was probably painted.

returning from the chase; and in the background a young lady and her attendant, on horseback.

296 Cows in a Meadow.

HENSEL (of Berlin), living in 1843.

297 Christ meditating on his Mission.—Small full-length figure.

HOLLAND.

298 View of Greenwich Hospital.

HURLESTONE.

299 Armida and a Cupid.

300 A Peasant Girl of Sorrento.

KNELL (W. A.), living in 1843.

301 Evening in the Downs. A little picture of striking effect. Purchased in 1842.

LAUDER (R. S.), living in 1843.

302 Scene from the Bride of Lammermoor.

LANDSEER (Edwin), R.A., now living, 1843.

303 A Dog, with a dead Stag, and other dead Game.—An early picture.

304 The Return of the Hawking Party.—Composition of six figures, containing portraits of Lord and Lady Francis Egerton, and two of their children, with attendants, horses, dogs, &c. A beautiful picture, well known from the popular engraving by Cousins. Painted and exhibited in the year 1838.

LAWRENCE (Sir Thomas), P.R.A., b. 1769; d. 1829.

305 Study of a Female Head, (one of the Siddons family.) Very fine; in his early manner.

LEE (Frederick Richard), R.A., now living, 1843.

306 Landscape.—St. George's Hill, Oatlands, with Windsor Castle in the distance. A group of mole-catchers in the foreground. Signed and dated, 1840.

LINTON (W.), living in 1843.

307 View on the Coast of Southern Italy.

LIVERSEEGE (Henry,) b. 1803; d. 1832. [This young painter was the son of a workman in a cotton manufactory at Manchester. As a painter of scenes and groups from familiar life or works of fiction, conceived with great dramatic power, character, and expression, he had attained high excellence and reputation, when he died at the early age of twenty-nine.]

308 Hamlet and his Mother, in the Closet Scene.

MILBOURNE.

309 A Sea View during a Fresh Breeze.—Purchased by Lord F. Egerton.

NEWTON (G. S.), R.A., b. 1794; d. 1835.

310 A Young Lady, hiding her face in deep grief.—On the ground at her feet, a letter on black-edged paper. One of the artist's best pictures. A duplicate is in the possession of the Earl of Chesterfield.

POOLE (P. F.), now living, 1843.

311 Two Children at a Stile.—A very pretty little picture.

REINAGLE (Ramsey Richard), R.A., living in 1843.

312 A Landscape—representing an extensive view over an open country.

REYNOLDS, (Sir Joshua), b. 1723; d. 1792.

313 Portrait of a Lady. Full length.

RIPPINGILLE (E. V.), now living, 1843.

314 A Brigand's Wife.

SIMSON (W.), living in 1843.

315 Hagar and Ishmael.—Exhibited in 1842.

STONE (Frank), living in 1843.

316 A Girl and her Lover.—The subject is taken from the Lay of Elena, in Taylor's Philip van Artevelde.*

C. 3 ft. 8 in. by 2 ft. 10 in.

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* This charming little picture was exhibited in the Gallery of the British Institution, in 1841. It was immediately purchased by Mr. Rogers, (whose approving choice would stamp a value on any picture,) and by him ceded to Lord F. Egerton. The original sketch for the female figure was from the beautiful head of Mrs. Norton.

TURNER (T. W. M.), R.A., now living, 1843.

317 Sea View—with a gale, and a heavy rolling sea. Three Dutch fishing-boats are near the front, and some ships of war appear in the distance. A most admirable picture, in the earlier and better manner of the painter.

C. 5 ft. by 7 ft.

WILSON (Richard), R.A., b. 1714; d. 1782.

318 A Landscape—with a river flowing at the base of a high hill; two figures seated in the foreground.

319 Landscape.—Niobe.*—A subject often repeated by the painter. There is one in the National Gallery, another in the possession of Mr. H. Munroe.

* This picture, or rather this subject, gave occasion to a criticism, rather severe, yet not wholly unjust, in Sir Joshua Reynolds's "Discourses;" but he did not love Wilson. See his fourteenth discourse.

NOTE.

Since the foregoing sheet was printed, I find that two of the pictures mentioned no longer form part of this collection:—

101 The Infant Saviour and St. John.

140 Landscape, by Berghem.

THE COLLECTION

OF

THE DUKE OF SUTHERLAND,

AT

STAFFORD HOUSE,

STYLED

THE SUTHERLAND GALLERY.

INTRODUCTION.

Some account of the formation and division of the old Stafford Gallery has already been given in the catalogue of the Bridgewater Gallery, properly so called. On the death of the late Duke of Sutherland, in 1833, the family pictures, and those acquired by him when Earl Gower and Marquess of Stafford, fell to his eldest son, the present Duke. This collection, properly the *Sutherland Gallery*, has been recently enlarged by the purchase of several grand and interesting pictures, and is now arranged in the Duke's magnificent mansion, or rather palace, principally in a gallery built for their reception; while the cabinet pictures and the Dutch masters, are distributed through the apartments. They are in general seen to great advantage, being well hung, and well lighted. I except those in the long corridors on either side of the grand hall, which are mostly decorative pictures, of no great mark or value, and are only seen when the house is lighted up.

The picture gallery in Stafford House, is not only the most magnificent room in London, but is also excellently adapted to its purpose, in the management of the light, and the style of decoration. There is no colour but the dark rich crimson of the furniture, the walls being of a creamy white, the ornaments of dead and burnished gold. The length of the gallery is 126 feet, by 32 feet in width. The central division, 45 feet in length, is illuminated by a vast lantern, 48 feet from the ground; the two ends are each 24 feet in length, by 24 in height. On one side of the

central division are hung the two great pictures by Murillo, "The Angels' Visit to Abraham," and "The Return of the Prodigal Son." Each picture is surmounted by the bust of Murillo, crowned by two reclining genii, life size, bearing palms. These pictures are of unequal merit. In the first-named, a superhuman subject is treated in a most sublunary fashion; the last, in which a subject altogether earthly and domestic is rendered sublime through energy of conception and feeling, may be pronounced, with reference to the style of art, *perfection*. Certainly in point of truth of expression, and in execution, Raphael himself never exceeded it. Placed thus together, these two fine pictures are invaluable exemplifications of the Seville school, of all that Murillo could do, and all that lay beyond the limit of his powers—I will not say of his *genius*, for that I believe to have been capable of reaching at whatever lay between heaven and earth; but with him, as with Raphael, the form of the manifestation was determined by extraneous influences.* Of this more hereafter. Opposite to the Murillos, hang some of the finest pictures in the collection; for instance, that wonderful portrait called "Titian's Schoolmaster," which every painter must look at with a sort of desperation;—at least I know not one who would dare to stand before it and whisper even to himself, "anch'io sono pittore!" I recollect only two heads which have left a similar impression of inimitable excellence and mira-

* I should not think of naming the two painters together, but that others have done so; and, in truth, if we divide all painters into the two comprehensive classes, the *Idealists* and the *Naturalists*, Raphael will stand at the head of the first, and Murillo at the head of the last. To my own taste, he is far above Rubens. In the travels of the Marquis de Custine, ("L'Espagne sous Ferdinand VII.") are some very eloquent and just remarks on the genius of Murillo. He says,—"Je le crois aussi grand peintre que Raphaël, mais il n'est pas un aussi grand homme." "Raphaël dédaigne de flatter l'œil, quoiqu'il ne le blesse jamais. Murillo le flatte et le blesse pourtant quelquefois. Raphaël a peint comme les Grecs ont bâti; la noblesse de ses œuvres est due à la source d'où decoulent ses idées; et la noblesse de Murillo est due au but où tendent les siennes." This is better far than the cut and dried criticism one usually meets with.

culous truth, the Velasquez in the Aguado Gallery, and Titian's portrait of Violante Palma, in the Florence Gallery.* Northcote used to say, that when he encountered a poor or mediocre picture, he felt inclined to burn his pencils and canvas in a fit of discouragement and disgust; but after looking at one of Vandyck's or Titian's heads, he would go home and paint cheerfully the live-long day. One can understand this; but *here* even such generous emulation stands abashed, annihilated, and all the hyperboles of admiration are common-place.

Van Dyck's famous portrait of that princely patron of art, the Earl of Arundel, is here—much effaced by cleaning; but the Van Dycks and Titians have this advantage, that scrub them as you will, you can never scrub the life out of them. They have a tenacity of vitality which is in the conception, and will remain while a scrap of colour—an eye, a lip—survives on the canvas. I wonder sometimes how certain picture restorers can ever dare to lay their hands on such things. I wonder they are not paralysed, like the executioner when he was going to behead Monmouth.

Some other fine portraits on this side of the room, should be pointed out to the visitor; that of the young Venetian, with his aristocratic head, by Parmigiano; "the Artist," by Van Dyck; the good Pope Benedict, by Subleyras, a painter rarely met with in England; and above these the "St. Gregory," by Guercino; and a picture attributed to Velasquez, representing St. Francis Borgia, when Duke of Gandia, at the door of the Jesuits' convent; a picture to which the story of Gandia, so well told in a recent number of the *Edinburgh Review*, has lent a modern interest. At the south end of the Gallery, hangs a singularly fine picture, the masterpiece of Gherardo delle Notti; another picture

* Called "Titian's Flora."

well known in the history of art, the "Muleteers" of Correggio; and the great picture of Delaroche, "Lord Strafford going to Execution." At the north end, I will merely point out the "Rape of Proserpine," by Nicolò dell' Abate, the painter celebrated in Agostino Carracci's sonnet,* and of whom I know but one other example in England. It is interesting, as a specimen of a rare and celebrated master, and as illustrating the bold drawing, the poetical fancy, the pagan taste, and altogether mannered style of his particular school, the followers of Giulio Romano. At this end of the Gallery are several Spanish pictures—a small one by Alonzo Cano, four by Zurbaran, and one by Ribera —to these I shall return presently. Meanwhile the reader or visitor will do well to consider them attentively, or look forward to the description in the catalogue.

The examples of the Dutch *paysagistes* are few, but first-rate. I can only point out here, the Wood Scene, by Hackert, and an inimitable little Landscape by Van Goyen; there is no *first-rate* example of Rubens, and no Rembrandt.

Not the least attraction of this collection, is the number of beautiful pictures by modern English artists, several of which rank as master-pieces of the respective painters; as, for instance, the full-length of the present Duchess of Sutherland with her daughter, by Sir Thomas Lawrence, which, for the dignity and elegance of the subject, and the harmonious beauty of the treatment and colouring, stands beyond comparison the first of his works. The Bacchanalian scene, by Etty, is as full of vigorous life and colour as Titian himself; the "Day after the Battle of Chevy Chase," by Edward Bird, is one of the best and most expressive pictures left by that painter; while to the picture of "Lord Stafford and Lady Evelyn Gower," by Edwin Landseer, I might merely refer as the original of

* See the Introduction to the Bridgewater Gallery.

the fine and popular print, by Cousins, if any engraving *could* give the mingled gaiety, and brilliance, and softness of colour, which charm us in this lovely group. I must observe, however, that the little early picture of Wilkie is not very good as a specimen. By Eastlake there is no picture. There is a gorgeously beautiful composition by Winterhalter, a repetition of his " Decameron."

But without dwelling further on isolated examples of excellence, I must return to the Spanish pictures, and as no other gallery in England to which I have as yet had access, contains so many and various productions of this school, I shall throw together here some observations on Spanish art generally, and the Seville school particularly, which may be referred to hereafter, when we have to speak of Lord Lansdowne's and Lord Ashburton's Murillos.

The Spanish masters are divided into two schools, of essentially different character—the school of Andalusia, or of Seville, as it is usually styled, and that of Valencia. Of the former, the principal painters are Velasquez, Murillo, Zurbaran, and Alonzo Cano, (whose exquisite paintings are rare, from his devotion to sculpture, in which he also excelled,) the two Herreras, Carduccio, Castillo, &c. Of the school of Valencia, are Juanes, called the Raphael of Spain ; Ribalta; his pupil Ribera, (Il Spagnoletto,) &c.

Of these two schools, the first more exclusively lays claim to the title of Spanish, its masters having rarely quitted Spain; whereas the painters of the school of Valencia were formed on the Italian models, and most of them had studied in Italy.

There are in this collection, five pictures by Murillo, one of which is justly classed with the master-pieces of art; four by Francisco Zurbaran, the Caravaggio of the Seville school—one of them singularly interesting; one by Alonzo Cano; one, very fine and characteristic, by Ribera; another, very interesting, attributed to Velasquez.

I can understand preferences, but I have no sympathy with exclusive predilections in art. I know there are amateurs who affect to despise, others who do *really* despise and dislike the Spanish school. All who have cultivated a decided taste for the spiritual and ideal painters, and the grand designers of the second period of Italian art, and in particular the *cognoscenti* learned in the classical productions of the cinque-cento school, are disgusted by the want of *style* in the Seville painters.

On the other hand, the "general"—the public—to whom Gian Bellini, and Perugino, and Michael Angelo, and even Raphael, are "caviare," adore the popular and intelligible beauties of Murillo; can understand the spirit and truth of Velasquez, and feel all the gloomy pathos of Ribera or Zurbaran.

But however tastes may differ, there is one point of view under which the Spanish school is interesting to every reflecting mind—its *nationality.*

It is true that the productions of Dutch and Flemish art bear also the stamp of nationality; that is, they reflect truly the manners, the costume, the exterior and household existence of a commercial, comfort-loving people; but the Spanish school is national in a far profounder sense. The basis of Dutch art, whatever may be the subject treated, is the mere imitation of life through the visible and actual. The basis of Italian art, from its earliest aspirations to its latest aberrations, is still the classical; it is Greece and Rome over and over again, modified more or less by the religious and intellectual spirit of the age, and the individual character of the painter; but the basis of Spanish art is the Gothic and the Moorish, fused together by a fervid but gloomy spirit of Catholicism. In Flemish art, the predominant external impress is given by the *real;* in Italian art by the *ideal;* in Spanish art by the *human.* I can find no other word by which to convey what I mean here—the

expression of life through sensation, and emotion, and passion, prevailing over abstract mind, grandeur, and grace. Spanish art, even in its highest religious form, appeals to our human sympathies, more than to our intellect or our veneration; clothes the most awful mysteries of our faith, as well as the deepest feelings of our nature, in forms the most familiar, which yet are redeemed from all vulgar association by the intensity and propriety of the expression; and is stamped throughout with that bigotry, that mysticism, that earnestness of credulity, which, in the 16th and 17th centuries, distinguished the catholicism of Spain from the catholicism of Italy and the Low Countries. Its spirit is otherwise essentially *lyric* and dramatic, not like that of the Florentine or Roman school, *epic*. When grand—and both Murillo and Cano are sometimes wonderfully grand—they are grand in fragments and passages, in single heads or figures, and through the concentration of all their power, into some particular effect, some particular sentiment; in short, through intensity of purpose and feeling; never or at least very rarely, through nobleness of conception, correctness of taste, or grandeur of form. What is called *style*, is not a characteristic of the Spanish painters. On the other hand, one of their chief merits, of Murillo especially, is their wonderful command over the *material* of art,—a magic of execution, quite original and peculiar. When the Italian school was just rising to its height of excellence, oil painting had been lately invented; the best among the painters of its golden age were trying experiments. The Spaniards came a century later, and applied with miraculous effect the technical skill they had learned from the Dutch and Flemings. It is true they had no traditional types of form and character on which to improve and refine, like the Italians; no antiques to study. They were restricted in the choice of subjects, and a law of the inquisition forbad the representation of nudity; but they

had nature before them, around them—the glowing vigorous nature of their southern clime. The students in the Seville academy began where others end—by painting, not drawing. The exquisite truth of imitation—all the mechanical secrets of colour, light and shade, and aerial effect—all the dexterity of hand which the Dutch applied on a small scale, and to the most trivial and often base subjects, the Spaniards applied on a large scale, and to the grandest subjects, which, let it be observed, gained nothing in sublimity by this illusive truth of effect—rather lost. Yet the tendency and principle of Spanish art being the appeal to our sensibilities, the skill of the execution certainly heightened this power into a kind of enchantment—a fascination. Look at the "Prodigal Son" here; it will exemplify all that has been said.

It is the most difficult thing in the world to describe the pictures of Murillo or Juanes, and the most unsatisfactory when done, for they are addressed chiefly to the feeling and to the eye; their beauties are those of sentiment, colour, countenance, execution. They must be seen to be appreciated, engraving gives no adequate idea of them; and for this reason it is that we see so very few engravings after the Spanish masters.*

Hence, too, they excelled in portraiture; some, as Velasquez, combining the excellences of the Venetian and Flemish styles. I recollect a portrait in the Louvre, that of his own daughter, by Domenico el Greco, which I should have taken for a Titian—lovely! As to Murillo, original in portraiture as in everything else, his style was no style but that of nature—a noble unconscious simplicity—as different from the chivalrous elegance of Vandyck, as from the "senatorial dignity" of Titian. For instance, the portrait of Don Faustino Neve, at Bowood; and the head (No. 50) in this Gallery.

* Of all painters, those of the Carracci school are best rendered by engravings.

Wherever there is genius, there must be individuality, not merely of conception but of manner; and the works of the Spanish painters are strongly marked by their personal character. Murillo seems to have been, like Raphael, distinguished by his amiable disposition, his serene temper, his quick sympathies, his generosity, humility, piety—nay, every virtue under heaven is ascribed to him by his cotemporaries and biographers. His favourite subjects were those of a benign cast; Christ as the Good Shepherd, the Madonna bending to the intercession of saints, guardian angels stooping to the assistance of mortals, works of charity and mercy. The tenderness and brightness of tint, the soft carnations and lucid effects which he substituted for the powerful colouring of his precursors in art, are also characteristic of the man. In the representation of beauty he has been excelled, never in the expression of countenance. His angels and children equal those of Correggio. His virgins, hovering in a flood of glory, " with downcast eyes beneath the Almighty Dove," are not mere symbols, (like the everlasting Madonnas of the Carlo Dolces and Carlo Marattis,) but visions, heavenly apparitions, almost palpable to feeling as to sight.* His saints are not abstractions of certain Christian virtues, but *men*;—men of flesh and blood; men of sorrow and sin; men who have wrestled with the Evil One and conquered; men who have seen the doors of Paradise opened—who in blissful visions have held the Infant Godhead in their arms.† In the representation of the monkish character, Zurbaran perhaps excelled all others. His cowled Carthusians, with dark deep-set eyes and thin lips, haggard with penance and fasting—his missionary fathers, his inquisitors and jesuits, convey the strongest idea of physical self-denial and the consciousness of

* His Madonna of the Leuchtenberg Gallery, struck me at the time, and lives in my memory, as the most beautiful creature I ever beheld; yet it has, like all his heads, the air of a portrait.

† This vision of St. Francis and St. Anthony of Padua, is a favourite subject of painting. See No. 22.

their holy calling. Ribera's martyrs and penitents are "strong to bear and mighty to suffer." In the Spanish pictures, the representations of the Saviour are generally of a painful character—he is crowned with thorns, bleeding on his cross, dead in the arms of weeping angels, or of his desolate mother. Morales excelled in the first, Cano in the second, Ribera in the last-named subject; and it must be allowed that they have exhausted the resources of art in depicting horrors. The more harmonious and gentle spirit of Murillo sought the pathetic, where others gave only the appalling; as in that wonderful vision, the dying Redeemer stooping from the cross to embrace St. Francis.*

It is, as I have already observed, the peculiar stamp of the national temperament—the fusion of Moorish and Gothic chivalry with the gloomy yet imaginative superstition of the age, which, apart from all connoisseurship, lend a strong, a vital interest to the productions of the Spanish painters. We are constantly reminded that the land of Juanes and Alonzo Cano, of Murillo and Zurbaran, was the land of St. Dominic, of Loyola, of St. Francis Xavier, of St. Theresa. Religious art became poetry among the Italians; among the Spaniards it became *life*. Everywhere we see the prevalent religious spirit, compounded of the mystic and the sensual—of extatic love-trances, and demon-tempters—of visions of Paradise, autos-da-fé, and the inquisition.† The Spanish superstition of the 17th century, takes us back in thought to that of the Italians in the 14th; miracles were almost as rife, and the lives of some of their painters read like the legends of their saints.‡

* In the Church of the Capuchins at Seville.

† One of their great painters was a familiar of the inquisition.

‡ For instance. it is gravely related in the life of Juanes, that after he had finished a beautiful picture of the Virgin, he drew back to examine his work at a proper distance, and in doing so, would have fallen back over the edge of the scaffold, if the Madonna he had just painted had not stepped out of the canvas to his rescue. Having performed this miracle, she retired back to her place. See also the life of Beccerra, in "Cumberland's Spanish Painters."

Such, and so deep, was the impress of the church on Spanish art. The influence of the court did not interfere with this tendency, but well performed its part, by lavishing honours as well as patronage on its professors. During two centuries, the kings of Spain were distinguished by a love of painting and painters; inherited, as it should seem, from their ancestor, Charles V. The friendship of Philip II. for Titian and Coello, that of Philip III. for Zurbaran and Carducha; that of Philip IV. for Velasquez and Rubens, and the admiration of Charles II. for Murillo, are matters of history;* their familiar and confidential intercourse with the artists of their courts, is the only interesting aspect under which history has represented these bigoted and degenerate princes.

My acquaintance with Spanish literature is too limited to enable me to point out its affinity with Spanish art. As far as I can judge, the poets of Spain have never been illustrated by her painters; her painters owe little or nothing to her poets. Calderon was the cotemporary of Murillo, and the intimate friend of Alonzo Cano;† and his mystic and religious comedies are very like the Spanish pictures in conception, but not in treatment. Nothing can be more simple than the style of treatment in the Seville school; Murillo's sins against good taste are frequent, but never those of exaggeration or affectation: the reverse is the general character of the Spanish literature of that time. I never saw nor heard of a Spanish picture, of which the subject was taken from Don Quixote or from Spanish history, except one or two royal progresses and battles, painted for Philip IV.‡ Velasquez in his portraits, and in some

* Charles III. by an edict prohibited the exportation of Murillo's pictures from Spain.

† The portrait of Calderon, by Cano, is in the Louvre.

‡ There are upwards of 400 pictures in the Spanish Gallery of the Louvre, of which two only are of profane subjects, and both by Ribera. There are more than fifty monks and martyrs by Zurbaran only.

of his smaller pictures, has given us an idea of the costume and manners of the Donnas and Cavaliers of his time, and subjects from the lowest class are common. The *mozos* and the *aguaderos* are as true to life and character as the boors of Ostade and Teniers; but wide is the difference—as wide as the space between Andalusia and the fens of Holland.

This sketch of the character and tendency of Spanish art, slight and inadequate as it is, may perhaps assist the reader to a better and more *sympathetic* understanding of the pictures here, those in the Dulwich and National Galleries, and those in other collections hereafter described. In conclusion, I must confess that I have no predilection for this school of art, as a school. Many Dutch and Flemish pictures together weary the attention and the eye; many Spanish pictures together oppress the spirits. I never spent two hours together in the Spanish Gallery of the Louvre, or in the Aguado Gallery, or that of Soult, which I remember in its palmy days, without a feeling of dejection and lassitude difficult to describe. The gloomy monotony of the subjects, and yet more of the treatment, is to me, after a while, painful and fatiguing.

On the other hand, to meet in a gallery of pictures one or two fine examples of this original school—such as the "Madonna" of the Leuchtenberg Gallery, the "St. Thomas" at Lord Ashburton's, the portrait of Neve at Lord Lansdowne's, the Aguadero of the Duke of Wellington, the "Andalusian Boys" at Dulwich—how refreshing, how delightful! how the eye and fancy together are fixed and fascinated! Turn once more to the "Prodigal Son" here—is it not like gazing on a real scene as reflected in a mirror? This assemblage of many figures strikes us with the feeling of a *presence* quite as much as one of Titian's almost breathing heads. What trace is here of the hand of man, of the painful iteration of touch upon touch, line upon line?

Those beings were created, not painted. They live and move in circumambient air; an atmosphere interfused with light and shadow floats round them, beyond them. The son, in an agony of humiliation and penitence, sinks at the feet of his parent; and even while the supplication yet trembles on his lips, the father folds him trembling to his forgiving heart. Never was a divine lesson more divinely illustrated!

Italian, Spanish, and French Painters.

*** *Those pictures which formed part of the old Stafford Gallery, are distinguished by* S. G., *placed after the description.*

ALESSANDRO VERONESE (Turchi, called also L'Orbetto), b. 1580; d. 1650. [Distinguished among the later Venetians by his correct drawing and careful, smooth finishing, but apt to be heavy in effect, and not an interesting painter. See p. 96.]

1 Christ and the Woman of Samaria.—Figures life size, and not quite full length. From the gallery of Count Lecchi, at Brescia.

The Marchese D'AZEGLIO, (living in 1842.) [A nobleman of Milan, distinguished for his various accomplishments, and author of the popular romance of "Ettore Fieramosca."]

2 Landscape.—A scene in the civil wars in Tuscany.

3 Landscape.—A scene from Ariosto. Two large pictures.

BASSANO (Giacopo da Ponte), b. 1510; d. 1592. [This Venetian painter passed his life chiefly at Bassano, a little country town, where he and his four sons set up a kind of manufactory of pictures; painted everything—history, sacred and profane; genre, portrait, still life:—but treated all subjects in the same familiar style, without taste or selection, seldom rising to dignity or sentiment, but quite original and peculiar in the vivid brilliancy of his colour, and a cer-

tain management of effect, which render his pictures popular and attractive. The two pictures here sufficiently illustrate his manner.]

4 The Beasts entering the Ark. — Crowded with figures and animals, all admirably well painted, but disposed without taste, and, as a scripture subject, treated with a vulgarity approaching to levity. Noah's wife is seen in the foreground, carrying a bushel of eggs, and lamenting over one which has fallen and lies smashed on the ground; behind her sits a monkey holding her distaff. From the Orleans Gallery. S. G.

5 The Presentation in the Temple—by torch-light. A small composition of twelve figures, remarkable for the depth and vividness of colour, though these are the characteristic beauties of Bassano; and even more remarkable for the pleasing composition. From the Orleans gallery, and purchased by the Marquess of Stafford for 100 guineas.
From the Orleans Gallery. 1 ft. 6¾ in. by 1 ft. 10½ in. S. G.

BASSANO (Leandro).

6 A Fête Champêtre.—Many figures in a landscape; in front, a gentleman playing the guitar to a lady.

School of BELLINI, the Founder of the Venetian School.

7 Holy Family, with Saints.—A composition of eight figures, less than life. The Virgin holding the infant Christ; St. John as a youth, Mary Magdalen, St. Catherine, and another female saint. St. Peter adoring the infant Christ, and a man in a secular habit, holding a book, is seated on the right. A beautiful early Venetian picture, of the time and school of Gian Bellini, which Dr. Waagen attributes decidedly to Pietro degli Ingannati, cotemporary with the Bellini. It appears to me not unworthy of Giorgione. C. 2 ft. 11 in. by 4 ft. 8 in.

IL BOLOGNESE (Gian Francesco Grimaldi), b. 1606; d. 1680.
[A painter of grand landscapes, in the style of Annibal Carracci.]

8 A Landscape. — A bridge crossing a rapid stream,

which falls in a cascade in front; a man seated on a rock angling.

From the collection of Lord Dacre. 2 ft. 4½ in. by 3 ft. 3 in. S. G.

CAMBIASI (Luca), b. 1527; d. 1585.

[A Genoese painter, whose best works are to be seen in the Genoese palaces and churches. He was called to Spain by Philip II. to assist in painting the Escurial, and died there. His picture here is an example of confused, mannered composition.]

9 Venus lamenting the Death of Adonis—Cupid standing by. Three figures, life size.

C. 4 ft. 1¾ in. by 3 ft. 2½ in. S. G.

CANALETTO (Antonio Canale), b. 1697; d. 1768. (See p. 73.)

10 Two large Views of Venice.—(In the Grand Hall.)

Each 8 ft. 3 in. by 5 ft. 10 in.

11 Two smaller Views.

CANO (Alonzo), b. 1600; d. 1676.

[This artist, a native of Granada, excelled equally as painter, sculptor, and architect. Hence, and not from any similarity in style, he has been called the Michel Angelo of Spain. He was remarkable for his passionate and turbulent character and various adventures.]

12 The Ancient of Days—half-length, holding in the left hand a globe. A small but beautiful picture, grandly conceived, with an effect of colour somewhat like Correggio, but not so fused, delicate, or transparent.

CARRACCI (The). Bolognese S. [For a general character of these painters, see the Introduction to the Bridgewater Gallery, p. 86.]

LUDOVICO CARRACCI, b. 1555; d. 1619.

13 Christ crowned with Thorns.

14 The Holy Family.—Three figures, life size; to the left of the Virgin is the globe, enwreathed by a serpent, which holds an apple in its mouth. The infant Christ is

seated on the base of a column; Joseph seen behind, points upwards to a cross in the sky.

ANNIBAL CARRACCI, b. 1560; d. 1609.

15 A Riposo.—Two angels adoring the holy infant; St. Joseph, behind, is fastening his ass to a tree. A most beautiful and valuable little picture. From the Orleans gallery, at the price of 700 guineas.

P. 1 ft. 8¼ in. by 2 ft. ½ in. S. G.

16 St. Margaret.—Figure life size. She is leaning on a pedestal, pointing upwards with the right hand; in the left she holds a book; one foot on the dragon. Fine landscape background.*

17 St. Stephen receiving the Crown of Martyrdom. —Eight angels above. A small, finished study, in an oval, about 5 in. by 4 in.

AGOSTINO CARRACCI, b. 1558; d. 1601.

18 The Martyrdom of St. Bartholomew.—A small picture, in which this horrible subject is treated with unusual delicacy. It belonged to King Charles I.†

C. 1 ft. 6 in. by 1 ft. 2½ in. S. G.

CHAMPAGNE (Philipe de), b. 1602; d. 1674.

[A French painter of history and portrait; in the latter department excellent, in history rather cold and mannered. He was a good deal influenced by Nicolò Poussin, though not exactly his pupil.]

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* St. Margaret, according to the legend, suffered martyrdom at Antioch, about the 3rd century A. C. Being attacked by Satan in the form of a dragon, she vanquished him by holding up the crucifix, (allegorical of the conquest of Faith over Sin.) Hence she is usually represented with the Dragon chained or prostrate at her feet. She is the subject of many beautiful pictures—one by Raphael in the Louvre. The above picture by Annibal, is well known from the fine engraving after it by Bloemart, (1603.)

† It is described in his Catalogue—"A piece of St. Bartholomew, with both his hands tyed up to a tree, where they are flaying his skin; thereby a commander on horseback, and three other figures, and an angel over his head, crowning him with a garland. Painted upon cloth, in a black frame. Brought from Germany by Sir Robert Anstruther, and given to the king. Supposed to be done by one of the Carracci."

19 Portrait of Colbert—the famous Minister in the reign of Louis XIV.; half length, in black dress and falling collar, small beard and mustaches. The features express shrewdness, penetration, and self-complacency, rather than large capacity or mental dignity; and the hands, which are very peculiar, also convey the impression of weakness. Beautifully painted in a bright tone. C. 2 ft. 5½ in. by 1 ft. 11 in. S. G.

CIGNANI (Carlo), b. 1628; d. 1712. [A scholar of Albano, one of the best of the later Bolognese school.]

20 St. Anthony of Padua—adoring the infant Saviour. A small picture.

CIRO FERRI, b. 1634; d. 1689. [One of the last of the degenerate Roman school.]

21 The Virgin and Child.—The infant sleeping. A pretty picture of this class. C. 1 ft. 6¾ in. by 1 ft. 3 in.

CLAUDE de Lorraine, b. 1600; d. 1674.

22 Landscape.—An arch in the distance, a large tree in front, and a shepherd piping. 16½ in. by 12 in.

CLOVIO (Don Giulio), b. in Dalmatia, 1498; d. 1578.

[The most celebrated painter in the miniature style of the sixteenth century, and employed by Pope Paul III. and Pope Pius V., in the illumination of missals and other MSS. In his works he combined with exceeding minuteness of finish the large style and somewhat pagan sentiment caught from his first master, Giulio Romano.]

23 A Miniature—of exquisite beauty, representing the Holy Family. St. Anna on a throne; the Virgin seated on her knees, holding the infant Saviour, to whom St. John presents a kid; on one side St. Jerome, on the other, St. Catherine; groups of angels above,—in all, twenty-eight figures, in the compass of 5½ in. by 4 in.

CORREGGIO (Antonio Allegri), b. 1494; d. 1534. (I can add nothing to what I have said of the character and works of this great painter. See First Series, Nat. Gall., p. 35.)

24 The Infant Christ, with the heads of the Virgin and Mary Magdalen.—Study from (or for) the central group of the famous St. Jerome, at Parma.* It is worthy of observation that in the head of Christ, Correggio has sought to blend a superhuman grandeur and energy with perfectly infantine form and feature, and has succeeded. The passive sweetness, the adoring languishment in the two female heads, are in exquisite contrast. This lovely picture was purchased by the Duke of Sutherland at Parma, where it was exhibited in the gallery. It formed part of a property divided among several heirs. 1 ft. 9 in. by 1 ft. 4 in.

25 The Muleteer.—A celebrated little picture, in a style of composition quite unusual with the painter. It represents merely a loaded mule and an ass, with their drivers, passing through a landscape, executed with great spirit and breadth of touch, in a sketchy manner. It is said to have been painted by Correggio for a sign. Once in the collection of Queen Christina; afterwards in the Orleans gallery, whence it was purchased by the Marquess of Stafford, for eighty guineas. C. 2 ft. 1 in. by 2 ft. 11¾ in. S. G.

DELAROCHE (Paul). [A French painter, now living at Paris, and considered at the head of the French historical school. See p. 103.]

26 Lord Strafford going to execution.—Composition of four figures, life size.

Thomas Wentworth, Earl of Strafford, so conspicuous in the troubled times of Charles I., being impeached by the Commons, Charles reluctantly, and against his conscience, signed the warrant for his execution, impelled by fear of consequences to himself; and the Earl was beheaded on the 12th of May, 1641. On leaving the Tower, where Archbishop Laud was at that time imprisoned and waiting

* The great picture represents St. Jerome presenting his works to the Virgin; the figures full length. It was painted about 1525, for Briseis, a noble lady of Parma, widow of Orazio Bergonzi, for the price of 80 golden crowns, and was by her presented to the church of St. Antonio Abbate, in 1528. It is now in the Academy of Parma. There is a fine copy by L. Carracci, in the Bridgewater Gallery, No. 14.

his sentence, Strafford knelt down before the grated window of his cell, and asked his blessing, which the prelate gave him through the bars.* This is the incident represented in this picture, which has certainly transcendant merit of conception and execution. The fault, as a painting, appears to me to be a want of concentration and depth of effect—a general flatness in the tone and treatment. In the careful forms, in the attention to character in the heads, and in accuracy of detail, it is a model for our native painters.

C. 8 ft. 2 in. by 9 ft. 9 in.

The companion, Charles I. in the custody of the Soldiers, is in the possession of Lord Francis Egerton.

DOMENICHINO (Zampieri), b. 1581; d. 1641. Bologna S.

[One of the three most celebrated of the immediate followers of the Carracci (the other two were Guido and Guercino). Domenichino, through a depth of moral feeling and sincerity of purpose, reached sometimes to great elevation in his conceptions, though not gifted with a very vivid or fertile imagination; the little picture here is an instance.]

27 St. Catharine of Alexandria—receiving from an angel the palm of martyrdom; in the background, the broken wheels and dismayed executioners. Small full-length figure. 2 ft. 6 in. by 1 ft. 8 in.†

GENNARO (Benedetto); d. 1715. [A nephew of Guercino.]

28 A Young Man reading—half length.

GUARDI (Francesco), b. 1712; d. 1793. [A late Venetian painter, a pupil of Canaletto, and like him he painted perspective views of the architecture and canals of Venice.]

29 Scene under a Portico—with figures. The portico of the Doge's Palace at Venice.

GUIDO (Reni), b. 1565; d. 1642. Bologna S.

[One of the most celebrated of the scholars of the Carracci; not generally distinguished by power, or depth, or simplicity; almost

* See Guizot's "Histoire de la Revolution Anglaise," and Southey's "History of the Church."

† For the legend of St. Catherine, see First Series, p. 105.

always by elegance, as in the " Atalanta;" or by sentiment, as in the " Magdalen," a subject in which he excelled, and invariably gave us the reconciled saint, rather than the repentant sinner.*]

30 The Magdalen—Head only, looking up, and part of the right hand; in colour delicate, and not too cold.
1 ft. 3 in. by 1 ft. 7 in. S. G.

31 Atalanta.—She stoops to pick up the golden apples which Hippomenes had flung before her, to delay her in the race. An exquisite little study for the large picture which is in the royal palace at Naples.

32 The Circumcision.—A composition of eleven figures, in a circle.

33 Head of an Old Woman in a white coif—said to be the mother of Guido.

GUERCINO, b. 1590; d. 1666. Bologna S.

[The reverse of Guido, distinguished by power much more than by sentiment or elegance. A peasant by birth, he did not begin to paint till he was near manhood, and at first imitated the dark effective manner of Caravaggio, afterwards the Carracci and Guido, though he did not study under them. There is even something rustic and coarse in his conception of character, now and then mingled with an earnestness, a pathos, and dignity, arising from the real worth and deep capacity of feeling in the man, though he remained to the end of his life uncultured, and as Passeri calls him, " rozzissimo."]

34 St. Gregory.†—He is seated on a throne, looking upwards, his hand on an open book, in act to turn the leaves. The Holy Ghost, in form of a dove, descends upon him. To the left of the pope, St. Anthony of Padua, with the lily; to the right, and more in front, St. Dominic, holding a book.‡ Behind St. Gregory, an angel playing

* Guido's Madonnas and Magdalens are all copies from the antique, and the model for his Magdalens was one of the daughters of Niobe.

† Pope in 590, and distinguished in history as Gregory the Great. He was a most extraordinary man, and had many claims on the gratitude of posterity; the greatest, perhaps, the abolition of legal slavery throughout all Christian Europe.

‡ These saints have also been supposed to represent St. Ignatius Loyola and St. Francis Xavier, the celebrated Jesuit fathers.

on the viol; two infant angels above, and in front another infant angel holds the tiara. Sky background.

This is a grand picture, in the energetic and rather coarse manner of Guercino, when he was imitating Caravaggio. Probably painted by order of Pope Gregory XV. (Ludovisi,) or his nephew, the Cardinal Ludovisi, a great patron of Guercino, and who affected, in honour of his uncle, a particular reverence for St. Gregory. It was brought from Spain by Mr. Fabier.

35 St. Grisogono—borne aloft by angels into heavenly glory. The figures colossal, and painted with powerful effect. One angel carries as a trophy, the sword with which the saint was beheaded (under Dioclesian, A.D. 287); another bears the palm of martyrdom.

This is a celebrated picture, described minutely by Passeri, (*Vita di Guercino*, p. 376,) and alluded to by Lanzi, as among the finest works of the painter. It formerly adorned the soffitta of the church of San Grisogono, in Trastevere, and was painted for the Cardinal Scipio Borghese, (nephew of Pope Pius V.,) who restored and adorned the church from which he took his title of Cardinal di San Grisogono. It was brought to England by Mr. Day, and now forms the centre of the ceiling of the picture gallery here.

36 A Landscape.—An antique archway on the left, with several small figures. Cool, light general effect and spirited touch.

GRANET (François Marius), now living, 1843. See p. 12.

37 The Alchymist.—A small picture.

GUDIN (Theodore). [An excellent French painter of marine subjects, now living, 1843.]

38 A Sea Piece.

LE NAIN (Louis), d. 1648. See p. 13.

39 Group of Children listening to an old Piper.
Copper, 10½ in. by 12 in. S. G.

GHERARDO DELLE NOTTI, (Gerard Honthorst,) b. 1592; d. 1660. [A Dutch painter, who having studied and painted much in Italy, is placed by Lanzi among the Caravaggisti of the Roman school. While in Italy, he imitated Caravaggio in the breadth and depth of his effects, and contrasts of light and shade, excelling particularly in effects of artificial light; but he was as much nobler in his conceptions, as he was superior to the Italian in mind, manners, and character. Lanzi calls him, "*degno di rappresentare con decoro auche le sacre storie.*" His best pictures were painted in Italy, for his patron, the Prince Giustiniani, and the finest of these, considered his *chef d'œuvre*, is the "Christ before Pilate," in this gallery. After Gherardo left Italy, he was known by his proper name, Gerard Honthorst, and under that name is remarkable in the history of art in England, having passed several years here under the patronage of Elizabeth of Bohemia, whose daughters he instructed. He painted several pictures for Charles I. Among them the great picture on the staircase at Hampton Court, and several beautiful portraits.*]

40 Christ before Pilate.—

"He is despised and rejected of men."—Isa. lii. 14.

"His visage was so marred more than any man, and his form more than the sons of men."—Isa. liii. 3.

Pilate is seated at a table, before which stands the Redeemer, his hands bound, and wearing a white tunic over a red vest. Two attendants are standing behind Pilate, and four other figures (guards, &c.) are seen in the background. The whole lighted by a candle which stands on the table, and throws a reddish gleam over the figures of Christ and Pilate, leaving the others in deep shadow. Not only is this effect of artificial light most admirably managed, but Gherardo has here risen above himself, and redeemed the tricky painting of the school he followed, by intense feeling in theconception and treatment of character. The profound misery, the abandonment of resignation in the head and figure of the Redeemer, cannot be regarded without emotion. The astonishment and curiosity in the face of Pilate, are also rendered with great truth.

This fine picture, valuable as the acknowledged *chef d'œuvre* of the master, and still in the highest preservation, was painted for Prince Giustiniani, and remained in the

* See the Hampton Court and Windsor Galleries, in the First Series.

Giustiniani family till purchased from them by the Queen of Etruria. It was brought to England with the gallery of the Duke of Lucca, in 1840, and purchased by the Duke of Sutherland. C. about 8½ ft. by 6 ft.

LONDONIO (Francesco), b. 1723; d. 1783. [A Milanese landscape painter, whose works are much esteemed in his own country, and not often found out of it.]

41 A Female Peasant—of the Campagna, in a red jacket, keeping goats. Another female seen behind.

The companion—a similar subject. 13 in. by 16¾. S. G.

LUCATELLI (Andrea), [lived at Rome about 1720, where he painted with applause; distinguished, says Lanzi, "in ogni genere d'inferiore pittura."]

42 Two small Landscapes.—Grand wild scenery, painted with a light effective touch, rather in the style of Salvator Rosa.

MARRATTI (Carlo), b. 1625; d. 1713. [Distinguished in the later Roman school, but seldom rising above mannerism and mediocrity.]

43 The Virgin teaching the infant Christ to read.—A pretty little picture.

MICHEL-ANGELO DELLE BATTAGLIE (Cerquozzi,) studied and painted at Rome; d. 1660.

[He obtained the surname by which he is best known, from the subjects in which he excelled—battles, skirmishes, &c.; but he also painted fairs, and groups from low Italian life, called *Bambocciate.*]

44 A Pedlar selling goods to a Peasant.—A little group, apparently from nature. From the collection of Edward Case, Esq. Copper, 6¼ in. by 8½ in. S. G.

MOLA (Francesco,) b. 1612; d. 1668. [A scholar of Albano, but in his general style most unlike him; remarkable for animated, fresh, picturesque feeling. The subject of his picture here is one in which he delighted.]

45 St. John the Baptist preaching in the Wilderness.—Many figures. In his usual picturesque style.
C. 2 ft. 5 in. by 3 ft. 2½ in. S. G.

MORONI (Gianbattista), fl. from 1557 to 1578. [This painter, a native of Albino, in the Bergamese, was cotemporary with the later time of Titian, who esteemed him the only portrait painter worthy to be put in competition with himself, and according to tradition, used to study from the picture here—the masterpiece of the artist. In every other department of art, except portraiture, Moroni was inferior to the great Venetian.]

46 Portrait.—A Jesuit, seated in a chair, seen to the knees. He holds a book in his hand, and leans back, yet looking out of the picture, as if about to address the spectator. A portrait celebrated in the history of art under the name of "Titian's Schoolmaster." Purchased by the Marquess of Stafford for 800 guineas, from the Borghese gallery, where Richardson saw it in 1721, and mentions it with enthusiasm. Hazlitt confesses that if he had been asked who had painted it, he would have replied, "Either Titian or the devil!" and Dr. Waagen says, that if he were at liberty to choose, "he would take this picture in preference to any in the whole collection." The truth is, that imitative art cannot go beyond this; and when we have said all that can be said of the life and intellectual power in the head—of the eye that seems to return look for look—of the lips which are about to unclose to reply to your last observation—of the exquisite modelling of the features and the hands—we are left to end where we begun, with "Wonderful!" and yet again, "wonderful!" C. 3 ft. 2 in. by 2 ft. 5 in. S. G.

47 Portrait.—Head of a young man in black, dark complexion, black mustaches.

MURILLO (Bartolomé Esteban), b. 1618, at Seville; d. 1682.

[Next to Velasquez, the greatest of the Spanish school,—by many preferred before him; belonging, however, decidedly to that class of painters distinguished as the *naturalists*, in contrast with the *idealists*. The two great pictures here rank among his most celebrated works. The first is an example of all he could do—every quality for which

he is most esteemed. Unaffected truth of delineation—a mingled power and simplicity—the profoundest feeling in the representation of natural emotion—the utmost beauty of colour and effect, and mastery of hand, are to be found here. The other picture shews the limit of his power. Into the ideal he could not soar. The "called of God, the father of many nations," and his angelic guests, are taken out of the next market-place. See the Introduction.]

48 The Prodigal Son.—Composition of nine figures; rather exceeding life size. The aged father stands upon the threshold of his dwelling, his arms thrown round his son, who kneels before him; behind is a woman, who regards the scene with attentive sympathy. Three attendants approach with the apparel, the shoes, the ring; on the other side, a boy leads forward the fatted calf, followed by a man who carries an axe. The dog leaping up at the penitent, and recognising him, is a touch of nature characteristic of Murillo. In every respect, this is one of his very finest pictures. The subject is treated in his usual familiar and domestic style, but nothing can exceed the expression in the countenance of the son, as he looks up in the face of his father—eager, suppliant, deprecatory, intensely mournful; nor the dignified tenderness of the aged father, bending over him, and half embracing, half supporting the worn and almost sinking frame of his son. I know not any picture whatever which can go beyond this in heartfelt nature and dramatic power. The execution, too, is as fine as possible: the drawing so firm; the colours so tenderly fused into each other; the shadows so soft; the effect of the whole so in harmony with the sentiment and subject, that I consider it a rare example of absolute excellence in its class.

The companion—

49 Abraham and the Angels —Four figures, life size. Here the familiar style is out of place, and Murillo is comparatively poor. Those who remember the "celestial visitants" of Raphael, in his picture of the same subject, will feel at once where lies the difference between the two painters.

These two pictures, painted for the church of the Caritàd,

at Seville, remained there till the French invasion, and were recently purchased from the gallery of Marshal Soult by the present Duke of Sutherland.*

7 ft. 9 in. by 8 ft. 6 in.

50 Head of a Spanish Peasant Girl—the hands partly seen, holding a fruit.

51 Portrait.—A man, apparently a statesman, or official of rank. Face seen in front; a small, dark beard, and mustachios; a high brow, full of intellect and penetration; the right hand rests on the edge of the oval within which the head is painted. Very fine.

52 Three small pictures in one frame, apparently studies. In the centre, a Nativity; on the right, the young St. John seated, with the Lamb—he wears a hat; on the left, the same subject, varied. Each about 7 in. by 5 in.

53 Santa Rufina.

54 Santa Justina.—Both life size, three-quarters, holding pots of earthenware (alcarrazas) in one hand, and the palm

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* They formed part of a series of eight great pictures, which Murillo painted for the church of the Hospital de la Caritàd at Seville; all, in accordance with their destination, representing acts of compassion or hospitality. 1. Moses striking the Rock. 2. Christ feeding the Multitude, (the original sketch for this picture is, 1842, in the possession of Mr. H. Munro.) 3. The Prodigal Son received by his Father. 4. Abraham receiving the Angels. 5. Christ healing the Sick of the Palsy. 6. The Angel delivering St. Peter. 7. St. Juan de Dias carrying home a poor beggar on his shoulders. 8. St. Elizabeth of Portugal tending the Sick, (now at Madrid.) In all, the figures are either life size, or exceed it, according to the situation for which they were painted. I have sometimes regretted to meet with grand and celebrated pictures, painted for certain localities, and adapted, either by their subject or treatment, to certain situations, in most unfit places—a Last Judgment over a piano, or the Woman taken in Adultery, over a sideboard; altar pieces transferred to picture galleries, while their places are left vacant, or desecrated by vile copies—but with regard to the Spanish pictures, one has the comfort of being spared all such regrets. Every recent traveller in Spain dwells on the neglect and indifference with which the works of art are treated there. The Countess Hahn-Hahn, in her very pretty book, the "Reisebriefe," describes the wholesale purchases made for the Louvre by Baron Taylor, partly through the carelessness or connivance of the custodi. The pictures, as she says, are thus saved from impending destruction; "and that a Spanish custode more or less should be *grillé* in the other world, is comparatively a matter of perfect indifference."

branch in the other.* Painted in Murillo's softest and lightest manner.

These two saints, the virgin patronesses of Seville, were sisters, and suffered martyrdom in that city, about A.D. 304. They were daughters of a potter, and maintained themselves by the same trade. They are frequently represented by the painters of Seville: Murillo, in another picture, in the church of the Capuchins, has represented them full length, holding the Giralda (the tower of Seville) between them.

55 St. Francis.—The saint holding the lily, as the emblem of purity, caresses the infant Saviour. About 15 in. by 12 in.

NICCOLO DELL' ABATE, b. at Modena, 1512; d. at Paris, 1572.

[He formed himself in the Roman school, and was one of the painters invited to France to assist Primaticcio and Rosso in painting the palace of Fontainebleau. Hence these painters and their scholars are frequently distinguished in the history of art as the "Fontainebleau school," characterised generally by free and vigorous drawing, great fertility of invention, a predilection for mythological subjects, and a certain want of purity of taste and simplicity of feeling.

The pictures of Niccolò dell' Abate are rare in England. I know of two only, and this is considered the finest.†]

56 The Rape of Proserpine.—The story is represented in a rich, fanciful landscape; in the foreground, a wild solitude—

> "That fair field
> Of Enna, where Proserpine gathering flowers,
> Herself a fairer flow'r, by gloomy Dis
> Was gathered."

A group of six nymphs in front; and Cyane, transformed to a fountain, weeps herself away beneath a rock. In the middle distance, Pluto is seen in the act of seizing Proserpine; and, farther off, he is again seen, ascending the

* Cean Bermudez relates, that Murillo painted the saints Justina and Rufina, half length, for the Council-chamber, or rather Chapter-house, at Seville, in 1668; perhaps these pictures.

† Nicolò dell' Abate was much admired and imitated by the Carracci. See the Sonnet of Agostino Carracci (p. 88), in which the aspirant to perfection is recommended to study and imitate his works. The compliment is somewhat extravagant.

declivity of a mountain, with his car and coal black steeds, his beautiful prey in his arms; and, far beyond, a river is pursuing its course to the sea. The whole treatment is extremely original and imaginative. 6 ft. 6 in. by 7 ft. 3 in. S. G.

PANNINI (Gianpaolo), b. 1691; d. 1764. Roman S. [A celebrated architectural painter.]

57 Architectural Ruins, with Figures.

58 Architectural Ruins, with Figures. C. 3 ft. by 8 ft.

59 A Grand Architectural Composition, with the Marriage at Cana. From the collection of the Duc de Berry. C. about 6 ft. by 4 ft.

PARMIGIANO (Francesco Mazzola), b. 1503; d. 1540.

[The most celebrated of the followers and imitators of Correggio. His finest works are in fresco at Parma, and his sublime "Moses," and his beautiful "Eve," of the Steccata, are celebrated examples of the grandeur to which he could rise, and of the grace which was his chief characteristic. Judging, however, from those of his easel pictures I have seen, I should prefer one of his noble portraits to them all. He is too frequently on the brink of what one hates most in art and in everything—affectation.]

60 Portrait of a Young Man.—Three-quarters, habited in a cloak trimmed with light fur, and wearing a black beret. Exceedingly fine, but it has suffered much, the hands particularly. Purchased by the Duke of Sutherland from the Aldrovandi collection at Bologna.

61 The Adoration of the Shepherds.

PELLEGRINO DA MODENA, fl. 1509 to 1523.

[Pellegrino Munari, of Modena, was a scholar of Raphael, and one of the assistants in his works in the Vatican. In his frescoes, he is said to approach Raphael in the grandeur and grace of his compositions. His easel pictures are very rare, and his best works remain in Modena, his native city, where he perished tragically at the age of thirty-eight, murdered by the relatives of a youth who had been accidentally killed in a brawl by his son.]

62 The Virgin and Child—seated on a throne; St. Anthony and St. Clara adoring; three angels are supporting, or rather drawing aside, a green curtain. A small altar piece, conceived in that religious spirit which descended only to one or two of the immediate scholars of Raphael, and painted with exquisite delicacy; the attitudes graceful, the colouring full and harmonious. P. 16½ in. by 11 in. S. G.

PAUL VERONESE (Paolo Cagliari), b. 1530; d. 1588. Venetian S.

63 St. Sebastian.—Copy by Lorenzi of the great picture at Venice, in the church of San Sebastiano.*

I know not any *original* picture of Paul Veronese existing in England which could convey such a complete idea of his splendid decorative style, as does this fine copy of one of his most magnificent and most characteristic works. The striking and lofty situation in which it is here placed, on the grand staircase, gives it all the scenic effect for which it was intended. It is like looking out into the open air and daylight. C. 19 ft. by 12½ ft.

64 Europa.—From the gallery of Count Lecchi, at Brescia.

65 An Allegory.—Cupid or Love, elevated towards heaven by Truth and Modesty, extends his hands towards the golden apple, which Venus reaches out to him. A picture of an octagon form, intended for a compartment in a ceiling, and now forming the centre of the ceiling in the antechamber.

66 Christ and his Disciples at Emmaus.—A small picture, most beautifully painted. The introduction of the child and the dog into the foreground, has been remarked by all critics as below the dignity of the subject; but this fault is so usual in the pictures of Paul Veronese, that we must look for it as one of his general characteristics. Brought from Italy, by Crozat, the famous collector, about

* The legend of St. Sebastian I have given elsewhere. (First Series, p. 500.) This picture represents the moment when St. Sebastian, with his two companions, Marcus and Marcellinus, after refusing to abjure their profession of Christianity, are led away to prison, surrounded by their weeping friends and relations, whose prayers they triumphantly withstand.

1714. Purchased by the Regent Duke of Orleans; and from the Orleans gallery by the Marquess of Stafford for 200 guineas. C. 2 ft. 2½ in. by 2 ft. 7 in. S. G.

67 A Venetian Nobleman and a Bishop.—Figures, life size. A votive picture; the donor, kneeling, is receiving the benediction of a priest. This picture formed part of a large altar-piece in three divisions. The upper and largest compartment, representing

68 A Dead Christ—supported by angels,

is of inferior execution, and at present hung out of sight. The third division, representing a Venetian Nobleman kneeling before a Cardinal, is at Dulwich.

69 The Marriage of St. Catherine.

PENNI (Gianfrancesco,) called "Il Fattore," d. about 1528. [A favourite pupil of Raphael.]

70 The Virgin and Child.—The Virgin, seated, not quite full length, holds a carnation in the left hand, and with the right supports the infant Saviour, reclining in her lap. He is looking out of the picture to the right. Landscape background. This beautiful little picture was purchased out of the gallery of the Duke of Lucca, brought to England in 1840. 2 ft. by 1 ft. 6 in.

PIETRO DELLA VECCHIA, d. about 1678. Venetian S.

71 Soldiers reposing—in a woody landscape. In front, a party gambling. A very good specimen of a style of subject in which this Venetian painter excelled. S. G.

From the collection of Lord Dacre. About 2 ft. 10 in. by 4 ft. 10 in.

PORDENONE (Giovan-Antonio Licinio), b. 1484; d. 1540. [A Venetian painter, the fellow-scholar and rival of Titian; in some few of his pictures he has nearly equalled his great cotemporary.]

72 The Woman taken in Adultery.*—A composition

* This picture was brought from Italy, early in the last century, by Boucher Cleeve, Esq., of Foot's Cray, in Kent. At that time, good pictures were rare in England; and the one before us, very highly estimated, descended by inheritance to Sir George Yonge, at whose sale in 1806, it was purchased by the Marquess of Stafford for 500 guineas.

of eleven half-length figures; in colour, approaching Titian.
3 ft. $5\frac{3}{4}$ in. by 7 ft. 9 in. S. G.

POUSSIN (Niccolò), b. 1594; d. 1665. [This admirable painter of classical and historical subjects has already been characterized, p. 114.]

73 Bacchanal.—A Bacchante pointing to a Satyr, for whom a boy is pouring wine; a picture of Poussin's earlier period, coloured with more warmth and richness than is usual with him; and all the forms, as is usual, most carefully and elegantly designed. 1 ft. 6 in. by 2 ft. about.

74 A Holy Family.—Five figures, with massive architectural background. C. 2 ft. 2 in. by 3 ft. 2 in.

POUSSIN (Gaspar), b. 1613; d. 1675. [The scholar of Niccolò Poussin, but altogether original, and, next to Claude, the most enchanting of those landscape painters who flourished cotemporaneously in the seventeenth century—the golden age of landscape.]

75 A Landscape.—In the middle distance a castle on a mountain; beyond, an open country stretching to the horizon; in the foreground, figures and cattle.

RAPHAEL, b. 1483; d. 1520. (See p. 113.)

76 Christ bearing his Cross.—Small full-length figure, seen against a sky back ground, between two pilasters adorned with arabesques. "Said to have been brought from a private chapel of the Pope, in the Ricciardi Palace at Florence."*

Copies after RAPHAEL.

77 The Madonna della Sedia.—A very good old copy from the famous original picture in the Pitti Palace at Florence.

78 The Madonna del Cardellino.—Copy from the original, now in the Florence gallery.

* The figure is the same as in "The Procession to Calvary," now in the possession of Peter Miles, Esq., of Leigh Court, which formed one of the compartments of the predella to the altar-piece, painted by Raphael, for the convent of St. Antony, at Perugia, in 1504, and now at Blenheim.

SARTO (Andrea del).

79 A Holy Family.

SASSO FERRATO.

80 The Virgin and Child.

SCHIAVONE (Andrea), b. 1522; d. 1582. Venetian S. [An imitator of Titian. See p. 120.]

81 An Entombment.—The body of the Saviour supported by angels. The head of Joseph of Arimathea is seen behind; figures not quite full length, and life size.
C. 3 ft. 9 in. by 3 ft.

SIRANI (Elisabetta), b. 1638; d. 1665. Bologna S.

82 [See p. 126. Four pictures by her hang in the private apartments of the Duchess.]

SPADA (Lionello), b. 1576; d. 1622. [First a scholar of the Carracci, then an imitator of Caravaggio.]

86 Portrait.—A young man reading; half length.

IL SPAGNOLETTO (Giuseppe Ribera), b. 1589; d. 1656.

[Though a Spaniard by birth, he studied his art in Italy, and is classed sometimes with the Spanish, sometimes with the Neapolitan school. He was among the numerous followers of Caravaggio, yet had too much originality of conception and style to be ranked with the herd of the Caravaggisti. He was a remarkable man, whose gloomy, earnest, fiery Spanish temperament gave a peculiar character to his works, of which I could hardly point to a finer example than the first picture here.]

87 Christ and his Disciples at Emmaus.—Three figures life size, not quite full length. The merit here is in the intensity and energy of the expression, in the powerful depth of the effect, and masterly painting—all characteristic of the artist.

88 Head of St. Peter.

STEFANO (da Ferrara.) [Fl. 1475; a scholar of Squarcione, who had a school of art at Padua in 1452.]

89 A Madonna and Child.—The Virgin, seen half-length, holds on her knee the infant Christ; St. John is fondly embracing him. The background a wild rocky landscape.* P. 8 in. by 7 in.

SUBLEYRAS (Pierre), b. 1699; d. 1749. French S.

[Not only, as Dr. Waagen styles him, the best French historical painter of his own time, but, excepting Poussin, the best down to modern times. His pictures are frequent in France and Italy, (eight are in the Louvre;) but so rare in England, that the portrait here is the only example I remember.]

90 Portrait of Benedict XIV.—(Prospero Lambertini); not quite full length; the right hand raised, the left rests on the arm of his chair; he is habited in the pontifical robes. The countenance very expressive of the sense, acuteness, humour, and benevolence which characterized this excellent Pope, who died in 1758. Dated in 1740. A most admirable picture; the head, the hands, the drapery, the rich point lace—all painted with the utmost care, in a full, bright light; little shadow.

From the cabinet of M. Le Noir.

STANZIONE (Massimo), b. 1585; d. 1656. [A Neapolitan painter, called also the Chevalier Maxime; cotemporary with Spagnoletto, to whom he was considered a formidable rival, but is less known out of his native country, where his best works are found.]

91 An Italian Peasant Girl—with a cock in her arms. Life size.†

TINTORETTO (Giacopo Robusti), b. 1512; d. 1594. Venetian S.

[This admirable but most unequal painter now and then rivalled his master, Titian; but his dashing *bravura* of style frequently became carelessness and exaggeration. Tintoretto, in his male portraits, often equalled Titian in spirit—never in dignity; and in his female portraits is every way beneath him.]

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*As I have never seen any pictures of Stefano which I can distinctly recall, I can say nothing against the genuineness of this pretty little picture, but it seems of a later date. (See Lanzi, T. v., p. 190.)

† "The vivid conception, the correct drawing, the manner in which every part is broadly yet carefully individualized, and the bright, warm, rich colouring, lend to this picture a great and peculiar charm."—DR. WAAGEN.

92 A Lady at her Toilette.—The back is turned towards the spectator; the features are seen reflected in a mirror. Very richly painted.

93 Portrait—An old man, with a grey beard. S.G.

94 Portrait—An old man, with a black beard. S.G.

95 Portrait of a Doge of Venice.

96 Sketch—A Pope seated on his throne; a Dominican friar, attended by six others, kneeling, presents a deed or paper, with a pendant seal; cardinals are seated round in their scarlet caps and habits; guards and attendants;—in all, thirty-six figures. C. 1 ft. by 2 ft. 6 in.

TITIAN (Tiziano Vecelli), b. 1477; d. 1576. [I can add nothing here to what has been said already of this prince of the Venetian school. See p. 128, and First Series.]

97 Mercury teaching Cupid to read, in the presence of Venus.—Figures life size. The same subject as the Correggio in the National Gallery, but very differently treated in two of the figures. Mercury is looking up, as if appealing to Venus, and she appears to take more interest in the progress of her son, as if aware that the days were coming "when love must learn to tip his darts anew." The figure and attitude of the Cupid are exactly the same as in the Correggio. Richardson mentions this picture, and with enthusiastic admiration, as being in 1721 in the palace of the Duke of Bracciano, (Odescalchi,) who had purchased it from the collection of Queen Christina; or rather from that of Cardinal Azzolini, to whom she had bequeathed it. From the Bracciano collection it came into the Orleans Gallery, and was purchased by the Marquis of Stafford for 800 guineas. S. G.

98 St. Jerome in the Desert.—Full length, leaning his head on the left arm; the legs crossed over each other; grey and crimson drapery. This picture, which is much darkened, must have been very fine.

99 Portrait.—A cardinal. Grey hair, and small grey beard.

100 Portrait.—A cavaliero of St. Mark. Short black hair, and full beard.

101 Portrait.—A man wearing a gold chain and cross.

TIEPOLO (Giovan Battista), b. 1697; d. 1770. [One of the late Venetian decorative painters, and a gay colourist.]

102 A Venetian Festival—and the companion, a similar subject; both containing many figures.

VAROTARI, (Dario), b. 1539; d. 1596. [He was the father of Alessandro Varotari, called Il Padonanino.]

103 Jephtha's Daughter—with five of her companions, lamenting on the mountains. Figures full length, life size. S. G.

VELASQUEZ (Don Diego), b. 1594; d. 1660. See p. 131. [The greatest painter of the Spanish school; and like all the first-rate painters, excellent in every style.]

104 Landscape.—A wild, rocky scene; in front a group of travellers; a man on a white horse, and a woman with two children on a brown horse. They inquire their way of a poor beggar; another is lying down.

105 The Duke of Gandia at the Door of a Convent.—Composition of eight figures, life size. It is supposed to represent Don Francis Borgia, Duke of Gandia, entering the Jesuit College, at Ognato, in Biscay, just previous to his renouncing his rank as duke and grandee of Spain, and his solemn reception into the order of the Jesuits. This occurred in 1550, when he was in his fortieth year. Subsequently Father Francis became the third general of the order of Jesuits, and after a life distinguished by the most ardent enthusiasm in his vocation, died in 1572. He was canonised in 1671, under the title of St. Francis Borgia.* From the collection of Marshal Soult.

WATTEAU (Antoine), b. 1684; d. 1721, near Paris. See p. 14.

[All the pictures here by this captivating painter, are very elegant

* See the story of this remarkable man at length, in an article on Loyola and his associates, *Edinburgh Review*, No. 152.

and characteristic. They are, in subject and scenery, as far from the *ideal* as from the *real;* light, facile, spirited in execution, gay and harmonious in colour.]

106 A Musical Party.—Five figures. A cavalier is playing the flute, a lady singing.

107 A Garden Scene.—Six figures. A lady seated with a guitar; a cavalier at her feet. Pierrot is seen behind.

108 A Fête Champêtre.—A company of ladies and cavaliers preparing to embark in a gondola.

109 A Garden Scene.—Nine figures. A lady seated, holding a music book; a cavalier playing the guitar. In the foreground two children playing.

110 A Garden Scene.—A lady and gentleman walking near a fountain. Two other figures amid the trees behind.

There are, besides, two folding screens, painted in compartments with groups of figures and flowers, by the same artist.

ZUCCARO (Taddeo), b. 1529; d. 1566. Roman S. [A painter whose life is more interesting than any of the works he left behind him. He belonged to that class of painters styled the *mannerists* of the 16th century, the degenerate imitators of Raphael and M. Angelo.]

111 The Transfiguration. C. 2 ft. 6 in. by 1 ft. 11½ in. S. G.

ZURBARAN (Francisco), b. 1598; d. 1662. [This Spanish painter resembled Caravaggio in his style of execution, but his subjects, though gloomy, are nobler, and more nobly treated. He excelled in his representations of saints and martyrs, pale and wasted with vigils, or worn with penance and mortification. The dark spirit of Spanish bigotry was never more truly expressed than in some pictures of this master. Many such are in the Spanish Gallery of the Louvre, and the Saints here are examples; but the first picture, "the Holy Family," is in a style wholly different, and the subject less congenial with the mind of the painter. Murillo, who was twenty years younger than Zurbaran, was just rising into celebrity when this picture was painted, and Zurbaran seems to have been emulating his colour, particularly his tender carnations.]

112 **The Holy Family.**—Figures life size. The Virgin seated under a tree; the Infant Christ, on her knees, is shrinking from a goldfinch which St. John holds up to him. There is a plate of apples in front, to the right of the Virgin. As is usual with the Spanish painters, the head of the Virgin is a portrait, and so peculiar and marked in character, as to leave a strong impression on the fancy and memory; the heads of the children are common-place. The painting is beautiful, the colour bright and warm, the imitation of nature in the objects introduced, careful; on the whole, a very remarkable and interesting picture of the master. It is signed with his name, and dated 1653.

113 **St. Andrew.**—Full length, reading; in the white drapery which Zurbaran painted as well as Andrea Sacchi, and was as fond of introducing.

114 **St. Martin.**—Also in white drapery.

115 **A Saint**—in white drapery. These three from the gallery of Marshal Soult.

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116 **Portrait of Mary, Queen of Scots.**—Obtained by the Duke of Sutherland from a family in Orkney, in whose possession it had remained for several generations. Supposed to have been painted when Mary was reigning Queen of France, and sent to her brother, Robert Stewart, Earl of Orkney.

Flemish, Dutch, and German Painters.

ARTOIS (Jaques), b. 1613; d. 1665. [A Flemish landscape painter, of the Rubens school, who represented the flat, but rich woody scenery of his native country, with great truth and feeling.]

117 **Landscape.**—A road through a forest; trees, with rich foliage, on either side. A herd of cattle and goats, driven by a peasant on horseback, is seen advancing along the

road. A most beautiful picture for the effect of light amid the shadowy trees, and the simple nature of the scene.
About 4 ft. by 5 ft.

BREKELENKAMP (Nicolas?) [Nothing is known of him but his little pictures of domestic subjects. He seems to have painted from 1650 to 1670.]

118 An Old Woman saying Grace.

DECKAR (Francis.) [A Dutch landscape painter, cotemporary with Ruysdael. Of his personal history nothing is known.]

119 A Scene on a Canal.—In front a man angling, and another in a flat boat; beyond, on the bank, two persons are seated under some trees, and a woman and a child approach them. The figures are by Ostade. A most beautiful picture for simple nature, and depth and clearness of effect. C. 2 ft. 11 in. by 2 ft. 4 in.

DURER (Albert), b. 1472; d. 1528. [Of this wonderful man, the little picture here, minute as it is, is no unworthy example. It contains within its small limits all his peculiar excellences; the simple grandeur of the composition, the nature and expression of the heads, the breadth of the forms and draperies, the exquisite delicacy and care with which it is wrought, all are characteristic.]

120 The Death of the Virgin.—Twelve figures. Under a canopy the Virgin is seen reclining in the agonies of death. St. John places the consecrated taper in her hand. In front, on the left, St. Peter reading the last offices; on the opposite side a young priest kneeling, and elevating the cross. Copper, 11½ in. by 8 in. S. G.

GONZALES COQUES, b. 1618; d. 1684. See p. 23.

121 A Family Party.—Portraits. Three gentlemen and two ladies are seated at a table, on the terrace of a noble mansion. The landscape and animals are by Gysels, the architecture by Ghering. The result of this triple combination is not happy, for the beautiful figures lose by the dark, heavy background. Brought from Holland in 1828, and sold to the Marquess of Stafford for 120 guineas.
Copper, 1 ft. 9 in. by 2 ft. 6 in. (*Smith's Cat.* 15.)

HACKERT (Jan), b. 1635. [Another of the Dutch painters of home scenery, particularly the flat woody scenery near the Hague.]

122 Landscape.—Scene in a wood near the Hague, with an enchanting and illusive effect of light; altogether a most charming picture. The figures, a hunting party, are by his friend Adrian Vander Velde.* Sold at Amsterdam in 1827, for 216*l.*

C. 2 ft. 3 in. by 1 ft. 9½ in. (*Smith's Cat.* 9.)

HEUSS. [A German painter, now living, 1843.]

123 Portrait.—The Lady Constance Leveson Gower, youngest daughter of the Duke of Sutherland, full length, seated at the piano. Dated 1842.

HOOGHE (Peter de), b. 1643. [He studied under Berghem, but chose a style for himself altogether different, and almost peculiar—indoor subjects, with illusive effects of light and perspective. See p. 26.]

124 Interior.—A mother is arranging a bed, and at the same moment looks round at her child, who has just opened the door, and stands looking in with one hand on the latch, an apple in the other. Sold from the collection of Lord Radstock, in 1826, for 70 guineas.

C. 1 ft. 7½ in. by 1 ft. 11½ in. (*Smith's Cat.* 29.)

HENSEL. [A distinguished Prussian painter now (1843) living at Berlin, married to the sister of the celebrated musical composer, Felix Mendelsohn Bartholdy.]

125 A Hebrew Shepherdess.—The figure is that of Miriam, in a large composition of the "Hebrews rejoicing after the passage of the Red Sea," which Hensel brought to England, and exhibited here in 1838.

HEUSCH (Jacob de), b. 1657; d. 1701. [A scholar and imitator of Both.]

126 A Landscape.—Very bright and beautiful.

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* Or, according to Dr. Waagen, by Nicholas Hels Stockade.

KALF (Wilhelm), b. 1630; d. 1694. [If mere *imitation* constituted *art*, this man would have a great name. His imitations of inanimate objects are almost illusive. He excelled in painting the effect and texture of metals, as gold and silver vases, copper pans, &c.]

127 Still Life.—Kitchen utensils, with a cat.
P. 10 in. by 8¼. S. G.

KAREL DU JARDIN, b. 1635; d. 1678. [Sacred subjects from the pencil of this artist, (so well known as a charming painter of rural groups,) are very rare. His "Crucifixion," in the Louvre, is a beautiful example.]

128 David with the Head of Goliath.—Small full length figure. On copper.

KEYSER (Theodore).

129 Interior.—A cavalier in black, in conversation with a lady, also in black. Other figures in the background.
Octagon. 1 ft. 5 in. by 1 ft. 11 in.

KONINGH (Philip de), b. 1619; d. 1689. [An excellent Dutch landscape painter, who studied under Rembrandt.]

130 Landscape.—A wide extent of country, traversed by a river, with a richly wooded foreground, as seen from a height. The effect is that of a transient cool shadow flung over the scene by a brooding summer cloud; and most wonderfully true to nature. C. 2 ft. by 2 ft. 6 in.

LINGELBACH (Jan), b. 1625; d. 1687. [A painter of fancy subjects, market-places, sea-ports, garden scenes, with figures; in general elegantly painted.]

131 A Market Place—with many figures. 2 ft. 6 in. by 2 ft.

LE DUC (Jan), b. 1636; d. 1671. [He studied, as it is said, under Paul Potter; but chose subjects altogether different—interiors, guard-rooms, &c.]

132 A Dutch Christening.—Very humorous and characteristic. About twenty figures.

MAAS (Nicholas), b. 1632; d. 1693. See p. 28.]

133 A Dutch Family.—A mother with two children, one in her lap, and another at her side; the father standing by. A beautiful little picture, in the homely manner of the painter. 2 ft. 4 in. by 2 ft. 8 in.

134 A Girl peeling Apples.—She is seated in the sunshine; and, as is usual with Maas, the beauty of the treatment redeems the triviality of the subject.
1 ft. 10 in. by 1 ft. 6 in.

MIEL (Jan), b. 1599; d. 1644. [A Flemish painter who studied in Italy, and passed much of his life at Rome, where he painted history on a large scale, but his best pictures are in the style of the one here.]

135 Italian Scene.—A priest distributes alms at the gate of a convent.

MOUCHERON (Frederic), b. 1633; d. 1686. [A pupil of Asselyn, and excellent landscape painter, but apt to be too cold and grey in tone.]

136 Landscape.—Small, and very beautiful. The figures, which represent a fête champêtre, by Adrian Vander Velde. From the collection of the Duc de Berry. 20½ in. by 15½ in.

OMMEGANCK, d. 1826. [A native of Antwerp, and very distinguished cattle painter.]

137 Cows in a piece of Water.

ORRIZONTE (Jan Franz von Bloemen), d. 1749. [A Flemish landscape painter, who studied and painted in Italy, and obtained, from his soft misty effects of air, the Italian appellation by which he is best known. In his forms he imitated Poussin, but is, in colour, his antipodes. The picture here is a beautiful example of the painter's style.]

138 The Ruins of Rome.—The Colosseum, with figures in front. C. 2 ft. 5 in. by 3 ft. 2 in.

PYNAKER (Adam), b. 1621; d. 1673. [One of the many Dutch landscape painters who studied and painted in Italy.]

139 Landscape.—In front a large tree, with a running

stream; a man with a loaded ass, and a figure lying down. An exquisite little picture, bright with air and sunny light. From the collection of the Duc de Berry. 13 in. by 16 in.

ROTHENHAMER, b. 1564; d. 1608. [A painter of small finished subjects from sacred and profane history, remarkable for the rich colouring which he adopted after his studies in the Venetian school. Seghers was a monk of Antwerp, who passed his life in cultivating and imitating flowers; but true to his vocation, has generally employed them in decorating sacred subjects painted by Rubens and others.]

140 A small Holy Family.—Seven figures, encircled by a garland of flowers, exquisitely painted by Father Seghers. The whole most delicate. P. about 13 in. by 10 in.

RUBENS, b. 1577; d. 1640. [See p. 36, and the Introduction to the Grosvenor Gallery.]

141 The Holy Family.—Five figures, life size. The Virgin presents her bosom to the Infant, who reclines on a pillow placed on her knees; Elizabeth presents the little St. John to him; an angel supports the pillow. St. Joseph is seen behind the Virgin, looking on. The subject treated in his usual manner, as a scene from familiar and domestic life, full of nature and animated expression, without the slightest tincture of religious or elevated feeling.

142 The Marriage of St. Catherine.—Three figures, half length, and less than life.

143 The Marriage of Henry IV. and Marie de Medicis.—First sketch, *en grisaille*, for the great picture in the Louvre.* C. 1 ft. 5 in. by 2 ft. 8 in.

144 Portrait.—Elizabeth de Bourbon, daughter of Henry IV. of France, and first wife of Philip IV. of Spain. Rubens painted this queen several times when he was in Spain from 1627 to 1629.

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* Another sketch for the same picture, with the sketches for the whole series, eighteen in all, are in the Pinakotheck at Munich.

RUYSDAEL (Jacob), b. 1630; d. 1681. See p. 42.

145 Landscape.—A view over a wide flat country; in front a tree, and a road on which are a herdsman with three cattle and a goat. The effect is that of a summer sky overcast, cool and beautiful. The figures by A. Vander Velde.

ROMEYN (Wilhelm). [Nothing is known of him but his pictures. He lived about 1680.]

146 Landscape.—Ruins, with cattle lying down.

TENIERS (David), b. 1610; d. 1694. See p. 48.

147 A Witch—performing her incantations; encircled by a border, with groups of poisonous flowers, mushrooms, fungi, &c. The whole exquisitely painted.

148 Ducks—in a reedy pool. A small picture, painted with wonderful truth and richness. Formerly in the collection of Prince Sacchi, at Naples, and purchased by Sir William Hamilton for four sequins, at the sale of his pictures in 1801. It was purchased by the Marquess of Stafford for 32*l.*; it has since been valued at 100 guineas. P. 9½ in. by 13 in. (*Smith's Cat.* 381.)

TERBURG (Gerard), b. 1608; d. 1681. See p. 51.

149 A Scene in Elegant Life.—A gentleman is received by a lady, to whom he bows profoundly. He is in the rich dress of the time, (about 1660;) she is in white satin, painted, as usual, to perfection. In the background are three persons with musical instruments. As an example of that easy, high-bred refinement, both in conception and execution, which distinguish Terburg, this picture is only equalled by that in the Queen's Gallery. It was in the collection of M. Bruey, of Amsterdam, in 1798; afterwards in the Crawfurd collection, from which it was purchased by the Marquess of Stafford, for about 240 guineas. C. 2 ft. 6 in. by 2 ft. 2 in. S. G. (*Smith's Cat.* 41.)

VANDER ECKHOUT (Gerbrant), b. 1621; d. 1674. [A distinguished scholar of Rembrandt: his works are rare.]

150 Two Cavaliers—playing at backgammon; another behind smoking. More in the style of Terburg than that of Rembrandt.

VAN GOYEN (Jan), b. 1596; d. 1656.

151 Landscape.—A river scene, with an old half ruined château on the bank to the right, and in front three fishermen in a boat, hauling in a net. Dated 1648. Eminently beautiful, soft, cool, and light. 3 ft. 2 in. by 4 ft. 2 in.

152 View on the Coast of Holland.—Small.

153 View of a Town in Flanders.—Small.

VAN DYCK (Antony), b. 1599; d. 1641. [Of the two portraits here, the first is the most celebrated and interesting, the second is excellent and in better preservation. See p. 52.]

154 Portrait—Thomas Howard, Earl of Arundel.* This picture, painted about 1635, represents the Earl, when about fifty-five, in a black velvet dress, and plain white collar. He is seated in an arm-chair; with his right hand he holds a medal, suspended from his neck by a blue ribbon, in the left is a roll of paper. The countenance is that of an intellectual, and grave, if not melancholy man. The execution of the picture must have been most beautiful, with something of that Venetian tone and feeling which Van Dyck brought with him from Italy, but lost gradually after his arrival in England; it has, however. suffered much by cleaning and rubbing, particularly the hands, which retain no trace of the original modelling. The Earl of Arundel admired and favoured Van Dyck, as he had done Rubens, and while in England Van Dyck painted at least nine or ten pictures for him. After the dispersion of the collection, this picture was carried abroad, and was at one time in the Orleans Gallery; but at the sale of that gallery it was found to be missing, and a de-

* Grandson of the accomplished Duke of Norfolk, beheaded in Elizabeth's reign, for conspiring in favour of Mary, Queen of Scots, and great-grandson of the Earl of Surrey, of chivalrous and poetical fame, who was put to death by Henry VIII.

duction of 10,000 francs in the price of the whole was made in consequence. It afterwards reappeared, we know not whence or how, at the sale of the collection of M. Robit, (at Paris in 1801,) and was then purchased by the Marquess of Stafford for 500 guineas.

C. 3 ft. 5 in. by 2 ft. 8 in. Engraved by Tardieu, W. Sharp, and Tomkins. (*Smith's Cat.* 322.) S. G.

155 **Portrait.**—A gentleman, three-quarters length, in black, the face looking round to the front; the features acute and refined; small beard and mustachios. He holds a compass in his left hand; his right rests on the arm of the chair, from which he is about to rise. On the table a globe and a bust of Homer. Full of life.

Engraved by W. Vaillant, mezz. (*Smith's Cat.* 825.)

156 **Portrait.**—A gentleman on horseback. Life size.

157 **St. Martin dividing his Cloak.**—In a small circle.

VANDER SPELT.

158 **A Group of Flowers, partly hidden by a Blue Curtain.**—As a mere painting, excellent, particularly the blue curtain; so that if the aim of art were illusive imitation, this were an admirable piece of work.

WINTERHALTER (François). [This painter, a German by birth, resides and practises his art at Paris, (in 1843.) He is distinguished as a brilliant colourist, and a good portrait painter.]

159 **Scene from Boccacio's Decameron.**—The ten personages, seven ladies and three cavaliers, are assembled in the garden—

> "Boccacio's garden and its faëry—
> The love, the joyance, and the gallantry!
> An Idyll with Boccacio's spirit warm,
> Fram'd in the silent poesy of form."

The most conspicuous figure is Fiametta, who presided on the fifth day. It should be remarked that crimson or scarlet was the distinctive dress of the nobility of Florence at that time (about 1348.) This is a repetition of a larger picture of the same subject, in the collection of M. Paturle, at Paris. It has been finely engraved.

VANDER MEULEN (Antoine François), b. 1634; d. 1696. [A painter of Brussels, who followed the Rubens school of landscape, and studied military subjects under Peter Snayers; in the combination of both excellent. See p. 54.]

160 A Skirmish of Cavalry—in a woody landscape. Painted with great freedom of execution, and admirable for vigour and animation. 2 ft. 1 in. by 2 ft. 9½ in.

WEENIX (Giovan Baptista), b. 1621; d. 1660.

[He studied and practised his art for some time in Italy, and painted subjects of every kind cleverly. He must not be confounded with his son Jan Weenix, the excellent painter of game and animals.]

161 Landscape—with ruins; in front antique columns. A man is reading an inscription on an antique tomb, which runs thus:—

" Cy git le pere, cy git la mere,
Cy git la sœur, cy git le frère,
Cy git la femme, et le mari,
Et il n'y a que deux corps ici.
1651. Giovan Battista Weenix."

WYNANTS (Jan), b. 1606; d. 1670. See p. 63.

162 Two beautiful Landscapes.

English Painters.

ALLSTON (Washington), born in South Carolina, 1779, living at Boston, U.S., in 1843. [Not only the greatest painter America has yet produced, but one of the greatest painters of the age. An admirable designer, a rich and harmonious colourist, and a true poet in his art.*]

163 The Archangel Uriel in the Sun.—Colossal figure. Painted when Allston was in England, about 1817.
C. 8 ft. 3 in. by 6 ft. 6 in.

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* It is to be regretted that Allston's pictures are not more known in England. Those I saw at Boston and Philadelphia filled me with admiration. Lord Egremont has his fine picture of " Jacob's Dream." Besides being an excellent painter, Allston is a man of considerable literary attainments, and the author of some beautiful poems.

BEAUMONT (Sir George), b. 1753; d. 1827.

164 Landscape.—A view of Conway Castle, in Wales.

BIRD (Edward), R.A., b. 1772; d. 1819.

165 The Day after the Battle of Chevy Chace.

"Of fifteen hundred Englishmen,
Went home but fifty-three;
The rest were slain in Chevy Chase,
Under the greenwood tree.

"Next day did many widows come
Their husbands to bewayle;
They washed their wounds in brinish tears,
But all would not prevayle.

"Their bodies bathed in purple blood,
They bare with them away;
They kissed them dead a thousand times,
Ere they were cladd in clay."

These are the lines embodied in this beautiful picture, the finest ever painted by the artist. It was exhibited in 1810, and purchased by the Marquess of Stafford for 300 guineas. S. G.

166 The Death of Eli. Purchased by the late Marquess of Stafford for 500 guineas. P. 3 ft. 10 in. by 2 ft. 6½ in.

CALLCOTT (Sir Augustus), living in 1843.

167 An Italian Landscape.—Painted with that delicacy of touch, and soft aërial effect, which renders the works of this painter so charming.

The companion—

168 A Landscape, with Ruins.

CHALON (Alfred), R.A., living in 1843.

169 Portrait of the Duchess of Sutherland.—A drawing in water-colours.

CARPENTER (Mrs.), living in 1843.

170 Portrait of Lord Dover.—Wellbore Agar Ellis, son of Lord Clifden, and distinguished as an accomplished man and a writer, died in 1833.

DANBY (F.), R.A. Now living (1843).

171 Pharaoh and his Host overwhelmed in the Red Sea—in sight of the Israelites, who are gathered on the shore. The dark tumultuous sea, the red, angry light glowing along the horizon, and the management of the pillar of light gleaming above the countless host of the Israelites, render this picture very striking. C. about 7½ ft. by 10 ft.

ETTY (William), living in 1843.

172 A Festival before the Flood.—Composition of 17 figures in front, others in the background.

> "A bevy of fair women, richly gay
> In gems and wanton dress, to the harp they sung
> Soft amorous ditties, and in dance came on.
> And now of love they treat, till th' evening star,
> Love's harbinger, appeared."
>
> MILTON, Paradise Lost, book xi.

For vigorous animated drawing, for splendid colour, one of his very finest works; and in conception most poetical, Titian-like !—the revelry of the golden age.
C. 4 ft. 7 in. by 7 ft. 6 in.

GAINSBOROUGH (Thomas), b. 1727; d. 1788.

173 A small Landscape.—A horse drinking at a pool.

HILTON (Wilton), R.A., d. 1839.

174 The Entombment.—Six figures, life size.

HOGARTH (William), b. 1697; d. 1764.

175 Portrait of Mrs. Porter.

VON HOLST (Theodore).

176 Ginevra.—Female portrait, half-length.

HAYDON (B.), living in 1843.

177 Cassandra prophesying the Death of Hector.—The head of Cassandra is said to be a portrait of Mrs. Norton.

178 Duke of Wellington on the Field of Waterloo.—Small picture.

HOWARD (Henry), R.A.

179 The Hours.

LANDSEER (Charles), R.A., living in 1843.

180 The Farewell.—In a gothic chamber, a young knight is kneeling at the feet of a lady, who is about to throw a scarf over his shoulders. In the background is seen the esquire, trying the temper of a sword, and speaking to the armourer, who stands by holding a breast-plate in his hand.

LANDSEER (Edwin), R.A., living in 1843.

181 The Lady Evelyn Leveson Gower, second daughter of the Duke of Sutherland, with her brother, the young Marquess of Stafford. A tame fawn and several dogs are introduced, and Dunrobin Castle, the principal seat of the Duke of Sutherland in Scotland, is seen in the background. The whole beautifully painted. Exhibited in 1838.

LAWRENCE (Sir Thomas), P.R.A., b. 1769; d. 1829.

182 Portraits of Harriet-Elizabeth, Duchess of Sutherland, and her eldest daughter, the Lady Elizabeth Leveson Gower.—Figures full length. This picture, which, as a composition, is well known from the numerous engravings and copies of it which have been multiplied through all Europe and America,* must be ranked as the finest ever painted by Lawrence. In the representation of matronly and maternal grace, blended with the most unaffected dignity in the mother, and of the most lively expression and genuine infantine beauty in the fair-haired child on her knee, I know nothing by any modern portrait painter to be compared with it. The colouring is bright, powerful, harmonious; the fine bit of landscape in the background, very effective; it has evidently been painted throughout *con amore*. It was finished and exhibited in the year 1828.

183 Portrait of Richard, second Earl of Clanwilliam.—Full length. One of the best of Lawrence's portraits; very manly and spirited as a likeness, and warmly and forcibly coloured.

184 Portrait of the Countess Grosvenor.—Lady Elizabeth Gower, youngest sister of the present Duke of Sutherland,

* And even in China. A Chinese painting taken from the print, and coloured from fancy, is in the Duke's possession.

married, in 1819, to Earl Grosvenor, eldest son of the Marquess of Westminster.

MARTIN (John), living in 1843.

185 The Subsiding of the Waters after the Deluge.
C. 4 ft. 7 in. by 7 ft. 1 in.

NEWTON (Gilbert Stuart), R.A., b. at Halifax, in Nova Scotia, 1794; d. 1835.

186 Portrait of Elizabeth, Countess Grosvenor.—Small half length, seated.

PHILLIPS (T.), R.A. [A portrait painter by profession, and still living, (in 1843.) The picture here stands alone among his works, and shews how capable he was of excellence in the higher branches of his art, until he gave himself entirely to portraiture.]

187 Venus and Adonis.—She is endeavouring to detain him from the chase. A lovely picture, for the truly poetical treatment of the subject, and the Titianesque feeling and colouring.

REYNOLDS (Sir Joshua), P.R.A., b. 1723; d. 1792.

188 Portrait of Dr. Johnson, without his Wig.

ROMNEY (George), b. 1734; d. 1802.

189 Portrait of Lord Chancellor Thurlow.—Full-length.

WEST (Benjamin), P.R.A., b. 1738, in Philadelphia; d. in London, 1820.

190 Alexander and his Physician Philip.—Purchased by the Marquess of Stafford, a short time before the death of the painter, for a considerable sum. C. 3 ft. 1½ in. by 3 ft. 6 in.

WILKIE (Sir David), R.A., b. 1785; d. 1841.

191 The Breakfast Table.—A pretty little conversation piece, in his early manner; thoroughly English and domestic in character. Painted in 1817, for the Marquess of Stafford.

WILSON (Richard), b. 1714; d. 1782.

192 A small Landscape.

NOTE.

The following pictures were by accident omitted in their proper places:—

GIORGIONE. Portrait.—A man in the habit of a religious order; a book open before him, and holding a pen; front face. Exceedingly fine; and said to represent one of the Medici family.

GUERCINO. The Salvator Mundi.—The young Christ holding a globe. Bust only.

APPENDIX TO THE SUTHERLAND GALLERY.

In the year 1838, the Duke of Sutherland purchased at Paris the celebrated collection of original French portraits, known as the *Cabinet Le Noir*, from the name of its former possessor, M. Alexandre Le Noir.

This distinguished man, who has left a name dear to all lovers of art, in his own country as well as in ours, was born in 1762; he was educated for a painter, but the natural turn of his mind led him to the study of architecture. He was still a young man, when the revolution broke out, and his attention was directed to the preservation of those remains of art, ancient monuments, &c., which in the first outburst of popular frenzy seemed devoted to destruction. He was most enthusiastic and indefatigable in this self-imposed duty, sometimes even braving personal danger, in opposing the brutal violence of the democratic mob; in attempting to save the monument of the Cardinal de Richelieu, he was severely wounded. He succeeded in preserving and assembling together a vast number of curious relics from the ransacked churches, and the palaces and châteaux

of the proscribed nobility; these were arranged in the convent des Petits Augustins, now l'Ecole des Beaux Arts, and Le Noir was nominated *Conservateur du Musée National des Monumens Français*, for so this collection was styled under the Emperor. In 1816, after the second restoration of the Bourbons, the museum was dispersed, and the office of *Conservateur des Monumens Français* suppressed, no one seems to know by whose order or influence, for Louis XVIII. disavowed the whole affair, with strong expressions of chagrin. Le Noir was afterwards appointed curator of the royal monuments at St. Denis. He died much regretted in 1839, and apparently reduced in circumstances, having been obliged the year before to dispose of his gallery of original portraits. The Duke of Sutherland became the purchaser, through the agency of Mr. D. Colnaghi, and the chief part of the collection having been framed, with names and dates carefully appended, is now arranged in the lower apartments at Stafford House.* Many drawings included in the collection are bound up in a volume.

To the historian and antiquarian, this series of authentic portraits is especially valuable; it is also most interesting to a lover of art. There are several pictures in oil by the French painters of the two last centuries, some of great beauty and interest; but undoubtedly the most valuable and curious part of the collection, is the series of drawings and miniatures of the 16th century, from the reign of Francis I. down to that of Louis XIII. To draw up a catalogue *raisonné* of the whole as it ought to be done,

* At the time that Mr. D. Colnaghi made this acquisition for the Duke, the French government was negotiating for the purchase, but cavilled at the price, though confessedly far below the value of the collection. The Duke of Sutherland paid at once the sum demanded, and thus secured the treasure to this country. Perhaps it may add to our satisfaction, and comfort our self-love, to reflect that other governments can be mean, and short-sighted, and *penny-wise* on such occasions, as well as our own.

(something in the style of the Versailles catalogue of portraits,) would of itself occupy a volume; I shall therefore only mention a few of the most curious, under the different periods to which they belong. Of the 16th century, there are original portraits of Francis I. when Count d'Angoulême, (about 1512,) and as King of France; his mother, Louise de Savoye; his wife, Claude de France, the daughter of Louis XII.; and her sister Renée de France, the unhappy mother of Leonora d'Este—Tasso's Leonora; Henry II., a small full length by Janet; another of the same king on horseback, in rich armour, executed in black chalk touched with red, also by Janet; a very curious picture of his mistress, Diane de Poitiers, in her bath, by Primaticcio. Of Henry III. a head in black and red chalk, by Janet; an exquisite little miniature, representing the same king on horseback; and a fine drawing of him, also on horseback, and crowned with laurel, executed in bistre touched with white, by Primaticcio. There are also two small pictures in oil of this weak, hateful prince, beautifully executed by Janet, and all with the same mean and ferret-like expression. By the same painter, an admirable drawing of the brother of Henry III., the Duc d'Alençon, (the same who came over to England to woo our Queen Elizabeth,) a gallant figure on horseback; Henri d'Albret, King of Navarre, grandfather of Henry IV., and his wife, Marguerite de Valois, sister of Francis I., so celebrated for her talents and her gallantries. Jeanne d'Albret, the clever and heroic mother of Henry IV., by Janet; and of Henry IV. himself there are two portraits; one a small full length, in black velvet, a duplicate of the famous little picture in the Louvre, by Porbus, (No. 648,) so often copied and engraved;* and one by Tempesta. A most ex-

* The portrait here is superior in execution, and probably the original. Before Mr. D. Colnaghi left Paris, the *Experts* of the Louvre offered to exchange their portrait for the one in the Cabinet Le Noir, with a sum of money to boot, which was of course refused.

quisite little miniature of Queen Elizabeth, full length, in her robes of state, wonderful for its minute delicacy of execution.* A head in profile of Mary, Queen of Scots, very curious and beautiful, by Freminet.† A portrait of the famous Duc de Sully, by old Quesnel.‡ A drawing, most curious and interesting, representing the three brothers Coligny, the Cardinal Odet de Coligny, the famous Admiral Gaspar de Coligny, and François de Coligny;§ small full length figures, sketched with red and black chalk on the same sheet of paper, by one of the earliest and best of the French portrait painters, Daniel Dumoustier.‖ Inserted into the frame of this drawing, is a fragment of the bell which sounded the signal for the massacre of St. Bartholomew.¶ Their adversary, the Duc de Guise, is also here.

Of the 17th century, there are portraits of Louis XIII.; and very curious is a drawing *by* Louis XIII., of his favorite, Cinq-Mars: Louis XIV., a drawing on vellum by Vanschuppen; Gaston d'Orleans; Don Luis de Haro, and the Cardinal de Mazarin, small full length portraits, apparently commemorative of the famous peace between Spain and France, signed by these ministers in 1659; Marie de

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* This does not belong to the Cabinet Le Noir.

† I presume, if not misnamed, that this portrait is by the elder Freminet.

‡ François Quesnel, b. 1544; d. at Paris, 1619. He was the oldest of two or three generations of painters of the same name. Vide Le Comte, Cabinet des Singularités d'Architecture, Peinture, &c. vol. iii. p. 176, "Sept peintres de la famille des Quesnels out fait d'assez bonnes choses."

§ Better known under the name of Dandelot. He it was who converted his two brothers, the Cardinal and the Admiral, to the Protestant faith.

‖ Born about 1560; died 1631. The drawings by Dumoustier in this collection, of which there are many, appear to have formed part of the famous Mariette collection. One, a head, life size, of the Duc d'Epernon, is most masterly—quite worthy of Van Dyck. Those by Janet, who was cotemporary with Holbein, and so much resembled him in the style of his drawings, his oil portraits, and his miniatures, that his works are frequently mistaken for those of the latter painter, are also numerous, and of exceeding beauty and interest.

¶ The Bell of St. Germain l'Auxerrois. It was broken to pieces at the commencement of the French revolution, and some of the fragments fell into the hands of M. Le Noir. The piece inserted into the lower part of this frame is of a triangular form, measuring about five inches across.

Medicis; Anne of Austria; Elizabeth of Bohemia; Ninon de l'Enclos; Madame de Maintenon, when she was only la Veuve Scarron; la Merè Angelique, the celebrated abbess of Port Royal, &c. Of this period are some admirable drawings by Nanteuil, in pencil and crayons, particularly portraits of the two famous ministers Louvois and Colbert.

Of the 18th century, Marie Antoinette, and Madame de Pompadour; both by Henri Drouais.

Even more interesting in some respects, and more rarely met with, are many of the series of original portraits of distinguished literary characters and artists. Here are Brantome, Rabelais, (a most curious and characteristic head), Calvin, Luther, and Erasmus, Molière, (by Mignard,) Chapelle, Corneille, Racine, la Bruyere, Ménage, Piron; Diderot, and D'Alembert, (both by Chardin;) Madame Deshouliéres, the poetess, by Mignard. And of artists there are some most beautiful portraits. A head of old Aldegrever, a fine drawing; two curious heads in grisaille, the one a portrait of Giovanni Bellini by Victor, or Vittore Carpaccio; the other a portrait of Victor by Giovanni Bellini;* François Porbus, by himself, at the age of 49; a very fine head of Quesnel, by himself, drawn in chalk; Sebastian Bourdon; Du Fresnoy; Mansard, the famous architect of Louis XIV., who designed the palace of Versailles; and Lully, the celebrated musician.

The fine portrait of Pope Benedict XIV. by Subleyras, belonged to the Le Noir collection, and has been already noticed, (No. 90.)

These are only a few out of about 150 portraits, illustrating French history, and the French memoirs, (by

* Gian Bellini was the master of Giorgione and Titian. (See Grosvenor Gallery, Nos. 11, 12.) Of Vittore Carpaccio, his friend and cotemporary, Ridolfi says, "Fiori questo degno autore nel tempo de' Bellini, (i. e. 1490—1520,) e molte fiate dipinse in loro concorrenza, e tal 'hor fu pari la lode." There is a beautiful little picture by Vittore in the Louvre, (No. 906,) but I do not know of any work of his in England.

far the most interesting and authentic portion of French history,) and French literature and art, during a period of three centuries. Besides those framed and mounted, there are many others bound up in a volume.

Among the valuable and interesting portraits in the Sutherland collection, must be mentioned one more, at present hung in the same room, though not forming part of the Cabinet Le Noir. It was purchased about 1836 by the late Duchess Countess of Sutherland, and represents a man in a high black cap, and black habit open at the collar, shewing beneath the white vest or shirt, clasped with a jewel; one hand seen, resting on what appears a balustrade, or the sill of a window. The whole admirably painted in the style of Van Eyck, and probably by his hand. At the time her Grace acquired this picture, it was supposed to represent Charles the Bold, Duke of Burgundy. A Polish nobleman, Prince Czartoriski, who saw the picture in the possession of the Duchess-Countess, informed her Grace that he remembered it well as having once belonged to Count Joseph Scirakowski, of Warsaw, by whom it was always designated as the portrait of Charles the Bold. Farther researches have proved it to be that of a personage hardly less interesting—Anthony, the illegitimate brother of Charles, known in history as the Bastard of Burgundy, "whose name is connected with almost every chivalric enterprise in Europe for at least half of the fifteenth century, who was courted and honoured by the most distinguished monarchs and nobles of the time;" who came over to England in 1467, "to perform certain feats of arms," on the invitation of Anthony Woodville, Lord Scales, whom he had challenged, and at the same time to negotiate a treaty of marriage between Charles the Bold and Margaret, sister of Edward the Fourth. On the back of the picture is painted the badge and motto of Anthony, such as they appear on a medal engraved in

Montfaucon, and of the authenticity and genuineness of the picture there can hardly remain a doubt. Anthony of Burgundy was born in 1421, and died in 1505. Van Eyck, who is supposed to have painted this picture, and was much patronised by Philip the Good, the father of Anthony, died about 1450.

A very curious and interesting account of this portrait is contained in a letter addressed by J. R. Planché, Esq. to Sir Henry Ellis, and inserted in the Archæologia, vol. xxvii. p. 424, and to the kindness of the writer I am indebted for the above particulars.

It may be proper to add, in conclusion, that though there are many pictures of distinguished merit in the Sutherland collection, and many that are curious and valuable as historical documents, the arrangement of most of them in the apartments occupied by the family, prevents that facility of access which the more extensive and valuable gallery at Bridgewater House was able to offer. It is a *private* collection, to which admission is obtained only by the express invitation or permission of the Duke of Sutherland. (See the general introduction to this volume.)

THE COLLECTION

OF

THE MARQUESS OF WESTMINSTER,

STYLED

THE GROSVENOR GALLERY.

INTRODUCTION.

This gallery, long celebrated through all Europe for the splendour and variety of its treasures, was in my younger days one of the great sights of London, dividing with the Bridgewater Gallery the homage and enthusiasm of all lovers of art. The two were usually named together, as confessedly taking the lead—rivals to each other, but by all others unrivalled. If the Bridgewater exulted in its Raphaels, the Grosvenor triumphed in its Claudes. There we were enchanted by Titian, here spell bound by Rembrandt. There ruled the sober dignity of the Carracci, here the gorgeous fancy of Rubens. I cannot, for my own part, recall without emotion the hours spent in wandering freely through these noble rooms at an age when the mind was opening to the perception and appreciation of beauty in every form. Images of grandeur and loveliness, harmonious combinations of colour, early associated with story or song in the childish fancy, remain ever after intermingled with the sources of thought, and become a part of life itself. Perhaps no pictures that we see, no books that we read after the taste has been formed, and the critical judgment habitually exercised, leave that keen and lasting sense of delight upon the imagination, those vivid, enduring, and definite impressions which we derive from early acquaintance with beautiful pictures, or select passages of poetry, or music of a high order. Our educators, since education is the order of the day, may, if they will, take this hint, and lay it to heart; for if they imagine that all

the wants of the expanding intellect, whether in the lofty or the low, are comprised in *a b c*, and *two and two make four*, they will be like the hard father in the scripture parable, "When thy son asks for bread, wilt thou give him a stone?"

The Grosvenor Gallery, in the days I allude to, was more accessible than it is now.* Formerly during the London season, one day in the week, Friday, was set apart for the reception of visitors, who were admitted by tickets in the same manner, and with the same restrictions as to the Bridgewater Gallery; but within the last ten years, from various causes and impediments of which it were impertinent to speak, these arrangements have been altered. There is no stated day of admission, nor any stated mode of application, though visitors known to Lord Westminster and his friends are occasionally admitted.

The founder of the Grosvenor Gallery was Richard, first Earl Grosvenor, who succeeded to the immense riches of his family in 1755; and at a time when the patronage of art and the taste for collecting pictures was yet uncommon in England, except with princes and ministers, he began to make purchases of pictures, without, however, confining himself to any particular school. At the sale of Sir Luke Schaub's collection, which took place in 1758 he purchased two pictures at prices considered very high at that period—the "Infant Christ" of Guido, and Le Brun's "Alexander in the tent of Darius," (Nos. 33, 41.) At the time that George III. sent Mr. Dalton, his librarian, to Italy to make purchases for him, (about 1763,) Lord Grosvenor gave him a similar commission, and several pictures were accordingly obtained and forwarded to England, among them two exquisite little pictures by Ludovico Caracci and Baroccio, (Nos. 16 and 9,) but none that give us a

* (*i. e.* in 1842.) I believe the Grosvenor Gallery was first opened to the public in 1808.

very high idea of Mr. Dalton's taste, considering the opportunities of selection he must have had at that time.* It is true that the fashion of the day ran in favour of the later schools of Italy, and Mr. Dalton's taste apparently was not in any way superior. Lord Grosvenor, besides purchasing expensive pictures of second-rate Italian painters, shewed himself a munificent patron of the arts in his own country. West, Wilson, Gainsborough, Reynolds, Northcote, all painted pictures expressly for him, and Stubbs, the best animal painter of the day, was also employed by him. Thus the nucleus of a collection was formed, unimportant indeed, compared to what it has since become, but containing several beautiful and valuable pictures; as, for instance, besides those already referred to, " The Boar Hunt," by Snyders, and Guido's " Fortuna."

The present Marquess of Westminster became Earl Grosvenor in 1802. A few years after his accession to the title, he purchased great part of the Lansdowne collection, dispersed after the death of the first Marquess. About the same time (1806,) he acquired the whole of the magnificent collection of Mr. Ellis Agar, known throughout Europe as containing several pictures of great value and celebrity, particularly some of the finest of the works of Claude. When the sale of this collection was announced, amateurs, collectors, and dealers, arrived from all parts, but too late—Lord Grosvenor having just before concluded the purchase of the whole gallery as it stood. From this time to 1818, the additions were principally valuable and select cabinet pictures of the Dutch masters. For instance, the three Rembrandts (Nos. 106, 7, 8,) of transcendent beauty, which may be classed with the most poetical of his productions—even with the " Nativity," and the " *Noli*

* Mr. Dalton, in sending Lord Grosvenor a beautiful little picture of the Roman school, (No. 69,) congratulates himself on having obtained a genuine cabinet picture of Raffael. On this subject see Passavant's Raffael, vol. ii.

me tangere," and the " Ship Builder," in the Queen's Gallery; the Gerard Douw, (No. 95,) a famous picture; the Crawford Paul Potter, (No. 101,) also a marvel of art; and Murillo's landscape. Every year when we paid the accustomed visit to the gallery, it was with the hope, always realized, of being delighted with some new and beautiful acquisition.

Lastly, in the year 1818, Lord Grosvenor added to his treasures the four great allegorical pictures by Rubens, brought from the convent of Loeches, in Spain, about the year 1810. To receive these colossal productions, Lord Grosvenor built a new gallery of magnificent proportions, lighted from the top, which now contains most of the large pictures of the collection.

No private gallery in this country exceeds the Grosvenor Gallery in point of *variety*. The number of pictures in the Bridgewater Gallery is more than double, the series more complete, and some of them exceed any here in value and rarity, but the fascination of the Claudes, the imposing splendour of the Rubenses, and the interest attached to a number of English pictures, (" Mrs. Siddons," the " Blue Boy," and " General Wolfe," for instance,) long contributed to render the Grosvenor Gallery quite as popular as a resort for the mere amateur, and not less attractive and improving to the student and enthusiast.

The painters whose works predominate in this gallery, and who give it a particular character, are Claude and Rubens. No other private collection that I am acquainted with, nor any public gallery, except our National Gallery, contains such a charming variety of Claude's landscapes. With regard to Rubens, no private gallery in London affords a better opportunity of studying this versatile and accomplished painter than the Grosvenor Gallery. There are here eleven pictures by him, all celebrated, and all in different styles—history, allegory, portrait, and landscape.

Rubens was born in 1577. The Flemish school, previous to his time, had sunk into a state of mannerism and degradation similar to that which prevailed in Italy just before the Carracci. The imitation of the Italian painters had been caricatured by such men as Franz Floris, Henry Goltzius, and Bartholomew Spranger, till every trace of nature and simplicity was lost in the most exaggerated forms and the most outrageous display of learning. The Flemish painters of this time appear to most advantage in portraiture, but even old Mirevelt, their first great name in this style, was somewhat hard and formal.

Rubens appeared—and through the influence of his single mind he produced a revolution as complete as that which was effected by the Carracci, but a revolution of a wholly different kind, more original, and in its originality more permanent. Nothing gives us a stronger impression of the inborn genius and power of this wonderful man, than the fact that when he commenced his studies in Italy at an early age, Ludovico and Annibal Carracci, and their earliest and best followers, were living—were at the height of their fame and ascendancy, and that Rubens not only remained uninfluenced by their style, but adopted one diametrically opposed to it. The two painters who, if we may judge from the result, seem to have left the strongest impress on his mind, were Giulio Romano and Tintoretto; but no foreign or external influences could permanently modify a genius of such original and uncontrollable power. When he returned to the Netherlands after an absence of eight years, he gradually but quickly forgot his Italian models, and thenceforth painted in a style unlike everything which had been seen in the world before. While in the 17th century we behold all Italy overrun by the scholars and imitators of the Carracci, in the Dutch and Flemish schools we see everywhere Rubens. He taught his countrymen to look at Nature through their own eyes, and hence we have a race of painters, his cotemporaries and

followers, of far greater originality and diversity of power than those who succeeded the Carracci. Van Dyck, Snyders, Jordaens, Teniers, Wildens, and the whole race of Dutch and Flemish *genre* and landscape painters who came after them, down to the beginning of the 18th century, were all more or less influenced by the impulse given by one master spirit. Since the time of Giotto, there had not been such a complete revolution in the means adopted and the end proposed.

It appears to me that many critics have fallen into a mistake in supposing that Rubens, like Ludovico Carracci, deliberately chose and formed for himself a particular style, and proposed to himself the attainment of certain objects and effects in the selection of forms and the combination of colour. If he had worked upon a *system*, as it has been said, he would not have exaggerated, and at times almost caricatured his own style; he would have been more correct. I should conceive that the original temperament of the man left him no choice. He *must* have painted as he did paint, or not at all. That exulting and exuberant life, that flood of light and colour which gushed forth on his canvas, came from the depths of his own soul, and seems to have at times confounded all system, all judgment. I have elsewhere observed that "it is only by understanding this *superflu d'ame et de vie*, that we can account for certain strange anomalies in his works. That he was a learned classical scholar, yet committed the wildest anachronisms in manners and costume; that he was familiar with the grace and grandeur of the antique, and could feel and understand both, yet was guilty of the strangest solecisms in character and form; that he was a humane and a moral man, yet occasionally revelled in depicting scenes the most sensual, and ferocious, and depraved,* arose not from incapacity, or from ignorance, or inconsistency, but from

* His martyrdoms and Bacchanalian revels, for instance.

the influence of a foregone period in art, from which he could not shake himself wholly free, Titan though he was; and yet more from certain strong elements of his physical nature, beyond the mastery of his intellect, strong as *that* was. The genius was from heaven—the manifestation sometimes of the earth, and bestial; but Rubens understood himself, knew what it lay in him to do, and did it confidently, joyously, spontaneously, and therefore it is, that, with all his faults, he remains ever great, original, and consistent with himself.

With Rubens the power of imitation equalled the richness of his invention. Whatever his mind could conceive, his hand could execute; and whatever he beheld he could represent better than any other man. History in every department—scriptural, profane, poetical, and allegorical; familiar subjects; portraits; animals, painted with a mastery of hand and understanding of nature, as though they had been the sole studies of a long life; landscapes, touched with such a felicitous and airy carelessness, as though they were the sport and refreshment of his graver occupations;—but then he painted them all as he conceived them, according to his own nature, steeping them, as it were, in the tincture of his own mind.

Fuseli says, somewhere, that it is far easier to say nothing at all of Rubens, than to say little; I will, therefore, venture to add here, some characteristic passages written long ago, and which I find it easier to quote, *verbatim*, than to attempt to clothe the same thoughts in different words.

"With regard to Rubens, there may exist a difference of *taste*, but there cannot, I conceive, be two *opinions*. The degree of pleasure we take in his works may depend more or less on our sympathy with, and comprehension of, the man, as a *man:* but assuredly every cultivated judgment, formed on just principles of art, must, consistently with

such principles, pronounce Rubens one of the greatest painters in the world. We could entertain no very exalted idea of the taste of one who could prefer Rubens to Raphael, but we should feel inclined to compassionate those who could not understand and appreciate the former. Pleasure, and pleasure of a most vivid kind, is necessarily shut out from such a mind.

" To venture to judge Rubens, we ought to have seen many of his pictures. His defects may be acknowledged once for all ; they are, in all senses, gross, open, palpable. His florid colour, dazzling and garish in its indiscriminate excess; his exaggerated redundant forms; his coarse allegories; his historical improprieties; his vulgar and prosaic versions of the loftiest and most delicate creations of poetry;—let all these be granted; but this man painted that sublime *History*, almost faultless in conception and in costume, the ' Decius' in the Lichtenstein Gallery. This man, who has been *called* unpoetical, and who was a born poet—if ever there was one—conceived that magnificent epic, the Battle of the Amazons ; that divine lyric, the Virgin Mary trampling down Sin and the Dragon, in the Munich Gallery, which might be styled a Hymn in honour of the Virgin, only painted instead of sung; and those tenderest moral poems, the St. Theresa pleading for the Souls in Purgatory; and the little sketch of ' War,' in the Lichtenstein Gallery, where a woman sits desolate on the black wide heath, with dead bodies and implements of war heaped in shadowy masses around her; while, just seen against the lurid streak of light left by the setting sun, the battle rages in the far distance. In both these pictures, the moral and the sentiment are so exquisitely pure and true, and conveyed to the mind and to the heart with such comprehensive and immediate effect, that they might be compared to some of the sonnets of Filicaja. Look but at the thirteen hundred pictures, all the product

of his own vehement and abounding fancy; in great part the work of his own right hand. In these multifarious creations, embracing almost every aspect of life and nature, what amazing versatility of power as displayed in the conception of his subjects—what fertility of invention in the various treatment—what ardent, breathing, blooming life—what pomp and potency of colour and light, has been poured forth on his canvass! If he painted heavy forms, has he not given them souls? and animated them with all his own exuberance of vitality and volition? Whatever his personages enact, they do with all the earnestness of the soul which conceived, and all the energy of the hand which formed them. Dr. Waagen, in his Essay on Rubens, dwells on his *dramatic* power as the first and grand characteristic of his genius; and who ever excelled him in telling a story? in connecting, by sympathetic action or passion, his most complicate groups, and with them, in spirit, the fascinated spectator? And though thus dramatic in the strongest sense, yet he is so without approaching the verge of what we call *theatrical.* With all his flaunting luxuriance of colour, and occasional exaggeration in form, we cannot apply that word to him. Le Brun is theatrical: Rubens never. His sins are those of excess of power and daring; but he is ever the reverse of the flimsy, the artificial, or the superficial. His gay magnificence and sumptuous fancy are always accompanied by a certain impress and assurance of power and grandeur, which often reaches the sublime, even where it stops short of the ideal.

" Rubens is the most popular, because the most intelligible, of painters. Göethe has laid down the axiom, that 'every work of art, to be *consummate* in its way, must leave something for the intellect to divine.' If this be true, as I think it is, Rubens must be pronounced so far deficient, that in his works there is no hidden significance of sentiment or beauty beyond what is at once apparent to

the eye. His pictures are the perfection of the graphic, but not of the suggestive in art."*

If we now turn to the works of Rubens in this gallery, we shall find all these characteristics exemplified in a greater or less degree; not that the illustration is here complete, nor that eleven pictures, however various in style, could exhibit the cycle of his powers: no single gallery, except that of Munich, would do him justice; not even the Louvre, or Blenheim. How in his hands History became gorgeous, dramatic, decorative, we may here see in the four great pictures brought from Spain, representing, allegorically, the Glory of the Church. Full of faults they are, which have been most severely, and not *too* severely, denounced by a judicious critic: but let us see how a *poetical* critic treats the same faults. Hazlitt is about as bad a *guide* in a picture gallery as it is possible to have, but he is a delightful companion; and when he discourses of Rubens or of Titian, it is as one intoxicated with colour, drunk with beauty. He says,

"The four large pictures of ecclesiastical subjects have no match in this country for scenic pomp and dazzling airy effect. The figures are colossal; and it might be said, without much extravagance, that the drawing and colouring are so too. He seems to have painted with a huge, sweeping, gigantic pencil, and with broad masses of unalloyed colour. The spectator is (as it were) thrown back by the pictures, and surveys them, as if placed at a stupendous height, as well as distance from him. This, indeed, is their history; they were painted to be placed in some jesuit's church abroad,† at an elevation of forty or fifty feet, and Rubens would have started to see them in a drawing-room, or on the ground. Had he foreseen such a

* See the Preface to Waagen's "Essay on the Life and Genius of Rubens."

† They were painted for the church of the Carmelite convent at Loeches, founded by the Duke d'Olivarez, the famous minister of Philip IV. of Spain.

result, he would perhaps have added something to the correctness of the features, and taken something from the gorgeous crudeness of the colour. But there is grandeur of composition, involution of form, motion, character, in its vast rude outline, imposing contrast of sky and flesh, fine grotesque heads of old age, florid youth, and fawn-like beauty! (?) You see nothing but patriarchs, primeval men and women, walking among temples, or treading the sky—or the earth, with an 'air and gesture proudly eminent,' as though they trod the sky. We cannot describe these pictures in their details; they are one staggering blow after another of the mighty hand that traced them. All is cast in the same mould, all is filled with the same spirit, all is clad in the same gaudy robe of light. Rubens was at home here; his forte was the processional, the showy, and the imposing; he grew almost drunk and wanton with the sense of his power over such subjects; and he, in fact, left these pictures unfinished in some particulars, that for the place and object for which they were intended they might be perfect. They were done (it is said) for tapestries from small designs, and carried nearly to their present state of finishing by his scholars."

The original sketches, or rather finished studies for these pictures, still exist, all on a small scale, and exquisitely painted by Rubens himself. There can be no doubt that the large ones were executed in his *atelier*, and in great part by his pupils, but in the general conception we see everywhere the mind of the master. I perfectly recollect the feeling of wonder with which I beheld these pictures for the first time, long years ago. The gigantic figure of the cardinal (St. Jerome,) wrapped from head to foot in the vast folds of his red mantle, and turning with such a grand abstracted air the leaves of his great book, made such an impression on my young fancy, as to haunt me long afterwards.

Then again, in one of his smaller pictures here, the "Sarah and Hagar," (No. 110,) we see the turn of mind which led Rubens occasionally to treat a scriptural subject as a mere *tableau de genre*. In the fable of Ixion, (No. 111,) we see how one of the airiest, subtlest visions of poetry could be kneaded in his hands into coarse, prosaic, but animated, flesh and blood. And then, again, we find his intense human sympathies and ardent affections lending to reality all the charms of poetry, as in the portraits of himself and his wife,* (No. 112,) and the admirable studies of the two boys as angels, probably painted from his two eldest sons, who so often served him for models.

The subject of the Adoration of the Magi was particularly suited to the genius of Rubens, and to his taste for magnificence; he revelled in gorgeous crowns, furred robes, vessels of gold and silver. The version of the subject here is among the finest he ever painted, and he has repeated it with variations, at least twelve times. The Virgin is represented standing, which is not usual, and the expression is more dignified than is common with Rubens.

The small landscape here is beautiful, but unimportant, compared to some others from his pencil. He painted at least eighty landscapes; those in the National Gallery and at Windsor, one in Mr. Hope's gallery, and two in the possession of Mr. Rogers, are the finest we have in England.

We can hardly conceive a greater contrast than between the robust, vigorous, daring genius of Rubens, and that of

* Isabella Brant. As I have met with strange mistakes on the subject of Rubens's wives, both in and out of books, it may be as well to observe here that he had two only; Isabella, or Elizabeth Brant, (the two names are synonymous in the Netherlands,) who died in 1626, and Helena Forman, who survived him. "They were both handsome women, fair, full-formed Flemish beauties, but on a comparison of their portraits, the countenance of Elizabeth Brant appears the finer of the two, expressing a larger capacity of affection and intellect than that of Helena Forman, whom Rubens married when he was fifty-six, and on whose juvenile charms (she was then only sixteen,) he appears to have doted."—*Essay on the Life and Genius of Rubens*, p. 116.

the tender, elegant, harmonious Claude. The former gifted with such a wondrous versatility of power, that it seemed only limited by the universe of created things; the other confining himself to one department of art, and within that department to one particular style. Claude is like a man who not only can speak but one language, but one dialect of a language, but then it is the purest doric. Rubens reminds us of that wonderful traveller who could talk to every man in his own tongue—classical French and biblical Hebrew, lingua Franca, and the slang of Spanish gipseys—fluent in all alike. Rubens was an active man of the world, the companion and agent of princes, full to overflowing of conscious power, rejoicing like a giant to run his course. Claude was a shy, mild, contemplative recluse, satisfied to gaze upon the sunset from his lodging on the Pincian Hill, and to live in communion with beauty and with peace. Rubens brought every subject with which he dealt within the range of the actual—the real. Claude idealised every aspect of nature, dwelt in a region of beauty

> "Surpassing all
> That craft of delicate spirits e'er created
> From earth's materials,"

and reflected it in his Elysian creations. To stand before one of Claude's Arcadian landscapes and inquire of its locality, were just as if we should hunt upon a map for Prospero's isle, or Rosalind's Forest of Ardennes; yet we have a poetical faith in their existence, as strong as any religious faith. I have sat down before one of the Claudes in this gallery, the solitary herdsman meditating in the early morning, or the peasants dancing in the noontide shade, or the hoary ruins steeped in golden light, and gazed—till I could have wished myself a lotos-eater, to be absorbed into a dream of beauty, and forget all things else.

Claude has little variety; the same elements are continually repeated in all his scenes, and all are blended into

a calm visionary beauty. In this gallery all are in the pastoral or idyllic style.

> " Groves whose rich trees weep odorous gums and balm,
> Betwixt them lawns, or level downs, and flocks
> Grazing the tender herb, are interposed,
> Or palmy hillock;
> While murmuring waters fall down the slope hills."

We have not even the variety of one of his sea-ports, with the perpetual round tower and the lofty Pharos, and the sunlit ocean weltering round them. In the midst of this apparent sameness, what is the indefinable charm which causes the eye to rest on them with a still unsated sense of beauty and delight? Jan Both, who also painted Italian sunsets, Swaneveldt, the Carracci landscape painters, Paul Brill, Vernet, are all after a while monotonous, and tire us; but Claude never tires us with his Arcadian valleys and his bright Italian shores, nor Cuyp, with his sunny Dutch pastures and canals. And why is this? I think it arises from the feeling of harmony mingled with repose. I think even Rubens and Salvator Rosa would tire me at last as landscape painters, because they are so unquiet, and seem to have delighted in fixing and making permanent to the eye, effects of which the charm consists in their very *transitoriness*. Flashing and glancing lights, storm-tossed trees with tangled roots, abrupt forms, savage precipitate rocks, strong oppositions of colour, captivate the attention and excite the fancy; but Claude " laps us in Elysium."

We have an opportunity in this gallery of comparing Claude with the only landscape painter who is worthy to be placed in the same rank with him, yet is altogether different from him—Gaspar Poussin.* Gaspar, with his " umbrageous grots and caves of cool recess," his depths of dewy, leafy verdure, his romantic solitudes, his glades leading away, away

* In the National Gallery these two painters may also be studied and compared with advantage.

" To towns whose shades of no rude sound complain,
To ringing team unknown, or grating wain;
To flat-roofed towns that touch the water's bound,
Or lurk in woody sunless glens profound."

Such a picture is No. 64. Such woods were haunted of old by Hypolitus and Meleager; such glades were the haunt of the antique Sylvans, lurking Satyr, or peeping Faun. None ever painted solitude like Gaspar—the solitude that invites to thought as well as to repose. Poetical quotations crowd into the memory when we think of Claude and Gaspar; it is hardly possible to speak of them but in the language of Spenser, Milton, or Tasso. But we must not be led away by the temptation to enlarge. There are some other pictures here which claim a few words.

From the school of Perugino and Raphael there are six pictures, but none of great importance. Of the Florentine schools, those of Andrea del Sarto and Fra Bartolomeo are valuable and beautiful, particularly the head, (No. 5,) and the small Holy Family, (No. 11.) Of the Venetian school, the two pictures by Gian Bellini (Nos. 13, 14,) are very remarkable, and the landscape by Titian magnificent, (No. 80.) The pictures of the Carracci school are not very important, but they are select, and exquisitely beautiful. I allude particularly to that of Ludovico Carracci, (No. 16,) and the little Guido, (No. 33.) There is no picture by Annibal.

There is a large landscape, wild, and strange, and startling, by Nicolò Poussin, (No. 58,) and three little pictures, most lovely! One of them of such perfect beauty, (No. 60,) that I should covet it beyond his most celebrated works. Among pictures which we admire, and deem it a privilege and a delight to look upon, there are few we ever wish to possess—this is one. It is such a diminutive *chef d'œuvre* as picture dealers in their affected language call " a *gem;*" but if it were mine, " a world of one entire and perfect chrysolite" should not buy it of me.

The pictures by Salvator Rosa are remarkable, and important as examples of the master. There are several other pictures by second-rate Italian painters of the later schools—Albano, Carlo Maratti, Trevisani, Pietro da Cortona, Marinari, which one may praise in the words of Sir Thomas Lawrence—"very pretty! very pretty!"

But then appear with far different and far higher claims, the best masters of the Dutch and Flemish school; that poet-wizard, Rembrandt, has five pictures here, three of which rank with his master-pieces and miracles, (Nos. 106, 107, 108;) the Crawfurd Paul Potter, (No. 101,) and the Gerard Douw, (No. 95,) are famous throughout Europe. The specimens of this school are not many, but they are all excellent in their way.

Lastly, and it is not the least attraction of this splendid gallery, there are thirty-two modern English pictures, of which five have taken rank as acknowledged *chef d'œuvres*, and do not lose by being placed in the same room with the old monarchs of art—"Mrs. Siddons as the Tragic Muse," Gainsborough's "Blue Boy," and "Sea Shore;" West's Death of General Wolfe;" and Hogarth's "Poor Poet."

Italian, Spanish, and French Painters.

ALBANO (Francesco), b. 1578; d. 1660. [Scholar of the Carracci. The character of this elegant, but feeble and effeminate painter, has been given at p. 95.]

1 The Triumph of Venus.—She is borne over the waves on a dolphin; a Sea-nymph and a Cupid hold up the drapery to catch the breeze. A Triton in the corner blows his conch. C. 3 ft. 7 in. by 3 ft. 2 in.

2 The Virgin and Child.—The Virgin, half length, holds a book; the infant Saviour, holding by her veil, looks

out of the picture. Probably a study from Albano's beautiful wife and child, his favourite models. It has much sentiment and grace. Copper. 9 in. by 7 in.

ANDREA SACCHI, b. 1600; d. 1661. [A clever and distinguished painter of the later Roman school, when modified by the influence of the Carracci school. Andrea Sacchi studied under Albano.]

3 St. Bruno at his Devotions.—This celebrated founder of the Chartreuse, near Grenoble, was born at Cologne in 1030, and died in 1101. The painter has given us here an imaginary head, utterly devoid of the character which we should look for in this energetic and self-denying priest. The white woollen drapery, in which Andrea Sacchi excelled, is the best part of the picture.

C. 5 ft. 8 in. by 3 ft. 11 in.

ANDREA DEL SARTO, b. 1488; d. 1530. [The pictures here by Andrea del Sarto, particularly the first Holy Family, completely illustrate his peculiar manner and merits. Here, as in most of his Holy Families, the Virgin is on the ground, and here, as usual, the model was his wife Lucretia, who was a common-place worthless woman. The children are generally admirable; and there is almost always a certain grace and grandeur derived from the free, large, noble drawing, and the depth and power of the colour and chiaroscuro, though far removed from real elevation of intellect or sentiment.]

4 A Holy Family.—Six figures. The Virgin, half kneeling, half seated on the ground, holds the infant Saviour, to whom Elizabeth presents St. John; two angels behind. This is an original duplicate of the beautiful picture in the Louvre, (No. 855, painted for Francis I.) and is a very perfect example of the style of the painter. Agar collection.

C. 4 ft. 7 in. by 3 ft. 2 in.

5 Portrait—the Contessina Mattei. Head only, representing an elderly lady in a veil, which flows behind, habited in a close vest, partly buttoned down the front, with a white ruff. Wondrous for nature and expression. We read a whole life in her settled, thoughtful brow, in her

deep melancholy eye, and in the compressed, resigned expression of the mouth. Agar collection. P. 2 ft. by 1 ft. 5 in.

6 **A Holy Family.**—Three figures. The Virgin, half seated, half kneeling, presses to her bosom the infant Christ; both mother and child are looking out of the picture. St. Joseph is seen behind, leaning on a table. C. 2 ft. 6 in. by 1 ft. 10 in.

7 **Study for a Head**—of the young Christ holding the globe.

8 **Study for a Head**—of the young St. John, holding the cross and scroll. Each P. 10 in. by 8 in.

BAROCCIO (Federigo), b. 1528; d. 1612. [A painter of the later Roman school. One of the first who departed from the mannered imitation of the style of Raphael, to copy the soft colouring and tender expression of Correggio. This little picture is a manifest imitation of the latter painter, and without the affectation and effeminacy which are Baroccio's great faults.]

9 **A Riposo.**—Called "La Vierge a l'Ecuelle," from the basin which the Virgin dips into the fountain. St. Joseph, behind, presents to the infant Christ some fruit which he has gathered from a tree. In the background is seen the ass. Purchased by Mr. Dalton. The idea of this composition is borrowed from the Riposo of Correggio, known by the same title, "la Madonna della Scodella."*

10 **The Entombment.**—Eight figures. From the Agar collection. Purchased on the Continent, about 1760, by Sir Charles Whitworth. P. 13½ in. by 9½ in.

FRA BARTOLOMEO, b. 1469; d. 1517. [Baccio della Porta, when already celebrated as a painter, was so affected by the dreadful death of his friend Savonarola,† that he entered the Dominican con-

* The beautiful original drawing for Baroccio's picture, is now in the possession of the Rev. H. Wellesley.

† Savonarola was burned at Florence, on a false accusation of heresy, in 1498.

vent of St. Mark, at Florence. and professed himself a monk of that order in 1500. After the lapse of four years, he again took up the pencil, and continued to paint to the end of his life. He is distinguished by the tender, serious, and deeply religious feeling, which he imparted to his saints and Madonnas, (subjects to which he generally confined himself,) and he is also remarkable for his depth and harmony of colour, which is soft, transparent, and rather dark in tone. The mingled sweetness and solemnity he could impart to sacred subjects, are demonstrated in the little picture here, a beautiful example of his general style.]

11 A Holy Family.—The Virgin is seen to the knees; the infant Christ reclining in her lap, holds the cross, which the little St. John, stretching forth his arms, appears anxious to take from him. St. John is only partly seen, and the Virgin has her left arm round him caressingly. The head of St. Joseph appears behind Christ. In point of expression, a divine little picture. P. 1 ft. 11 in. by 1 ft. 6 in.

BASSANO (Giacomo da Ponte), b. 1510; d. 1592. [Called *old* Bassano, to distinguish him from his four sons, all painters in a similar style, but inferior to the father.]

12 The Adoration of the Shepherds.—Eight figures. Treated in the usual style of Bassano, as a scene of familiar rural life, but in colouring and finish beautiful.

C. 1 ft. 6½ in. by 1 ft. 11 in.

BELLINI (Gian, or Giovanni), b. 1426; d. 1516.

[One of the great founders of the Venetian school, the master of Giorgione and Titian. His earlier pictures are distinguished by a tender, graceful, and serious feeling; and in his later works he added to this charm more free and noble drawing, and more beauty of colour, than the Venetian painters had yet displayed. The two pictures by Bellini in this collection, besides being curious specimens of a most memorable old painter, are interesting from having been once in the possession of Fenelon.]

13 The Virgin and Child, with four Saints.—Five half length figures. The Virgin seated, holds on her knee the infant Saviour, standing, and dressed in a little shirt or

vest.* He is bending forward to take a scroll from the hand of St. Paul, behind whom is St. Peter; to the left of the Virgin is St. Francis, pointing to the stigmata, and behind him a female saint. P. 2 ft. 6 in. by 3 ft. 4 in.

14 The Circumcision.—Five figures, half length.
P. 2 ft. 6 in. by 3 ft. 4 in.

CANALETTO (Antonio), b. 1697; d. 1768. [See p. 73.]

15 A View in Venice. C. 1 ft. 8 in. by 2 ft. 9 in.

CARACCI (Ludovico), b. 1555; d. 1619. [See the Introduction to the Bridgewater Gallery.]

16 The Vision of St. Francis.—The Virgin appearing in a glory, places in the arms of St. Francis, who kneels before her, the infant Christ. Two angels are seen above.

There is wonderful beauty and elevation of sentiment in this little picture. It was painted by Ludovico, when he was studying and imitating the manner of Correggio; and may rank with the exquisite little picture by the same master, in the possession of the Marquess of Lansdowne, (the Virgin and Child, with six Saints,) remarkable for the same combination of grandeur and delicacy.

Purchased in Italy by Mr. Dalton, for the late Lord Grosvenor. Copper, 9¾ in. by 7 in.

17 A Holy Family.—Figures life size. The Virgin is seen to the knees, the face in profile; the infant Christ is sleeping on her bosom. Elizabeth behind, with her finger on her lips, imposes silence on the little St. John, who is springing towards her with outstretched arms.

One of the most beautiful pictures of the Caracci school, as regards the drawing and colouring; deficient, however, in the religious sentiment appropriate to a religious subject.

C. 4 ft. 2 in. by 3 ft. ½ in. Engraved by Raimbach.

CLAUDE (Gelée de Lorraine), b. 1600; d. 1682. [See the Introduction to this Gallery.]

* When a picture was bespoken for a convent of nuns, the painter was frequently obliged to clothe the infant Christ, by express command.

18 **Landscape—Morning.**—In the foreground a shepherdess sits piping, on a bank, a shepherd is standing by her; their herds of goats and cattle are scattered around them. A broad river flows through the landscape; on the opposite side is a group of lofty trees. To the right, in the background, a precipitous hill, and to the left an open country with buildings.

The companion picture,

19 **Evening.**—A river flowing through a lovely landscape. In the foreground, three figures seated on a bank, and a boat with a man in it; to the right a magnificent group of trees. Farther off, on the opposite bank, some cattle are passing through the stream; a shepherdess and child are preparing to ford it. In the distance is introduced the arch of Constantine; the horizon beyond is bathed with the evening light. Signed and dated 1651.

Both pictures of extraordinary beauty, breathing of Arcadia, and the golden age. They were painted in 1651, and are probably the same pictures which were sold in the collection of Blondel de Gagny, in 1776, for 24,000fs. When in the Agar collection, they were known and celebrated throughout Europe, and after his death, 8000*l.* was offered for them by a foreign collector, but Lord Grosvenor had already secured them.

C. 3 ft. 3 in. by 4 ft. 9 in. each picture. Agar collection. (*Smith's Cat.* 124 *and* 301.)

20 **Landscape—Morning.**—Called the Rise of the Roman Empire. To the left, a beautiful cluster of trees, and close to the front, a shepherdess is playing on the pipe. Oxen, sheep, and goats, are browsing on the banks of a river which flows along the foreground. In the middle distance are some of the most celebrated edifices of Rome; conspicuous is the Arch of Severus, on the right.

C. 2 ft. 7 in. by 3 ft. 6 in. (*Smith's Cat.* 153.)

21 **Landscape—Evening.**—Called the Decline of the Roman Empire. A composition very similar to the last, representing the ruins of Rome in the middle distance.

In the front is a herdsman seated on a bank, looking at two women who are holding a restive goat.*

C. 2 ft. 7 in. by 3 ft. 6 in. Agar collection. (*Smith's Cat.* 82.)

22 Landscape.—The Israelites worshipping the golden calf. The scene is represented as passing in the foreground of a rich and woody country, through which flows a broad river. In front a crowd of people, with Aaron the priest, worshipping the idol. Under a tree, more in the foreground, is seen an old Israelite, with several vases near him.

C. 4 ft. 7 in. by 8 ft. 1 ½ in. (*Smith's Cat.* 129.) Agar collection.†

23 Landscape.—The Sermon on the Mount.‡ In the centre of the picture rises an abrupt hill, on the summit of which is a cluster of trees; beneath these are seen the Saviour and his disciples. A multitude of people are ascending the hill, or standing in groups round its base; beyond, on either side, extends an inland sea, which the painter probably intended for the sea of Galilee. Agar collection.

C. 5 ft. 6 in. by 8 ft. 6 in. (*Smith's Cat.* 138.)

24 Landscape.—Peasants dancing. The scene represents a hilly country; on a bank in the foreground, two girls and a youth are dancing. One of the women plays a tambourine. A man seated on a log of wood, to the left, is playing the bagpipes; a woman and a man seated near him. The other figures are sitting or standing in the shade of some trees beyond them, and herds of cattle are seen browsing in the valley below.

C. 3 ft. 2 in. by 4 ft. 4 in. (*Smith's Cat.* 262, where it is called "Isaac and Rebecca.")

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* This last picture is a repetition, on a smaller scale, of one of the magnificent Claudes in the collection of the Earl of Radnor, which are also styled the Rise and Decline of the Roman Empire.

† In the *Liber Veritatis*, this composition is described as executed for Signor Carlo Cadillo, and dated 1655. I think it improbable that it was painted for Sir Peter Lely, as stated in Young's Catalogue of the Grosvenor Gallery, and unsupported by any proof. It is not in the catalogue of Lely's pictures. Claude repeated the same subject in 1659, with variations, for a Monsieur Golou, and the picture is in England, but I know not where.

‡ We are told of an old lady, whose admiration of this picture was such, that she offered Mr. Agar a handsome annuity for the loan of it during her life.

25 **Landscape.**—The Riposo. The Virgin seated on a bank with the infant Saviour in her arms; Joseph by her side, reading in a book; two palm trees on the left. The whole scene breathing retirement and peace. Claude has frequently introduced this beautiful sacred pastoral into his landscapes, which are in spirit well suited to the subject.

Copper. 11 in. by 13 in. Small octagon. (*Smith's Cat.* 313.)

26 **Landscape—Morning.**—In the foreground a shepherd meditating, while his flocks are feeding near. A broad river, crossed by a bridge of eight arches, in the distance. Undulating hills bound the view beyond. Agar collection. C. 1 ft. 7½ in. by 2 ft 2½ in. (*Smith's Cat.* 314.)

27 **Landscape.**—A road winding upwards from the foreground, leads to a building on a wooded eminence. In front a figure is crossing the landscape, carrying a burthen on his head; to the left a man driving two goats. A river in the middle distance, on which is a boat.

C. 2 ft. 4½ in. by 3 ft. 2 in. Agar collection.

COELLO (Claudio), d. old at Madrid, 1693. [A Spanish painter, who in his best pictures resembles the grand gorgeous manner of Paul Veronese. The picture here may probably be his; it certainly is not by Morales, to whom it was once most ignorantly attributed, and whose style, simple, spiritual, and melancholy, was the reverse of that of Coello. He executed many pictures for the court of Spain, but when Luca Giordano was sent for from Italy to paint in the Escurial, he was seized with a melancholy and jealousy which shortened his life.*]

28 **St. Veronica.**†—Life size, three-quarters. She holds in her hands the linen cloth or kerchief with which she wiped the bleeding brow of the Saviour, when sinking

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* This Coello, who was a favourite of Charles II. of Spain, must not be confounded with Alonzo Coello, the favourite of Philip II., who died a hundred years before him.

† According to the legend, St. Veronica was a noble lady of no very chaste reputation, who was among the spectators when the Saviour was led to Calvary. Inspired by veneration and pity, she became a penitent and a convert, and suffered martyrdom.

under the cross. His features remained ever afterwards miraculously impressed on it. C. 3 ft. 4 in. by 2 ft. 5 in.

CORREGGIO (Antonio Allegri), b. 1494; d. 1534. [This great painter is best studied in our National Gallery. See First Series, p. 33, where he is fully characterised.]

29 The Holy Family—in a landscape. The Virgin, seated, holds the infant Christ in her lap. He is looking round towards the spectator, and pointing to the little St. John, who kneels before him, drest in the camel's skin. St. Joseph is seen behind, leaning on his hand.*

C. 2 ft. 2 in. by 1 ft. 7 in. Agar collection.

DOMENICHINO (Zampieri), b. 1581; d. 1641. [See p. 104. St. Agnes was a favourite subject of Domenichino. A beautiful full length St. Agnes is in the Windsor Gallery.]

30 St. Agnes.—Figure full length. In one hand she holds a book, and the other rests on a lamb, which is on a pedestal ornamented with bas-reliefs. Background landscape. Purchased in Italy by Mr. Dalton, for the first Lord Grosvenor. Copper. 9 in. by 7¼ in.

31 A grand Landscape—with the meeting of David and Abigail.

"Then Abigail made haste, and took two hundred loaves, and two bottles of wine, and five sheep ready dressed, and five measures of parched corn, and an hundred clusters of raisins, and two hundred cakes of figs, and laid them on asses.

"And it was so, as she rode on the ass, that she came down by the covert of the hill, and, behold, David and his men came down against her; and she met them.

"And when Abigail saw David, she hasted, and lighted off the ass, and fell before David on her face, and bowed herself to the ground."

1 Samuel, xxv. 18, 20, 23.

C. 3 ft. 5 in. by 4 ft. 7 in. (See p. 107.)

GUERCINO DA CENTO, (Gio Francesca Barbieri), b. 1590; d. 1666. [An imitator and follower, but not a scholar of the Carracci, with a good deal of original power, neutralised by the want of early cultivation. See p. 101.]

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* It is asserted in Young's Catalogue, that Sir Joshua Reynolds offered Mr. Agar 2000*l.* for this little picture.

32 A Madonna.—Half length. The hands crossed in an attitude of resignation. C. 2 ft. 11 in. by 2 ft. 4 in.

GUIDO RENI, b. 1575; d. 1642. [The most celebrated of the scholars of the Carracci. Though Guido was at first distinguished by *power*, and imitated Caravaggio, he is in general more remarkable for elegance and sentiment, than for depth of feeling or purpose. His frequent changes of style, characterize the man. See pp. 102, 185.]

33 The infant Christ sleeping.—The head of the Virgin is seen behind, gazing on her child with a look and attitude of adoring love. This is a celebrated composition, known by multiplied copies and engravings. The conception and drawing are faultless, the colouring too pale—almost death-like. In Guido's latest manner. It was once in the possession of Sir Luke Schaub, one of the earliest English collectors of Italian pictures. At his death in 1758, it was purchased by the first Lord Grosvenor, for 300 guineas.

P. in an oval. 1 ft. 3½ in. by 1 ft. 8 in. Engraved by Strange.

34 The Adoration of the Shepherds.—Eight figures; two angels floating above. A finished study for the large picture of the same subject. Octagon. P. 16 in. by 16 in.

35 St. John preaching in the Wilderness.—Life size. He is seated on a rock, holding his reed cross in the left hand, and with the right pointing upwards. A crowd of auditors in the background, dispersed through a rich landscape. Though this is a celebrated picture of Guido, and in his best manner as regards drawing and colour, it does not wholly please me. The attitude is too *set* and theatrical, and he turns his back on his congregation; we are to suppose, perhaps, that he addresses *us*—the spectators. The head, however, is fine.

C. 4 ft. by 3 ft. 1 in. Engraved by Raphael, Morghen, and by Heath.

36 A Holy Family.—St. Catherine adores the infant Christ, seated on the lap of the Virgin; little St. John is caressing a lamb; St. Joseph behind. The background is a curtain. A cherub is scattering flowers on the group

below. This description would answer in every respect for perhaps a hundred Holy Families; and the little picture before us has no peculiar beauty to redeem the common-place treatment. Copper. 12½ in. by 11½ in.

37 **La Fortuna.**—A repetition of one of the most celebrated of Guido's pictures. The original is in the Vatican at Rome.*

C. 5 ft. 2½ in. by 4 ft. 2½ in. Engraved by Strange.

MARATTI (Carlo), b. 1625; d. 1713. [See p. 189.]

38 **Hagar in the Desert.**—In the affected theatrical figure of Hagar, in the fluttering mannered draperies, and common-place treatment, a signal example of the faults of the degenerate Roman school.

C. An upright oval. 4 ft. 6 in. by 3 ft. 3 in.

39 **David and Bathsheba.** Companion to the above.

MENGS (Antonio Raphael), b. 1728, at Dresden; d. 1779. [A painter of great reputation and ability, in the last century, and a good critic on art, whose works, notwithstanding the real enthusiasm with which he studied and practised his art, touch neither the feeling nor the imagination.]

40 **Joseph's Dream.**—Two half length figures, life size.

"But while he thought on these things, behold the angel of the Lord appeared unto him in a dream, saying, Joseph, fear not to take unto thee Mary thy wife."—Matthew, i. v. 20.

Presented to the Duke of Dorset by the Earl Cowper.

P. 3 ft. 6 in. by 2 ft. 8 in.†

LE BRUN (Charles), b. 1619: d. 1690. [A famous French historical painter, distinguished principally by the facility of invention and rapidity of hand with which he covered huge spaces with well drawn figures, disposed in a theatrical style, very characteristic of the time.]

* See Shelley's Letters. "There was a Fortune, too, of Guido, a figure on a globe, eagerly pressing onwards, and Love was trying to hold her back by the hair, and her face was half turned towards him; her long chesnut hair was floating back in the stream of the wind, and threw its shadow over her fair forehead. Her hazel eyes were fixed on her pursuer with a meaning look of playfulness, and a light smile was hovering on her lips. The colours which arrayed her delicate limbs were ethereal and warm," &c.

† A duplicate of the picture in the Florence gallery.

41 Alexander the Great in the tent of Darius.—A finished study for Le Brun's great picture in the Louvre, (No. 101,) which forms the third of the series of the exploits of Alexander, painted by Le Brun for Louis XIV. From Sir Luke Schaub's collection for 127*l.*
P. 1 ft. 9 in. by 2 ft. 7 in.

LE NAIN (Louis and Antoine). [See p. 13.]

42 Italian Scene and Figures. C. 1 ft. 9 in. by 2 ft. 1 in.

MARINARI (Onorio), d. 1715. [A disciple and imitator of Carlo Dolce.]

43 The Virgin.

MIGNON (Abraham), b. 1639; d. 1679. [As a painter of flowers, perhaps only surpassed by Van Huysum. His works are rare.]

44 Bouquet of Roses.—Delicate and beautiful.
C. 11 in. by 9 in.

MURILLO (Bartolomé Esteban), b. at Seville, 1618; d. 1682. [See p. 190.]

45 The infant Christ sleeping. C. 1 ft. 8 in. by 2 ft. 6 in.

46 The young St. John.—Full length figure, seated, caressing the Lamb. This subject, called in Spanish the *San Juanito*, was a favourite with the painter, and frequently repeated with variations. See in the National Gallery, No. 176.

47 Landscape—with figures. Laban seeking his idols among the effects of Jacob, is baffled by Rachel having seated herself upon them. This scriptural story is here treated by Murillo, as a scene of familiar life. The landscape, though a little cold in tone, is very fresh and beautiful.*

* The first design was to have had the life of David painted by Murillo, and the landscapes, or backgrounds, by Ignatio Iriarte, of Seville, who excelled in that branch of the art. Murillo desired Iriarte to make the landscapes, and he would afterwards place the figures. Iriarte, on the other hand, contended for Murillo's placing the figures before he filled up the backgrounds. To remedy this difficulty, Murillo executed the whole, without Iriarte's assistance, taking Jacob's history instead of David's.

From the palace of the Marquis de Santiago, of Madrid, for whose ancestor, the Marquis of Villamanrique, it was painted.*

C. 8 ft. by 10 ft. 1 in.

ORIZZONTE (Van Bloemen), b. 1656; d. 1740.† [A Fleming by birth; he studied and practised his art in Italy, where he obtained his Italian surname, it is said, from the peculiar roseate and vapoury effects of his skies. He is classed by Lanzi in the modern Roman school, but not unfrequently in the Flemish school. See p. 207.]

48 Landscape.—Ruins, with a mountainous background, and four figures in front. C. 4 ft. 4 in. by 3 ft.

PAUL VERONESE (Paolo Cagliari,) b. 1530; d. 1588.

49 A Virgin and Child.—A picture of great beauty, in the later Venetian style; that is to say, charmingly coloured, and true to nature, but deficient in the expression of religious feeling. It has been attributed to Tintoretto. It is an instance of the manner in which the Italian painters sometimes associated the spectator with the sentiment or story of the picture. Here the Virgin and Child are looking down benignly on the supposed worshipper below, and the effect is very striking. From the Calonne collection.

C. 2 ft. 4½ in. by 2 ft.

50 The Annunciation.—The Virgin kneeling before a table, an angel bearing the lily enters on the right. The Holy Father and angels are seen in a glory above. In the background gorgeous architecture. The subject treated in the style usual with the master.

3 ft. 2 in. by 5 ft. 5 in.

51 The Marriage at Cana.—A small finished study for the great picture at Venice.

C. 2 ft. 6 in. by 5 ft. 10 in. Engraved by E. Smith.

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* It is said in Young's Catalogue, that when the French took possession of Madrid in 1808, it was selected, with many works of art, by General Sebastiani, as part of the contributions levied on that occasion. According to the author of the "Life of Murillo," (better authority,) it was sold by the Marquis de Santiago to Mr. Wallis, imported by Mr. Buchanan, and sold to Lord Grosvenor.

† Or according to Lanzi in 1749, which would make him 103 years old when died.

PIETRO DA CORTONA, b. 1596; d. 1669. [One of the last and worst painters of the degenerate Roman school.]

52 The Virgin and Child, with St. Catherine.—The Infant is about to place the marriage wreath upon her head. Figures half length; landscape background.

C. 2 ft. 10 in. by 2 ft. 5 in.

53 Hagar in the Desert.—At once theatrical and common-place. P. 3 ft. 8 in. by 4 ft. 10 in.

PARMIGIANO, more properly PARMIGIANINO, (Francesco Mazzuoli), b. 1504; d. 1556. [A painter of great genius, but unequal. In his emulation of Raphael and Correggio, apt to be exaggerated in drawing and affected in expression; yet capable of rising to the highest conception of sublimity and beauty, as in his famous Moses and Eve of the Steccata at Parma.]

54 The Marriage of St. Catherine.—The Virgin, seen in profile and seated, holds the infant Saviour, who, while he turns to look up in his mother's face, places the ring on the hand of St. Catherine, who leans her left hand on the wheel. In the opposite corner is seen the head of St. Joseph, also in profile. A very graceful and well known little picture, with a tincture of that affectation in the expression, and extreme lengthiness in the forms, which characterised the master. It was formerly in the Borghese Palace at Rome, whence it was brought by W. Young Ottley, and passed into the possession of W. Morland, Esq., from whom it was purchased. There is a larger picture of the same subject in the possession of Lord Normanton. Copper. 8½ in. by 6¾ in.

55 The Vision of St. Jerome.—A beautiful finished study for the large picture now in the National Gallery, No. 33. P. 17 in. by 13 in.

PERUGINO (Pietro), b. 1446; d. 1524. [The chief painter of the Umbrian school, and master of Raphael, whom he survived. The profound religious feeling and tender contemplative grace which distinguished the Umbrian school of art, were carried by Perugino to a high degree of perfection.]

56 The Marriage of St. Catherine.—The Virgin, seated, holds the infant Saviour standing, who bends forward to put the ring on St. Catherine's right hand; her left rests on the wheel. St. Joseph is seen behind, resting on his hand.* Copper. 9½ in. by 7½ in.

POLIDORO (da Caravaggio), b. 1495; d. 1543. Roman S.

[Originally a mason employed by the fresco painters in the Vatican. Very remarkable for the antique, classical spirit of his works, which are principally decorative.]

57 St. Peter.—St. Paul.—Two small full length figures painted in chiaro scuro, on separate panels, which formed originally the doors of a cabinet. They are most noble and elegant in design, and most delicately finished. Very unlike the friezes of Polidoro at Hampton Court, which though finely designed, are coarse daubs in comparison to these exquisite little pictures.† P. 8½ in. by 3 in. each.

POUSSIN (Niccolò), b. 1595; d. 1665. (See p. 108.) [All his pictures here are in the highest degree remarkable. The first as illustrating his imaginative power in epic and landscape, the others as proving the excellence to which he could rise as a colourist, a talent rarely allowed him, and which, it must be owned he did not often display.]

58 A Grand Landscape with Figures.—In a rugged, melancholy, and most poetical landscape, he has introduced and treated in a very singular manner, the story of Calisto, who, banished after her frailty from the companionship of Diana, was transformed into a bear by Juno. She is pursued by her son Arcas, who is about to wound her to death,

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* This is precisely the subject of the picture No. 54, and it will be interesting and instructive to note the difference of sentiment and treatment.

† Many of the easel pictures of the old masters, down to the 17th century, have been detached from pieces of furniture, such as cabinets, harpsichords, bedsteads, (then a favourite article of luxury, and often adorned with elegant friezes,) and particularly large chests in which linen and choice garments were deposited. Seven such Italian chests, painted with histories of the Old and New Testaments, were in the possession of Villiers, Duke of Buckingham. Polidoro, Maturino, Albano, and Paul Brill, excelled in this finer species of decorative painting.

" But Jove forbad, and snatched them through the air,
In whirlwinds up to heaven, and fixed them there;
Where the new constellations nightly rise,
And add new lustre to the northern skies."

They become the constellations Ursa Major and Minor.

C. 2 ft. 10 in. by 3 ft. 10 in. (*Smith's Cat.* 335.)

59 The Israelites returning thanks.—Four figures. A mother, seated, presents drink to one of her children, the other looks up in her face, as if asking for it. The father, with clasped hands, and looking upwards with gratitude, is seen behind. A finished study for one of the groups in the great picture of " Moses striking the Rock," now in the Bridgewater Gallery. Most exquisite; and coloured with delicious softness.

C. 1 ft. 7½ in. by 1 ft. 5 in. (*Smith's Cat.* 293.)

60 Infants at Play.—Five figures in a landscape, with fruits, flowers, &c. It is impossible to conceive anything more lovely in the infantine forms, more sportive and poetical in conception, more soft, rich, and delicate in colour, than this charming little picture. It seems absolutely to breathe and glow with the life, love, joy, and innocence, of pure and happy childhood.* From the Agar collection.

C. 1 ft. 9 in. by 12¾ in. Engraved by Smith, by Woodman, and by Capt. Baillie. (*Smith's Cat.* 292.)

61 Holy Family, with Angels.—A Riposo. The Virgin, seated on the ground, holds the infant Saviour standing on her knee. St. Joseph is seated at a little distance, against a pillar. Three angels are worshipping; three others are scattering flowers from above. The background is drapery suspended from trees, and landscape behind. Also most lovely and graceful, and bright and rich in colour.

C. 2 ft. 10 in. by 2 ft. 2 in. (*Smith's Cat.* 83.)

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* See Felibien, vol. ii. p. 317. Poussin and Fiamingo studied and modelled children together, " considerant souvent le tableau du Titian qui etait alors dans La Vigne Ludovisi, où il y a quantité de petits enfans," &c. Titian and nature were full in Poussin's eye and fancy when he painted the above picture.

POUSSIN (Gaspar), b. 1613; d. 1675. [The three pictures here by this charming landscape painter, are not only most beautiful, but in excellent preservation as regards colour. See the Introduction.]

62 An Italian Landscape.—In the foreground two shepherds with their dogs. 1 ft. 7 in. by 2 ft. 5 in.

63 Landscape.—Morning. In front, to the left, two figures reclining. Agar collection. C. 3 ft. 1 in. by 4 ft. 4 in.

64 Landscape.—Tivoli, with the temple of the Sybil crowning the green height. The whole picture glows with light and verdure; fresh as spring. Once in the possession of Lord Waldegrave.* C. 3 ft. 3 in. by 2 ft. 8 in.

RAPHAEL, b. 1483; d. 1520. [Of the five pictures here attributed to this prince of painters, three are from his compositions, and two from his school, but, according to Passavant, none by Raphael's own hand.]

65 The Virgin and Child, with St. John.—The Virgin is seen to the knees; she holds the infant Saviour seated on her right knee, with both hands. St. John holding the reed cross, is seen half length in front, to the left of the Virgin. A curtain in the background. This is a copy, with some variations, from the Madonna Aldobrandini, now in the possession of Lord Garvagh.†
P. 2 ft. 1 in. by 1 ft. 8 in.

66 Holy Family.—The Virgin kneeling in a landscape, lifts the veil which has covered the infant Christ, sleeping at her feet. St. John, kneeling and looking out of the picture, seems to direct the attention of the spectator to the infant Saviour. The original picture of this composition is lost, but the drawing by Raphael's hand,‡ is in the Florence academy. A great number of copies and repetitions exist, of which this is considered one of the best. Agar collection. P. 4 ft. 5 in. by 3 ft. 7 in.

* The companion, sold at the same time, was purchased by Lord Ashburnham.

† Many other copies and imitations exist in different galleries. See Passavant's Rafael, vol. ii. p. 132.

‡ Raphael some years later repeated this subject with considerable alterations, and of a smaller size, in the beautiful "Vierge au linge," now in the Louvre.

67 St. John the Baptist—as a youth of sixteen, seated in a rocky wilderness, and with his right hand pointing upwards to the cross; in the left a scroll. One of the innumerable copies of the celebrated large picture now in the Tribune at Florence, which was painted by Raphael about 1518. P. 15 in. by 13½ in.

68 A Riposo.—The Virgin and St. Joseph worship the infant Saviour, who lies on the ground between them; a group of angels above. Agar collection.

The companion,

69 St. Luke painting the Virgin and Child.—Purchased in Italy for the first Lord Grosvenor, by Mr. Dalton.*

Both pictures on panel with arched top. 18 in. by 12½ in.

It is curious that two pictures so evidently companions, should have been brought from different places, by different persons, at different times. They are the work of one of Raphael's scholars, and parts of them are borrowed from various of his compositions. (See Passavant's "Rafael," vol. ii. p. 416.)

SACCHI. (See ANDREA SACCHI.)

SARTO. (See ANDREA DEL SARTO.)

SALVATOR ROSA, b. 1614; d. 1673. [It is difficult to characterise in few words this versatile, original, animated painter. Whether landscape, history, or portrait employed his vigorous pencil, still we find him in his element—*the picturesque.* Like all things which bear the impress of the individual character of the earnest nature which created them, his works may sometimes offend our taste, but always arrest the attention and strike the imagination.]

70 Democritus.—The philosopher is seated in a gloomy solitude, surrounded with bones, skeletons, broken or decayed monuments of art, trees torn or blasted. A fine example of the wild imagination of the painter, who has evidently intended to represent Democritus as he was

* Young's Catalogue of the Grosvenor Gallery.

found by the physician Hippocrates, when he visited him in his solitude near Abdera.

71 **Diogenes.**—He is in the act of throwing away his cup as a superfluous luxury, on seeing a boy drink out of his hand; two Athenians are standing by. The treatment is at the same time humourous and picturesque, but wholly without the poetical character of the former picture. In both the figures are life size. Formerly in the possession of Bouchier Cleeve, Esq., of Foots Cray.

A smaller picture of the subject of Diogenes and his cup, and quite different in the composition, is engraved after Salvator Rosa.

Etched by Salvator Rosa himself.

72 **The three Marys at the Tomb.**—An angel seated on the edge of the tomb, points upwards. "He is not here, for he is risen." Four figures, full length, less than life.

C. 4 ft. 4 in. by 3 ft. 1½ in.

73 **A Faun in a Landscape.**—A small picture.

74 **Portrait of Salvator Rosa.**—Half length, the figure turned away, looking round at the spectator. He holds a pen in his right hand, and papers in his left.* Salvator was a poet and musician, as well as a painter. There is here a good deal of the keen fiery look which we should attribute to the character of the man, but it is not equal to the portrait of Salvator which is in Lord Lansdowne's collection.

C. 4 ft. 5 in. by 3 ft. 1 in.

SASSO FERRATO (Gio Battista Salvi), b. 1605; d. 1685. [A weaker Carlo Dolce, and in his time a popular manufacturer of Madonnas.]

75 **The Virgin and Child, with St. John.**

SCHIDONE (Bartolomeo), b. 1560; d. 1616. [School of Modena. He imitated Correggio in his mode of treatment, but in conception belongs more to the *naturalisti.* See p. 126.

* This is the same portrait which was engraved for Lady Morgan's "Life of Salvator Rosa."

76 **The Magdalen.**—She is seated with two angels; one of them holds the vase of ointment, the other lays his hand on the skull and book which characterise the saint.
C. 1 ft. 3½ in. by 1 ft. 1½ in.

SPAGNOLETTO (Giuseppe Ribera), b. 1589; d. 1656. [See p. 198.]

77 **Diogenes the Cynic.**—He is leaning on a large book which rests on his knee; behind him a lantern. The figure three-quarters, life size. Severe, sombre, and powerful in the expression and execution.
C. 3 ft. 10 in. by 3 ft. 2 in.

TITIAN (Tiziano Vecellio), b. 1477; d. 1576. [See p. 123.]

78 **The Woman taken in Adultery.**—Twelve figures, rather under life size, not quite full length. The Redeemer seated. The two persons immediately behind him are evidently portraits. This picture is exceedingly rich in colour, and some of the heads of the old bearded rabbi very grand; but in the luxuriant beauty of the woman there is not much contrition, and in the figure and expression of our Saviour but little dignity. According to Young's Catalogue, this picture was brought from the Barberini Palace, at Rome, by a French officer, and subsequently purchased by the Marquess of Westminster. C. 5 ft. 3 in. by 6 ft. 8 in.

79 **A Grand Landscape**—representing in the background the city of Cadore in the Friuli, the birth-place of Titian; in the foreground Jupiter surprising Antiope. It is said that this picture was painted for the superior of a monastery; if so, the choice of the subject is rather extraordinary. It was purchased in Italy about 1783 by Gavin Hamilton, who sold it for a large sum to Mr. Agar.
C. 6 ft. 4½ in. by 8 ft. 6 in.

80 **The Tribute Money.**—A copy from Titian's *Cristo della Moneta*, in the Dresden gallery.

TREVISANI (Francesco), b. 1656; d. 1747. [Excelled as an imitator and copyist, but has little fame or merit as an original painter. He belongs to the latest and worst period of the Roman school.]

81 Joseph sold by his Brethren.—A landscape with numerous figures.

VERNET, (Joseph), b. 1714; d. 1784. [See p. 132.]

82 A Sea Port on the Mediterranean.—In the foreground a boat unloading, and many figures. It is excellently painted, with, however, the *artificial* made-up look which is the fault of many of Vernet's compositions. Painted for the first Marquess of Lansdowne for 500 guineas. C. 5 ft. 3 in. by 8 ft. 6 in.

VELASQUEZ (Don Diego), b. 1599; d. 1660. [See pp. 131, 171.]

83 Portrait.—Himself in a cap and feather; head only.

84 The Prince of Spain—on horseback. The picture represents the court of a *manege*, with Don Balthazar Carlos, Prince of Asturias, mounted on a fine Andalusian horse, with flowing mane and tail. In the background is seen the Duke d'Olivarez, with other officers of state. The young prince, who appears here about six or seven years old, and sits his horse with such a truly royal air, did not live to ascend the throne.*

C. 4 ft. 9 in. by 3 ft. 2 in.

School of LIONARDO DA VINCI.

85 The Virgin and Child—with St. John the Baptist, (here represented as a man about thirty.) St. Joseph appears behind. P. 2 ft. 5 in. by 2 ft. 2 in.

ZUCCARELLI (Francesco), b. 1702; d. 1788. [A landscape painter. A native of Florence, who came over to England in 1752, and was much patronised by the king and nobility. He was one of the original members of the Royal Academy.]

86 Landscape.—Macbeth meeting the witches. A picture which, in spite of a turbulent sky and wild scenery, is quite tame and flat to the imagination, from the poverty

* The large picture of this subject, life size, is in the Museum at Madrid. Velasquez made several sketches for it; one, very fine, is in the possession of Mr. Rogers, the background only sketched in. Another is at Dulwich.

and vulgarity of conception evinced in the figures. It is, besides, ill proportioned.

P. 2 ft. 7 in. by 4 ft. 7 in. Engraved finely by Woollett.

87 Landscape.—Jacob's journey.

Flemish, Dutch, and German Painters.

BERGHEM (Nicholas), b. 1624, at Haerlem; d. 1683. [See p. 15, 135. The only picture of Berghem here, is unusually important in size, if not in merit.]

88 Landscape—with peasants dancing. In front, to the left, a lofty rugged hill with trees and a road winding over its summit; in the middle distance, to the right, a hill surmounted by a castle; a valley between them, watered by a river, and far beyond, the view opens into an extensive country. In the foreground two women and a man are dancing to a tambourine. Five other figures are seated on the declivity of a hill. A herd of cows, sheep, and goats, are reposing near. Dated 1656.

This picture is finished highly and carefully; but it is cold in colour and effect, and has that artificial scenic look of a *got-up* pastoral, which I dislike in Berghem. Compare this with the Arcadian Claudes, which seem to have been painted in the golden age!

Agar collection. 4 ft. 8 in. by 7 ft. (*Smith's Cat.* 198.)

BOTH (John and Andreas), b. 1610; d. 1656. [See p. 17.]

89 Landscape.—A road along the margin of a river or lake, in which some boys are bathing. In the foreground, a traveller, standing, is in conversation with a peasant seated. Beyond these, a group of slender tall trees, a peasant driving a herd of cattle, and a mountainous distance sloping to the shore. The effect is that of morning, cooler than is usual with Both. The figures, as usual, by Andreas.

C. 3 ft. 6½ in. by 4 ft. 3½ in. (*Smith's Cat.* 110.)

CUYP (Albert), b. 1606. [All the pictures here are beautiful and characteristic. See p. 17.]

90 **Landscape.**—A group of peasants, with a flock of sheep, are seen issuing from a wood on the left, preceded by a shepherd boy playing on a pipe, as if returning home from pasture; in the distance, a river and mountains. The effect is that of a glowing sunset. Everything becomes poetical under the hand of this delicious painter, but I have never seen anything of his more charming in its pastoral feeling than this little picture.

Agar collection. P. 1 ft. 4 in. by 1 ft. 10 in. (*Smith's Cat.* 90.)

91 **Moonlight.**—The bank of a river, with a boat, in which are three persons, and a group of cattle. The effect of night with the obscure but still transparent atmosphere, is masterly. If, however, the criticism of Sir Joshua Reynolds on the moonlight of Rubens be just,* this picture is too palpably dark and *black.* It appears to me that Vander Neer in his soft, silvery, *almost* colourless moonlights, has succeeded better than either.

C. 2 ft. 4 in. by 1 ft. 7 in. (*Smith's Cat.* 172.)

92 **A River Scene.**—Several vessels are lying at anchor under the walls of a town. In front a boat with four persons in it. A most charming picture; the effect of a soft tranquil summer evening, is diffused over the whole scene.

P. 2 ft. 2 in. by 1 ft. 6 in. (*Smith's Cat.* 171.)

93 **A Group of Sheep.**—Three are standing within a pen, and one lying down. To the left a goat, also lying down. In front, to the right, one of those brass vessels in which the Dutch women to this day carry their milk, and a bowl near it. Finished in execution.

P. 1 ft. 2½ in. by 2 ft. 2 in. (*Smith's Cat.* 173.)

DENNER (Bathasar), b. 1685; d. 1747. [The minute, spiritless, varnished manner of this painter is the most vulgar style to which art can stoop. He was much patronised by crowned heads—Charles VI., Frederick II., and our George I.]

94 **A Man's Head.**

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* See the collection of Mr. Rogers.

DOUW (Gerard), b. at Leyden, 1613; d. 1674. [See p. 20. The subject of the picture here is more varied, and the sentiment more attractive than is usual with this elaborate and, in his way, exquisite painter.]

95 Interior.—A young mother is nursing her child, another child looks over from behind, and amuses the infant with a coral. In front, to the right, a cradle, and behind it a table covered with a rich Turkey carpet, a silver candlestick and open book on the table. A chandelier hangs from the ceiling, from which is suspended an embroidered curtain. An open door behind looks into another room, in which are two persons.

This is better than scourers of brass pans and sellers of fish; the execution, too, is beautiful. Nevertheless, in point of finished workmanship, the distinguishing characteristic of the painter, this picture is not quite equal to those of Sir Robert Peel and Mr. Hope. The companion picture, also representing a mother and her child, is in her Majesty's gallery, (No. 34.) Both were in the Choiseul gallery.

C. 1 ft. 7 in. by 1 ft. 3 in. (*Smith's Cat.* 70.)

FYT (Jan), b. 1625. [An excellent painter of animals, particularly dogs—the Landseer of his time. Even Rubens, it is said, sometimes employed him to introduce animals into his pictures, though he must have been very young when Rubens died. See p. 139.]

96 A Hawk—pouncing on some ducks.

97 Dead Game.—Two dogs behind.

HOBBEMA (Minderhout). [All that we so love in this delightful painter—the soft feeling of rural peace and still retirement, with the presence of life, air, light, and cheerful sunshine bursting through the embowering clustering trees—all are found in the two beautiful pictures here. See p. 25.]

98 A Village Scene.—A winding road through a wooded country; the foliage, as usual, seeming to stir and whisper in the summer air. Four rural dwellings are scattered among the trees. The figures, which are by Lingelbach, represent two sportsmen with six dogs, and a falconer car-

rying hawks, proceeding along the road. There are also in the foreground, two woodcutters, three children, and a woman.

The companion,

99 A Village Scene.—To the left a group of lofty trees, behind them a cottage; further off is another cottage, and at the door a woman conversing with a man. Two other cottages on the right. On a log by the road side a traveller is reposing, and a lady and gentleman are advancing. In the distance are a sportsman mounted, and his attendant on foot, with hawks. Formerly in the possession of M. Fizian, of Amsterdam.

Each C. 2 ft. 10 in. by 3 ft. 11 in. (*Smith's Cat.* 64 and 65.) Engraved by Mason.

KONINGH (Philip), b. 1619; d. 1689. [This is the same delightful painter whose picture in the Sutherland Gallery is noticed p. 206.]

100 Landscape.—A view over the flat open country in the north of Holland; a group of cattle and a stream in the foreground. The effect of leagues of land, and space, and air, is conveyed with the greatest mastery of hand; otherwise uninteresting. C. 4 ft. 2 in. by 5 ft. 6 in.

ORIZZONTE. [See p. 254.]

PAUL POTTER, b. 1625; d. 1654. [See p. 35.]

101 Landscape.—A view over the meadows of a dairy farm near the Hague; the effect that of a warm sunny afternoon. Five cows, a bull, and three sheep, are dispersed in front of a farm-house, near which is a row of pollard willows, their shadows lengthening in the sun. In the distance a chateau. A girl milking one of the cows is conversing with the herdsman. On the other side of the row of willows, a gentleman and lady, the proprietors of the chateau, are walking in a meadow, the cattle feeding round them. In point of workmanship and colouring, in the imitation of simple rural nature, it seems impossible to go beyond this picture. It is as if the painter had dipped his pencil in sunshine; and all is so soft, so free, so facile—

a very miracle in its way! The composition resembles a picture in Lord Ashburton's collection. (*See the Catalogue of that Gallery.*) Dated 1647, when Paul Potter was in his twenty-second year,* and painted for his patron, M. van Slingelandt, of Dort. When the famous Slingelandt collection was sold, more than a hundred years after, (1785,) it was bought for 8010 fls. (750*l.*) At the sale of the Tolezan collection, 1801, it was sold for 27050 francs, (1082*l.*) It subsequently became the property of Mr. Crawford, of Rotterdam, to whom it was sold for 1350*l.* It is worthy of remark that after a lapse of nearly 200 years, the scene remains in the same state as when Paul Potter painted it. The chateau with its turret at a distance, now the property of a friend of Mr. Crawford, is scrupulously preserved unaltered, with reference to the fame of this picture. In 1806, at a sale in London, it was bought in for 1552*l.* Soon after the Marquis of Westminster obtained it, as is said, for 1500*l.*

P. 1 ft. 3½ in. by 1 ft. 7 in. (*Smith's Cat.* 35.)

REIDINGER (John Elias), b. 1695, at Ulm; d. . [A German painter of hunts and wild animals, but better known as an admirable etcher and engraver of such subjects. His pictures are very rare.]

102 Three Stags.—8 in. by 10 in.

REMBRANDT (van Rhyn), b. 1605; d. 1668. [See p. 8. This gallery affords the opportunity of studying Rembrandt as a poet-painter, under some of his most remarkable aspects. The astonishing genius of the man was never more fully displayed than in three of his pictures here. I never look at them without feeling inclined to exclaim, "He hath a demon!" The two portraits (Nos. 106 and 7,) are not so much portraits as *apparitions.* "The Salutation" is like an ecstatic vision of the old scriptural times, summoned by some preternatural power; so dreamy, so delicate, so shadowy, so true! We will begin with his own portrait.]

103 Portrait.—Rembrandt when about twenty, in the dress of a soldier. Bust only, less than half life size; face seen in front, the head inclined to one side. The hair, luxuriant

* "The Young Bull," at the Hague was painted in the same year.

and bushy, strays from under his cap, in which is a feather. He wears a steel gorget, over which is a gold chain, most delicately finished. One of the most curious things in the personal history of Rembrandt, is the multiplicity of portraits of himself; there are forty-three enumerated in Smith's Catalogue. He seems to have used his own head as a *study;* this is the most youthful known.

From the collection of M. de Calonne, and I suppose the same picture engraved by J. G. Seuten, then in the possession of a Marquis Gerini. Engraved also in mezzotinto by Townley. 15 in. by 11 in. (*Smith's Cat.* 235.)

104 Portrait.—Nicholas Berghem, the celebrated Dutch landscape painter, when about forty-five, with a strongly marked and intelligent countenance, mustachios and dark hair. He wears a slouched hat and white falling collar. One hand seen.

105 Portrait.—Berghem's Wife.—Face seen in front, wearing a plain white cap and a dark dress with a plaited ruff; the hands folded in each other. Signed and dated 1647. She seems about to speak. It is a common, keen, rather shrewish face. This woman, the daughter of the painter Jan Wills, has by no means an amiable reputation, any more than an amiable countenance. She is said to have exacted from Berghem the most unremitting attention to his work, to gratify her avaricious temper. Hence, perhaps, the great number of pictures he has left.

P. 2 ft. 8 in. by 2 ft. 2 in. (*Smith's Cat.* 282 and 528.) Both portraits engraved by Schiavonetti.

106 Portrait.—A gentleman about thirty years old, with light hair, dressed in a dark green cloak with full sleeves, and black velvet. A hawk with wings extended, flutters and balances itself on his left hand; with the right he points to some object.

107 Portrait.—A lady somewhat under thirty, with a fair complexion and light hair. The face seen nearly in front. The hands folded across each other; in the left a fan. On her head a cap with feathers and jewels. She wears an

embroidered mantle, and a rich necklace, with other ornaments.

These two portraits are finished specimens of what art can do. "The power of painting can no farther go!" exclaims one critic; "The permission to look upon them is a privilege," says another. We know not whom they represent —we shall never know. Yet who ever looked upon them without faith and delight, without the conviction that these two personages once lived, and moved, and had a being, and must have looked just as we see them now before us? For in the shadowy splendour, the lustrous vapoury atmosphere, which art has thrown round them, there is that which enhances, not lessens, the effect of truth. The means, the material, are kept out of sight; "l'arte che tutto fa, nulla si scuopre." There is no workmanship, no effort apparent. Nothing ever gave me more the impression of a creation—something brought into being by a word, a wish, a breath—a miracle!

P. 3 ft. 8 in. by 3 ft. 2 in. In 1809 these pictures were in the collection of M. Grand-Pré, and valued at 40,000 francs (1600*l.*) Soon afterwards they were purchased by the Marquess of Westminster, for a much less sum, I presume, but the price does not appear. (*Smith's Cat.* 294 and 534.)

108 The Visitation—or, as the same subject is frequently called, the Salutation of Elizabeth. She is descending the steps of her house to receive and embrace with outstretched arms the Virgin Mary, who appears to have just alighted from her journey. Zachariah, supported by a youth, is seen following Elizabeth. Behind the Virgin, a negress is in the act of removing a mantle from her shoulders; beyond is seen a servant holding the ass on which Mary has journeyed. A peacock, with gem-like train, and a hen with a brood of chickens, are seen in the foreground. Though the representation thus conceived, appears like a scene of every-day life, nothing can be more poetical than the treatment, more intensely true and noble than the expression of the diminutive figures, more masterly and finished than the execution. It is equal as a piece of effect, to the picture in the National Gallery, (the "Woman taken in

Adultery,) and in radiant colour surpasses it; to say nothing of the superior beauty of the subject.

P. 1 ft. 9 in. by 1 ft. 6 in. Arched at top. It was formerly in the collection of the King of Sardinia, and brought to England by M. Erard in 1812, when it was purchased by the Marquis of Westminster. (*Smith's Cat.* 57.)

109 A Landscape—with figures. The effect is that of a glowing evening light, most powerfully painted. The figures are by Teniers, in whose private collection this picture once found a place.

RUBENS (Peter Paul), b. 1577; d. 1640. [See the Introduction to this gallery.]

110 Sarah dismissing Hagar.—Three figures. The subject is treated as a scene in domestic life. Sarah is a Flemish scold, and Hagar a dejected servant maid. Ishmael, though the primal cause of the event, is not introduced, so that the conception may be regarded as defective, but the execution is exceedingly fine and animated. There is an energy of expression in the look and attitude of Sarah, which Mrs. Siddons thought worthy of her study and imitation. Agar collection.

2 ft. 4 in. by 3 ft. 4 in. (*Smith's Cat.* 773.)

111 Ixion.—He embraces the cloud in the semblance of Juno. Juno herself, distinguished by the peacock at her feet, turns her back on the group, over which Deceit, characterized by the fox's skin, is throwing a veil. In the background Cupid is seen flying towards Olympus with the tidings of the successful illusion. The difference between the cloud phantom and Juno is not sufficiently marked, and both are much too substantial. The colouring is temperate and delicate for Rubens. Agar collection. It was formerly (1766) in the possession of Sir Gregory P. Turner. P. 5 ft. 7 in. by 8 ft. 1 in. (*Smith's Cat.* 846.)

112 Portraits.—Rubens and his first wife, Elizabeth Brant. Figures full length, seated. They are represented in the characters of Pausias, the Greek painter, and his mistress

Glycera, who according to the classical story, was the inventress of garlands.* He holds her portrait; she has a wreath of flowers in her hand. Her countenance is beautiful, and rather pensive, just as she is represented in the picture at Munich.† I presume this picture to be about the same date, 1610 or 1611; or perhaps painted during the courtship, a charming compliment to his bride. The flowers are by Velvet Breughel. Agar collection. Formerly in the possession of Sir Gregory Page Turner.

C. 7 ft. by 6 ft. 2 in. (*Smith's Cat.* 777.)

113 **Two Boy Angels.**—Life size. Apparently studies after nature for one of his great pictures. Most beautiful and animated. From the Agar collection.

C. 3 ft. by 2 ft. 5 in.

114 **Landscape.**—A hilly country, with an extensive distance. Peasants getting in the harvest. A picture stated by Mr. Young to have been painted when Rubens was only eighteen or twenty, before he went to Italy. It is very spirited in the composition, and carefully finished in the execution. 1 ft. 2½ in. by 1 ft. 10 in.

115 **The Wise Men's Offering.**—A fine composition of thirteen figures, life size, which Rubens is said to have painted for the convent of the White Sisters, at Louvain, in the short space of eleven days, working at his usual rate of 100 francs a day. On the suppression of the convents in Flanders, it was sold, and came subsequently into the possession of the late Marquess of Lansdowne, from whose collection it was purchased in 1806, for 840*l.*

C. 10 ft. 9 in. by 10 ft. 1 in. (*Smith's Cat.* 156.)

116 **Conversion of St. Paul.**—A small spirited sketch. The first thought for the great picture in Mr. Miles's gallery at Leigh Court.

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* The portrait of Glycera, painted by her lover, was famed in the antique time, and bought by the Roman Lucullus for two talents.

† In the Pinacothek, No. 541, Rubens and his wife, seated hand in hand, in an arbour. Rubens married Elizabeth (or Isabel) Brant, in 1610, and she died in 1626.

[The four colossal pictures which follow, were painted when Rubens was in Spain, in 1629. They belong to a series of nine, which till the year 1808, were in the Carmelite convent of Loeches, near Madrid, founded by the Duke d'Olivarez, to whom they were presented by his sovereign, Philip IV. These four were sold by the French to M. de Bourke, then Danish minister at the court of Madrid, who brought them to England, and they were purchased from him by Lord Westminster, in the year 1818 for 10,000*l.* Two other pictures of the series, the "Triumph of the Christian Religion," and "Elijah fed by the Ravens," now in the Louvre, were presented to the French commandant at Loeches, in consideration of his affording military aid in carrying off the pictures from the convent, the people of the town having risen to oppose this act of spoliation. Another, the "Triumph of Charity," was in 1830 in the possession of Mr. Joshua Taylor. The other two, the "Triumph of the Church," and the "Victory of Christianity over Paganism," seem to have remained at Loeches. The nine original sketches for these works, formerly in the new palace at Madrid, are now dispersed in various English collections.]

117 Abraham and Melchisedek.—A very dramatic composition of nineteen figures. C. 14 ft. by 19 ft.*

118 The Israelites gathering the Manna.—Moses returns thanks. Seven figures. In this picture the twisted columns and the figure of the woman with the basket on her head, are imitated from Raphael's cartoon of the Beautiful Gate. C. 16 ft. by 13 ft.

119 The Four Evangelists—in a procession, each accompanied by his emblem. They go forth "to preach the gospel to every creature." C. 14 ft. by 14 ft. 6 in.†

120 The Fathers of the Church—St. Gregory, St. Ambrose, St. Augustine, and St. Jerome, (in the cardinal's

* The original sketch was sold in the collection of Lady Stuart in 1841, for 598*l.*

† The original sketch is, in 1843, in the possession of James Morrison, Esq.

robes,) accompanied by St. Thomas Aquinas, (in the Dominican habit,) St. Norbert, and St. Clara, carrying the Host in a pix. The latter is the portrait of Donna Clara Eugenia, daughter of Philip II. of Spain, and the great friend and patroness of Rubens.

C. 14 ft. by 14 ft. 6 in. (*Smith's Cat.* 504, 500, 502, 501.)

SNYDERS (Franz), b. 1579; d. 1657. [An admirable painter of animals, fruit, and still life, on a large scale. He painted in the *atelier* of Rubens, rather as his assistant than his pupil.]

121 A Lion Hunt.

122 A Bear Hunt. C. 6 ft. 6 in. by 11 ft. 5 in.

Most spirited and animated, full of terror, fury, and movement; in a style in which the painter excelled all others except his friend Rubens. The "Bear Hunt" was painted for a noble family of Venice, and being sent over to this country about sixty years ago, was purchased by the late Lord Grosvenor. The "Lion Hunt" is a much more recent acquisition.

TENIERS (David), b. 1610; d. 1690. [The first picture here is interesting as illustrating the home, and the domestic feelings and manners of the artist.]

123 Landscape.—In the foreground, Teniers and his wife are in conversation with his old gardener. The scene represents the gardener's cottage, in the distance the chateau of Teniers, so often introduced into his pictures. The figures are evidently portraits from the life. Teniers married Anne Breughel, the daughter of the Velvet Breughel, who, on her father's death, had been adopted by Rubens.

This picture, which is admirable in every respect, was bought from the collection of the Chevalier Verhulst, in 1779, for 85*l.*, then passed into that of M. Le Brun, from whom it was purchased by the late Lord Lansdowne for 192*l.* Lord Grosvenor purchased it for 546*l.* A repetition, not so good, is in the Queen's gallery.

C. 4 ft. by 8 ft. 3 in. (*Smith's Cat.* 221.)

124 Interior.—A farmer's family saying grace before their simple meal. Eight figures. Agar collection.
1 ft. 2 in. by 1 ft. 9½ in. (*Smith's Cat.* 409.)

125 Interior.—Boors smoking. Seven figures in front, and others in the background. C. 1 ft. 10 in. by 2 ft. 2 in.

VAN DYCK (Sir Anthony), b. 1599; d. 1641. [See p. 52, and First Series, p. 184.]

126 The Virgin and Child.—St. Catherine, with her hands crossed on her bosom, and bearing the palm branch, is adoring the Holy Infant, while the Virgin bends over him with fond devotion. The dignity, tenderness, and poetry in the sentiment of this picture, and the beautiful tone and execution throughout, shew that he painted it soon after his return from Italy.*
Agar collection. C. 3 ft. 8 in. by 3 ft. (*Smith's Cat.* 3.)

VAN HUYSUM (Jan), b. 1682; d. 1749. [Unrivalled as a painter of flowers and fruit.]

127 A Group of Fruit and Flowers.—Conspicuous are purple and white grapes, and a cut melon in a basket, all on a marble table. Light background, representing a shrubbery. This *chef d'œuvre* has passed through the famous collections of Braamkamp, Geldermeester, and Watson Taylor. Purchased from the last for 260*l.*
Signed and dated 1731. P. 2 ft. 7 in. by 1 ft. 11½ in. (*Smith's Cat.* 16.]

VAN GOYEN (Jan), b. 1596; d. 1656. [A capital landscape painter, and the master of Nicholas Berghem.]

128 A View of Nimeguen.—In front a large ferry boat full of market people. P. 2 ft. 2 in. by 3 ft. 1 in.

VANDER VELDE (Adrian), b. 1639; d. 1672. [See p. 56.]

129 The Farm.—Near the buildings of a farm are cows, swine, sheep, poultry, a man, and two women, one of whom

* The Queen has a "Marriage of St. Catherine," of almost equal beauty, but different in composition. See p. 131.

is milking. This picture is executed in the soft and delicately fused manner of the master, the charm of which is enhanced by a warm but soft afternoon light; it is dated 1658, and must therefore have been painted in his nineteenth year. Formerly in the collections of M. Lormier, the Duke de Choiseul, the Prince de Conti, and lastly from the Agar collection. It greatly resembles a picture by the same master, in Sir Robert Peel's collection.

C. 1 ft. 7 in. by 1 ft. 11 in. (*Smith's Cat.* 17.)

VANDER WERFF (Adrian), b. 1659; d. 1722. [The picture here may be considered as a perfect example of the painter's delicate, elegant, elaborate, soulless, marble style.]

130 The Riposo.—The Virgin bending fondly over the Child, who is sleeping on a part of her drapery; Joseph is seen behind. Dated 1706. Painted by Vander Werff, for his great patron, the Elector Palatine, who presented it to the Cardinal Ottoboni, from whose family it passed into the Agar collection.

P. 1 ft. 9½ in. by 1 ft. 5½ in. (*Smith's Cat.* 70.)

WOUVERMANNS (Philip), b. 1620; d. 1668. [See p. 60.]

131 A Horse Fair.—Clear and exquisite in execution.

Agar collection. C. 1 ft. 11 in. by 2 ft. 2 in. (*Smith's Cat.* 416.)

English Painters.

BONNINGTON, (Richard Parkes), b. 1801; d. 1828. [Of him Sir Thomas Lawrence said, "I have never known, in my own time, the early death of talent so promising, and so rapidly and so obviously improving."]

132 A Flat Sea Shore.—Two children with fish, a boy, and three ducks. With these materials we have a charming picture, richly coloured, lighted up with the sunniest effect and executed with such apparent facility, it is as if he had "breathed" it on his canvas.

CHALON (J. J.), R.A., living in 1843.

133 Cattle in a Landscape.

COPLEY (John Singleton), b. 1737; d. 1815.

134 Cromwell dissolving the Parliament in 1653.

135 The Landing of Charles II. in 1660.

COOPER (Abraham), R.A., living in 1843.

136 Cattle in a small Landscape.

GAINSBOROUGH (Thomas), b. 1727; d. 1788. [A painter of portrait and landscape, of great ability, and of original but rather unequal power. All his pictures here are of first-rate merit.]

137 The Blue Boy.—The portrait of a son of Mr. Buttall. Full length, standing, in a blue satin dress. Landscape background. After the death of this gentleman, it was purchased by Mr. Nesbit, and was afterwards in the possession of Mr. Hoppner, the painter, who sold it to Earl Grosvenor.

This celebrated picture owes its origin to a dispute between Gainsborough and other artists. Gainsborough's object was practically to disprove the opinion of Sir Joshua Reynolds, who thought that the predominance of blue in a picture, was incompatible with a good effect of colour. Gainsborough has certainly proved his assertion; and his performance having excited great attention, and become a general theme of praise with the artists of that day, tended much to enhance the reputation he had already acquired. The effect of the rich glowing background, with its broken lights, is farther enhanced by the cold blue dress.

C. 5 ft. 10 in. by 4 ft.

138 Landscape.—The Cottage Door. To dwell upon the beauty of this lovely picture, to point out the soft tranquillity of the sentiment, the shady retirement, the warmth that seems to penetrate through the rich summer foliage, and the rustic grace of the figures—"such grace and such elegance as are more frequently found in cottages than in courts"—were, I hope, superfluous.*

* Standing between this Landscape and the "Blue Boy," I am tempted to add a few sentences from Sir Joshua Reynolds's critical discourse on Gainsborough. He says truly that "whether Gainsborough excelled most in por-

139 A Coast Scene.—A group of persons buying and selling fish. Very beautiful, airy, and animated in effect. One of Gainsborough's best pictures, and deriving additional value from the circumstance that he painted only four subjects of this kind. C. 3 ft. 3 in. by 4 ft. 2 in.

HOGARTH (William), b. 1698; d. 1764. [He belonged to no school of art. He was the produce of no academy. No man living or dead had any share in forming his mind, or in rendering his hand skilful. He was the spontaneous offspring of the graphic spirit of this country, as native to the heart of England as independence is; and he may be fairly called, in his own walk, the first born of her spirit.—ALLAN CUNNINGHAM.]

140 The Distressed Poet.—The poet, poverty-stricken, sits in his garret, inditing, as we may suppose, a tragedy. His wife is mending part of his dress; their child is asleep on a poor pallet. The milkwoman stands at the door, holding out her tally with a long unpaid score, and a most objurgatory look. The simple air of consternation with which the young wife looks up from her work, the embarrassment of the poor poet, while the half-starved dog, all unheeded, is stealing the neck of mutton, all combine to form a picture almost too real, in which the pathetic mingles with the comic; and if it excite a smile, it is checked by a painful feeling of sympathy. C. 2 ft. by 2 ft. 5½ in.

141 A Boy and a Raven.—A boy has got his kite entangled in a tree, and is beating off a raven which is tearing it. A small picture, full of lively and comic expression, without any tincture of caricature.

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traits, landscapes, or fancy pictures, were difficult to determine; or whether his portraits were more admirable for exact truth of resemblance, or his landscapes for a portrait-like fidelity to nature, such as we see in the works of Rubens, Ruysdael, and others of those schools." But when Sir Joshua adds, that "if Gainsborough did not look at nature with a poet's eye, it must be acknowledged that he saw her with the eye of a *painter*, and gave a faithful, if not a poetical representation of what he had before him"—this appears to me a most narrow restriction of the meaning of the word poetry—allowed by the canons of criticism fashionable in his time, but disallowed in ours. To say that Claude and Nicolò Poussin are poetical landscape painters, because they represented classical and Italian scenery, and that Gainsborough and Hobbema are not, because they represented rustic and home scenery, would be much as if we were to say that Virgil and Milton saw nature with a poet's eye, and that Thompson and Burns did not.

HOPPNER (John), R.A., b. 1758; d. 1810.

142 Portrait—Robert, Earl Grosvenor, first Marquess of Westminster, when young. C. 2 ft. 6 in. by 2 ft.

HURLSTONE (F. Y.), living in 1843.

143 A Youth with a Parrot.

JONES (George), R.A., living in 1843.

144 A View in Rotterdam—with a bright effect of daylight.

LESLIE (Charles Robert), R.A. [A native of America, living in England in 1843.]

145 The Grosvenor Family.—A composition of fourteen portraits, representing the first Marquess and Marchioness of Westminster; their eldest son, Earl Grosvenor, and his Countess, the daughter of the first Duke of Sutherland, with their children; and the second son of the Marquess, the Earl of Wilton, and his Countess, the daughter of the Earl of Derby, with their children.

LANDSEER (Edwin), R.A., living in 1843.

146 Head of a Black Pointer, holding a wounded Wild Duck in his mouth.

LOUTHERBOURG (J. P.), R.A., b. 1734; d. 1812.

147 A Coast Scene.—Fishermen launching their boat. Compared with the Gainsborough, (No. 139,) as a companion to which it was painted for the late Lord Grosvenor, this picture is woolly in the touch, and inanimate in colour.

NORTHCOTE (James), R.A., b. 1746; d. 1831. [An eminent painter of history and portrait, who studied under Sir Joshua Reynolds.]

148 A Man with a Hawk.—The features are those of Northcote himself when young.

REINAGLE (R. R.), R.A., living in 1843.

149 Landscape.—A beautiful little picture of English scenery.

REYNOLDS (Sir Joshua), b. 1723; d. 1792.

150 Head of Mrs. Hartley, the actress, as a Madonna. Painted for Edmund Burke. C. 1 ft. 11 in. by 1 ft. 6 in.

151 Mrs. Siddons, as the Tragic Muse.—Full length, seated on a throne, which appears to be raised above the clouds, in an attitude of "full sphered contemplation." Behind her, in the shadowy background, stand two mutes, the one holding the bowl, the other the dagger, time out of mind the insignia of tragedy; hence the picture obtained early, and has kept ever since, the title of the "Tragic Muse." Perhaps, for it is difficult to set aside our Greek associations with the Greek Melpomene, it should rather be Mrs. Siddons as Tragedy, or as the Genius of Tragedy.* It was first sold to William Smith, Esq., several years member for Norwich, for 700*l.* Lord Grosvenor purchased it in 1822 for 1760*l.* An inferior duplicate is at Dulwich.

When she sat for this portrait in 1784, this unequalled actress, and in every way admirable woman, was in her 28th year, in the prime of her glorious beauty, and in the full blaze of her popularity, honoured in her profession, and honouring it by the union of moral and personal dignity—of genius and virtue. Of her, Dr. Johnson, the sternest of moralists, had said, that neither praise nor money, those corrupters of mankind, had corrupted her. Of her, George the Fourth, the most fastidious judge of manners, had said, "She is the only real queen—all others are counterfeits!" In the fancy of every one who has ever seen her, or ever heard of her, her form, her face, her memory, are associated with poetic visions of beauty, grace, and grandeur—with the heroines of Shakspeare—Constance, Lady Macbeth, Hermione, Volumnia. How admirable, how worthy of all gratitude and praise, the feeling and the taste of the painter who, when he undertook to convey to after times the *portrait* of such a woman, felt

* Hazlitt's criticism on this picture is most miserable and flippant—quite unworthy of him. He says, "It is neither the Tragic Muse nor Mrs. Siddons," whereas it is both, and herein lies its beauty and its truth. Richardson, who wrote full sixty years before this picture was painted, has the following beautiful remarks on the end and aim of portraiture:—"A portrait is a sort of general history of the life of the person it represents, not only to him who is acquainted with it, but to many others, who upon occasion of seeing it are frequently told of what is most material concerning him, or his general character at least; the face and figure is also described, and as much of the character as appears by these, which oftentimes is here seen in a very great degree. These, therefore, many times answer the ends of historical pictures."

that here the ideal was the *true*, the actual, and the literal the *false!* Any representation of her would necessarily have dignity and beauty, for she had both; such a picture is that of Sir Thomas Lawrence,* painted for one of her most intimate friends, and in the eyes of an intimate friend, a gratifying and satisfying resemblance of the woman who lived, who loved, and suffered as others—as all—however "in gifts and glories proudly eminent." But this noble portrait is the truer *likeness*; this is the apotheosis of her genius and her beauty; this was painted for the universe and posterity. We can stand before it, and feel in the presence of that grand creature, of whom we have heard, and read, and dreamed; the impression is not lowered nor enfeebled by the common-places of ordinary dress or ordinary life, nor falsified nor confined by the scenic trappings of any one character, therefore I should pronounce it the most faithful, as well as the sublimest, portrait ever painted. Fond as I am of pictures, and having seen all that the world contains of finest in art, I can scarcely remember twenty which have entirely satisfied me, and this *does*. It is one of the rare instances in which the artist has fulfilled his aim, has united the strictest propriety and truth with all the charm of the ideal and sublime, and realized all that the imagination requires in the conception and in the execution of his subject.

It has been said that when Mrs. Siddons went to sit to Sir Joshua for this picture, the attitude first sketched was different; that as he paused in his work, she turned round to gaze upon a picture which hung opposite, and placed herself in the attitude we see before us; and that Sir Joshua instantly seized the felicitous and characteristic action and look, and fixed them on his canvas.

Mrs. Siddons' own account is somewhat different, and no one who knew her strict habits of accuracy will doubt its literal truth. She says, "When I attended him for the first sitting, after more gratifying encomiums than I can now repeat, he took me by the hand, saying, 'Ascend

* The full-length in black velvet, standing with her hand on an open book. It is understood that this fine picture, which was painted for James Fitzhugh, Esq. of Bannisters, has since his death been purchased for the National Gallery.

your undisputed throne, and graciously bestow upon me some good idea of the Tragic Muse.' I walked up the steps, and instantly seated myself in the attitude in which the Tragic Muse now appears. This idea satisfied him so well, that without one moment's hesitation, he determined not to alter it. When I attended him for the last sitting, he seemed afraid of touching the picture, and after pausingly contemplating his work, he said, 'No; I will merely add a little more colour to the face.' I then begged him to pardon my presumption in hoping that he would not heighten that tone of complexion so accordant with the chilly and concentrated musings of pale melancholy," &c. Sir Joshua happily complied with this request, and added the assurance that the colours would remain unfaded as long as the canvas would keep them together; and this has apparently been the case. The tone of colour is a little pale and sombre, as suited the subject, but rich, mellow, and in perfect harmony.

It is pleasant to be able to add the opinion of Mrs. Siddons herself of this picture, because it has been said that she did not appreciate it. This is so far from being the case, that of all the pictures ever painted of her, she looked with most pleasure on this; not merely as a work of art, not principally for its likeness of form and feature, but because it reflected back to her beyond any other representation, the *mind* which she felt within herself.*

Another and a charming anecdote is related of this picture. Sir Joshua has painted his name on the gold border of the drapery.† Mrs. Siddons, on examining the picture near, perceived it, and made the remark to Sir Joshua. He replied, with a sort of poetical courtesy, "I could not lose the honour this opportunity afforded me of going down to posterity on the hem of your garment!"

The earliest engraving of this picture, by Hayward, 1787, is the best. Good impressions of it have become scarce, and the proofs are valuable.

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* Nearly of the same date with the "Tragic Muse," is a beautiful portrait of Mrs. Siddons, by Gainsborough, three-quarters, in a black hat and feathers, now in the possession of Mrs. Henry Siddons. Two years before her death, I remember seeing her when seated near this picture, and looking from one to the other; it was like her still, at the age of seventy.

† As some of the old painters painted theirs on the garment of the Madonna.

STUBBS (George), b. 1724; d. 1806. [Remarkable for his skill in painting horses, and the first English artist who devoted himself to animal painting, and excelled in it.]

152 Brood Mares in a Park. C. 2 ft. 8 in. by 8 ft. 6 in.

WEST, (Benjamin), P.R.A., b. 1738, in America; d. 1820. [West has painted some of the best and some of the worst pictures which have been produced in modern times. The two here are certainly among his finest. The first is generally accounted his *chef d'œuvre.*]

153 The Death of General Wolfe.—This heroic officer, whose dying words have made many an ardent boy a soldier, was sent commander-in-chief to Canada by the elder Pitt, in 1759. He headed the attack on Quebec, one of the strongest fortresses in the world, and having scaled the rocks above the St. Lawrence, met the enemy on the heights of Abraham. In the moment of victory he received a ball in the wrist, another in the body, and fell. He was carried to the rear, where, fainting in the agonies of the death, the words "They run!" struck upon his ear. He asked, "Who run?" and being told, the French, who were now defeated, he exclaimed, with his last breath, "Thank God! I die contented!" and almost instantly expired. The event took place on the 13th of September, 1759.

The wounded officer standing on the right of General Wolfe, is Major-General Monckton, second in command, who was shot through the lungs, but recovered, and lived many years afterwards. Wolfe is supported by Mr. Adair, the surgeon, on his left, and on the right by his aid-de-camp, Captain Hervey Smith. Immediately above the General is Colonel Barré; and close to the officer with the colours, is Colonel Williamson. Colonel Debbing is introduced behind General Monckton; and the officer in the uniform of a native regiment, calling attention to the French colours which have just been taken, is Sir William Howe.

The success with which the painter has seized and represented both the sentiment and circumstances of this striking scene, have rendered this fine picture deservedly celebrated. If it be not the very best which West ever painted, it is the one of all his pictures which has attracted that best of all tributes to art, the sympathy—the intelli-

gent sympathy—of all classes of spectators; and it is too well known by the multitude of engravings from it, to need much description. Cunningham, in his life of West, points out the Indian warrior, intently watching the dying hero to see if he equalled in fortitude the children of the desert, as a fine stroke of nature and poetry.*

C. 4 ft. 7½ in. by 7 ft.

154 Portrait of General Wolfe—when a youth, at his studies, holding in his hand the plans of Blenheim and Bergem-op-Zoom. Small half-length. This must have been painted after some other portrait taken from life.

155 William III. passing the Boyne.

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* Besides the historic interest of the story, and the pathos and truth with which it is here represented, this picture is remarkable for an anecdote I give entire, from Allan Cunningham's "Lives of the Painters." It is important in the history of art, and amusing, too, as indicative of the force of a prejudice now long exploded.

"A change was now to be effected in the character of British art; hitherto historical painting had appeared in a masquing habit; the actions of Englishmen seemed all to have been performed, if costume were to be believed, by Greeks or by Romans. West dismissed at once this pedantry, and restored nature and propriety in his noble work of "The Death of Wolfe." The multitude acknowledged its excellence at once. The lovers of old art, the manufacturers of compositions called by courtesy, classical, complained of the barbarism of boots, and buttons, and blunderbusses, and cried out for naked warriors, with bows, bucklers, and battering rams.

"The king questioned West concerning the picture, and put him on his defence of this new heresy in art. 'When it was understood,' said the artist, 'that I intended to paint the characters as they had actually appeared on the scene, the Archbishop of York called on Reynolds, and asked his opinion; they both came to my house to dissuade me from running so great a risk. Reynolds began a very ingenious and elegant dissertation on the state of the public taste in this country, and the danger which every innovation incurred of contempt and ridicule, and concluded by urging me earnestly to adopt the costume of antiquity, as more becoming the greatness of my subject, than the modern garb of European warriors. I answered, that the event to be commemorated happened in the year 1758, in a region of the world unknown to the Greeks and Romans, and at a period of time when no warriors who wore such costume existed. The subject I have to represent is a great battle fought and won; and the same truth which gives law to the historian, should rule the painter. If instead of the facts of the action, I introduce fictions, how shall I be understood by posterity? The classic dress is certainly picturesque; but by using it, I shall lose in sentiment what I gain in external grace. I want to mark the place, the time, and the people, and to do this I must abide by truth. They went away then, and returned again when I had the painting finished. Reynolds seated himself before the picture, examined it with deep and minute at-

156 The Battle of La Hogue. C. 5 ft. by 6 ft. 11 in. Both pictures painted in the year , for the late Earl Grosvenor.

The first of these pictures is an inferior production, with all West's usual faults—cold, dull colour; heavy, confused composition. The Battle of La Hogue is, on the contrary, one of his best pictures; not equal to the "Death of Wolfe" in pathetic interest, but quite equal in animated expression, and in clearness of colour.

WILSON (Richard), R.A.

157 Landscape.—A view on the river Dee.

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tention for half an hour, then rising, said to Drummond, "West has conquered. He has treated his subject as it ought to be treated; I retract my objections. I foresee that this picture will not only become one of the most popular, but will occasion a revolution in art." "I wish," said the King, "that I had known all this before, for the objection has been the means of Lord Grosvenor's getting the picture; but you shall make a copy for me.'" This copy is now at Hampton Court. A third copy is in the family of the artist, and a fourth was painted for the Earl of Bristol.

There is one slight fault of costume, which as West had studied exactitude in this point, is worth noting. He has represented the Indian warrior with naked feet, whereas no Indian of the Six Nations ever went to war without his mocassins. This was pointed out to West before his death, and he expressed his regret that it was too late to alter it.

THE COLLECTION

OF

THE MARQUESS OF LANSDOWNE,

AT LANSDOWNE HOUSE,

AND

AT BOWOOD.

INTRODUCTION.

Most of the picture galleries of our nobility are either heir looms, or the accumulations of more than one generation. The collection of the present Marquess of Lansdowne has been formed entirely by himself.

The gallery of antique sculpture which now adorns Lansdowne House, did not descend to him with the title, from the first Marquess, by whom it was acquired; but having been bequeathed by the second Marquess of Lansdowne to his widow, was purchased from her by the present Marquess, soon after his accession to the title.* The collection of pictures once known as the *Lansdowne Collection*, was formed by the first Marquess, but after his death in 1805, sold and dispersed; the Grosvenor Gallery, the National Gallery, and others being enriched by its spoils. When the present Marquess succeeded to the title, in 1809, there was not, I believe, a single picture in the family mansion, except, perhaps, a few family portraits. Without setting forth any of the pretensions of connoisseurship, without apparently making it a matter of ambition or ostentation to add a gallery of pictures to the other appendages of his rank—guided simply by the love of art, and a wish to possess what is beautiful in itself, for its own sake—Lord Lansdowne has gradually collected together about 160 pictures, *all* of more or less

* A notice of the Gallery of Sculpture is subjoined to the catalogue of the pictures.

merit, honourable to the taste which selected them, and not a few of rare interest and value.

The collection is quite miscellaneous in character; every school, every style, every age, every country, is here represented by one genuine specimen, at least; of a few favourite painters the examples are numerous. It is strictly a *private* collection, the pictures being distributed through the family apartments at Lansdowne House, and at Bowood, the country seat of the Marquess; and they frequently change their locality; Lord Lansdowne sometimes brings favourite pictures to town, or removes others for a season to the country. I have never known any possessor of rare and beautiful things, who seemed so really and habitually to enjoy all the pleasure they can impart, except, perhaps, Mr. Rogers and Sir George Beaumont, nor one who more kindly imparted a gratification of which he felt the full value; I believe that no lover of art, foreign or English, who came properly introduced, was ever denied access to the collection.

Of the most distinguished masters in the different schools of art, we find here sometimes a single good and genuine specimen, sometimes two or three. The beautiful little Raphael, the "Preaching of St. John," is undoubted. The grand portrait by Sebastian del Piombo, (No. 33,) the head of Maria de Padillas, at Bowood, (No. 27;) that *chef d'œuvre* of the Spanish school of portraiture, the full length of Don Justino de Neve, (No. 28;) the Magdalen and the Virgin of Titian; and a very beautiful little Claude; the portraits of Olivarez and Velasquez; and the lovely little Schidone, (No. 46,) worthy of Correggio, may be pointed out among the Italian and Spanish pictures. Among the Flemish and Dutch pictures, there are four which bear a high value, from their celebrity in the history of art, as well as their own intrinsic beauty and excellence: these are the head of Rembrandt; the landscape

known as "Rembrandt's Mill;" the Portrait of a Lady, (No. 81,*) the Ruysdael Sea Storm, (wonderful!) and Cuyp's Harbour of Dort. Then there is a portrait of Mrs. Woffington, by Hogarth, as freshly delicate as a Guido; and a number of pictures of the modern English school, particularly of Eastlake, Stanfield, Leslie, Newton, selected with excellent taste, and a generous sympathy with native talent.

But the painter whose works so predominate, that they may be said to impart a certain colour and character to this charming collection—the painter whose presence is most *felt* as we look around us, is Sir Joshua Reynolds.

The pictures of Reynolds are to the eye, what delicious familiar melodies are to the ear—Italian music set to English words; for the colour, with its luxurious melting harmony, is Venetian, and the faces and the associations are English. There are but two painters whose pictures immediately bring to my mind associations with perfumes and with music—Titian and Reynolds—OUR Reynolds—proud may we be who can call him so! Every year, as the taste, the feeling for art spreads and rises, the works of this great man are more and more appreciated, and more and more we learn to sympathize with that which is his highest characteristic, and which alone has enabled him to compete with the old masters of Italy; the amount of mind, of sensibility, he threw into every production of his pencil—the genial, living soul he infused into his forms, giving to them a deathless vitality. I have seen some pictures of Sir Joshua's, of which the colours had faded, and near them portraits in all the freshness of their pristine vermillions and blues; and the latter looked like dead things coloured to mock life, and *his* like spirits that had survived their corporeal attributes, to haunt us ever with their shadowy loveliness.

* Once known as "Lord Wharncliffe's Rembrandt;" it will hereafter be known as *Lord Lansdowne's.*

How is it that in wandering through a gallery of pictures, we often meet with nameless portraits, designated merely as a "Head by Velasquez," a "Venetian gentleman by Titian," a "Lady by Van Dyck," which, having once looked upon, thenceforth live to us? The worth of which, if told down in gold, were a "king's ransom?" Those they represent are dead—are dust. These shadows, though no longer consecrated by affection, memory, vanity, are immortal, through their own beauty and truth, through the force of the mind which originated them. "I should grieve," said Dr. Johnson, "to see Reynolds transfer to heroes and goddesses, to empty splendour and to airy fiction, that art which is now employed in diffusing friendship, in renewing tenderness, in quickening the affections of the absent, and continuing the presence of the dead." Now any tolerable face-painter may fulfil the first conditions, whose pictures after two or three generations are doomed to "flutter in rags in front of a broker's shop;" but to how few has it been given "to continue the presence of the dead" for centuries—for even half a century!

When Sir Joshua Reynolds, the son of a poor schoolmaster, came up to London to study as an artist, nothing could well be more hopeless than his prospects. As far as art was concerned, a worse than Cimmerian darkness had fallen on our land. Thornhill, who painted literally by the yard, was *the* historical painter: in portrait painting, the stiff, common-place of Hudson had succeeded to the vapid puppyism of Jervas. Such were the artists; and as for the patrons of art, it would be difficult to conceive more obtuse ignorance, and more perverse taste, than that which almost universally prevailed. It could not, indeed, be said that original genius was extinct among us; we possessed Hogarth: but the mind of Hogarth and the mind of Reynolds were so opposed, that there could be no approximation, nor even mutual appreciation. The former, in 1743,

was scarcely known but as a caricaturist and engraver. Hudson was the great man of the day, and under his tuition Reynolds was placed just a century ago. Where, as he looked around him, did he learn to perceive his own deficiencies? Where did he find the models on which to form himself? They say the darkness is the most intense just before the morning dawns, and like the breaking of the morn upon the blackness of night, such was the appearance of Reynolds, after his return from Italy, in 1752. He had spent only three years there, not in making copies from famous painters for rich amateurs, but in considering the principles on which those grand old masters worked, till a kindred spirit rose upon his mind, and he learned to look on nature as they did—with love, with reverence, with a deep spiritual sympathy.

But it will be said that the power to do so existed previously, in his own sensitive organization and thoughtful mind—and this is true. In looking over different memoirs of Sir Joshua, some things have struck me as having combined to give to his original genius a certain direction, and to impress on his works the *mental* character that distinguishes them. He has said himself, that the perusal, when a boy, of Richardson's book had made him a painter. It appears to me, that the boy who at eight years old was ever found with a pencil in his hand, copying prints out of books, who at the same age had mastered the Jesuit's Perspective, would have been a painter in any case: but the perusal of Richardson's book at the age of fifteen or sixteen elevated and directed his boyish enthusiasm; it made him *the* painter which he afterwards became. He closed it, he says, "with the conviction that Raphael was the greatest man who had ever existed." But this was nothing compared with the aspirations of a still higher kind, produced by the same striking book. It is impossible, I think, to look back upon the whole tenour

of Sir Joshua's life, without a perception of the excellent moral influence its perusal left upon his mind and character. The lofty claims which Richardson set forth in behalf of painting as an art; the union of knowledge and virtue with creative genius—of high qualities with great attainments, which he requires in the artist, seem to have made an ineffaceable impression on the thoughtful, dreaming boy, and to have produced, or at least, developed, that singular union of self-respect and pride in his art, with modesty and humility, which distinguished him through life. Some passages in Richardson's book would seem to have been written since Sir Joshua's time, and intended to apply to him, if we did not know to the contrary, that it was actually published some years before he was born. For instance, "In order to assist and improve the invention, a painter ought to converse with and observe all sorts of people, chiefly the best, and to read the best books, and no other: he should observe the different and various effects of men's passions, and those of other animals, and, in short, all nature, and make sketches of what he observes, to help his memory,"—and in another place, "the painting-room must be like Eden before the fall: no joyless, turbulent passions must enter there!" It is clear that Richardson's ideal of portraiture, and the qualities and aims of a portrait-painter, were ever present in Sir Joshua's mind throughout the whole of his career. If Richardson's book did not, in the literal sense, *make* him a painter, I cannot doubt that the whole course of his life, his aims in art, the objects of his emulation and ambition, would have been different had he not read and laid to heart, in the first years of generous, glowing, and impressionable youth, such sentiments as the following, of which his social and professional existence were a faithful exposition:—

"The picture of an absent relation or friend helps to

keep up those sentiments which frequently languish by absence, and may be instrumental to maintain, and sometimes to augment friendship, and paternal, filial, and conjugal love and duty. Upon the sight of a portrait, the character and master-strokes of the history of the person it represents are apt to flow in upon the mind, and to be the subject of conversation: so that to sit for one's picture, is to have an abstract of one's life written and published, and ourselves thus consigned over to honour or infamy. I know not what influence this has, or may have, but methinks it is rational to believe that pictures of this kind are subservient to virtue; that men are excited to imitate the good actions, and persuaded to shun the vices of those whose examples are thus set before them.

" To be a good face-painter, a degree of the historical and poetical genius is requisite, and a great measure of the other talents and advantages which a good history-painter must possess: nay, some of them, particularly colouring, he ought to have in greater perfection than is absolutely necessary for a history-painter.

" It is not enough to make a tame, insipid resemblance of the features, so that everybody shall know whom the picture was intended for, nor even to make the picture what is often said to be prodigious like (this is often done by the lowest of face-painters, but then it is ever done with the air of a fool, and an unbred person); a portrait-painter must understand mankind and enter into their characters, and express their minds as well as their faces; and as his business is chiefly with people of condition, he must think as a gentleman and a man of sense, or it will be impossible to give such their true and proper resemblances.

" But if a painter of this kind is not obliged to take in such a compass of knowledge as he that paints history, and that the latter, upon some accounts, is the nobler employment, upon others the preference is due to the portrait-

painter; and the peculiar difficulties such a one has to encounter, will perhaps balance what he is excused from. He is chiefly concerned with the noblest and most beautiful part of nature, the face, and is obliged to the utmost exactness. The historical painter is allowed vast liberties: if he is to give life, and greatness, and grace to his figures, and the airs of his heads, he may choose what faces and figures he pleases; but the other must give all that (in some degree, at least,) to subjects where it is not always to be found; and must find, or make variety in much narrower bounds than the historian has to range in. Add to all this, that the works of the portrait-painter must be seen in all periods of beginning, and progress, as well when finished as when they are not, oftener than when they are fit to be seen, and yet judged of, and criticised upon, as if the artist had given his last hand to them, and by all sorts of people; nor is he always at liberty to follow his own judgment. He is, moreover, frequently disappointed; obliged to wait till the vigour of his fancy is gone off, and to give over when it is strong and lively. These things, and several others, which I forbear to mention, oftentimes try a man's philosophy and complaisance, and add to the merit of him that succeeds in this kind of painting."

What renders these passages more striking, is the fact that they were written at a time when the best portrait painters, including Richardson himself, could not get beyond the head of a sitter, and were obliged, one and all, to employ hired workmen to paint the attitudes and draperies, always in the most monotonous and wretched taste, and after a certain pattern. To avoid the " tremendous" difficulty of painting the hand, it was usually stuck in the waistcoat, or concealed by a nosegay. When Sir Joshua redeemed the art from this vulgar insipidity, he did not so much improve as *create*. His own exquisite sense of

moral beauty and harmony availed him as much as his keen perception of those which resulted from form and colour.

One of the early friends of Sir Joshua was Dr. Mudge, the Platonist. The development of the contemplative, the spiritual, the refined in his intellect, he owed to that religious philosopher. Then, his constant communion with Dr. Johnson aided considerably in carrying on this equal development of the higher faculties of his mind. His acquaintance with Johnson began soon after he settled in London, and continued till the death of the Doctor. Johnson was profoundly ignorant of art—he even despised, or affected to despise, it—he was, at least, utterly insensible to all the pleasure it can bestow; "but," says Sir Joshua, "he qualified my mind *to think justly:* the observations which he made on poetry, on life, on everything about us, I applied to our art, with what success others must judge." He adds, "Perhaps an artist in his studies should pursue the same conduct, and instead of patching up a particular work on the narrow plan of imitation, rather endeavour to acquire the art and the power of thinking." To the early development of his mental faculties, and to their subsequent exercise in a general way by the constant society of such men as Johnson and Burke, Sir Joshua Reynolds owed that quickness of observation, which enabled him to perceive the indications of character which his art was afterwards to fix on the canvas; that predominance of the mental over the mechanical in all he did—that sympathy with the minds of those who sat to him; and, let me add, that sympathy with children, with infantine beauty and intelligence, which is ever a characteristic of creative genius in poets and in artists.

The serenity and gentleness of his temper, which at all times left his faculties free and clear for use, was another advantage. The dogmatism of Johnson, and the petulance

of Goldsmith, had as little power to disturb his equanimity, as the airs of the fine ladies who sat to him.

He was the first English painter who ventured to give light, gay, landscape backgrounds to his portraits; and the first who enlivened them by momentary action or expression.

Yet he had some faults, or rather some deficiencies, which must ever be regretted. The most charming of colourists, he wanted some consistent principle of colouring; he tampered with his palette, and tried experiments with vegetable colours, which in many cases failed, particularly where the *impasto* was thick: his thinly painted pictures have stood much better. He never, through life, could draw firmly and correctly. He confessed and lamented, with characteristic modesty, his deficiencies in this respect. He endeavoured, as far as possible, to hide them by the charms of expression and sentiment, and the splendour and fascination of his colour; he partly succeeded, not wholly—and never, in his historical pictures. In fact, he did not paint history well, and in every picture of that class which he attempted, his faults of design, and his want of severity of style, are apparent. His Holy Family in the National Gallery is utterly weak and commonplace. I cannot like his Ugolino, nor his Cardinal Beaufort; nor his Hercules strangling the Serpents—as far as I can judge from the print—though it is said to be a fine piece of colour. The "Nativity," with the figures of the Virtues, painted for the window of New College, Oxford, is feeble and second-rate, considered as a production of art; of the flagrant misapplication of the whole conception to the object proposed—the decoration of a Gothic window—I need say nothing, in these days of better and juster taste.

But his fancy pictures are enchanting; they are so many bits of lyric poetry, full of novel and graceful ideas, full of amenity and sweetness; his parodies and adaptations of

certain old pictures are exquisitely felicitous. His portraits of illustrious men have the dignity and authority of history; his portraits of beautiful women, all the charm of poetry; his picture of Mrs. Siddons, as the Tragic Muse, combined both.

As Sir Joshua Reynolds lived to paint two generations, and was the fashionable, as well as the unequalled painter of his time, there are few families among our nobility who have not at least one, if not two or three works of his hand. But in this collection there are eleven, which afford the opportunity rarely to be met with in any private gallery, of comparing different works, of different style and aim, painted at different periods of his life. He had two *manners:* his earliest, which is perceptible during the first ten years after he settled in London, is rather more timid and more finished, the colouring more chaste, yet brilliant and sure. A very perfect example is the portrait of the Countess of Berkeley, in this collection. Afterwards, he began to try experiments, and his hues sometimes failed; his tone of colour was deeper, his *impasto* richer; he was more sketchy, and aimed more at effect; he had also more grandeur, more freedom of execution, more variety. Of this second style, the portrait of Mrs. Baldwin, (No. 160,) is an instance; that of Mrs. Sheridan is an example of the most touching grace and sentiment; that of Sterne, of spirit, power, character, life-like truth, all that can be required in a portrait; the little strawberry-girl, of that *naïveté* of expression, in which he has never been excelled. As the history of each individual picture is given in the catalogue, I shall not dwell upon them farther here, except to add that every one of them possesses, besides its own intrinsic beauty and value, a relative and comparative value, as illustrative of the various powers of this most admirable man, whose blameless life and character shed a lustre on his genius, as his genius has shed lustre on the country

which produced him, and which he enriched and ennobled by his productions.

I know not any instance of a great and original painter, whose pupils and imitators surpassed or equalled him. Sir Joshua had ten pupils, only one of whom, Northcote, has attained any celebrity; and he was a man of an acute and original mind, whose style is very unlike that of his master. The successor to Reynolds, as the Court and fashionable portrait-painter, was Lawrence, whose mind was differently constituted; and, who, with all his undoubted merits, was surely far inferior to his predecessor, in grasp of mind, in poetical feeling, in variety, sentiment, and grace: besides, he looked on nature differently, and gave us a wholly different version of what he saw. Romney and Hoppner have, as portrait-painters, more of the sentiment of Sir Joshua, and sometimes remind us of him; Lawrence never, nor Gainsborough, nor Northcote, nor Opie, excellent as they were in many respects. As yet, in our English school of art, Reynolds remains unequalled, in the union of felicitous invention and variety in the treatment of his subject, with fidelity to general nature; and in a certain characteristic grace and simplicity, more allied to mental and moral refinement than to mere conventional elegance.

In the following Catalogue, the pictures which are now (1843) at Lansdowne House, are marked L. H.; and those at Bowood, are marked B.

Italian, Spanish, and French Schools.

BASSANO (Giacopo da Ponte), b. 1512; d. 1592.

1 The Descent from the Cross.—A small composition of five figures. Joseph of Arimathea holds the drapery which sustains the form of the dead Christ; the two Marys are lamenting over it. A man in the background is seen holding a ladder. Purchased at Stutgard. B.

BRONZINO (Agnolo), b. 1504; d. 1573.

2 Portrait of Luigi Gonzaga—in the character of St. George. Half length, in armour, bearing a standard and a palm branch. From the collection of Mr. Beckford, at Fonthill.

3 Portrait—which has been supposed to represent Leo X. (Giovanni de' Medici,) when a boy about ten years old. Half length, in a black vest striped with gold. A book in his right hand; his left resting on the arm of the chair in which he is seated. A red curtain forms the background. Purchased at Lord Vernon's sale. B.*

CANALETTO (Antonio), b. 1697; d. 1768. [See p. 73.]

4 View of the Piazzetta of St. Mark.

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* If this portrait represent Leo X., it must, I presume, have been painted in 1486 or 7, because in the following year Giovanni was created a cardinal at the age of 13, and would subsequently be represented with the insignia of that dignity. In this case it could not be painted by Bronzino, who was born in 1504.

It appears on a reference to Vasari, (note 21, p. 1117, of the Florence edit. 1837,) that Agnolo Bronzino died about 1573, aged 69.

This picture is in Bronzino's manner; the costume is that which we see in pictures painted from 1520 to 1540, and in Vasari is the following passage:—"Fece Agnolo un Ritratto di Don Giovanni, Cardinale de' Medici, figliuolo del Duca Cosimo; che fu mandato in Corte del Imperadore alla Reina Giovanna." If, then, this portrait be by Bronzino, it probably represents the above-mentioned Don Giovanni, Cardinal de' Medici, who was assassinated by his brother, Don Garcia, at the age of nineteen.

The story of these two brothers is related by De Thou, and forms the subject of one of Alfieri's finest tragedies; also of a beautiful episode in Mr. Rogers's "Italy."

5 View of the Piazza and Church of St. Mark.—Two small pictures, companions. B.

6 A View on the Grand Canal at Venice. B.?
C. 3 ft. by 2 ft.

CARRACCI (Annibal), b. 1560; d. 1609.

7 A small Landscape—with a lake, or river, in the background, and in the foreground a religious procession.
From the Orleans Gallery. It is engraved under the title of "*La Procession du St. Sacrament.*" B.

CARRACCI (Ludovico), b. 1555; d. 1619. [See the Introduction to the Bridgewater Gallery, p. 84, for a general character of the Carracci school.]

8 A small composition of the Virgin and Child—with six saints worshipping—St. Romualdo, St. Peter, St. Andrew, St. , St. Catherine, and St. Agnes. The Virgin holds a book in one hand; her countenance and the air of the head, is remarkable for dignity and grace. The infant Christ holds some ears of corn. The St. Catherine looking up with adoration, is exquisite. B.
Purchased at the sale of the Hon. Charles Greville's pictures; brought by his uncle, Sir William Hamilton, from Italy.
This is a cabinet picture of exceeding beauty; most delicate in the sentiment and the treatment, yet with a certain largeness and grandeur in the style of conception, reminding us of Correggio. A duplicate is in the possession of Mr. Rogers.

9 Christ on the Mount of Olives.—An angel holds the cross and cup, and three attendant cherubs bear the crown of thorns, the nail, and the rod.
A small cabinet picture, very delicately executed. Purchased out of the Giustiniani Gallery, by Bonnemaison, in , from whom Lord Lansdowne bought it the following year. L. H.
The cabinet pictures of Ludovico are, when fine, extremely valuable. This picture, the one already mentioned,

and a third (the exquisite little Virgin and St. Francis, in the Grosvenor Gallery,) are perhaps the finest specimens in England.

CARRACCI (Antonio), b. 1573; d. 1618.

10 A small Virgin and Child.—The Infant turns to seek his mother's bosom: the Virgin half length. Remarkable for the grace of the design, the beauty and animation of the heads, and the warm, yet delicate colouring.* L. H.

CARLO DOLCE, b. 1616; d. 1686.

11 The Mater Amabilis.—The Virgin, half-length, presents her bosom to the infant Christ. A very small picture. L. H.

CLAUDE DE LORRAINE, b. 1600; d. 1682. [See the Introduction to the Grosvenor Gallery.]

12 A Sea-port.—On the left, rich architecture, with columns and ascending steps. On the right, three massy columns, a large vessel moored, a boat approaching the shore, with two men in it; another boat and people embarking, in the distance. A lofty tower, and a lighthouse beyond, with several smaller vessels. A small, beautiful, and harmonious picture. B.

From Danoot's collection. At his sale, bought by Nieuwenhuys, the picture dealer, from whom Lord Lansdowne purchased it for 1400*l.*

DOMENICHINO, b. 1581; d. 1641. [See p. 104.]

13 St. Cecilia.—Half-length figure, in a white turban, and red drapery; the head looking up. She is playing on the *viol d'amore.* An organ is seen in the background. Formerly in the Borghese Gallery, at Rome, where I recollect seeing it in 1821; purchased by Lucien Buonaparte, who

* The pictures of Antonio Carracci, who was a natural son of the accomplished Agostino, are extremely rare; he was principally employed in assisting his uncle Annibale. He died young. Lanzi gives a most amiable character of him, vol. v. 78.

sold it to the Queen of Etruria. It came to England with the Lucca Gallery, in 1840. L. H.

14 A small Landscape.—Abraham and Isaac, with an attendant leading an ass; in the blue distance, a city. Formerly in the Orleans Gallery, afterwards in the possession of Wilkins, the architect. B.

GÉRARD (François Pascal), b. 1770. F. Sc.

15 Hope.—(Painted for the Duc de la Rochefoucauld.) Half-length figure, life size, with the emblematical lily and bird's nest. L. H.

GIORGIONE, b. 1477; d. 1511. [Scholar of Gian Bellini, and the inventor of a style of colour quite peculiar in its harmonious depth and richness, and a kind of fervid glow, which distinguishes it from that of Titian. See p. 245.]

16 Head of a Young Man—in a black beret, throwing a shade over the face, and a vest trimmed with fur. He holds a flute in his hand. B.

This appears to be a duplicate of a picture in the royal gallery at Naples, (No. 167,) representing Antonello, Prince of Salerno, disguised as a shepherd. The one before us was purchased at Madrid by M. Coesvelt, who brought it to England. It is said to have been given by Charles III. of Spain to his son, Don Gabriel. Purchased by Lord Lansdowne in .

17 Portrait of Sansovino—the Venetian architect and sculptor, an intimate friend of Giorgione and Titian. Half length. The torso of a statue lies before him. L. H.

GREUZE (Jean Baptiste), b. 1734; d. 1807. F. Sc.

18 A Girl seated at a Chair—holding a plate of soup, and spilling its contents as she gazes at a cat playing with a shuttlecock. B.

19 Head of a Young Girl. L. H.

GUARDI (Francesco), b. 1712; d. 1793. [Scholar and imitator of Canaletto.]

20 The Bucentaur on the Adriatic.—In the foreground the shore with several figures. A small and very pretty picture. B.

GUERCINO DA CENTO, b. 1590; d. 1666. [See p. 107.]

21 The Return of the Prodigal Son.—Figures life size, three-quarters. The colouring is more refined and harmonious than is usual with him, being in his latest manner; but the heads want that energy of expression which is also a characteristic of the painter. From the Colonna Gallery at Rome. L. H.

22 A Man—half length, in dark grey drapery, loosely thrown round him. The right breast and shoulder bare; his beard and hair neglected. His head turned to the left, and his attention apparently directed to a woman, whose face is eagerly thrust through the grated window of his prison. B.

A very striking picture, in Guercino's finest manner. It appears to represent some famous brigand of that time visited by his wife in his dungeon. Purchased from the collection of Lord Radstock.

GUIDO RENI, b. 1575; d. 1642. [See p. 107.]

23 Study of a Head of St. Sebastian. L. H.

LUINI (Bernardetto), b. about 1500; d. after 1530. [The most celebrated of the scholars and imitators of Lionardo da Vinci, to whom his pictures are often attributed; the character of his heads is, however, less significant, and the drawing less firm and severe than in the pictures of Lionardo.]

24 St. Barbara.—Figure three-quarters, in red drapery, adorned with rich jewels, and a veil hanging from her head down on her shoulders; she holds a missal in both hands. A tower and mountains in the background. L. H.

MARINARI (Onorio), b. 1625; d. 1715. [A late Florentine painter, scholar of Carlo Dolce. He adopted, however, a style much

more *grandiose* than that of his master; more freedom of drawing, and depth of colour.]

25 Head of an Angel—life size, looking up.

26 Head of an Angel—life size, looking down.

These two heads have the appearance of having been cut from some large composition. The sentiment in both is very beautiful, the execution large. They are curious in having the glories gilt, a fashion which did not belong to Marinari's time.

EL MUDO (Juan Fernandez Ximenes de Navaretto), b. 1526; d. at Toledo, 1579. [He is known by the surname of El Mudo, being born deaf and dumb, according to some writers; according to others he was neither deaf nor dumb. He studied under Titian, at Venice, and caught successfully the best manner of the great Venetian. No painter has come nearer to him in glowing depth of colour, and delicacy of execution. He was one of the numerous painters patronised by Philip II. of Spain, and appointed painter to the court in 1568. His pictures are rare out of Spain. In the various European galleries I remember but three—one in the Spanish gallery of the Louvre, and two in the collection of M. d'Aguado at Paris, sold in 1843.]

27 Portrait.—Supposed to be that of Donna Maria Pacheco, wife of Don Juan de Padillas, who led the commons in their revolt against Charles V., in 1522. The head has apparently been cut out from a large picture which formerly existed in Spain.

The face seen three-quarters, with long black hair, a sort of cap or beret on the left side of her head, and the brown cloak thrown round her *à l'espagnole*, so as to conceal all but the face. A head of wonderful beauty, and with an expression which fascinates the eye and haunts the memory; —the wary, dark glance, looking half round; the mouth perfect in form, and firmly closed; the complexion rich and transparent; the painting equal to Titian's hand, when he was most careful and elaborate. It reminds me in execution of the "Cristo della Moneta," at Dresden, and no *countenance* that I ever saw in a picture, ever left a more indelible impression on the fancy. Those who have seen the original picture in Spain, assert that it was much larger;

that Donna Maria was mounted on a mule, with other figures, and that it represented a remarkable incident in her history. After the execution of her husband, she went in mournful procession through the streets of Toledo, seated on a mule, and having her infant son in her arms. After defending Toledo against the forces of Charles V. for three months, she fled into Portugal, about 1524, and there died.*

If this portrait be from life, it could not have been painted by El Mudo, who was born in 1526; neither is it likely that the court painter of Philip II. would have painted the rebel of Charles the Fifth's time. The question is, what early Spanish painter so resembled Titian. The picture, it seems, has always been traditionally known as that of Maria Padillas, and the doubt as to the painter cannot detract from the exquisite beauty of the picture. B.

MURILLO, b. 1618; d. 1682. [See p. 190.]

28 The Portrait of Don Justino Francisco Neve—Superior of the *Hospital de los Venerables Sacerdotes*, at Seville. Full length, seated. It represents a middle-aged man, of a dark complexion, and rather delicate features, with small beard and mustachios, and habited in the ecclesiastical dress. The right hand rests on the arm of the chair; in the left is a book. On the table beside him a clock, and near it a bell and a large volume. The countenance is grave and intellectual; the attitude simple, easy, and dignified: we recognise at once the ecclesiastic and the man of letters. At his feet is a little spaniel decorated with a collar of scarlet ribbon, looking up wistfully in his master's face, and quite as much a portrait as the principal figure. The whole admirably painted; the head and right hand worthy of Van Dyck.† B.

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* The whole story of Maria de Padillas and her husband, may be found in Robertson's Charles V., vol. i. b. 4.

† According to Cean Bermudez, Murillo painted this portrait in 1678, and presented it to Don Justino, "as an acknowledgment of the great kindness and friendship at all times manifested towards him by Don Justino, and in consideration of the many works on which he had been employed by him for this hospital, and the church of Santa Maria de la Blanca, adjoining." Murillo died in the arms of this kind friend and munificent patron, in 1685. In 1806, this picture still hung in its original situation, in the refectory of the Hospital de los Venerables. It was brought to England by a Frenchman, who sold it to Watson Taylor, at whose sale it was purchased by Lord Lansdowne.

29 The infant Salvator Mundi.—Full-length figure, life size; the left hand resting on a globe. The head, as is usual with Murillo, has the air of a portrait. B.

This picture was transferred from fresco to canvas.

30 The Immaculate Conception.—The Virgin, a full-length figure, rather less than life, is sustained between heaven and earth by cherubim, her foot resting on the crescent moon, an emblem of her perfect chastity.* From the collection of M. Zachary, Esq. L. H. A very beautiful picture of a subject which was particularly admired in Murillo's time, and which he has frequently repeated. (See p. 108.)

31 The Virgin—kneeling. Small full length.

PACCHIAROTTO (Jacopo), fl. about 1535. [Of this Sienese painter very little is known. He began by studying and imitating Pietro Perugino, as may be seen in the picture here; but the head of the Virgin is less refined in character than is usual with Perugino. Pacchiarotto became involved in some sedition of the people against the government, and fled from Siena into France, where he was employed with other Italian painters, at Fontainbleau, and where it is supposed he died.]

32 Virgin and Child.—The Virgin, seated in a landscape, seen not quite full length; the Infant, on her knees, bends forward, in the attitude of blessing.

PIOMBO (Sebastian del), b. 1485; d. 1547. [Studied under Bellini and Giorgione, those first masters of the Venetian school of colouring. The proper name of this painter was Sebastiano Luciano; but on being appointed to the office of affixing the seal of lead (*piombo*) to the papal ordinances, which obliged him to adopt the clerical habit, he received his Italian appellation of Fra Sebastiano del Piombo. He was a consummate portrait-painter, and an admirable colourist, but by no means distinguished in the loftier departments of his art. See First Series, p. 22.]

33 Portrait of Count Federigo da Bozzola.—Half length, in ample dark drapery; front face; both hands seen;

* We find the crescent introduced into pictures of the Madonna early in the 12th century. See D'Agincourt's "Histoire de l'Art par les Monuments."

in one a parcel of papers; hands rather large in proportion to the head. One of the grandest and most striking portraits of this great master of portraiture. The heads of Titian, looking out of the canvas, with a high-bred, gentleman-like air, make us feel, as Northcote said, "on our good behaviour;" but such a portrait as this, makes us forget ourselves altogether. It is to be regretted that of the personal history of this Count Federigo nothing is certainly known. The fancy may therefore lend what attributes and history may best accord with the lofty intellectual brow, and dark thoughtful eye. L. H.

This picture was formerly in the possession of the Ghizzi family, at Naples, whence Lord Lansdowne (who had been struck with it in the Ghizzi collection,) purchased it after the death of the late possessor.

34 Portrait—of a monk in the Franciscan habit. Half length; a skull before him, on which he seems discoursing; one hand raised. Painted with wonderful truth of expression, and in a finished style of execution.* Purchased at the sale of the Hon. Charles Greville's pictures. B.

POUSSIN (Nicolò), b. 1595; d. 1665.

35 A Landscape.—In front an ancient tomb covered with sculpture; trees and ruins. L. H.

36 A Landscape—with a flock of sheep, and ruins. L. H.

RAPHAEL, b. 1483; d. 1520. [See p. 119.]

37 St. John preaching in the Wilderness.—In the foreground, a group of twelve principal figures. The background, landscape; a horseman is seen approaching in the distance. B.

One of the three compositions from the history of John the Baptist, which formed the predella of the altar-piece,†

* The manner and colour of this picture are not, I think, those of Sebastian del Piombo.

† Beneath, and in front of the old altar-pieces, surmounting the altar itself, there was generally a long projection, like a step, called in Italian *predella*, in French *gradin*, frequently painted with sacred subjects on a small scale.

called the *Madonna della Famiglia Ansidei*, now in the Blenheim collection. The two smaller compartments of the predella are still in existence in Italy, but in an absolutely ruined condition.

The altar-piece was painted for the chapel of the Ansidei family, in the church of San Fiorenzo, in Perugia, in the year 1505, when Raphael was in his twenty-second year. It was one of the first works executed after his first visit to Florence, and the influence of his studies there are very apparent, more particularly in this little centre picture of the predella. Several of the figures, and the broad management of the draperies, recall the style of Masaccio; the group of two youths and two children, in the foreground, are, on the other hand, perfectly Raffaellesque. The figure of St. John is the least satisfactory part of this exquisite and valuable little picture.

There is an engraving, by Antonio Capellani, of the same size as the picture, dedicated to Lord Robert Spencer, to whom Gavin Hamilton sold the altar-piece and this compartment of the predella, in 1764. Lord Robert Spencer sold the principal picture to his brother, the Duke of Marlborough, immediately on its arrival in England, but kept this little predella by him for thirty years. From him it was purchased by Lord Lansdowne.

38 Study for one of the Heads of the Apostles in the Cartoon of "Feed my Sheep." It is the head of the apostle to the left of Christ, who is indignant at the preference given to St. Peter.* Purchased at Lord St. Helens' sale, after his death. B.

SALVATOR ROSA, b. 1615; d. 1673. [See p. 124 and 259.]

39 Portrait of Himself.—Three-quarters length, in a brown vest, and wearing a hat, beneath which descends his long curling hair. He holds in his right hand a tablet inscribed

Aut Tace
Aut Loquere, Meliora,
Silenzio.

* All the *original* studies of heads for the cartoons are pricked round the outline.

The companion picture—

40 Portrait of the Marchesa Ricciarelli.—She wears a robe with full white sleeves; the head-dress a blue handkerchief, loosely, and even wildly, thrown round the head. In the right hand a pen, and in the left a book. The figure is turned off to the right, but the eyes are looking round at the spectator. The features small, refined, and intellectual; but with a "lurking devil" in the expression, which is rather alarming, while it adds to the fascination of the picture. B.

These two portraits are from the gallery of the Casa Nicolini, one of the most celebrated of the old collections at Florence.*

SARTO (Andrea del), b. 1488; d. 1530. [See p. 243.]

41 A Riposo.—The Virgin and Child, with St. Joseph. The Virgin seated on the ground,† full length, holding the Infant on her knee; St. Joseph leaning on his staff behind. Figures life size. A picture of consummate beauty, as regards the composition, colour, and chiaroscuro. The head of the Virgin is the same which Andrea del Sarto has so frequently introduced—the portrait of his wife, (Lucrezia da Baccio, of whom Vasari gives no pleasing character.) He was one of the earliest painters who desecrated sacred subjects, by abandoning altogether the ideal types, and turning them into portraiture.‡ L. H.

Purchased from Lord Radstock's collection.

42 A small Study—for the famous fresco, "The Madonna del Sacco," in the church of the Annunziata, at Florence. Brilliantly and delicately coloured. It differs from the

* In Passeri's Life of Salvator, I find no mention of a Marchesa Ricciarelli. The Abbé Ricciardi was the friend and correspondent of Salvator. The "lady of his love" at Florence, was Donna Lucretia, "una donna di bell' aspetto e di buona qualità," who lived with him at Florence, and accompanied him to Rome. Such, however, was the character of Salvator, and his mode of life, that he may have been in love with this marchesa also.

† Andrea del Sarto was one of the earliest painters who took down the Virgin from her throne, and placed her on the ground. It was also about his time that the *Riposo* as a subject became *fashionable*.

‡ Fra Filippo Lippo was, I believe, the first who set this ill example, about 1450.

fresco, in having a landscape instead of an architectural background. Painted about 1520. From Lord Clifford's collection. There are innumerable engravings of this celebrated composition; the best by Raphael Morghen. B.

43 Portrait of Himself—when young, (about 18.) Head only, with long light-brown hair, wearing a black three-cornered cap, and dark vest. An early picture of the master, (1496, about.) B.

44 Portrait of a young Florentine Lady.—Head only. L. H.

SCHIDONE (Bartolomeo), d. 1615.

45 The Virgin and Child.—A small picture, in the manner of Correggio. From the collection of Lord Radstock. L. H.

46 A Study of Two Heads for a Virgin and Child. —Still more like Correggio, and quite delicious for the sentiment and the treatment of the chiaroscuro.

Purchased by Lord Lansdowne from Lord Northwick, who brought it from Rome in his own carriage.*

TINTORETTO, b. 1512; d. 1594. [See p. 127.]

47 Portrait of Andrea Doria.—Half length. This was the great Genoese patriot, who commanded the galleys of Genoa till he was ninety, and died in 1560. L. H.

48 Landscape.—A harvest scene.

49 Landscape—with soldiers and brigands. B.

50 Portrait of a Cardinal.—Three-quarters, seated. Grey beard, and bald head. One hand on the arm of the chair, the other rests on his white drapery. L. H.

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* The genuine pictures of Schidone are rare, for he died young; but as he was known to have made Correggio his model, we find every second or third rate imitation of that great painter attributed to Schidone. The above are indisputably genuine.

TITIAN (Tiziano Vecellio da Cadore), b. 1477; d. 1576. [See p. 128.]

51 A Holy Family.—The Virgin holds the infant Christ, who is standing in her lap; he has a pomegranate in his left hand. The figure of St. John is seen half-length, in profile, presenting the parchment slip, with the usual inscription. A glory of cherub heads surrounds the Virgin and Child.

The chief beauty of this picture is the intensely rich colour. The attitude of the infant Saviour is very tender and charming. The head of the Virgin is taken from some Venetian girl, as is usual with Titian.

Purchased from Lord Radstock, for 1500*l.* Engraved by C. Bloemart. There is also an old Italian print.

52 A Venetian Portrait—Half-length, holding a paper. L. H.

53 A Study for the Head of Danaë.—Said to be a portrait of the Princess Eboli, which is *very* doubtful. It was in the Orleans Gallery, and was purchased by Lord Lansdowne from Coxe the auctioneer, who sold the Orleans collection, and had bought it in for himself. A head exactly similar belonged to Coesvelt in 1836. L. H.

54 The Magdalen.—The figure nearly three-quarters, in a striped drapery. The box of ointment, a book, and skull before her, and one hand pressed to her bosom.

From the Orleans Gallery, (whence it was sold to Thomas Maitland, Esq., for 350 guineas,) and formerly in the possession of Christina of Sweden. There are at least six repetitions of this celebrated picture. The original is said to have been painted for Philip II., and is now in the Museum of Madrid, according to Sir Abraham Hume. The backgrounds are occasionally varied, but the figure and expression are the same in all. The model was a young Venetian girl, " who," says Ridolfi, " being much fatigued with standing too long, began to weep bitterly, and Titian attained the *desired* expression." The expression of a plebeian girl, wearied and out of humour with standing, is not exactly the expression we look for in the affectionate, en-

thusiastic, and penitent Mary Magdalen. There are many engravings of this picture. The oldest and best, by C. Cort, was executed for Titian in 1566. L. H.*

VECCHIA (Pietro della), b. 1605; d. 1678.

55 An old Man examining the palm of a young Soldier, and telling his fortune.—Two others looking on; heads only. In the full, warm depth of colour, like Giorgione, whom Pietro professed to imitate, and did so with sufficient success to deceive good judges. Purchased by Lord Lansdowne, at Lord Mulgrave's sale.

There was a picture of the same subject (containing five figures, more than half length,) in the Coesvelt collection, the astrologer and the soldier being the same as in this picture. It was there attributed to Giorgione. L. H.

VELASQUEZ. (Don Diego Rodrigo Velasquez de Silva), b. 1599; d. 1660. [See the Introduction to the Sutherland collection, p. 171.]

56 A Head of Velasquez himself.

57 A Head of the Count-Duke d'Olivarez.

Two masterly portraits, the head of the statesman, and the head of the artist; the massive vigour and shrewd penetration of the former, and the intellectual elegance of the latter, were never, perhaps, brought into more immediate and felicitous comparison. Olivarez was favourite and minister of Philip IV. of Spain, from 1621 to 1642; and when disgraced, Velasquez, who had been a favourite both of the monarch and the minister, still adhered to his fallen patron, and was forgiven by Philip.

These two pictures were in the collection of the Prince of Peace, and purchased by Lord Lansdowne in 1814. L. H.

58 One of the royal Infants of Spain—lying in a rich bed, only the little round face visible. It was in the col-

* I think it probable that this may be the same picture which belonged to Charles I. He had a very fine repetition of this subject, and it is known that Christina of Sweden bought many of his pictures.

lection of the first Marquess of Lansdowne; purchased after his death by the second Marquess, and by the present Marquess from the widow of his predecessor. L. H.

59 A Landscape—with figures. Two cavaliers meeting on a road, the one mounted on a black, the other on a piebald horse. A peasant, standing, appears to be replying to some question. In the distance behind, two figures seated; to the right a grove of trees, and far beyond it the coast, with a high point of land stretching out into the sea. B.

60 Landscape—with figures. In front a group of three cavaliers and two ladies, attended by two dwarfs, one of these is the favourite dwarf of Philip IV., and beyond, another group, near some trees. A beautiful bit of background, with the light falling on some water, high broken hills bounding the view. This is a beautiful picture. It shews that Velasquez had not less versatility than Titian. B.

These two landscapes were brought out of Spain by M. Bourke, the Danish minister at Madrid, at the time of the French invasion. They were in the royal palace, where Lord Stuart de Rothsay saw them in 18 .

VENUSTI (Marcello), b. 1515; d. 1576. [See p. 13.]

61 The celebrated "Silenzio" of Michael Angelo. —The original composition forms one of the frescoes in the Sistine Chapel, and there exist many small repetitions of it by Venusti, Sebastian del Piombo, and others.

The original drawing of this subject, by Michael Angelo, was in Sir Thomas Lawrence's collection.

This and a companion (the Crucifixion) were sold by auction in 1841, with several pictures formerly in the Lucca Gallery. Purchased at the time by Lord Lansdowne, for 160*l.*

VINCI (Lionardo da), b. 1452; d. 1519.

62 Portrait of a Lady—apparently in the character of Pandora. Face seen in front. She holds a small vase in

one hand, and with the other raises the lid. The drapery green, with a light veil.

A picture of exquisite beauty. If not by Lionardo, (of whom it is quite worthy,) it must be by Andrea Solari, an admirable painter of Milan, cotemporary with Lionardo, whose manner he imitated.*

Flemish, Dutch, and German Schools.

BERGHEM (Nicholas Klaas), b. 1624; d. 1683. [See p. 15 and 135.]

63 A small Landscape.—In the foreground a peasant in a red vest, with cows, and sheep, and two boys about to cross a ford; in the middle distance, a ruined castle on a hill; and in the background a lofty mountain, with clouds sailing across its summit. A picture charmingly composed. B.

BOTH (Jan), b. 1610; d. 1650.

64 Landscape.—Sunset. An Italian farm and buildings, with figures.

65 Landscape.—Sunset. The artist drawing from nature; herdsmen conversing with him.

CUYP (Albert), b. 1606; d. about 1670. [See p. 17.]

66 Landscape.—Scene on the river Maes, with the town of Dort on the left. In front of the town, a large two-masted vessel, and various small craft. To the right, a raft with three men on it, towed by a large river boat; beyond, another boat, with the sail spread. The flat, wooded shore of the river in the distance. The effect is that of a bright summer evening. The water exquisitely transparent, and every part of the picture freely and beau-

* The exquisite little picture by Solari, now in the Louvre, (1228,) so often attributed to Lionardo, is very like this head in execution, as well as I can judge from memory.

tifully painted. Purchased at Brussels, in 1829, by Nieuwenhuys, and afterwards in the collection of Mr. Gray, of Harringay House, after whose death it was purchased by Lord Lansdowne. B.

C. 3 ft. 3 in. by 4 ft. 4½ in. (*Smith's Cat.* 193.)

67 A Woman—in a straw hat and red vest, milking a cow, and three cows in the background. B.

GONZALES COQUES.

68 Portraits.—An architect and his wife, in one picture. He is seated, and holds an architectural plan and pair of compasses. She is standing, habited in a black dress with rich point lace, and holds a fan. Small figures. Three-quarters. Architecture and landscape in the background.

HACKERT (Jan), b. 1635. [Of this charming landscape painter, nothing is certainly known but his name and his works, which are rare. He excelled in wood scenery, and the picture here is a perfect specimen of his style.]

69 Landscape.—The interior of a wood, near the Hague. A large piece of water on the left, and a road on the opposite side, skirted by slender lofty trees. A hawking party advancing; among them a lady on a white horse. The figures and animals by Adrian Vander Velde. A beautiful picture, full of light and life. It was in the Duval collection, and afterwards in that of Sir Charles Bagot, who obtained it when he was ambassador at the Hague. Purchased at his sale, by Lord Lansdowne, in 1836. A picture similar in subject and merit is in the Gallery of the Duke of Sutherland.

C. 2 ft. 2 in. by 1 ft. 10 in. L. H. (*Smith's Cat.* 13.)

HOBBEMA (Minderhout). Dates uncertain. Painted about 1650.

70 A Landscape. L. H.

71 Two little companion Pictures.—One representing a view on a river, with a man and a boy angling. The other, a scene near a retired village; the spire of the church is seen rising above the trees on the right. On the

same side, a cottage; and in the foreground a rustic bridge over a streamlet, a man and a dog passing over it. The middle distance strongly lighted up. Both charming in effect, and executed with a rich, solid impasto. Sold in 1817, at Amsterdam, from the collection of M. Haggner, to M. Saporta, for 75*l.* Afterwards in the collection of Sir Charles Bagot, and purchased at his sale, by Lord Lansdowne. B. Panel. 9⅜ in. by 12½ in.

KAULBACH, living at Munich, in 1843.

73 Head of a Monk.

74 An Italian peasant Girl.—Half length.

LINGELBACH, b. 1625; d. 1687; and BAARSTADT.

75 A Street in Leyden.—The architecture by Baarstadt, with numerous figures by Lingelbach. Conspicuous is a group of four figures. Among them a lame beggar taking off his hat to a lady and gentleman, attended by a page. B.

MAAS (Nicholas), b. 1632; d. 1693. [See pp. 28 and 142.]

76 Interior of a Cottage.—A girl watching the sleep of an infant in a cradle, and tasting some food which she has prepared for it. A cat winking her eyes in the foreground. B.

OSTADE (Isaac van), b. 1617, and died young, about 1640.*

77 A Winter Scene.—View on a canal in Holland, with persons skating. In front, a group of three figures; and further off, to the right, a sledge drawn by a grey horse. L. H. (*Smith's Cat.* 14.)

PYNAKER (Adam), b. 1621; d. 1673.

78 A Landscape.—A lake scene, with a wooded and rocky foreground, and hills in the distance. B.

* It does not seem certain whether Isaac van Ostade was born in 1612 or 1617.

REMBRANDT (Paul), b. 1606; d. 1674. [See the Introduction to the Queen's Gallery, p. 8.]

79 **Portrait**—of himself when about 60. He is seen nearly in front view, having on a white cap, brown vest, and a brown mantle lined with fur. He holds his palette and pencils in his hand, which is indicated rather than painted. This very admirable picture, the last, and I think the finest portrait which Rembrandt ever painted of himself, was in the collection of Count de Vienne, at Paris, in 1750, and sold then for about 19*l.* It is mentioned by Sir Joshua Reynolds, who saw it in Danoot's gallery in 1781. At the sale of the Danoot collection, in 1828, it was adjudged at 9450 francs, (about 800*l.*,) and was bought by Mr. Buchanan, who sold it to Lord Lansdowne. L. H. (*Smith's Cat.* 207.)

80 **Portrait of a Burgomaster.**—A middle-aged man, in a black hat, long hair, and plain falling collar; his hand in his bosom. A sketch, but very powerful. L. H.

81 **Portrait of a Lady**—about 36 years of age, in a close lace cap, and a ruff. The spare, animated face, is certainly that of a gentlewoman, and though without youth or beauty, so wonderful for the expression of life and mind, as to leave the fancy impressed as by the countenance of one we have known and conversed with. It is painted in his daylight manner, and most delicately executed. From the collection of Lord Wharncliffe. L. H.

C. 3 ft. 6 in. by 3 ft. (*Smith's Cat.* 503.)

82 **Landscape**—known as "Rembrandt's Mill."* On an eminence overhanging a river, stands a windmill, and near it a cottage. In the foreground, on the river's bank, a woman is washing linen, and a boat, with a man in it, is near the shore. A woman leading a child, is seen coming down the road, which leads from the summit of the hill to the shore. The effect is that of evening after sunset. On

* Rembrandt, as is well known, was the son of a miller. He was born in his father's mill, in the neighbourhood of Leyden, and resided in it till he was eight-and-twenty.

the left, the shadowy twilight is stealing over the scene; to the right the gleam of the departing day lingers in the sky, throwing out in strong relief the massy outline of the hill, and shining on the river below. There is a calm, solemn beauty in this homely scene, which is quite indescribable.

Purchased out of the Orleans Gallery, in which it had remained nearly a century, by William Smith, Esq., for 500 guineas, and since acquired by Lord Lansdowne, at the price of 800 guineas. B.

Engraved in the Orleans Gallery, and also by Turner. (*Smith's Cat.* 601.)

83 A small Landscape.—In the middle ground, a bridge, and a road leading to it; in the foreground, a river, and two men in a boat. A strong light falls on the trees near the centre. A beautiful sketch. Formerly in the collection of La Peyrière. Purchased by Lord Lansdowne at the sale of Mr. Gray's pictures. B.

RUBENS. (Old copies after him.)

84 The Wise Men's Offering.—A small octagon sketch from the large picture now in the Grosvenor Gallery, and which was formerly in the collection of the late Lord Lansdowne. B. (See also No. 126.)

85 The Horrors of War.—The large picture of this subject is in the Florence Gallery. An exquisite original study is in the possession of Mr. Rogers. B.

RUYSDAEL (Jacob), b. 1640; d. 1681. [Ruysdael, as a landscape painter, excelled in the representation of woodland scenes, fresh dewy verdure, and falling water. His marine views are much more rare; of these, the finest he ever painted is the one before us.]

86 A Storm: Vessels beating into Harbour.—In the foreground a wooden pier projecting into the sea, which, lashed into foam, is breaking over it. At the extremity, a signal post, or beacon; and two men standing with poles are watching the effects of the tempest, and ready to afford assistance to the storm-beaten vessels. We might look at this animated picture, till we almost fancied we heard the

roar of the surge. In 1824 it was purchased by Smith, the picture dealer, from the family of the Marquis Marialva, for 9000 francs, (360*l.*) and sold to the Earl of Liverpool for 500*l.*, at whose sale, in 1829, it was bought by the Marquess of Lansdowne, for 535*l.* B.
(*Smith's Cat.* 2.)

STILKE (Hermann), of Dusseldorf, living in 1843.

87 Joan of Arc praying before an Altar —She holds the consecrated banner. Figure three-quarters. Beneath are three small compartments, painted *en grisaille*—The Vision, the Combat and Victory, and the Execution of the Heroine.

TENIERS (David), b. 1610; d. 1694. [See pp. 48, 151.]

88 An old Woman with a Basket—coming up a bank, the figure relieved against a bright, transparent sky; a man following, with a sack on his back. Called "the Witch." It belonged to the late Lord Lansdowne, and was purchased from his widow by the present Marquess. L. H.

89 Group.—A peasant carrying a rake, and in conversation with a female, who is carrying a pitcher. B.

The companion picture—

90 Group.—A man playing on the violin, a woman singing. They are seated on a bank: two trees behind. Clear and silvery in effect. B.

91 The Temptation of St. Anthony.—A little picture. The subject treated in his usual grotesque manner. B.

92 Landscape.—Three figures in the foreground; one fishing. The chateau of Teniers in the background. A beautiful little picture. Purchased by Lord Lansdowne, at the sale of Lord Mulgrave's pictures. B.

VAN DYCK (Sir Anthony), b. 1598; d. 1641.

93 Portrait of Queen Henrietta Maria.—Three-quarters, standing; attired in white satin, the bodice laced

with red ribbon, and tied with bows of the same colour. The left hand holds her robe, and the right is extended to the crown, which stands on a table. Brought recently from Spain.

94 Portrait of Antonio di Zuniga, Marchese de Mirabella.—A dark, Spanish-looking, and refined countenance. The dress, black; with a plain white collar. A gold chain and ribbon suspended round the neck.* B.

VANDER CAPELLA. [Of this excellent Dutch marine painter, who flourished from about 1670 to 1690, nothing is positively known but his name and his works.]

95 A Sea Piece.—A squall coming on. A Dutch boat with four persons on board, and a small boat at the stern; two other small vessels in the distance. From the collection of Lord C. Townshend. B.

VANDER HEYDEN, b. 1637; d. 1712. [See p. 52.]

96 A View of one of the Gates leading into the city of Cologne.—The tower of a church rises behind the arched gateway. In the foreground a woman on horseback, with sheep and cattle. The figures by Adrian Vander Velde. From the Poulain Gallery. B.
P. 12½ in. by 10 in.

97 View of a Dutch Town—on the bank of a canal, bordered with trees. Most brilliant: it is like looking at a real scene through a diminishing glass. B.

VANDER VELDE (W.), b. 1633; d. 1707. [See p. 58.]

98 The Entrance of a River.—In front a bark with a red flag at the stern. Further off a three-masted vessel, and four other vessels in the distance. A Dutch town is just seen in the background. The effect is that of a calm morning. Purchased at Brook Greville's sale. B.

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* This is a fine picture, but I am not quite sure that it is by Van Dyck. Hi picture of the Marquis de Mirabella, (painted, I believe, at Genoa,) of which the features, *pose*, and dress, are identical with this, is a three-quarters length, both hands seen. It is engraved by Blootelingh.

VANDER HELST (Bartholomew), b. at Haarlem, 1613; d. 1670. An eminent Dutch portrait painter. His masterpiece is in the Stadt House at Amsterdam, and contains thirty full-length portraits, of such excellence that Sir Joshua Reynolds says it leaves the spectator nothing to wish for.]

99 A Female Portrait.—Full of quiet truth and nature. Small. On copper. L. H.

100 Portrait of a Man.—Life size. L. H.

WOUVERMANNS (P.), b. at Haarlem, 1620; d. 1668. [See p. 60.]

101 A Landscape.—In the foreground, a flock of sheep, and a group of trees on a high bank, beyond which is an effect of light, extremely beautiful. A road goes up under the trees, on which is seen a cavalier in a red dress, mounted on a grey horse. Purchased at the sale of Lord Mulgrave's pictures. B.

102 A Falconer—on a white horse; a boy carrying a basket. A little picture, full of air, life, and light. From the collection of the Duchesse de Berri. B.

103 The Reapers.—Three men reaping and binding corn, with which they load a horse. Purchased at the sale of Mr. Maitland's pictures. B.

104 A Cart and White Horse—in the foreground; a woman with a child seated on the ground, and two men loading a cart on a high bank behind. This is an excellent copy after Wouvermanns, by Reinagle. B.

WYNANTS (Jan). [The description of the picture here, minute as it is, would serve for many of the pictures of Wynants, which yet are very different from each other. He had the art of giving variety to elements the most simple and monotonous; but he is unequal, and the delicacy of his colour, and the finish of his execution, sometimes verge on paleness and feebleness. He has the merit of originality, for he resembled no painter who preceded him, while he formed several admirable artists, who more or less imitated his manner.*]

* See the Introduction to Sir Robert Peel's Gallery, for a general view of the Dutch landscape painters.

105 Landscape.—A sandy bank (as usual); two lofty trees behind. The trunk of a felled tree, and a pool of water, in the foreground. A man, on a white horse, is seen going along a road, and a man is seated with two dogs on the left. B.

Modern English Painters.

BONE (H. P.)

The following eight enamels are copies from celebrated pictures, and will probably, like the mosaics, outlive the originals. Both colours and material defy the action of time.

106 Vanity.—After Lionardo da Vinci.

107 Virgin and Child.—After Raphael.

108 Danae.—After Titian.

109 La Vierge-au-Panier.—After Correggio.

110 Susannah and the Elders.—After Guido.

111 Lot and his Daughters.—After Guido.

112 Head of Christ.

113 Master Crewe, in the costume of Henry VIII.—After Sir Joshua Reynolds.

BONNINGTON (Richard Parkes), b. 1801; d. 1828.

114 A Coast Scene—with fishermen and children. Very fresh and beautiful in effect. B.

CALCOTT (Sir Augustus W.), R.A., living in 1843.

115 A View on the Thames. To the right is a bark with the sail up, from which a boat is putting off, with two men in it. In the foreground a wherry loaded with vegetables, in which is a waterman with a red coat and badge. A little beyond is another boat, with two men, one of whom is standing. Shipping and various craft in the distance. A large picture, (about 6 ft. by 5 ft.) and one of the finest,

as well as the most considerable in size, ever painted by Callcott. B.

116 Landscape.—A view over the Campagna of Rome. On the right, buildings, with a religious procession; and on the left a herdsman and his flock. The effect of air, distance, and extent of country most happily and beautifully expressed. B.

COLLINS, (W.), R.A., living in 1843.

117 Christ disputing with the Doctors.—A composition of eight small figures, half length. Joseph and Mary are seen entering behind. The head of Christ must be pronounced a failure. The heads of the old doctors are finely painted, but rather vulgarly conceived. The colouring is very powerful and harmonious, the impasto rich. B.

This was the first picture, I think, which Collins exhibited after his return from Italy, and very much astonished those who had admired his rustic and sea-shore scenes.

118 The Bird Catchers. B.

COOKE (E. W.), living in 1843.

119 Mont St. Michel, in Normandy. B.

COOPER (Douglas).

120 Othello relating his history to Desdemona and her father.

COPE (C. W.), living in 1843.

121 The Entrance to the Church of St. Mark, at Venice.—A duenna leading a little girl. B.

EASTLAKE (Charles Lock), R.A., living in 1843.

122 Scene in the year of the Jubilee, or *anno Santo;* Italian Pilgrims approaching the city of Rome.

123 The companion; a similar subject. Both pictures painted in 1834. B.

GAINSBOROUGH (Thomas), b. 1727; d. 1788. [See p. 276.]

124 Landscape.—A group of cattle, driven by a peasant, descending a bank towards the spectator. Nearer to the

foreground, a man and a woman are seated with a dog. Painted with his usual simplicity of conception, and breadth and lightness of execution. B.

125 Portrait of Dr. Franklin, about 1783.

HARLOW (George Henry), b. 1787; d. 1819.

126 The Woman taken in Adultery. Copy of the famous Rubens now at Leigh Court. Only three of the heads, those of the woman and the two principal elders; the original contains five figures, three-quarters length. This is certainly one of the finest *copies* in existence—the force of imitation "can no further go." It is Rubens himself, mind and manner both—the broad, spirited handling, as well as the life-like energy of expression. L. H.

HOGARTH (William), b. 1698; d. 1764. [The two pictures here cannot be considered as characteristic of his particular style, the dramatic and satirical; but, as portraits, are of exceeding interest. See "The Public Galleries," p. 121.]

127 Portrait of Mrs. Woffington, the actress.—In a yellow hat, trimmed with lace, underneath which is a cap tied under the chin; a pink gown, and some blue drapery. The face charming, with the almond-shaped eye, and fine brow and mouth. Most beautifully and delicately painted. B.

This celebrated actress died in 1760. She was remarkable for her beauty, talents, and goodness of heart, besides being distinguished in her profession. She was for some time Garrick's mistress, and before her death president of the Beef-steak Club. B.

128 Portrait of Himself when young.—He wears a red cap, and one hand is seen. B.

VON HOLST (Theodore), living in 1843.

129 The Bride.—Half-length female figure.

"Ginevra from the nuptial altar went.
The vows to which her lips had sworn assent
Rung in her brain still with a jarring din,
Deafening the lost intelligence within."—SHELLEY.

A repetition, with some variations, of the picture in the Sutherland Gallery. L. H.

HOWARD (H.), R.A., living in 1843.

130 A Woman with a Guitar. B.

HURLESTONE (F. Y.), living in 1843.

131 Cupid bending his Bow.—A single figure, three-quarters; blue drapery. More spirited than ideal in conception. The colouring rich and animated, the execution slight, and the drawing rather careless. Painted at Rome in 1835. B.

INSKIPP (J.), living in 1843.

132 A Girl making Lace. B.

JACKSON (John), R.A., b. 1778; d. 1831.

133 Portrait of Flaxman, the great Sculptor. L. H.

JERVAS (Charles), d. 1738.

134 Portrait of Alexander Pope.—Three quarters: seated; leaning on his hand, in a contemplative attitude, the head raised. This portrait is rendered remarkable and interesting by its authenticity—by its having been the one so often engraved in Pope's lifetime and since, and by the celebrated verses addressed by the poet to the painter. L. H.

LANDSEER (Edwin), R.A., living in 1843.

135 The Deer Stalkers returning from the Hills.—A bagpiper and a boy with hounds, lead the procession. Other figures, with three ponies carrying dead game, are seen crossing a rustic bridge, while a sportsman stops to converse with a peasant girl. Several other figures behind; loch and mountains in the background. A bright and beautiful picture, full of variety, life, and character. B.

136 A Boar Hunt.—Figures, life size. An early picture of the artist. B.

LANDSEER (Charles). A brother of the former, living in 1843.

137 Pamela and her Master.—She is hiding the letter she had just written to her parents. B.

LAWRENCE (Sir Thomas), P.R.A., b. 1769; d. Jan. 7, 1830.

138 Portrait of the present Marquess of Lansdowne.—Three quarters. L. H.

139 Portrait of the present Marchioness of Lansdowne.—Three quarters, seated, and landscape background. B.

140 A Drawing in chalk of the head of Canning.—Life size. Purchased at the sale of Sir Thomas Lawrence's effects, in 1831. It is the drawing made for the two famous full-length portraits of Canning, one in the possession of Sir Robert Peel, the other in the Windsor Gallery. L. H.

LESLIE (Charles Robert), R.A., living in 1843.

141 Sir Roger de Coverley and the Spectator going to Church. A composition containing many figures, and altogether a distinguished example of the style of social elegance and quiet humour in which Leslie excels. He painted, I think, two pictures of this subject. I know not whether this was the original or the duplicate. L. H.

142 Sir Roger de Coverley and the Gipsies.—A group of five figures, in a rich bit of verdant landscape. Beautiful and happy in composition and character; rather spotty in effect. B.

143 Rebecca in her Dungeon.—Small figure, seated; in a turban and Jewish habit. (From Ivanhoe.) B.

LINNELL (J.), living in 1843.

144 Portrait of Sir Humphry Davy.—Small half length. The safety lamp on a table near him. L. H.

MACLISE (Daniel), R.A., living in 1843.

145 Sardanapalus watched in his sleep by Myrrha.—(Act iv., Scene 1.) A small picture.

MORLAND (G.), b. 1764; d. 1804.

146 Two asses in a stable; two men and a boy. B.

NASH (F.), living in 1843.

147 The Interior of a Chapel—with a gothic screen. Several

figures at their devotions; amongst them a young girl in blue is conspicuous. The effect of light and perspective very good.

NEWTON (Gilbert Stewart), b. at Halifax, in Nova Scotia, 1795; d. in London, 1835.

148 Scene from the Beggar's Opera.

"How happy could I be with either,
Were t'other dear charmer away!"

Macheath in prison, seated at a table, with bottles and glasses, in a rakish, reckless attitude; on the other side of the table, Polly, seated; behind him Lucy Lockit, standing; and a group of women in the background. Remarkable for felicitous conception in character, sentiment, and costume; and very delicately and brilliantly painted. B.

149 Scene from the Vicar of Wakefield.—Olivia brought back to her Home. A beautiful picture—if not quite so important and attractive as the former, it is more pure in sentiment, and quite as true in character; particularly the old mother trying to be stern, and the drooping figure of poor Olivia. Engraved by Burnett.

I would rather have these two pictures than any of Newton's I have ever seen. B.

PICKERSGILL (Henry W.), R.A., living 1843.

150 A Lady playing on a Guitar.—Figure, half length. B.

RAEBURN (Sir Henry), d. 1823.

151 Portrait of Francis Horner.

REYNOLDS (Sir Joshua), P.R.A., b. 1723; d. 1792.

152 Portraits of Mary Theresa, Countess of Ilchester, (mother of the present Lady Lansdowne,) and her two eldest daughters, Lady Mary Cole and Lady Elizabeth Fielding. —Figures, full length. Painted, I presume, about 1782. L. H.

153 Portrait of the Countess of Berkeley.—Elizabeth Drax, wife of the fourth Earl of Berkeley, and after his death, married to Robert Earl Nugent. In a white satin cloak,

trimmed with dark fur. the face beautiful, with rather too much of conscious power to be perfectly attractive; neither are the features and expression high bred; they are those of a handsome page, rather than of a woman of rank and refinement. This portrait must have been painted early, somewhere about 1760, before Sir Joshua began to play tricks with his palette. It is most delicate in execution, and in extraordinary preservation compared with others of his pictures—quite fresh and brilliant. L.H.

154 Portrait of Lady Anstruther.—Also an early picture; similar in beauty and in delicacy of colour.

155 The Sleeping Girl.—Of which there is a duplicate in the possession of Mr. Rogers: purchased at the sale of Lady Thomond's pictures. L. H.

156 A Girl with a Muff. L. H.

157 The Strawberry Girl.—Painted, I believe, in 1772, and sold to Lord Carteret for 50 guineas. Of this picture, also, there is a duplicate in the possession of Mr. Rogers. B.

158 Hope nursing Love.*—Formerly in the possession of Lord Holland, by whom it was bequeathed to Lord Lansdowne. This picture was one of those which Sir Joshua sent to the first exhibition of the Royal Academy, April 26, 1769. Two repetitions exist of the subject: one was in the collection of Henry Hope, Esq.; the other, in that of Lady Thomond.

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* According to Northcote, this is the portrait of Miss Morris, daughter of Valentine Morris, Esq., of Piercefield, in Monmouthshire, and once governor of one of the West India islands. "This very beautiful young lady was, from the unexpected misfortunes of her family, reduced to the necessity of seeking some employment for a livelihood, and being supposed to have the requisite talents for the stage, she was advised by her friends to attempt it as a profession. Sir J. Reynolds, Dr. Johnson, and many other illustrious persons who were her particular friends, attended on the first night of her appearance on the stage, when she was to perform the character of Juliet, at Covent Garden Theatre; but from the exceeding delicacy both of her mind and frame, she was overpowered by timidity to such a degree, that she fainted away on her first entrance, and with much difficulty was prevailed on to go through her part. Shortly afterwards she fell into a decline, and died the following May, in the same week in which her picture was first exhibited to the admiring public, as 'HOPE NURSING LOVE.'"

159 Portrait of an Infant, seated, in a landscape. The two little hands crossed in front, with a most ponderous head and expression. (Of this picture, Sir Joshua said that he intended it to represent Dr. Johnson when a year old. One can imagine him something like it at that age.)

160 The Portrait of Mrs. Baldwin—wife of the British Consul at Smyrna. Seated on cushions in the eastern fashion, and habited in the Greek costume. She is contemplating a miniature. Mrs. Baldwin was a favourite model for painters, while she was in England; Cosway painted her as a Greek dancing girl.* This picture was painted by Sir Joshua for himself. At the sale of his pictures it was bought by Phillips, the portrait painter and academician, as a study of colour, and purchased from him by Lord Lansdowne. B.

161 Portrait of Mrs. Sheridan—(Maria Linley) as St. Cecilia. This "beautiful mother of a beautiful race" is seated at an organ; the face is seen in profile. The portrait is exquisite, both in itself and as a painting; but there is, I think, a want of harmony between the countenance and the action. She is represented, not as singing, but as accompanying the cherubs which are chanting at her side;† she is neither "touched nor rapt, nor kindled nor inspired;" but melancholy, as if absorbed by a tender reverie, excited by the music, to which she has forgotten to listen. The clouds, with the glory darting from them, appear to me an intrusion, and the line down the back is faulty—too straight.

The colouring, on the other hand, is quite Venetian in its mingled sobriety and richness; and for sentiment and interest, I know not a more beautiful portrait. Of Mrs. Sheridan it was once said, that "she was half-way between the woman and the angel." This heavenly countenance, in its purity and tenderness, justifies the expression. The picture was painted for Sheridan: at his death it was at a pawnbroker's. During the short time Sheridan was in office, in 1806, he gave a dinner, and this picture being at that time pawned or mortgaged, was redeemed for that

* Engraved by Bartolozzi.

† Portraits, it is said, of two sisters, the Miss Purdons.

night, and exhibited in its place in the dining-room. After Sheridan's death it fell into the hands of his solicitor, from whom Lord Lansdowne purchased it for 600*l*. B.

162 Portrait of Lawrence Sterne—three-quarters, seated, leaning on his hand. The most celebrated of all the portraits of Sterne. Painted (I believe) for the Earl of Ossory, and since in the possession of Lord Holland; after whose death, it was purchased from his widow by Lord Lansdowne, at the price of 500gs. This is the most astonishing head for truth of character I ever beheld; I do not except Titian; the character, to be sure, is different. The subtle, evanescent expression of satire round the lips—the shrewd significance in the eye—the earnest, contemplative attitude—all convey the strongest impression of the man, of his peculiar genius, and peculiar humour. This picture was first exhibited by Sir Joshua in 1768, on the occasion of the King of Denmark's visit to England. L. H.

Engraved by Fisher and others.

163 Head of a young Girl.—Most sweetly painted. The countenance and dress very high bred and elegant. L. H.

ROBERTS (David), R.A., living in 1843.

164 Interior of a church. B.

165 Interior of a church in ruins. B.

166 A View of the Alhambra, Grenada—many figures in the foreground, and mountains in the distance. A very large picture. It is very well painted, but has the painter's characteristic fault—a certain flatness and tameness in the general effect. B.

ROMNEY (George), b. 1734; d. 1785.

167 A Head of Lady Hamilton—as a Bacchante. A slight, but very animated and masterly sketch. B.

168 Lady Hamilton as a Gipsy.—Half length.

SEVERN (J.), now living, 1843.

169 A Maiden and a Warrior parting.—Figures half length, life size. Painted with great power and feeling. L. H.

SIMSON (W.), now living, 1843.

170 A Dutch Family.—Group of a mother with her infant asleep on her lap, and a girl standing before her with a porringer: various articles of furniture, carefully and minutely painted, particularly a chair, a cradle, and a pitcher of blue earthenware. In the background, a glass door looking into a court yard. Signed with the painter's name, and dated 1838. An exceedingly good picture of its kind; nor do I think the artist has since equalled it. B.

STANFIELD (Clarkson), R.A., living in 1843.

171 Landscape.—Citara, in the gulf of Salerno, looking towards the coast of Calabria. A magnificent picture. The transparency of the atmosphere, the movement of the waves as they quietly roll to the beach, and the characteristic physiognomy of an Italian town, were never more beautifully and truly expressed. The whole glows with sunshine, life, and air; and when the lapse of years has a little mellowed the colouring, I can fancy nothing superior to it, but Claude in his finest works.

172 Venice.—The Piazza of St. Mark.

173 Venice.—Entrance to the Grand Canal.

174 Venice.—View under an Archway.

175 View on the coast of the Adriatic.

176 View on the Mediterranean.

All these views, in Stanfield's finest manner, form the panels of the dining-room at Bowood.

UWINS (Thomas), R.A., living in 1843.

177 A Procession of Vine-dressers, in the Bay of Naples.—Group of 16 figures in the foreground. Etna in the distance. A long, narrow picture, richly coloured. B.

178 Head of a Duenna.—Life size; in chalk. An exceedingly clever drawing. L. H.

WILKIE (Sir David), R.A., b. 1785; d. 1841.

179 Spanish Monks; a Scene witnessed in a Capuchin convent

at Toledo.—An old monk is listening to the confession of a young monk, who kneels at his feet, with looks of eager and imploring agony. The scene is the interior of a chapel, dimly lighted. An hour-glass, a skull, books, chalices for incense, are scattered in the foreground. For poetical conception, and powerful expression, one of the very finest pictures ever painted by Wilkie. It was executed shortly after his return from Spain, in 1833, at the price of 300*l.*; and with more feeling, and freedom, and depth of tone, than any of his earlier productions; it is more carefully and *conscientiously* finished than any of his later pictures. B.

180 The Jews' Harp.—Small group of three figures. Painted, in 1809, for Francis Annesly, Esq., at the price of 25 guineas. B.

181 "Grandmamma's Cap."—Small group of two figures and a dog. Painted in 1810, for Lord De Dunstanville, at the price of 100 guineas. B.

WILSON (Richard), R.A., b. 1728; d. 1782.

182 Landscape.

GALLERY OF SCULPTURE.

The Gallery of Antique Sculpture at Lansdowne House, is, in beauty of arrangement, and in the value of the contents, unequalled by any private collection with which I am acquainted.

The Earl of Arundel, of whom a particular account has been given in the general introduction, was the first individual in this country who collected ancient marbles; but from the specimens which remain of the Arundelian collection, at Oxford, (the Pomfret marbles,) and those at Wilton, there is reason to suppose that the greater part consisted of Roman sculpture of a late period. After the dispersion of the collections of Charles I. and the Earl of Arundel, we hear no more of any genuine taste for an-

tiques, till towards the end of the last century, when the first Marquess of Lansdowne; Mr. Coke, of Holkham, since Lord Leicester; Mr. Thomas Hope, the Earls of Carlisle and Egremont, Mr. Charles Townley, and others, obtained and placed in their mansions, numerous and valuable fragments of antique sculpture.

The collection of the Marquess of Lansdowne dates from about 1778. Gavin Hamilton, an English painter and antiquary, who resided at Rome, before the papal government had adopted those severe restrictions on the exportation of antiques, which have since been thought expedient, found it a profitable speculation to commence excavations on his own account, in the neighbourhood. He was the first who, about 1769, opened up the site of Adrian's villa, at Tivoli, which has since proved an almost inexhaustible mine of treasures. In a muddy pool, or swamp, which had probably been a reservoir, or piscina, belonging to the villa, were found many cart-loads of marble fragments of heads, legs, arms, and bodies, which appeared to have been *purposely* broken to pieces and thrown in; a proof that the destruction here, as in other places, was not by the sudden impulse of barbarian fury, but by the deliberate operation of religious bigotry.* It appears certain that in the time of Belisarius, all the ancient monuments of Rome still remained entire, and were regarded by the inhabitants with pride and reverence; so that the Goths and Vandals, who had been in possession of the city for a century before, were not really guilty of the ravages imputed to them, and which have rendered their names a by-word, synonymous with all we can conceive of ignorant barbarism. In the history of mankind there has been no barbarism, no *barbarity*, equal to that of the religious bigot of the old and the new world.

* Vide Transactions of the Dillettante Society.

This *en passant.* To return to Gavin Hamilton: he extended his researches to Gabii, and other places, and though not equally successful in all, he was sufficiently so to enrich himself, and to convey to England a great number of beautiful specimens. The finest of these found their way into the Townley collection,* and that of the Marquess of Lansdowne. On the death of the first Marquess, the late Marquess purchased the marbles from the executors at the price of 6000*l.* The present Lord Lansdowne purchased them after the death of his brother, and has added several works to the collection, including the small statue of Hercules, and some of the busts.

The Lansdowne marbles are arranged in the vestibule and staircase, (into the walls of which are inserted some fine basso-relievos,) the dining-room, and library; but principally in the gallery, a splendid room, with a large semicircular recess at each end, in which are twelve niches, containing the most important statues. These niches are hung with dark-red draperies, by which the white marbles are relieved with great richness of effect, particularly when lighted up at night. Down the sides of the room are ranged the busts, and other objects of antique art. There are, in all, forty-nine statues. The following are the most remarkable and important.

Statues.

The Youthful Hercules.—Of Carrara marble; heroic size. The character of the head noble, and the execution of the form most admirable. The tip of the nose, the left arm, and the lower part of the right arm, restored. This fine statue was found, in 1790, with the Townley Discobulus, near Adrian's Villa, and Mr. Townley had his choice between

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* Now in the British Museum.

the two. Judging from the drawings and description sent to him, he chose the first, but on seeing this statue, he deeply regretted his choice. With the exception of the statue of Pan, at Holkham, it is considered the finest antique ever brought to this country.

Mercury.—Heroic size. Resembling in beauty and workmanship, the Meleager of the Belvedere, and one of the finest statues of Mercury which has been preserved to modern times—so harmoniously graceful, so full of repose, and yet so animated! In this, as in the last statue, there are a few trifling restorations. It was found at Tor Columbaro, on the Appian Way.*

Marcus Aurelius.—Heroic size. As Mars, wearing only the chlamys. The head remarkably fine.

Juno.—Heroic size. Of Carrara marble.

Diomed—the palladium in one hand, and with the other aiming a blow upwards. This has been much restored. The torso is a repetition of the Townley Discobulus.

Juno, seated.—The drapery very fine. This also has been much restored.

Jason fastening his Sandal.—The original statue, now lost, was famous in antiquity, and many copies and repetitions existed. Of these, the finest known is that in the Louvre; and another in the Glyptothek, at Munich.

Amazon, wounded.—She is leaning on one arm, the other is thrown over her head. Though represented as about to sink or faint, the attitude, character, and expression, are in the highest degree noble and graceful.

Harpocrates.—This statue is placed on a circular altar, richly sculptured with sphinxes and foliage.

Hercules, as a Boy.—This beautiful little statue is placed on a small circular altar, of early Greek workmanship,

* When Canova was in England, he pronounced this statue of Mercury to be not only the finest in the collection, but finer and more perfect than the Mercury of the Vatican, (called also a Meleager,) which he considered as a duplicate of this statue.

adorned with a bas-relief of four figures, representing a Bacchanalian offering. Beneath this is a bas-relief of marble, representing Minerva, habited in the peplos, holding her helmet with her shield before her, and the owl upon a stele. In the early Greek style, characterized by its noble simplicity, and the long straight folds of the drapery.

The Young Apollo.

Paris.

Diana.

Therme.—A young Bacchus. The workmanship and style extremely fine. The head-dress, a plaited bandeau, with a bunch of grapes depending on each side. In Greco-duro.

Therme.—A Nymph holding a Vase. Also of very good workmanship.

In the dining-room are nine statues, in niches; they are of late Roman sculpture, principally portrait statues. A Bacchus stands in the niche over the sideboard.

CANOVA.

Statue of a Sleeping Female—the *pose* of which resembles the antique Hermaphrodite. This was the last work of Canova, and esteemed one of his finest.

Venus.—A very fine copy of Canova's Venus, in the Pitti Palace, at Florence.

RAUCH, of Berlin.

Statue, in marble, of a child holding an alms-dish.

Busts.

Minerva.—Colossal size. Of the same character and workmanship as the famous Minerva of Veletri.

Jupiter.—Colossal; and very noble in character.

Antinous. There are traces of a bronze wreath, which formerly encircled the head.

Female Head.—Heroic size; with the filleted wreath, or diadem, which is the symbol of a poetess. It may be either ideal or a portrait. Most exquisite in design and execution.

Head of Mercury—in a hat. A fragment of perfect beauty. The execution in the finest style of Greek sculpture, and of the time which preceded the Macedonian conquest.

In the Library, eighteen antique busts are placed over the book-cases. Among them—

A Greek Philosopher.

Vitellius.—Bust, in porphyry.

Two busts of Ariadne.

Antinous, as a young Bacchus.

A Roman Empress.

Marcus Aurelius.

Female Head—placed on a fragment of drapery, with the hand raised, and concealed in its folds. It probably belonged to a statue. The workmanship and style of the drapery are perfect.

The Triumph of Bacchus.—Alto-relievo; on the Staircase.

Alto-relievo.—Esculapius, seated; life size. In the Library.

Alto-relievo.—Diana, in her car, drawn by hinds, with Minerva, Mars, &c.

Mezzo-relievo—from a Sarcophagus, probably that of a poet. The Muses are here represented with the wings and feathers of the Syrens; Minerva and Mercury do honour to a poet arrayed in the toga.

Two Egyptian Statues, of black marble, of the finest workmanship.—Of the time of Adrian. Found at Tivoli.

These stand on each side of the chimney-piece of the gallery, which is formed of a curious fragment of a frieze, in black marble, of very fine workmanship, also from Adrian's villa. The whole is surmounted by an Egyptian bust, in black basalt.

A Marble Chair, dedicated to Apollo.—On the back is represented the sacred serpent entwined with the bow.

Roman Candelabrum, in marble, wreathed with ivy.—Of the most rich and elegant workmanship. It is placed on an ara, or small altar, also of great beauty.

ADDENDA TO THE CATALOGUE.

ECKHARDT (John Giles), d. at Chelsea, 1779. [He was a German by birth, a scholar of Vanloo, and painted small portraits neatly. Horace Walpole addressed some verses to him, which may be found in his works.]

Sir Robert Walpole and his first wife, Catherine Shorter, small full lengths, in the same picture. He is seated in his robes; near him the busts of George I. and George II., to whom he was prime minister, and the purse of the chancellor of the Exchequer. Near Lady Walpole are flowers, shells, palette, and pencils, to denote her love of science and the arts. The dogs, and the view of Houghton, in the background, are painted by John Wootton, (d. 1765,) the best animal and landscape painter of his time. The rich carved frame is by Gibbons. Purchased out of the Strawberry Hill collection, in 1842. L. H.

The following memorandum relative to the picture (No. 35) of Poussin, was unfortunately received too late for insertion in its proper place; as it adds greatly to the interest of the picture, it is subjoined.

The Poet sleeping in the shade of the sepulchral Monument of Anacreon. The landscape by Gaspar, the monument and bas-relief by Nicolò Poussin. This picture was formerly in the possession of the Elector Palatine, Charles Theodore of Bavaria, and was saved, with other objects of art, during the siege of Manheim, in the revolutionary war. Forgotten during the succeeding troubles, it was neither reclaimed nor restored; and being at length sold by a dishonest servant, it passed from one possessor to another, into the hands of M. de Metzlér, of Frankfort, from whom Lord Lansdowne purchased it.

THE COLLECTION

OF

THE RIGHT HON.

SIR ROBERT PEEL, BART.

INTRODUCTION.

THE collection of Sir Robert Peel has been formed entirely by himself, and is distinguished, in some respects, from all other private collections with which I am acquainted. It is as if the owner had intended to comprise within the smallest space the largest possible amount of excellence and beauty and invested wealth. With the exception of about twenty portraits of the English school, and two *chefs d'œuvre* by Rubens, all the pictures are of one school and one age—the Dutch school, properly so called, and by painters of the seventeenth century;—all are cabinet pictures; each is a *chef d'œuvre* of its class and style. Not only there is not one mediocre picture in the collection, but there is not one which is not of celebrity and first rate. It is in this respect the most remarkable and valuable collection with which I am acquainted. Where every picture has been selected for its known reputation and rarity, as well as its intrinsic beauty—where every picture is, in its way, a miracle—it were idle to point out any particular work to particular notice. Individual taste will, of course, determine the preference, where the most consummate critic would not venture to pronounce a superiority. Certain subjects harmonize most with our own minds, and possess the kind of merit we can best appreciate; to these the attention is involuntarily directed—these unconsciously fix themselves in the memory, though the true connoisseur would assuredly reject such a predilection as a criterion of excellence or value. This being premised and understood,

I may venture to say that after repeated visits, the pictures which have left the most vivid impression on my fancy are the Rubens portrait (34), the Landscape of Hobbema (No. 10), that of Cuyp (No. 5), the Village Scene of Isaac Von Ostade (No. 28), the Gerard Douw (No. 7), and the Vander Velde (57). The collection is strictly *private.* All these exquisite little wonders are hung in the family sitting-room, thus fulfilling their original purpose and destination, which is that of familiar and domestic companionship. If from our book or our needlework we raise our eyes, and they fall on a soft evening scene of Cuyp or Adrian Vander Velde, with cattle ruminating in the quiet sunshine; or on *that* deep-shaded nook (11), amid embowering foliage, reflected in the transparent pool, with wild fowl sporting amid the sedgy banks; or *that* interior (25), with its home-felt, heart-felt reality—with what a complacent smile we dwell upon it, and on its familiar beauty! But let it be one of the divine creations of Italian art—one of Michel Angelo's prophets or sibyls, or St. Michael trampling down the Evil Spirit, or the dead Redeemer in his mother's arms, to which we raise our eyes—and directly the space we share with it seems too confined for its greatness—it is

> "A presence that *disturbs* us with the joy
> Of elevated thoughts."

It makes common life commonplace. The proper situation for such pictures is not the drawing-room or library, but the palace, the gallery, the church.

The Dutch school of art will ever be the most *popular*, because it appeals to the popular sources of sympathy and wonder. Everybody has sympathy for the concerns of every-day existence—for the elegant repose of the lady at her toilet—for the joyous revelry of peasant life. Every one has wonder for the excellence addressed to the eye. The subjects are within the range of common intelligence;

and the execution, the miraculous skill of the workmanship, excites in the mind the same kind of admiration, mingled with a sense of amusement, with which we view some performance of magic or sleight of hand, of which we perceive the result, while the means are beyond our comprehension. Yet, were these the only or the greatest merits of the Dutch school, they would hardly afford to the cultivated taste and thoughtful mind the pleasure they do really bestow. Under some points of view, they address themselves to the higher faculties of reflection and imagination. If their aim be lower than that of the poetical Italians, they have far oftener attained it. How seldom do the best Italian masters *completely* satisfy us!—their highest and happiest productions are suggestive of the glorious and the beautiful—they seldom embody it. There are, perhaps, twenty first-rate Italian pictures in existence, wherein the artist has accomplished his own object, and these have been for centuries, and will be for centuries longer, beyond the reach of individuals. To possess them is the proud prerogative of nations and sovereigns. On the other hand, there are, perhaps, a thousand Dutch pictures, in which the artist has achieved the perfection at which he aimed, which leave nothing for the most fastidious critic to censure or to desire; and these, though seldom *in the market*, as it is called, are yet, by various accidents, transferred from one owner to another, and every one who resolves to pay a certain price may hope to possess them. To form such a collection of Italian pictures as Sir Robert Peel has here collected of the Dutch school—pictures bearing the same relative rank and value—perfect and matchless in their kind—would be, I apprehend, a thing impossible.

It must be remembered, that in one department of art the Dutch painters may fairly compete with those of Italy; in landscape, they originated a school as poetical, as various,

as elegant, as true to nature, and as pure in taste, and every way as admirable, as the greatest of the schools of Italy, with the merit of being altogether different.

The Dutch landscape painters of the seventeenth century may be divided into two classes. In the first, we place the painters of home and rural scenery—Cuyp, Hobbema, Ruysdaal, Van Goyen, Wynants, Philip Koningh, Artois, Dekkar, Hackert, Moucheron, Vander Neer, Adrian Vander Velde, Isaac v. Ostade, and Paul Potter. In the second class we place the painters of fancy and foreign scenery—Paul Brill, Poelemberg, Breemberg, Jan Both, Pynaker, Berghem, Karel du Jardin, Wouvermanns, Weeninx, Lingelbach, Zachtleven, Milé, Swanevelt; and Van Bloemen, called Orizzonte.

The first mentioned painters passed their lives almost wholly in their own country, in such obscurity and uneventful tranquillity, that to hunt out the dates of their birth and death has been matter of difficulty; and of many of them, not even so much is known. Their works, with their signature and a few dates on pictures, comprising all the evidence that they have lived. The number of their productions, and the wonderful care and diligence and finish with which they are executed, prove their unremitting industry. Of the three greatest among them, Cuyp, Hobbema, and Ruysdaal, it may be said that they lived in perpetual communion with nature. They did not merely observe, or imitate nature, or dress her up in this or that garb, Arcadian or Italian, to please their fancy; but, with a deep sympathy and love, they wooed her in simplicity of heart till she unfolded to them the mystery of her loveliness, and shewed them that in her every aspect, every form, every hue, every passing cloud, in every morn, or noon, or night, or dewy eve, there is poetry to him who feels it. Cuyp painted only the locality of his own neighbourhood, the canals and pastures round the city of Dort;

these he represented under every change of the seasons, as they revolved; but he delighted principally in the effects of a warm summer evening, with barges gliding along the sun-illumined rivers, or herdsmen and milkmaids tending cattle in the open pastures. Hobbema painted amid the secluded forest scenery of Guelderland, where the little Dutch hamlets lie buried amid embowering trees. His shades, to the ear of fancy, are musical with bees and birds. He paints foliage with such an exquisite lightness; he conveys with such truth the feeling of shade and shelter under a hot noontide sun, here and there piercing the intermingled boughs, that one of his pictures in a room would create a summer in the heart of winter, and seclusion and peace in the crowded din of a city. Ruysdaal was endowed with a more excitable and melancholy temperament; and it must have been characteristic of the man, as he has revealed himself in his works, that while so many of his countrymen and cotemporaries were hurrying to Italy, he went to Norway, and wandered there alone. If Hobbema paints retirement, Ruysdaal paints solitude; and he revelled in gloom, as Cuyp in sunshine: his skies are grey and threatening; the autumn winds sigh through the trees, or the cold dewy spring mornings have a chill in their freshness. He gives us, too, sea storms and Norwegian precipices, with the wild cataracts "leaping like Bacchanals from rock to rock," and the woodcutters' huts, or little church with its slight wooden spire, seen amid the rocky heights or beyond the tufted and tangled dell. Adrian Vander Velde, just the reverse of Ruysdaal in every respect, wanders from the homestead and farm-yard to the flat beach, with its sandy expanse, and the grey northern sea weltering to the shore, and gives us every variety of the peasant's and the fisherman's life. Paul Potter has varied his landscapes, which are indeed but backgrounds to his groups of cattle, with such life and air, and cloud and sun-

shine, and soft receding distance, or grassy verdure, that we feel, too, the intense love of truth and nature to which he sacrificed his young life.* Hackert painted the woods near the Hague; Vander Neer, moonlights: all the others the wide fertile plains, the village scenery, the rivers and canals and shores, of their own country; to which limited and monotonous subjects they gave, by mere force of truth and feeling, an inexpressible charm.

The second class of painters studied in Italy, and many of them passed the greater part of their lives in that country. There was, in the middle of the 17th century, a colony of Dutch painters at Rome, (as there is now a colony of German painters,) who exercised no inconsiderable influence on the Italian artists of that period. Some of them studied and *composed* from the nature around them, as Jan Both and Pynaker, Milé, Swanevelt, Lingelbach. Others give us scenes and groups which can scarcely be said to belong to any nature or any country, (brought from some conventional, fantastic Arcadia,) or scenic camps and battles, and hunting and hawking subjects, which, exquisitely brilliant, elegant, fanciful as they are, seldom convey the feeling either of general or individual truth, and are more or less mannered—such are Breemberg, Poelemberg, Berghem, Karel du Jardin, and Wouvermanns.

We know something more of the latter class, the Italianized Dutch artists, than of the former, but still very little. It appears that Rubens and Rembrandt exercised a strong influence over all; that Abraham Bloemart and Paul Brill originated the Italianized school, and that Van Goyen and Wynants, among the earliest painters of home scenery, formed many scholars. Wynants was remarkable for his exact attention to the details of nature, and his ele-

* He died of consumption, at the age of 29.

gant facility of pencil, qualities which he imparted to his most distinguished pupils, A. Vander Velde and Philip Wouvermanns.

The earliest Dutch marine painter of eminence was Cornelius Vroom, who began his life as a bad painter of history; but being accidentally wrecked on the coast of Portugal, he painted a representation of the tempest of such excellence and truth, that it determined the future direction of his genius. The eminent men who succeeded him, were formed by him, or by his pupil, Vlieger. The latter was the master of Wilhelm Vander Velde, as yet unexcelled as a painter of sea pieces; and, in truth, it is difficult to conceive, without a critical examination, the poetry, the grace, the picturesque movement, with which this most charming painter has varied and animated such subjects. Backhuysen is scarcely inferior in effects of breezy, agitated skies and water; but in giving the calm, the lucid transparency of the morning or evening on the ocean surface, softly trembling in light, and studded over with vessels, in every variety of attitude, Vander Velde is unapproached by him or any other—as wonderful as he is delightful.

Of the Flemish school of landscape, that of Rubens, there will be occasion to speak hereafter.

A volume, and a very amusing volume, might be written on the Dutch painters. No pictures require such exact descriptions to distinguish one from another, or afford in description so little satisfaction; yet in themselves, when well considered, they are full of characteristic variety. These artists did not imitate each other, and, except in very few cases of father and son, no two painted alike. This *individuality* is a principal source of the pleasure they bestow on a true lover of art in all its forms.

In addition to his Dutch pictures, Sir Robert Peel also possesses a collection of portraits, by Sir Thomas Lawrence,

unrivalled in number and merit, except by the royal collection at Windsor. They are fifteen in number. The half length of Lady Peel is one of the finest Lawrence ever painted, in the lady-like *pose*, the quiet, pensive elegance of the figure, the richness, harmony, and brilliance of the colour; while the series of portraits of distinguished statesmen of our own time, give to this collection the value and importance of an historic gallery. Sir Thomas Lawrence was the successor of Sir Joshua Reynolds in genius, fashion, and fame; but, though his fervent admirer, not his imitator.* No two painters can be more different; "it is therefore easier to contrast, than to compare them. Thus, the excellences of Sir Joshua Reynolds are more allied to the Venetian school, those of Sir Thomas Lawrence to the Flemish school. Sir Joshua reminds us more of Giorgione and Titian, Sir Thomas of Van Dyck, and Lely. Both are graceful, but the grace of Sir Joshua Reynolds is more poetical, that of Sir Thomas more *spirituel.* There is more of fancy and feeling in Sir Joshua, more of high-bred elegance in Sir Thomas Lawrence. The first is the sweeter colourist, the latter, the more vigorous draughtsman. In the portraits of Sir Joshua, there is ever a predominance of sentiment; in those of Sir Thomas, a predominance of intellect. The pencil of the latter would instinctively illuminate with animation the most pensive face; and the genius of the former would throw a shade of tenderness into the countenance of a virago."†

The contrast here drawn does not derogate from the

* Vide Life of Wilkie, vol. iii. p. 39. In the last conversation which Wilkie had with Sir Thomas Lawrence, they talked of the comparative merits of Sir Joshua and Van Dyck. Sir Thomas expressed his exceeding admiration of Sir Joshua Reynolds, who, he thought, had, with Rembrandt, carried the imitation of nature, in regard to colours, further than any of the old masters; at the same time, he admitted that Reynolds *could* not be felt or admired by foreigners. Is this true? I never knew a foreigner of taste, artist or amateur, who did not admire Reynolds.

† Introduction to "The Beauties of the Court of Charles II." edit. 1829.

fame and merit of the most accomplished portrait-painter of our own age. Every one who recollects the exhibitions of the Royal Academy in Lawrence's time, can never forget the grace and glory which his bright productions shed around. How they *illuminated* the room! There has been nothing like them since. I remember, as if it were yesterday, walking at once straight up the great room at Somerset House, to the portrait of Lady Peel, which hung in the centre of the upper end, on a level with the eye, not turning to the right, nor to the left, and then standing before it in an ecstasy of admiration. Fuseli, after abusing Lawrence in good set terms, would suddenly pause, and exclaim, with an oath, "*but*—he paints eyes like Titian!" I am not sure of this; but it is true that he *drew* much better than Sir Joshua. It is in the precision and power of his drawing that he particularly reminds us of Van Dyck, though he repudiated, almost with indignation, the idea of ever imitating him. That he should have talked of Correggio and Parmegianino, and painted like Van Dyck, is no more a reproach to Lawrence, than it was to Sir Joshua to worship Michael Angelo and paint like Titian. In both the natural talent overpowered the cultivated taste, as it must ever do, where there is strong original genius.

After the lapse of some years, I see no reason to suppress the above criticism; it is in accordance with opinions matured by reflection. In justice, however, to Sir Thomas Lawrence, I will venture to add here part of a letter from himself, in which he gives his own view of his own style of art. It is surely most interesting and characteristic; but hitherto I have refused, though often earnestly requested, to allow the publication of it, feeling that the tone of compliment to myself could hardly be justified, even by Lawrence's habitual courtesy.

"Russell Square, Dec. 3, 1829.

"DEAR MADAM,—From the proof I have just had of the generosity of your nature, I am sure you will extend it to me, where I acknowledge it is wanting.

* * * * * *

"You may, indeed, guess at the many claims on my time, but you are likewise to know that I have the artist's happy faculty of arranging them.

"I fear you have done injustice to others, in selecting me as the object of comparison with our GREAT man. I owe it chiefly to the flattering confidence

of my brother artists, who have placed me in his chair, and thus given me authority which my professional ability must have wanted.

"You have given far too liberal notice of my talent; but in my own opinion, (which, perhaps, may be too much governed by my long cherished views of art,) you have given a misdirection to it in placing it in the Flemish school; with the exception of Rembrandt, it has, less than any other, been the object of imitation with me. My thoughts have almost invariably been devoted to Sir Joshua, and, generally, the Italian schools—Raffaele, Correggio, Titian, even Parmegianino. An admirer of the very finest works of Vandyke, and acknowledging the consistent ability of his pencil, I have been less his votary than, perhaps, hundreds since his time, of distinguished taste and talent, (Gainsborough, for instance,) to whose judgment in other cases I should justly bend. Rubens has been infinitely more the object of my admiration, but, as you know, presents very little as example for portrait painting.

"Sir Joshua continues to be more and more my delight and my surprise! Rembrandt has another, and still higher place in my affection, (but this, I am aware, demands some private explanation.) In my men, then, I have thought of both, and of Titian, and of Raffaele, as the subjects approached their style. In women, of Sir Joshua, Raffaele, Parmegianino, and Correggio. In children, of Sir Joshua, and the two latter. In my portraits of Kemble, and Mrs. Siddons, of the higher Italian school. In my Satan calling up his Legions, of the Sistine Chapel; but though rejecting (as he himself did for me) any charge of servile imitation of Fuseli, acknowledging proudly, and in grateful homage to the noblest poetically inventive genius that perhaps our modern ages have produced, that it owes its conception to his character of composition and design. The whole of it, (its adaptation of proportion and style excepted,) which were formed on the antique, was long and carefully studied, from the finest living models I could secure.

"To what length have I extended this defence of self-love!—but you have drawn its tediousness upon you, by the question in your letter; I should else have remained silently obliged by the general compliment from * * * *

"I have the honour to be,

"Dear Madam,

"Your obliged and devoted servant,

"To Mrs. Jameson." "THOS. LAWRENCE.

Flemish and Dutch Masters.

BACHHUYSEN (Ludolf), b. at Embden, 1631; d. 1709. [As a marine painter inferior only to Vander Velde; perhaps equal to him in the representation of stormy and troubled weather. His pictures have less harmony and delicacy than those of Vander Velde, and are generally on a larger scale.]

1 A Coast Scene.—Cloudy weather, and a fresh breeze; two sailors are pushing off their vessel. Immediately in the foreground, a group of five persons, one of whom is a fisherman, with his back turned, in conversation with a

woman and four boys, two of them seated on a little boat. The sea rolling and breaking on the shore is beautiful, and the threatening clouds full of movement. From the collection of M. Lormier, in 1763, for 18*l.*, from that of M. de. St. Victor, in 1822, for 154*l.*

P. 1 ft. 2 in. by 1 ft. 7 in. (*Smith's Cat.* 65.)

2 View off the Mouth of the Thames.—A strong gale and wild rolling sea; a Dutch packet-boat entering the river under main and foresails, a boat attached to her stern. A little in advance, a boat with six men; beyond these the cliffs of the English coast, resembling Dover. A large ship of war is seen advancing on the opposite side. The sky is turbulent, with dark driving clouds casting their shadows over the sea. From the collection of M. la Fontaine, 1811, bought in at the *nominal* price of 1450gs.; since purchased by Sir Robert Peel.

C. 3 ft. 2 in. by 4 ft. 4 in. (*Smith's Cat.* 88.)

BERGHEM (Nicholas), b. 1624; d. 1683. [This painter has been fully characterized, pp.15, 135. The picture here is of singular beauty; a perfect example of his style.]

3 Landscape.—Lofty arched ruins, with a stream running at their base. Four cows and a goat are mid-leg in the stream; on one side, a man with a bundle, and a dog near him; on the other side, a woman in a red petticoat mounted on an ass, and a man on foot. Sold from the Poulain collection, in 1780, for 186*l.*; from that of the Duke de Chabot, in 1787, for 192*l.*; from that of M. Tolozan, in 1801, for 224*l.*; from that of Crawford, of Rotterdam, 1806, for 345*l.*; from that of John Humble, Esq., 1812, for 350gs.; from that of Sir Simon Clarke, in 1840, it passed into the possession of Sir Robert Peel, at the price of 385 guineas.

P. 1 ft. 6 in. by 1 ft. 3 in. (*Smith's Cat.* 72.)

CUYP (Albert), b. at Dort, 1606; d. about 1672. [See p. 17.]

4 Landscape.—A view over the meadows of a Dutch farm. Seven cows, one of which is lying down, the rest disposed in a varied and picturesque manner. A farmer on a grey horse is seen in conversation with the herdsman,

near whom is a little boy wearing a large hat. To the right, a boy is seen asleep on the ground, near him a dog. The effect is that of a sunny evening. Sold by Messrs. Woodburn to Sir Robert Peel for 500*l.*

C. 2 ft. 9 in. by 3 ft. 7 in. (*Smith's Cat.* 102.)

5 An old Castle.—With towers lighted by the evening sun, and surrounded by a moat, on the waters of which it is reflected. In the background, hills melting into misty light; in the foreground, a man on a black horse, a shepherd, and five sheep. It was originally bought at Horn, in the Netherlands, of an old clothesman, for 15*d.*; and after passing through several hands, it was brought into this country by M. la Fontaine, who sold it to Sir Robert Peel for 350gs.

P. 1 ft. by 1 ft. 8 in. (*Smith's Cat.* 118.)

6 Landscape.—A herdsman watering cattle. A group of cows, very dark, relieved against the illumined water of a river—bounded on the farther side by sandbanks. In front, a shepherd boy is gathering flowers on the margin; on the opposite side, a boat, in which are two men fishing, and several small sailing-boats are seen up the river. A warm, bright sky, varied by clouds. Sold in 1822 to Joseph Barchard, Esq., for 400gs; purchased by Sir Robert Peel in 18 .

P. 1 ft. 6 in. by 2 ft. 4 in. (*Smith's Cat.* 164.)

DOUW (Gerard), b. at Leyden, 1603; d. 1680. [See p. 20.]

7 The Poulterer's Shop.—At an arched window an old woman is engaged in animated conversation with a young girl, who is bargaining for a hare. A man and a woman are standing by. The figures are seen half length. A duck and a fowl, and a dead peahen, are seen in front, with other accessories; all executed with such a nicety of touch—such an inconceivable truth and minuteness of imitation—as to render this picture a very miracle of art. A higher merit consists in the admirable painting of the heads, especially that of the old woman, which is full of life, and executed not only with wonderful delicacy and clearness, but also with a freedom and breadth of pencil worthy of

Van Dyck. This picture, as an acknowledged *chef d'œuvre* of the master, has long been celebrated, and is mentioned by Descamps as in the collection of the Marquis de Vayer, in 1754. Sold in the Choiseul collection, 1772, for 692*l.*; from that of the Prince de Conti, 1777, for 800*l.*; from that of the Duc de Chabot, in 1787, for 832*l.*; from that of Coupré, in 1801, for 1024*l.*; from that of Mr. Beckford, of Fonthill, in 1823, for 1270*l.*

P. 22 in. by 17½ in. (*Smith's Cat.* 44.)

GONZALES COQUES, b. 1618; d. 1684. [An exquisite painter of small portraits and conversation pieces. He was admired and patronised by our Charles I., who possessed several of his pictures.]

8 A Family Group.— Consisting of a lady and gentleman of rank, with their children of several ages, represented in the garden of a noble mansion; the eldest daughter holding a guitar, and the youngest, an infant, in a go-cart, another child pushing it along. A picture which for its exceeding elegance of sentiment and easy arrangement, and bright, vigorous colour, resembles Van Dyck, only on a smaller scale. Brought from Antwerp by M. de Nieuwenhuys, in 1824.

C. 2 ft. 3 in. by 2 ft. 11 in. (*Smith's Cat.* 16.)

HOBBEMA (Minderhout). [Dates uncertain. He painted between 1650 and 1670. See p. 25.)

9 Landscape.—Forest scene. A brook flows to the foreground, and immediately in front are two logs of wood. In an opening glade near the centre, are a man, a woman, and a boy standing; another figure is seen to the left. Bought from the collection of Mr. Barchard, in 1826.

P. 12½ in. by 16 in. (*Smith's Cat.* 56.)

10 Landscape.—The ruins of Brederode Castle, on the summit of a hill; a stream winds round its base. Near a clump of trees, in the foreground, a sportsman with his dogs and gun; and two men are angling in the stream, in which are some ducks and geese; other figures in the distance. The ducks and geese are by Wyntrank, and the figures by Lingelbach. Bought in Holland by Mr. Nieu-

wenhuys, in 1825, for 880*l.*, and sold by him to Sir Robert Peel. C. 2 ft. 8½ in. by 3 ft. 4½ in. (*Smith's Cat.* 59.)

11 **The Water Mill.**—A picturesque wooded scene, with cottages. A mill on the bank of a stream which flows on the left, its banks bordered with bushes and flags; two men are angling in the mill-dam. Beyond these, a woman and a boy, and some ducks are in the water. The effect is that of a summer sky, with light fleecy clouds, and gleams of sunshine seem to pass over the scene. Brought by John Smith, the picture dealer, from Amsterdam, in 1824, and sold by him to Sir Robert Peel for 500 guineas.
C. 2 ft. by 2 ft. 9 in. (*Smith's Cat.* 61.)

12 **The Avenue.**—A flat country, divided up the centre by a broad, straight road, leading to the village of Middlehaim, with a row of tall, thin, formal trees, on each side, and these flanked by ditches full of water; to the right and left, vegetable gardens and a nursery ground, in which a gardener is pruning a young tree. The first notice we have of this curious picture is, that it was sold at Dort, in 1815, for 90*l.* It was bought by Sir Robert Peel, in 1829, for 800*l.**
C. 3 ft. 5 in. by 4 ft. 8 in. (*Smith's Cat.* 88.)

DE HOOGHE (Peter), dates uncertain; painted between 1650 and 1670. [Quite unrivalled in his peculiar style, the imitation of perspective, and effects of light. See p. 27.]

13 **An Interior.**—Two gentlemen and a lady are disposed at a table, near a large window. The lady, habited in a black velvet jacket and scarlet petticoat, and wearing a coif, stands with her back turned, and holding a glass of wine to the light. One gentleman has his grey cloak, and hat and feathers, lying on his knee. A woman, with a pot of embers, is crossing behind. The effect of light, diffused through the open window, beautifully expressed. From the collection of M. van Leyden, in 1804, for 220*l.*; from

* This is the picture said to have been restored by Reinagle, the celebrated landscape painter, with such exquisite skill, that the touches of his pencil have enhanced, rather than diminished the value of the painting.

that of Count Pourtales, at Paris, in 1826; and acquired by Sir Robert Peel.

C. 2 ft. 5 in. by 1 ft. 11. (*Smith's Cat.* 49.)

14 Domestic Scene.—The court of a house, paved with brick, and a shed with foliage growing over it, and bounded by a wall. A woman and child are seen descending two steps; another woman is beyond, standing in a doorway which opens into another court. Signed P. D. H., 1658. Sold, from the collection of Smeth van Alpen, in 1810, to M. Backer, for 187*l.*; afterward, by the widow, for 945*l.* Brought to England in 1825, and purchased in the same year by Sir Robert Peel.

C. 2 ft. 5 in. by 1 ft. 11 in. (*Smith's Cat.* 50.)

DUJARDIN (Karel), b. 1635; d. 1678. [See p. 21.]

15 The Ford.—A stream of water, flowing to the foreground, is crossed by a young woman, wading, and holding up her petticoat, accompanied by a boy, an ass with panniers, a sheep, a cow, and a dog. The effect is that of early morning, with a bright, silvery light. Dated 1657. From the collection of M. de Cleyne, 1806, for 160*l.*; from M. de la Hante, (a picture dealer,) in 1821, for 430 guineas, who sold it to Mr. Barchard, from whom it passed into the collection of Sir Robert Peel.

C. 1 ft. 3 in. by 1 ft. 5 in. (*Smith's Cat.* 41.)

16 Landscape.—In the centre of a meadow, under a shady tree, a group of cattle have sought shelter from the heat. The woman tending them has fallen asleep; beside her sits a boy teaching a dog to dance. In the distance flat pastures extend to the horizon. On the other side, a ruined castle on an eminence. The sky is mottled with light clouds. A *chef d'œuvre* of the painter; it is signed and dated 1656. Purchased from the Praslin collection, in 1793, for 680*l.*, by M. Robit; afterwards in the collection of Sir Simon Clarke, whose pictures were sold in 1840. It was purchased by Sir Robert Peel, for 930 gs.

C. 1 ft. 2 in. by 1 ft. 3½ in. (*Smith's Cat.* 43.)

17 Landscape.—By the side of a road, a woman is seated, spinning with a distaff; a dog near her. In the foreground are two cows, three sheep, and a goat; two oxen beyond. A soft summer day. From the collection of M. de St. Victor, in 1822, for 85*l.*

Copper. 8½ in. by 10½ in. (*Smith's Cat.* 75.)

METZU (Gabriel), b. at Leyden, 1615; d. 1658. [One of the most refined and elegant painters of the Dutch school. See p. 29.]

18 The Music Lesson.—A lady, seated before a harpsichord, is in conversation with a gentleman, also seated, and holding a glass in one hand; he extends the other to take a piece of music which she gives to him. A violin on the table, and a china jug stands on the ground. From the collection of Mr. Michael Bryan, in 1798, for 150 guineas; afterwards in that of Lord Radstock.

P. 15 in. by 12½ in. (*Smith's Cat.* 97.)

19 The Duet.—A young lady, habited in a scarlet corset and a red petticoat, is seated at a table covered with a Turkey carpet. She holds a sheet of music in her hand, waiting till the gentleman on the other side of the table has tuned his violin. A violoncello is on the table; a spaniel is near the lady.

From the Choiseul Gallery, 1772, for 272*l.*; from that of the Duc de Praslin, for 242*l.*; lately in the collection of Talleyrand, whence it was sold, in 1817, to Mr. John Webb, for 500 guineas. From him it passed into the possession of M. Erard, and, lastly, was sold by Smith, the picture dealer, to Sir Robert Peel, for 450 guineas.

C. 17 in. by 15 in. (*Smith's Cat.* 31.)

MIERIS (Franz), b. 1635; d. 1681. [Painted in perfection small portraits and conversation pieces, which he finished like gems. It may be added that his subjects are selected and treated with infinite taste and grace.]

20 Le Corset Rouge.—A young lady, seated at a window, is feeding a grey parrot, perched on a stand before her. She is dressed in a loose jacket of crimson, bordered with

ermine, hence the title of the picture, of which there is a duplicate in the Queen's Gallery, and one at Munich.

From the collection of M. Gaignat, in 1768, for 124*l.*; from that of the Duc de Praslin, in 1793, for 378*l.*; the Talleyrand collection, and in that of Mr. Beckford, of Fonthill. From the last purchased by Sir Robert Peel, for 305 guineas.

C. 8½ in. by 6½ in. (*Smith's Cat.* 29.)

MIERIS (Wilhelm), b. at Leyden, 1662; d. 1749. [The son of the former, but far inferior to him. His pictures are laboured with minute delicacy, but are cold and inanimate in colour and effect. The picture here is one of the finest he ever executed.]

21 Le Chat.—An arched window, within which is seen a young woman speaking to a man with a basket of fish; and a number of objects—cabbages, ducks, a dish of fish, &c. Beneath the window a bas-relief; and a tortoise-shell cat, which gives its title to the picture. At the sale of Sir Simon Clarke and Mr. Hibbert, 1804, sold for 354 guineas; then in the possession of John Dent, Esq., 1827; sold by him, for 370 guineas, to Sir Robert Peel.

P. 19¼ in. by 13 in. (*Smith's Cat.* 45.)

LINGELBACH (Jan), b. at Frankfort, 1625; d. 1687.

22 A Hay Harvest.—An open landscape, with the effect of an approaching shower. Among the numerous figures, are a man on horseback, with a woman behind him. In front, to the right, a group of four persons reposing; and to the left, a lady and gentleman hawking, with dogs and attendants. The tone of colour is perhaps a little too grey, but it is a beautiful picture. Signed and dated 1664.

C. 2 ft. 2 in. by 2 ft. 10 in.

MOUCHERON and A. VANDER VELDE. [Frederic Moucheron, b. at Embden, 1633; d. 1686. [See the Introduction.]

23 Garden Scene—with an antique fountain and rich foliage, with tall cypresses intermingled. Many figures by Vander Velde.

C. About the same size as the preceding.

NETSCHER (Gaspar), b. at Heidelberg (or at Prague), 1639; d. 1684. [Another elegant painter of small portraits and fancy pieces, excelling particularly in the dresses and attitudes of his figures. Charles II. invited him to England, but it does not seem certain whether he was here or not. Walpole, generally accurate, supposes he was here about 1676; and his portraits of St. Evremond and the Duchesse de Mazarin,* who both resided in England, and of Lord and Lady Berkeley, seem to countenance this supposition.]

24 Two Children—blowing bubbles. Figures half length. They are seen at an arched window, and richly dressed; the heads are probably portraits. Exquisitely painted. Signed, and dated 1670. This is a celebrated little picture; it has passed through many galleries, including those of M. de Poulain, M. de Calonne, M. le Brun, and the Duc de Berri. From the last it was purchased by Sir Robert Peel, in 1834, for 280*l.*

P. 11 in. by 9 in. (*Smith's Cat.* 14.)

25 Maternal Instruction.—A mother seated at a table, which is lighted from a window on the left, is teaching her little girl to read. A younger child is kneeling by a chair, playing with a dog. The richness of the dresses and furniture denotes the persons to be of superior rank. This beautiful little picture was brought to England with the Flemish part of the Orleans Gallery, in 1798. It is described in the old catalogue of the Palais Royal as *la Maitresse d'Ecole;* consequently was in the Orleans Gallery from 1721—consequently could not have been sold at the Hague in 1733, as stated in Smith's Catalogue; there *may* possibly exist a duplicate.

P. 17 in. by 14 in. (*Smith's Cat.* 35.)

26 A Young Lady—seated at a spinning-wheel. She is dressed in a yellow jacket trimmed with ermine, and white satin petticoat. The figure is seen to the knees. Once in the collections of Blondel de Gagny and Prince Galitzen. From the last it was sold to Sir Robert Peel, in 1825.

P. arched top, 8½ in. by 6½ in. (*Smith's Cat.* 22.)

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* Bridgewater Gallery, No. 196.

OSTADE (Adrian Van), b. at Lubeck, 1610; d. 1685. (See p. 32.)
[As a painter of Dutch interiors and peasant life he is distinguished by more of character and sentiment than other painters of the same class. His understanding and management of chiaro-scuro are wonderfully beautiful. The picture here is an instance.]

27 The Alchymist—in a Laboratory containing a vast number of crucibles, retorts, and other chemical apparatus. The Alchymist, in the dress of a Dutch boor, is seen on the right, eagerly blowing under a crucible; on a bench near him his pipe and spectacles, and on the ground a book and a piece of paper, on which are the words, "Et oleum et operam perdis." A woman is sitting before a window in the background; a little girl, followed by a dog, seems to be seeking in a cupboard something to eat; while a little boy is seated on the ground with a piece of bread, intended, probably, as a satire on alchymy. Dated 1661. It has passed through several collections since the year 1737, and was lately purchased for 800gs., by Mr. Emmerson, a picture-dealer, who sold it to Sir Robert Peel.

P. 12½ in. by 16½ in. (*Smith's Cat.* 28.)

OSTADE (Isaac Van), b. 1617; d. about 1654.

28 Landscape.—The Entrance to a Village. On the left, a picturesque old house, near which a gentleman on a grey horse, followed by two dogs, is passing along; a boy is caressing one of the dogs. In the middle distance a group of villagers, and the spire of the village church rises beyond. This picture is esteemed the masterpiece of the painter, and, in the transparent, sparkling beauty of the execution, was never surpassed. The figures, the foliage, the animals, the atmospheric effect, are all perfect. Sold from the Choiseul Gallery, in 1772, for 288*l.* Brought from Paris by Smith, in 1823, and sold to Sir Robert Peel for 400gs.

P. 21 in. by 18 in. (*Smith's Cat.* 3.)

29 A Winter Scene.—Groups of persons, dispersed over a frozen stream in Holland, are diverting themselves on the ice. In front, is a loaded sledge with a grey horse, and beyond, on the right, a cottage, with three peasants before

the door. Farther off is a rustic wooden bridge, on which is seen a man with a fagot on his back.

(Not in Smith's Cat., unless it be No. 38, once in possession of Sir S. Clarke and Mr. Hibbert.)

PAUL POTTER, b. 1625; d. 1654. [See p. 35. As a cattle painter, unequalled.]

30 A Pastoral Scene.—To the left, clusters of trees; close to them, a cow-house and hay-rick. In front, two men unloading a cart, and a flock of sheep. To the right, are a herdsman, four cows, a sheep, and a horse. The effect is that of a glowing summer sunset. Signed and dated 1654, consequently the last picture the artist could have painted, as he died in January the same year, aged 29.

P. 1 ft. 11 in. by 1 ft. 9 in. (*Smith's Cat.* 66.)

REMBRANDT, (Paul Rembrandt van Rhyn.)

31 Portrait.—A gentleman about 40, with short black hair, and reddish mustachios, in a dark grey vest, and a large falling collar, trimmed with lace, and wearing a gold chain.

C. In an oval, about 2 ft. 5 in. by 2 ft. (*Smith's Cat.* 488.)

32 *The finding of Moses.—A wooded scene, with water in the foreground. On the further side, a flight of steps, where Thermutis, the daughter of Pharaoh, and her attendants, are gathered round the newly-found infant. One attendant is covering the Princess with a mantle. In all six figures. Formerly in the Choiseul Gallery, where it is engraved; afterwards in the collections of the Prince de Conti, M. Boileau, and M. de St. Victor. From the last sold, in 1822, for 102*l.*

C. Oval, 1 ft. 6½ in. by 1 ft. 10½. (*Smith's Cat.* 24.)

33 Landscape.—A woody scene, a river, and three cows. From the collection of Lord Radstock.

P. 1 ft. 3 in. by 1 ft. 8¾ in. (*Smith's Cat.* 595.)

RUBENS (Peter Paul), b. at Cologne, 1577; d. 1640. [See the Introduction to the Grosvenor Gallery.]

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* The pictures distinguished by an asterisk, are at Drayton Manor.

34 Portrait—known as the "Chapeau de Paille." It represents a young lady, said to be Mademoiselle Lundens: half length, wearing a black Spanish *beaver* hat, with black and white feathers, a black bodice with scarlet sleeves, tied with rose-coloured ribbons, and a scarf thrown over the shoulders. The hands crossed in front. The countenance of this Mademoiselle Lundens, "qui dans son temps passa pour la plus belle personne des dix-sept provinces," is not exceedingly captivating; rather lively and shrewd than intellectual. The picture, as a picture, is miraculous —all but life itself; the bosom, as is usual with Rubens, the least successful in the management. "No picture justifies more than this, the appellation which Rubens has obtained, of 'the painter of light.' No one who has not beheld this masterpiece of painting, can form any conception of the transparency and brilliancy with which the local colours in the features and complexion, though under the shadow of a broad-brimmed hat, are brought out and made to tell, while the different parts are rounded and relieved, with the finest knowledge and use of reflected lights. The features, though not uncommonly beautiful, beam with youth, cheerfulness, and life. The treatment throughout displays a master hand, capable of sporting with its subject and material. There is a tradition that Rubens fell in love with the lady whilst she was sitting to him. The very inappropriate name of 'Chapeau de Paille' can only have been given to this picture in later days, for, according to the testimony of M. Nieuwenhuys, it was formerly known in the Netherlands under the title of the 'Spanish Hat.'"*

Rubens, during his life, would never part with this picture; it is simply designated, in his catalogue, as "Le Portrait d'une Demoiselle, les bras croisés." After the death of his widow, it passed into the possession of the Lundens family, whose heir, M. Van Haveren, sold it, in 1817, for 50,000 francs, to another descendant of that family, M. Stiers d'Aertselaer. At his death, in 1822, it was sold by auction, and purchased by M. Nieuwenhuys, for 36,000 florins, and brought to England, where, after being offered

* Vide Dr. Waagen's "Essay on the Life and Genius of Rubens."

in vain to George IV., it was bought by Sir Robert Peel, for 3500 guineas.

P. 2 ft. 7 in. by 1 ft. 10 in. (*Smith's Cat.* 811.)

35 The Triumph of Silenus.—Composition of eight figures, life size, and seen only to the knees. In the centre, old Silenus is supported by two satyrs; on the farther side of Silenus, is a nymph, who is compressing the juice from a bunch of grapes. The group is preceded by a faun, playing on a pipe; and followed by an old Bacchante, bearing a torch, and embraced by an impudent satyr. In front are two children, seen half length; one of them is taking a branch of vine from the hand of Silenus.

Rubens painted these subjects with a *gusto* in which there is something fearful, so wonderful is the skill, the felicity of execution, the life, the energy, the fancy displayed—so gross and so repulsive the sentiment. In Nicolò Poussin's Bacchanalian scenes, we have the licence and the revels of gods and nymphs, and of the golden age. Rubens gives us, with perhaps a truer moral feeling but more depraved taste, mere animal sensuality, with all its most brutal attributes. As a piece of expression and painting, this picture is wonderful.

It is No. 170 in the catalogue of the effects of Rubens, left at his death; and was bought privately for the Cardinal de Richelieu, in 1642. It was in the possession of the Richelieu family till the Revolution; afterwards it was in the collection of Lucien Bonaparte; brought to England in 1816, and sold for 950 guineas; afterwards in the possession of the Chevalier Bonnemaison; sold, 1827, for 840*l.*; subsequently purchased by Sir Robert Peel, for 1100*l.*

C. 4 ft. 7 in. by 6 ft. 6 in. (*Smith's Cat.* 564.)

RUYSDAEL (Jacob), b. at Haarlem, 1640; d. at Amsterdam, 1681.

36 The Waterfall.—A rapid stream comes rushing forwards, and dashing down a rocky declivity. In the distance, a succession of hills, varied with wood, and the spire of a village church rises beyond; a rustic bridge, over which a herdsman and some sheep are passing. From the

Brentano collection, at Amsterdam. Sold, 1822, for 601*l.*; afterwards in the collection of Lord Charles Townshend, whence it was purchased by Sir Robert Peel.

C. 2 ft. 8 in. by 3 ft. 1 in. (*Smith's Cat.* 178.)

37 *Landscape.—A winter view in Holland, with the effect of a thaw coming on. A flat, open country, covered with snow, and a canal on the left. Several figures. From the collections of Sydervelt and M. La Peyrière. Sold to Sir Robert Peel, in 1825, for 270*l.*

C. 1 ft. 8 in. by 2 ft. 1 in. (*Smith's Cat.* 210.)

38 Landscape.—A forest scene, with a clear stream flowing towards the foreground, its motion encumbered by water-lilies and reeds ; the effect is that of an autumnal morning. On the left are groups of lofty oak and other trees; the foliage, tinted and varied, speaks the declining year : the leafless stem of a beech, silvered by age, stands in front, and at its base another lies, half immersed in the stream; on the right are high rugged banks, with clumps of bushes and trunks and roots of old trees; far in the distance, through the trees, is seen a broken hill. Two sportsmen are watching their dogs in pursuit of a hare, which is seen swimming through the water. Nothing can be finer than this picture, in the sentiment of melancholy beauty, the cool harmony of tint, the transparency of the water and the sky.

C. 4 ft. 9 in. by 3 ft. 6½ in. (*Smith's Cat.*, Supp. 1844.)

SLINGELANDT (Peter van), b. at Leyden, 1640; d. 1691. [One of the minute finishers of the Dutch school. A pupil and imitator of Gerard Douw, to whom he was far inferior in all that constitutes the chief merit of that exquisite painter.]

39 *Interior—of a cottage, with figures; a child saying grace. Painted with much more freedom than is usual with this cold and laborious painter.

P. 16 in. by 12 in. (*Smith's Cat.* 22.)

SNYDERS (Franz), b. at Antwerp, 1579; d. 1657.

40 *A Lion springing on a Wild Boar.—Life size. From the collection of Count Altamira, of Madrid.

STEEN (Jan), b. 1636; d. 1689. [See p. 46. As a painter of humorous scenes from low life, quite unequalled. Distinguished by truth of character, and by the mellow harmony of his colouring. See in the Bridgewater Gallery, No. 232.]

41 The Music-master.—An apartment in which a young lady, dressed in a yellow corset and a light blue petticoat, is seated at her harpsichord, listening to the instruction of a gentleman seated by her, and leaning on the instrument. Signed with the name in full, and dated 1671. It is an early picture, painted in the smooth, finished style, and cold colouring, which he afterwards quitted for a finer, freer touch, and warm, brownish colouring. It was sold at Paris, by M. le Rouge, in 1818, for 310*l.* Purchased subsequently by Sir Robert Peel.

TENIERS (David), the younger, b. at Antwerp, 1610; d. at Brussels, 1694. [See p. 48 and 151, where this painter is fully characterized.]

42 La Surprise Facheuse.—The interior of a large kitchen, in which an old boor is caressing a servant girl, who is on her knees scouring an earthen pan; at the same moment his wife is entering at a door behind. In the foreground a variety of utensils, and other objects of still life. Sold at Phillips's, in 1822, for 225 guineas.

P. 1 ft. 4½ in. by 2 ft. 1 in. (*Smith's Cat.* 478.)

43 Le Mauvais-Riche.—The scene represents a cavern, with the entrance into the infernal regions. An old man, in a rich dress, embroidered and trimmed with fur, is haled along by a bat-winged fiend, amid a crowd of spectral unclean things. He shrinks back with an expression of dismay, and upraised hands. The painter has intended to represent the punishment of Dives, the rich man of the parable. P. 1 ft. 7½ in. by 2 ft. 2½. (*Smith's Cat.* 264.)

44 Landscape.—The Chateau of Teniers, with his gardener and other figures. From the collection of Count Morel A. Vendé.

45 The Four Seasons.

SPRING.—A gardener, carrying an orange-tree.

SUMMER.—A peasant, binding a sheaf of corn.

AUTUMN.—A man, holding a pitcher of wine in one hand and a glass in the other.

WINTER.—An old man, wearing a furred mantle and cap, warming his hands.

Well known little pictures, beautifully painted. They have been engraved, and have passed through many celebrated galleries, including those of Blondel de Gagny, Le Brun, Talleyrand, and Watson Taylor. From the last sold, in 1823, for 180 guineas.

On copper. Each 6½ in. by 4½ in. (*Smith's Cat.* 48.)

TERBURG (Gerard), b. 1608; d. 1681. [A charming painter of fancy and conversation pieces, of which the subjects are generally taken from the higher classes of society, and treated with exceeding elegance. He excelled in painting white satin drapery, which is generally introduced into his pictures.]

49 The Music Lesson.—In a room richly furnished, a lady seated at a table, playing on the theorbo. She is dressed in a velvet jacket, trimmed with ermine, and a white satin petticoat embroidered with gold. The table is covered with a Turkey carpet. On the other side of it sits a gentleman, apparently her music-master, who is beating time with his hand. A cavalier of rank stands at the farther side of the group, listening. On the table are music-books, a silver box, and a candlestick. A spaniel is seen to the left, behind the lady's chair.

Formerly in the Choiseul Gallery, where it is engraved; next, in that of the Prince de Conti. It successively passed into the possession of the Duc de Praslin, M. de Sereville, and Prince Galitzen, rising in price at each transfer. From the last it was sold for 972*l.* At the sale of Mr. Barchard, in 1826, it was obtained by Sir Robert Peel for 920 guineas.

C. 2 ft. by 1 ft. 8½ in. (*Smith's Cat.* 7.)

VAN DYCK (Anthony), b. 1599, at Antwerp; d. 1641, at London,

50 *Portrait of a Genoese Senator.—Full length, seated.

51 *Portrait of his Wife.—Full length, seated.

Purchased from the Palazzo Spinola, at Genoa, for Sir Robert Peel, by Sir David Wilkie, when he was in Italy.

These two portraits are most valuable and remarkable; and when Sir Robert Peel allowed them to be exhibited in the British Gallery, they attracted great attention. They are full of truth and character, particularly the head and figure of the old senator; and in both, the hands are painted as only Van Dyck could paint them. They are in that rich tone which distinguishes his pictures painted in Italy from all those executed afterwards. Wilkie saw these fine pictures at Genoa, in 1827, and recommended the purchase to Sir Robert Peel, who obtained them the following year.

6 ft. 8 in. by 3 ft. 10 in. (*Smith's Cat.* 179, 180.)

VANDER HEYDEN, b. at Gorca, 1637; d. 1712. [See p. 52.]

52 A View in the City of Cologne—looking over the Platz, to the west, where, behind some old houses, the tower of the cathedral, with the windlass at top, rises conspicuous. A number of figures are introduced, painted by Adrian Vander Velde, with a finish worthy of the scenic and architectural part of this wonderful little picture. This also was purchased, 1826, from Mr. Barchard's collection, for 415 guineas.

P. 1 ft. 1 in. by 1 ft. 5 in. (*Smith's Cat.* 98.)

53 *A View in Holland.—A scene divided by a canal, on which are boats; and on the further side, a row of houses. The figures painted by Eglon Vander Neer.

P. 1 ft. 3 in. by 1 ft. 8 in. (*Smith's Cat.* 124.)

VANDER VELDE (Adrian), b. 1639; d. 1672. [A painter of small landscapes, and out-door scenes of real peasant life, which he treated with a degree of fancy and elegance never equalled. See p. 56.]

54 Landscape.—A stream of water flowing to the foreground, through which a man and woman, with cattle, are passing; the man, leading a cow by the horns, precedes the shepherdess, who is carrying a lamb in her apron. Some sheep and goats are to the right, and cattle in the middle ground. A large tree rises on the right, near which is a dog. The figures and faces are finished with inexpressible delicacy; the animals are painted with characteristic truth; the foliage of the trees seems stirred by the breeze; —in short, it is a most rare piece of work in every part, and full of pastoral sentiment, though there is certainly nothing *Arcadian* in the personages introduced. This exquisite picture has passed through several well known galleries, that of Randon de Boisset, the Duc de Praslin, &c., and, lastly, it was purchased in 1840, at the sale of the collection of Sir Simon Clarke, for 760 guineas.

C. 13 in. by 16 in. (*Smith's Cat.* 8.)

55 A Winter Scene—called, "Les Amusemens d'Hiver." View on a Dutch canal, frozen over; many figures diverting themselves on the ice, among which, to the right in the foreground, are four gentlemen, playing at hockey; on the opposite side, a boy and a girl urging along a sledge, in which are two women. Dated 1668. Once in the collection of M. Mariette, 1775; in that of the Prince de Conti, and that of Count Pourtales, where it was valued at 300gs. I am inclined to think that Sir Robert Peel did not give quite so much for it. P. 12 in. by 14 in. (*Smith's Cat.* 31.)

56 The Farm.—A pile of rustic buildings; near them a large old leafless tree, with a bird's nest in its topmost branch; several cows, with poultry and pigs, are distributed along the foreground, and near the house is a herdsman carrying a pail, in conversation with the milkmaid. The effect is that of a fine warm summer afternoon. Dated 1657. It has passed through the collections of M. Clos, the Duke D'Alberg, and M. Varoc. From the last, sold at Phillips's, in 1822; it was purchased for 378*l.*

1 ft. 8 in. by 1 ft. 11 in. (*Smith's Cat.* 90.)

VANDER VELDE (Wilhelm), b. 1633; d. 1707. (See p. 58.) [The invention, the poetry, the grace, the variety—the amount of mind, in short—which this painter could throw into his sea-pieces, can hardly be conceived by those who have not considered them critically. He excelled in calms, as Backhuysen in storms.]

57 A Calm.—A vessel near the right, with top and fore-sails up; on the left, a small boat; and a little behind, two frigates; a sloop, and several small craft, are visible in the distance. There is a repose in the air, a clearness in the still, smooth sea, quite indescribable. Formerly in the Choiseul Gallery, where it is engraved; then in that of the Prince de Conti; and lastly, purchased at Mr. Barchard's sale, for 300*l.* P. 9¼ in. by 11 in. (*Smith's Cat.* 11.)

58 A Calm.—View on the coast. Two vessels are riding at anchor. A sailor is carrying a gentleman on his back from the vessel to the shore. On the right is a sandbank, with a fisherman carrying a basket, and several boys bathing, while two of their companions are in a small boat. Far in the distance are ships of war, and smaller craft. The sea lies bright and motionless under the soft light of the evening. Dated 1661. Nothing, in its way, can be finer. It was obtained from the collection of the Duc de Berri, in 1834, at the price of 500*l.*

C. 2 ft. 1 in. by 2 ft. 4 in. (*Smith's Cat.* 229.)

59 The Coast of Schevening.—A scene well known to those who have visited the Hague, and frequently represented by Vander Velde. There are the high sandhills to the left, and above them are seen a few fishermen's huts and the little church of Schevening. Along the beach are dispersed numerous figures, variously grouped and employed: the most conspicuous are several persons—a lady, three gentlemen, and a little boy—near a post-wagon, from which a person is alighting; also two men in the water, amusing themselves with a dog. Two fishing-boats are drawn up on the beach, and two others are seen approaching. The sea is gently rolling in to the shore, impelled by a light breeze. The figures are painted, with exquisite finish and spirit, by Adrian Vander Velde.

Sold from the collection of M. Schimmelpenninck, 1819, for 161*l.*; next, in the collection of Count Pourtales, whence it was bought, in 1826, for 800*l.*

C. 1 ft. 6 in. by 1 ft. 11 in. (*Smith's Cat.* 119.)

60 A Calm.—On the left, and close to the front, a small coasting vessel, her sails hanging idly in the yards; beyond this, is a frigate at anchor and three fishing-smacks; to the right, are ships of war; and a variety of vessels, at every different gradation of distance, carry the eye far back to the horizon. The air and ocean are still as sleep, yet the vessels seem to float. Most perfect! Signed and dated 1657, and painted when Vander Velde was only four-and-twenty. From the collection of Watson Taylor, for 300gs.

C. 1 ft. 9 in. by 2 ft. ½ in. (*Smith's Cat.* 112.)

61 A Breeze.—A view off the coast; a lowering sky, agitated sea, and all the signs of an approaching gale. Two fishing-boats in front, with sails lowered; one has a small boat at her stern. A frigate lying at anchor, and several ships of war are visible in the distance. A dark cloud hanging low casts its black shadow over the waves. Nothing can be more beautifully true to nature, under a certain aspect.

Sold from the collection of Hart Davies, in 1814, for 155*l.*; and from that of Lord Charles Townshend, in 1818.

P. 1 ft. 4½ in. by 1 ft. 10 in. (*Smith's Cat.* 92.)

62 A light Breeze.—A view off the Dutch coast. A fishing-boat is seen, foreshortened, and gliding over the waves towards the shore; beyond it, a large frigate, and another fishing-boat to the right; other vessels in the distance.

Also from the collection of Hart Davies. More lately it passed through the hands of M. La Peyrière and M. de la Hante into the possession of M. Zachary, Esq., (the latter gave for it 300*l.*); from him it was purchased by Sir Robert Peel. P. 10¼ in. by 12 in. (*Smith's Cat.* 87.)

63 A Gale:—with a stormy sky and turbulent sea. A Dutch lighter is seen scudding through the waves, the

white foam breaking over her bows; beyond is a frigate, and a ship of war in full sail. The clouds have a wild, distracted look, as they hurry before the wind; the waters seem to swell and heave and roar around: everywhere it is the very "poetry of motion." Wonderfully beautiful! —and all this within a few inches of space!

Purchased from the collection of the Count Pourtales, in 1826, for 300*l.* P. 13 in. by 16 in. (*Smith's Cat.* 159.)

64 *A strong Breeze—and lowering, gusty sky, with gleams of broken light. A coasting vessel approaches in front, towards the right; on the left, a fishing-boat; and beyond, a ship of war is seen bending to the gale: two other vessels in the distance. More broadly painted than is usual with Vander Velde.

C. 1 ft. 9½ in. by 2 ft. 3½ in. (*Smith's Cat.* 107.)

WOUVERMANNS (Philip), b. at Haarlem, 1620; d. 1668. [See p. 60.]

65 La Belle Laitière.—A party of cavalry officers have halted before a sutler's booth: one has just dismounted, and while he holds his spirited horse with one hand, with the other he caresses a pretty girl, standing by; another officer has just emptied a pitcher of wine; a trumpeter is sounding to horse. Beyond is seen a group of soldiers gambling, and in the distance, a river and encampment. The picture is full of air and life and reckless military gaiety, and painted in his best and most brilliant style. It has been engraved by Le Bas, under the title of "Halte d'Officiers."

It has passed through the collections of the Count Du Barry and of M. de Poulain, and was sold at Phillips's, in 1821, for 210gs. P. 20 in. by 15¾ in. (*Smith's Cat.* 112.)

66 Landscape.—A man is preparing to load a grey horse with fagots; near him, a woman and child seated under a hedge. The sky is threatening—the scene desolate. Formerly in the collection of Randon de Boisset; sold in 1777. It has since passed through several hands, and was bought by Sir Robert Peel, in 1822, for 143gs.

P. 12 in. by 9 in. (*Smith's Cat.* 134.)

67 Interior of a Stable.—A busy, animated assemblage of men and horses. Conspicuous is a noble grey charger, with crimson velvet saddle and yellow housings, from which a cavalier has just dismounted, and is standing by his side. A man leading a roan horse, and followed by a lady on a light dun palfrey, are seen approaching the stable. Through the wide entrance we have a view of a picturesque house and distant country. In the foreground is a boy mounted on a goat, and a little girl playing with a kid; there are also some poultry, and a peacock. Full of invention, movement, life, and variety; and exquisitely painted. I should think Wouvermanns has seldom, if ever, exceeded this picture.

Sold from the collection of the Count de Merle, in 1784, for 316*l.*, and from that of Watson Taylor, in 1823, for 530gs. C. 18½ in. by 26½ in. (*Smith's Cat.* 171.)

68 A View on the Sea-shore.—It is low water, and on a sandy eminence in front is a group of four persons with baskets of fish; a gentleman on horseback, followed by his dogs, has halted to bargain for some fish. At the side of this group is a grey horse loaded with fishing-tackle; beyond, are a man and woman seated on the bank, and looking to the retiring sea and the beach. It is said to be the last production of Wouvermanns. It is certainly one of the most perfect and beautiful pieces of art and workmanship that ever came from his hand. The effect produced by the soft, lucid, aerial distance, and the dark, animated, busy foreground, is particularly striking to the eye and fancy.

Formerly in the cabinet of the Queen of Spain, and stamped on the back with the royal arms. It was sold out of the collection of Lord Charles Townshend, in 1819, for 305gs.; and in 1823, it was purchased by Sir Robert Peel, for 450gs. (*Smith's Cat.* 295.)

69 Landscape.—Sandy hills, with a broken, rough road, winding round a bank; in front, two gentlemen mounted, and a group of beggars. A man shooting; another coming over a hill, with his dogs; a carriage and four is seen passing over a bridge, and two men are angling in the canal.

A little picture, full of animation, and painted with the utmost precision, spirit, and elegance. Bought, in 1823, for 250gs.

P. 9½ in. by 12 in. (*Smith's Cat.* 435.)

70 An Ass—standing on a hill, in the foreground; behind, on the right, are seen a man and a woman; and a white horse lying down.

WYNANTS (Jan), b. at Haarlem, 1600; d. 1677. See p. 63, 159.

71 Landscape.—A view over a barren country, divided by hedgerows and bushes. There is an eminence to the left, and a house embosomed in trees; the stem of a fallen beech lies in the foreground. The figures are by Lingelbach; and represent a traveller, reposing by the way side, a flock of sheep, and two oxen, driven by a herdsman, coming down the sandy road. Formerly in the famous collections of Blondel de Gagny and the Comte de Vaudreuil. It has also been in the possession of William Smith, M.P. for Norwich, and John Webb, Esq., and was purchased from the last, in 1821, for 250 guineas.

C. 2 ft. 8 in. by 3 ft. 3 in. (*Smith's Cat.* 93.)

72 Landscape.—View over an open, barren country, a high sandbank on the right, with a road at its base, and on the opposite side, the stem of a felled tree lying near its stump. On the road in the foreground are a woman on horseback, and a man on foot, driving three cows and some sheep through a piece of water; a sportsman and dogs, on the summit of the bank; a woman and child, and a wagon, are seen going along the road—all painted in by his scholar, Adrian Vander Velde. Purchased by Sir Robert Peel, in 1826, from Mr. Barchard, for 255 guineas.

P. 11½ in. by 15 in. (*Smith's Cat.* 94.)

English Painters.

BARKER (W. B.), living in 1843.

73 *A Landscape.

BEALE (Mary), b. 1632; d. 1697. [A pupil of Sir Peter Lely. She painted portraits in oil, water-colours, and crayons, with great success.]

74 *Portrait of Otway.

BEECHEY (Sir W.), R.A., d. 1839.

75 *Portrait of the late Duke of York.

COLLINS (W.), R.A., living in 1844.

76 *Fishermen haling in their nets.—Signed and dated 1825.

77 *A Fisherman's family on the look-out.

78 *A Winter Scene.—Groups of figures on the ice.

79 *A Man selling Cherries at a Cottage Door.

CRESWICK (T.), living in 1844.

80 A small Landscape.

DOBSON (William), b. 1610; d. 1646. [The best portrait painter of his day, next to Van Dyck, who generously introduced him to Charles I.: he afterwards became court-painter, and was also groom of the chamber to the king.]

81 *Portrait of Himself.—Three-quarters. A very handsome head. He is habited in a vest of blue satin, with a falling collar of rich lace. A large dog in the corner. The whole, and particularly the hands, admirably painted, with spirit, character, and grace, worthy of Van Dyck. From the collection of G. Watson Taylor.

GAINSBOROUGH (T.), R.A., b. 1727; d. 1788.

82 *Portrait of William Pitt.—Three-quarters.

HAYDON (R.), living in 1843.

83 *Napoleon at St. Helena.—Figure life size, standing with his back turned to the spectator, looking over the wide Atlantic, at sunset; a sail just descried in the distance. This fine picture, which, as a conception, is as full of truth as of poetry and grandeur, gave rise to a sublime sonnet by Wordsworth. It is at present placed over the sideboard in the dining-room at Drayton Manor.

JACKSON (John), R.A., b. 1778; d. 1831.

84 *Portrait of Francis Chantrey, the Sculptor.—Three-quarters.

LANDSEER (Edwin), R.A., living in 1843.

85 Portrait.—Miss Eliza Peel, standing on the brink of a bath, with a spaniel in her arms. A glass, with sponges, brushes, &c., painted with wonderful truth of detail, are lying near. A rose, with scattered petals, is floating on the transparent water. Exhibited in 1839.

LAWRENCE (Sir Thomas), b. 1769; d. 1830.

86 John Philip Kemble, in the character of Rolla.

87 Sir Robert Peel, father of the Premier.—Seated. Not quite full length.

88 Right Hon. Sir Robert Peel.—Three-quarters: standing; his right hand on a table. Exhibited in 1826.

89 Lady Peel.—Three-quarters: seated in a landscape; in white drapery, and holding her glove. The landscape background particularly beautiful. Exhibited in 1825.

90 *Lady Peel.—Half length: in a hat, and green mantle trimmed with ermine. Exhibited in 1827.

91 Miss Peel.—Full length: seated in a landscape, and holding a dog. Exhibited in 1828.

92 The Duke of Wellington.—Full length: standing; in his military cloak, and holding a telescope. Exhibited in 1825.

93 The Earl of Eldon.—Seated. Not quite full length.

94 Lord Stowell.—Seated. Not quite full length. Exhibited in 1824.

95 The Earl of Liverpool.—Full length; standing: in his hand he holds the "Act of Parliament for the Foundation of the National Gallery." Exhibited in 1827.

96 The Right Hon. George Canning.—Full length: standing in his place in the House of Commons, in act to speak. Exhibited in 1826.

97 The Earl of Aberdeen.—Three-quarters: standing. Exhibited in 1830.

98 *The Right Hon. W. Huskisson.

99 *Robert Southey, the poet.—Three-quarters. Exhibited in 1829.

100 *Henry Fuseli, R.A.—Front face. Three-quarters. Holding a portcrayon.

LELY (Sir Peter), b. 1617, at Soest, in Westphalia; practised his art chiefly in England, and died in London, in 1680.

101 *Portrait of Cowley, the poet, when young.—Half length. In the character of a shepherd boy: he holds a flute. The face is seen nearly in profile, with flowing hair; and the whole picture, as Walpole truly expresses it, "has a pastoral simplicity and beauty quite characteristic." Purchased from the Strawberry-hill collection, in 1842. From this picture, Zincke made an exquisite enamel, which was also sold from the Strawberry-hill collection.

102 *Portrait of the Countess of Kildare—holding a flower. From the collection of Lord de Roos.

103 *Portrait of Nell Gwyn—seated on a bank.*

104 *Portrait of Wycherley, the dramatic poet—at the age of 28.† Painted, therefore, in Lely's best time, about 1663.

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* It is the same as the portrait in the possession of General Grosvenor, once belonging to the St. Albans family, except that the lamb is omitted.

† This is a celebrated portrait. There is an engraving by Smith, executed about 1703; underneath it the words, "*Quantum mutatus ab illo!*" the exclamation uttered by Wycherley, when he saw his own portrait after the lapse of years.

MULREADY (W.), R.A., living in 1844.

105 *Rustic Interior—with children firing off a small cannon.

OWEN (Edward), R.A., b. 1769 ; d. 1824.

106 *Portrait of Sir George Beaumont.

PICKERSGILL (H.), R.A., living in 1843.

107 Portrait of William Wordsworth, the poet.

108 *Portrait of Cuvier, the great French naturalist.

109 *Portrait of Lord Lyndhurst.—Full length, seated, in the Chancellor's robes, and with the insignia of office.

110 *Portrait of the Right Hon. Henry Goulburn.—Three-quarters; holding a paper.

REYNOLDS (Sir Joshua), b. 1723 ; d. 1792. [See the introduction to Lord Lansdowne's collection.]

111 The Snake in the Grass; or, Love unbinding the Zone of Beauty.—Of this subject, Sir Joshua painted three pictures. One for Prince Potemkin; one presented to Henry Hope, Esq., now in the Soane Museum; and one for Lord Carysfort, which is the one before us.

112 Robinetta.—Painted about 1786, and said to be a study from the Hon. Mrs. Tollemache.*

113 Portrait of Dr. Johnson.—The same which was painted for Mrs. Thrale, in 1778.

114 Portrait of Edmund Burke.

115 *Portrait of Arthur Murphy.

116 Portrait of a Lady and Child.—The lady is seen in profile, and it is a face of peculiar elegance.

PHILLIPS (Thomas), R.A.,living in 1844.

117 Portrait of Lord Byron.—A duplicate of the picture in the possession of the present Lord Byron.

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* Northcote's "Life of Sir J. Reynolds."

118 *Portrait of Dr. Buckland, Professor of Geology at Oxford.

ROBERTS (D.), R.A.

119 *The Departure of the Israelites out of Egypt.—A grand architectural composition, in the style of Martin, crowded with innumerable figures advancing to the front.

SHEE (Sir Martin A.), P.R.A.

120 *Portrait of Sir Henry Halford.

121 *Portrait of Lord Abinger.

SIMPSON (W.)

122 *The Story of Cimabue and Giotto.—Not very correctly treated, either as regards the costume or the locality, but carefully and brightly painted.

VANDERBANK (John), b. 1695; d. 1739.

123 *Portrait of Sir Robert Walpole.

124 *Portrait of Rysbrach, the Sculptor.

WILKIE (Sir David), R.A., b. 1785; d. 1841.

125 *Portrait of Wilkie.—By himself; unfinished; in the robes of a Doctor of Civil Law.

126 *The Smugglers.—Painted in 1824, for 160 guineas.

127 John Knox preaching before the Lords of the Congregation, 10th of June, 1559.—Painted for Sir Robert Peel, in 1832, at the price of 1200gs.*

"Close to the pulpit are some of Knox's chosen friends: Bellenden, his amanuensis; Goodman, his colleague; together with the Grand Master of the Knights of Malta, Sir James Saudilands, in whose house, at Calder, the first Protestant sacrament was administered.

* Vide "Life of Wilkie," vol. ii. p. 72. "July 18, 1822. Having made a sketch of the preaching of Knox before the Lords of the Congregation, which I like much myself, and find liked by others, I mentioned to Sir Charles Long and Sir T. Lawrence, my wish that his majesty would choose the subject for his picture; but the king expressed to both of them a strong dislike to the subject and character, and his wish to have a humorous subject," &c. The picture was begun for the Earl of Liverpool, and finished for Sir Robert Peel.

An eminent St. Andrew's student, the Admirable Crichton, stands nigh, in his cap and gown; while immediately below the preacher, is Wood, the precentor, with his hour-glass, to intimate the march of time, and the duration of the sermon. Lord Napier of Merchiston, too, is there, the future inventor of the Logarithms; nor should the young mother, who is desirous of having the babe in her bosom baptized, be overlooked: in this way the artist intimates the fact, that the Reformers loved to christen children on momentous occasions, and also the confidence which Knox inspired.

"Immediately before the pulpit, is a group of four, namely, the Lord James Stuart, afterwards Earl of Murray, and a chief leader of the congregation; the Earl of Morton, the last of the old heroic race of the Douglas; the Earl of Argyll, a young but earnest reformer; and Cunningham, Earl of Glencairn, a poet, a warrior, and a fanatic. A group of a different character appears in a side chapel, close to the reforming lords. It is composed of three of the Romish hierarchy,—viz., Bishop Beatoun, of Glasgow; the eloquent Hamilton, the Archbishop; and Kennedy, Abbot of Crossraguel, who maintained in other days the cause of his church against Knox, in public disputation. They seem deeply touched with the invective of the reformer. Kennedy is whispering to Hamilton, while a jackman, a retainer of the cathedral, stands ready with his arquebuss, waiting a signal from the archbishop to fire upon the preacher.

"The artist has softened a little the sternness of the scene, by placing the lovely and accomplished Countess of Argyll, natural sister to Queen Mary, between the fierce groups. In the gallery of the church, some anxious auditors are collected; the chief of these are Sir Patrick Learmouth of Darsie, provost of the place; Andrew Melville, well known in church history; and George Buchanan, the most accomplished scholar of the age. With these are mingled the professors of the University of St. Andrew's, citizens, and scholars, together with peasants, monks, and soldiers.

"The result of Knox's stern sermon may be related in a few words: the churches were ordered to be stripped of all their images and pictures, the monasteries were thrown down, and the reformed worship was established by what was termed 'a harmonious call.'"—*Life of Wilkie*, vol. iii.

WOODWARD (T.)

128 *Two Boys on a White Horse, crossing a ford.

DRAWINGS.

The following original drawings, by Rubens and Van Dyck, eighteen in number, constituted part of the rich collection of Sir Thomas Lawrence, after whose death they were purchased from Messrs. Woodburn, by Sir Robert Peel.

RUBENS.

1 Four studies for the famous picture at Munich, representing the FALL OF THE DAMNED. In black chalk, tinted slightly. Inconceivably fine.
29 in. by 19 in. (*Smith's Cat.* 216.)

5 The Descent of the Holy Ghost.—Study for the great picture at Munich. (*Smith's Cat.* 176.)

6 Head of a Child—with a cap and feather. Study from one of his own children. Black chalk, washed with sepia. From the collections of Mariette, Sanby, and Cosway.
8 in. by 6 in.

7 Head of a Lady—with flowers in her hair. Probably a study from his first wife. Black and red chalk. Extremely fine, and full of life. From Lady Bentinck's collection.

8 Head of a Lady.—Black chalk, washed, and very slightly tinted; wonderfully spirited.

9 The Crucifixion.—Fourteen figures. Drawing from the great picture at Antwerp, done for the engraver to work from. Black chalk and Indian ink, touched with white.
23⅜ in. by 16¾ in.

10 Study for an Altar-piece.—The Martyrdom of a Saint. He kneels, and a woman is about to bind his eyes. Fifteen figures, with angels. In pen, chalk, and oil colour. From the collection of Lord Hampden.
27 in. by 20½ in. (*Smith's Cat.* 1247.)

11 Study of a Lioness.—Introduced into his great picture of Daniel in the Lions' Den, now in the possession of the Duke of Hamilton.

12 The Lion Hunt.—Study for the great picture at Dresden.

13 Design for an Ornament, or Frontispiece, to a Book—representing the Siege of Breda. Minerva and Hercules on each side of the shield; prisoners, implements of war. On paper, pen and bistre, washed with Indian ink.

14 Design for a Frontispiece, or architectural Altar-piece.—Moses, Aaron, &c. Pen, washed with Indian ink.

15 Ornament; two Satyrs support an entablature.

16 Ornament; a figure of Fame supports an entablature.

VAN DYCK.

17 The Crucifixion.—The finished study for the altar-piece of the Church of St. Michael, at Ghent. A most superb drawing, in bistre, heightened with white. From the collection of M. Brunet, of Paris.

17¾ in. by 24½ in. (*Smith's Cat.* 31, where it is said that a finished drawing of this subject was in the collection of Sir Abraham Hume.)

18 Rinaldo and Armida, attended by Cupids.—A drawing, *en grisaille*, prepared for the engraver, Peter de Jode. The large picture was, in 1713, in the collection of M. Van Loo, (*Smith's Cat.* 279,) whence this drawing also came.

16¼ in. by 22¼.

The following interesting Busts are at Drayton Manor:

Alexander Pope.—By Roubilliac. Inscribed "1741, *ad vivum.*"

Sir Isaac Newton.—By Roubilliac.

Sir Walter Scott.—By Chantrey.*

William Pitt.

Lord Castlereagh.

Sir Thomas Lawrence.

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* The bust for which he sat to Chantrey, in 1838, and the subject of a very interesting letter addressed by the sculptor to Sir R. Peel, and inserted in Lockhart's Life of Scott.

THE COLLECTION OF MR. ROGERS.

INTRODUCTION.

PICTURES are for use, for solace, for ornament, for parade; —as invested wealth, as an appendage of rank. Some people love pictures as they love friends; some, as they love music; some, as they love money. And the collectors of pictures take rank accordingly. There are those who collect them for instruction, as a student collects grammars, dictionaries, and commentaries;—these are artists; such were the collections of Rubens, of Sir Peter Lely, of the President West, of Lawrence, of Sir Joshua Reynolds. There are those who collect pictures around them as a king assembles his court—as significant of state, as subservient to ornament or pride; such were Buckingham and Talleyrand. There are those who collect pictures as a man speculates in the funds;—picture-fanciers, like bird-fanciers, or flower-fanciers — amateur picture-dealers, who buy, sell, exchange, bargain; with whom a glorious Cuyp represents 800*l.* sterling, and a celebrated Claude is 3000*l.* securely invested—safe as in a bank; and his is not the right spirit, surely. Lastly, there are those who collect pictures for love, for companionship, for communion; to whom each picture, well-chosen at first, unfolds new beauties—becomes dearer every day; such a one was Sir George Beaumont—such a one is Mr. Rogers.

To select a cabinet of pictures which, within a small space, shall include what is at once beautiful, valuable, and rare, is a matter of time as well as of taste. It cannot be done easily—it cannot be done in a hurry. It requires a

profound knowledge of the immutable principles on which high art is founded; and not merely the perception of truth and beauty, but a certainty of tact and judgment, which is perfectly independent of the variation of fashion, or the competition of vanity. To choose, not that which appears beautiful *now*, tempting to the fancy, new to the eye, coveted by others, but that which is crowned with perennial beauty, sanctified by ages of fame, beyond the power of fashion, or caprice, or change of time or place, to take anything from its intrinsic merit and value—that is the difficulty. And if few know how to select pictures, I know nothing that requires more taste, feeling, and experience, than their arrangement when selected. A public gallery should be arranged with a view to instruction; a certain system of classification and chronological progression should be aimed at. The Pinnakothek, at Munich, and the Museum at Berlin, for instance, are models of correct and instructive arrangement. In a private collection, which is usually a part of our *domesticité*, such a formal system would be chilling and pedantic. The pictures should be so hung as to produce a harmony in variety. Schools and artists of every style may be intermingled with good effect, provided that in colour they do not eclipse each other, nor produce a harsh contrast to the eye, nor in subject strike a discord in the mind or the fancy. They are dwellers with us under the same roof, and their presence should be felt often when not observed. One would not hang a group of drunken boors, by Ostade, though a *chef-d'œuvre* in its way, under a Madonna of Raphael or Correggio; nor a Rubens where he would *kill* his next neighbour—beside the pale pathos of Guido, for instance. It is very seldom that you can hang a modern picture near an old one, and this, in many cases, more from the contrast in tone and feeling, than the positive difference in point of value and merit. Mr. Rogers has hung Sir Joshua Reynolds' Laughing Girl close to

that splendid, vivid sketch of Tintoretto, the Miracle of St. Mark—and Sir Joshua stands it bravely, does not lose a tone or a tint; but anything else painted in the last fifty years would look like chalk and brickdust beside it. A private collection confined to works of one particular class—as the Queen's Gallery, or Sir Robert Peel's, is less exciting and agreeable than one in which the schools of art are mingled; but to mingle them with judgment is the difficulty. In short, it is the highest criterion of an exact, as well as an elevated taste in art, to select a small collection of pictures of various date, style, and feeling; to hang them in the same room; and so to hang them, that neither the eye shall be offended by inharmonious propinquity, nor the mind disturbed by unfit associations.

The small but most beautiful collection which we are now to consider, is a very perfect example of all that has been alluded to. It comprises about seventy pictures, which have been brought together at intervals during a period of nearly fifty years. In its gradual formation, we trace the same union of exquisite taste with good sense—the same symmetry of mind, in short, which has apparently governed the whole existence of the poet who formed it. He appears to have arranged his cabinet and his life on the same plan, and both are the true reflection of his genius: everywhere the graceful and the elevated prevail — everywhere the feeling of harmonious beauty; simplicity polished into consummate elegance, pathos which stops short of pain. The works of art "which breathe the soul of inspiration round," do not so much adorn the poet's home, as derive a consecration from it. For half a century the greatest, the wisest, the most gifted, the most beautiful of our land, have been congregated here; and he who has so long presided in the midst of this brilliant circle, and seen "star after star decay," might look up at the figures in the gorgeous banquet scene of

Paul Veronese, and think, like the old Dominican whose words he has so feelingly recorded, "that we, not they, are the shadows!" And if the recollection of human genius can "hallow in the core of human hearts, the ruin of a wall," how much more such spiritual and beautiful things as these, which speak to us of such memories, and are glorified now and for ever by such associations as few among the most priceless and celebrated relics of art can boast! Who cannot but feel that hereafter every picture which has once hung upon these walls, every choice, graceful relic scattered around these rooms, will possess an added charm of consecration?

Had I undertaken to educate the eye and the mind of one not deficient in sensibility, but whose taste was yet to be formed, I should desire nothing more or better than occasional access to such a collection as this. An acquaintance with and a due appreciation of what is here, would fix the standard of excellence at such a height, even while it extended the sphere of sympathy and enjoyment, that the former could not be easily lowered, nor the latter easily narrowed, after such an initiation. I utterly deny the principle laid down by some clever and popular writers, —Allan Cunningham, for instance,—that a work of art is excellent in proportion as it is intelligible to people in general. It is true that painting, when *un*intelligible to people in general, fails in *one* of its objects; it is true that there is no art that more directly appeals to the common sense and common faculties of mankind; no art that speaks a more universal, a more intelligible language,—that conveys to the mind impressions at once so immediate and so definite. But this is true only so far as it is imitation, and addressed to the eye; and even our sensibility to the perfection of imitation, and the perception of its just limits, are matters of cultivation, not of mere instinct—and surely no art requires the application of certain presiding principles, the educated

eye and judgment, more than painting. If there be the cant of criticism, there is also the cant of ignorance, which is quite as bad; therefore it is that I look with some distrust on the attempts to popularize—that is, vulgarize—high art, and substitute vague and fanciful declamation for legitimate criticism. It will be asked, can that which is in itself beautiful and excellent be vulgarized by being diffused? Who shall fix the bounds of what is styled *legitimate* criticism? Art and criticism, under one aspect, the *demonstrative*, are finite; under another aspect, the *suggestive*, art is as infinite as nature, criticism as boundless as the capacities of the human intellect; the capabilities of pleasure from *both*, as various as the shades of individual character, and happily, not confined to those who have had time and opportunities to investigate the principles on which their judgment is founded. But I cannot help thinking that if we diffuse, by means of national galleries, cheap prints, art-unions, and so forth, the mere liking for pictures, as such, without diffusing at the same time that refined and elevated standard of taste which is the result of cultivation and discernment, and education, we are like to be deluged with mediocrity; every man, woman, and child will turn critic, and art and artists together will be essentially *vulgarized.*

Now it is the peculiar charm and advantage of a cabinet of pictures, selected by a refined and unerring taste, and stamped by its acknowledged authority, that it lifts us above such a possibility.

> " En petite espace vous pouvez voir,
> Ce qui comprend beaucoup par renommée."

I repeat, that I would rather bring one whom I wished to educate to a true comprehension of the characteristic excellences of various painters, to this, than to a larger gallery, or, indeed, to any gallery with which I am ac-

quainted. For instance, what we call, in speaking of pictures, *colour*,—*colouring*,—may be most happily illustrated in this collection; the variety of perfection is brought within so small a compass, and the power of immediate comparison is so easy and delightful. An eye for colour is like an ear for music; where deficient, it cannot be imparted, but where it exists, it may be cultivated up to a keener and more discriminating sense of enjoyment. Pictures in which colour is a predominant charm, demand in the spectator a corresponding faculty of colour, to appreciate them wholly. There are certain pictures of Rubens, which, before we are near enough to discern form or subject, affect the senses like a bed of flowers with the sunshine playing over them. Others of old Bassano, which gleam with inward light, like a handful of rubies and emeralds; and others of Giorgione and Titian, which, with their voluptuous richness of blended hues, intoxicate the sense, like mingled perfume and music. Here the various styles of colour, so called, may be distinguished from each other, and the significance of the epithets by which they are characterized, may be *felt*. The golden hue of Titian, the more fervid and fiery (*fiammeggiante*) glow of Giorgione, the gem-like radiance of Bassano, the vivid contrasts of Tintoretto, the rainbow-like magnificence of Rubens, and the more sober splendour of Paul Veronese; the luminous depth of Rembrandt, the pallid tenderness of Guido, the massive effects of Guercino, the roseate delicacy of Baroccio;—and then comes our own Sir Joshua, and takes his place, unreproved, in the near neighbourhood of Rubens, Titian, and Tintoretto, gaining, rather than losing, by a propinquity, which would have annihilated any other.

A peculiar sensibility to this species of beauty, seems to have presided over the selection and arrangement of the pictures here: Glycera, of old, did not weave her garlands

with a happier skill, or a more delighted sense of the harmony of intermingled hues.

But though the colourists, so called, may be said to predominate in this collection, and to give it a particular and most attractive charm, it possesses as a school of study, a yet higher value. There are certain pictures here, which may be said to *epitomize* the characteristic merits of the greatest painters. For instance, Titian:—not colour merely, every beauty for which the great Venetian is celebrated, is concentrated in the little picture of the "Noli me tangere:"—dignity, impassioned sentiment, luxuriant colour, and that peculiar richness of landscape, of which he and Giorgione gave the first examples. It adds to every other merit, that of perfect preservation, so that the very workmanship of the painter may be here illustrated in detail.

Another picture, most particularly characteristic, is the "Coronation of the Virgin," by Annibal Carracci. It is not only a perfect example of all the best qualities of Annibal, but it illustrates a particular era in his career as an artist. Nearly the same may be said of the Tintoretto, (No. 34;) all the unbridled fancy, the *furia*, the union of colour and chiaroscuro, the ready, felicitous execution, the happy adaptation of natural incident in a miraculous story,—in short, all the characteristics of Tintoretto, are brought together in so striking a manner, that no one who has looked on this picture can fail to understand at once the man and the painter. So the sketch by Rubens (No. 51) is a combination, on a small scale, of every quality for which Rubens is remarkable,—his sumptuous fancy, his turn for allegory, his potent luxuriance of colour, his ardent life and movement, his energy and facility of touch,—all are here. There is not, perhaps, a more interesting picture in the world, than Rubens' version of Andrea Mantegna's "Triumph of Julius Cæsar." It is so

far from being a *copy*, that it is a kind of double original. It is the blended reflection of two master minds, the antipodes of each other, and here meeting midway. It is as wonderful as a psychological curiosity, as it is beautiful as a work of art.

Another picture, so characteristic as to be in itself an epitome of the mind and manner of the painter, is the head of Christ, by Guido; the same which has been so finely engraved by Sharp, with the inscription, "Behold and see if there was ever sorrow like unto my sorrow." It is a sketch, which Mr. West declared must have been painted in one day. There is no retouching, no varnish; the impasto is so thin, that the canvas is merely covered. It is what Coleridge would call "a single projection of mind," and the certainty of hand, the grace of the execution, as such, is quite inimitable. With regard to the mental part of the picture, it has more of pathos and beauty than of character, and in this, also, it is most *characteristic* of the master.

The pictures most valuable, as illustrating the progress of art, are those of Giotto, Angelico, Lorenzo Credi, Van Eyck, and Hans Hemmelinck; but these, like all the others, have been selected for their beauty and sentiment, not as mere curiosities. Some other pictures add to their own intrinsic value all the charm and sanctity of memory—they have belonged to great men or personal friends, Sir Joshua Reynolds, West, Lawrence, Ottley, &c.

As the history of each picture is given in detail in the catalogue, I will not trust myself to enlarge further. The eye cannot fall on a single object around us, which is not suggestive of a thousand fancies: words in which to clothe them rush to the pen, but there is discretion in knowing where to stop—and I stop here.

Italian, Spanish, and French Schools.

ANGELICO DA FIESOLE, b. 1387; d. 1445.

[He was a Florentine monk, who devoted his talent wholly to religious subjects, (to borrow the expressive words of Vasari, "*ad acquistarsi, vivendo santamente, il regno celeste; e virtuosamente operando eterna fama nel mondo*;) and is the chief of what has been called the *mystic school* of painting. The little picture here is extremely interesting; but to judge of his powers, and of the sacred charm diffused over his best works, one should study the "Crowning of the Holy Virgin," in the Louvre.]

1 Salome dancing before Herod.—Herod is seen at table, with four other persons, and on the right is Salome. The beheading of St. John is represented on the opposite side of the picture, as taking place outside the banquet-room. A small picture; the figures about four inches high. There is much simple elegance and grace in the head and figure of Salome, and much expression in the miniature heads of the old men. The faults of perspective, and the inartificial arrangement, belong to the state of art at that period. Bought at Rome, by Mr. Rogers.

On panel, in distemper, varnished. Gold is introduced into the dresses and ornaments.

BASSANO (Giacomo da Ponte), b. 1510; d. 1592.

[There are here three small and most beautiful pictures by this Venetian painter, who, as a rich colourist, is unrivalled in his best works, but so deficient, generally, in elevated and refined feeling, as to be more allied, in expression and conception, to the Dutch than to the Italian schools.]

2 The Rich Man and Lazarus.—In the foreground Lazarus, and an attendant about to drive him away; the latter wears a crimson cap.* Four figures in the background, representing the rich man and his friends feasting.

* Of the same form and material as those worn at this day by the peasants of Friuli.

3 The Good Samaritan.—Most admirable for character as well as colour, and far more dignified in feeling than is usual with Bassano.

In both these pictures the subjects are in harmony with the painter's particular turn of mind, and therefore excellent. 3 ft. 4 in. by 2 ft. 7 in.

4 The Nativity.—Treated in his usual homely, familiar style, as a group of peasants. The animals, and the colouring, excellent.

BAROCCIO (Federigo), b. 1528; d. 1612.

[A painter who is *sometimes* very sweet in colour and elegant in design; but generally he affected a rosy tint in his hues, and a flimsy prettiness in his compositions, ill adapted to the large sacred subjects he treated. Though he studied in the Roman school, he was strongly influenced by Correggio and Parmigiano.]

5 A Holy Family—called the "Madonna del Gatto." A repetition of the same subject now in the National Gallery. 3 ft. 8½ in. by 3 ft.

CARRACCI (Ludovico), b. 1555; d. 1619. See p. 84.

6 The Virgin and Child, with Six Saints.—A small and beautiful picture, a repetition of the same subject which is in the collection of the Marquess of Lansdowne, (No. 8,) and already described. It was brought by Mr. Rogers from Bologna.*

CARRACCI (Annibal), b. 1560; d. 1609.

7 The Coronation of the Virgin—by the Father and the Son. In the centre of the picture, the Holy Virgin, with the Father and the Son on each side, seated on a semicircular throne; a crowd of angels attending, some of whom perform a heavenly concert, in the foreground; while myriads of angelic spirits seem to float around, and melt into the dazzling abyss of light behind.

* I have heard that Lord Lansdowne gave 500*l.* for his picture. Mr. Rogers, who had long admired it, and at the sale had coveted it, found this little picture, also a genuine original, hanging in the house of a nobleman at Bologna, and purchased it for a sum not exceeding 30 guineas.

This grand composition should be considered with a reference to its allegorical and poetical significance. The subject thus treated always typified the triumph of the Christian religion, of which the Holy Virgin is generally the emblem. There is a sublime simplicity in the arrangement of the principal figures, a fertility of fancy, and richness of effect in the management of the accessories, a unity in the midst of variety, which renders this picture very remarkable, and one of the most truly poetical ever painted by Annibal Carracci. It displays, more than any single picture of his with which I am acquainted, his study of Correggio, whom he has imitated throughout in sentiment and treatment. This is particularly apparent in the two angels playing the viol and the flageolet, on the left, both of which (especially the former) are delicious; also in the management of light and shadow, and the deep luminous background. It would be worth while to contrast the rich artistic treatment of the subject here, with the divinely chaste and spiritual treatment of the same subject in the "Coronation of the Virgin," by Frate Angelico.* Formerly in the Palazzo Aldobrandini, at Rome, and brought to England, by Mr. Day, about 1800.

C. 3 ft. 10 in. by 4 ft. 7 in.

CESARE D'ARPINO (Guiseppe), b. 1560; d. 1640. [A painter of the later Roman school. More dashing and superficial than elevated or correct.]

8 A Warrior on Horseback.—A small and very spirited sketch. Formerly in the possession of Sir Joshua Reynolds.

CLAUDE DE LORRAINE, b. 1600; d. 1682. See p. 101.

9 The Mill.—A small landscape, of an octagon form. A shepherd piping to his flock; two goats playfully butting; in the background a river and mill. Delicious for its soft, tranquil, Arcadian character. From the collection of Benjamin West. Bought in 1831, for 91 gs. (*Liber Veritatis*, 11.) P. 12 in. by 18 in.

* Louvre, Dessins, 253.

10 A large Landscape.—A rich architectural portico of a palace, on the sea-shore, with a party of ladies and cavaliers, playing at cards. Beyond, the sea, with hilly shore, and a castle to the left. From the Orleans collection. It is mentioned with some doubt, but great praise, by Barry, as being quite worthy of Claude. (Vide *Barry's Works*, vol. ii. p. 137.)

CORREGGIO (Antonio Allegri).

11 There is a Riposo here, by some attributed to Correggio, by others, to Francesco Rondani, a scholar of Correggio, who assisted him in the frescoes of the Duomo, at Parma. Some parts of the foliage and drapery are so fine, that it is the more difficult to account for the barbarous drawing. From the Orleans Gallery. Richardson mentions it as celebrated, but doubtful. P. 16½ in. by 13 in.

CREDI (Lorenzo di, Sciarpellino), b. 1453; d. about 1532.

[Studied with Lionardo da Vinci, in the school of Andrew Verocchio, and imitated Lionardo and Perugino. His original subjects are limited to Madonnas and Holy Families, which he painted with infinite feeling and grace. The most important picture of his which I have seen, is the Virgin, with St. Julian and St. Nicholas, in the Louvre, (No. 938,) which is admirable for devout feeling in the heads, and for softness and richness of colour.]

12 The Holy Virgin crowned by the Redeemer.—A small altar-piece. The principal group is represented in a glory above; below, in a landscape, are seen four saints—St. Nicholas and St. Barbara to the right, and St. Julian and St. Ursula to the left. On a little predella beneath is represented, in the centre, Christ rising from the sepulchre, on the left St. Francis, and on the right St. Anthony; the figures being much less than those in the upper compartment. As a devotional subject, the whole composition most beautiful and majestic, and the heads full of expression, and painted with exceeding delicacy. The figure of St. Julian nearly resembles that in the large picture in the Louvre. P. 3 ft. by 17 in.

DOMENICHINO (Zampieri), b. 1581; d. 1641.

13 The Youthful Christ—with the instruments of the Passion. A small picture from West's collection.

14 Landscape—with the fable of Apollo and Marsyas. From West's collection.

15 Landscape—with the story of Tobit and the Fish.

16 A Landscape—called "The Bird-catchers." From the Borghese Palace.* 16 in. by 21 in.

GIORGIONE (Barbarelli), b. 1477; d. 1511.

[This great painter originated that fervid style of colour, which distinguished the Venetian school. See pp. 245 and 302.]

17 Portrait of a Young Knight—called "Gaston de Foix." A small full length, in armour, the head bare; the face seen in front, and full of melancholy sentiment; the left hand on his lance. Very noble in the figure and expression, and painted with great force and richness. It is apparently a study of armour, and has been attributed to Raphael. P. 15 in. by 11 in.†

GIOTTO DI BONDONE, b. 1267; d. 1336. [A scholar of Cimabue, but so far his superior, that he may be styled the true regenerator of Italian art, in form, in colour, and in character.]

18 St. John and St. Paul.—Half figures, less than life, being fragments of a fresco painting, in the church of the Carmelites, at Florence, executed by Giotto about 1295. When the church was repaired after a fire, in 1769, the frescoes were destroyed, and these heads were brought to

* The manner of catching birds, by means of a stuffed owl, as represented in this little picture, is still common in Italy.

† On the back of the picture is the following inscription:—"Figure tirée d'un tableau du Giorgione d'une Ste Vierge assise sur les nuées, avec St. François, et la presente qu'on pretend être Gaston de Foix; le tableau est à Castel Franco, dans le Trevisane. Cette note est de Mons. Mariette." Castel-Franco was the birthplace of Giorgione. If this figure represent Gaston de Foix, it must be in the character of one of the warlike saints—probably St. George or St. Maurice.

England by Mr. Townley, and were afterwards in the possession of the Right Hon. Charles Greville. There are so few specimens of the very early Italian school in England, and the few works of Giotto yet existing in Italy are crumbling so fast to ruin, that these heads have a peculiar value, not as curiosities merely, but as giving an idea of that earnest and devout feeling in art, which made amends for all mechanical deficiencies. The profound truth of sentiment, and the reverential expression in these old heads, is very striking. The whole group was engraved by T. Patch, about 1771.

GUERCINO DA CENTO, b. 1590; d. 1666. Bologna S. See p. 107.

19 The Madonna and Child.—She holds up to him a bird, perched on her hand. The expression of the shrinking infant, in which pleasure, fear, and curiosity, are combined, is exceedingly naïve and beautiful. From the Borghese Palace. This picture, and the Holy Family of Baroccio, are examples of the natural and familar manner of treating religious subjects which prevailed in the Bolognese school. Nothing can be prettier as groups from domestic life, nor less in character with the "Incarnate God," and his mother, "Holiest among women."

C. 2 ft. 6 in. by 1 ft. 10 in.

GUIDO RENI, b. 1575; d. 1642.

20 A Head of Christ—crowned with thorns. An exceedingly fine sketch. From Mr. West's collection. Engraved by Sharp, with the inscription—"Behold, and see if there be any sorrow like unto my sorrow."

MAZZOLINO DA FERRARA, b. 1481; d. 1530.

[A painter of the early school of Ferrara, who imitated the vivid colour of Garofalo, (his contemporary,) and finished with a delicacy almost equal to the Dutch school.]

21 Christ disputing with the Doctors.—A small composition of eighteen figures. In the foreground a monkey, and a boy playing with an owl. In the background, rich

architecture of white marble, with a tablet sculptured in bas-relief. Some of the old heads are very fine. The colouring vivid.* This little picture is mentioned by Lanzi, as a *replica* of a picture in the church of St. Francesco, in Bologna,† and he supposes it to have been painted for a Cardinal Aldobrandini, who was legate at Bologna, in the time of Mazzolino. It was bought out of the Villa Aldobrandini, by Mr. Ottley, and sold in his collection, in 1801, for 180*l.*

———, (School of Ferrara.)

22 The Ascension of Christ.—A small, richly coloured picture.

MOLA (Francesco), b. 1612; d. 1668. [An artist who studied in the later school of Bologna, and is very remarkable for a certain original treatment of his subjects. He had feeling without elevation, was animated rather than graceful, and *picturesque* rather than poetical.]

23 A Riposo.—Angels are ministering to the Virgin and infant Saviour. In the background, Joseph is reading. A very beautiful little composition, treated in the picturesque manner of the painter, with whom the subject was a favourite. (See National Gallery, No. 160.)

MURILLO (Bartolomé Esteban), b. 1618; d. 1682. Spanish S.

24 St. Joseph—seated, with the infant Christ. A small sketch, very warm in the tone. In point of sentiment, it is a carpenter and his child—no more. From Mr. Hope's collection. P. 12 in. by 9 in.

PARMIGIANINO, (or his school,) b. 1503; d. 1540.

25 A Virgin and Child.—Life size, and the Virgin nearly full length. Unfinished, but extremely fine.

* It may be remembered that in the picture by Mazzolino, in the National Gallery, (No. 82,) there is also a monkey introduced, to which, in both instances, the painter seems to have attached some meaning, though it is not apparent.

† I do not know whether the large picture by Mazzolino of the same subject, and similar in composition, which exists in the Museum at Berlin, be the same here alluded to. It is 8 ft. high.

PAUL VERONESE (Cagliari), b. 1530; d. 1588. (See p. 112.)

[The great master of what is called in painting the "*ornamental*" style—a style in which the utmost luxury of fancy and design, and splendour of colour, took the lead of all higher, severer principles of art.]

26 Mary Magdalene anointing the Feet of the Saviour, in the House of Simon the Pharisee. A composition of numerous figures, in his usual rich and luxuriant style; the heads fine; the colouring magnificent. The figure of the man who is remonstrating against the waste of the ointment, is that of Paul Veronese.

This is the finished sketch for the great picture of the same subject, in the Durazzo Palace, at Genoa, which, however, differs from it in many respects. It was in the collection of Henry Hope, Esq.; sold after his death in 1816, and purchased by Mr. Rogers.

C. 5 ft. 1 in. by 6 ft. 8 in.

POUSSIN (Nicolò), b. 1594; d. 1665. (See p. 114.)

27 A grand classical Landscape, with Travellers reposing, called the "Campagna di Roma." The effect is that of morning.

> "Mark the sable woods
> That shade sublime yon mountain's nodding brow.
> With what religious awe the solemn scene
> Commands your steps! as if the reverend form
> Of Minos or of Numa should forsake
> Th' Elysian seats, and down th' embowering glade
> Move to your pausing eye."
>
> AKENSIDE.

Sold from the collection of A. Champernowne, Esq., in 1820, for 202 guineas.

C. 3 ft. 1 in. by 4 ft. 2 in. (*Smith's Cat.* 340.)

28 The Adoration of the Shepherds.—The scene is a ruined temple, used as a stable; and while the shepherds and shepherdesses are bending in adoration round the Virgin and sleeping Infant, in the distant background we have the previous scene, "There were shepherds watching their flocks by night," with the burst of glory above. This exquisite picture is a proof that Nicolò

Poussin could be, when he chose, a poetical and effective colourist. From the collection of Lord Radstock.

C. 1 ft. 9 in. by 2 ft. 8 in. (*Smith's Cat.* 54.)

RAPHAEL (Sanzio, or Santi), b. 1483; d. 1520.

29 Christ on the Mount of Olives.—The Saviour, in simple drapery, kneels, with his hands joined in supplication, and looks up to an angel, who presents the cup. The three apostles are seen asleep in the foreground; sky and landscape in the background.

A little picture, in the early manner of Raphael, painted when he was about two-and-twenty. It formed one compartment of the predella to the altar-piece, executed in 1505, for the Nuns of St. Antony, at Perugia. (See the Lansdowne Catalogue, p. 307.) This compartment was sold from the Orleans collection to Lord Elgin, for 42*l.*, and purchased from him by Mr. Rogers. The upper part has been very much rubbed and painted over, and the execution of the rest is rather weak for Raphael; the sleeping figures beautiful.

9 in. by 10 in. Engraved, of the same size, by Flipart, for the Crozat Gallery; engraved, also, in the Orleans Gallery.

30 The Virgin and Child.—The Virgin, seen half-length, in a grey robe, with dark red sleeves and blue drapery, a light veil falling from her head, supports the infant Christ, standing; one hand is round his waist, the other sustains his left foot; his left hand rests on her neck; landscape background. Most charming, for the sweet, affectionate, serious expression of the Madonna, and the infantine beauty of the Child.

Since 1721 in the Orleans Gallery, whence it was purchased by G. Hibbert, Esq., for 500 guineas; it was then in the possession of Henry Hope, Esq., and at his sale, in 1816, purchased by Mr. Rogers.* 2 ft. 6 in by 2 ft.

By some attributed to Timoteo Viti d'Urbino.

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* The original cartoon for this picture, in black chalk, was brought to England in 1842, by Mr. D. Colnaghi, and sold by him for 1000*l.* Under his direction, an admirable fac-simile drawing on stone was previously made from it.

ASHMOLEAN OXFORD MUSEUM

SACCHI (Andrea), b. 1600; d. 1661. [A Roman by birth, ranks amongst the first of the second-rate Italian masters.]

31 Christ bearing his Cross.—A small composition of seven figures; the Saviour is sinking to the earth. St. Veronica, attired in the ample white drapery in which the painter excelled, and which he so frequently introduced, is near the Saviour, with the miraculous impression of his face upon her handkerchief. One of the capital pictures of the master.* Arched top. 2 ft. 2½ in. by 1 ft. 7 in.

Sold from the Orleans Gallery, to Henry Hope, Esq., for 150 guineas, and at the sale of his pictures, in 1816, purchased by Mr. Rogers.

SALVATOR ROSA, b. 1615; d. 1673.

32 Jason—charming the Dragon which guarded the Golden Fleece.

SARTO (Andrea del, Vannucchi), b. 1488; d. 1530.

[One can hardly say that Andrea del Sarto belonged to any *school*, properly speaking. He studied under Pier di Cosimo, at Florence, but adopted something from the style of Bartolomeo and Lionardo da Vinci. See pp. 125 and 243.]

33 A fine Head of a young St. John.—Purchased out of the Marescalchi Palace, at Bologna. Life size.

15 in. by 12 in.

TINTORETTO (Giacomo Robusti), b. 1512; d. 1594. Venetian S. (See p. 127.)

34 The Miracle of St. Mark—who descends from heaven to aid the martyred slave. According to the

* It seems to be a finished study for an altar-piece. Barry, in a note on this picture, bears testimony to its great beauty, and adds, "Andrea Sacchi's principles and views, in all the parts of the art, were most just and admirable; and there is nothing wrong or reprehensible in any part, but his not having pushed them farther and with more vigour; and I cannot help letting loose an idea, suggested to me by Sacchi's works, and some others of that school, that the style of the Roman school is a better substratum for perfection than the style of any other, and that it would be wiser to work on that basement, and to supply what is wanting in that school, than either on the Venetians', Bolognese, or Flemings'." The idea here "let loose," and somewhat loosely expressed, is worth catching and retaining.

legend, a Christian slave, in the service of a gentleman of Provence, disobeyed his master's commands, in order to visit the relics of St. Mark, and on his return was condemned to the torture; as it was about to be inflicted, St. Mark himself appeared, and miraculously saved his votary.

The victim is extended on the ground. The baffled executioner holds up the instruments of death, miraculously broken, in his hand. St. Mark is seen above this group, the figure seems to rush downwards, floating, air-sustained. A little in the background sits the lord of the slave; and around are numerous spectators, looking on with various expressions of doubt, consternation, curiosity, and astonishment. Among them conspicuous, is the female figure on the left, bending backwards, with a child in her arms, and one knee resting on the base of a pillar, referred to by Ridolfi, for its wonderful life and expression.* The whole composition is inconceivably spirited and masterly, all glowing with life and soul, and coloured with amazing richness and brilliancy. In the great picture there is an old man in the corner, which is not in the sketch. From Mr. Ottley's collection. 3 ft. 1 in. by 4 ft. 3 in.

The great picture, about twenty feet in length, was one of the three which Tintoretto painted for the *Scuola di San Marco.* It is now in the Museum at Venice.

TITIAN (Tiziano Vecelli), b. 1477; d. 1576. (See p. 128.)

35 "La Gloria di Tiziano,"—called also, "The Apotheosis of Charles V.," "The Last Judgment," and, by Ridolfi, "Il Paradiso."† The original finished sketch for the great picture of this subject is now in the Royal Gallery at Madrid. It is a tradition, that this extraordinary picture owed its origin to a dream of Charles V., which he related to Titian, and desired him to paint it.‡

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* "E frà gli stupori di quel maravigliosa componimento è una donna appoggiata ad un piedestallo, che si lancia in dietro per vedere l' azione, così pronta e vivace che viva rassembra."

† Ridolfi, vol. i. p. 167.

‡ This is not the only instance of a royal dream commemorated in painting. Le Brun's famous "Crucifix aux Anges" is said to have been a dream of Anne of Austria.

In the upper part is seen the Trinity, surrounded by Cherubim. The Virgin, in adoration, is to the left, and behind her, St. John the Baptist. On the opposite side, Charles V. and his Empress, in a supplicatory attitude, their crowns lying at their feet; farther down is Philip II.; and below them Titian has introduced his own portrait. The centre figure is Noah, holding up the ark. Moses, with the tables of the law; St. John the Evangelist, supported on his eagle; David, with his harp; and a female figure, representing "the Church," is extending her arms towards the emperor, as if appealing to him for protection; others of the evangelists and martyrs make up part of the composition. Ridolfi says, that these last figures were studied from the antique. A beautiful landscape at the bottom of the picture.

The great picture was painted by order of Charles V., who carried it with him into Spain, after his abdication, and placed it in the Monastery of St. Geronimo de Justé, to which he had retired. After his death, Philip II. caused it to be removed to the Escurial, and it is now in the Museum at Madrid.

This fine original sketch was for some time lost; and it is said, that it was discovered, about 1808, in a gambling-house at Madrid, begrimed with dirt and lamp-oil. Purchased from the proprietor, (who was then in prison, either for debt or for some political offence,) for a sum far beneath its value, and brought or sent to England by Mr. Wallis, to whom we owe the possession of many pictures acquired during the Peninsular war. The dream is quite worthy of an imperial and orthodox despot, and as a piece of imaginative poetry and rich colour, this pictorial interpretation of it is quite worthy of Titian. The female figure of the Church, with outspread arms, is, in particular, of wonderful animation and beauty.

4 ft. 3 in. by 3 ft. 4 in.

Engraved, large, 1566, and there are three smaller engravings. The picture seems to have derived the title by which it is chiefly known, from the inscription, "GLORIA in excelsis Deo," which is on the engraving.*

* Charles I. possessed a carving of this, entered in his Catalogue as a "high square piece, being carved after Titian's piece, which is called *Titian's Glory*, being the heavens."

36 Charles V. on Horseback.—Study for the great picture now in the Royal collection at Madrid.*

37 A "Noli me tangere,"—i. e. Christ appearing to Mary Magdalen in the Garden. She is prostrate at his feet, and leans forward, as if she would clasp his knees, looking up, at the same time, with passionate longing, mingled with surprise and awe. The Saviour, drawing his linen shroud around him, shrinks back:—"Touch me not, for I am not yet ascended to the Father."

There is a fine bit of landscape in the background, with the morning breaking over the dark blue distance, which throws out the figures with singular effect, without detracting from the solemnity of the subject.

Titian is characterized by the poetical style in which he treated sacred subjects—a style not always so happily in harmony with the sentiment of the subject, as in the incident here represented, which is more poetical than spiritual. In refinement, in truth, and tenderness, and pathos of expression, in rich, harmonious colour, this picture is not exceeded by any of Titian's most celebrated works. It is one of his earlier productions, about the same date with the "Four Ages," in the Bridgewater Gallery, that is, about 1515.

Formerly in the cabinet of the Muselli family, at Verona; afterwards in the collections of the Marquis de Seignelai, and M. Bertin; and last from the Orleans Gallery.†

C. 3 ft. 6 in. by 3 ft.

38 A small Copy—from the great picture of the Cornaro Family, now at Northumberland House.

VELASQUEZ (Don Diego), b. 1599; d. 1660.

[There is something in the history of this painter which fills the imagination like a gorgeous romance. In the very sound of his name—Don Diego Roderigo Velasquez de Silva—there is something

* "The general effect of this picture is weak, but on a close inspection, nothing can be more ably and beautifully made out than all the details of it. The finesse and *maestria* of its execution have all the grace, ease, and finish of Teniers, without his vulgarity."—*Barry*, vol. ii. p. 96.

† "This mellow and glorious union of landscape and history, of the Poussin size, is the completest I have seen, for all and for each part."—*Barry*, vol. ii. p. 90.

mouth-filling and magnificent. When we read of his fine chivalrous qualities, his noble birth, his riches, his palaces, his orders of knighthood, and, what is most rare, the warm, real, steady friendship of a king, and, add to this, a long life, crowned with genius, felicity, and fame, it seems almost beyond the lot of humanity. I know nothing to be compared with it, but the history of Rubens, his friend and contemporary, whom he resembled in character and fortune, and in that union of rare talents with practical good sense, which ensures success in life.]

39 The Infant Don Balthazar,—eldest son of Philip IV. of Spain, when about six years old, on horseback. This is a repetition of the portrait in the Grosvenor Gallery, (No. 84,) but here the background, a court and buildings, is left unfinished.* A similar portrait, with a landscape background, is at Dulwich.

Spanish School.

40 A Spaniard smoking.—Head in profile, half length, life size, very remarkable for truth of character and depth of colour. From Westall's collection.

WATTEAU (Antoine), b. 1684; d. 1721. (See p. 14.)

41 A Garden Scene.—A conversation between a lady and a cavalier.

ORIGINAL DRAWINGS, FRAMED.

MICHAEL ANGELO.—Study, in black chalk, for one of the grand seated figures on the ceiling of the Sistine chapel.† From the Lawrence collection.

RAPHAEL.—Study for two figures in the famous "Entombment," in the Palazzo Borghese. Slightly, but most beautifully drawn with a pen. From the Crozat collec-

* This and the Grosvenor picture appear to represent the young prince as taking his riding lesson, and are studies for the great picture, (life size,) now in the Museum at Madrid.

† The man robed, with a tablet and pen, which is under the prophet Daniel.

tion, and that of Sir T. Lawrence. In Passavant's Catalogue of Raphael's Drawings, No. 343.

Study.—Madonna and Child, with St. John. Drawing, in red chalk; apparently a first thought for the Madonna del Cardellino.

Part of the Cartoon for the large Holy Family painted for Francis I., and now in the Louvre. It contains the figure of Christ.

Flemish and Dutch Schools.

HEMMELINCK (John), b. about 1430; d. about 1484.* [A painter of Bruges, and one of the most distinguished of the early Flemish school, sometimes called Hans Hemmling, and Memling.]

42 Virgin and Child—throned in a gothic niche. Most exquisitely and elaborately painted. The figures are full length, and she is feeding the infant from her bosom.

A small miniature painting, about 6 in. by 4 in. It has been attributed, by an excellent judge, to Van Eyck.

43 Portrait of Hemmelinck—by himself. Painted when he was received into the hospital at Bruges, as a patient, after being wounded in battle. This curious portrait bears the date 1462, but is perfectly fresh, and most delicately painted; the hair, for instance, is touched with the utmost minuteness, and yet the silky, flowing texture conveyed with the utmost freedom of pencil.†

P. 12 in. by 7½ in.

HOLBEIN (Hans), b. 1498; d. 1554.

44 A small Head of a Man.

NEEFS (Peter), b. 1570; d. 1651.

45 A small Interior of a Church.

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* The dates are uncertain. According to the latest German authorities, the best on such points, he died in Spain, in the Carthusian convent of Miraflores, about 1499.

† There is a picture at Hampton Court, a little portrait, (No. 258, First Series,) which appears to me to have been painted by the same hand.

———?

46 An ancient Miniature—representing, in a landscape, a Knight, in brilliant armour, kneeling on one knee. Above, in a glory, is seen God the Father, wearing a triple crown, and encircled by red and blue cherubim. In the foreground, caverns on each side, representing the torments of the damned. In the background, a tower, from which issues a host of armed men, and further off, a river with boats.

About 6 in. by 4 in.*

REMBRANDT (van Rhyn), b. 1606; d. 1674.

47 Allegorical Sketch—*en grisaille*, representing the deliverance of the Dutch provinces from the united powers of Spain and Austria, and containing many figures, on horseback and on foot; but what the artist really meant to signify, it has become difficult to divine. One of the most prominent symbols, is a lion chained to a rock, on which are inscribed the words, "Solo Deo gloria."

This picture was in the collection of Sir Joshua Reynolds, and sold to Benjamin West, for seventeen guineas and a half. After his death, in 1820, it was sold for 75 guineas, and was purchased by Mr. Rogers, for 247 guineas. P. 2 ft. 7 in. by 3 ft. $3\frac{1}{4}$ in. (*Smith's Cat.* 198.)

48 Portrait of Rembrandt—when about sixty, in a brown cloak, bordered with fur, and a velvet cap on his head; he wears a gold chain and medal. Executed in a free, sketchy, and most masterly style.

2 ft. 1 in. by 1 ft. 8 in.

49 A Landscape—some trees, and a bit of foreground. Hazlitt says, somewhere, that Rembrandt's landscapes have a look of being "dug out of nature." Here is an admirable illustration of what I suppose him to have meant,—a sort of earthy, ponderous sublimity of effect,

* "One of a set of miniatures now in the possession of M. George Brentano, at Frankfort, originally painted about 1470, for a Maitre Etienne Chevalier, Conseiller du Roi, in the time of Charles VII. of France."—*Passavant's Tour*, vol. i. p. 194.

created out of the most simple elements. From West's collection. Purchased by Mr. Rogers, for 200 guineas.*

15½ in. by 14 in.

RUBENS (Sir Peter Paul), b. 1577; d. 1640. [See the Introduction to the Grosvenor Gallery.]

50 Triumphal Procession—after Andrea Mantegna. A picture, for many reasons, both remarkable and interesting.

When Rubens was painting at Mantua, (from 1601 to 1607,) under the patronage of the Duke Vicenzio Gonzaga, "The Triumph of Julius Cæsar," now at Hampton Court, still adorned the ducal palace, in all its freshness and beauty, and Rubens, from one of the most beautiful compartments of the frieze, painted this copy for himself. His lively and dramatic genius has introduced some variations. Thus, instead of the sheep for sacrifice, which in the original are seen in the right-hand corner, quietly walking by the side of the elephant, Rubens has introduced a lion and a panther, which last appears to growl at the elephant, and the latter turns round to strike him with his trunk. The forms, though more slender and graceful than is usual with Rubens, are yet ampler than the severe antique elegance of Mantegna, in the original picture; while the richness and harmony of the colour lend certainly a great charm to this classic composition. Rubens kept this copy in his own possession; after his death it was sold, and during the revolutionary war it was purchased, by Mr. Champernowne, from the Balbi Palace, at Genoa. It was then valued at 800 gs., but was sold from his collection, in 1820, for 335 gs.

3 ft. by 5 ft. 5 in. (*Smith's Cat.* 803.)

51 The Terrors of War.—The original study for the large picture, which was painted for the Grand Duke Ferdinand, about 1605, and is now in the Pitti Palace.

Venus is endeavouring to detain Mars, who, hurrying from her arms, rushes on to war, led by Discord and the Furies, and trampling the arts and sciences under his feet. A fine moral allegory, painted with extraordinary vigour,

* West, as I have heard, had picked it up, by chance, for half-a-guinea.

and more elegance of form than is with Rubens usual. The back of one of the prostrate female figures, with her lute broken, is particularly beautiful. Formerly in the Balbi Palace, at Genoa. 1 ft. 8 in. by 2 ft. 6 in. (*Smith's Cat.* 524.)

52 Landscape.—Moonlight evening. It was formerly in the possession of Sir Joshua Reynolds, who alludes to it in his discourses. 2 ft. by 2 ft. 11 in.

53 Landscape.—A woody scene, with a man and cart in front, and a stream of water. 19 in. by 21 in.

SNYDERS (Franz), b. 1579; d. 1657. (See page 273.)

54 Dead Game.—The objects the size of nature. A lobster, in a dish, is conspicuous; the head of a dog in one corner. Signed, *F. Snyders.*

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55 A Man's Hand holding a Hawk.—Dated 1673.

TENIERS (David), b. 1610; d. 1694. (See page 48.)

56 Five Boors drinking outside a Dutch Cabaret. 26 in. by 19 in.

English Painters.

BONNINGTON (Richard Parker), b. 1801; d. 1828.

57 A Turk—with his pipe. A small picture; very richly coloured. From the collection of Sir Thomas Lawrence.

FUSELI (Henry), R.A., b. 1741; d. 1825.

58 Prometheus.—Sketch in chalk.

GAINSBOROUGH (Thomas), b. 1727; d. 1788.

59 Landscape.—Morning.—Remarkable for its cool, verdant, and truly English colouring. 14 in. by 17½ in.

HAYDON (R. B.), living in 1844.

60 Napoleon at St. Helena.—A small repetition of the picture in the possession of Sir Robert Peel, described at p. 374.

LESLIE (C.), R.A., living in 1844.

61 The Children of Edward IV. at Prayers—before they go to sleep—the sleep that was to be their last. Small sketch.

62 A Mother teaching her Child to Read.—(A version of a famous print by Marc Antonio.)

REYNOLDS (Sir Joshua), b. 1723; d. 1792. [See the Introduction to Lord Lansdowne's collection.]

63 Puck seated on a Mushroom.—In the background, Bottom, with his ass's head, is seen reclining in a most meditative and sentimental attitude.

This well known and admired picture, has been so often engraved, that farther description is unnecessary. The conception has often been criticised, as not conveying the idea of Shakspeare's elf—"the merry wanderer of the night"—as "too childish, and not sufficiently fantastic." This was my own feeling; but on expressing it to an accomplished painter, who was looking on it at the same time, he asked, "why the gothic imp, Robin Goodfellow, should not be imaged as a mischievous child, as well as the classic imp, Cupid?" 3 ft. 4½ in. by 2 ft. 7 in.

64 The Strawberry Girl.—With her hands simply folded, a basket under her arm, she stands in her white dress, and looks full at the spectator with her large dark eyes. The admirable impasto, the bright golden tone of colour, clear as Rembrandt, and the dark landscape background, have a striking effect.* 2 ft. 5 in. by 2 ft. (See p. 328.)

65 The Sleeping Girl.—Her head resting on her arm. Exhibited in 1787.†

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* "The picture of a little strawberry girl, with a kind of turban (a kerchief) on her head, was painted about this time, (1775,) and he considered it as one of his best works, observing that no man ever could produce more than about half-a-dozen really original works in his life, 'and that picture,' he added, 'is one of mine.' The picture was exhibited, and repeated by him several times, not so much for the sake of profit as for that of improvement."—Vide *Northcote's Life of Reynolds.*

† Northcote says—"Mr. Opie and myself were the managers for arranging the pictures, but we found great difficulty in placing it, being so powerful in its effect, that it seemed to annihilate every picture near it." See also the Lansdowne Collection, No. 155.

66 A Girl with a Bird concealed in her hand. The cunning exultation in her laugh is most true to nature.

67 Cupid and Psyche.—Psyche holding the lamp, and gazing on Cupid, who is asleep. Figures life size. A picture of most brilliant effect, and, in the tender, greenish half-tints, of great delicacy. The Cupid finer than the Psyche.

68 A Landscape.—The view from his own house on Richmond Hill. Painted strongly, in the manner of Rembrandt, which, it may be observed, is hardly in character with the scene.

STOTHARD (T.), b. 1755; d. 1834.

69 Peace. The Triumph of Amphitrite. A Fête Champêtre. A Scene from Chaucer. The Flower and the Leaf. Scene from the Children in the Wood. Belinda surrounded by sylphs, from the "Rape of the Lock." And five other small sketches.

SULLY (Thomas), b. 1783, in England. [An artist, who, having resided since childhood in America, considers himself, and is considered, an American. Now residing at Philadelphia.]

70 A Head of Queen Victoria.—Painted when Mr. Sully was in England, in 1838.

TURNER (T. W. M., R.A.)

71 Stonehenge.—Drawing in water-colours.

WILKIE (Sir David), b. 1785; d. 1841.

72 A Spanish Señorita—with her nurse, a woman of the Asturias. Sketched on the Prado, at Madrid, in 1828. In water-colours.

WILSON (Richard), b. 1728; d. 1782.

73 Landscape.—An evening effect of deep shadow, and rich glowing light. 16 in. by 20 in.

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74 A Frame containing twelve Ancient Miniatures.—Among them are the portraits of Isabella of Arragon, Joanna of Arragon; Henry Stuart, Lord Darnley; Queen Elizabeth, at the age of seventeen, by Holbein; also a most beautiful Venetian miniature of a female, with a head-dress like those we see in Giorgione's pictures.

SCULPTURE.

The small model, by Michael Angelo, of his famous seated statue of Lorenzo de' Medici, Duke of Urbino, called "Il Pensiero." It is in terra-cotta. From the collection of Mr. Locke, of Norbury Park. The statue itself, in marble, is in the Chapel Dei Depositi, in the Church of San Lorenzo, at Florence.

Also a fine antique bust of a Young Athlete, in Carrara marble, resembling in form and expression, the eldest son of Laocoon. It was found by Mr. Fagan, at Ostia, whence we have the Apollo Belvedere, and so many other inestimable relics of art.

Two small statues—a Cupid pouting, and Pysche in a crouching attitude; of great delicacy and beauty. By Flaxman.

The basso-relievos on each side of the drawing-room chimney-piece, are also by Flaxman.

A bust of Pope, modelled from nature, by Roubilliac, of which Sir Robert Peel possesses the marble.

The carved work in mahogany, which stands in the dining-room, is the work of Sir Francis Chantrey, executed by him when he came first to London, a penniless, friendless mechanic.

Among many precious antiques and curiosities of art, must be mentioned a small candelabrum of bronze: the lower part is formed of a seated female figure, holding a wreath. The free and graceful design belongs to the period of perfection in art. This exquisite relic was purchased for Mr. Rogers, in Italy, by the able connoisseur, Mr. Millengen. It was fished out of the sea, at Puzzuoli, after an immersion perhaps of centuries, which accounts for its damaged and corroded surface.

The collection of Greek and Etruscan vases is extremely valuable, and contains some specimens of rare beauty.

In the ante-room, among other precious articles, there is a small Lion, of calcareous stone, found in the Thebaide.

Also a colossal head of Nepthys, in red granite, inscribed with hieroglyphics, which formed part of the lid of a sarcophagus; also from the Thebaide.

In the cell below, a small idol, in black basalt, inscribed with hieroglyphics. All these were brought to Rome by M. Basseggio, and purchased by Mr. Rogers.

Miss Rogers, the sister of the poet, possesses a small, but very elegant collection of pictures, including examples of most of the old masters, and some charming modern pictures by Reynolds, Stothard, Wilson, Gainsborough, Leslie, Bonnington, Turner, and Wilkie.

Though none of these pictures are large or very important, some among them are exceedingly curious and valuable, and by painters whose works are rarely found in English collections.

Among the Italian pictures:—

A little Madonna and Child, throned, with angels holding a canopy over them, attributed to Benozzo Gozzoli, who painted the great frescoes in the Campo Santo, at Pisa.

By Domenichino, a caricature of a Lawyer mounted on a mule, and holding an owl perched on his hand.

By Andrea Verocchio, who taught design to Lionardo da Vinci and Michael Angelo, there is a portrait of a noble lady of Florence, one of the Soderini family, in a very rich and graceful costume, the head in profile: somewhat hard and dry in execution, but with a peculiar look of nature and truth, and an air of high-bred elegance, which is very striking. Andrea Verocchio was a sculptor and goldsmith by profession, and the first who invented and practised the art of taking off the cast of a face in plaster. I am not aware that any other painting by Verocchio exists in England, and even at Florence his works in this department are exceedingly rare.

By Andrea Mantegna, St. Michael subduing the Dragon, and St. Apollonia, in two small niches, brought from a shrine in Padua.

By Giorgione, a rich landscape, with a Cavalier and a Lady performing music, the sea in the distance.

By Agnolo Bronzino, the portrait of Eleonora di Toledo, wife of Cosmo, Grand Duke of Tuscany.

Among the Flemish pictures:—

By Hans Hemmelinck, a little miniature of the Nativity —very exquisite.

The portraits of the two famous brothers, Jan and Hubert van Eyck.

By Rubens, the battle between Constantine and Maxentius, one of the series of twelve sketches from the History of Constantine, which were formerly in the Orleans Gallery, and were designed by Rubens for the manufacture of tapestry, which Charles I. maintained at Mortlake. This is an admirable sketch, both for animated conception and colour.

By Teniers, two excellent little pictures; one of his witch scenes, and a landscape.

By Mabuse, a female Saint about to visit a shrine.

THE END.

T. C. Savill, Printer, 107, St. Martin's Lane.

ASHMOLEAN MUSEUM OXFORD

70.

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