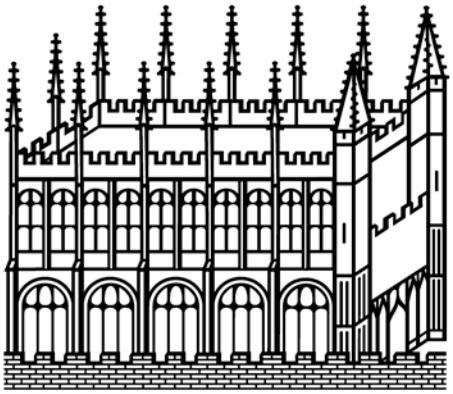

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VOL. I.

LONDON

SAUNDERS AND OTLEY, CONDUIT STREET.

1836.

PRINTED BY E. LOWE, PLAY-HOUSE YARD, BLACKFRIARS.

PREFACE.

In the spring of the year 1831, on first projecting a journey to England for the purpose of ascertaining the state of art in that country, I naturally looked around me for those works most calculated to give information on the subject, and found, to my astonishment, little of a satisfactory nature.

The works of the elder Richardson, published 1722,—of which a second edition, enriched with addenda by the younger Richardson, with the title, "The Works of Jonathan Richardson," appeared in 1773,—although containing many notices of much interest, offer by no means a complete account of the collections of art in England.

In the "English Connoisseur," published in two volumes, a particular account of the paintings in England, with reports of the sales of different collections, names of purchasers, &c., up to the year 1766, will be found. By this means, a good idea of the rank and nature of the English galleries at that period may be obtained; although, at the same time, as far as regards the names of masters, this authority is frequently fallacious. At all events, since that period, so many pictures—and among the rest the splendid Houghton collection—have quitted the English shores, so many have exchanged masters at home, and, during the last forty years, such innumerable objects of art have been imported into the country, that the "Connoisseur" ceases to afford the information requisite at our present date.

The same may be said of Dr. Joh. Jac. Volkmann's "*Neuste Reisen durch England*," published at Leipsic, 1781, in four volumes, 8vo; a work, otherwise, of great merit, and of authentic reference at that time.

Dr. G. F. A. Wendeborn's "*Zustand des*

Staats, der Religion, der Gelehrsamkeit und der Kunst in England; Berlin, 1785—1788," 4 vols., 8vo, contains, in the last volume, a general critical examination of the state of art in England, with notices on some of the then living artists: these, however, being confined rather to opinions than facts, this portion of the work assumes but a secondary value.

In Ch. Aug. Gottl. Göde's interesting work on "England, Wales, and Ireland," 5 vols., 8vo, various notices of the English galleries occur; but during my sojourn in England, I became aware of their insufficiency, both as respects completeness and connoisseurship.

A true French vivacity characterizes Louis Simond's "*Voyage en Angleterre pendant les années* 1810, 1811. *Paris*, 1817." 2 vols., 8vo. On all works of art, however, the author's observations are very limited, and, in general, he only mentions those pictures to which his taste peculiarly directed him; those, for instance, by Rembrandt. He, in short, professes to be no

connoisseur. This work was translated by L. Schlosser, under the title, "*Reise eines Gallo-Amerikaners*, 1817."

S. H. Spiker's "*Reise durch England, Wales, und Schottland, im Jahre* 1816; *Leipzig*, 1818," contains, like Göde's work, many notices on the collections in the different country-seats; many are, however, omitted, and those in the capital are entirely passed over in silence, the author not professing to make any attempt at a work of a complete nature.

Johanna Schoppenhauer's "*Reise durch England und Schottland, im Jahre* 1816; *Leipzig*, 1818," contains too superficial an account of the collections in those countries to convey any adequate or satisfactory idea of their wealth and value.

Dr. A. H. Niemeyer's "*Beobachtungen auf einer Reise nach England; Halle*, 1822," 2 vols., 8vo, gives a true picture of what he saw, with notices of the most interesting nature upon the two Universities. Works of art were, however,

by no means his object, and paintings are scarcely alluded to.

The work entitled, "*Bilder aus England, von Adrian; Frankfurt A.M.*, 1827," 2 vols., 8vo, only offer, towards the latter part, a short description of the works of a few distinguished artists, such as Lawrence, West, Martin, &c.

H. Meidinger's "*Reise durch Grossbritannien und Irland, vorzüglich in topographischer, kommerzieller und statistischer Hinsicht; Frankfurt A.M.*, 1828," 2 vols., 8vo, is an excellent companion in travelling through England. Not only has he followed the example of Dr. Volkmann, in borrowing from authentic sources of information, but, through personal observation, his work bears that stamp of correctness which, if I may be allowed so to say, does not always appear in that by Volkmann.

A work of the most recent date is, "*Breife eines Verstorbenen*,"* who sometimes enters upon

* "Tour of a German Prince," translated by Mrs. Austin. —*Transl.*

the subject of art, although usually only superficially, and with more display of general talent than of connoisseur knowledge.

Details of a more copious nature will be found in the descriptions of individual collections, which are generally very splendidly got up beneath the patronage, or even at the sole expense, of the proprietor himself. Hence it is, that strict impartiality of judgment, even where these works have been assisted by competent knowledge of the subject, (a circumstance which sometimes appears questionable,) cannot, in these instances, be expected. Besides these objections, works of this nature are seldom to be met with out of England, and I frequently only obtained the sight of them after having previously examined the objects they described. In the course of the following remarks, it will be found that I have notified such works in the different collections where they occur.

Although my journey to England referred principally to an examination of the works of

Raphael, as a preliminary step to a projected work on the life and productions of that master, yet this very object naturally opened to my acquaintance most of the first collections in that country. The observations thus obtained I here submit to the judgment of the connoisseur and of the amateur public in general.

In this work I flatter myself in being able to offer to the public many discoveries of novelty, and remarks of a more particular and emendatory nature than have yet appeared. Where it has laid in my power to give historical references, I have not failed so to do. In answer to any remark upon the conspicuous place which the picture galleries hold in this work, I beg to remind the reader that this subject is least generally known, while, on the other hand, many English works on architecture and sculpture, and some of the most excellent kind, are extant, which frequently find their way over to the continent.

Of the collections of drawings by old masters in England, I have described four of the most valuable, which will probably be thought sufficient.

Should it be remarked that many hitherto quoted works by the first masters are missing in the following observations, it may be safely concluded, that my object in preserving silence has been to avoid giving that offence which I should otherwise infallibly have done by the exposure of the truth.

The want of completeness in my descriptions of country seats, and their various treasures of art, I have endeavoured to supply by a supplementary list, borrowed either from different authentic works, or imparted by friendly communications.

To the amateur and man of research, the catalogues of King Charles I.'s collection, and that of the Orleans Gallery, will not be unacceptable additions,—the former being of rare

occurrence out of England, and the latter having been supplied me, in the most complete form, with the names of purchasers and prices affixed.

To those who have not leisure to examine the more copious works upon the history of art in England, the "Survey of Art in England," at the end of this work, slight and sketchy as it is, will not be devoid of interest.

In conclusion, I cannot refrain from mentioning the kind reception and friendly assistance in my researches, which I almost invariably met with in the course of my journey. If I have in any instance failed to acknowledge this, I can only beg those individuals to whom I am thus indebted, should these lines ever reach them, to be assured, that the most grateful remembrance of their goodness will ever accompany me, and that my heart often wanders back in thought to their blooming island in the ocean, and to the kind friends it contains.

Frankfurt A.M., March, 1833.

TRANSLATOR'S PREFACE.

In presenting this work under the present form to an English public, the translator feels aware that it carries in the title-page a recommendation to notice of no little importance; and that, to the general reader, as well as professed amateur, who may wish to see the face of English art reflected, as it were, in a glass, the remarks of an enlightened foreign artist cannot be devoid of interest. As far as regards the novelty and variety of facts concerning the picture world, which M. Passavant has here brought forward, and which evince equal patience of research and liberality of investigation, he has established an important claim to our attention and respect: his

own opinions, however, form so conspicuous a feature in the work, that, to all those who, either as proprietors of collections, or professors of the art themselves, are more intimately connected with the subject, some explanation, to justify his qualifications for the task, is here due. Of M. Passavant's early education the translator knows but little, except that he spent several years at Paris at that period when the finest specimens of every department of art were, through the means of commissaires, daily pouring into that capital, and when, for a short but brilliant epoch, Paris offered a school of art where the surest foundation of practical and theoretical knowledge might be laid. M. Passavant profited by the opportunities of investigation to the fullest extent, especially in the instances of paintings and drawings by the old masters; and this, added to subsequent and constant practice as an artist, and great natural talents for research, has raised him to the rank of one of the first connoisseurs of the day.

The Author's object in visiting this country was professedly for the examination of the works by Raphael; by which means he obtained access to collections, some of which are unknown even by name to the English reader, and acquired a mass of correlative information, which he was induced to lay before the German public, whose veneration for English art has been further proved by the favourable reception which this work has found. This will account for the preponderance here given to the productions of the great master, and as M. Passavant's aim was not so much to go over old ground as to explore new, it will be found that various well-known collections are passed over in silence, while ample reparation is made by the light thrown on many a treasure, whose existence had scarcely been suspected.

It is perhaps a singular fact, that, in this writing age, no English work has yet been attempted which at all embraces the general view of art in England, or the number and

variety of collections scattered through her counties, which a foreigner is here the first to offer. Several works of high interest and merit, it is true, exist; but these are confined to the public galleries alone, or at most include a few, and very few, of the largest and best known private collections. Another circumstance also in favour of this work is, that, as a foreigner, and unfettered by any ties, either of connexion, friendship, or patronage, M. Passavant has been able to express himself with the most perfect freedom and independence; — two qualities which various circumstances combine to render almost impracticable, in the true sense of the word, to the English critic. To those, therefore, who may feel mortification in finding a favourite work pulled down from its height, it can only be urged that his praise is as honest as his blame.

It is possible that the circumstance of this book having been already two years before the German public, may be an objection in the

opinion of some;—many alterations as to position of pictures having necessarily occurred; but if the reader will reflect on the endless shiftings which are going forward on the theatre of art, it will be found impossible, even for two months in succession, to present a correct statement of these particulars. Interesting, also, as it may be to trace the wanderings of a picture from one country to another,—to see it now banished by civil factions, or snatched by foreign invasion,—now a sacrifice to royal bigotry, or the sport of private extravagance,—yet these are facts which the historian, equally as the connoisseur, could furnish, and are of separate, and perhaps secondary interest to those scientific criticisms and opinions which would teach us to view such chef-d'œuvres with eyes and judgments more capable of appreciating and enjoying their excellences.

For all faults and imperfections of style, the translator can only solicit indulgence. From the many technical and idiomatic terms, the

work of translation has been rendered one of unusual difficulty; and fidelity to the original is the only merit it can with any justice assume. In all important changes the necessary notes have been added. By means of correspondence, also, the translator has obtained the advantage of the author's own corrections and emendations, which will account for some seeming discrepancies between this and the original version.

M. Passavant is now in Italy, pursuing his labours of research in collecting materials, drawings, &c., for a life of Raphael, which is intended for publication during the course of the ensuing summer.

March, 1836.

TOUR

OF

A GERMAN ARTIST, &c.

ARRIVAL AND SOJOURN IN LONDON.

We landed on the steep shores of Dover, under as lovely a sun as ever illuminated their white cliffs; and having undergone the usual formalities of the Custom House and Alien Office, proceeded on our way, indulging in those varied expressions of surprise, admiration and mirth, which the arrival in a new country, and more especially in England, is sure to elicit from the lips of travellers.

Our first halting-place was the old town of Canterbury; the road to which lay through lovely wooded meadows, diversified by the numerous hop-grounds which form the chief wealth of the county of Kent. At Canterbury we allowed ourselves the delay of a day, in order to examine at our leisure the celebrated cathedral, which, with regard to art, offers much that is highly interesting.

Perhaps, by way of assistance to the traveller in the inspection of this and other English buildings, a brief sketch of the different styles of architecture of the middle ages, may not be deemed misplaced.

The oldest Christian churches in England were erected during the period of the Saxon sway. They are in the circular style; the same which is called in Germany the Byzantine, but here the Saxon. On comparing them with the Italian religious buildings of a similar style and period, we find the English churches infinitely more uncouth in form and execution: and with the German buildings of

similar date, especially with the beautiful ecclesiastical edifices on the Rhine, no comparison can be made.

To the above immediately succeeds the so-called transition style; termed in England the Norman, from having been first introduced during that dynasty. A greater delicacy of proportions,—the frequent use of the pointed and intersected arches, and the peculiar ornaments of the time, are the features which more immediately distinguish this from the Saxon. Considered in its proper nature as a transition, it is little more than a mixture of different elements, and can therefore lay no claim to the rank of a distinct style in itself. In Germany, for instance, the churches of Limburg on the Lahn, and of Neuss on the Rhine, give the best idea of what the English designate as the Norman style.

The style falsely termed the Gothic, as characterised by the pointed arch, next presents itself: it was introduced into France and Germany at the beginning of the thir-

teenth century. The later modifications of it, where the arches frequently pass into straight lines, and in which a profusion of decoration is visible, is termed in England the "Florid Style."

Between the larger English churches of this kind, and their German cotemporaries, the following distinctions exist. In the former a high square massive tower is generally found rising from the centre of the cross, where the transepts intersect the nave. This tower is usually flat, and without spire; its four corners terminating in ornamented pinnacles, and smaller ones of the same kind rising between them from the centre of each side. The portal, or chief entrance, is made very low and simple, in order to leave space for the great window above. This, in the smaller churches, occupies the whole breadth of front; but in larger churches, which boast two side towers, the space between these towers suffices. An exception to this, however, may be seen in the instance of Peterborough Cathedral, where the whole façade

forms an open galilee in the pointed style; presenting, as far as I know, a unique specimen of the kind. In Germany and France, on the contrary, one large circular window, or several small ones, are generally found standing together over the door-way.

Among the details of the English buildings of those times, the flat-sided arch forms a very remarkable feature; it is employed for doors, as well as for windows. This form, however, is not agreeable, being out of character with the lofty soaring proportions of this style of building. In the upper portion of the large windows, a prevalence of perpendicular lines presents another peculiarity, which gives the whole a kind of net-work effect.

A further and very singular feature in the English style of building, consists in the battlements, which are found equally on churches, as on fortresses or castles, and are introduced where they obviously have no purpose, except that of ornament. This is even the case in the cathedral of York, the most

celebrated ecclesiastical edifice in England. On the other hand, the English churches are superior to those of other nations, in the beauty of their vaulted ceilings, which offer as perfect specimens of richness, delicacy, and good taste, as can possibly be produced. The columns supporting the building spread themselves in the form of a fan upwards, are there intersected by circles, and then united in the centre by the pendant ornament, present a most striking appearance.

On surveying the castles, as well as the old country mansions of the middle ages, we find them corresponding, in a great degree, with those of Germany; the balcony in the centre, with the windows grouped, as it were, together, form the only distinction. With the exception of some more important castles, these dwellings are all remarkable for their smallness and uniformity. The English have, however, never quite abandoned the style of the middle ages; and during the last century, have

greatly improved upon it, in the erection of many castles and country seats.*

The cathedral of Canterbury stands upon the ancient site of the palace of the Saxon king Ethelbert, who presented the ground to Augustin, the monk who had converted him to christianity, for the purpose of there founding a church and monastery. This primitive edifice, according to the custom which then prevailed in the north, was built of wood; but having suffered severely from the ravages of the Danes, it was, after the

* A work which gives the most comprehensive view of the state of architecture in England during the middle ages, is that by Thomas Rickman, the architect. "An attempt to discriminate the styles of architecture in England from the Conquest to the Reformation, &c. London, 1825, 3rd edition. Longman and Co." Another excellent work of this kind is by John Britton. "A Chronological List and Graphic Illustration of Christian Architecture in England; embracing a critical enquiry into the rise, progress, and perfection of this species of architecture, &c., with an alphabetical list of architects of the middle ages, &c. London, 1827. Longman and Co."

Norman conquest, rebuilt by Archbishop Lancfranc, the stones for the purpose being brought from Caen, in Normandy. Under his successor, Anselm, the choir was so embellished with paintings, and other decorations, by the prior Conrad, that this part of the church received the name of the "glorious choir of Conrad."

In the year 1174, the whole upper part of the church was destroyed by fire; but, in a few years' time, a more beautiful edifice arose, phœnix like, from its ruins. The expences thus incurred were mainly defrayed by the large receipts arising from the Bull of indulgences, granted to this church in consequence of the martyrdom of the archbishop, Thomas à Becket. A further addition, and one whereby the building was increased to almost double its original size, was made, in 1379, by the erection of the western end, and the central high tower. From that period to the present, the cathedral has remained unaltered in form. The

subterranean church beneath the old choir, is the only vestige of the ancient building which has descended to the present day. This is very low, resting on small pillars, which branch into arches, similar to those of the tenth and eleventh century in Germany. Here is also a portion of pavement formed of white marble, porphyry, surpentine, and what is called Opus Alexandrinum, in imitation of the Basilica churches at Rome. Such is likewise to be found in other old English churches, as well as in the cathedral at Aix-la-Chapelle. The eastern part of the upper church is one of the most beautiful remains of Norman architecture in England. The nave rests on massive round pillars, in the taste of the twelfth century; these are connected by pointed arches, over which rises the upper part with small pillars of dark marble, three of which united form one column; linked together, as it were, with hoops in the centre of the shafts, and making a colonnade of round arches.

A splendid stone screen in the gothic style, A. D. 1304, divides the old from the more modern building, and is ornamented with figures of the Saxon monarchs, part of which have been recently restored from old models. Altogether, much has been lately effected in England towards the restoration of its churches and ancient monuments. The lofty vaulted roof of the tower is beautifully coloured, and presents one of the most striking specimens of this kind of decoration, which I have seen in England. Beckett's tomb is still standing, but the bare walls are all that remain: its wealth of gold and jewels having been plundered in Cromwell's time. The monument of the Black Prince, son of King Edward the Third, has, on the other hand, been religiously preserved, with all its interesting accessories of sword, helmet, and shield; as likewise his gold studded armour. His effigy, large as life, lies on a sarcophagus, adorned with his armorial bearings. This very interesting monument was erected in the year 1376, and has

an old French inscription round the bronze plate.*

Having enjoyed much real gratification in the inspection of this cathedral, we continued our route towards London. Our road to Rochester, like that between Dover and Canterbury, displayed a constant succession of meadow-lands and lofty trees, and every turn called forth some fresh burst of admiration, at the cleanliness, usefulness, and practical comfort of all we saw.

Rochester is a very picturesque town; on the highest point, reflecting its ruins majestically in the river Medway beneath, stands an extensive old castle of William the Conqueror's time. At Gravesend, which we soon reached, we first came in sight of the broad

* An engraving of this monument will be found in the interesting work by Edward Blore. "The Monumental Remains of Noble and Eminent Persons, comprising the Sepulchral Antiquities of Great Britain.—London, 1826." 1 vol. 4to., with thirty plates. The building itself is fully described in "Britton's Antiquities of Canterbury Cathedral." 1 vol. 4to.

Thames, which, studded with its thousands of vessels in full sail and steam, most appropriately announced the vicinity of the queen of commercial cities; the great emporium of the world. Another and more striking picture of her wealth and population, was displayed in an immense concourse of beau-monde, assembled in carriages and on horseback, to witness a review at Greenwich. Here also we first discovered the grand dome of St. Paul's; the lower portion of this building being entirely lost in the atmosphere of the surrounding smoky metropolis; whilst the cross and cupola, whose enormous altitude place them in a purer region, seem to hang midway suspended in the air.

How different are the sensations called forth on the first distant sight of St. Peter's at Rome, which, with all its grand proportions of dome and pillar, stands forth clearly delineated, beneath the pure æther of an Italian sky. To the weary traveller, who is slowly toiling through the unwholesome marshes around it, the gigantic edifice is a welcome

sight. Like a voice in the desert, it seems to announce the vicinity of a mighty and holy city, and to promise a sure rest and abode from the bleakness and desolation which oppress him. On approaching London, on the contrary, the smiling fruitful country, with its enchanting villas gradually disappears; the atmosphere becomes dense and heavy of respiration—a procession-like crowd of vehicles and pedestrians, bespeak the never-ending business of the city; and London itself seems the vast desert of men and houses, where a foreigner may feel himself most truly alone.

After having made ourselves thoroughly acquainted with that very useful Guide book, "Leigh's New Picture of London, 18, Strand," which we recommend to all travellers, our first excursion was to the celebrated

BRITISH MUSEUM.

This institution owes its origin entirely to the will of the celebrated Sir Hans Sloane,

who, upon condition of their making his family a grant of twenty thousand pounds, bequeathed the whole of his valuable collection to parliament; it having already cost him above fifty thousand pounds in money, besides his own time and exertions. Sir Hans died in 1754, and in January, 1759, the Museum was first opened to the public. For this purpose the building formerly called Montague House was purchased.* To this collection various legacies have accrued, besides which, valuable additions have been made by the purchases of the united collections of Sir William Hamilton, and of Mr. Townley; the former for eight thousand five hundred pounds, the latter in 1805, for twenty thousand pounds. The grand acquisition, however, was made by the purchase of Lord Elgin's marbles in 1816, for which government paid the sum of thirty-five thousand pounds, and by which means this department of the Museum was raised to the highest importance, as a collection of

* For the sum of ten thousand two hundred and fifty pounds.—*Transl.*

antique sculpture. I pass over other minor collections, by which the Museum was in the mean time enriched.

On the tiptoe of expectation we entered the doors of the British Museum, and how deeply we were disappointed by the first *coup d'œil* of the interior, it is unnecessary to state. Those who remember the apartments which were first allotted to the collection of sculpture, will sufficiently understand and sympathise with my indignation at seeing those magnificent specimens of the purest antique, which had adorned the Parthenon, and glistened beneath the sunny skies of Greece, here crowded in a dirty, dark apartment, and loaded with the defiling accumulations of London soot and dust. Preparation, however, was making for a more suitable dwelling place, which will be hailed with pleasure by all those, who honour art in her purest and noblest form.*

* Since this was written, every reparation to the injured dignity of these costly relics has been made, by the erection of a noble gallery, which was carried on under

First in rank stand those magnificent fragments of Grecian art, the execution of Phidias and his pupils; to these succeed the celebrated Fries, by Phigalia.* Numerous relievos and statues also deserve further remark; but through the medium of catalogues and other more comprehensive works, as well as by casts, &c., these sculptures are become too generally known to require a more detailed account. Extremely rich is also the collection of antique Bronzes; chief of which were brought from

the superintendence of Sir Robert Smirke, and now forms one wing of the British Museum. This consists of several smaller apartments, containing Greek and Roman remains of great beauty. The rooms, however, seem to increase in size, with the rarity and beauty of their contents. The Phigalian Fries occupies an apartment by itself; and lastly, a noble gallery presents to the spectator the splendid decorations of the Parthenon, arranged under every advantage which light and space can give them. Ample room is left for further additions, should another *Belzoni* arise to search the tombs and temples of some long-forgotten race.—*Note by Translator.*

* See O. v. Stackelberg's "Apollo Tempel zú Bassä in Arcadien."

Pompeii and Herculaneum. The greater part of the collection of vases is well known to the public by Hamilton's work: among those from Athens, several struck me as particularly beautiful in form.

The collection of Engravings and Drawings is under the superintendence of Mr. Smith,* to whom I was indebted for much civility. This consists of different bequests, and is constantly being enriched by individual gifts.

No fund is provided by government for this department, and on this account, the collection, though possessing many rare and beautiful plates, is still very imperfect. It has also sustained a very considerable loss by the imprudent confidence placed by a former librarian in a so-called friend, who took advantage of it to purloin some of the most valuable plates, which he disposed of to different connoisseurs. A gentleman having thus become possessed of a rare engraving, and being de-

* Since the death of Mr. Smith, Mr. Young Ottley has succeeded to this office.

sirous of comparing it with that in the Museum, the robbery was discovered.

The drawings consist of two several bequests by Richard Payne Knight, Esq. and by the Rev. Mordaunt Cratcherode. For amateurs and connoisseurs, the catalogue of the most remarkable objects is found in the annexed list.

Among the other countless rarities preserved in this Museum is an extremely remarkable alto-relievo, in steatite, by the hand of Albert Durer. It represents the birth of John the Baptist: Elizabeth is lying on her stately bed, occupying the centre space: on the left, stands a woman in the act of handing her a plate; and on the right a man conversing with her, who appears to be reckoning her age upon his fingers. This portion of the design forms the back-ground, and is kept very flat.* In front sits the old

* It may not be inappropriate to mention here, that the distinction of right and left, in these remarks on works of art, will be found always to correspond with the right and left hand of the spectator.

Zacharias, with a tablet in his hand; while a woman, advancing towards him with the new-born infant, seems to ask what name it is intended that the child should bear. Near the margin on the left, behind the venerable father, with his robe thrown over his head, stands an old man earnestly looking at him; while on the other hand, a young man near him seems to be laughing. These figures are in high relief, and seem almost starting from the marble. A small Bolognese dog, with several books close by, and a small slab inscribed with Albert Durer's mark, and the date of the year 1510, are likewise very prominent.

This relief, which in point of composition is treated in the manner of a painting, is finished with the most exquisite minuteness; and the heads possess a truth and depth of expression only to be expected from the hand of Albert Durer. It is seven and a half inches high, by five and a half inches long.*

* An alto-relievo of similar size and execution, and most probably a pendant of the one described above, is to

Another curiosity is a Florentine Nielo, with the impression of a second upon plaster-of-paris.

A distinguished work by Sir Joshua Reynolds, is the portrait of Sir William Hamilton.

With regard to the department of natural history in this Museum, the only mention I shall here make of it, is, that in its different branches it appears to be very unequally supplied. This may be mainly attributed to the high duty, which was, till lately, imposed on the importation of all objects of art, science, or natural history; which disabled the institution from making any purchases of importance. On the other hand, the collection of

be seen in the Brunswick collection. It represents the preaching of St. John, who is standing on a rock on the left, while in front of him sits a woman with a child standing before her; on the right is a man in armour with a lofty plume. Both these figures are very prominent, as also a woman in the centre, who is suckling her child. In the back-ground, there are several fine heads, which, as well as the surrounding landscapes, are kept very flat.

inland birds, as well as that of minerals and shells, is very complete. This last, in particular, is highly interesting, and arranged with every convenience for the spectator.

In the celebrated library of the British Museum, an extraordinary treasure is contained; no less in its many valuable manuscripts, as in its works of splendour, and in the curious specimens of early printing. In addition to their former purchases and endowments, they have received a munificent gift from the late King George IV. by the presentation of the whole of his father's library; whose taste, for all that was rare and beautiful in works of this kind, was well known. When George III. first planned this collection, he sent for Messrs. Planta and Dalton, the former his librarian, the latter the superintendant of his works of art; and after apprizing them of his intentions, added, "I am King of England—I give you carte blanche both of time and money—now search the whole continent, and do not return till you have procured me such a collection of manuscripts,

drawings, engravings, coins, &c. as shall do credit to both parties." Both fully executed his mandate; the royal library became one of the finest in the world; and the collection of drawings and engravings, which has remained the property of the Crown, is equally distinguished. These latter, together with many valuable and splendid works of art, and a rich collection of books on military subjects, belonging to his present Majesty, are preserved in the New Palace, or Buckingham House. Mr. Glover, who fills the office of librarian to the royal collection, is also one of the librarians to the British Museum. To this gentleman, for the many civilities which he shewed me in his particular department, I here take this opportunity of returning my sincere acknowledgments.

NATIONAL GALLERY.

This is the only distinct public gallery of paintings belonging to the nation. It had been long required; and it is only surprising that in a country like England, where all is to be found that wealth can purchase, or luxury desire, such an important institution should bear so recent a date. In point of numbers or consequence, therefore, it is still in its infancy, and it is easy to foresee that its progress to maturity must be proportionally slow, as its means of increase are confined and uncertain. No funds are appropriated by government for this purpose; and the uncertain accruments of gifts and bequests is all whereon it at present depends for support. Parliament first gave this institution a being by the purchase of the Angerstein collection* for forty thou-

* During the administration of the Earl of Liverpool, in 1824.—*Transl.*

sand pounds; a sum it would have been richly worth, had all the pictures been genuine; but among several of uncertain fame, the Julius II. by Raphael, and the three pictures by Corregio, stand forth as undoubted copies. Of these latter, the Christ on the Mount of Olives is the most glaring; the original of which is in the possession of the Duke of Wellington. This painting affords an instance of what unfortunately too often occurs at the sale of a picture in England; and indeed every where else, when the decision is not referred to some person of knowledge. It was first brought to London by an Italian, who, taking it to Mr. Cosway, the academician, then in high repute as a connoisseur, submitted to him the question, whether two hundred guineas would be an unreasonable price to demand. "My good sir," said Mr. Cosway, "if you wish to condemn the picture at once, you cannot adopt a surer means than by asking so small a price; but if, as you aver, the picture is an original, my advice is that you make the hundreds thousands, and ask no less than two thou-

sand guineas." The Italian did not wait to be twice told, but carried it forthwith to Mr. Angerstein, declaring it had been valued at two thousand guineas: this gentleman refered the case to Messrs. West and Lawrence, who usually assisted him with their knowledge, and who, under the full impression of its being the Escurial picture, decided in its favour, and the cunning dealer obtained his money.

Upon the first establishment of a National Gallery, the well-known English landscape painter, Wallis, offered to the committee, a genuine picture from the Escurial, by Corregio: the subject, a Madonna and Child. The price he asked was twelve hundred guineas, but former experience had rendered the then reigning ministry rather shy of investing the public money in pictures, and it was impossible to convince them that the one now offered was an original. In consequence of this rebuff, the picture was sent over to France, but found its way subsequently back to London again, through the medium of Mr. Neuwenhuys, the picture dealer, who asked and

eventually obtained, the sum of three thousand guineas for it from the National Gallery; which was certainly paying rather dear for their experience.

It is a fortunate circumstance for this institution, that it can now boast at its head a gentleman, whose perfect discrimination in pictures, and long-tried probity, render the recurrence of such fatal mistakes almost impossible. I need scarcely add that I mean Mr. Segur, who has also the charge of all the royal collections. With respect, however, to the augmentation of the gallery, his hands are completely tied, no fund, as before-said, being appointed for that purpose, and no purchases being concluded without the express consent of parliament.

Besides the Angerstein collection, and a few additional purchases, the gallery is chiefly indebted for its present form to the Rev. W. Holwell Carr, who bequeathed the whole of his splendid collection to this institution. Many valuable presentations have also been made by the Duke of Sutherland; Lords

Farnborough, and Liverpool; by Sir George Beaumont; by the Rev. W. Long, and Messrs. G. J. Cholmondeley, Zachary, and Wilkins.

The choicest of these pictures are, for the present, to be seen in a house in Pall Mall. A larger and more appropriate residence is, however, in preparation: a building being now erecting in Charing Cross, upon the plan and under the superintendence of Mr. Wilkins, the architect, which will contain the National Gallery, and also afford the requisite apartments for the use of the Royal Academy, and their annual exhibitions. The sum of fifty thousand pounds as a necessary preliminary has been voted by parliament, as well as the building materials, pillars, &c., belonging to the former Carlton Palace. The centre part, with the two wings, is to extend the length of four hundred and sixty-one feet, and fifty-six feet in depth: four large, and as many small apartments are appointed for the National Gallery.

I shall now add a short account of the pictures, with a few historical remarks, as far

as lie within my knowledge. How happy should I be, could I with one stroke of my wand, transport all my many picture-loving friends into the presence of the works themselves; or even did it lie within the compass of this work to add such plates, as would give some tangible idea of their excellence. This, however, not being practicable, I foresee that the interest of the following description will be chiefly confined to those, who, having seen the pictures, will gladly renew past recollections of them; or to those who, standing before them, book in hand, will not disdain to seek the little information it can afford.

DESCRIPTION OF THE FINEST PICTURES IN THE NATIONAL GALLERY.

ITALIAN SCHOOL.

Leonardo da Vinci. Christ with the Doctors. Five figures, half length, the size of life. This picture was purchased on commission from the

Aldobrandini Palace, for the Rev. W. Holwell Carr. The Saviour represented as a youth, with a mild but deeply reflecting expression, is standing expounding divine truths, in the midst of the Doctors; the various effect of which upon these latter is most forcibly depicted upon their countenances. This splendid picture is most carefully finished, and in parts finely coloured, especially the hands of the Christ. It is in good preservation, apparently one of Leonardo's later productions, more fullness and roundness of form being perceptible, than in his earlier works. The colours are also laid on in full body, although with much tenderness. This picture has been engraved by P. Ghigi.*

Anton. da Corregio. A Holy Family; the Virgin

* It is highly probable that this beautiful picture was executed from a cartoon, by Leonardo da Vinci. Some imagine it to be by the hand of Bernardino Luini; I am inclined to impute it to F. Melzi. The many copies, or rather repetitions existing, imply the estimation in which the cartoon was held, and are additional proofs of its being an original work. One of these I saw at the Spada Gallery in Rome: two others are in Milan, one at the Episcopal Palace, the other at the house of the Consigliere Commendatore Casati.

is seated in a landscape with buildings, holding the smiling infant on her knees. Joseph is seen in the back-ground, in the act of planing. Formerly in the collection of the King of Spain. Thirteen and a half inches high, by ten wide. A most lovely and delicately finished little picture, with great freshness of colouring: unfortunately, it is somewhat obliterated.

The copy of the Corregio, of Christ on the Mount of Olives, has been already mentioned: besides this there are two large groups of heads, * which, if I am not mistaken, are copies from the frescos in the Dome at Parma. They were formerly in the possession of Christina, the eccentric Queen of Sweden, and afterwards passed into the Orleans Gallery. A fourth picture is a copy by Lud. Caracci of Corregio's celebrated "Ecce Homo:" the original of which is in the Marquis of Londonderry's collection.†

Titian. 1. Bacchus and Ariadne.‡ One of the

* Purchased by Mr Angerstein, for a hundred pounds each.—*Transl.*

† Now in the National Gallery.—*Transl.*

‡ Imported by Mr. Buchanan from Italy, in 1806.—*Transl.*

three celebrated pictures which Titian painted about the year 1514, for Alphonso, the first Duke of Ferrara. Breadth, six feet two inches, height, five feet eight inches. From the Villa Aldobrandini. The other two, "a Bacchanalian scene," and "a Dance of Cupids," were sent from the Villa Lodovisi, as a present to the King of Spain at Madrid. These three fine productions were etched in 1636, by Gio. Andr. Podesta, a Genoese.

The picture now under our notice, is one of Titian's finest, and affords a perfect specimen of that kind of Giorgione treatment, which, in his later works displayed itself, by a tenderer style of colouring, and purer beauty of form. The figure of the fleeing Ariadne on the sea shore, has an undefinable grace, while that of the Bacchus, who is in the act of springing after her from his car, drawn by panthers, is as fine a specimen of youthful proportions and ardour, as can possibly be imagined. Among the Bacchanal train appears a little Satyr, dragging a deer's head after him. I am quite sorry to add, that this picture is partially obliterated, especially in the upper part of the figure of Bacchus.

2. A Holy Family, in a landscape —A beautiful

middle-sized picture; the figure of the infant Jesus cast into half-tint is particularly charming. Formerly in the Borghese palace, at Rome.

3. A Music Master teaching a Boy to Sing; with three other figures; splendid countenances; formerly a very fine picture, but now much defaced; half-length figures, the size of life. From the old collection belonging to Charles I.

4. The Rape of Ganymede. An octagon picture, from the Colonna Palace, Rome; powerfully painted and coloured, but voluptuous in character.

5. Venus and Adonis. A beautiful specimen of that often-repeated picture. From the Colonna Palace.

Sebastiano del Piombo. 1. The raising of Lazarus. Several of the figures in this picture were designed by Michael Angelo; the sketches for which I had once the opportunity of seeing at Wicar's, of Rome, and which now belong to the late Sir Thomas Lawrence's collection. They include the group on the right, with the just resuscitated Lazarus. It is a well-known fact, that Sebastian del Piombo, with the assistance of Michael Angelo's cartoons, frequently stood forth

as a rival to Raphael; this was especially the case at the period when this picture was executed, which he may be said to have painted in competition with Raphael's "*Transfiguration*;" both pictures are about the same size. A letter of Sebastian's is still in existence, (also in the Lawrence collection,) wherein he announces the completion of his great picture, viz., the Raising of Lazarus, and says, that it had been removed into the Medici Palace; and, further, that all who saw it were rather pleased than otherwise, with the exception of some of Raphael's scholars, and even they scarcely knew where to object. That, at all events, he was perfectly satisfied, the cardinal (Giulio di Medici) having assured him, that the picture far exceeded his utmost expectations, and that in point of drawing, he considered it superior to the tapestry which had lately arrived from Flanders (those, namely, of the Acts of the Apostles, from Raphael's Cartoons).

Raphael's celebrated picture of the Transfiguration was painted by order of the same Cardinal Giulio di Medici, who, being Bishop of Narbonne, had destined it for the high altar of that

cathedral; upon the death of Raphael, however, which took place immediately upon its completion, the two pictures were exhibited side by side; and, though both universally admired, yet, in the end, the Transfiguration obtained the general preference. This induced the cardinal not to deprive his country of such an ornament, but to send the Sebastian del Piombo in its stead to Narbonne, where it remained the jewel of that church, until purchased by the Regent of France. At the period of the French Revolutionary troubles, this picture was sent with the greater part of the Orleans collection to England, and Mr. Angerstein became the possessor of it for the sum of three thousand five hundred pounds. All must acknowledge that this work is one of uncommon grandeur and splendour, and that in the parts supplied by Michael Angelo, it exhibits the greatest originality of design. The figure of Lazarus, who seems just roused from a deep sleep, is perfectly unique of its kind: the grave-clothes have just been taken off; but one foot, from which he is endeavouring to release himself with the other, still remains bandaged. Many have censured this action, as being unsuitable to

the dignity of the subject; but, I must confess, it does not appear, to me, otherwise than natural in one who feels his first returning power of movement impeded by an unusual bandage. The real defects of this picture consist chiefly in a certain want of keeping in the whole, which shows itself in several of the figures, especially in that of the Apostle Peter, which is out of all proportion small; and also in the back-ground groups and landscape, which stand too forward to the eye. The whole is of a very forcible, but rather too decided a brown tone. Many parts are, on the other hand, conspicuously beautiful; as, for instance, the figure of Mary Magdalen kneeling, in the fore-ground. The words SEBASTIANUS VENETUS FACIEBAT are directly in front. It was originally painted on wood, but has been lately transferred on to canvas. Many old engravings of this picture are in existence; the latest, a large plate by John Vendramini, in 1828, supersedes the necessity of further description.*

* It is said, that the sum of twenty thousand pounds was offered for this picture by Napoleon to its late possessor, and that in estimating the whole collection in

2. The portraits of the Cardinal Hyppolite de Medici and of Sebastian himself. The latter is particularly fine. From the Borghese Palace.

3. A portrait of Giulia Gonzaga: a most splendid production; also from the Borghese Palace.

Giorgione. The Martyrdom of St. Peter. A beautiful middle-sized picture: from the Orleans Gallery. This picture involuntarily reminds one of that, by the greatest of his pupils, in the church St. Giovanni e Paolo, in Venice; or, I should rather say, that one is strongly tempted to draw comparison between the two: the pictures being in themselves widely different. Titian's superiority over his master, in this his chef-d'œuvre, is here particularly evident.

Paul Veronese. 1. The Consecration of St. Nicholas. This great picture was painted for the altar of St. Nicholas' church, in Venice, and, in point of colouring and chiaro oscuro, is one of this master's finest productions.

reference to its late purchase by the government, this work was reckoned at sixteen thousand pounds."—*Hazlitt's British Galleries of Art.—Trans.*

2. The Rape of Europa. A small, but cleverly painted picture. From the Orleans Gallery.

Tintoretto. St. George and the Dragon, with landscape. A good picture; middle-sized.

Andrea del Sarto. A Holy Family; figures half the size of life; from his middle period. From the Aldobrandini Palace.

Brongino. A most interesting female portrait, in powerful keeping. From the collection of the Duke di San Vitale, at Parma.

Parmegiano. The Vision of St. Jerome; eleven feet and a half high, having been formerly an altar-piece. One of this master's most celebrated pieces; but, in my opinion, the fame of this production is more attributable to its defects than to its beauties. It would be difficult to discover any beauty in the distorted figure of St. Jerome, who, in the most unpicturesque of attitudes, is lying asleep on the ground; or in the stiff and highly mannered vision of the Virgin and Child above. The figure also of the Baptist, who is kneeling in front, and pointing towards the vision, is far from being correctly drawn. This picture was painted for the Buffalini family, in the year 1527, and after the

earthquake which took place in Citta di Castello in 1790, was purchased by Mr. Durno.

B. Garofalo. The Vision of St. Augustin. This small, but delicately finished picture, forms, in point of treatment, an agreeable contrast to the preceding. Nature, grace, and poetry, are here all at home, and the great power and brilliancy of the colouring has quite a peculiar charm. The picture represents the venerable saint seated with St. Catherine by the sea shore; while a child, on the left, is busied in ladling out the waters of the ocean with a spoon; in allusion to the old legend of St. Augustin, who being one day deeply immersed in reflections upon the nature of the Holy Trinity, is said to have wandered to the sea shore, where a child, who was playfully employed in spooning out the sea, caught his eye; this childish action struck him as a forcible emblem of himself at that moment, for, truly, the child might just as reasonably expect to drain the mighty ocean by spoonfuls, as that man, feeble man, by the dull glimmer of his own unassisted reason, should be able to penetrate the depths of so solemn a mystery. The vision of the Virgin appearing in the clouds above, sur-

rounded by a choir of angels, singing and playing on musical instruments, is particularly beautiful. Formerly in the Corsini Palace, at Rome.*

A similar, but less beautiful picture, by *Garofalo;* in the possession of the Cardinal Fesch, in Rome.

Ercole da Ferrara. The Conversion of St. Paul; a highly finished and powerfully coloured little picture, of the Ferrara School. From the Aldobrandini Palace in Rome.

Mazzolinio da Ferrara. A Holy Family; another picture of the same school; but unfortunately much obliterated. From the Durazzo Palace, in Genoa.

Julio Romano. A Charity;† one of his few small pictures; the shadows have much depthened with lime. From the Aldobrandini Palace.

Ludovico Caracci. Susanna and the Elders; one of the many unpleasant representations of this subject. From the Orleans Gallery.

* Purchased by Lord Radstock, at Mr. Ottley's sale; afterwards in Lord Kinnaird's possession, whence it passedinto that of the Rev. Holwell Carr.—*Transl.*

† Considered by some as intended to represent Latona with her two children at the fountain.—*Transl.*

Annibale Caracci. 1. John the Baptist in the Desert. From the Orleans Gallery.

2. Christ appearing to St. Peter, at the Gate of Rome.* A little picture, which is here so prized as to be protected with a glass. From the Aldobrandini Palace.

3. Two small pictures with gold ground; which apparently served to ornament some casket.† On the one is Silenus, supported by two Satyrs, trying to reach some grapes hanging above. The other represents Pan teaching Apollo to play the flute. The figure of Apollo is full of grace. From the Lancillotti Palace.‡

4. A delicious and rich Landscape, with Prince

* The Apostle Peter, according to a Catholic tradition, being terrified at the danger which threatened him in Rome, betook himself to flight. On the Via Appia our Saviour appeared to him, bearing his cross. To Peter's question, "Lord, whither goest thou?" Christ replied, "To Rome, to suffer again crucifixion." Upon which the Apostle retraced his steps, and received the palm of martyrdom.

† Considered to have formed the frontispiece of a harpsichord.—*Transl.*

‡ Imported by Mr. Buchanan in 1804.

Giustiniani returning with his suite from hunting. A beautiful picture, from the Guistiniani Palace, at Rome.

Guido Reni. Venus at her toilet; a large picture, well known by Strange's famous engraving.

Domenichino. 1. The Stoning of St. Stephen; a small, very highly finished picture. From the collection of Lucian Buonaparte.

2. Erminia Discovering Herself to the Shepherds. From Tasso's Gerusaleme Liberata.*

3. St Jerome with an Angel; a small picture. From the Aldobrandini Palace.

4. A small Landscape, with Tobias and the Angel. From the Colonna Palace.

Guercino. A small picture of a Dead Christ, with two angels mourning. From the Borghese Palace.

NETHERLANDISH SCHOOL.

P. P. Rubens. Peace and War, an allegory. This picture was painted during the period of Rubens's embassy to England in Charles the

* Imported by Mr. Buchanan, and considered by him to be an Annibale Caracci.—*Transl.*

First's reign; and equally displays the head of the diplomatist, as the hand of the artist; his object having been to win the king over to terms of peace. After the dispersion of Charles the First's valuable collection, this picture found its way into the Doria Palace, Genoa. The Marquis of Stafford subsequently purchased it, and presented it to the National Gallery.*

2. The Rape of the Sabines; a splendid performance, with the undoubted stamp of Rubens' flowing touch.

3. A Holy Family, with St. George and two female saints.† A carefully painted picture of middle size, which is said to have been left to his widow, among other effects, at his death. The principal group was engraved by Christ. Jegher

* Known in the Doria Palace by the name of the Family of Rubens, his own portrait and those of his wife and family being introduced. Imported by Mr. Buchanan for one thousand one hundred pounds, and purchased by Earl Gower for three thousand pounds.—*Transl.*

† The figures in the corner of the painting are supposed to be the portraits of Philip, King of Spain, and the Archduchess Isabella, by whom Rubens was patronized.—*Transl.*

on wood, probably after a drawing of this subject by Rubens.

4. St. Bavon, painted on wood; formerly in the Cornega Palace, at Genoa.

5. A Flemish Landscape; with fine groups of trees, and a truly Flemish breadth of flat country; with the spire of a cathedral on the extreme horizon. A chateau occupies the left side; in the fore-ground, screened by some bushes, are some partridges, while a sportsman is creeping towards them, gun in hand.

Ant. Van Dyck. 1. Portrait of Rubens; half-length figure. A picture which was formerly in Sir Joshua Reynolds' possession, and much esteemed by him.

2. Portrait of Gevartius; upon wood. A most splendid picture; good alike in strength of character, beauty of drawing, delicacy of tones, and powerful massing of colour. By some connoisseurs the head is ascribed to Rubens, and the drapery only to Van Dyck; in which opinion I am inclined to join.*

* Purchased by Mr. Angerstein, at Mr. Bryan's sale, May, 1798, for three hundred and fifty-seven pounds.—*Transl.*

3. St. Ambrose denying the Emperor Theodosius entrance into the Cathedral at Milan, till he should have performed public penance for the crime of homicide. This is a copy of Rubens' picture in the Vienna Gallery, and belonged to Lord Scarborough's collection.

Rembrandt. There are six pictures here by this master, among which the "Woman taken in Adultery," in point of extraordinary finish, and splendid effect of chiaro-oscuro, is the most remarkable. Rembrandt painted it for the Burgomaster Six.

2. The Adoration of the Shepherds. The only light in this picture proceeds from the divine infant; it is executed in Rembrandt's broad manner.

3. The portrait of a Jew; of extraordinary truth and power of colouring.

4. A Woman going through Water; holding up her shift not in the most delicate manner.

5. The Descent from the Cross, is also a highly prized picture from the Reynolds' Collection; but I prefer—

6. A small Landscape, with Tobias and the angel.

A fine *Cuyp*, with horses and horned cattle is here; also a *Joh. Both* of great merit.

FRENCH SCHOOL.

Nic. Poussin. 1. One of the finest landscapes by this master; a number of large trees occupy the centre of the picture, through the stems of which a town, and its environs, with a running stream, are discernible. On the trunk of one of the largest trees, hang some pilgrim's offerings; and at the foot, the figure of a man is stretched on the earth. A pedestal, with two figures resting, is on the left: on the right, is a man bathing his feet in a fountain; other figures enliven the landscape. This picture is carefully finished and agreeably coloured, and forms one of the eight landscapes which were engraved by Stephen Baudet.

2. A Dance of Bacchanals; probably one of those pictures which were painted in the year 1640, for Cardinal Richelieu. The Fauns and Bacchanals are employed in celebrating the vintage. From the Calonne Collection.

3. A Bacchanalian Scene; one of the most

finished and perfect pictures of this master. A company of fauns and nymphs are dancing, and playing the flute, while a comfortable-looking old Silenus has joined the group. The shadows are particularly clear. From the Barberini Palace.

4. Cephalus and Aurora. One of those cold compositions which, in spite of the usual admiration which the English lavish on Nic. Poussin, Sir Thomas Lawrence never could admire.

Gaspar Poussin. Five excellent landscapes by this master are in this gallery; but having been the pupil of the foregoing artist, we place him second in rank. The fine Land Storm,* formerly belonging to the Marquis of Lansdowne, is well known by the engraving. A no less splendid production is the Sacrifice of Abraham; from the Colonna Palace. The view of l'Ariccia, and the road with the ever-green oaks by the Lake of Albano, are in excellent preservation of colour: both from the Corsini Palace, at Rome.† The landscape, with Dido and Æneas taking refuge in

* Imported by Mr. Buchanan.—*Trans.*

† Formerly in Mr. W. Y. Ottley's collection, and purchased for two hundred and forty pounds each.—*Trans.*

a cave, is particularly lovely; the figures by Albano. This picture has, unfortunately, much darkened with age. From the Palace Falconieri.

Claude Lorraine. 1. A Sea Port at Sun-set, with the Embarkation of St. Ursula and her Virgins.* According to the legend, these ladies were the fair daughters of England, from whose coast they thus embarked, about the year of our Lord 238; but, by a painter's licence, Claude has erected beautiful Palladian palaces and temples on the shores of the Thames; as little in character with them then, as they would be at the present day. This picture is 4 feet 11 inches wide, by 3 feet 8 inches high, and came from the Barberini Palace; it bears the name of the artist, with the date 1646.

2. Italian Sea Port. Upon a fragment of column is inscribed, "Claudio inv. Roma, 1644."

3. The Embarkation of the Queen of Sheba.

* Purchased by Mr. Locke from the Barberini Palace, sold afterwards to Mr. van Heythusen for three thousand pounds, then passed into Mr. Des Enfans' hands, who sold it to Thomas Moore Slade, Esq. for twelve hundred pounds. Sold to Mr. Angerstein for two thousand five hundred pounds.—*Trans.*

This picture bears the name of "Claudio," with the date 1648, and was painted for the Duke de Bouillon, an early patron of this artist. Great as is the fame of the above pictures, and high as they rank in point of optical effect, yet such is the coldness and stiffness of the drawing, that many have been led to doubt their originality. Still stiffer and colder are the two other landscapes; one of which is a copy of the celebrated Mill in the Doria Palace.

4. Landscape with Narcissus and Echo. A large picture, 3 feet 11 inches wide, by 3 feet 1 inch high; finely executed. It is designated in the Liber Veritatis as No. 77*. From the collection of Peter Delme, Esq.

5. A small landscape, with Hagar and the Angel. The cheerful and happy mind of this master, however, could represent nothing gloomy; he has

* A work by Claude, wherein most of the sketches to his pictures are to be found. He compiled this work as a certain reference for the purchasers of his pictures. This magnificent book is now in the possession of the Duke of Devonshire, and has been published in three folio volumes by John Boydell.

therefore enlivened this desert by placing a comfortable looking village upon a rock. It may be remarked in Claude Lorraine's pictures, that his figures do not always suit the character of his landscape. This sweet little picture belonged formerly to the Duane collection.

6. A small study of trees, from nature. In the fore-ground a flock of goats, with a shepherd playing the fife. A delicious *morceau* from Lord Londonderry's collection.

7. A landscape with sun-set, and the Death of Procris.

These last four pictures were all presented by Sir George Beaumont.

8. A large picture with Sinon carried prisoner before Priam. In good preservation, but somewhat cold in the distance. From the Ghigi Palace.

Sebastian Bourdon. A landscape with the return of the Ark; from the sixth chapter of the first book of Samuel. The sky and landscape are in a very grand manner, somewhat in the style of Poussin.

ENGLISH SCHOOL.

William Hogarth. Of all English artists, and perhaps, generally speaking, of all others, the most humourous—Wit upon canvas. In the truth, spirit, and character with which he contrived to represent the commonest scenes of life, none have yet equalled him. Nor is this truth confined to his conceptions of the subject only; his forms are equally correct; his colouring equally masterly. The execution of his pictures is generally somewhat sketchy, but with a decided and firm touch. In point of general effect they are certainly powerless, when compared with the present extravagance of the English style, but far more effective than the engravings of them would lead one to suppose.

Nothing can more truly exemplify the above description of Hogarth's peculiar style, than the following set of six pictures, called Hogarth's "Marriage à la Mode." The masterly descriptions by Lichtenberg, as well as numerous engravings, have rendered them so familiar to the German reader, that I shall merely add a few words on each, to recal them to his memory.

1. The first represents a nobleman with a gouty foot upon a stool, his hereditary honours thick around him, who having run through the family fortune is seeking to repair past losses, or as the French express it, to *fumer ses terres*, by marrying his son, a young man of the first fashion, to the daughter of a rich usurer. The young lady's inclination on the subject does not seem to have been much consulted, but the prospect of fine dresses, high-sounding title and smart equipages, have obtained the necessary affirmative. The promised happy pair are sitting side-by-side, with the most perfect fashionable indifference; she is just paying a languid attention to the soft whispers of a young advocate.

2. The complete absence of all connubial love in the young married couple, is now more conspicuous. The young rake having spent a night of dissipation, is returned home, and has thrown himself into an arm-chair, while his young bride, from sheer ennui and fatigue, is yawning and stretching with every limb. An old servant is shrugging his shoulders at the sight.

3. The unprincipled life of the husband here ap-

pears in its full recklessness; as also in the following number,

4. The dangerous companions with which the young wife is surrounded. This picture represents a music party, at which the young advocate slily gives her a card for a masked ball.

5. The assignation at the masked ball has taken place, and the guilty party have adjourned to a house of doubtful description. In the mean time, some kind friend has apprised the husband, who now roused to jealousy, proceeds with a body of police to break open the house and secure the delinquents; he, however, ventures imprudently in alone, and shews himself first: a struggle ensues, in which he is mortally wounded; the murderer escapes by the window, and the wretched wife kneels in anguish and despair, imploring the forgiveness of her dying husband.

6. The murderer is taken, condemned and executed: the miserable countess, returned to her paternal roof, has swallowed poison, and is writhing in the agonies of death: her child, a poor unhealthy looking little creature with ricketty limbs, is taking the last kiss from the mother's pale lips,

while the parent, usurer in heart, as well as in profession, is drawing a valuable ring from her convulsed hand.

7. Hogarth himself, his dog and his palette beside him. The witty artist is not to be mistaken; beyond this, there is nothing very remarkable in the features. It is powerfully painted.

David Wilkie. As far as regards characteristic representations of common life, this artist may be considered as approaching nearer to Hogarth than any other. In point of execution and colouring, he as far exceeds him. Two pictures, specimens of his early and middle style, are here to be seen.

1. A Village Merry Making before a public house, conceived in the style of Ostade, and with a fine effect of *chiaro-oscuro.* Every figure beams with life and animation, and the merriness, as also the drunkenness, of such a party are excellently given. Painted in 1811.

2. The Blind Fiddler. A poor wandering fiddler, with wife and child, is exhibiting his skill at a farm house; a mother is tossing her delightful infant to the time of the music, while the father, standing with his back to the ample fireplace, snaps his fingers by way of further amusement; a mis-

chievous young urchin is imitating the poor old man on a pair of bellows. The only individuals who seem unaffected by the strains, are the minstrel's own wife and child, their thoughts being occupied with the prospects of a plentiful meal. One of Wilkie's best pictures; and universally known by John Burnet's excellent engraving.

Sir Joshua Reynolds. 1. Portrait of Lord Heathfield, the defender of Gibraltar. A fine face, with an expression of manly and military decision. In good preservation of colour; a property seldom to be found in Reynolds' works.

2. Portrait of William Wyndham, Esq.

3. The banished Lord; a powerfully coloured head, which probably received this name from the expression of suffering and melancholy which characterises it. There is an engraving of this picture.

4. Study of a Head in profile, painted from the same model who sat for Reynolds' Ugolino.

5. A Holy Family. A well known picture engraved by Sharpe; the conception of this picture, in the first place, is of a very homely grade—a circumstance, which in such a subject is in itself a defect; and secondly, the colours are so faded as

to produce an unpleasant effect. This is unfortunately the history of too many of Reynolds' pictures, and makes his injudicious experiments with oils and vehicles, of which he could not possibly foretell the result, the more to be regretted.

Benjamin West. There are four pictures here by this artist. Two large ones, subjects from the New Testament: "Christ Healing the Sick;" "The Last Supper;" and two smaller pictures of Pylades and Orestes; and Leonidas banishing Cleombrotus: all belonging to that class of his compositions which are equally cold and stiff in conception, as in colour; and whose only merit consists in a formal academical correctness of form and proportion. It must, however, be said for West, that although never possessing many of his predecessor Reynolds' beauties, and in many respects completely opposed to him; yet he has occasionally produced works before the public, in which there is much that is really beautiful in expression, and grand in manner. The former is particularly conspicuous in his battle pieces; for instance, the battles of La Hogue, and the Boyne; the latter, in his Moses and the Brazen Serpent, now in Mr. Neeld's possession: and the Apostle Paul on the

island of Melita, casting the snake into the fire; the Altar Piece to the Chapel of Greenwich Hospital.

*Singleton Copley.** 1. The death of the Earl of Chatham, in the House of Lords, after a speech of much eloquence in favour of America. The chief interest of this picture consists in the many excellent portraits, otherwise it is rather cold in colour and manner. It is too well known by the print to require any further description.

Thomas Gainsborough. This artist may be said to hold the same station in the landscape world of painting, as Reynolds in the historical. Both were founders of those respective styles of treatment, which particularly distinguish the present English school, and which it is the chief aim of its members to bring to greater perfection.

Among the finest of his productions may be reckoned the two landscapes here exhibited, displaying a depth, a juicyness and playfulness of colouring which is highly pleasing to the eye.

1. The Watering Place. Cows drinking at a small pond, and children playing among rocks,

* Father of the talented statesman, Lord Lyndhurst.—*Transl.*

with tall trees overshadowing. Simple as this subject appears, it is, nevertheless, sufficient to exhibit the whole skill, and character of the artist.

2. The Market Cart. A road overgrown with bushy trees; two country girls seated upon a cart loaded with turnips and other vegetables; two lads are walking, and other figures enliven the back-ground. Although the tone of this picture is highly rich and harmonious, yet there is a certain manner in the execution, especially in the foliage of the trees, which is not agreeable.

Richard Wilson. The same analogy, which exists between Reynolds and West, may be drawn between this artist and the foregoing. Possessing none of that depth and brilliancy of colouring, as also not that mannered style which characterises Gainsborough; the whole of his life appears to have been directed to the attainment of a certain truth and ideality of form. Besides the circumstance of his colouring being at all times hard and chalky, his pictures are now further disfigured by numberless cracks, which are attributable either to an insecure priming, or to their having been varnished too early.

The two landscapes here by Wilson, are "Niobe

and her Children;" and the "Villa of Mæcenas;" well known by engravings.

Sir George Beaumont. To this gentleman, who united in his own person, both a liberal patron of art and an enlightened artist, the National Gallery is indebted for many fine pictures. Two by himself, presented to the gallery by his widow, Lady Beaumont, are also here.

Besides the above-mentioned, the National Gallery possesses a number of good, but second-rate paintings, which for want of sufficient space, are all packed together in another apartment. A work is now publishing in numbers, containings engravings of the finest pieces in the gallery. Four plates in each number, with a short and interesting account of each picture; each number two shillings, and three shillings proofs.

THE BRITISH INSTITUTION.

(FORMERLY THE SHAKSPEARE GALLERY, PALL MALL.)

FROM this excellent institution, the public derives the benefit of seeing alternately the works of the old, and of the modern masters: the former being exhibited during the summer and autumn, and the latter in the spring months. This institution has further the great merit of having been the first to unlock the concealed treasures of art belonging to the king, the nobility, and the gentry of the land, to the inspection of an enlightened and appreciating public. Another great advantage to art in general is also derived, by its thus affording the means of copying from the old masters; a circumstance formerly very difficult of attainment. Most of the pictures of this exhibition in the year 1831, being such as I had the opportunity of examining at their respective homes, the descriptions of them will be found scattered in other parts of this work.

DULWICH COLLEGE.

This College, situated about three miles from London, on the Camberwell road, was built by an actor, a contemporary of Shakspeare's, Edward Alleyne, by name, for the support of the poor and needy in the neighbouring parishes. On founding this institution, he, as was natural, limited the objects of this charity to a certain number, proportioned to the funds he had provided; now, however, many legacies having accrued, and the value of the property being much increased, (the number of incumbents still remaining the same,) a species of opulence and almost luxury, where only comfort and economy were intended, has been insensibly introduced. English-like, the directions of the founder are followed to the letter, but whether his intentions, viz., those of affording help and refuge to the poorer classes, have been equally fulfilled, is rather doubtful.

The history of the collection of pictures

which now belongs to this College is as follows:—Sir F. Bourgeois, a gentleman of great taste and wealth, having a magnificent collection of pictures, and being much interested in the advancement of art, was desirous of appropriating them to the foundation of a National Gallery, on the condition, however, of a suitable building being erected to receive them. This offer was coolly received, and ultimately rejected; and being frustrated in this public-spirited plan, he at length presented his fine collection to Dulwich College, where a fine gallery, under the direction of Mr. Soane, the architect, consisting of five apartments lighted from above, was immediately annexed to the College. Entrance, gratis, may be had four times a week, by means of cards from Messrs. Ackerman, Colnaghi, and most artists of note.

DESCRIPTION OF THE FINEST PICTURES IN DULWICH GALLERY.

MANY excellent Dutch pictures by *D. Teniers*, *Ph. Wouvermans*, *Cuyp*, *W. Van der Velde*, *Joh.*

Both, Ruysdael, Ostade, &c. are to be seen here, but among these a few copies are also dexterously interspersed ; a Ruysdael, for instance, which has the further merit of having been entirely painted by Mr. Woodburn, who made this very copy for his own pleasure, and which, after passing through several hands, has at length here attained to the honour of originality.*

Rembrandt. A Girl, evidently in the act of closing the shutters, giving one last look out: said to be a portrait of Rembrandt's maid servant, and so striking in effect, that on being placed at a window, the passers by were deceived by it.

P. P. Rubens. The venerable mother of the artist, seated in an arm chair ; whole length figure. This must have been a splendid picture, so full of truth and nature, of noble and dignified expression and executed in his happiest manner ; now, however, it is unfortunately so obliterated, that regret

* The little knowledge and care employed in compiling the catalogue, is evident from the circumstance of a Vase of Flowers, on which "Daniel Seghers tacti IESV," is plainly legible, but which, nevertheless, is given out for the united production of Rubens and Breughel.

for what it has been, is stronger than admiration of it as it now is.

Here is also a fine landscape by Rubens; the fore-ground occupied with trees, with a flock of sheep winding through them; a tempest gathering in the heavens. Besides the two above mentioned pictures, there are here many sketches by him which deserve particular attention.

Ant. Van Dyck. Virgin and Child, a most lovely and exquisitely coloured picture. A fine study for all young artists.

Among the portraits by Van Dyck, that of the Earl of Pembroke particularly struck me.

Murillo. This fine Spanish artist has many specimens of his talent here, especially,

1. The Flower Girl, seated on a stone bench; full front; holding in a scarf, which hangs gracefully from her left shoulder, some bunches of roses, which with the most natural and winning expression, she seems offering to the spectator. The chief charm of this lovely picture consists in the judicious choice of colours, which all blend harmoniously together: the white turban, forming a pleasant contrast with the rich tints of the brunette, is fastened by a rose, and falls in folds upon

her yellow boddice; a rich brown shawl with a white border completes the dress. A golden hue predominates in the whole picture. Part of a wall and landscape form the back-ground; half-length figure; large as life.

2. The Ascension of the Virgin; or rather the Virgin enthroned in heaven, with the infant on her knees; she is surrounded with a glory, and at her feet are beautiful cherubs hovering among grey clouds. The expression of the Virgin is rather more elevated than is usually the case with Murillo's Madonnas; the whole picture is finely and harmoniously coloured.

3. Jacob and Rachel kneeling, and embracing each other; quite an unique representation of this often-repeated subject, and particularly attractive in colouring and expression. A flock of sheep is feeding round the pious pair. A rich landscape picture of middle size.

4. A Sleeping Infant Christ; almost entirely in half tint, being over-shadowed by a red curtain. A small but exquisitely coloured picture.

Here are also two of Murillo's favorite subjects; Spanish Peasant Boys; and a sketch to his large picture of the Martyrdom of St. Peter, now in

possession of Mr. Miles of Leigh Court. A Christ bearing his Cross, accompanied by three females, is here ascribed to Morales, but evidently belongs to a later period, and bears much of the manner of Ribera.

Velasquez. The Prince of the Asturias, as a boy, on horseback; a small picture, full of life and truth.

A Portrait of Philip the Fourth, and of another boy, are also worthy of this master.

Nic. Poussin. The catalogue exhibits a tempting number of pictures by this artist; the following, for instance, are originals: "The Education of Jupiter," "The Triumph of David," and a little Ascension of the Virgin.

The same may be said of those imputed to *Casper Poussin;* the originals in this instance are numbers 257, and 276.

Charles Le Brun. The Massacre of the Innocents; a gorgeous composition, with Herod driving over the bodies of the murdered children; well known by the engraving by Alexander Loir.

Cocles Defending the Bridge, is also by this artist.

H. Rigaud. Two fine portraits of Louis XIV, and Boileau.

Claude Lorraine. A large sounding number of pictures are here ascribed to this artist. Also, among the originals, may be specified two smaller landscapes; "The Embarkation of St. Paul from the Port of Ostia," number 270; and a composition with ruins and trees, number 303. Also a larger landscape, with Jacob and Laban, number 244; this latter has been much injured. The catalogue is further enriched with the productions of most of the old Italian masters, but unfortunately, in too many instances, their existence begins and ends with this same ingenious catalogue. The following exceptions comprise all which were worthy of attention.

Paul Veronese. A Cardinal giving his blessing, the *Donataire* kneeling at his side. A picture of fine colour and preservation. The pendant to it is in the possession of the Marquis of Stafford.

Guido Reni. A Saint Sebastian; three-quarters length; a powerfully expressed picture.

A Head of a Young Man in a scarlet dress; an interesting portrait; and evidently by a Florentine

artist of the fifteenth century; here, however, with two other pictures, erroneously imputed to Leonardo da Vinci.

Two small standing figures, each eight inches high, are also ascribed to Perugino. The subjects, a Saint Francis, and Saint Antony; formerly in the Orleans Gallery. They once formed a part of the altar-piece which Raphael painted at Perugia, for the nuns of the Convent of Saint Anthony, at Padua. The two small figures in question are, however, not by his hand, but completely Peruginish; probably by one of his fellow students. The three pictures of the Predella are likewise in England, but dispersed in different hands. Christ on the Mount of Olives, is in the possession of Lord Elgin at Edinburgh;* Christ bearing the Cross, is at Mr. Miles', of Leigh Court; and the body of the Saviour supported by the Virgin, at Mrs. White's of Barronhill. The centre-piece, with the Lunette, passed from the Colonna Palace, into the collection of the King of Naples.

* At the sale of Lord Elgin's pictures, this piece was purchased by Mr. Samuel Rogers, in whose possession it now is.—*Transl.*

A Holy Family, of the Virgin with the Infant Jesus at her breast; the child St. John on the right; and a sleeping Joseph on the left: is also a *soi-disant* Raphael; but it is perfectly evident that far from Raphael's having had anything to do with it, it does not even belong to the Perugino school, although a picture of that period.

I pass over many Italian pictures of a later period, and among the older ones will only mention one solitary good one of the old German school, viz.

Hans Holbein. Portrait of an Old Man, with a short white beard, and a black *barét*; half the size of life. A fine picture, but nearly obliterated.

Sir Joshua Reynolds. 1. Portrait of Himself, with spectacles. This animated and powerfully kept picture, is considered the best likeness executed by himself. The effect produced by the spectacles, however, is not agreeable. It is engraved in Cunningham's life of this artist.

2. Mrs. Siddons, whole-length figure the size of life, as the Tragic Muse, according to the modern conception of that character. She is seated in a theatrical position, in a classically ornamented chair, her eyes cast upward, as if inspired. On

each side, and somewhat behind her, stands a figure; the one with a dagger, the other bearing a cup of poison. This picture has quite a Rembrandt effect of keeping, and is a duplicate of the original painting in the Westminster Gallery.

3. Death of Cardinal Beaufort, from Shakspeare's Henry VI. The conscience-struck cardinal is lying on his dying bed, gnashing his teeth in despair; several friends are standing on the left, and one in black kneels at the foot of the bed. A slightly painted picture, and now almost colourless: upon the whole a most painful composition.

4. Another painful picture is, a Mother with her Dying Child in her Arms; the figure of death endeavouring to seize it, but prevented by an angel.

5. The Child Samuel kneeling in prayer, his hands clasped and his eyes turned upwards. The conception is not of a very elevated character, being nothing more than the portrait of a regular English boy, but as such most true and lovely.

Th. Gainsborough. Two ladies, Mrs. Sheridan and Mrs. Tickle; whole-length figures, in a garden. Without any pretensions to composition, or beauty of drawing, this picture, nevertheless, possesses a peculiar charm of colouring.

The portrait of Loutherbourg, a very insipid picture by Gainsborough, as most of his portraits indeed are.

John Opie. Portrait of himself; powerfully treated.

J. Northcote. 1. Portrait of the Founder, Sir F. Bourgeois, as a young man with red jacket and powdered hair; with a benevolent expression of countenance.

2. An excellent portrait of Noel Desenfans.

Sir William Beechy. An excellent portrait of J. P. Kemble.

Sir Thomas Lawrence. Portrait of William Lindley, a brother of the beautiful Mrs. Sheridan, taken before his departure for India; a most excellent specimen of the artist's early talent. Presented by Mr. Lindley.

Many pictures by the Founder himself are, as might be expected, here, from which it is evident, that he attempted various styles of painting, but either from lack of the requisite study or talent, arrived at no kind of excellence.

COLLECTION OF THE ROYAL ACADEMY, SOMERSET HOUSE.

THE various specimens of painting and sculpture presented at their admittance by the members of this academy, are placed in the council-room of the establishment, and will be further mentioned under the head of English Artists. Besides these, the society possesses a number of works by the older masters, scattered in the various apartments of Somerset House, as follows,—

Leonardo da Vinci. Cartoon of a Holy Family, —figures somewhat less than life. Vasari relates, that Leonardo upon his return from Milan to Florence, executed this work with the intention of painting an altar-piece for the church dell' Annunciata; a plan which he never subsequently carried into effect. This cartoon, being in the hands of the superiors of the convent, was for two successive days publicly exhibited, when it not only excited the enthusiasm of all brother artists, but men and

women, young and old, flocked like a procession to see the wonderful work; the whole population being thrown into raptures. "In the countenance of the Virgin," continues Vasari, "such an inspired kind of beauty and innocence were expressed, as only belong to the 'most favoured among women;'" and on the other hand, such joy and virgin-like modesty, such true earthly rapture, as a young mother feels on clasping her smiling infant to her bosom. Her look is directed towards the young Baptist, who is playing with the lamb; by his side sits St. Anna, cheerful smiling upon this divine group. A work worthy of the great Leonardo. This unique and beautiful cartoon was afterwards taken into France. Through what various hands it passed, prior to its arrival in England, I have not been able to discover. It is now treated as a precious relic, and kept under glass in the Keeper's room. It is drawn in black chalk and highly finished. In style of treatment, as far as regards a greater attention to effect of light, than to strict symmetry of form, it resembles the sketch of the Adoration of the Kings in the Florence Gallery. It is in good preservation; a large but very inferior engraving of it has been published in England.

The Last Supper. A copy in oils, by *Marco Uggioni,* from Leonardo da Vinci's celebrated fresco in *St. Maria delle Grazie,* in Milan. The same size as the original. The united efforts of ignorance and destruction, having now rendered this splendid fresco a mere shadow of what it was, this copy by one of Leonardo's best pupils assumes a proportionate value. It is also in itself a fine performance, preserving the character of the heads most completely; all that is wanting being that delicacy of finish which particularly distinguished the original. The beauty of the old fresco, in this respect, is further proved by the ten original heads which formerly belonged to the Ambrosian Library, and which are now in England. They were purloined from the library during the period of the French revolution, fell into the hands of Sir Thomas Baring, and afterwards passed into Sir Thomas Lawrence's collection, at the sale of which they came into the possession of Mr. Woodburn, in whose gallery I had the advantage of seeing them. These ten heads are of extraordinary beauty, and in tolerable preservation; drawn in black chalk with a slight tint of colour, and altogether well worthy of the great master. It seems as if Leonardo had

devoted his chief efforts to the heads, leaving the rest of the figure only slightly expressed. In the sloping, almost horizontal strokes, we recognise the peculiar signs of Leonardo's pencil, while the great delicacy of the drawing, and perfect gradation of tone, are incontrovertible proofs of his excellence.

The copy, now before us, by Marco Uggioni, formerly embellished the refectory of the Chartreuse at Pavia,* but was stolen from thence during the troubles of the revolution, by a Frenchman, who brought it to Milan, and having there taken up a sum of money upon it, absconded, and was no more heard of. In the meantime the picture remained unnoticed and unreclaimed, till the year 1815, when the treaty of Paris being concluded, and every nation striving to regain her own, this copy, for better security, was brought over and publicly exhibited in England. West, at that time President of the Royal Academy, made a most fa-

* According to Bossi's work, "del Cenacola di Leonardi da Vinci," Marco Uggioni, or Oggione, made, beside this, another copy al fresco, for the refectory of the convent at Castallazzo.

vourable report of its merits, but purchasers were few in number, and the academy subsequently obtained it at a very low price.

Michael Angelo Buonarotti. The Virgin, Child, and the little Baptist; circular bas-relief in white marble. The Virgin seen in profile, is a lovely, delicate figure, while the infant, with all the vivacity of childhood, is pressing close to his mother's person. The Baptist is reaching upwards to the Saviour. This is a most splendid, although unfinished work, and notwithstanding that it was one of Michael Angelo's youthful productions, the wonderful talent of the great master is sufficiently conspicuous. In this unfinished state also, the boldness and perfect knowledge of his chisel is perhaps the more perceptible.

This is undoubtedly the same bas-relief which Vasari mentions as bearing traces of the manner of Donatello: Michael Angelo never executed any other, and it is also probable that it is the identical one presented by Duke Cosmo II. to the younger Michael Angelo Buonarotti, at the period when this latter erected a gallery for the works of his illustrious ancestor. From the Wicar collection at Rome, it passed into the hands of Sir George Beau-

mont, by whom it was, to the best of my knowledge, presented to the Royal Academy. Mr. Ottley has published a print of it.

Leda. A cartoon in black chalk, ascribed to Michael Angelo, whose composition it doubtless is; but the profound knowledge which otherwise displays itself in every detail of his works, and the peculiar touch of his pencil, are altogether missing here. It is most probably a copy from the original picture, which was painted in distemper upon canvas, of which Vasari alone makes mention. The arrangement of this composition, lying as it were enclosed within itself, is strikingly beautiful. The head of Leda, though voluptuous in character, has, nevertheless, a grand manner; the body is long, in the style of the Aurora on the monument in the chapel of St. Lorenzo, at Florence. With the exception of a few spots, the cartoon is in excellent preservation: formerly in la Casa Vecchietta, at Florence, and presented to the academy by Mr. Lock. An old engraving of this cartoon exists, but with several disadvantageous alterations.

Another interesting acquisition to this academy, are the copies by Sir James Thornhill of the seven cartoons of Raphael. They are very praiseworthy,

but on being compared a few years back with the originals in Hampton Court, the difference between them was scarcely to be credited.

HAMPTON COURT.

Our road to this delightful residence led us through the lovely and far-famed village of Richmond, which offers from its heights one of the fairest specimens of England's garden-like beauty; and thence over the fine bridge at Kingston, through the delicious horse chesnut avenues of Bushy Park. According to tradition, the village of Hampton, on account of the healthiness of its situation, and excellence of the water, was recommended as a residence, by the physicians of the time, to Cardinal Wolsey; and here, following his usual taste for magnificence, he erected this splendid summer palace, which received the name of Hampton Court. It was built between the years 1516 and 1526, containing in Wolsey's time five courts, and was so spacious in

every department, and fitted up with such magnificence, that plate and beds, sufficient for the reception of two hundred guests, were always at his command.

In those days, however, the possessor of such wealth was by no means an enviable personage, and remarking that the Court viewed these signs of it with a jealous eye, the wary cardinal presented the whole property to Henry VIII., who added considerably to the palace.

Of the original palace, in the old English style, one splendid court, with the large banquetting-room, is still remaining. A considerable portion of the present building was renewed by Sir Christopher Wren, under William III., in the style of the seventeenth century, by which it has been robbed of much of its venerable beauty.

The large hall, on the north side of the palace, added by Henry VIII. in 1537, is particularly remarkable for its vaulted and richly carved oaken roof. Here it was that Wolsey gave his grand entertainments to the king,

to the French ambassador, and to the Court. In the time of Elizabeth and James I., it was first used as a theatre, and here, according to report, did Shakspeare make his debût as an actor. By a striking coincidence, in George I.'s reign, Shakspeare's historical drama, Henry VIII., in which the fall of Wolsey is immortalized, was performed in this very apartment, where the ambitious priest once shone in his greatest splendour. It is now temporarily used as a parish church whilst a new one is being erected.

Being furnished with a note extraordinary to the house-keeper, we were allowed ample time for the examination of

THE SEVEN CARTOONS OF RAPHAEL.

Among the various objects of attraction in Hampton Court, these seven celebrated cartoons, from the Acts of the Apostles, by Raphael, demanded our undivided attention, and richly answered to the high reputation which they enjoy.

It is well known that Raphael executed ten cartoons in water colours, which were subsequently

sent to Arras, in the Netherlands, where they served as models for as many pieces of tapestry. These latter were worked with gold thread, and were of such magnificence, that on being brought to Rome, Pope Leo X. paid the sum of fifty thousand ducats for them.* In the meantime the original cartoons remained at the manufactory, and as years passed away, were laid aside, and their very existence forgotten. The honour of discovering them was

* It had long been a matter of curiosity among amateurs of the works of Raphael, to know what had become of these tapestries. From documents which existed at Rome, it appeared that Leo X. had made a present of seven of these tapestries, out of the twenty-two which had been wrought at Arras, to the elector of Saxony, which led Cardinal Albani to the conclusion, that they must still exist about the precincts of that court. He consequently imparted these suggestions to the painter, Cassanova, who, in his public lectures given at Dresden, 1814, took occasion to notice the circumstance, and so effectually drew the attention of the Baron de Racknitz, grand mareschal of the court, to the subject, that search was made, and the tapestries were discovered, rolled up in one of the garrets of the palace. Since that period they have been cleaned with much care, and are now nearly as fresh and as fine, as when they were first

reserved for Rubens, who, aided by the directions of Dorigny, succeeded in rescuing seven of them from their oblivion, and being at that time ambassador to England, he offered them to the amateur King, Charles I., by whom they were eventually purchased. On the dispersion of the royal collection, after the tragic death of that monarch, they were bought in for parliament for three hundred pounds, and these chef-d'œuvres were thus pre-

wrought. The seventh of the set, after the design painted by Raphael himself, could not be discovered; and the other fifteen which had been executed after designs by the scholars of Raphael, it would appear, had been presented by Leo to other Courts, five of which were sent to Vienna.

In Peacham's "Complete Gentleman," another set of these tapestries are stated to have been in the possession of Charles I., which had been presented to Henry VIII. This set, on the dispersion of the royal collection of pictures, &c., by order of the parliament in 1649, was purchased for Spain, where it is said they still exist. It is probable that duplicates were wrought at Arras from the original designs. Those at Dresden, possess much of the spirit and character of the original designs, and appeared in excellent condition when the author of these sketches saw them in 1818."—Buchanan's Memoirs of Painting.—*Transl.*

served to the country. Under Charles II., however, they had well nigh found their way over to France, Louis XIV. having declared himself desirous of obtaining them; and the French ambassador, Barillon, had already concluded a bargain with the needy monarch, when Lord Danby opposed the measure with such earnestness and power of argument, that the king's tardy pride was roused, and England may thank this nobleman for having been the means of retaining them within her shores. Whilst all this was going forward, the cartoons themselves were in a pitiable condition; the tapestry workers, for the better convenience of copying them, having cut them into narrow stripes, and thus they remained till William III. had them fitted into their original forms, and pasted upon canvas. He further completed the good work by building a gallery, especially for their reception, in Hampton Court, where they still remain.

What raises these cartoons above all others of Raphael's works, is their peculiarly simple, and comprehensive style, which is eminently in harmony with the character of the Gospel, and places the subject so clearly before the spectator, that

"all who run may read." So, high as Raphael as an historical painter, in the limited sense of the word, ranks among his compeers, so among the chef-d'œuvres which he has bequeathed to the world, may these cartoons be reckoned as belonging to his finest. By some, they are even preferred to all his other works, as showing the perfect finish and maturity of the art, to which, by a diligent study of the antique, he had attained, and which, combined with the deep religious feeling which characterised the middle ages, render them specimens of a harmony of power and subject, to whic no master, before or since, has ever arrived.

The engravings by Dorigny and others, have rendered these cartoons so familiar to the public, that all further explanations seem unnecessary, yet, the descriptions which I wrote in the presence, and under the immediate influence of these masterpieces, may not be unacceptable to others similarly situated.

According to the chronoligical order of the subjects in the Acts, and also according to the order in which they are here placed, the first is,

1. *The Miraculous Draught of Fishes.* Simon and Andrew, at the command of the Saviour, have

again cast their nets, and with the help of James and John, are drawing them up; but such is the weight of the fish, that the ship begins to sink: Peter, seized with terror, throws himself at our Lord's feet, saying, "depart from me, oh Lord! for I am a sinful man." The Saviour replies, "fear not; from this time forth, thou shalt catch men." This impressive scene is here so simply and speakingly expressed, that no assistance is required in reading the subject.

Raphael appears to have painted this cartoon entirely with his own hand, apparently as a model for the rest. It is in grand keeping, excellently drawn, and clear and deep in the colouring. The carnations are luminous and fresh—somewhat grey in the half tints, and black in the deepest shadows. The green robe of Peter is as fresh in colour as if painted yesterday. In the landscape, there is also that clearness of tint, and the distant figures exhibit that freedom of touch, which are beauties peculiar to the master. The fish in the ship, and the tall cranes standing on the shore, are excellent, and throughout true to nature; doubtless, by the hand of *Giovanni da Udine*. Our Saviour has a blue robe, with a white mantle, which latter, strange

to say, casts a red reflection in the water. This has been accounted for by the supposition of the mantle's having been once red, and being now completely faded; an hypothesis, which on nearer examination, will not be found to hold good, not a trace of the red being perceptible, and the white colour being handled with the greatest skill. The sky and sea are the only parts damaged, and these have been repainted with a dirtyish yellow-green colour.

2. *Feed my Sheep.* Christ appearing to his disciples by the sea of Tiberias, after his resurrection. Having asked Peter three times, whether he loves him, this latter at last throws himself at his feet, saying, "Lord! thou knowest all things, thou knowest that I love thee." Jesus answereth him, "feed my sheep." This very moment is caught in the picture, and the Saviour expresses the subject by pointing to a flock of sheep close by. The figure of Christ is highly imposing, and the expression of devotion in Peter's attitude, and of astonishment in that of the other apostles, are all excellently and variously given.

The drawing of this cartoon is very decided, and the disposition of light and shade kept in fine large masses, especially in the white robe of our

Saviour, which is unbroken by any ornament. In the colouring of the flesh parts, it has, however, none of that freshness and life which distinguishes the preceding cartoon, but rather a decidedly grey, though at the same time, a clear and powerful tone. The tints of the draperies are not quite Raphaelish, being rather in the manner of *Franc. Penni*, called *il Fattore*. A green, but clear tone characterises the landscape, which has been partially damaged, but is otherwise in good preservation.

3. *The Apostles Peter and John, healing the Lame Man at the Gate of the Beautiful Temple.* The moment is here rendered as with an expression of earnest faith, the apostle Peter is just about to strike the lame man, who, in joyful expectation of his cure, is looking upwards to him. St. John, on the other hand, a youthful, beautiful figure, bends soothingly towards him, and just touches him with one finger. This miracle has attracted a wondering crowd around them, and the beautiful figures of females carrying baskets of luxuriant fruit on their heads, and of lovely children appearing between the richly-decorated pillars of the gate, give this cartoon a most gorgeous effect.

The circumstance of these pillars being wreathed,

has been objected to by some, as not being in correct taste; but when it is remembered, that two such pillars have stood for time immemorial, at the altar of the Sacrament Chapel, in St. Peter's, at Rome, having, according to tradition, formerly decorated the temple at Jerusalem, Raphael will stand fully acquitted in having appropriated them to this purpose.

This cartoon has been greatly injured, and in many parts thickly repainted. It is also much faded in colour. The shadows of the carnations are of a decided grey, and heavy in tone, which is particularly conspicuous in the figure of the beautiful boy, seen from behind. Many distinct portions are, however, beautifully coloured and drawn, and bespeak the excellence of the master. The head of the lame man, who is approaching, is splendid in both respects, and doubtless entirely by Raphael's hand; while the arms of the cripple, on the contrary, are awkward and out of drawing, which may perhaps be accounted for by the after paintings it has undergone. In the manner of laying on the high lights, the last touches of the master are very evident.

4. *The Death of Ananias.* Among the assem-

bled group of Apostles, the figures of Peter and James, who are rebuking Ananias for his lie, are, by the almost superhuman dignity which inspires them, immediately recognizable. What is most striking, however, in this composition, is the figure of the wretched man, who is just fallen to the ground and lies distorted in the agonies of death; while the surrounding multitude express their astonishment and horror in every appropriate attitude. The group in the back-ground of John and the young men distributing alms, and of those on the other side who are bringing in their contributions is a happily conceived contrast, and brings the whole subject distinctly before us.

This cartoon, occupying one end of the apartment, is of extraordinarily powerful keeping, and as grand in effect as if fresh from the master's hand. Evident it is that Raphael bestowed great labour in the after-touches. The drawing is splendid and the colouring good; but the circumstance of this latter being deep, rather than clear, inclines me to attribute the under painting to Penni, and only the last surface to the hand of Raphael. This cartoon is one of the finest in the collection.

Elymas the Sorcerer struck with Blindness.

Striking as is the position of the suddenly death-struck Ananias in the foregoing cartoon, the one before us offers a no less admirable representation of as sudden a blindness. With uncertain step, and outstretched arms, he is anxiously feeling around; the neck is stretched forward, the mouth open—not the eyes only, every limb to his very fingers' ends is blind. With astonishment and enquiry in his looks, the pro-consul Sergius is turning to the philosophers, as if to say, "What can you now oppose to the doctrines of this man?" while the other figures are gazing alternately at the blind wretch, and at the intrepid Paul.

This cartoon is the most damaged of all, and has suffered such barbarous restorations, that in many respects the original colours is entirely gone, and all keeping utterly destroyed by the spotted and unequal effect produced. The shadows in the flesh parts are grey and hard. The landscape, as far as it goes, is of a bluish-green, and chalky in effect.

6. *Paul and Barnabas at Lystra.* It has often been objected to in this cartoon that the group leading the sacrificial victim to the altar, is taken from an antique bas-relief, published by Pietro

Santi Bartolo, in his Admiranda Romanorum, Tab. X. 1793: but who shall venture to censure Raphael? No otherwise could he have rendered a truer representation of the antique, and if he has borrowed in the one instance, he has, on the other hand, amply repaid by the correct taste with which he has appropriated the means to his subject, and by the no less masterly manner in which the rest of the picture is expressed. The figures of the Apostles are fine beyond all description; while the recovered cripple turning gratefully towards Paul, and the old man, examining in amazement the now discarded crutches, are equally characteristic.

On both sides, especially on the right, has this splendid cartoon suffered. The colouring is clear, and powerful; the drawing spirited. The only deficient part is the landscape, which is somewhat chalky, and more conspicuously so, from the contrast with the finely executed architecture. Raphael's hand is perceptible in many after-touches.

7. *Paul preaching at Athens.* This subject affords the finest exercise for Raphael's peculiar talent, in the delineation of various grades of character. Nothing can exceed the lofty expression

of divine energy given in the figure of the preaching apostle, who, standing with uplifted hands, looks upwards as if to take heaven to witness. A superhuman eloquence seems to inspire him, and from every feature breathes forth the strength of his faith. His auditory is composed of the different sects of philosophers; the sophists, stoics, epicureans, &c. all no less characteristically given. The sophists are evidently in dispute; another sect is doubting and enquiring; some stand immersed in the deepest reflection; while others seem overpowered with the force of the divine truths which have just been revealed to them.

This cartoon is one of the finest, and at the same time, one of the best preserved. The drawing is very decided, the colouring powerful, and the distribution of light and shade most effective. In point of treatment it approaches nearest to that of the Death of Ananias, with the exception of the shadows, which, although grey, are kept perfectly clear. The landscape is of a clear bluish-green tone; the buildings powerfully coloured; while the golden statue of Mars, and the green marble pillars with their white capitals, supporting the temple, enliven the heavy grey

mass of architecture. Various tints in this cartoon, such as a peculiar light green, a delicate yellow, and a violet, remind us of Penni's style of colouring. Raphael's hand, however, is apparent in much after-touching.

The above observations tend to confirm the assertion of Vasari, who says, that in the execution of these cartoons, Raphael received eminent assistance from Franc. Penni. It even appears that only one of them, viz. *the Miraculous Draught of Fishes*, was entirely the work of Raphael's own hand; the others being designed and touched afterwards, by him, as occasion might require.*

* Several years back some pieces of tapestry were brought over to England from Spain, which completed the subjects of the original cartoons. They were offered to the king at a very high price, and the purchase was never concluded. From this circumstance, however, the report of the missing cartoons being found, took rise.

Different fragments of the two cartoons of the Massacre of the Innocents (which, however, belong to that second series of cartoons, which, after the death of Raphael, were finished from his sketches by his pupils) are now in England, in the Oxford Library, and at Althorp, the seat of Lord Spencer; and will be mentioned in their

The Cartoons of Andrea Mantegna. After the Raphael cartoons, the next object in Hampton Court worthy of notice are the nine cartoons by Mantegna. They represent the triumph of Cæsar, and once decorated the walls of a hall in the St. Sebastian Palace at Mantua; passing afterwards into the possession of Charles the 1st, at the period when he purchased so large a portion of the Duke of Mantua's collection. During the Protectorate, these cartoons were sold for a thousand pounds, but were afterwards restored to the crown. They are painted in water colours, with figures somewhat smaller than life; and originally formed a frieze; being considered one of the

turn. Mr. Prince Hoare, secretary to the academy, possesses the largest piece, consisting of the whole lower part of the cartoon, and comprising the figure of the female, who, crouched with her infant upon the ground, is endeavouring to avert the blows of the executioner.

This fragment is not only greatly injured, but since the time of Richardson has been so barbarously re-painted with oil colour, that scarcely a trace of the original is visible. In the figure of the woman, however, some inimitable touches still exist, which in my eyes, sufficiently attest its originality.

chef-d'œuvres of Mantegna. Each cartoon is nine feet square. They have been transferred to canvas. Unfortunately much damage has accrued to them; and in William III.'s reign, they were so desperately restored and re-painted by Laquerre, that the original colour is only in very few instances perceptible. It would be difficult, however, entirely to conceal their excellences, and in spite of the mischief of enemies, and the no less destructive civilities of friends, they remain very interesting specimens of that master's genius.

A wood-cut engraving of this frieze, taken in 1599, still exists.

It was also engraved by Van Andenaerd, and published by Dom. de Rossi, in Rome; and later, though in a somewhat mannered style, by C. Ruypert.

Of the other pictures in Hampton Court, the following are the most remarkable.

FIRST PRESENCE CHAMBER.

A set of the beauties of King William III.'s court, by Sir Godfrey Kneller. These were painted during a temporary absence of that monarch, by order of the Queen. By this step, how-

ever, good Queen Mary rendered herself very unpopular among the ladies of her dominion, and she had often reason to regret not having followed Lady Dorchester's advice, who represented the probable consequences, by the following illustration; "Madam, were his majesty to order a set of portraits of all the clever men in his dominions, would not the rest consider themselves as treated like blockheads?"

SECOND PRESENCE CHAMBER.

Van Dyck. The celebrated picture of King Charles the 1st. on horseback. Also the portrait of a sculptor, supposed to be Baccio Bandinelli, and here given out for a Corregio. The picture has been much injured, and was also hung too high for me to form any opinion. As far as I could see, it is a fine portrait, and may possibly be a Corregio.

THE AUDIENCE CHAMBER.

An old copy of the battle of Constantine; here said to be by the hand of *Julio Romano.*

Titian. 1. Portrait of the poet Pietro Aretino.

2. Portrait of his uncle.

Parmegiano. Two Madonnas.

THE KING'S DRESSING ROOM.

H. Holbein. Portraits of Henry the Eighth, of Lady Vaux, also of Francis the First, of Erasmus of Rotterdam, and of Reskemar.

QUEEN ANNE'S CABINET.

Dosso Dossi di Ferrara. A small and very beautiful Holy Family.

Holbein. Portrait of the unfortunate Anne Boleyn.

H. Rigaud. Portrait of Fenelon, Archbishop of Cambray.

THE QUEEN'S AUDIENCE CHAMBER.

Holbein. Portrait of the Countess of Lennox; and of Margaret Queen of Scotland, daughter of Henry the Seventh.

KING GEORGE THE SECOND'S CABINET.

P. P. Rubens. A landscape, with figures.

TAYLOR INST. OXFORD

WINDSOR CASTLE.

THIS venerable castle stands upon a considerable elevation, overlooking a finely wooded landscape, with the spires of Eton College in the fore-ground. As early as the time of William the Conqueror, it was a favourite residence, and it has since continued the theatre of many a royal drama. During the space of ten years, improvements and additions, under the superintendence, and upon the plan of Sir Jeffery Wyattville, have been unceasingly going forward. These are executed on a scale of the greatest magnificence, and in such perfect keeping with the antique character of the building, that Windsor Castle may now be considered as the finest royal residence in England. For this purpose, a sum amounting to ninety thousand pounds, has been gradually voted by parliament.

One of the most striking portions of the

old part of this castle, is the St. George's Chapel, containing the seats of the Knights of the Order of the Garter. It was erected originally by Edward III.; has been further enlarged and beautified by succeeding monarchs, especially under Henry VII., and now offers one of the most complete specimens of Gothic architecture in the country. To enter into a description of all the monuments it contains, would be an endless, and without the assistance of plates, a most unsatisfactory task. I will only mention that Henry VI., Edward IV., Henry VIII. Jane Seymour, and the unfortunate Charles I., lie buried here. A monument, erected by public subscription, in 1825, to the memory of the Princess Charlotte is also here. This extraordinary piece is the composition of H. Wyatt, representing the figure of the lamented Princess lying on a sarcophagus, with her spirit ascending to glory in a *bas-relief* above. The whole composition is in white marble.

Another attraction in this chapel, is the large painted window with the figures of

Edward the Confessor, of Edward IV., of Henry VIII., and many bishops and divines.

A window of more recent date and style, representing the angels announcing the birth of Christ to the Shepherds; and the Adoration of the Shepherds, and of the Wise Men of the East, is taken from a design by West, and was painted by Forest, between the years 1792 and 1796. Unfortunately, this was a period when the science of architectural perspective was far from being properly understood; and when also all glass painters strictly avoided the use of bright and unbroken colours—two circumstances which are of the highest importance in the art of glass-painting. The practicability of producing a picturesque effect, and of blending and breaking the tints on glass, as he would have done upon canvas, was a favourite idea of West's; but his experiments, and those of many others, have only tended to prove the utter futility of this theory. Nothing but bright and unbroken colours can succeed in glass painting, and the admixture above described, instead of producing the

brilliant glowing light, which it is the object of glass painting to throw over a church, has, on the contrary, rather a gloomy and darkening effect.

In order to ensure the keeping and distinctness of the whole, an architectural arrangement is also necessary; by this, however, I must not be misunderstood to mean an architectural compartment, although these have been often and successfully adopted; but rather that by a prominence of size and brilliancy of colour, the chief subject should first attract the eye, while the subordinate portions, being in subdued and more intermediate colours, should contribute still further to develop the subject.

At the time I visited Windsor, so much building was going forward, that it was with difficulty that I was admitted to see any of the modern portion. This very circumstance, however, gave me the better opportunity of appreciating the talent of the architect, Sir J. Wyattville, which was particularly evident in the erection of a large gothic apartment,

then in progress, called St. George's Hall, and which, although loaded with ornament, maintained throughout such purity of style, that it is seldom that any work of art has afforded me more pleasure.

Among the collection of weapons adorning the walls of the anti-chamber, I had the opportunity of examining a shield belonging to Henry VIII. It is in silver, richly decorated, and adorned with subjects from the Roman History, in slight relief; apparently of Florentine workmanship, and of the time of Francis I.

CATALOGUE OF THE PRINCIPAL PICTURES IN WINDSOR CASTLE.

H. Holbein. 1. The Duke of Norfolk, half length, fronting the spectator, rather smaller than life. His dress consists of a black mantle, trimmed with white fur, a red vest, and a black *barêt.* The order of St. George is on his breast; in his right hand he is holding a gilt wand, in the left a coloured wand. The back-ground is green. A most excellent

picture, and in good preservation. From the Arundel collection; engraved by Vorstermann.

2. Portrait of Stallhoff, a German merchant of the sixteenth century, according to an inscription upon the painting.

3. Portrait of a young German, dated 1533. These two fine pictures are both rather smaller than life; probably early productions.

4 and 5. Portraits of the Princess Elizabeth, and of Edward VI. as children: not so excellent as the preceding.

6. Another capital portrait, supposed to be Martin Luther. The head is full of expression and character, but unlike the other portrait of the great Reformer, by Lucas Kranach; therefore doubtful.

Quintyn Messys. Two Misers counting their gold, with a little parrot on the left. This remarkable picture, although somewhat caricatured, possesses extraordinary truth of character, and is highly finished. It is the original of the many repetitions or copies.

Antony More. Portrait of a Duke of Savoy, a powerful picture.

An admirably painted picture of an old man

without a beard, is ascribed to *Leonardo da Vinci.* It is strongly lighted, and drawn with great boldness: one hand in particular is excellent, as is also the painting of the glove. It hung too high for me to form any decided opinion, but from what I saw, I am not inclined to consider it a Leonardo.

Parmegiano. Portrait of an Officer of the Pope's guard: a good picture.

Titian. 1. Portrait of himself, with that of a Venetian Senator. The latter especially is splendidly painted: unfortunately much injured by cleaning.

2. Portrait of a Maltese knight.

3. A Holy Family, half length figures, with the *Donataire,* is here ascribed to *Schiavone,* but it is much obliterated.

Spagnoletto. The Mathematician. A most excellent representation of an abstracted and squalid philosopher.

I pass over several other pictures by *Carlo Dolce, Garofalo,* &c., to mention a study of a female head by *Andrea del Sarto,* here usually ascribed to Raphael. Another fine picture is the Holy Family with the oak, after Raphael; the original of which is in the Madrid Gallery. A second old and beautiful copy of the same subject, supposed to

be by Giulio Romano, is in the Pitti Palace at Florence.

P. P. Rubens. Besides one of his usual Holy Families, there is a most excellent portrait here of Albert of Saxony, on horseback. It is a thousand pities that the head should have been so damaged.

Ant. Van Dyck. Among the many portraits here, bearing the name of this master, the most remarkable are :

1. Charles I. with his Queen and two Children. A large and fine picture, whole length figures. Engraved by Strange.

2. Charles I. on horseback, with a Groom in a red dress: a repetition of this picture is at Apsley-house.

3. The Children of Charles I., with a large Dog. A splendid picture, also engraved by Strange.

4. James II., whole length figure; a copy by Van Dyck, from an older picture.

5. H. Killigrew, the poet, and F. Carew, half length figures. Nothing can surpass the character of these two wits. They were once rivals for the favour of the same lady, Cecilia Crofts, by name, to which this picture probably alludes.

6. The beautiful Lady Venetia Digby ; one of the finest of Van Dyck's female portraits.

Rembrandt. An old Lady. According to the catalogue, a portrait of the venerable Countess of Desmond, but this is doubtful ; I am rather inclined to consider it a portrait of Rembrandt's own mother. This picture is excellent both in colour and keeping.

Of the numerous Dutch pictures, by *Teniers, Gerard Dow, Denner*, &c., it is sufficient to say, that many are of great merit.

Michael Wright. The most interesting picture I have ever seen by this artist is in this collection. It is the portrait of John Lacey, of theatrical celebrity, taken in the three several characters of an Englishman, a Scotchman, and a Frenchman, an all rendered by the artist with equal truth and humour. They are whole length standing figures as large as life, being painted for Charles I. in 1675, and I doubt not but this characteristic picture has done more in handing down this witty actor to posterity, than all the fun and merriment which he afforded to his cotemporaries.

Sir Godfrey Kneller. Among the many work here by this master, is his portrait of François

Couplet, a converted Chinese. He painted it in 1687, and always considered it as his chef-d'œuvre, and whenever his friends reproached him for painting so superficially, he would silence them by declaring, that if no other work survived him, this alone would be sufficient to gain him everlasting fame. It is in truth a most powerfully painted and speaking picture, and as far as Chinese features will allow, a fine portrait: the eyes, much as they turn up at the corners, have a most significant expression.

I am obliged to pass over many interesting pictures, by *Sir Peter Lely*, *De Woog*, *Opie*, and *Benj. West*, and can only mention a family picture of Queen Charlotte, and her two sons, the Prince of Wales, and Duke of York, by *Allan Ramsay*. It is altogether a very agreeable composition; the children are particularly beautiful. Ramsay was for sometime the declared rival of Reynolds, and might have much impeded his success in life, had not literature interfered more with his own profession as an artist.

KENSINGTON PALACE.

THIS palace loses greatly in comparison with the other two already mentioned; its situation being neither particularly attractive nor healthy, and the exterior exhibiting little signs either of ancient pomp or modern splendour. All that can be said of Kensington Palace is, that it is a heavy red brick building, furnished with a fine gallery of pictures within, and with most delightful gardens without: the latter are thrown open to the use of the public. The palace was erected by the Lord Chancellor Finch, and purchased for a royal residence by William III.

The pictures were, as usual, my object; of which the following are the most remarkable.

Raphael. The portrait of a youth with long flowing light brown hair; head-size; with an

agreeable expression of countenance; black dress and *barêt.* A landscape in the back-ground. Painted quite in the Perugino manner, and probably the portrait of one of Raphael's fellow students. This is a small, but highly interesting picture. It has been much injured, and has shared the common fate of being painted over in parts. Upon a button of the dress is, "RAFFAELLO. VRBINAS. FEC." This is the only original oil picture by Raphael in the royal collection.

A copy of the "Transfiguration," an excellent cartoon in black chalk, by the hand of *Cassanova,* is here; of the same size as the original.

Michael Angelo Buonarotti. 1. Cupid Embracing Venus. The original cartoon to this picture was executed by Michael Angelo for his friend Barth. Bettino, commander of the troops in Florence; who employed Jacopo da Puntormo to paint this picture from it. When completed, however, and the money required, Bettino endeavoured to persuade the artist to accept of a much smaller sum than it was really worth. Upon which, Duke Alexander de Medici, who was a great admirer of the work, had, or pretended to have, the picture

taken from the artist by force; Puntormo at the same time receiving the sum of fifty gold pieces, while the economical Bettino had his cartoon returned to him. This action, as might be expected, excited the strong indignation of the worthy commander of the troops, and no less that of Michael Angelo, who had painted the cartoon expressly to oblige this friend.

In this picture all the beauties of design and colour are united; the figures are replete with such grandeur of sentiment, such a happy combination of dignity and animation, that they seem like two beings descended to us from a former and a better world. Nothing here offends the eye, even in semblance, as gross, sentimental, or licentious; it is, in short, the higher communion of two spiritual beings.

What a contrast we find in turning to another picture of the same subject by *Bronzino*. It would seem from its being a contemporary work with the foregoing, that he intended entering the lists against Michael Angelo—it were better he had never tried. Every portion loses by the comparison. What is dignity and love in the one, becomes affectation and sensuality in the other;

and although, in some respects, a masterly composition, we quit this last with a dislike proportioned to the pleasure with which we return to the first.

2. The Rape of Ganymede; a fine picture of this well-known, and often-repeated subject. This picture is probably the same which Vasari mentions as having been executed by Battista Franco.

Titian. 1. Portrait of Himself, at an advanced period of life.

2. Portrait of Pietro Aretino, and strikingly like that in the Munich Gallery. A fine picture, but much defaced.

Tintoretto. Fine portrait of an old man with a white beard.

Jac. Bassano. Jacob Returning Home: one of this master's finest compositions, being of unusually clear tone and effect; in point of keeping, however, it ranks no higher than his other pieces. It consists of a flock of sheep, led by men, women and children.

Parmegiano. Portrait of a Young Man, slightly and broadly executed; the head is very fine.

Domenichino. A St. Agnes; full-length figure,

large as life; with an angel and lamb beside her, and another angel hovering with a crown above her head. A fine picture, in the usual style of this master.

Carlo Maratti. A little naked boy surrounded with a wreath of roses; sometimes called a Salvator Mundi. A lovely picture, full of life and grace, and deliciously clear in the colouring. Altogether the best work I know by this master, whose productions in general afford me but little pleasure.

Claude Lorrain. 1. View from Tivoli, looking towards the Campagna of Rome; the Villa of Mecænas on the left, and other small houses on the right; St. Peter's in the distance, with the sun setting. A picture of great truth and beauty of tone, and evidently a study from nature.

2. Claude Lorrain and another artist seated in the fore-ground, sketching some ruins. In the back-ground, a mountain clothed in the colours of evening.

3. and 4. Two Sea Pieces; the one with the sun rising is particularly beautiful; the sea is clear as glass, with vessels gliding on its surface; on the right are buildings.

Gaspard Poussin. Jonas cast into the Sea; one

of this master's extraordinary compositions. A frightful storm is gathered, and the sea is running mountains high; a vessel seems in instant peril of being dashed against some high rocks, into which a fire ball has just fallen; the mariners are in the act of throwing the unhappy Jonas overboard, where a large whale with open jaws is floating ready to receive the sacrifice. On the right are figures standing with amazement on the shore. This composition, and three other large landscapes, one of rocks with figures, the second a waterfall, &c. are well known by engravings.

P. P. Rubens. 1. A large family picture, representing Sir Balthasar Gerbier, with his lady and nine children: painted by order of Charles I. This is one of the finest pictures I know of this kind; and Sir Balthasar being not only a fellow artist of some celebrity, but an especial favourite with the king, who employed him in many departments of the state, we may reasonably conclude that Rubens bent all his talents to this task.

2. A large, rich landscape of extraordinary beauty, representing one of the charming scenes in Brabant, and rendered with all the spirit and imagination which distinguish this artist. On the

right are tall trees and a fountain, with a farm house on a rising ground. A road with figures on horseback, and carts and cattle, occupies the centre of the picture: all moving towards an open plain, with the city of Brussels in the distance. Every part of this picture beams with life; herons are sailing through the air, and magpies and other birds chattering on every tree; a transparent stream ripples through the luxuriant green, and every thing bears the stamp of peace and plenty. A reversed engraving of this picture has been made by John Browne.

3. A winter scene; snow falling; men warming themselves at a fire; and cattle, with a mare and foal, sheltering themselves beneath a stack; rather a singular than pleasing picture; the colour somewhat too brown.

Ant. Van Dyck. 1. George and Francis, the two sons of the Duke of Buckingham, as boys, whole length, standing figures. In colouring, delicacy, and strength of nature, nothing can exceed this performance.

2. Portrait of a philosopher; half-length.

Rembrandt. Two excellent portraits by this master.

In one of the apartments of the palace, an interesting set of portraits of the fifteenth and sixteenth century is preserved. These are mostly of the Netherlandish school; many among the number doubtless by Gerard Horenbout himself, who was in King Henry VIII.'s service. The others belong in all probability to the school of Holbein. The one which interested me most was the portrait of the unfortunate Queen of Scots; master unknown. In the same room are two tolerably sized wings, the centre picture (unless the space was formerly filled up by carving) is missing. These are works of considerable merit, and recall the style of a master, probably an Antwerpian, an Annunciation by whom in the Boisserie Gallery, has been erroneously given out for a *Hugo van der Goes*. On the front side of the one, is a kneeling figure of a King of Scotland, with his son; behind them St. Andrew, their patron saint. The queen, formerly an English Princess, is kneeling on the other; behind her, St. George, the patron saint of England. On the back of the first is a representation of the Holy Trinity; the Father holding the Son on his knees, and the Holy Ghost, as a white dove, hovering above them. The back of the second contains

a kneeling chorus,* with an angel playing on the organ, and another standing behind.

Joan Mabuse. 1. Adam and Eve; figures as large as life, highly finished, and in excellent preservation; the drawing well understood, but mannered, as also the positions. This picture much resembles No. 144, in the Berlin Museum.

2. Christ with the Rich Man; a highly finished picture, with rich accessories, whereon the artist has bestowed so much labour, that they engross the attention from the rest of the composition.

3. Princes Arthur and Henry, afterwards Henry VIII. and the Princess Margaret, the children of Henry VII. seated at a table with fruit, &c. half length figures, smaller than life. This small and very highly finished piece is unfortunately much faded in the flesh-tints: otherwise it is in good preservation, and doubtless the original of the many repetitions in Wilton House, Corsham House, &c.

Joas Van Cleeve, of Antwerp. Portrait of him-

* "An allegorical subject, of a priest at prayers, supposed to be a portrait of Cardinal Beaton." Westmacott's British Galleries.—*Transl.*

self and Wife; he is dressed in a black cap, and mantle edged with fur. These portraits possess considerable merit; the one of himself has been engraved, and bears the inscription; "Vivebat Antwerpiæ in patria 1544;" and another with "Justo Clivensi Antwerpiano pictori."

Albert Durer. Head sized portrait of a Young Man, the carnations somewhat brown, excellently drawn, and the light brown hair deliciously painted. This is the only genuine Albert Durer, I have seen in England.

Hans Holbein, the younger. 1. Portrait of a Man and Woman, half length, somewhat smaller than life, painted in water colours, on a canvas without ground. Coloured engravings of both have been published by Bartolozzi, under the names of Hans Holbein and his wife; a title, which from what I know of other portraits of this artist, appears correct; others assert that they were Holbein's father and mother.

The one represents a man of fifty, very stout, with a quantity of black whisker, and curling hair, and with a black *barêt.* His dress is a white shirt, with a black robe trimmed with fur. In the back-

ground are the initials, H. B. The woman has a white cap. Both these pictures were presented to Queen Caroline, by Sir Robert Walpole.

2. Portrait of Erasmus, of Rotterdam: a third the size of life, taken in profile, with a pen in his hand. This capital picture formerly belonged to the collection of Charles I., who employed the artist Steenwick, to fill up the left side of the back-ground, with the interior of a Gothic church. His name and the date 1629, are upon this part. The back-ground on the right has been left unaltered, and represents the wall of a room, with a book stand.

3. Joh. Frobenius, printer to Erasmus; a pendant to the former. He is represented in his workshop, a box of types beside him. Also in profile, facing the other, with a black dress, trimmed with brown fur. An open window, and some large presses are in the back-ground. It is impossible to conceive any thing truer to nature, than the portrait of this earnest and industrious man, who, without the usual attractions of youth and beauty, involuntarily commands our interest and respect. The picture in itself has also great merit, and though highly finished, is painted with much boldness. Beneath is written, "Joh. Frobenius, Typ. H.HOLBEIN, P." On the

back of the canvas is an inscription signifying, that this picture was presented to King Charles I. by the Duke of Buckingham. In Horace Walpole's description of these two pictures, some mistakes occur, which are here rectified.

4. Christ appearing to Mary Magdalen, after his resurrection. This interesting picture is the only historical piece by H. Holbein, which I have seen in England. The figure of the Saviour is in a retiring position, stretching out both hands as if to warn her not to approach. His dress is blue, with a red mantle. Mary Magdalen is advancing, with one hand extended towards Christ, and the other holding a box of ointment; she has a red dress and blue mantle, yellow vest, with sleeves slashed with black. The sepulchre is seen in the left corner, lighted within by the effulgence of the two angels. In the landscape are the retiring figures of Peter and John. The sky is a dark greenish-blue, the expression of the countenances fine, but the figures mediocre. Painted on wood, two and a half feet high, three feet wide.

BUCKINGHAM HOUSE.

This palace, which is situated at the end of St. James' Park, was built as early as 1703, by John Sheffield, Duke of Buckingham, from whom it derives its name. In 1761, it became the residence of Queen Charlotte, and here all her numerous family, with the exception of the eldest son, were born.

It retained its original form till 1825, when the architect, Nash, a favourite of the late King's, undertook in an unlucky day, entirely to remodel it. To him it owes its present exterior, and every one will join in regretting that so much money should have been expended in converting a fine old palace into one, which, from the insignificance of its proportions, and unimposing exterior, does little credit to the taste of the English nation.

According to a late decision of parliament, it is now in a state of preparation for the Royal Family.

The picture gallery of Buckingham House,

consists chiefly of the collection of George III. and IV., and displays the most perfect assemblage of Dutch pictures I know; the late king having had a particular taste for works of this kind.

Besides an excellent portrait by *Rembrandt*, here is also his "Adoration of the Kings," a work of wonderful power and depth of colouring. The portraits by *Rubens*, of himself and wife, belong to the finest works of this master.

To describe this whole collection would lead me too far; suffice it to say, that it comprises the chef-d'œuvres of this school.

In another apartment are the portraits of the different sovereigns, painted for the late king, by *Sir Thos. Lawrence*. The best pictures of the party are the venerable Pope Pius VII. and his celebrated secretary, Cardinal Gonsalvi. Both these are taken full length, as large as life, with background and accessories of uncommon splendour. In point of brilliancy of colour, these may be considered as the finest portraits

Lawrence ever painted, as likenesses also they are admirable, especially the latter.

Neither Francis I. of Austria, nor Alexander of Russia, appear to so much advantage in a picture.

Prince Schwarzenberg, standing on the field of battle, an Hussar at his side holding his charger; this rather distracts the attention from the principal figure, and a join in the canvas evidently shows that this group was an after thought of the artist's.

The Duke of Wellington is a single standing figure.

Besides these, here are many head-sized pictures; amongst the rest, that of Canning is particularly interesting.

The collection of drawings, prints, &c., in this palace, have already been mentioned, and a further description will be found in the second volume.

BRIDGEWATER GALLERY,

ALSO CALLED THE STAFFORD GALLERY.

This collection is one of the finest in the country. It was bequeathed by the late Duke

of Bridgewater, with the mansion called Cleveland House, to the Duke of Sutherland, upon condition of its being thrown open to the public during the months of May and June, and was entailed after his death upon Lord Francis Egerton, second son of that nobleman. Lord Francis is the same who translated Göethe's Faust.

Raphael. 1. *La Vierge aux Palmiers.* Circular picture. The Virgin seated in a landscape, holding the infant Christ with one end of her veil. Joseph kneels on the left, and holds out flowers to the Saviour, who is stretching out both hands to reach them, at the same time looking at him with that peculiar loveliness of expression which constitutes Raphael's great charm. The back-ground is a landscape; behind the figure of the Virgin is a palm-tree.

This is one of Raphael's early pictures, before his transition from the Perugino, into the Florentine manner was quite decided; probably painted about the year 1505. The Madonna and Child only, are the work of Raphael's own hand. The figure of Joseph is as ill drawn as coloured, and if not originally painted by another, has at all events suffered such extensive reparations as entirely to obscure the master's work. This picture is alto-

gether in a pitiable state, being not only very spotty, but much obliterated in parts; and what is worse, has been transferred from wood on to so coarse a canvas, as greatly to deteriorate from its remaining beauty. It originally belonged to M. Tamboneau's collection, from which it passed into the Orleans Gallery, and thence here. The following anecdote of this picture was related to the Marquis of Stafford, by the Duke of Orleans, now king of the French, when on a visit to England. It happened once, midst the various changes of the world, that this picture fell to the portion of two old maids. Both having an equal right, and neither choosing to yield, they compromised the matter by cutting it in two. In this state the two halves were sold to one purchaser, who tacked them together as well as he could, and sent them further into the world. The transfer from wood to canvas has obliterated every trace by which the truth of this tale might be corroborated.*

* According to Mr. Hazlitt, the join may be traced on minute inspection, passing from the bottom of the picture right through the body of the child, and close to the forehead of the Virgin, which, however, it fortunately left untouched. "This is a fact (he continues,) as truly French as can be conceived. Unlike the story which gave rise to the judgment of Solomon, I am afraid *neither* of

If I may be allowed to hazard an opinion, as to the real history of this Holy Family, I should say that it is decidedly one of those two pictures which Raphael painted for Taddeo Taddei, and which, according to Vasari, combined the Perugino with his later acquired Florentine manner.* The picture in question has been engraved by J. Raymond, for the Crozat Collection; a beautiful sketch of it, in pen and ink, is now in the collection of the late president, Sir Thos. Lawrence.

the parties in this case had a sincere and natural love for the object of their so obstinate claim, or they would rather have lost it for ever, than seen it thus sacrificed."—*Transl.*

* Baldinucci informs us, that even in his time, one of the pictures in question was no longer in the possession of the house of Taddei, and that the other, called the "Madonna in green," was purchased at a high price, of the heirs of Giovanni Taddei, by the Arch Duke Ferdinand Charles, of Austria. This latter is now in the Belvedere Palace, at Vienna, and, as far as I can judge from the print, tallies exactly with the description by Vasari. In the third volume, page 59, of the "Italian Researches," it is asserted, that the Grand Duke of Tuscany's Madonna, and the one belonging to the house of Tempi, are the two identical pictures in question; a misstatement arising partly from an incorrect translation of the following sentence in Vasari, which runs thus:—

2. The Virgin; half-length figure, size of life, holding the infant Christ on her lap, and gazing at him with all a mother's fondness; the child is turning its head towards its mother, and looking earnestly at her. Nothing can exceed the loveliness of the infant's naked figure; the line of the shoulder, hip, and right leg, is the most perfect I ever beheld; the colouring equally beautiful. In many places, the first outline in chalk is perceptible through the paint, and it is interesting to see the artist's various deviations from his original plan. A dark chamber forms the back-ground. This picture belongs to Raphael's middle period, probably between the years 1512 and 1514, and was painted entirely by his own hand. It is somewhat injured, especially in the salmon-coloured, although originally red dress, of the Madonna, and is repainted in many parts. Formerly in the Seignelay collection, from whence

" E. Raffaello . . . gli (a Taddeo Taddei) fece due quadri che tengono della maniera prima di Pietro, e dell 'altra che poi studiando apprese, motto migliore, come si dirà." Which M. de Ramdohr, has thus rendered, " that Raphael painted two pictures for Taddeo Taddei; one in his Perugino manner, the other in the style which he afterwards acquired at Florence.

it passed into the Orleans Gallery, and thence here. Transferred from wood to canvas by Hacquin, and engraved by N. de Larmessiu for the Crozat collection, and by many others.

3. "*Madonna del Passeggio.*" The Virgin walking in a landscape, supporting the standing figure of the infant with one hand, the other resting on the head of the Baptist, who is advancing to kiss the Saviour: Joseph is seen behind some bushes. This picture belonged formerly to Christina of Sweden, then to the Duke of Bracciano, and afterwards to the Duke of Orleans. It has been engraved by J. Pesne, by A. Legrand, by N. de Larmessiu, for the Crozat Cabinet, and by others.*

Of this composition having been originally designed by Raphael, there can be no doubt; but it is equally certain that he never painted a stroke upon the picture itself; which, from its style of execution, I should rather adjudge to Penni, called il Fattore. In the first place, the truth and exquisite feeling which characterizes Raphael's contours, is here totally missing; the colours bear no trace of his delicate transitions;

* And again recently by Toschi, for Artaria and Fontaine, Mannheim.—*Transl.*

the carnations are of a cold grey, and unharmonious in general effect: in the expression of the heads there is none of that elevated grace and tenderness which was Raphael's peculiar beauty; and, lastly, the landscape corresponds with those which we find in most of Penni's other pictures. Many old copies of this piece, or pictures of the same school, exist; one of great beauty especially, in the Museum at Naples. M. C. Sanquizico, of Milan, possesses another and very fine copy; the head of the Virgin is more beautiful, and the general tone of the picture altogether warmer than the one in this collection. I have never yet met with the original.

4. The Virgin and the Sleeping Jesus, in a landscape. She is lifting a veil from the child, with St. John in an attitude of devotion by her side. The original is in the Louvre, and has been engraved by Desnoyers and others.

Giulio Romano. The Nursing of Hercules. A small picture from the Orleans Gallery.

Andrea di Salerno. I scarcely know on what grounds two standing figures of St. Catherine and St. Rosalia, the size of life, are here ascribed to this pupil of Raphael's. They bear, it is true, some traces of the school of Raphael, and that of the preceding period, but do not at all cor-

respond with the other pictures by Andrea in Naples.

Baldassari Peruzzi. One of those small pictures of the Adoration of the Kings, which so often occur.

A female head of the school of *Leonardo da Vinci* is here ascribed to the master himself. It is, at all events, a fine picture, and belonged to the Orleans Gallery.

Titian. 1. The Three Ages of Man.* A splendid picture, in his early manner. In a landscape, on the right, are seen a party of children playing with all the zest of childhood; a youth and his beloved, are sitting together on the left, apparently abstracted from every thing around them, and living only in the consciousness of mutual love; and further in the back-ground is an old man, with two sculls at his feet, musing on the vanity of this world. This picture belonged to Christina of Sweden; then passed into the Or-

* Called, in the Catalogue of the Palais Royal, "*La vie Humaine.*" "It was, according to Vasari, painted by Titian after he had studied the works of Gio. Bellini, for the sister-in-law of Gio. di Castel, who resided at Fienzi, and afterwards came into the possession of the Cardinal of Augsburgh." Westmacott's British Galleries.—*Transl.*

leans Gallery, and is well known by engravings.

2. "*Venus à la Coquille.*" A lovely picture; also in Titian's early manner, and from the Orleans Gallery; remarkable for great truth of drawing, and beauty of expression and colour.

3 and 4. Diana surprised by Actæon, and Diana and the Nymph Callisto. These two large pictures are later productions of the venerable artist. Although charmingly coloured, and touched with the hand of a master, the effect of the latter is too much scattered, and both are deficient in point of drawing. They were painted for Philip II of Spain; subsequently adorned the Orleans Gallery, and were engraved by Cornelius Cort.

5. Portrait of Pope Clement VII, which Titian painted in 1530, at the meeting of the Pope and the Emperor Charles V.

Here is also a Danæ; a copy of the picture in the Naples Museum.

Palma Vecchio. 1. Portrait of a Doge, three-quarter length; a particularly fine picture.

2. Madonna and Child; the latter is reaching towards Joseph. On the left, in front of the picture, stands the Baptist, by a slight anachron-

ism, represented as a young man. A most beautiful little picture, of his early period.

3. The Virgin and Child, who is embracing St. John; Joseph is sleeping beneath a tree; figures two-thirds the size of life.

Tintoretto. The Entombment. A picture of good and powerful effect, and more finished than is usual with this master. Figures two-thirds the size of life. From the Orleans Gallery.

Also two excellent portraits by this master.

L. Lotto. Madonna and Child, with Four Saints.

Sebastian del Piombo. The Entombment; figures three-quarter length. A highly finished and interesting little picture.

Ant. da Corregio. Madonna and Child; a copy of the one in the National Gallery.

Here is also a copy by *L. Caracci* of the St. Jerome at Parma.

Parmegianino. 1. Cupid cutting his Bow; with two other little loves.* This well-known picture

* "There are two antique statues now in the British Museum, each of which in a striking degree resembles this picture in attitude and expression, and in the age of the Cupid. Each is a single figure of Cupid bending his bow, and one or other of them had probably been seen by Parmegianino before he painted this work. It evidently

came from the Queen of Sweden's Gallery into that of the Duke of Bracciano, and thence into the Orleans Gallery. A similar piece is in the Belvedere Palace at Vienna, and is there wrongly imputed to Corregio; as proved by Mariette, who possesses the original sketch by Parmegianino. It is well known also that Girolamo Carpi made a copy from the original picture, which it is not unlikely may be the very picture now before us.

2. A Holy Family; small picture.

Lod. Caracci. Dead Christ, with weeping females; from the Duke of Modena's collection.

Annibale Caracci. 1. St. Gregory at Prayers, surrounded with angels. Formerly on the altar-piece in St. Gregory's Church, Rome, and afterwards in the possession of Cardinal Salviati.*

2. Danæ, as large as life.

became a favourite subject with him, for there are several repetitions of it in different galleries of Europe."—Hazlitt's British Galleries of Art."—*Transl.*

The same figure is represented on an ancient gem. Bartolozzi has engraved it, and it is also published among the prints from the Orleans Gallery. Parmegianino originally painted this picture for the Chevalier Bayard, the knight whom Francis I. used to designate as "*sans peur et sans reproche.*"—*Transl.*

* Supposed to be the portrait of Gregory XIV.—*Transl.*

3. A landscape, with Diana and Calisto.

Domenichino. 1. Our Saviour falling beneath the weight of the Cross; a rich composition. This highly finished little picture comes from the Orleans Gallery.

2. A large landscape, with figures.

3. A small landscape called the Fisherman. From the Orleans Gallery.

Murillo. Christ as a young Shepherd, with three lambs around him; a delicious little piece.

Velasquez. Standing portrait of a man in Spanish costume: a fine powerful picture. The present possessor of this picture happened to meet with it at an auction, where it was put up for a trifle; but being convinced of its value, he bade for it, and it was knocked down to him for ten pounds.

Van Dyck. Virgin and Child; one of this master's beautiful Madonna pictures.

Rembrandt. 1. Samuel and his Mother; full of truth and fine effect.

2. Portrait of himself.*

3. Portrait of a Burgomaster; three-quarters length.

* Purchased by Earl Gower, at the sale of the Holdernesse collection, March 1802, for eighty-one pounds eighteen shillings.—*Transl.*

4. Portrait of a richly-dressed female; a most beautiful picture.

Many and beautiful are the specimens of the Dutch school here, especially one by *Ostade*, of an Old Man reading a Letter; this act cannot be more speakingly expressed.

Here is also a beautiful sea-piece, by *Cuyp*, with the landing of Prince Maurice at Dort; of a warm and brilliant tone. Also a splendid cattle-piece.

A large piece of a Vessel in a Storm, by *Van der Welde*, is here—a capital picture; to which the English artist, *W. Turner*, has painted an excellent pendant. It is curious to remark the difference of country and talent displayed in these pictures; and equally as Turner shows his superiority in brilliancy of colouring and effect, and boldness of execution, does he fall short of the breadth and solidity of manner which distinguishes his predecessor.

The beautiful landscapes here by *Hobbema*, *Ruysdael*, *&c.* are well worthy of description, but I must pass on to two higher masters.

Claude Lorrain. 1. A large landscape, with a splendid tree occupying the centre; on the left Moses with the fiery bush. Painted in 1664 for M. de Bourlemont. It afterwards passed through the hands of Messrs. Clarke and Bouverie, and

finally came into the Bridgewater Gallery. In the Liber Veritatis, it stands as No. 161.

2. A sea-piece ;* with a group of trees on the shore; a ruin, with columns on the left; with vessels at anchor. One solitary figure on the shore. Also from the Bouverie Collection.

3. Large landscape, with nymphs dancing, and the story of the Apuleian Shepherd.† From the collection of M. de La Garde. No. 142 in Liber Veritatis.

4. Small landscape, with large trees. A most delicious and transparent picture.

Gaspard Poussin. His celebrated land-storm ; formerly in the Colonna Palace, and engraved by Gmelin.

Two other small landscapes of this master are also worthy of notice ; as also one by his follower and imitator *F. Millé*

* This picture and the one above, with two other Claudes, were bequeathed by the late Mr. Bouverie to Lord Radnor and his brother, from the latter of whom they were purchased by the Duke of Bridgewater; the others are in the possession of the present Earl at Longford Castle, Wiltshire. They belonged in 1664 to M. de Bourlemont, and were brought to this country by Mr. Clarke.—*Transl.*

† From Ovid's Metamorphoses, book IV.

Nicolas Poussin. Among the many pictures here by this master, his celebrated pieces of the Seven Sacraments, which the Duke of Bridgewater purchased of the Duke of Orleans for four thousand nine hundred guineas,* are the most remarkable†. Moses striking the Rock, and the Birth of Bacchus are also from the same collection.

William Dobson. The finest artist prior to Reynolds that England ever possessed, but his early death prevented his being sufficiently known. Here are also two portraits by him of great beauty; one of Charles I., a study from life of fine effect; and the other of the poet Cleveland.

Sir Joshua Reynolds. A charming picture of a slumbering child.

Denis Deighton. Death of Admiral Lord Nelson, on the Deck of the Trafalgar. More interesting in point of subject than execution.

E. Landseer. The preceding remark may be here reversed; the subject is merely a dog, dead stag, game, &c. but it has a charm of arrangement and

* Originally purchased by the Regent of France for 120,000 francs.—*Transl.*

† Nicholas Poussin often repeated this picture on a smaller scale, as may be seen at the Duke of Rutland's, Belvoir Castle.

touch, which amply compensates for deficiency of subject.

Before closing this gallery, I must mention a small picture in oils, by *Rogier Van Der Weyde*, the "Descent from the Cross," a large finished picture of which is in the Berlin Museum.

W. Young Ottley has published engravings of this Gallery in four volumes folio, with two hundred and ninety-one engravings, and thirteen sections of the apartments, under the title of "Stafford Gallery;" price twelve guineas—S. Leigh, 18, Strand.

YORK, OR GOWER HOUSE,

TOWN RESIDENCE OF THE DUKE OF SUTHERLAND.

THIS most splendid of all modern mansions is situated near the venerable palace of St. James, and overlooks the whole expanse of both parks, with Buckingham Palace, and other fine buildings in the distance. It was destined for the residence of his late Royal Highness the Duke of York, and consequently bears his name; but the death of the Duke intervening, it was purchased, and the building

carried on by the Duke of Sutherland. The house occupies a large square, standing free on all sides, and is entirely built of hewn stone. The lower story is built *à la rustica;* the upper one in the Corinthian order; partly with detached columns, and partly with pilasters; and surmounted by a rich balustrade or attica. This latter is a very striking feature, and forms a favourable contrast to the broad unbroken line of roof, which, with the glass dome over the stair-case, seems to weigh too heavily on the building.

On first entering, the hall and staircase present a coup d'œil of which nothing can exceed the magnificence; they occupy a square of fifty feet by seventy, which, rising through the centre of the house, is surmounted by a richly decorated oblong dome, the sides of which form a complete lantern of glass. The walls of this magnificent hall, are entirely lined with the finest sorts of marble, and a gallery leading to the principal apartments, and adorned with pillars and a rich balustrade of marble, runs round three sides of the square. The splendour of the picture is completed by the elegant form of the stairs, which rise in two flights from

the centre of the hall, and are ornamented with a balustrade in a rich tracery of bronze and gilding. A singular effect of light in the dome above deserves mention; the architect having happily contrived to lessen the heavy appearance of the thick Caryatides columns, supporting the roof, by covering the two sides which join the windows of the lantern with looking glass, thereby making it appear like one continued window, broken only by the seemingly light figures of the Caryatides fronting each column. On the four corners of the ceiling of the dome are the royal arms of England; otherwise I observed no sign of its former royal destination.

In the suite of apartments occupying the Façade, which comprises a length of 130 feet, a corresponding wealth and splendour glistens on every side, and it must be acknowledged that in the choice of decorations, the noble proprietor has displayed a purity of taste, not always found conjointly with the means for indulging it; and which combines no less to render this mansion the first of metropolitan residences. The hangings are of yellow satin damask, with blue flowers; the furniture of

blue satin, and the rooms are appropriately filled with every variety of chair, settee and table, with which it is so much the fashion in England to crowd the floors: these being loaded in their turn with the costliest specimens of art and literature, and with those thousand other fragile and nameless ornaments which render the navigation of an English drawing room a task of no little danger. Generally speaking, in all matters where display of wealth is concerned, no Englishman is content with moderate measures: nothing is good enough for him, unless it be the best, and the word "rich" comprises the highest encomium he can bestow on any object. What a marked difference we find in the exclamations of the Italians and Germans; with them all is "beautiful! transcendantly, or divinely beautiful!" the higher flown the more natural; while the more prosaical Englishman, seeing only through the medium of his own riches, christens everything which strikes him as admirable, with this same darling epithet "rich." On all occasions does this term stand his friend, and even the connoisseur will manage to introduce it in his technical examination of a picture. It is owing to this,

viz. that whatever is most rich is most desirable, that we find the English in their gilt balustrades, chandeliers, brackets, &c. so closely imitating the taste of Louis XIV. in whose reign this mannered style of ornaments was most in vogue. There is something in these wreaths of curling leaves and twisted ends, especially when covered with the most gorgeous gilding, which attract the eye more than the simple forms of a purer taste; and even furniture of this kind, inlaid with a profusion of tortoise-shell, or brass, and groaning beneath the weight of numberless little knick-knacks, no less grotesque than itself, is everywhere to be met with in the houses of the wealthy.

So far is the taste for the latter carried, that I remember once at an auction, seeing a pair of frightful little painted figures, in Meissner china, with high powdered hair, and languishing eyes, fetch no less a price than a guinea and a half. But enough of this kind of luxury among the English; let us now turn the leaf, and consider them in their no less enthusiastic indulgence of a nobler taste.

GALLERY OF THE DUKE OF SUTHERLAND.

Ant. Van Dyck. Portrait of the Earl of Arundel. We cannot do less than place the portrait of this nobleman, who by his knowledge and extensive patronage, contributed so much to the advancement of art, first upon our list. Van Dyck has lavished all his beauties in this portrait, which classes among his finest productions.*

J. B. Moroni. Sitting portrait of a Jesuit,† half-length: his arm leaning upon the arm of his chair, and looking full at the spectator; with a book in his hand. This is a splendid picture, full of powerful expression, and deep yet clear tone.

* Once in the Orleans Gallery; afterwards in that of M. Robit, from whence it was purchased by Sir S. Clarke and Mr. Hibbert; engraved by Sharp.—*Transl.*

† "From the Borghese Palace; where it was known by the appellation of 'Titian's school-master.' So called from a tradition of Titian's having particularly noticed that picture. He is also reported to have said, on being asked who he then thought the best painter of portraits, that in his opinion those of Morone d'Albino were incomparable. A singularly fine head, very questionable if it is not by Titian himself."—Westmacott's British Galleries, &c. Bought by the Duke of Bridgewater, 1801, for five-hundred guineas.—*Transl.*

According to some the portrait of Titian's master. It was engraved somewhat in an English manner, by Jac. Fittler, 1813.

Giacomo Bassano. The Circumcision; a small picture, with fine disposition of light and shade.

Paul Veronese. 1. Christ with his Disciples at Supper; besides the principal group there are five other figures, and a little girl playing with a dog. A picture of bold execution, and in excellent preservation.*

2. A Bishop, with the figure of a man kneeling beside him; a pendant to the one in Dulwich College.

Two fine heads, by Paul Veronese are also in this collection.

Titian. Venus and Mercury Educating Cupid; the size of life, but by no means one of this master's best pictures

Ant. Corregio. Two loaded Mules, with their Drivers; a sketchy broadly-handed picture, which long occupied the ignoble station of an alehouse sign, and which it is said Corregio desecrated to the purpose of paying his reckoning. It took the

* From the Orleans collection, and formerly belonged to Signior Murelli at Verona, to the Marquis de Seignelay, and to M. Crozat.—*Transl.*

usual routine of so many pictures, passed from Christina of Sweden's collection, into the Orleans Gallery, and thence to England. By many the originality of the picture is questioned; it struck me as genuine, but hung too high, and was too insufficiently lighted to allow of any close examination.

Domenichino. St. Catherine; a whole-length standing figure. A small and very beautiful picture.

Guercino. A small Landscape, of singular treatment.

Spada. Portrait of a young man.

Nic. del. Abbate. Landscape with the Rape of Proserpine; somewhat mannered.

Pellegrino del Modena. The Virgin with the Child on her lap, seated beneath a canopy. On one side stand St. Anthony of Padua and St. Clara; higher on the same side are three cherubs holding the drapery. This highly finished little picture belongs doubtless to the school of Raphael, but how it comes to be christened a Pellegrino del Modena I know not.

Velasquez. A spirited little Sketch; a Scene from the Life of St. Carlo Boromeo.

Murillo, soi-disant. Two pictures representing St. Justina and St. Rufina; half-length figures.

Nic. Poussin. A Satyr with a Bacchante and a Child; a charming little picture.

Gaspard Poussin. A fine Rocky Landscape, but unfortunately, like so many of his pictures, this has much darkened with time.

Claude Lorrain. Small piece; a Tree with a Gateway and Buildings.

P. Pourbus. Fine portrait of a Man with a beard.

Ph. Champagne. Portrait of a Man with white Ruff.*

Among the many Dutch pictures the following are the most remarkable.

Terburg. A Gentleman presenting his hand to a Lady. One of those pictures in which the artist gives so elegant and lively an idea of the Dutch life of that period.

De Hooghe. A Room with a Woman and Children. With that natural effect of light for which the pictures of this artist, especially in England, are so deservedly valued.

D. Teniers. Two pictures by this artist are specimens of his peculiar humour.

1. The centre represents a Witch and her Fami-

* Called the portrait of Colbert.—*Transl.*

liars, with a boiling cauldron, and every implement of incantation about her. This subject is enclosed in a kind of frame-work painted in grey; round which are twisted thistles, acorns, briars, blackberries, mushrooms, &c.; the latter most splendidly painted. The head of a dog or some other brute, is peeping solemnly through above. Locusts, wasps, and other insects are crawling about. An excellently finished picture, but one of the strangest it ever entered the mind of artist to compose.

2. A Drake with Wives and Family.* The lord of the party is standing on the edge of the pond, while his ladies are dabbling about among some rushes. Quite a slight sketch, in a brownish tone, but a most agreeable little picture.

Le Nain. The Bagpipe Player, with children gathered around him; very characteristic and true to nature.

Van der Spelt. A Group of Flowers, partly hidden by a Blue Curtain, which is painted with such startling deception, that one feels almost tempted to draw it aside.

* From the collection of Prince Sacchi at Naples, from which it passed into the possessior of Sir Wm. Hamilton, at whose sale, March 1801, it was purchased by Earl Gower for thirty-two pounds.—*Transl.*

J. Hackert. A rich Wood Scene, with Figures by *A. Van Der Welde.* A small but delicious picture.

Jac. Artois. A Road Leading through a Wood and distance. A fine picture; in many parts a close imitation of Teniers. This forms an exception to the usual mannered style of this artist, of which I had an opportunity of judging from his many pictures in the Netherlands.

Sir Joshua Reynolds. Portrait of Dr. Johnson, almost blind, and taken in the peculiar position in which he usually sat. The colours are here much faded; the lips are almost white.

Benj. West. Alexander and his Physician. Three figures, all equally excellent in character.

David Wilkie. A Family Party at Tea; two ladies at table, with an elderly man, and a young man. The latter, the portrait of the artist Callcott. A picture of no great interest; painted on wood.

W. Etty. Bacchanalian Scene from Comus; a fine imitation of Titian's picture at Madrid, which formerly belonged to the Duke of Ferrara. The dancing figures are charming; the drawing excellent, and the colouring which is *à la Titian Anglais*, most delicious. The only objection that can perhaps be raised is, that it is somewhat scattered in general effect.

Sir Thomas Lawrence. Exquisite portrait of a Young Girl; one of the Stafford Family.

T. Phillips. Venus and Adonis; of good colouring, and also evidently in imitation of Titian.

A. W. Callcott. Italian Landscape; Rome with part of the Campagna. A delightful picture.

F. Danby. The passage of the Red Sea; a large picture, with innumerable figures; after the manner of Martin.

Besides these various treasures of art, the Duke possesses a further collection at his seat, Trentham Hall, Staffordshire.*

MARQUIS OF WESTMINSTER'S GALLERY.

THIS gallery is one of the richest and most important in the kingdom; and like the

* The present Duke has made valuable additions, both of old and modern artists, to the collection in York House. Among the latter, is the exquisite portrait by Sir Thos. Lawrence of the present Duchess, when Countess of Gower; a full length sitting figure, with her infant son on her lap. Two other portraits by him of Lord Clanwilliam and Lord Dover offer nothing very remarkable as compositions —*Transl.*

Bridgewater Collection, is also thrown open to the public during the months of May and June: thus setting an example of liberality to the country, which it is hoped will not remain without imitation. This liberality is the more praiseworthy from the little respect paid by the English public to the property of such individuals; a national error which is carried to a degree of which foreigners can form little idea.*

* Many is the complaint also, which on this score might be preferred against the English, in Germany and on the continent in general. Many is the delicate morsel of sculpture, the beautiful limb, or elegantly wrought leaf, which the fatal rap of an English cane, (crueller far than the hand of Time) for the false and perverted pleasure of affording the traveller some souvenir, has detached for ever from its place. By this means, the castle of Heidelberg, among others, has been despoiled of some of the most delicate of its gorgeous decorations. Where is the lover who would displace one of those pearls which every smile of his mistress displays to his glance? or would have the heart to mutilate the delicate hand which tells of the gentle blood which flows in her veins? and surely to those who have minds capable of feeling their beauties, it will not seem extravagant to demand that these master-pieces of genius, especially when hal-

P. P. Rubens. Four colossal pictures by this master almost engross the walls of the inner large gallery.* They came originally from Spain, and to all appearance once played a part in some Catholic pageant. It is highly probable that they are the identical pictures which Rubens painted for the Carmelites of Loeches, near Madrid, when on a

lowed by the associations of antiquity, should be guarded with the same kind of jealous sanctity, as that with which a lover invests the object of his admiration.

Let the traveller to whom the sight of such relics is granted, be content to gather the forget-me-not that grows beneath their walls, and not wantonly deface, what Time even has respected, and Time even cannot replace. —*Transl.*

* Originally six in number; purchased at a low price, during the revolutionary troubles in Spain in 1808, by Mr. Wallis for Mr. Buchanan. The inhabitants of Loeches, however, opposing their removal from the convent, military aid was obliged to be called in, and the French general was requited by the choice of two of the pictures; which are now in the Louvre. Further difficulties arising on the part of the government, occasioned the transfer of these chef d'œuvres to Mr. Burke, the Danish minister at Madrid, who afterwards sold them to the present possessor. From these pictures a magnificent set of tapestry was worked, which forms a distinguished ornament of the King's palace at Madrid.—*Transl.*

diplomatic mission to the Spanish court. These pictures are quadrangular in form, and finished by an architectural border interwoven with colossal fruit, tendrils, and flowers, with here and there a lusty Cupid. Nothing can exceed the beauty and spirit of the touch, but both drawing and colouring are overdone.

1. The Four Evangelists.

2. The Four Fathers of the Church, with St. Thomas of Arquino, St. Norbert, and St. Clara. (The latter in the person of the Archduchess, Isabella of Spain.)

3. Abraham bringing Melchisedec Bread and Wine.

4. The Gathering of the Manna.*

5. Rubens and his first Wife;† a picture in his better manner, and of exquisite beauty. He

* Rubens' well known admiration of the cartoons by Raphael will account for his having appropriated many portions of them in these pictures, especially in "The Gathering of the Manna."—*Transl.*

† "The flowers," by Velvet Breughel; purchased by Mr. Agar from the collection of Sir Gregory Page Turner. The learned connoisseur will not fail to recognise in this fine picture an illusion to the story of the celebrated Greek painter, Pausias, and Glycéra, his mistress. Young's Cat. of Stafford Gallery.—*Transl.*

is seated on a grassy bank, holding a slab; his wife, with a wreath in her hand, is seated among roses at his feet, and looking at an object to which he is pointing in the distance.

6. Ixion and the False Juno; Venus and Cupid standing by, and Jupiter enthroned above. A fine picture: figures the size of life.

7. The Adoration of the Kings; a large and gorgeous picture.*

8. Abraham driving Hagar into the Desert; Sarah frowning on the unfortunate Hand-maid. A small and beautiful composition, but rather too much in the style of a subject picture.

Ant. van Dyck. The Virgin and Child, with an Angel worshipping; half-length figures. The back-ground roses and orange-bushes. This may not only be reckoned one of Van Dyck's happiest efforts of genius, but forms altogether one of the loveliest representations of the subject I know. I am not aware that any engraving of it exists, for which it is peculiarly adapted.

* Painted for the Convent of the White Nuns, at Louvain, with the reputation of having been executed in eleven days. A fact which might well be questioned, were not Rubens' great celerity of composition sufficiently attested.—*Transl.*

F. Snyders. A large piece of Lions and Bears attacked by Dogs; very spirited, and true to nature.

Rembrandt. Two of his peculiar style of portraits.

1. A beautiful young creature, holding a fan.

2. A Knight with a Falcon on his Wrist. Both three-quarter's length. The examination of these two lovely pictures is a real privilege; and but little is wanting to fancy them alive. In colouring and chiaro-oscuro they stand unrivalled; the drawing and expression are also highly pleasing.

4 and 5. Portraits of the painter Berghem and his Wife. So far inferior, in all respects, to the two foregoing pictures, that hanging, as they do, side by side, the head and hand of the same master is scarcely to be recognised.

6. The Salutation of the Virgin; accompanied by several figures. A highly finished little picture, with a peculiar charm of colouring.*

7. A Wooded Country by Sun-rise; Fishermen drawing their Nets at a Pond; figures by *Teniers.* A picture of wonderful harmony and effect.

Among the many fine Dutch pieces here, the following are the most remarkable:—

* Transmitted to England by Mr. Seb. Erard.—*Transl.*

D. Teniers. A rich Burgher and his Wife in Conversation with a Gardener. In the background a Country-house and Farming Buildings. Called a portrait of Teniers himself.

Gerard Dow. The Nursery. A picture of more varied subject than is usually found combined with this master's laboured finish.

Ph. Wouverman. A Horse Mart. Full of life, and particularly agreeable in tone of colour.

Joh. Both. Large Landscape, with Figures bathing.

Hobbema. Two beautiful Landscapes; and two delicious little pictures by *Cuyp.*

Morales. A beautiful picture of St. Veronica, half-length figure, is here ascribed to this master; granting, however, that the "Ecce Homo" in the possession of Marshal Soult is a genuine Morales, of which, according to Cumberland's life of that artist, there is little doubt, then, in that case, the picture before us is decidedly not by him, but a later production of the Spanish school.

Murillo. Large Landscape with Figures: two-thirds the size of life. Laban seeking the Golden Images: Rachel seated beneath a Tent. Many figures of men, women, and children enliven the picture, which is of clear and powerful colouring. The tone of the landscape is of a greenish-grey,

and though not free from manner, yet agreeable to the eye.

Andr. Sacchi. A Monk, in a white dress.

Velasquez. Ferdinand the Fourth, as a young man, on Horseback; buildings and several small figures in the back-ground. Most spiritedly executed, and with a powerful and transparent tone of colour. This little composition recurs in many English galleries; for instance, in Dulwich, and in Mr. Rogers'; but always with various deviations, and invariably characteristically original.

Titian. Landscape, with Trees, &c. In the centre, some houses of a German character. This picture (for a Titian) is rather brown and hard in the outlines; in other respects, however, worthy of the master.

Polidoro da Caravaggio. Two small pictures, in *clair-obscure*, of the Apostles Paul and Peter: with a *bas-relief* below, containing the chief occurrences of their lives; most delicately treated.*

Parmegiano. Sketch to his great picture of "The Vision of St. Jerome," in the National Gallery.

Guido Reni. Fortune Flying over the Earth;

* Originally the doors to a cabinet.—*Transl.*

an original picture; but a subject which has been often repeated by this master.

Guercino. A Madonna. A particularly beautiful picture, most transparently coloured; decidedly one of his chef-d'œuvres, and well worthy to be engraved.

Domenichino. A large and splendid Landscape, with the Meeting of David and Abigail.

Salvator Rosa. These two colossal pictures attract universal attention. The subjects are, Democritus and Diogenes. In the former, which is particularly striking, the grand artist seems to revel in all his wildest conceptions. He has represented the philosopher in the profoundest abstraction; bones, skeletons, crumbling monuments, scathed trees, and every symbol of mortal decay around him. To this scene, which, with all its grotesque peculiarities, is of a sublime order of composition, a feeble light lends a further grandeur.

The figure of Diogenes, in the second, who, seeing a boy drinking out of the palm of his hand, has just dashed his jug to pieces, is much lower in character; the two Athenians by him are regular banditti. Two etchings from these pictures were made by Salvator himself, but are far from giving an adequate idea of the composition.

Among the works of the Italian school, there are many here which bear the name of *Raphael;* one in particular, a beautiful quadrangular picture, of the Virgin lifting a Veil from the Sleeping Child. The infant Baptist is kneeling, and pointing to the Saviour. The back-ground a landscape; figures two-thirds the size of life. This picture has an agreeable transparency of colour, but it hung too high to permit a close investigation. Raphael's original cartoon to this composition is in the academy at Florence. A similar composition, in a circular form, was in the collection of Lucien Buonaparte. M. Brocca, of Milan, lays claim to possessing the original, but M. de Rumohr, in his "*Drei Reisen nach Italien,*" p. 34, pronounces that picture to be only a fine imitation, in the older Lombard manner, from the original, which is now in Paris, and which may be distinguished from the one before us by the circumstance of the kneeling figure of St. John having his hands clasped.

A Repose in Egypt, and St. Luke the Evangelist painting the Virgin Mary, are here. Many parts of these pictures have been taken from different compositions by Raphael; in the former, for instance, the figure of the angel scattering flowers; and in the latter, the same back-ground

which belongs to his portrait of John of Arragon.

Here is also an imitation of the Aldobrandini Madonna; and of the St. John in the Desert; the latter from the original in the Florence Tribune

Nic. Poussin. A Landscape with beautiful rocky Scenery; as a whole it is exquisitely poetical; but the subject of Arcas and Calisto is singularly represented.

G. Poussin. Two Landscapes, in his most transparent tones; the one a large, the other a small picture.

Claude Lorrain. Two large Landscapes, in fine keeping. The Sermon on the Mount, and the Worshipping of the Golden Calf. Two other Landscapes, by Claude, are also here, but they have suffered much injury.

Sir Joshua Reynolds. Mrs. Siddons, as the Tragic Muse; the original of the duplicate in Dulwich Gallery. The colours are here finer in tone, and the picture itself in better preservation.

Hogarth. The Poor Poet; seated at his desk in a tattered room, immersed in the task of rhyme making; his wife is occupied mending his breeches. The landlady, evidently in no very gentle mood, with a long board of reckoning in

her hand, is just entered; the poet scratches his head, and seems to think it a doubtful matter how the money is to be procured. A slight picture, but most spiritedly touched.

Benj. West. Three of his best pictures.

1. The Battle of La Hogue. A Sea piece, in excellent grouping, the colouring also good; full of animation and expression in the figures.

2. The Battle of the Boyne. Not to be compared with the above, either in point of colouring or composition; the characters, are, however, well expressed and true to nature.

3. Death of General Wolfe. This picture is decidedly the finest of the three, especially in power of keeping and colour. The excellent engravings of these three pieces are so universally known, that no further comment is necessary.

Gainsborough. 1. "The Blue Boy." Portrait of Master Buttall. The object of this picture was to prove to Sir Joshua Reynolds the possibility of producing an agreeable effect, even with blue as a predominant mass of colour. Gainsborough painted this picture in Van Dyck's manner, with a blue dress, and certainly carried his point successfully.

2. A Coast scene, with Stormy Sea; three children standing on the shore, the sky over-clouded. Simple as is this subject, the artist has treated it

so skilfully in point of keeping and colour, that this little picture passes for his chef-d'œuvre.

3. A Poor Family, seated beneath Trees at their Cottage Door; every thing bespeaking indigence, combined with content; also a fine composition, and super-excellent in colour and general effect.

J. Northcote. This artist has here essayed his powers in a Cattle Piece—a study from nature, which bespeaks great talent; in the colouring, however, it shows his English school.

Hoppner. Several fine family portraits.

Sir Thos. Lawrence. Two half-length portraits.

DEVONSHIRE HOUSE.

THE proprietor of this mansion is one of the wealthiest noblemen in England, and his various beautiful country seats, abounding with the choicest specimens of art, will be mentioned in their turn. For the present I shall confine myself to the description of his mansion in Piccadilly.

A chief object of attention here, is a select collection of antique rings and gems, which are arranged under glass covers, on the mantlepiece of one of the private apartments. Among

these the rosary presented to Henry VIII. by the King of Spain, is particularly curious. It is carved in wood, and upon each leaf, and upon the accompanying crucifix, different subjects from the life of the Virgin Mary and our Saviour, are delineated, with a minutiæ and delicacy which is quite indescribable.

The Duke had also the politeness to shew me that portion of his fine collection of drawings, which he happened to have with him in town: among others, the celebrated "Liber Veritatis," by Claude, which has been engraved by John Boydell. Many of these drawings formed the original sketches to his pictures, but the greater part were copied afterwards by Claude from his finished compositions, for the purpose of assisting as references in all doubtful cases; so many false Claude's having arisen even during his own life, that he clearly foresaw the disputes likely to arise respecting the genuineness of his pictures in a future generation.

I was disappointed in not finding some of Raphael's drawings here; in Chatsworth, however, I had the opportunity of seeing several,

and the Duke mentioned three others, which he had given to Sir Thomas Lawrence.

CATALOGUE OF THE PRINCIPAL PICTURES.

Titian. Portrait of Phillip II. in full armour. Helm, and mailed glove, lying on a table. A splendid picture.

Another picture by Titian; a portrait of a Young Man; and a picture by *Giorgione*, are here; both terribly injured, and much over-painted.

Tintoretto. An Old Man with a beard, in better preservation.

A very beautiful family group of Father, Mother, and Daughter, is here ascribed to Titian: I should rather consider it a *Paris Bourdone;* but it was placed too high for me to judge with any accuracy.

Paul Veronese. 1. A small picture of the Adoration of the Kings, highly finished, and in excellent preservation.

2. A scene from the legend of St. Maurice.

Boltraffio. A very lovely Portrait of a Young Girl, with long hair, here ascribed to Leonardo da Vinci, but very evidently the production of Bol-

traffio, who was one of his best pupils. In corroboration of which, the ornamented border of the dress bears the initials C. B. bound with flourishes. The christian name of the artist was Giovanni Antonio, but the G. has in all probability been altered by time, into what appears a C.

A large picture of a Susannah, by *Guercino* is here; and also a small one of the same subject, by *Domenichino:* the original sketch to his large picture in Munich.

Guido Reni. A large composition of Perseus and Andromeda; but by no means one of his happiest efforts.

Albano. Venus on a couch; Cupid at her side; a pretty little picture.

Salvator Rosa. A fine landscape, with the vision of Jacob's Ladder.

Pietro da Cortona. A large and beautiful landscape, excellent alike in composition, and strength of colour; but a little too green.

Michael Angelo. A fine picture from his well-known composition of the Samaritan Woman at the well.

P. P. Rubens. A Holy Family; a carefully finished and finely coloured picture.

Ant. van Dyck. 1. The Child Moses, just placed in a basket on the Nile; the Israelite

Mother with an Attendant, are stooping over the bulrushes to see it. A fine picture, and deliciously coloured.

2. The Earl and Countess of Devonshire; two standing figures, as large as life, of especial beauty.

3. Portrait of Arthur Goodwin, 1639.

4. Portrait of Theresa, of Austria.

Three other Portraits by Van Dyck, names unknown, are here; all splendid pictures.

Jac. Jordaens. The Prince and Princess of Orange, as large as life, full of life and truth. The former, the most pleasing picture I have yet seen by this master.

Gerard Houthorst. Portrait of the first Duke of Devonshire, and four other pictures.

Rembrandt. A Jewish Elder, with turban; half length, as large as life, most carefully studied from nature; every detail bearing the stamp of truth, and the keeping of the whole most excellent. One of Rembrandt's early works.

Le Sueur. The Queen of Sheba; a fine composition, and in good preservation.

Nic. Poussin. The Arcadian Shepherds; very different from the one in the Louvre, and by far less attractive.

G. Poussin. A rich and extensive landscape, with City and Rocks on the Sea Shore. A pecu-

liarly long picture, and excellent alike in colour and composition. Besides this, there are four small circular pictures by this master.

Sir Peter Lely. A follower of Van Dyck, and much esteemed in his time in England, for his portraits: he also sometimes tried his hand at historical subjects. A Europa, by him, is here, somewhat in a Frenchified manner.

Sir Joshua Reynolds. Two fine portraits.

1. Lord Richard Cavendish, uncle to the late Duke, half length, and most striking in character.

2. Elizabeth, late Duchess of Devonshire.

H. Holbein. Three small portraits: one of which, an Old Man, in black *barêt* and white fur, is especially beautiful. The other two are a Lad, and a Young Man with a beard; all much obliterated.

In the Duke's bedroom, are two fine old German pictures ascribed to *Joh. van Eyck.* The subject of the one, is the Consecration of Thomas à Beckett, as Archbishop of Canterbury, and was presented by the Duke of Bedford, then Regent of France, to his nephew, King Henry V. It is said to be painted in 1422; and if not by Joh. van Eyck himself, is doubtless from his or his brother Hubert's school. The tones of the carnations are brown in the shadows, and cold in the lights, which is the distinguishing mark of all Johann van Eyck's genuine

pictures. This picture is unfortunately much obliterated.

The other piece is extremely beautiful, and in excellent preservation. It represents the interior of a Church, or perhaps of the Temple of Solomon, with double rows of Kneeling Choristers on each side, with numerous other figures.* In the foreground are St. Anne and St. Joachim, with their backs turned to the spectator. The Virgin represented as a girl, is standing before the altar by the side of the High Priest, surrounded by other Virgins. Two cherubs are hovering above, with the white dove, the symbol of the Holy Ghost.

Many of the heads in these pictures are Portraits, and possess a wonderful beauty and individuality of character: some are quite in the style of Holbein; in others, especially in the diminutive figures in the altar piece of the church, we are reminded of the colouring and manner of Schoreel.

* According to Horace Walpole, in his "Anecdotes of painting in England," the kneeling figures of Lord de Clifford, his lady and family, are included in this picture.

APSLEY HOUSE,

TOWN RESIDENCE OF THE DUKE OF WELLINGTON.

THIS fine mansion is situated at the corner of Hyde park, and owes its original erection and name to the Lord Chancellor Apsley. Its present exterior is, however, of more recent date, and was executed upon a plan of Sir Jeffery Wyatville's.

It was my fate to see this building the day after the general illumination for reform, upon which occasion the London populace had found no better way of expressing their patriotism in the cause, and their detestation of its enemies, than by smashing the windows of the principal Tory residences. Every means had been taken by the police to keep the mob from attacking the front of Apsley House, facing Piccadilly, and consequently this did not exhibit such marks of dilapidation as the one looking into Hyde Park. Coming past, I overheard two sturdy fellows, who had doubtless played a part in the preceding night's transaction, say to one another, "Why Jack,

his Grace is really let off handsomely, with only a few broken windows."

The only decorative part of the exterior is a fine portico with Corinthian pilasters, and towards the street and Hyde Park, the house is surrounded by a richly ornamented bronze pallisading. The first glance, however, at the grand stair-case brought me at once into the realms of English splendour. Through the cupola of painted glass above, a subdued radiance is shed over the rich groups of antique and modern sculpture, which attract attention on all sides. Among these, the most striking object, both picturesquely and historically speaking, is Canova's colossal statue of Napoleon, represented as conqueror of the world, with Victory in the one hand, and the Sceptre of power in the other; of the finest Carrara marble. When I last saw this statue, it was under very different auspices, being placed in the Louvre at Paris, among the statues of Roman and Grecian heroes, whom the conqueror had snatched from their native climes to embellish his capital. Who then could have foreseen that a similar fate awaited this proud image! Who then could have ventured

to predict that a hero would arise who alone was equal to stem the torrent of tyranny; who, assisted by the injured pride, and deep love of country of the German nation, would hurl the conqueror from his seat, and that this statue, which, in the pride of his heart, he intended as a commemoration of his invincible power, should stand a trophy in the conqueror's hall—a lasting memento of his fall!

GALLERYOF THE DUKE OF WELLINGTON.

This collection also owes its existence to the spoils of war. After the defeat of Vittoria, and the instant flight of Joseph Buonaparte, his carriage and all it contained was abandoned to the enemy, and fell into the hands of the commanding officer. On examining the imperial, a quantity of gold plate was found at top; beneath this was a torn volume of drawings by old masters, and last, though not least, a layer of pictures, which for the sake of closer packing had been cut from their frames. The bustle of war, however, allowed no time to devote to the arts of peace; and the carriage and its various contents were dispatched just as they were, to

the Duchess in London. On the Duke's return to England, however, he consulted the first connoisseurs, and was not a little gratified in finding, that the booty consisted of the choicest and most celebrated pictures from the Escurial.

Ant. Corregio. Christ on the Mount of Olives.* This splendid picture was the pearl of the booty. On the left kneels the Saviour, in the agonizing struggle of mortal feelings, and although deprived of all outward signs of the Godhead, that divine effulgence which was afterwards to enlighten the world, seems to emanate from him, and illuminates the angel hovering above. By this effulgence, the artist has been enabled to concentrate the only light in the picture entirely upon these two figures, and to throw the sleeping disciples, and the approaching band of soldiers, accompanying the traitor Judas, entirely into shadow, while the first tint of dawn appearing in strong relief against the masses of shade, produce a chiaro-oscuro of the most ex-

* Originally purchased for Philip IV. of Spain, by the Governor of Milan, for seven-hundred and fifty Spanish doubloons; equal to three thousand pounds of our money.—*Transl.*

quisite transparency. Unrivalled is the expression of the Redeemer's countenance; no one may contemplate unmoved the god-like sorrow and resignation there depicted. A glory is round his head, which, singular to say, although painted quite smooth, has by the mixture of the varnish with the colours, contracted itself into lines, resembling the form of rays. That this effect was not intended by the artist, is evident from this contraction having spread over the back part of the head. The robe of our Saviour is white; his mantle, a deep blue. This picture is in excellent preservation. A capital engraving of it has been taken by Bernardo Corti.

Velasquez. Three pictures by this artist, were also found in the imperial of the carriage.

1. The celebrated Water Seller, one of his early productions. The drawing is very correct, so much so, as to approach to hardness; but with such truth of nature, that it looks like the life itself. The subject is a ragged water carrier, giving a boy a draught of water. An excellent engraving of it exists.

2. A spirited sketch of Leo X., from which he afterwards completed a portrait.

3. Portrait of a Man; name unknown.

Michael Angelo. A small picture of the Annun-

ciation, probably the one mentioned by Vasari, as executed by Marcello Venusti, of Mantua. The angel advancing to the Virgin, announces his mission, and points upwards; Mary turning in amazement towards him, seems to say, "What greeting is this?" The grandeur and dignity with which this subject is treated, can only be equalled by the exquisite tenderness and delicacy of the execution. I had the good fortune to see the original red chalk drawing to this picture, in the Museum at Florence: engraved by N. Beatrizet. There is another picture of this subject by Michael Angelo, in which the angel is represented as flying down, but the position is too stiff to be agreeable. I saw a very delicious picture of this latter at Mr. Woodburn's.

One of the most interesting pictures in this collection is the composition by Raphael, called *Il Strocozzo*, which, according to the inscription upon it, was executed by Jos. Ribera, 1641. The picture is of the same size as the engraving.

The large picture of Charles I. on horseback, by *Van Dyck*, a duplicate of the one at Windsor, has already been mentioned.

Three small pictures by *Claude* are here; one of which, a sea-view, is a beautiful piece, and in excellent preservation.

Among the many excellent Dutch pictures, one of *Jan Steen's* most humorous productions appears; showing the consequences of too free a use of the bottle, as exhibited on different persons.

On the one side, a young cavalier, glass in hand, is drawing close to the daughter of the house, who seems nothing loth to receive his caresses; the mother is taking a comfortable nap; the children are stuffing unreproved; a maid-servant at the window, is making love to a neighbour's groom; and a monkey, seated on a 'larum clock, is holding the weights, as if he understood that the good people were not in a condition to take a note of time.

A lovely picture by *E. Landseer*, must not be passed over; it represents a Highlander just returned from the chase, sitting before his hut, with the dead game lying round him. An old woman stands behind him; and a child is coming joyfully forward with a heathcock in its hand. On the other side stands a girl, seen in profile, whose expressive countenance seems to personify the peculiar character of this mountain race. Altogether the characters are excellently given, and the colouring powerful and charming.

Nothing can exceed the elegance of the gallery itself—The curtains and hangings are of yellow

satin damask, and the light, falling from above, sets off both the paintings and the apartment to the greatest advantage.

There are also other windows at the side, which can be closed by means of shutters, drawing out of pillars; and which, painted white, and richly gilt, add greatly to the effect.

In the dining-room are the different portraits, presented to the Duke in testimony of respect, by the various Sovereigns of Europe. They are all full-lengths, as large as life. George IV. in the Highland costume, by *Wilkie*; a picture of rich and powerful colouring: Alexander of Russia, by *Gerard:* the King of Prussia, by *W. Herbig:* Louis XVIII., by *Robert Lefevre:* Charles X. and the King of Holland.

In a third apartment are placed the copies of the four Raphaels which the French carried off from Spain after the battle of Vittoria. These pictures also narrowly escaped falling into the hands of the English; the waggon in which they were packed, being still seen driving away in the distance. The better part, however, of recovering them in Paris and restoring them to the rightful owner, was reserved for the Duke.

Before their return to Spain, these four pictures were, at his request, cleaned and restored by Bonne-

maison; on which occasion the Duke obtained permission to have them copied. There is little doubt but what these pictures required being cleaned and transferred from wood to canvas; but I have as little hesitation in saying, that they were much injured in the process, and not treated with that care they deserved. In confirmation of this, I remember an anecdote which David, under whose instruction I studied in Paris, always used to relate. On visiting Bonnemaison one day, at his studio, David found him, to his great consternation with a sponge full of spirits of turpentine in his hand, with which he was most unmercifully rubbing the injured parts; and that to all his remonstrances on the danger of such a proceeding, he could elicit no answer beyond, "That's of no consequence, turpentine is good for them."

The subjects of these copies are "*La Madonna des Peches;*" The Holy Family, called "*La Perle;*" "The Salutation of the Virgin;" and "Christ bearing his Cross." They possess considerable merit as copies, and give very adequate ideas of the originals.

An old copy of the "*Madonna della Sedia,*" without the figure of the Baptist, from the Royal Palace at Madrid, is also here. Engraved by Schuppen, 1661.

THE MARQUIS OF LONDONDERRY'S PICTURES.

THIS nobleman possesses two of the finest pictures art has ever produced; they are by *Corregio*, and formed originally a part of the Duke of Alba's collection at Madrid. The Queen of Spain took them with her to Rome, where they became the property of Joachim, King of Naples, and were eventually brought by Madame Murat, to her residence at Vienna. Here the Emperor of Russia entered into treaty for them, but through the interest of Prince Metternich, the Marquis of Londonderry became the favoured purchaser, and obtained permission from the Emperor to bring them away. These two pictures were estimated at £10,000.*

The first is the *Ecce Homo*, half-length, the size of life. Christ is standing within a railing, towards the right of the picture; the purple robe

* See "*Kunst Blatt*," of April 28, 1823. Since purchased by Parliament for the National Gallery, for eleven thousand pounds.—*Transl.*

round him, which is, however, so thrown back as to display his whole figure; the crown of thorns is on his head, and his hands are bound together. A centurion is holding guard over him, while Pilate, standing at a window behind, stretches out his hand to the multitude as if to say, "Behold the man." On the left, and low down in the picture, is the fainting form of the mother of Jesus; her hands still resting on the railing, and supported by Mary Magdalen. Nothing can exceed the beauty of the Virgin's fainting countenance; that of the Magdalen also, as far as it is seen, is equally fine. There is something inexpressibly grand in the figure and face of Christ; his hands are also exquisitely drawn and coloured. Pilate has a blue turban on his head, and a yellow robe with lilac stripes. This is altogether one of Corregio's grandest pieces, combining great power of colour, and excellent keeping and breadth of effect, with a stricter attention than usual to correctness of drawing. It formerly belonged to the House of Colonna, and was etched by A. Caracci in 1587.

2. The Education of Cupid by Mercury and Venus; whole-length figures, two-thirds the size of life. In the figure of Venus, the Goddess of Love, whom the graces have decked with every attraction, is truly to be recognized. She is stand-

ing with her left arm leaning on the trunk of a tree, and her figure slightly inclined forwards; in the left hand she holds a bow, in the right a crimson robe, while the beautifully formed right arm falls gracefully before her person. Mercury, with his winged cap, is sitting on the right, holding a written tablet, from which he is teaching Cupid to read; the little god is turning his back to the spectator, his face seen in profile, and his little dimpled finger placed on a letter which evidently baffles his comprehension; his figure is all childish loveliness, and naïveté, and he seems for a time to have laid aside his mischievous propensities, for a graver pursuit. The back-ground is the trunk of a tree, with bushy branches. This is another of Corregio's loveliest productions from his middle period. It has been partially injured and obliterated. Formerly in the collection of Charles I. The only engraving existing is very mediocre: published in London, 1667, by Arnold de Jode. It is greatly desirable that some first-rate engraver should undertake these two chef d'œuvres.

In the same apartment are the following pictures:—

Titian. Venus, half-length, with a Cupid holding a mirror before her. A good picture.

Andrea del Sarto. The Virgin and Child, with the infant St. John.

Guercino. Two pictures: the one, Joseph and Potiphar's Wife; the other, Tarquin and Lucretia; half-length figures; they possess great transparency of colouring, and are first-rate works of this master.

Michael Angelo Caravaggio. A Lute Player; with two other figures; a powerful darkly kept picture. The esteem in which it is held, is proved by the plate-glass which protects this, as well as the two Corregios.

The large saloon is adorned with various statues and family busts in white marble. The most striking of the former is a group by *Canova*, of Perseus and the vanquished Minotaur; and a Dancing Girl, by the same. Both formerly in Count Fries's collection, at Vienna. Among the portaits on the walls are several by Sir Thomas Lawrence: George IV., in uniform; the Duke of Wellington, in a grey surtout, his sword at his side, a front view; the late Marquis of Londonderry and his Marchioness—two large pictures; and, lastly, the present Marquis, on horseback, and the Marchioness with her young son, Lord Seaham, also two large pictures.

THE DUKE OF GRAFTON'S PICTURES.

Our chief object in seeing this collection was the picture of the Archdeacon Frederick Carondolet, which, in the well-known engraving of it by N. De Larmessin, for the Crozat Collection, is denominated a *Raphael.*

Two circumstances, however, in this very engraving, had made me very sceptical as to the genuineness of this picture: firstly, the figure of the secretary, which is out of all proportion small; and secondly, the Corinthian pillar, and the style of the houses in the back-ground, which, far from having anything in common with Raphael, display rather a German character, and may be with greater consistency imputed to Albert Durer. This style of house is, however, not unfrequently found in the Venetian and in the later Roman school. On the examination of this otherwise very beautiful picture, no doubt remained in my mind as to its being the production of some pupil or imitator of Raphael. In the general style of treatment, especially in the landscape, I found ample confirmation of all the surmises to which the engraving had given rise: the only part partaking of Raphael being the drawing and character of the

head of Carondolet, and that, also, so far inferior in execution, that I am led to conclude that Raphael could only have drawn or painted a sketch of the head, which afterwards served as a model to the present picture. In the hand of Carondolet, which is holding a letter, there is also an evident imitation of the hand in Raphael's Leo X., which the reader may remember is holding a magnifying glass. The carnations are reddish, and white in the high lights; the two accessory figures are kept in middle tint. The painting of the fur and carpet is stiff and hard to the greatest degree.

Another circumstance which struck me in this picture, was the letter above mentioned, which is not directed as usual Archdeacon of Besançon, but Bitonto (Bituntino) in Naples; thus appearing as if they had confounded this Frederick de Carondolet with a John of the same name, who was Archbishop of Besançon: a portrait of this latter by Holbein, was formerly in the Boisserie Gallery. The one now before us, was presented as a Raphael to Lord Arlington by the Republic of Holland, whose judgement of pictures was seemingly not of the most correct nature; and from that time (Charles I.'s reign) the picture has continued in the Grafton family.

There are many other excellent pieces in this col-

lection by *Guercino, Van Dyck*, &c. One by *Beccafumi* deserves especial mention. It is his own portrait, almost colossal, with a rich architectural background, and the Torso of a Venus standing in a niche. This picture is full of character, with great depth of tone and harmony of colouring.

COLLECTION OF W. G. COESVELT, Esq.

The Coesvelt collection is one of the choicest in England, and bears witness both to the refined taste and extensive knowledge of its possessor. Mr. Coesvelt being at the time in Italy, we were denied the pleasure of making his personal acquaintance. To his son, however, we were indebted for the most flattering reception, and from him we obtained the privilege of free ingress to his treasures of art.

Raphael. The Duke of Alba's Madonna: a circular picture—figures half the size of life. The Virgin is seated in a landscape, with the Infant Jesus and St. John; her left hand, hanging down by her side, holds a book, which she appears to have been just reading. The infant Jesus is clasping a cross, which St. John holds out towards him: at

the same time the Saviour gazes upon his precursor with an expression of unspeakable love, while the Baptist, kneeling before him in an attitude of inward adoration, seems in his ecstacy to forget the flowers he had gathered for his divine companion. The eyes of the Virgin are also directed towards the symbol of the Saviour's sufferings, and a deep and earnest expression, a certain foreboding sadness, occasioned probably by the scene between the children and her recent study of the prophets, appears to pervade her countenance; at the same time her look is so calm and replete with tenderness, as greatly to enhance the beauty of her expression. To describe the grace and depth of feeling united in this picture would be impossible. It is a complete poem, in which three lovely characters are minutely pourtrayed. It is very obvious that no other than Raphael's hand ever touched this picture, which is a specimen of his finest manner, and to all appearance painted during the first year of his residence at Rome. Besides an indescribable depth of expression and beauty of composition and drawing, it exhibits all that transparency and yet vigour in the chiaro-oscuros which Raphael possessed in so eminent a degree. The carnations are so clear, that you seem almost to see the blood circulate beneath the skin. The intermediate tints

are kept somewhat red. In the blue mantle of the Virgin, the folds are rather broken up. In this respect this picture forcibly reminded me of a Holy Family, by Michael Angelo, in the Tribune at Florence, where the draperies of the Virgin are similarly treated; a circumstance which, at the time he painted this picture, now at Mr. Coesvelt's, may perhaps have been in Raphael's recollection. Excepting a crack, which, though now joined, seems a little to have injured the rosy blush on the Virgin's cheek, the picture is in excellent preservation. A slight glazing of colour seems also to have been rubbed off the forehead of St. John. Some barbarous person had daubed the landscape over with so thick a layer of paint, that it could be scraped off with a knife. By dexterous management, however, this disguise has been removed, and the original landscape has re-appeared, uninjured even in the glazings. It is charming both in colour and composition, and in the latter respect recalls the shores of the Tiber. During the French sway, this exquisite picture passed from the Alba family into the possession of Count Burke, the Danish minister at Madrid, who brought it over with him to England; but on his leaving this country for Paris, disposed of it for the sum of four thousand pounds to his fellow-countryman, the present possessor.

Desnoyers has published a beautiful engraving, which, however, is far from conveying an adequate idea, either of the expression of the countenances, or the finish of the painting.

An old copy of the "*Madonna della Sedia*," in a quadrangular form, is here ascribed to *Giulio Romano*. A small picture also of Raphael's, St. Cecilia, is said to be an original sketch by the master—a fact which is, however, disputed, and, in my opinion, most justly so, by connoisseurs.

Giulio Romano. A Madonna; half-length, with the Infants Jesus and St. John. This picture resembles in style those of a similar subject by Raphael, without, however, approaching to his perfection.

Sebastiano del Piombo. Holy Family; half-length figures. One of this master's finest productions, and one in which it is very evident he has imitated Raphael, and sought to combine the exquisite grace of that master, with the grand manner of Michael Angelo. The Virgin is lifting some blue drapery, and showing to St. John the sleeping Saviour beneath. Behind, on the left, stands Joseph. As far as I know, this picture has never been engraved, though admirably adapted for that purpose.

Geo. Bellini. A Madonna, with four saints.

Giorgione. Head of a Young Man, with a *barêt.* This portrait, or rather sketch, is particularly attractive from the fine tone of the chiaro-oscuros.

Paul Veronese. Herod at a banquet. Herodias bringing in the head of John the Baptist. A small highly finished and beautiful picture.

Titian. Titian's Daughter, holding up a casket; half-length figure. A very exquisite repetition, if not the original of the many well known pictures of the same subject. The drawing is of the greatest beauty and vigour, and the picture is in excellent preservation.

2. Holy Family, with beautiful landscape. By the side of the Virgin and Child sits another female, in yellow: on the left is the child St. John. This picture is very similar to one in the Florence Gallery.

3. The Rape of Proserpine; a slight but beautiful sketch, replete with life and animation, with four magnificent black horses.

Parmegianino. Two small pictures. The Circumcision, and The Flagellation. The latter is particularly distinguished for strict correctness of design, and for its similarity to the style of Michael Angelo.

Domenichino. Two small landscapes, of extraordinary finish.

A Christ, a half-length figure, of the school of *Leonardo da Vinci*, is also here; probably by *Bernardo Luini*. One hand pointing towards himself, the other holding a triangle.

Another beautiful little picture, the composition of *Leonardo da Vinci*, is a Virgin and Child. The latter is seated on a lamb.

Murillo. The Virgin standing on a Moon, with three cherubs below in clouds; quite in Rubens's manner of colouring. A most beautiful and carefully executed picture with splendid effect.

P. P. Rubens. Head of a Monk, quite in the Venetian school of colouring.

Ant. Van Dyck. The Penitent Magdalen, a most splendidly coloured picture, so similar in style to Titian, as often to be mistaken for one of his, and the more so from its forming a pendant to the picture of Titian's daughter.

Claude Lorrain. Large Evening Landscape, of great beauty, consisting of a Town situated upon Rocks, with a stream and boat. In the fore-ground, a large tree, and beneath it a Shepherd and Shepherdess, with cattle.

Franc. Millé. Large rich landscape; the finer for not having that scattered effect so usual in this master's works.

MR. NEELD'S COLLECTION.

B. West. The Brazen Serpent. Moses, in an agitated, yet dignified posture, is pointing towards the elevated image of the Serpent. Around him are scattered the afflicted Israelites, part looking with joyful confidence towards the serpent in the midst, others fleeing in the greatest terror, while some are struggling in the agonies of death. This colossal composition is one of West's chef-d'œuvres. Many of the characters are excellently delineated, and the colouring has somewhat of that vigour and juicyness which we seek for in vain in his other works; as, for instance, in two other pictures in this very collection—"The Inspiration of St. Peter," and a "Venus and Adonis"—both of them in a high degree tame and insipid.

By *Kirke*, (one of Reynolds's best pupils who died young), is here, a subject from Shakspeare's "Measure for Measure." The characters, though conceived with talent, are rather overdrawn; the colouring is good, and quite in Reynolds's manner.

J. Barry. A scene from King Lear; very careless in drawing, and of a brown leathery hue.

J. Opie. Coronation of the youthful Henry VI.,

from Shakspeare; a picture of excellent keeping, and the characters fine.

J. Redwood. Lady Jane Grey in prison. She is kneeling in prayer, whilst her confessor, a Dominican Friar, whispers consolation; behind stands the Jailor in armour. Although a picture of excellent keeping, the characters are rather too sentimentally overdrawn, to be true to nature.

H Fuseli. King Lear—mad, seated on his throne. In the countenance of the king, Fuseli seems to have caricatured his own features—a circumstance not unfrequent with artists.

For the sake of brevity, I pass over several small pictures by *Hoppner, Smirke, and Angelica Kaufman.*

J. F. Penni, called *il Fattore.* Small picture—Charity, with two infants at her breast; a standing figure; here called a Raphael, and even engraved under his name, by A. Capellan. In the Borghese Palace, whence it came, it was always designated a Penni, and was also ascribed to him by Von Ramdohr.*

* The pendant to this, a Girl holding in one hand a flower, and with the other raising her robe, is now in Mr. Hope's collection. It probably represents a figure of Hope after the antique. That this picture was both the conception and execution of Penni, is obvious from the original sketch in Buckingham House.

Giorgione. To this master is ascribed a standing figure of St. George, with the Dragon at his feet, and a banner in one hand. The painting of the armour is spirited and natural—the rest of the picture only slightly sketched in.

Paul Veronese. Small picture of Mars and Venus.

A female figure, in a recumbent posture, called a Venus, is ascribed to *Titian;* it is very like that in the Tribune at Florence.

Antony More. Portrait of Sir Thomas Gresham, represented with an orange in his hand, in commemoration of his having been the first to introduce this beautiful fruit as an article of traffic into England. This portrait is of eminent beauty.*

Van der Helst. Family Picture; half-length figures, of great truth. On the left is a substantial looking man in the act of handing over a letter to a youth. On the right sits a female.

* Gresham at his birth was exposed in a field. Some children playing near, were led, by the chirping of a grasshopper to the spot where lay the forsaken babe, and immediately ran to their parents to tell what they had discovered. These good people took the orphan home, bringing him up, as well as they were able, in the fear of the Lord; and in due time bound him in an apprenticeship, where he displayed great quickness and ability.

P. P. Rubens. Sitting portrait of a Nobleman; half-length figure.

C. Jansen. Portrait of a man, with brilliant complexion.

Among the many fine Flemish pictures in this collection, a beautiful *Metzu* is particularly conspicuous, representing a lady holding a music-book, from which a gentleman is playing upon the flute. The carpet is a master-piece of painting: in such details, Metzu excels all other artists.

VISIT TO SAMUEL ROGERS, Esq.

FREQUENT as had been our opportunities of admiring the wealth and splendour of large

Afterwards, when conducting business on his own account as a tea and coffee dealer, he amassed so large a fortune, that, in 1566, he erected the Royal Exchange, which he made over to Queen Elizabeth for public purposes. Always retaining a grateful remembrance of his wonderful preservation, he bore the figure of a grasshopper in his arms. The top of the Exchange is also surmounted by a grasshopper, and the many colossal images of that insect which we see affixed as signs over the large tea and coffee warehouses in London, derive their origin from this circumstance.

private collections in England, we perhaps the more enjoyed the gratification of inspecting one which, both in selection, and mode of arrangement, displays the mind of a collector of no ordinary intelligence and taste; who, far from being actuated by the mere desire of possessing pictures, has united such works in his collection, as are either historically valuable, or individually interesting. The many productions from the hands of Flaxman and Stothard, who have not disdained to enrich the dwelling of their friend with many a delicious *morceau*, are proofs of this gentleman's intimacy with these amiable and eminent artists. Had we seen nothing beyond the white marble chimney piece, ornamented with the most graceful figures in relievo by *Flaxman;* or the accompanying exquisite small designs by *Stothard*, they would have been sufficient to prove that the feeling which bound these artists to Mr. Rogers, was one beyond the power of gold to purchase. Here are also two lovely figures by Flaxman, of Cupid and Psyche, seated in a somewhat crouching position, their figures exactly expressive of that interesting interval which occurs between a lover's quarrel

and the never-failing ensuing scene of reconciliation—an idea as novel, as it is naively executed. I was less pleased with the two small figures of Michael Angelo and Raphael, which are deficient in character.

CATALOGUE OF THE BEST PICTURES.

Sir Joshua Reynolds. Three small and choice pictures.

1. Puck, or Robin Goodfellow, from Shakspeare's "Midsummer's Night's Dream." The little naked urchin, seated on a mushroom, is stretching out his arms and legs in mere wantonness of heart, and appears overflowing with exuberance of spirits. Particularly fine in colouring. Engraved by Heath.

2. An exquisite figure of a Sleeping Girl.

3. A Sleeping Cupid; with Psyche, who is throwing the light of her lamp full upon him.

H. Fuseli. A Witch searching for the Mandrake, an ingredient for her magic potion; a picture which is more strange than pleasing.

Titian. 1. Christ appearing to Mary Magdalen in the garden; figures one-third the size of life, with a beautiful landscape, the sky forming the back-ground. Mary, on her knees is extending

her arms towards our Saviour, who, standing by a tree, seems to draw back, as if to say, "Touch me not." In point of colouring, delicacy of expression, and tenderness of treatment, this is undoubtedly one of Titian's finest youthful productions. Formerly in the Orleans Gallery, for which it was engraved.

2. A sketch of the great picture in Spain, representing the Apotheosis of the Emperor Charles V. A piece more celebrated than beautiful; also engraved.

P. P. Rubens. This picture, in which he has copied, in his own style, the sacrificial procession from the Triumph of Cæsar, by Mantegna, is very remarkable.* Although undoubtedly a beautiful picture, yet, with all due deference to the great Rubens, we cannot refrain from making comparisons between the delicate drawing of the original and his own coarse and extravagant forms.

2. A sketch of Venus and Mars, for the large picture in the Pitti Palace, Florence.

Michael Angelo. 1. A small wax model of the figure of Duke Julian, called "*il Pensieroso*," erected on his monument in the Medici Chapel, St. Lorenzo's church, Florence.

* Purchased of Mr. Campernowne for eight hundred pounds; imported by Mr. Buchanan, 1802.—*Transl.*

2. A very interesting drawing of a male figure, in a sitting posture; a study for the painting on the ceiling of the Sistine Chapel; and specified by Adam Ghisi as No. 39.

Raphael. A Madonna and Child. This may formerly have been a fine picture, but is now almost entirely obliterated. It still possesses, however, a peculiar interest in the eyes of an artist by the under painting being visible, especially in the carnations, which are clear, and kept somewhat red. The infant, who is standing, leans smiling towards his mother, and clasps her neck. Formerly in the Orleans Gallery, and engraved by J. C. Flipart for the Crozat collection. It has been transferred from wood to canvas, and partially painted over in the draperies.

Besides a small picture by *Lorenzo da Credi*, the Virgin with Saints; a small *Fiesole*, Herodias dancing at the banquet; and some other Italian paintings, I was much struck with a beautiful miniature from the old Dutch school. It is one of that set of miniatures, now in the possession of M. George Brentano, at Frankfort on the Maine, originally painted for a Maître Etienne Chevalier,*

* B. de Montfauçon, in his "Monumens Français" vol. iii. p. 267, designates him as "Etienne Chevalier, Conseiller

whose name repeatedly occurs on them. The miniature in question has also his arms, with the letters *e e*. The chief subject is a knight in golden armour, who, with folded hands and uplifted eyes, is kneeling in a rocky country, with the sea as background. In the heavens is a representation of the Almighty; among craggy rocks in the fore-ground, are seen souls tormented by devils; while quite in front lies a corpse, and behind is a large body of horsemen. The inscription beneath is a verse from the Psalms.

LANSDOWNE HOUSE,

TOWN RESIDENCE OF THE MARQUIS OF LANSDOWNE.

THE exterior of this mansion is decorated by a portico, which, however, possesses but little architectural character. The interior, on the other hand, is laid out with princely splendour, and displays many curiosities of great value and interest. The drawing-room merits a more particular description.

du Roi (Charles VII.) Maître des Comptes et Tresorier de France." He was highly esteemed; died September 4, 1474, and was buried at Notre Dame de Melun.

The principal centre compartment of this room presents a large parallelogram, terminating, at both ends, by a semicircular compartment. These are separated from the centre by beams, supported on pillars. The centre is surmounted by a flat ceiling, while the two ends are coved, and overtop the middle part. By the open space thus occasioned, the only light in the apartment is admitted, which falling especially upon the semicircles, leaves the centre in a fairy kind of half-light. The effect produced by this reflection is as novel as it is charming, and is further enhanced by the splendid objects which adorn this apartment. Each semicircle, contains five niches, which are occupied by antique statues of Roman matrons and senators, which, standing in the full blaze of light, and relieved by the drapery of the crimson hangings behind them, have a most striking appearance. Along the walls of the apartment are arranged various pieces of antique sculpture on elegant consoles and brackets; among them, two richly ornamented antique seats, one of which, called Proserpine's chair, is highly interesting. A

beautiful candelabrum, and a splendid *bas-relief* of Esculapius, also deserve particular attention.* Among the other attractions in this mansion, may be included three statues by Canova: his *Venus*, his *Hebe*, and a reclining female figure attended by Cupid. The last he executed by order of the late king, but not arriving till after the decease of the monarch, the Marquis of Lansdowne became its purchaser.

VISIT TO MR. WILKIE.

GLADLY did we avail ourselves of the permission of this eminent artist to visit him in his own studio. "As you come through Kensington," said he, "you will see the sign of Adam and Eve on the left; well, the house before you reach this is mine." Our steps were accordingly bent in that direction, and we received a most kindly welcome.

Wilkie had at that time a large picture

* Dallaway, in his Anecdotes of the Arts in England, published 1800; has given an account of these marbles.

in hand, which, from its enabling us to observe his mode of proceeding, was to me, as an artist, peculiarly interesting. In this respect the English are much in the habit of making all kinds of experiments, a predilection which they seem to inherit from the founder of their present school, Sir Joshua Reynolds. Wilkie is painting on mahogany panels, prepared with a chalk ground without oil. On this he first draws the outline of his picture, which done, he covers the whole with a mixture of transparent brownish colour, and then paints fresh in, subsequently glazing different portions as the keeping of the whole may require. The subject of the picture we had the opportunity of seeing in this early state, was the preaching of John Knox, on his return to Scotland from banishment. Launched into the full fervour of discourse, we see the well-known Reformer; below him, on one side, are a group of his disciples, watching and listening to him with the deepest attention, while a higher class of his adherents occupy the front benches: these are all portraits. Particularly beautiful is the figure of

a young female in full light, her whole soul seemingly absorbed by the discourse; while another female, purposely thrown into shadow, serves as a back-ground. Further behind, in half-light, and placed on elevated seats, are seen the ranks of the opposing clergy, their bishop at their head, who evidently can hardly restrain his ire. In the galleries, still deeper in the back-ground, are the members of the government; beneath them the common people. In the treatment of the different characters, and in the arrangement of the whole, such a nice distinction between the various parties of that period is preserved, that the composition may justly assume the rank of an historical picture. The peculiarities also of the Scottish kirk are in many respects rendered with the greatest fidelity, and introduced with manifest advantage to the picture; for instance, a sitting group by the pulpit of two women and an infant brought for baptism, which come finely into contrast with the figures of Knox and his pupils.

Wilkie shewed me several sketches in water-colours, made in Spain, and in the

Alps, two of which I remarked particularly as having reference to Napoleon. The first represents the conqueror standing in the full pride of his power before the seated figure of Pope Pius VII., holding in his hand a document which he wants to compel this latter to sign, while the Pope, with all the dignity of conscious right, firmly rejects his propositions. In this *tableau*, simple as it is, Wilkie has given a most masterly allegory of the present and general struggle, between old established rights and modern innovations.

In the other drawing, Napoleon is seen at the *Hospice* of Mont St. Bernard, warming his hands before a fire; by his side is the monk, who, with priestly inquisitiveness, asked him what he intended doing with his great army, to which Napoleon answered sharply, "That's a secret: and if my hat even knew it, I'd throw it into the fire." This anecdote Wilkie had from the lips of the monk himself, and his pencil has well characterised the moment. The largest picture Wilkie ever painted, is the one he did on commission for the Duke of Wellington:—The Chelsea

Pensioners receiving the News of the Battle of Waterloo. This composition, though rich in design, has rather a scattered effect, which is more apparent in the lately published engraving of it by John Burnet.

COLLECTION OF MR. ADERS.

Hubert, or *Johann van Eyck*. Head of John the Baptist on a golden dish; a circular picture of about a foot in diameter; the gold ground is shaded as to form the dish. This highly finished and strongly coloured picture is far superior to the duplicates of it, which I have seen in the Netherlands, and Cologne.

2. An old copy of the altar-piece, of which two plates are here annexed,* by the brothers *Hubert*

* The extent and profound aim of this composition, render a clear comprehension of the subject, at first sight, difficult, and therefore an explanation desirable. It may be said to embrace the most important mystery of the Christian religion; painted one hundred years previous to the Reformation, and consequently according to the conceptions and forms of the Greek and Roman Catholic Church. It is known under the name of the Adoration of the Lamb, and intends to represent the mystery of the

and Johann van Eyck, painted for St. John's Church, Ghent.* This beautiful repetition is on canvas, and was formerly in the Hotel de Ville, Ghent. In 1796, it was sold by the French with

Redemption, taken from the seventh chapter of Revelations. It is divided into two principal compartments, the upper and lower picture, both of which are subdivided into centres and wings. In the centre of the upper picture is represented God the Father, as supreme Pontiff of the Church, performing that part of the service called the Benediction; attended on one side by the Virgin Mary, on the other by John the Baptist: on the two wings are seen St. Cecilia at the organ, with musicians, and opposite singing choristers, chanting the Benediction: On the extreme ends of the upper wings are represented Adam and Eve, as symbols of Sin, and above them the sacrifice and murder of Abel, to shew the depravity of the human race, and the necessity of Divine mediation, alluding, at the same time, to the prototype of the Messiah.

The centre of the lower picture represents the confirmation of the divine blessing from above, in the sacrifice of the Lamb, on the ark of the covenant; the blood of the Lamb flowing into the chalice of the new Sacrament, surrounded by kneeling angels carrying the implements of crucifixion. Under the ark is the fountain of life, on the one side of which kneels the prophets, followed

* For this note see p. 204.

many other articles of value, and subsequently came into the hands of Mr. C. Hisette, from whom Mr. Aders obtained it. It consists of the picture of the Adoration of the Lamb, with four wings;

"by multitudes which no man could number, of all nations, and kindred, and people, and tongues." On the other side, kneel the apostles, followed by martyrs, "they which come out of great tribulation, and have washed their robes in the blood of the Lamb." From other parts of the landscape stream multitudes of Saints, with palms in their hands, to approach the throne of the Lamb. One of the lower wings represents the gigantic St. Christopher leading pious hermits to the group of martyrs; the other closes the procession with the Duke of Brabant on horseback, with their whole retinue of men at arms and painters; among the latter John and Hubert van Eyck, and Antonella di Messina.

This copy was formerly the ornament of the chapel of the town house at Ghent, and on the approach of the French army, under Pichegru, was sold to Mr. Chas. Hisette, of whose widow Mr. Aders purchased it in 1819. The interest and value of this picture is greatly enhanced from its being the only one which preserves the entire composition of the two brothers van Eyck—a composition mentioned with admiration for four centuries, in the histories of the arts of all countries, and in all languages; and of such reputation at the period when the art flourished most, that, according to Carl van Mander, special police

the Righteous Judge, and the Righteous Warrior, on the one side; the Hermit and the Pilgrim on the other. In the centre of the upper portion is a representation of the Almighty—the Virgin on his right hand—John the Baptist on his left. Angels singing and playing on musical instruments form the wings, with the figures of Adam and Eve, and over them the death of Abel. The expression of the Virgin is yet more lovely here than in the original. These pictures which have been excellently restored by Mr. Lorent, are of the greatest interest, inasmuch as they give us the composition of the altar-piece entire, while the several

regulations were required to render harmless the immense concourse of strangers which resorted to Ghent on the days when the pictures were publicly shewn. "*Catalogue of Mr. Ader's Sale.*"—*Transl.*

* Now called St. Bavon. The founder of this great work was Judocus Vyd, of Ghent, who married Isabella Borluut, daughter of the first Burgher of that city. These pictures were placed in the family chapel of the Vyd's in St. Bavon's church. The high estimation in which Hubert van Eyck was held, is further proved by the fact of his body being deposited in the family vault of the Vyd's and Borluut's. He died 1426.—"Passavant's Tour in Belgium."—*Transl.*

portions of the original* as well as the copy by Coxie, are widely scattered.

Petrus Christophorus. The Virgin seated on a red throne, embroidered with gold, with the infant

* The chief portion, comprising the Adoration of the Lamb, with the Father, the Virgin, and the Baptist, are now restored to their old place in St Bavon's church; having, during the time of Napoleon, taken the usual expedition to Paris. The two narrow wings, with the figures of Adam and Eve, are also in the keeping of the dignitaries of the church, who, with a very questionable feeling of delicacy, to which the old axiom "*Honi soit qui mal y pense,*" may truly be applied, seclude them strictly from all eyes. This false niceness dates its origin from a visit of the Emperor Joseph II. to this church, who, on being shewn this master-piece, remarked in a tone of irony, that such naked figures were little compatible with the austerity of the brethren, or the sacredness of the place; since which time Adam and Eve have been kept under close confinement. From these two figures, the Vyd chapel has also received the name of the Adam and Eve chapel.

The four other portions of the wings now form one of the principal ornaments of the Berlin collection. They were purchased by Mr. Newenhuy's, the picture dealer, at Brussels, during the absence of the Bishop, for six thousand francs, and disposed of by him again in Aix-la-Chapelle to M. Solly, with several others, for one hundred

Jesus, to whom she is giving a rose-branch; while on the left stands St. Jerome, so distinguished by the black stone at his side. On the right, is St. Francis. Twenty inches high, by twenty-four wide. The colouring is clear, with a brownish tone in the shadows.

This picture bears so striking a similarity to the style of Johann van Eyck, that although bearing a partly defaced inscription of "Petrus Perug, me fecit, 1517," yet most connoisseurs agreed in adjudging it to Van Eyck. By dint of cleaning, however, and the removal of various after-paintings, the real inscription, "PETRVS. PXR. ME. FECIT, 1417," has at last appeared. This is the earliest date upon any picture of the Van Eyck school, being only seven years after the invention of oil-painting—a circumstance which adds an historical interest to the picture beyond that of its own intrinsic excellence. Two other compositions by this master are also known, the one, a female portrait of the Talbot Family, now in the Berlin Museum; the other St. Ægidus, with a bridal

thousand francs, with whom they remained until their removal to Prussia; the King having purchased M. Solly's collection for 500,000 Prussian dollars.—"Passavant's Tour in Belgium."—*Transl.*

couple, now in the possession of Mr. Oppenheim, the banker, at Cologne: this also bears the name of the artist, with the date, 1449.*

Margaretha van Eyck. Sister of the two brothers, and who, according to Van Mander, had such a love for painting that she resisted all the temptations of matrimony, for the purpose of better devoting her time to her favourite art.† The picture, by her here, is in three compartments, and about three feet high. In the centre and larger one, the Virgin is represented seated on a grass-plot, reading a book; while before her, and on a velvet cushion, sits the infant Jesus. He is turning towards St. Catherine, who kneels on the left, holding in her hand a ring

* This picture has since come into the possession of M. Passavant, who himself ascertained the facts relative to the inscription.—*Transl.*

† Lucas van Heere says that Margaret van Eyck was buried with her elder brother Hubert in St. John's or St. Bavon's Church, at Ghent;—an information which he conveys in the following stanza of his poem,

"Hy rust begraven hier, (Hubert) de Suster hem ontrent;
"Die met haer schilderye oock meenich heeft verwondert."

According to which, Margaret did not return, as later authors pretend, to Bruges.

with a sword, and a broken wheel by her side. Behind this holy group is another saint, kneeling at a table, which is covered with roses and cherries. A third saint, seated on the right, is receiving white and red roses, from another Holy Virgin dressed in blue. Of singular beauty are the figures of angels standing behind, three of whom accompany this pleasing scene with their instruments; while a fourth holds a dish of cherries beneath a stream flowing from a fountain in the centre. The façade of a church dedicated to St. Michael, brilliantly lighted within, forms the chief back-ground, and a thicket of trees, from among which tower some slender cypresses, throw a deep shadow on the surrounding scenery. In the wing on the right of the spectator, is seen St. Agnes, wandering with another saint, upon grassy lawns, among orange trees. The other wing represents a kneeling figure of St. John the evangelist, blessing the chalice which he holds in his hand: an angel is gathering roses behind him, and still further, among orange trees, is a lad plucking fruit, which a girl receives in her lap.

This very delicious and poetical picture has a peculiar charm of composition, and is executed with the greatest delicacy and care. In colouring it is rather tender than powerful, and the shadows are of a light brown. The various countenances are more

singular than beautiful, the details being too large, and the eyes somewhat staring; but there is much that is graceful in the forms and attitudes to admire. I have never hitherto seen an authenticated picture by Margaretha van Eyck, but am the more inclined to consider this genuine, from its bearing the indubitable characteristics of a feminine mind and touch.

*Johann Memling.** 1. Portrait of a somewhat

* Respecting the right orthography of this interesting old master's name, whether with an M or an H, much discussion has arisen. Many examples, however, tend to prove that in Memling's time the cipher H, instead of an M, was commonly used, and in the archives of the Bruges hospital a document is still preserved, containing some account of property belonging to the hospital at Maldeghem, near Bruges, where the following inscription occurs: BOVC. VAN. ℍALDEGHEℍ· 1513. A coin of Maria of Burgundy, and Maximilian, Emperor of Austria, also exhibits this ℍ instead of M, and several other relics of this emperor's mint are similarly characterised. Fac-similes of this coinage may be found in the following work, "De Munt der Graven van Holland, Delft, 1700." Further, that even the common H was frequently substituted for M, is proved by the seal of the same emperor, containing the following inscription:— HAXIHILIANI. ROHANOR. REGIS SEHPER AVGVS.

Only

sickly looking young man, in the dress of the Bruges Hospital; with light brown hair, and cap and dress of a violetty brown—the sleeve of the

Only one instance of the contrary, viz. that H stood for H, has fallen under my knowledge. This occurs in an inscription on a double picture of an "Ecce Homo," and a "Mater Dolorosa," in the possession of M. Bock, at Aix-la-Chapelle, which is ascribed to Quintyn Myssys, and is well worthy of him. Here the inscription upon the Christ is CORPVS HONESTVM, and in that upon the Virgin the word HOSTIS occurs.

This last example seems to leave the case of Memling versûs Hemling, still undecided, but the circumstance of all the old Flemish and Italian authors writing it with an M, is a testimony of no small weight.

Carl Van Mander, who resided two years in Bruges, spells his name according to the phraseology of the country "Hans Memmelinck;" as also Sanderus in his "Flandria Illustr." An anonymous writer styles him Memmelino.

Descamps, after a lapse of three hundred years, was the first to adopt the "Hemmelinck," and most of the modern authors have copied from him.

After the instances cited, however, and backed by the authority of such names as M. L. de Bast, of Ghent, and Dr. G. F. Waagen, of Berlin, I feel myself fully justified in designating this master by the name of Memling. "Passavant's Tour in Belgium."—*Transl.*

right arm slit up. In an upper corner of the picture is the date of the year 1462. This picture is reported to be the portrait of Memling, and formerly belonged to the above mentioned hospital. When last in Bruges, I called upon the superintendants of this institution, but they seemed ignorant even of the existence of such a picture. Descamps, also, makes no mention of it. The execution of this picture is quite in Memling's style, and so well worthy of his hand that I have no hesitation in ascribing it to him. If the assertion of its being a portrait of himself be granted, the wounded arm and accompanying date will determine the period of his having been an inmate of the hospital. The two pictures painted by him at Bruges are dated 1479—seventeen years later than this portrait; a print of which is here annexed, 12 inches high by 8 wide.

2. Another fine portrait imputed to Memling is the half-length figure of a man with folded hands and upraised eyes—a book lying before him; one third the size of life. A rich landscape with village, trees, and mountains, occupies the back-ground. A finely coloured picture, and probably, from its peculiar form, a wing to some other piece.

3. A small Madonna picture of extraordinary beauty and finish: the Virgin crowned as Queen of Heaven, with a wide blue mantle, is sitting with the

infant Jesus at her breast. The child is dressed in red. A richly decorated Gothic arch, of a grey tint, bearing the figures of the Prophets, and seven bas-reliefs representing the seven joys of the Virgin forms the back-ground. This little picture, five and a half inches high, by four wide, is a real gem, and quite equal to a miniature in finish. Its having formerly been in the collection of Frederick II. of Prussia, is proved by the impression of the seal on the back. The name of Albert Durer is also inscribed upon it, but the heavier body of colour, the grey tint of the architecture, and the pure Gothic style, struck me as proofs of Memling's hand, although it must be owned that the form of the Virgin's head and hands, and the laying on of the lights upon the half dry carnations, have somewhat of Albert Durer's manner. Mr. Aders purchased this little picture in Paris, where it was considered to be an Albert Durer.

4. The standing figure of the Virgin, with the naked Infant on her right arm. A rocky landscape, and stream in the back-ground, with Joseph with an ass, plucking fruit from a palm-tree. A pretty little picture with a circular arch, about eighteen inches high, by nine wide.

From the School of van Eyck. The Adoration of the Kings, by the same artist, who painted the

picture in the Munich Gallery, engraved by C. Hess. Between these two pictures there is much similitude, but the one before us is less rich. The Virgin seated with a dark blue dress, and light blue mantle on the left, is holding the infant Jesus on her lap. The lovely child is stretching out its little hands towards the elder King, who attired in a robe trimmed with fur, and a purple vest embroidered with gold, is kneeling before him. The King's cap is of violet velvet, edged with fur, and on the floor stands the golden dish containing frankincense. Behind him is the Second King, with curling hair and beard, holding in his right hand a casket, and in the left, his yellow and gold brown cap: his robe is of blue velvet, the drapery violet. On the right, stands the Moorish King, seemingly just about to kneel, dressed in a red vest, embroidered with gold, and over it a green mantle lined with blue. In his right hand is a censer, in his left a turban. On a violet velvet pouch, are inscribed, in yellow colour, the following initials A. W. The suite consists of five figures, two of whom are Moors. Upon a winding staircase, behind the Virgin, is seen the figure of Joseph in shadow—on the left is an old castle, and the centre and right of the picture are occupied by a town, backed with mountains. Round the head of

the Virgin and Child, are rays, painted with gold, otherwise there is no actual gold in the picture. In softness of touch, this carefully finished picture exactly coincides with that in the Munich Gallery. Twenty-three inches high, by twenty-two and a half wide. Whether, as I suspect, the letters A. W. are the initials of the artist, and who, he may have been, I must leave ; at all events the productions of this unknown master may be designated by these initials.

2. The body of our Saviour supported by Joseph of Arimathea. The Virgin, with her hands folded on her breast, is kneeling in the deepest affliction by the side of the corpse : further on the right, are St. John, and another man, with a sword by his side. On the left, two female figures are standing ; a portion of Jerusalem is visible in the landscape. This little painting, nineteen inches high, by twelve and a half wide, is in good preservation, and resembles the style of *Gerard van der Meeren*, a pupil of Hubert van Eyck. In execution, this artist approaches to the manner of Memling, but is feebler in every department, as well in drawing, as in expression and colouring. In the centre of the back part of the panel, which is carefully painted with brown colour, are the Royal Arms of England, and at each corner, the ornamented ciphers A. W. It is

possible that this picture may be by the hand of *Gerard Horenbout*, called in England, Gerard Lucas Horneband, who resided here in Henry VIII.'s time. He painted quite in the style of the old school.

3. The Entombment. The body of the Saviour, prostrate on the ground, is supported under the arms by St. John. The Virgin is holding the head, and embracing the corpse, while another of the Maries, with up-lifted eyes, is endeavouring to hold her back. On the left, is a kneeling figure of a female, engaged in washing the hands of Christ; and, on the right, is Mary Magdalen, preparing to anoint the feet. On her head is a yellow fillet, trimmed with pearls and red ornaments, with the initials ♄. A. I. R. T. Another woman behind is wringing her hands, and two men are entering by a garden door. Upon the whole, the figures are somewhat powerful, the shadows clear and brownish, the outline not hard, and the expression delicate. This picture is doubtless from the school of Van Eyck; yet I do not imagine that the initials given above, throw any light on the name of the artist, such characters being frequently found in the ornamental parts, without conveying any distinct meaning. I should rather class them among those imitations of Arabic inscriptions, with which, in the

middle ages, it was much the custom to decorate the gorgeous oriental draperies. This excellently preserved picture is two feet square.

4. An "Ecce Homo," half length, with figures half the size of life. Christ is pointing with his left hand to the wound in his side; his right is raised in the attitude of benediction. A crown of green thorns surmounts his black hair, and his open mantle is fastened with a clasp of gold and pearls; the gold ground so shaded with spots and lines in black and red, as to form a glory round the Saviour's head. This beautifully finished picture is ascribed to *Rogier van der Weyde*, but has not that strength of colour which characterises his "Descent from the Cross," in the Berlin Museum.

Antonello da Messina. The Virgin and Child seated in a garden, with two little cherubs hovering in the air, supporting a golden crown. On the left, on the threshold, kneels a knight, with the order of the Golden Fleece. A low wall surrounds the garden, behind which are standing the figures of St. John the Evangelist, St. Bernard, and a Bishop, with St. Catherine, St. Barbara, and a third female saint holding a cross. This little picture, nine and three quarter inches high, by six and three quarters wide, terminates in an arch above, and is painted in distemper with a glazing of oil colour. It be-

longs apparently to the earlier period of Antonello's residence with Joh. van Ecyk, for while, especially in the figure of St. Bernard, it decidedly exhibits the Italian manner, it bears equally the indisputable signs of Van Eyck's school; thus combining, or, as it were, placing the two styles side by side. The cherubs, for instance, the disposition of the folds in the Virgin's light red mantle, and the yellow embroidered cushion, are all in the manner of Van Eyck, while, on the other hand, the distemper painting is strictly Italian. Upon the whole, it is deficient in that harmony of colour so peculiar to the Flemish painters.

Among the other specimens of the Flemish school in this collection, are some of great interest, of which I here annex the following:—

A small and exquisite *morceau*, representing the head of John the Baptist, surrounded with little angels, one of whom is closing his eyes. Somewhat in the manner of the school of Van Eyck.

Two other middle sized square pictures apparently from the hand of *Herri de Bles*—the one a "Visitation," the other "The Flight into Egypt." Both of them are characterised by fine landscapes, and have a powerful tone of colour.

A large picture of Christ bearing his Cross, ascribed to *Cornelius Engelbrechtsen*, and another of

the Virgin and Infant, is designated with the name of *Lucas van Leyden*, without, however, agreeing with the engravings of that artist.

The most interesting picture of the Upper German school, in Mr. Ader's collection, is a wing picture by *Martin Schön*, or more properly speaking, *Schöngauer*, representing Pilate shewing Christ to the people, and asking them, "Which will you that I release unto you; this man or Barabas? The people and scribes are calling for the latter. In a porch in the back-ground is seen the crowning with thorns, and the Flagellation. This rich composition is excellently painted, and full of speaking heads, and notwithstanding that many of these are much caricatured, the head of Christ is replete with beauty and dignity. The limbs are very spare—a circumstance the more conspicuous from the size of the feet. Although the colouring of this picture is true to nature, it has but little depth of tone, and the colours are thinly laid on: the touch is, however, very spirited. Among all the pictures by Martin Schöngauer, I know none which bears the stamp of this master so distinctly impressed upon them. In good preservation—three feet high by sixteen inches wide. In order not to exhaust my reader's patience, I pass over several other interesting pictures, among which are many of the Italian school, and will only

conclude with the hope that these relics of German art may never be scattered, and, as it were, lost in England, but that they may return to that country, where, according to the persuasion of a fellow countryman, they would best be appreciated.*

PANSHANGER.

SEAT OF THE EARL OF COWPER.

THIS charming residence is situated in a truly enchanting country, in the midst of a lovely park, surrounded by thickly wooded heights. A piece of water in the valley enhances the scene, and such is the luxuriance of the vegetation here, that there is an old oak nineteen feet and a half in circumference, which, according to calculation, would alone supply the timber necessary for building a ship of the line. Of this oak, a fine engraving has been published by Thomas Medland.

* This collection has since been disposed of, partly by auction on the 1st of August last, and the remainder subsequently by private contract.—*Transl.*

The mansion, which is of recent erection, in the old English style, is most comfortable and cheerful in appearance. This style, although commonly denominated the Gothic, is not that of the pointed arch, but rather that description of architecture so much practised in England in the erection of castles and fortresses; it is, indeed, a style which has never fallen into disuse, and is at this time studied more attentively than ever, and with better practical results.

Whatever expectation the exterior may excite, cannot fail of being gratified by the splendour of the decorations within; these, however, being modern Italian, or, as it is the custom to term them, the antique, are not quite in unison with the style of the building.

The splendid collection of paintings chiefly owes its origin to the Lord Cowper, who was Ambassador to Florence.

CATALOGUE OF THE FINEST PAINTINGS.

Raphael. 1. A Madonna Picture, half-length figures, the size of life. This exquisitely beautiful

Raphael pinx. *I. Nic. Hoff sculp. 1832.*

IN THE COLLECTION
OF
LORD COWPER AT PANSHANGER.

picture, although rather slight in execution, is most spiritedly treated. Unsatisfactory as the accompanying print cannot fail to appear, it will, nevertheless, convey a more distinct idea of the composition of the original, than the most elaborate description, and will supersede the necessity for further comment on my part. The most conspicuous feature in this picture is the expression of the child, which is carried so far as to border upon affectation—a defect, if we may so term it, which at one period of Raphael's life, not unfrequently appears; for instance, in the angels in the fresco painting of the church of St. Severo, in Perugia, and in the Madonna from the Colonna Palace, now in the Berlin Museum. The figure of the Virgin, on the other hand, in the picture before us, is particularly lovely. The embroidered border of her robe bears the date 1508. I was the more rejoiced to find this picture in an excellent state of preservation, many in this collection, having considerably suffered by cleaning.

2. Another Madonna Picture, half the size of life, is of an earlier date, and in many respects recals the school of Perugino. It is slightly treated, and may be considered one of his humbler productions; perhaps even finished by some fellow-student.

The Virgin, a half-length figure, is represented

seated on a stone bench, supporting the infant with her left hand, the right placed on her lap, upon which rests also one foot of the child, who is clasping his mother's neck, at the same time turning away his head. The Virgin, with her head inclined on one side, is looking somewhat earnestly out of the picture. A landscape forms the background.

Fra Bartolomeo. A large Holy Family, a very fine picture, but unfortunately somewhat obliterated. Both the children are standing; St. John is giving a cross to the Saviour. Joseph is seated on the left by the females. In the landscape is a fan-palm.

Andrea del Sarto. Four portraits, three of which are three quarters length; much obliterated. Besides these, here are three smaller pictures by this artist; the centre and larger one representing the recognition of Joseph by his brethren; the other two, which are narrower, are taken from some legend which I am unacquainted with. These are slightly treated, and not so fine as similar pieces in the Pitti Palace.

Of the two large landscapes by *Salvator Rosa*, the one, a subject of sea and rocks, is remarkable for its grandeur of keeping. A full sized, half-length portrait of extraordinary beauty of Fiamingo,

the sculptor, by *Nic. Poussin*, is highly interesting.

Ant. van Dyck. Large Family Piece, representing John, Count of Nassau, with his Countess, a Son, and three Daughters. A very finely coloured picture; one of the daughters dressed in the same kind of blue as Gainsborough's celebrated "Blue Boy." Engraved by Baron.

2. A long picture of the Rape of the Sabines, a rich composition, with small figures.

Rembrandt. Marshal Turenne, galloping on a grey horse, the size of life. A large and remarkable picture, but the false light in which it hung, prevented my observing it.

I must also mention three portraits, by *Sir Joshua Reynolds.*

1. Himself, when a young man.
2. Burke, a picture much faded; and
3. Fox, of very lively colouring.

Wilson's great landscape of the Sun rising behind a rocky Castle, well known by the engraving, is likewise in this collection.

MR. HOPE'S GALLERY.

BEING furnished with the necessary card of admission, we turned our steps towards the

mansion of the late Thos. Hope, Esq. for the purpose of inspecting his celebrated gallery. What was our astonishment on finding ourselves before a heavy gloomy building, almost entirely devoid of windows, blackened with accumulations of soot, and to all outward appearance conveying rather the idea of a large brewery, than of an opulent banker's town residence. The threshold, however, once passed, the interior proved worthy of its possessor; the numerous small apartments being luxuriantly adorned in the usual style of the beginning of the present century, when a taste for the antique, however imperfectly understood, prevailed. One of the most attractive features on first entering the rooms, is a collection of ancient Etruscan vases, some of which are of the highest order and beauty. A Venus, by *Canova* must also not be passed over in silence, a duplicate of the one at Florence.*

* Many antique bronzes, and some choice statues by modern masters, such as Thorwaldsen's Psyche, &c. may be seen at Mr. Hope's country seat, Deep Deene, Surrey.

Among the pictures occupying the long gallery, I particularly remarked the following:—

Titian. The Temptation of Christ; Satan under the form of an angel, is offering him a stone: our Saviour repels him with earnest dignity; half-length figures. The colouring is fine, but the drawing somewhat careless.

Paul Veronese. Two beautiful pictures. The first representing himself between Virtue and Vice, whole length figures, the size of life. This may be considered as one of his finest productions, and is remarkable for a singular disposition of colour; a fine and novel effect being produced by the predominance of white, green, and blue.

2. Hercules conducted by Wisdom.

Guido Reni. The force of Love.* In this beautiful allegorical picture, the God of Love, under the form of a youth, is represented burning the arrows of impure passion.

Giorgio Vasari. Portraits of the Poets Dante, Petrarch, Boccaccio, &c. A similar work is in the Albani Palace, Rome.

The above-mentioned pictures all originally belonged to the Orleans Gallery.

* Termed elsewhere Hymen destroying Cupid's darts —*Transl.*

Ant. van Dyck. Here are three pictures by this master; a Madonna and Child; a Charity; and an Ascension of the Virgin. This latter, a small but exquisite piece, represents the Virgin in a robe of luminous white, surrounded by cherubs, and soaring among clouds to her heavenly dwelling.

P. P. Rubens. A subject of rocks, in a stormy sea; a fine composition.

Salvator Rosa. A Lake and high Rocks, with a tempest rising; one of his finest works of this *genre*, and most powerfully coloured.

Claude Lorrain. A large and beautiful landscape, in the tints of early morn. The view extends beyond high rocks, over the centre of the picture, where a stream, with a bridge, and tall trees, forms a conspicuous feature. In the foreground are shepherds, with their cattle, and on the left, a group of trees, with the Holy Family fleeing into Egypt.

In a second gallery the rich collection of Dutch pictures is arranged. Many of these were originally painted by the several masters for this very family; or at any rate have never exchanged owners since their first production.

To enter into a more detailed description of

these pictures would occupy too much space: I will only profit by this opportunity, to enumerate the principal collections of this kind in England.

Sir Robt. Peel's collection is one of the finest, and has been lately enriched by the acquisition of Rubens' celebrated "*Chapeau de Paille.*" The collections of Alexander Baring, Esq*. and of W. Wells, Esq. the latter at his country seat, Redleaf, Kent, are very choice. Mr. Wells is also a great patron of living artists, and has a large collection of modern landscapes and subject pictures.

I also became acquainted with many minor collections in and around London; for instance, those of Messrs. Harman, Morant, Zachary, Grey, Eisdale and others, all of which can boast some excellent Dutch pictures. On the other hand, collections are frequently found, limited to a small, but exceedingly select number, some of which here follow.

* Now Lord Ashburton.—*Transl.*

LORD GARVAGH'S PICTURES.

Raphael. The Aldobrandini Madonna, so called from the noble family to whom it formerly belonged. The Virgin, seated on a bank, is leaning fondly towards the child St. John, whom she clasps with her left arm. The Baptist has a cross of green reed in his right hand, while his left is extended to receive a pink, which the infant Christ holds out towards him. The two first figures are seen only half-length. The Saviour is sitting in his mother's lap, supporting himself on his right arm. The background is composed of two arches, which spring from a pillar in the centre of the picture, behind the figure of the Virgin; and through the open spaces thus left on each side, are seen buildings and mountains in the distance. This beautiful little picture, which, upon the whole, is in good preservation, appears to me to have been executed during the first years of Raphael's residence at Rome. Seroux d'Agincourt, has given an excellent engraving of it, of the same size as the original, in his work entitled "*Histoire de l'Art par les Monuments.*" iii p. 172, Plate 184.

H. Baroccio. Repose in Egypt. The Holy Fa-

mily are on the ground beneath a tree. This is one of this master's best pictures; and when in the Aldobrandini Palace, it enjoyed considerable repute.

I omit several other fine compositions by *Paul Veronese; Carlo Dolce; Gaspar Poussin,* and others; and will only mention one of the old German school—a Descent from the Cross; or rather a Dead Christ upheld by Joseph of Arimathea, with the weeping mother and St. John: half-length figures, two-thirds the size of life; painted on oak. This picture which is finely drawn, and highly expressive, has been erroneously imputed to *Daniel da Volterra.* That it was the offspring of the Flemish school, and painted just at that period when the Netherlandish masters were gradually emerging from the old fashioned, into the modern style, there can be little doubt. In point of arrangement and drawing, the former decidedly prevails; the colouring, however, argues a later date.

TWO PICTURES IN LORD DUDLEY AND WARD'S COLLECTION.

Raphael. The Three Graces: a small picture; seven inches square; formerly in the Borghese Palace. It would indeed have been unpardonable, if this painter, on whom the Graces showered their

gifts more plentifully than on any other mortal of modern times, had not dedicated his powers more especially to them. That Raphael was no ungrateful favorite this picture fully proves. It is only surprising that it should not have been mentioned by any author within my knowledge. When in the Borghese Palace, it was only known by an inferior dotted engraving by J. R. Sherwin.

In this representation of the Graces, a striking fidelity to the antique is preserved. The centre one is turning her back, the other two fronting the spectator. One hand of each clasps her sister's shoulder, the other holds a golden ball. Their hairs are interwoven with strings of red coral, and the one on the left has a necklace of the same. A mountainous landscape forms the back-ground. From the style of this picture, where the signs of the Florentine school already predominate, I should adjudge the date to 1506. It is even highly probable that Raphael painted it at Sienna, where the beauty of the antique marble groups, now in the library of that cathedral, may have inspired him to the task. This supposition further confirms the assertion of Vasari, namely, that on hearing the great fame of Michael Angelo's cartoon, (the one completed in 1506), Raphael could no longer remain in Sienna, but visited Florence a second time, expressly to become

acquainted with this chef-d'œuvre. The picture in question is in excellent preservation, and it is to be regretted that Desnoyer's request to engrave it, was not complied with ; as, otherwise, the public might have been favoured with an engraving worthy of the composition.

Joh. van Eyck, or his school. A Priest reading Mass : with many figures, (portraits) among which the *Donataire* is conspicuous. In the brown tones, effect of light, and whole manner of this picture, there are evident signs of its belonging at any rate to the school of *Joh. van Eyck.* It is even ascribed to the master himself, but the figures and drawing are deficient in that truth which characterises the undoubted works of this artist: his peculiar depth, and richness of colouring is also falling here.

LADY SYKE'S PICTURES.

This collection exhibits two splendid landscapes by *Gaspar Poussin*, and a large and magnificently executed landscape by *Rubens*, an engraving of which has been published by John Boydell. Also a Madonna in Rubens' best manner.

The star of the collection, however, is a small

picture by Raphael;* a youthful work; formerly in the Borghese Palace. The subject is a young knight, sleeping beneath a laurel, with an allegorical figure on each side: a rich landscape forming the back-ground. Raphael seems to have painted this picture just at that period, when the various objects and attractions of life are seen in their gayest and most delusive colouring; and when the seductive voice of pleasure, and the sterner accents of virtue held alternate sway over his youthful heart. Thus in the opening consciousness of his own gigantic powers, he stood, a second Hercules, at the moment of decision.

The youthful, almost too delicate, figure of the hero of the picture, is lying supported on his shield, and appears rather under the influence of some exciting dream, than in the enjoyment of refreshing sleep. On his right, stands a female figure; tender yet serious; holding towards him a book and a sword: behind her is a rocky fortress. She is intended to represent study and conflict. On the left, adorned with every youthful charm, and decorated with ribbons and wreaths of coral, is another female, who is offering him

* Purchased of Mr. Ottley for four hundred and seventy pounds.—*Transl.*

flowers. A town on the bank of a river forms the back-ground to her. She is intended as emblematic of pleasure or voluptuousness, but seems little calculated to do much harm. This idea of Raphael's may be classed with an analogous one in our great Albert Durer's "Pray and Work;" and adds another proof to the many I could cite, of the sympathy which existed between these two great minds; of which their mutual esteem for one another throughout life, was a further corroboration.

This little picture exhibits much of that Perugino manner, so conspicuous in the Predella to the "Crowning of the Virgin," in the Vatican, and was doubtless the offspring of the same period, viz., 1503. With greater tenderness of finish, it unites more decided indications of Raphael's superior genius. It is in excellent preservation, and about six and a half inches square.

Lady Sykes also possesses the original sketch to this picture, delicately drawn with the pen; and the opportunity of examining these two works thus side by side, was no small gratification. The outlines of the sketch have been pricked though with a needle, which evidently shows that it served as a model for the picture,

M. de Ramdohr, in his "*Bericht über Rom*,"

p. 292, has only very cursorily mentioned this production, and without adding any description of the subject. As far as my knowledge extends, it has never been engraved. The present possessor who sets the highest value on this precious piece, kindly sanctioned my taking a drawing of it.

COLLECTIONS OF DRAWINGS.

In consideration to the reader, I shall confine my remarks on this head, to as small a space as possible. In the general desire for accumulation, so characteristic of the English, the rage for collecting original drawings by great masters has become extreme. Most of the private collections in Italy, France, and Germany, have been obliged to surrender their treasures before the power of English gold; and no other nation can perhaps boast such a valuable hoard of works of this kind. I had the opportunity of inspecting many of these collections, two of which have been already mentioned; the rest will follow in their order. I only regret that my time did not allow of my seeing others, which I heard described in very

tantalising terms: that, for instance, of the Earl of Pembroke, Wilton House; of Sir Charles Greville; of Messrs. Eisdale, R. Ford, Hibbert, &c. The finest collection of the day, however, is that of the late President, Sir Thomas Lawrence; and to this usually absolutely inaccessible treasure I had the good fortune to obtain a partial admission; being allowed to see the finest portion of it, namely, Raphael's drawings, one hundred and seventy-five in number, which held out more attraction for me than all the rest. The favour of making a particular catalogue of them was further granted, which I purpose giving hereafter, in a contemplated work upon the life, and productions of this justly named divine artist. Of the one hundred and ten drawings by Michael Angelo, the thirty by Leonardo da Vinci; and the countless others by Italian, Flemish, and Dutch masters, it was, in spite of the strongest recommendations, and the most unremitting exertions on my own part, impossible for me to procure a sight. No other grounds for this interdiction were assigned, than that such were the commands of the executors, and it appeared that being

desirous of fulfilling the purport of the late President's will, which directed this collection to be disposed of to some public English institution, and thus secured as a whole to the country, it was feared lest any prior exhibition, by placing them beneath the eyes of the ignorant and undiscriminating, might prove prejudicial to the sale. They therefore came to the determination of secluding them impartially from all, thus offering neither favour nor offence to any one.

For my admission to Raphael's drawings, I am entirely indebted to the kindly exerted influence of Mr. Woodburn. This gentleman is so interested in the transfer of this collection, that he has himself offered twenty thousand pounds for it. (It is calculated to have cost Sir Thomas at least forty thousand pounds.) The will directs a catalogue to be made, for which purpose the sum of five hundred pounds is assigned; but so pressing are the claims of the various creditors, that this cannot be effected until after the sale of the collection. Some idea of the value of these drawings which Sir Thomas amassed together, with all the en-

thusiasm of genius, may be gathered from the following account.*

The two largest distinct collections of Italian masters in his possession, were those which he

* The collection in question has since been purchased by Mr. Woodburn, and is now exhibiting in ten successive portions; containing altogether one thousand drawings; two masters of about fifty drawings each, being exhibited at a time The collection itself consists of a much larger number, and may be estimated as follows:

Raffaello da Urbino	150	Zucchero	70
Michael Angelo	150	Titian	75
Leo. da Vinci	75	Julio Romano	100
Corregio	70	Albert Durer	100
Parmegianino	150	The Three Caracci	125
Perino del Vaga	75	Claude Lorrain	125
Primatuccio	75	Rembrandt	120
Andrea del Sarto	75	Rubens	150
Fra Bartolomeo	425	Van Dyck	75
Polidoro	70	Poussin	75

Forming altogether not only the richest treasure of drawings now existing, but such as no former period has ever equalled.

It is deeply to be regretted that the Government has not embraced this opportunity of establishing a national collection of drawings, which would have done lasting

purchased from W. Young Ottley, Esq.* and from Mr. Woodburn; both of which sprung originally from the collection of the artist Wicar, of Lisle, who long resided in Rome. In the time of the French Republic, this artist was appointed one of those *Commissaires*, whose office it was to select the finest works

honour to the English nation, and to the nineteenth century. In default of this, the public are greatly indebted to Mr. Woodburn for the judicious manner with which he has rendered these master-pieces accessible to all; and no less for his laudable intention of keeping each master entire; which he has endeavoured to insure by offering them on the most moderate terms. The Claude's and Rembrandt's have already been sold; the former for one thousand eight hundred, the latter, to Mr. Eisdale, for one thousand five hundred pounds.

On hearing of this exhibition, and of the value of its contents, the King was graciously pleased to send Mr. Woodburn the sum of fifty guineas, to be applied by him in the purchase of tickets for the admission of the pupils of the Royal Academy. May the arts long enjoy the protection of such a monarch.—*Transl.*

* Mr. Ottley has described many of these drawings, in his work entitled "The Italian School of Design," being a series of fac-similes of original drawings. London, 1823, vol. 1. fol. twelve guineas.

of art for the embellishment of France; and he profited of the opportunity, to secure immense treasures, especially in the way of drawings and gems of art, for himself.

Upon Mr. Ottley's first proposing his collection for Sir Thomas Lawrence's purchase, the sum demanded seemed, in the opinion of this latter, too exorbitant; the more so as many inferior productions were intermingled. Sir Thomas, therefore, proposed to compromise the matter, by making a selection of the choicest pieces, to which Mr. Ottley should affix his own prices: Mr. Ottley assented, having previously made a private catalogue of the whole, with separate prices annexed. They accordingly spent several evenings together, and Sir Thomas at length selected so large a number, that upon calculation it was found that these pieces separately would cost him more than the whole collection put together: this decided him on purchasing the whole as it stood, which will account for the many mediocre drawings which appears among it.

Those which he obtained from Mr. Woodburn were, as already mentioned, from the Wicar collection, for which this latter, as was

generally reported, received the sum of ten thousand *Scudi Romani.*

Mr. Woodburn at the same time became possessed of the valuable collection of Raphael's drawings, belonging to the Marchese Antaldo Antaldi, of Urbino, which, excepting the collection of the heirs of Timoteo Viti, afterwards in the possession of M. Crozat, formed the most valuable treasure of Raphael's works then remaining in Urbino. He further purchased the collection of Paignon Dijonval, in Paris, for fourteen thousand pounds; also that of the architect, M. Brunet, and many of the best pieces from the effects of the celebrated Baron Vivant Denon, who, from the zeal with which he sought out and despatched the finest works of art, and other curiosities, as booty to France, obtained at the court of Napoleon, the nickname of "*Baron l'Emballe.*" Almost all these drawings passed also afterwards into Sir Thomas Lawrence's hands.

The Lawrence collection comprises also many pieces, which in former times, lent their lustre to other cabinets of art in England, such for instance, as that of Sir Joshua Reynolds,

Benjamin West, John Barnard, &c. Many specimens also from the original Fries collection at Munich, have found their way here. Three drawings by Raphael, presented to Sir Thomas by the Duke of Devonshire, have already been mentioned.

This short account, imperfect as it is, will suffice to give some idea of the nature and value of the Lawrence collection.

Sir Thomas also possessed several cartoons by old masters, among which the following are the most remarkable.

Michael Angelo. A Holy Family. The Virgin with the infant Saviour, and St. John: colossal figures, executed in black chalk, but unfortunately so injured, that only the general disposition of the figures is recognisable.

Annibale Caracci. Two cartoons forming the centre compartment of the painted ceiling in the Farnese Palace: most masterly executed, and in good preservation.

Timoteo Viti. A fine portrait of a Man with a beard, in a black *barêt.* This cartoon is in black and red chalk.

P. P. Rubens. Several oil colour sketches for

his larger compositions, among which is his "Fall of the Angels."

Freiderich Overbeck. I was not a little surprised to find my friend's name in this collection. His fine cartoon of "The Years of Famine," is here. This has since been sold at an auction for the sum of sixteen pounds, to Mr. Campbell, the sculptor.

COLLECTIONS OF ENGRAVINGS.

In order to give this survey of art in England a somewhat complete form, it is necessary to annex a short account of those collections of engravings which rank the highest in the country.

The King's collection, and that at the British Museum have been already mentioned: that of the Duke of Buckingham, at his country seat, Stowe, is considered the largest and most valuable in the kingdom. This nobleman also possesses a rich treasure of manuscripts; among which are some interesting documents from the times of the Saxons and Normans.

The finest collection of etchings, is that belonging to John Sheepshanks, Esq. London.

whose ardour in research has been almost unequalled; and who has taken several journeys, expressly, to the continent. He possesses many of unknown origin; the publication of which would considerably enrich the "*Peintre graveur*" of Bartsch.

Besides these individual collections, the finest specimens of this department of art are found scattered in the houses of all amateurs: many a delightful hour have I also spent looking over the rarest plates in the different print-seller's shops. Among these, I may include the gallery of the Messrs. Woodburn, which exceeds all others in value. In no other house have I met with such a number of Marc Anton Raimondi's first impressions. At Molteno and Graves, 20 Pall Mall; and at Smith's, Lisle Street, Soho, some very interesting old engravings are to be seen. At Gibbs', Newport Street, I purchased some engravings on the most reasonable terms,—the same at Messrs. Colnaghi, Son, and Co. Pall Mall: I mention this to distinguish this concern from that of Colnaghi, Cockspur Street.

J. Williams, the bookseller, 10 Charles Street, Soho Square, has also a collection of

works on architecture, &c. selling below the usual prices. Besides these various shops, the London auctions, if the traveller can spare time for that purpose, frequently afford the opportunity of making cheap purchases in this line.

Imperfect as these directions necessarily are, I still hope that they may not prove totally useless. Upon my first arrival in London such information would have been of great service to me.

As we are now going through the repositories of art in general, we must not omit the houses of the principal picture dealers.

COLLECTION OF THE
MESSRS. WOODBURN.

I have reason to remember these gentlemen with much esteem; and their fine gallery in St. Martin's Lane, richly deserves the first rank here. Among its various contents the following pictures interested me particularly.

Leonardo da Vinci. Holy Family; three quarters length; somewhat smaller than life. A most delicious group is this of the Virgin, with the child Jesus and St. John. She is holding the former on her lap, on the right, and the Saviour is encircling the infant Baptist, who kneels before them with clasped hands. In the back-ground, on the right, with a shepherd's crook in his left hand, stands Joseph; his arms crossed on his breast. He is represented with bald head, and grey beard; his dress is grey, with light brown sleeves; his mantle of a brownish yellow. Behind, on the left, with folded hands, long white beard, and purple mantle, stands the aged Zacharias. The Virgin has a red dress, and a blue mantle shot with green. The character of her features and expression differs rather from that usually found in Leonardo's works. The countenance is rounder, but beautifully expressed. The hand, also, which holds the infant Saviour, is exquisitely drawn. Less beautiful, I might almost say approaching to caricature, is the head of Joseph; but this is not without precedent in the other works by this master. That, on the other hand, of the aged Zacharias is of much nobler character. Every part, however, displays the most profound science, and is executed with a severe and masterly touch. Considering its great age, the picture is in unusually

good preservation. The beard of Zacharias only has been retouched. An engraving of it by Forster, will shortly appear. A small copy of this picture exists in the Fitzwilliam Museum, Cambridge. Several others the size of the original, are at Milan; two of which are of distinguished beauty; the one belonging to the Duke of Melzi, the other in the Brera.

2. Very interesting is also a small sketch of the head of the "*Madonna des Rochers*," at Paris, painted from nature, in brown and white colour. The execution of this study is slight, but the drawing and arrangement of light most admirable.

3. Ten heads in coloured crayons, sketches to his "*Last Supper*," have already been described in Somerset House collection.

4. The Messrs. Woodburn possess, at their country house, at Hendon, a very fine copy of the "Mona Lisa," in an oval form, the celebrated original of which is in the Louvre. In my last journey, I met with another fine copy of this subject at M. de Lyversberg's, in Cologne, which formerly belonged to the Jabach collection—one also is preserved at Munich; and several excellent old copies at the Marquis of Sommariva's, on the Lake of Como. Two, without drapery, are also in existence; one in the possession of Cardinal Fesch, at Rome,

and another in St. Petersburgh, from the Houghton collection, engraved by W. Hollar. The supposition of this picture, and that of "*La Vierge aux Balances*" having been painted at Florence in 1511, is almost substantiated by a letter from that place by Leonardo himself, to the Stadtholder Charles d'Amboise, in Milan; in which he says, "I hope to be in Milan by Easter, and fully purpose bringing with me two Madonnas, of different sizes, which I have just completed, and which I design for his Majesty, or any other personage whom your Highness may select." Thus if Vasari had not informed us that the original was purchased by Francis I., the excellence of the various copies which are scattered in all countries, might give rise to disputes.

Michael Angelo. 1. Christ driving the Money-changers from the Temple. The Saviour is advancing with a rapid step from the porch of the Temple; the scourge upheld in his right hand, and with his left overturning the table of a money-changer, who vainly endeavours to restrain him. Some are replacing the scattered gold in their chests; some are flung down upon the pavement, and others are fleeing. The dealers in pigeons and lambs, men and women, are retreating in the greatest confusion, though with due picturesque arrangement. This hi-

therto unknown composition by this great master, is exquisitely painted in oils by Venusti; the figures somewhat above four inches high. The upper part comprises the architectural portion of the vestibule, with its beautifully wreathed pillars. It is twenty one inches by fifteen—painted on wood, and formerly belonged to the Borghese Palace.*

2. A well-known composition is this of the Virgin, with the infant Jesus lying on her lap. Behind, on the right, is Joseph; on the left, the little St. John, with a panther's skin over his head.

* Heavy contributions being levied upon the Roman nobility during the time of the French despotism in Italy; the Prince of Borghese, among others, was obliged to dispose of many of the valuable ornaments of his gallery. The picture in question, with that of the sleeping Knight, and the Three Graces, by Raphael, already mentioned, and many others fell into the hands of the French *Commissaire* Reboul. Their authenticity, however, being questioned, they remained for a long time on his hands, and Mr. Woodburn being the first to recognise their true value, was so fortunate as to obtain them at a very low price. Many of them passed into Sir Thos. Lawrence's possession. Among the valuable effects of this latter, Michael Angelo's original sketch to the above picture has been found.

This picture, sixteen inches by nine and a half, is exquisitely painted, doubtless also by the hand of Marcello Venusti. This is the best of the various repetitions I have met with in England of this subject, combining with the greatest finish, a certain grandeur of manner. Another by the same artist excels it, perhaps, in tenderness of execution. This latter was formerly in the Borghese Palace, and is now in the possession of M. de Roveray, London. I must also mention a third and very remarkable repetition of this subject, which I saw at the house of Mr. Dawson of Manchester. The figures here are as large as life, and have a Titian character both in the colouring, and in the form of the Virgin's head. The figure of Joseph, is taken, on the other hand, from Raphael's large Holy Family in Paris; and the Baptist is represented with the Panther's skin round his loins. In the lower corner, on the left, is a book, with the lamb, and a banner of victory; on the right, an hour glass. It would appear as if the painter had sought to combine the grand manner of Michael Angelo, with the colouring of the Venetian school and the fine forms of Raphael, and although these various properties cannot, in their very nature, accord, yet the unknown artist has done his best, and produced a really fine picture.

It is said to have been formerly in the collection of the unfortunate Murat. It was put into the hands of the present possessor as part payment of a debt.

3. A small picture of the Annunciation, with an angel flying, has been already mentioned in the account of the Duke of Wellington's pictures.

I am obliged to omit several interesting and older pictures by *Fiesole*, *Sandro Botticelli*, and others, and can only mention a small picture by *F. Francia*, which, in style of treatment, is very similar to the "Adoration of the Kings," in the Dresden Gallery. This is one of the three *Predella* pictures by Francia, and represents the Baptism of our Saviour, with two angels, and two turbaned scribes or heathens on the left.

Titian. Two very slight but spirited sketches upon wood: the one representing Samson, in a landscape, tearing the young Lion; the other, Samson pulling down the Temple of the Philistines. These sketches are long and narrow, and are supposed to have been placed between two windows.

Annibale Caracci. A large and fine landscape, with the Fight of the Fishermen.

Among the many pictures by Sir Thomas Lawrence, which remained unfinished at the period of his decease, those of the late king George IV.,

taken in profile, and of the Duke de Reichstadt,* now in Mr. Woodburn's gallery, are the finest.

* Taken at that period when Sir Thomas painted the other potentates of Europe, now in Windsor Castle. A small pencil sketch by Sir Thomas Lawrence, also in Mr. Woodburn's possession, with the figure of the young king in his little military *redingote*, proves that this portrait was designed for a whole-length. In the painting, however, the head alone, which is a full front view, is finished. The exquisite skill of touch and treatment, combined with the great beauty of the young and then blooming boy, would alone be sufficient to rivet the eye to this picture; but a deeper interest lurks beneath, and appeals from each fair feature to the heart of the spectator. On his full lip and ruddy cheek are traced the living characters of health, and an expression of intellect and command almost unnatural in one so young, beams from the eye, and hovers round the mouth, anticipating the high destinies he seemed born to enjoy. The translator has since had the opportunity of examining a cast of the Duke of Reichstadt's head, taken twelve hours after death, and a more melancholy memento was never displayed. Not a trace of that beauty and mind, which charmed the eye and inspired the pencil of the English artist, is discoverable. The features are mean, the expression painfully vacant, and from the immature and undeveloped state of the bones of the forehead, the head assumes an idiotic character of deformity. The cast of the elder Napoleon lay by

Another picture, which much interested me, was the portrait of the lamented Princess Charlotte. It is executed in coloured crayons, and most carefully drawn and finished. The well-known engraving of the princess is taken from this picture. Other drawings by Sir Thomas, merely in black, red, and white chalk, on canvas, preparatory to painting, struck me by their truth and elegance. Among these are the portraits of the King of Prussia, of Marshal Blucher, of the Princess Lieven (from which the print is taken), of Lord Shaftesbury, &c.

the side of his unfortunate offspring;—father and son at length united on the same cushion. The head of the former exhibiting as fine a specimen of manly and developed energies as the form of humanity can show: and there lay that blighted flower, the long-desired heir, the strength of his crown, the proudly anticipated successor to his dearly purchased power! The contrast was wretched; a powerful picture of human purposes, and God's decrees. On Sir Thomas's return to England, the Prince Regent, with a feeling which savours somewhat of intolerance, expressed his displeasure at seeing the son of Napoleon among the other portraits; and although this beautiful face might have pleaded any artist's excuse in having yielded to the temptation of delineating it, Sir Thomas was obliged to lay it aside; and the picture was not discovered till after his death.—*Transl.*

Among other rarities in the Messrs. Woodburn's collection, is the well-known *Nielo* of the Coronation of the Virgin, surrounded with Saints. They also possess two small cabinets with impressions from *Nielli's* in sulphur. Upon these, and many other subjects relating to engraving, with which Bartsch is unacquainted, Mr. Woodburn has some intention of publishing a work, which promises much interest.

A relic, also, of singular interest, and which would in all respects answer publication, is a treatise by *Rubens*, on the proportions, foreshortening, and movements of the human body, with accompanying illustrative figures, drawn with the pen, by the hand of the great master. The text is in Latin, written in a very beautiful hand, doubtless, also, by Rubens himself.

A sketch book of *Berghem's*, with studies of cattle and landscape, in black and white chalk, is also here. Many of these sketches have been further finished by the hand of a beginner, probably by one of the artist's own children.

Besides these various curiosities, I was so fortunate as to obtain the sight of a rich treasure of drawings by the best Flemish masters. Among these was one of large dimensions and extraordinary beauty, by ***Paul Potter***. The subject, Cattle

in a meadow; a bull, with his back to the spectator, is snuffing the air with up-raised head. In point of expression, nothing can equal the excellence of this drawing. In the list of Italian drawings, I found many slight sketches by *Raphael;* including five landscapes, youthful essays, drawn from nature with the pen.

A beautiful head of a child drawn with silver pencil on coloured paper, was presented to me by Mr. Woodburn, a gift which many reasons conspire to render valuable. It appears to be a study for the Saviour's head, in the picture of the Madonna, belonging to the Grand Duke of Tuscany, being, with a slight deviation, the exact fac-simile of that.

Three drawings, by *Giovanni da Udine*, of children playing among birds, wreaths, &c., are quite in the style of those five pieces of tapestry which this artist engraved himself, and inscribed to Raphael.

I was also much interested in a counter proof, in red chalk, of *Marc Anton Raimondi's* portrait. It is a fine head, similar to that in the Heliodorus in the Vatican. The one in question seems to be from a drawing by one of the Caracci. A recent engraving of it has not been successful.

Mr. SMITH's PICTURE ROOMS.

I HERE saw many fine Netherlandish pictures, two especially of a high class, by *Van Dyck*. The one, a Holy Family, with Cherubs hovering around, and three of these little divinities in the clouds, is well known by means of the engraving: a middle-sized, highly finished picture. The other, and more attractive piece, was the portrait of a young girl; proving how exquisitely *Van Dyck* understood how to express the peculiar charm and simplicity of youth.

Mr. Smith is, however, more entitled to a place here from his work upon the Netherlandish artists and their productions, which is published at a guinea per volume. The respective volumes of Rubens, Van Dyck, Teniers, &c., have already appeared; and in order to give some idea of the real value of the pictures mentioned, he has annexed to each that nominal price which it would be likely to fetch in England. The power, however, of adjudging a fair estimate, and of deciding impartially upon the originality of such pictures, requires a situation in life less fettered than that of an English picture dealer, whose credit with his wealthy amateur patrons is at stake: and the re-

straint incidental to such a position is consequently visible in the frequent substitution of copies for originals—the only defect in a work otherwise of great merit. How little these inaccuracies are to be ascribed to ignorance of the subject, the following anecdote will prove. A picture, by Van Dyck, according to Mr. Smith's work, worth a large sum of money, was lately put up to auction. Being, however, universally acknowledged for a copy, no one would bid. Mr. Smith himself, who was present, was equally remiss, to the infinite amusement of his picture dealing brethren, who kept good-humouredly taunting him, with "Now, Smith, why don't you bid? You who, above all, know the real value of the picture; don't disgrace your own valuation!" but good Mr. Smith was immovable, and the picture remained unsold.

PICTURES BELONGING TO MR. NEUWENHUYS, JUN.

Among the many fine pictures at Mr. Neuwenhuy's rooms, I particularly selected the following:—

Raphael. A delicious little picture; eleven inches by eight: formerly in the Orleans Gallery. The Virgin seen almost in profile, holding the infant Jesus, who is looking out of the pic-

ture. A room forms the back-ground. This exquisite piece is distinguished by a grace and clearness of colouring, quite peculiar to itself; and is in good preservation, being only slightly defaced in the lower part. This is decidedly in Raphael's second, or Florentine manner, and may very probably be one of those two Madonnas which, according to Vasari, he executed for the Duke Guidubaldo da Urbino. The oldest engravings of it are those by Duflos: it was later engraved by N. de Larmessin for the Crozat Collection, and by Huber. We must now hope for a fresh proof from the hand of Desnoyers.

Another small picture by Raphael, fourteen inches, by eight and three-quarters, formerly in the Aldobrandini Palace, I found also in a picture-dealer's possession. This is a youthful production, representing the sacrifice of Cain and Abel, and bearing the full stamp of the Perugino school; with a brownish tone, in the manner of *Nic. Alunno.* Abel, whose sacrifice is devoured by celestial fire, is kneeling in prayer with his eyes fixed on heaven. His countenance, seen in profile, has quite the Raphael expression; that pious, cheerful, innocent look, so conspicuous in his later works. Cain is offering on the same altar opposite to Abel; and as the flame of his sacrifice is cast

down and quenched before his eyes, seems devoured by every evil passion. Clasping the altar with both hands, he leans eagerly forward, and seeks, by violently blowing them, to rekindle the dying embers. Abel is dressed in blue; Cain in a robe of brownish violet; by his side lies a yellow garment, with a club, which seems to indicate the tragedy which terminated this sacrifice.

This interesting picture came into Germany with a portrait by the same hand: the latter bears the stamp of a youthful touch, and seems even to belong to the period prior to Raphael's studying under Perugino. It represents a youth of very singular countenance, taken in front; with black dress and *barêt*. The carnations have those brilliant, I might say golden tones, so peculiar to Raphael. The painting of the ring on the finger sufficiently bespeaks the early date of this picture. The landscape also is quite in the style of those executed by Raphael's father. This curious relic is unfortunately partly obliterated. It shared the common fate of so many works of art, being brought from Italy by a French *Commissaire*, and placed in the Louvre, where it remained some time. It then passed over to England, and is now finally at the Stadel Institution, Frankfort on the Maine.

At the respective houses of Messrs. Emmerson and Molteno, picture-dealers, I met with various ornamental works, as strange in design, as they were beautiful in execution, by *Benvenuto Cellini*. A small gold medallion, for instance, of exquisite workmanship, containing on one side, a miniature of Julius Clovius, and a Crucifixion, with the Virgin and St. John: on the other, a bust representation of the Altoviti picture by Raphael, and here intended for a St. John.

At the Messrs. Woodburn also I was shewn another splendid piece by Cellini; viz. a kind of bowl, or salver, ornamented with small and delicately finished figures, inlaid in lapis-lazuli, and ivory. These relics of a species of workmanship, on which Time has laid an unsparing hand, are the more interesting from the general knowledge which the memoirs of Benvenuto Cellini have thrown on his life and productions.

MUSEUM OF SIR JOHN SOANE.

In the curious and valuable museum belonging to this gentleman, which may be seen at his own house, Lincoln's-Inn-Square, we

enter upon a very different field of art to that we have hitherto surveyed. This museum consists of a numerous collection of ornamental and architectural fragments, both of the remote, and of the middle ages, including even a richly decorated capital of East Indian origin, with curiosities of other and various descriptions, such as the sabre of Stephen, king of Poland, with the date, 1566;—Napoleon's sword;—two ivory chairs of the last century, for which Sir John paid the sum of three hundred pounds, and a variety of instruments of torture belonging to the middle ages. The most valuable *morceau*, however, of the collection, is a splendid sarcophagus of oriental marble, about eight feet long, and entirely covered with black hieroglyphics cut into the marble. It once formed part of Belzoni's collection, and was for a long time exposed to sale in the British Museum; but government refusing to advance the two thousand pounds demanded for it, Sir John Soane became the purchaser, and thus secured this relic to his own country.

These various objects of virtû, for which enormous sums have been paid by their owner,

are disposed with the greatest attention to the picturesque, in the small space allotted to them. The assortment of such heterogeneous articles, with the striking effect produced by the architectural fragments, heightened by a most skilful arrangement of light, forming a coup d'œil, which can ill be described.

Among the paintings in Sir John Soane's house, two series by Hogarth are very conspicuous: the first representing in four pictures the scenes incidental to an election; the other, seven in number, containing the celebrated "Rake's Progress." These, although slightly painted, have a firm and characteristic touch, a striking effect of light and shade, and exhibit a fund of entertainment and humour. The well-known engravings of them, with accompanying humorous descriptions by Lichtenberg, supersede the necessity of any explanation on my part.

I had a slight peep into this gentleman's library, which contains a store of engravings and other works of splendour, and which I longed to examine further, had circumstances permitted me this pleasure. This museum is

thrown open to the public every Sunday, and admission may be had by means of a ticket.*

MUSEUM BELONGING TO THE EAST INDIA COMPANY.

Besides a valuable collection of oriental and Indian manuscripts, this museum offers the inspection of a variety of other curiosities; but in order not to exhaust my reader's patience, I will be as brief in my remarks as the nature of the materials will allow.

Although after the conquest of Mysore, by the English, most of the plunder there taken was converted into money, a few relics of Tippoo Saib's magnificence are, nevertheless, still preserved; and some idea of the gorgeousness of the Eastern despot's throne may be

* The reader perhaps may find interest in the following work, "The Union of Architecture, Sculpture, and Painting, exemplified in a series of twenty-three engravings, and six wood-cuts; with a Descriptive Account of the House of John Soane, Esquire; by John Britton."

formed, from the fragment which, in the general dispersion of its costly materials, has found its way into this museum. It consists of a tiger's head, as large as life, profusely gilt, and set with teeth of crystal. Two of these animals supported the throne.

Various of Tippoo Saib's own personal weapons are also deposited here, such as his splendid and somewhat crooked sword, with its hilt set with a profusion of precious stones; his cuirass, and helmet of cork, covered with green silk: a banner, fire-arms of unusual length, spears, &c. The Koran also, which he commonly used, and, which in its gorgeously gilt pages, and in the coloured designs surrounding the text, greatly resembles our illuminated manuscripts of the fifteenth century.

The figure of a tiger strangling an European, also fell into the hands of the English, and gives us a peep into the royal amusements of the day. It is carved in wood, and coloured to represent nature, and contains an instrument, so contrived, as to imitate the shrieks of a human being mingled with the growls of the beast. Another singular object is a kind of

chair, used for riding on an elephant, consisting of two seats, one for the master, the other for the servant. The front one circular, the one behind of a semi-circular form, and both duly furnished with cushions. From the centre of this machine rises a pole, surmounted by a monstrous bird, whose outstretched wings serve as an awning for the riders beneath. This animal is made of plates of silver, richly inlaid with gold, and with eyes of crystal.

The grotesque forms of the Indian idols are too generally known by means of engravings, to require further description: I will only remark, that they are chiefly composed of a species of alabaster, either entirely covered with gold, or merely gilt in parts. Others are of a hard dark stone, or of a kind of bronze, with a beauty of workmanship which is really surprising.

I had here also the opportunity of observing many miniature paintings, similar specimens of which, either as single pieces, or attached to oriental manuscripts, I have seen elsewhere in England. In an old original Persian work, I met with many of these curious paintings, representing various scenes of battle, and most spi-

rited in execution. One in particular I remember, of the pursuit of an enemy, shewing a most extraordinary method of warfare. Each party were furnished with nooses, with which they mutually endeavoured to entrap each other, and the prisoners thus caught were dragged by the neck, and their heads struck off. I have heard of a similar method of catching horses among the inhabitants of the Steppes, but the application of it to human beings is quite novel.

These pieces recall similar miniature paintings of European origin, belonging to the fifteenth century. In spirit of execution the resemblance is striking, but the Easterns far outdo us in that easy position of the human figure, which we only attained in any perfection long subsequent to that period. The Persians, on the other hand, in common with most Eastern nations, are ignorant of all the helps of light and shade, and utterly set at defiance every rule of chiaro-oscuro and perspective. All their objects are consequently placed on one plane, and consist chiefly of light and pleasing colours. In point of splendour of ornament, and charm of grouping, they take the lead,

leaving our cotemporary works quite in the background; and in this respect we Europeans have probably borrowed largely from them; our manuscripts of the eleventh and twelfth centuries, being for the most part deformed with grotesque and phantastic figures: and it was not until after the commencement of the fourteenth century, that a closer intercourse with the East lead to that lightness and elegance, so conspicuous in their works.

It is a curious fact for observation, that the features and expression of face found in these old manuscripts, are still strikingly retained in the national character of the Persian countenance, and no less strongly identified in the ancient monuments of Persepolis. Generally speaking, the portraits of the Persian monarchs exhibit a manly worth, and dignity of character, which we seldom see attained even by our older European masters; and certainly never by those of more modern date. In this respect, however, the peculiar costume, and long beard, doubtless greatly contribute.

Signs of nationality are no less strongly given in the Indian paintings, which display that pliability of limb and movement, of which

the feats of the Indian Jugglers have given us such astonishing proofs. In the portraiture of their much lauded female beauties, the Indian artist does himself great credit, and much as the elegance of carriage and movement here rendered, may form a national feature, the graceful imitation of it is no less meritorious. Also, in their pictures of animals, the closest imitation of nature is apparent; the animal being not only drawn with strict correctness of form, but with each peculiarity of character so ably and truly expressed, that no better representation of such subjects, in any country, can be desired. I remember a picture of a procession of elephants, in which the sagacity and gentleness which distinguish this animal, was admirably rendered; and another of different tribes of monkeys, giving all the cunning and half human tricks of this race, to the life; one also of a cock-fight, in which the fury of the birds was inimitably expressed, and which would have done an English cock-fighter's heart good to see.

On examining the works of the Chinese artists, we find them gifted with the same delicate perception of form, and, notwithstanding

the discouraging insipidity of the national character, they contrive, by seizing every shade and *nuance* of expression, to introduce a species of variety into their portraits. In the female heads especially, a loveliness and grace not unfrequently occur, seemingly utterly at variance with their wretched mode of life and education. Their style of ornament is more singular than pleasing, and not to be compared in elegance and delicacy with their Indian neighbours. In arrangement and effect of composition they are also far inferior to these latter, although in brightness of colouring they perhaps excel every other nation. All are, however, alike deficient in knowledge of perspective, and of that peculiar charm which alone results from the various and harmonious gradations of tone and chiaro-oscuro. To obviate this, they have recourse to outlines for the expression of those details, which can only be rendered in their true form by a due understanding of the properties of light and shade. Of all the extensive capacities which a knowledge of this department of the art would open to them, they have not at present the slightest idea. In the fundamental rules of anatomy they are also

equally ignorant. What has been said above, respecting their proficiency in drawing, refers only to a close observation of all external forms.

In quality and choice of subject, the Indian and Chinese artists are, and till a complete revolution of feeling is effected, ever will remain, in a most degraded state. Like the misshapen conceptions of a disordered imagination, the uncouth and mysterious monsters of their native mythology, bid defiance to all the rules of beauty and art. The ideal perfection of the Greeks, and the higher aspirations of Christian nations, which excited the genius of painting at once to do homage to the spiritual forms of religion, and to the beauteous realities of nature, are advantages denied both to the Eastern painters, and to their Egyptian brethren before them, to whom these endless avenues of improvement are thickly shrouded in the mists of a monstrous and unnatural superstition. Hence it is that their pictures are only pleasing and intelligible when confined to historical subjects, of comparatively modern date, or when borrowed from the never-failing interest of common life.

BARBER'S HALL.

THE assembling hall of the company of Barbers, which, until the year one thousand eight hundred, formed one body with the company of Surgeons, when these latter detached themselves from the parent stock, and founded the fine College of Surgeons, where they have since erected their splendid museum of specimens. We are obliged, by the limit of this work, to omit all further account of this, and the many other scientific institutions, with which London abounds. The hall of Barbers only finds a place in these pages, from the circumstance of its containing a picture by *Holbein*, representing Henry VIII. granting new privileges to this company. His Majesty is seated on his throne, with a deputation of fifteen Surgeons kneeling on his right, and three on his left. Among these the portrait of Dr. Butts, who has been immortalised by Shakspeare, is conspicuous. His name is inscribed on the collar of his robe. The heads in this picture are excellent, but a restoration by a modern hand, will account for a more palpable gradation of colour, and aeriel perspective, than is usually

found in Holbein's pictures. It has been engraved by Baron.

Another of this artist's pictures also ornaments the walls of the Bridewell Hospital. The subject is Edward VI., presenting the grant for this hospital and workhouse, to the Lord Mayor of London. Holbein's own portrait is in one corner, although apparently not finished by him, he having died about this period, and probably before the completion of this picture. An engraving of this has been published by Vertue.

It being my avowed object in England, more especially to examine the works of Raphael, it naturally followed, that literally speaking, hundreds of pictures were exhibited to me, all bearing his name with more or less truth: nor was I sorry for the occasion which thus procured me the sight of many an interesting performance. I noted down a few of these *soi disant* Raphaels, which deserve further mention.

The picture, for instance, of "*La belle Jardinère*," formerly in Cardinal Mazarin's collection. This is a fine copy, probably by one

of Raphael's pupils, of which the French connoisseurs, notwithstanding their high sounding paragraphs in the public prints, are perfectly well aware. In style of landscape, it materially deviates from the original in the Louvre: the plants in the fore-ground are also essentially different, as well as some distant buildings, representing a city, with obelisks, &c., such as were in vogue in the sixteenth century. The shadow tints of the carnations are also a decided grey.

On another occasion I fell in with a fine picture by *Spagna*, a Virgin with Saints, in the hands of an Italian, who exhausted his own prolific language in terms of abuse against the English, for their ignorance in not acknowledging this picture as a Raphael. I was also agreeably surprised to find in London, the picture of "The Annunciation," which formerly belonged to F. Gozzi's collection at Milan, and which, I have little hesitation in pronouncing to be one of those fine pictures by *Nic. Alunno*, of which we see similar specimens in number. The office, however, of inspecting questionable pictures is not usually agreeable, especially in presence of the owner, as I found to my

cost in the examination of a little picture by *Mignard;* a copy of Raphael's large Holy Family in Paris, of the genuineness of which, the possessor would not hear the slightest question, and I was obliged to make the best of my way out of the house without committing myself, or enraging him by a positive opinion. Another connoisseur, who felt it as a matter of conscience to enlighten the mind of the owner as to the real nature of the picture, was *chassé* with little ceremony. This reminds me of an anecdote which Richardson relates, as having happened to himself: Some nobleman had made the purchase of a picture, which in self-complacency, he decided to be an original Rubens. A friend, however, having ventured to break to him the unpleasant intelligence of it being only a copy, his lordship worked himself into a violent passion, and coming to Richardson's, related his grievances, adding emphatically, "and the first man who dares to tell me it is a copy, I'll throw down stairs; now Mr. Richardson, you are a connoisseur, do come to-morrow, and give me your unbiassed opinion."

In conclusion, I will only mention a small

picture of the "Marriage of St. Catherine," which I saw at the house of Mr. Allen Gilmore. In style of treatment it recals the works of *F. Francia,* although in other respects it differs from him, and approaches nearer the manner of Raphael. The figure of the saint, especially, is most lovely both in drawing and expression. One peculiarity is an inscription on the hem of the garment, written from right to left, with the name of Raffaello Sanzio and other characters which may be deciphered as 1502, or 1509. May not this delicious little *morceau* have been executed from a design of Raphael's by his friend Francia? The supposition is by no means improbable.

As an agreeable exception, however, to the crowd of amateurs, who exchange good gold for bad pictures, and then *coûte qui coûte* insist on their being admired, I must mention a certain General, who, according to the fashion of the day, had furnished his house with a due number of paintings; always, however, restricting his purchase to those which bore the lowest prices. An honest artist to whom he was exhibiting these pieces of furniture, and whose

opinion he enquired, very candidly avowed that he did not consider any one of them to be of value. "Well, you are right enough," said the General; "they cost me but a trifle; but such as they are they find plenty of admirers, and as I don't understand pictures, I'm perfectly satisfied.

I must add a few remarks upon the best Panoramas now in London. That in the Colosseum, Regent's Park, of London by sunrise, taken from the cupola of St. Paul's, was executed by *Horner*, under the direction of *Parris*. In point of likeness and deception nothing can be more complete; but as a picture, its very exactitude and truth are its greatest impediments, and it is of course deficient in that effect which can only be attained by a more scientific disposition of light and shade—a circumstance the more striking in England where such effects are particularly attended to.

The beautiful Panorama of Madras was executed by *E. T. Parris*, from designs by *W. Daniell*. It is altogether in better keeping

than the former, but is too small to produce that entire deception, which is the object of such works.

In this respect the Dioramas are particularly successful, especially in representing interiors of buildings, where the illusion is perfect. This description of paintings, however, are too well known in Berlin and Paris to require any further account. We must also pass over in silence the various churches and buildings in London, which have been better described in so many modern works. A few remarks upon them, as far as relates to art, will be found in the second volume.

JOURNEY THROUGH ENGLAND.

On the 3rd of June, we commenced our journey through the western part of England, for the purpose of visiting the many interesting towns and country seats which are scattered through the various counties on this side. In the latter especially, first rate collections frequently occur, some of which it shall be my endeavour to describe.

STRATTON,

THE SEAT OF SIR THOMAS BARING.

This splendid mansion is built in the Italian style, with a large portico, after the plan of Mr. Dance, the architect. The hall, magnificently adorned with the richest specimens of every department of art, may not unaptly be compared to the entrance of some museum, while the expectations thus raised are fully answered by the splendid paintings which adorn every apartment; in the examination of which

we were most kindly accompanied and assisted by Sir Thos. Baring himself.

The gem of the collection, however, a picture by *Raphael,* no longer exists at Stratton, having adorned the Royal Gallery at Munich. It is a Holy Family, much in the same style as the "*Madonna della Sedia,*" but in a quadrangular form. The Virgin is represented in profile, pressing the infant Jesus to her breast; behind her stands St. John, in an attitude of adoration. This picture is said to have formerly belonged to the Escurial, and to have been brought to London by means of a French *Commissaire.* Sir Thomas Baring purchased it for the sum of four thousand pounds, and the present king of Bavaria, then Crown Prince, when upon a visit to England, was so enchanted with the picture, that he expressed his earnest wish, if Sir Thomas would part with it at the purchase cost, to become its possessor. This latter demurring, the Prince at length obtained it for the sum of five thousand pounds.

By the best connoisseurs in England, this is considered as one of Raphael's most beautiful original works; and Sir Thomas had not only the mortification of hearing general dis-

satisfaction expressed at his having allowed so valuable a production to quit the country, but also, *pour comble de malheur*, that had the idea been entertained of his being induced to part with it, ten thousand pounds would have been willingly and instantly offered in England. Several engravings of this picture exist in England, but all of a very inferior description, one for instance, by Hopwood, in the dotted manner. I saw a copy of it, in the style of Perino del Vaga, in the Palazzo Albani at Rome, which has been given out for an original, and is now in the possession of the king of Sardinia. It has been engraved by Toschi, under the name of the *Madonna della Tenda*.

CATALOGUE OF THE MOST REMARKABLE PICTURES.

Sebastiano del Piombo. Virgin and Child. On the left, is John the Baptist in the figure of a youth, with Joseph sleeping on the right. In the fore-ground, towards the left, is the *Donataire*, half-length figure, with his hands folded across his breast. He is represented in profile looking upwards towards the Virgin. This very splendid picture is so grand, alike in arrangement and de-

sign, that it gives rise to the surmise of its having been executed from a cartoon by Michael Angelo. The colouring, altogether, is powerful and warm; the head of the Virgin, is however, too dark and brown.

Giorgione. The daughter of Herodias with John the Baptist's Head in a charger; behind, on the left, stands a female attendant; half-length figures, the size of life. A picture of much grandeur of treatment, and dignified simplicity of character. It is a thousand pities it should have been so much injured.

Titian. Virgin and Child seated in a rich landscape, with the infant Baptist on the right, and St. Anthony on the left; a splendidly coloured picture.

Giulio Romano. Virgin and Child,* the size of life, half-length figures. One of those pictures in which the beauties of a first-rate school may be recognised, but which fails in that life and truth of expression, which can only result from a feeling in sympathy with the subject.

Annibale Caracci. Christ Bearing the Cross; his mother, with the expression of the deepest affliction, by his side; half-length figures, the size of life. This picture has something very power-

* From the Collection of Senator Cambiasi at Genoa. —*Transl.*

ful and beautiful, both in arrangement of subject, and in the delineations of the feelings there expressed; which latter is a merit seldom to be found in Annibale Caracci's sacred pieces.

Beside these, there are several other very excellent pictures of this school; for instance a "St. Michael," and an "Ecce Homo," by *Guido Reni* and a fine large landscape, by *Domenichino*.

By *Carlo Dolci*, that favourite of the English, here are three genuine pictures; also a large Holy Family by *Parmegianino*, a master no less overrated in this country; and which farther illustrates the general remark, that, with all his real talent and profound knowledge, this artist displays such mannerisms of style as totally to obscure all depth and truth in his compositions.

Among the Italian pictures here, are several which are remarkable as the works of the pupils or copyists of great masters. For instance, *Leonardo da Vinci's* beautiful picture of "Vanity;" a naked figure, half-length. The original was once in the Orleans Gallery, and is now in the collection of the Prince of Orange.

This mansion also contains the celebrated picture of the "Vision of Ezekiel,"* by *Raphael*,

* This picture is not given among the engravings of the Orleans Gallery, owing probably to the same subject having been engraved for the *Musée Française*.—*Transl.*

which was purchased by N. Poussin, in Bologna, for M. de Chatelon, whence it came into the Orleans Gallery, and was subsequently obtained by Lord Berwick for the sum of eight hundred pounds. Although formerly put on a par with the undoubted original in the Pitti Palace, it is now no longer considered an original by any connoisseur in England.

A composition of which many repetitions exist, and which from its excellence and character leads to the conclusion of Raphael's being the author of the original, (though where that is to be found, I know not,) is that Holy Family where the Virgin is represented supporting the infant Christ on her lap, towards the right, while this latter and St. John are holding a scroll of parchment with outstretched arms. A picture of this subject is also in this collection, and contains, besides the characters above described, a standing figure of Joseph, on the left, behind St. John; half-length figures. Probably the same picture which was formerly in the Arundel Collection, and engraved by Hollar as a picture by *Perino del Vaga.* There is also another engraving of it by Seb. Vouillemont.

A circular picture, without the Joseph, from the Modena Collection, is now in the Dresden Gallery; it is, however, a feeble copy. Engraved by E. Sirani.

The finest picture I am acquainted with of this subject, is one I met with in London, at Mr. Neuwenhuy's, the picture dealer; the indisputable production of *Giulio Romano*, who probably executed it from a sketch by Raphael. The background represents a building *à la rustica*, in which Joseph is seen entering a door; figures nearly full length, and about two thirds the size of life.

A very interesting picture in the Stratton Collection is one ascribed to Corregio, representing Three Saints, in which the great beauty and depth of expression in the St. Clara, on the right, especially attracted my attention.

G. Vasari. Two figures of the Evangelists, St. Mark and St. Luke, rather larger than life, may be considered as belonging to the best of his otherwise too slightly treated paintings.

Murillo. The Virgin surrounded by a glory, and standing on a crescent; several little angels at her feet holding palm branches, lilies and roses. She is robed in white, with a blue mantle; her form is peculiarly noble, and in this respect surpassing Murillo's usual works.

Another picture by the same master is that of a Boy; half-length figure; beautifully coloured.

A Christ Bearing the Cross; half-length figure, is here ascribed to *Morales;* a fine Spanish picture but of later date.

Velasquez. Portrait of a Knight; a whole-length standing figure, with Spanish boots: a splendid picture, replete with life and truth.

Ant. van Dyck. A fine portrait of the Abbé Scaglia; whole-length figure.

G. Poussin. Three large Landscapes, distinguished as much for their great beauty of composition, as for the excellent preservation of colour. A wood in full luxuriance of foliage is particularly beautiful.

Nic. Poussin. A rocky Landscape, with a Storm, deserves the closest attention.

Claude Lorrain. Three Landscapes; a sunrise, with figures, by *Nic. Poussin;* a sunset; and another, which is perhaps not so correctly ascribed to him. The tone of this latter is very fine, but the figures, particularly that of a stag, are unpleasantly stiff.

Among the Flemish landscapes a Wood-scene by *Ruisdael* particularly delighted me by the breadth of its touch.

Sir Thomas Baring possesses also many very good pictures of the English School, by *Opie, Northcote, Peters,* &c.; I shall only mention one by *De Loutherbourg* of Strasburg; a picture of extraordinary effect; representing the great fire of London in 1666. This view is taken from under the arches of the old London Bridge, and the spec-

tacle of the burning town is really appalling; the reflection of the flames in the water giving it the appearance of a sea of fire. Crowds of unfortunate beings, men, women, and children, some laden with articles of property, others entirely destitute, are seen fleeing in boats on all sides from the scene of danger, while many in the general confusion find a watery grave. It is a frightful picture of misery, and one of most extraordinary effect.

WINCHESTER.

This cathedral is one of the most ancient and considerable in England, and is extremely rich in old monuments, and internal decorations.* The centre part, and the two transepts, with the tower in the middle, are built in the old Saxon or circular style. The massive quadrangular tower, owing, probably, to its great weight, was never finished. A small portion behind, by the choir, is in the Norman or Transition style; the remaining

* Britton's "Architectural Antiquities of Great Britain, Winchester Cathedral" gives a complete account of this building, with many plates.

and larger part, however, especially the nave, is Gothic. In this respect, also, this building offers no little interest, from the circumstance of its containing within itself distinct specimens of the three ancient and prevailing styles of architecture in England. The portion built in the Saxon, or, as we in Germany should call it, the Byzantine style is, as is generally the case in England, very heavy both in proportion and style of ornament. My attention was particularly attracted by two objects, which have descended from the eleventh century down to our time: the one a font, adorned with a circular bas-relief, representing, although in a most uncouth style of carving, the legend of some saint: a relic said to have been brought here from the ancient Winton. The other, a far greater curiosity, and, to me, unique of its kind, (of which I here subjoin a plate,) is a large wooden bench, of the same date. It has somewhat of the simplicity of the antique, the peculiar style of ornament at top, reminding me of that upon an ancient bridge near Rome.

The most modern and Gothic part of the church, consisting of the nave and side aisles,

is particularly remarkable for its beautiful and richly ornamented vaulted roof. The windows are also distinguished by a peculiarity of form, which not unfrequently occurs in English ecclesiastical buildings; viz., that the outer arch does not correspond with the inner, but forms a more obtuse angle over it, taking the form of a compressed arch. Great praise is also due for the exertions which have been made to restore the gorgeous tombs and chantries of the bishops to something of their former splendour. It is even attempted to extend the work of restoration to some newly discovered ancient pictures, which had been whitewashed, and otherwise barbarously treated; this is, however, rather a hopeless task, and only from their general form can it be concluded that they may possibly belong to the fourteenth century. They have not the decided Grecian or Byzantine type, but something approaching very near to it.

It speaks highly for the taste of the English that they are now occupied in removing, by degrees, the various mannered and incongruous stalls, altars, &c., which have been erected during the last century, and introducing in

their stead a style of ornament more in harmony with the building. A newly-erected bishop's stall, in the richest Gothic style, is a conspicuous and beautiful feature.

SALISBURY.

The city of Salisbury is situated about twenty miles from Winchester, being formerly known by the name of New Sarum. Its chief attraction is the fine cathedral, which was commenced in the year 1220, and carried on, without intermission, until its completion, in 1258.* One peculiarity is remarkable in the choir, which, unlike the lengthened oblong of the older churches, or the octagon of the more modern buildings, terminates in a smaller square. The church consists of three naves, and from the centre of the body springs a lofty tower, which, rising into a slender pointed spire, completes a height of four hundred and four

* See Britton's History and Antiquities of the Cathedral Church of Salisbury. London, 1816, 4to., with thirty-one plates, and three wood cuts.

feet. This latter is massively built in stone, and perfectly unbroken from the base to the point, except by three bands of the richest tracery. The whole building is in the purest Gothic style, combining at the same time that elegance and simplicity which, on so large a scale, is more agreeable to the eye than the usual profusion of ornament, however well executed. There is also something remarkable in the formation of the windows of this cathedral, which consist, as it were, of three united; the centre one rising above the other two. One of the richest ornaments, is the old painted glass, which, at the time of the Revolution, was brought over from Dijon to England, and ranks with some of the finest productions of this department of the Flemish school. Several painted windows, of more modern English date, are also here: one, by Egginton, of the Ascension, designed by Sir Joshua Reynolds, deserves particular mention. Another, by Pearson, is from a drawing by Mortimer, and represents the Raising of the Brazen Serpent, but is too theatrical in colour and composition to produce the impos-

ing effect intended. This latter was presented to the cathedral by the Earl of Radnor.

Among the many old monuments are three remarkable tombs of bishops of the twelfth century, which were brought to this cathedral at the time when the Episcopal See was removed from Old Sarum to Salisbury. Many other monuments of nobility and clergy, continuing from the thirteenth century up to the present time, are also here, of which the following are the most remarkable:—

Tomb of the Boy Bishop; this took its origin from the following circumstance: It was at one period the custom (in Germany as well as in England), in all ecclesiastical seminaries, for the boys to elect one of their number as bishop, which dignity lasted a certain term of days, and was accompanied by the usual privileges of that office. It so happened that a boy bishop died during the period of his imaginary elevation, and was accordingly buried with all appropriate honours.

A beautiful monument, of white marble, ornamented in the elaborate Italian style, is here erected to the memory of Edward, Earl

of Hertford, and his family. He died 1621. Many monuments, specimens of Flaxman's talent, are also here. One to the memory of W. Benson Earle, Esq., who died 1796, consists of a female figure, who is raising some drapery, and exhibiting a beautiful bas-relief beneath, with the good Samaritan, and the inscription, "Go thou, and do likewise."

Still more striking is the monument to Walter Long, Esq., which is in the Gothic style, also in white marble; the figures of Justice and Science, in attitudes of lamentation, standing in niches on each side; the latter has a wreath of flowers round her brows, and some books at her feet.

A third monument, by Flaxman, to the memory of Will. Long, Esq., also of white marble, and in the Gothic style, is by no means so fine in conception as those already mentioned. On the left stands the figure of Science, with a roll of parchment and the staff of Esculapius; on the right, Benevolence, a female figure, with a pelican. In the architectural arrangement of this monument, Flaxman does not seem to have thoroughly understood the rules of Gothic building, a

defect which our present intimate acquaintance with this department of the art renders the more strikingly flagrant.

Great restorations have been lately going forward in this cathedral under the direction of Mr. James Wyatt, and workmen are now busy repairing the beautiful cloisters. Similar care will be bestowed on the great octagon Chapter house, the vaulted roof of which is supported by one elegant pillar, which, branching out into sixteen delicate ribs, and interlaced with a rich tracery of leaves, forms one of the most perfect specimens of groining work imaginable. This building is lighted by eight wide and lofty windows, one in each compartment, beneath which are ranged a set of the most interesting old bas-reliefs, beginning with the Creation, going through the history of Abraham, and finishing with the death of Jacob. In point of composition, however, there is little differing from the usual style of the sixteenth century.

TAYLOR INST. OXFORD

LONGFORD CASTLE.

A beautiful seat belonging to the Earl of Radnor, situated near Salisbury. This nobleman possesses a fine gallery of paintings, of which I here annex a short account.

H. Holbein. Two male portraits, as large as life; standing figures; a picture of about ten feet wide. One of them is attired like a prince, with a short fur coat with red sleeves, and a hunting knife in a richly decorated gold sheath, with the inscription "Etatis sue anno. 29" upon it, hanging at his side. The lights are here heightened with real gold; a gold chain is round his neck, with a medal of St. Michael. The beard is short, in the manner of Francis I. with whom the portrait has some resemblance.

The other figure, on the right, appears to be a scholar, and is dressed in the hat and long dark robes of a doctor of other times. He is standing by a table, which is covered with a variety of geometrical and astronomical implements; upon a bench, in the fore-ground, are lying several musical instruments, such as flutes, &c., and upon the carpet, in strong fore-shortening, is what ap-

pears to be a large white shell. This rich painting exhibits, in every detail, the delicate hand of the master.

2. Erasmus, of Rotterdam. Three-quarters the size of life; leaning with his hands upon a book. From the collection of Dr. Mead.

3. Ægidius, the friend of Erasmus; of the same size; his head inclined, and looking somewhat humorously out of the picture.

Besides these, three other portraits by Holbein appear in the collection; that of Æcolampadius, of Anthony Derry, Chamberlain and favourite of Henry VIII., and a repetition of the beautiful portrait of the Duke of Norfolk, already mentioned in our account of Windsor.

Very fine is also the portrait of a young man, holding in his hand a globe, upon which the Prodigal Son and other Scripture subjects are painted. It is here styled the portrait of Luther, by Holbein; but, in the first place, the shadows are too decidedly brown for the pencil of that master, and, secondly, it does not correspond in feature with the other known portraits of the great Reformer. Above, is a tablet with an inscription, but the picture hung too high to allow of my deciphering it.

A beautiful old German picture, painted about the beginning of the sixteenth century, is here attributed to Albert Durer. It is, unquestionably, not by him, and with much greater probability by the hand of *Lucas van Leyden*. It represents the Virgin, seated with the infant on a throne, surrounded by saints, both male and female. Seven feet high, by five wide.

Two wing pictures, formerly, probably, attached to the above, represent John the Baptist, with John the Evangelist.

Sebastian del Piombo. A St. Sebastian from a cartoon by Michael Angelo; although somewhat forced in attitude, the figure is beautifully and anatomically drawn; the colouring is also most powerful, but rather brown in the shadows. The martyr is represented bound to a tree, and pierced with several arrows. In the landscape are some antique ruins.

Many beautiful portraits of the Venetian and Flemish schools, by *Titian* and *Tintoretto*, *Van Dyck*, *Miereveld*, and others, appear in this collection. Also, an excellent portrait, by *Velasquez*, of Adrian Pulido Pareja, Admiral of the great Spanish Armada; a whole-length standing figure.

P. P. Rubens. A large and interesting land-

scape, with the Escurial seen on the declivity of a hill; groups of deers enliven the rocky and sterile fore-ground.

Claude Lorrain. Two large pictures, of the greatest beauty, and in fine preservation, representing the Rise and Decline of the Roman Empire. The one a Sea Port with the rising sun, the other a setting sun, with ruins and an aqueduct. They are called "The Landing of Eneas in Italy," and "Roman Edifices in ruins," and are engraved by James Mason.

Nic. Poussin. Two large pictures, which invite the greatest attention. The one "The Golden Calf," the other, "The passage through the Red Sea."

Another interesting object in this mansion is an arm-chair, in the form of the middle ages, made of steel, or some white metal, and adorned with numerous prominent figures, and some beautifully chiselled *bas-reliefs*, of the most exquisite workmanship. On the back of the chair is a Roman triumphal procession, Daniel interpreting the writing on the wall, and Christ as Saviour of the world. This antique piece of furniture is quite a work of art. It was presented to the Emperor Rudolph II. by the city of Augsburgh, and at the period of the occupation of Prague by the

Swedes, fell into the hands of the latter, whence it passed over to England. The name of the artist, *Thomas Rücker*, with the date 1574, is engraved on one corner of the seat. M. de Stettin, in his *Kunst Geschichte, Augsburg's,*" p. 492, gives an account of this artist.

WILTON HOUSE,

THE SEAT OF THE EARL OF PEMBROKE AND MONTGOMERY.

THIS magnificent residence is about three miles distant from Salisbury, and contains a perfect museum of art. My limits, however, will only allow of my mentioning the most important objects.

The building itself was once distinguished by a richly decorated and painted porch, executed after a plan by Holbein. This was the last remaining specimen of his skill as an architect in England, and has only recently been pulled down. It was remarkable for the elegance of its form, otherwise the

decorations corresponded with the usual overladen style of the sixteenth century.

The most ancient portion of this mansion, including the inner court, which has been lately restored by Mr. James Wyatt, is built in the old English style. The garden façade is in the Italian style, by Inigo Jones.

The garden, which glows with all the rare productions of a southern clime, is also laid out in the Italian taste, and surrounded by lofty trees; a beautiful colonnaded bridge, crossing an adjacent stream, appears to be built after a plan by Palladio.

In the entrance hall, arranged with military effect, are several suits of armour, taken from the French at the battle of St. Quentin by an Earl of Pembroke, including the armour belonging to the Duke de Montmorenci, and several other French knights, which, being all of bright steel, inlaid with gold, produce a fine effect. That belonging to the said Earl of Pembroke himself is, however, the most striking of the number; also of steel, and literally covered with a tracery of gold.

One of the most perfect private collections of antique marbles existing in the country,

is contained in this mansion. They are arranged in a gallery round the interior of the court, and present a magnificent coup d'œil. The elegance of their disposition is the tasteful work of Mr. Westmacott, the sculptor. This collection is chiefly compiled from the united cabinets of Cardinals Richelieu and Mazarin; with a few specimens from that of the Earl of Arundel, and the colossal Apollo from the Giustiniani Gallery.

I was prevented, by the limits of my time, from paying that attention to individual objects which they deserved; and the little I saw, only added to my regret at not seeing all. I will, however, enumerate those which particularly struck me.*

* The following are the works on Wilton House with which I am acquainted. "Kennedy's Description of the Antiquities and Curiosities of Wilton House, with twenty-five plates of statues, busts, and *bas-reliefs*. 4 vol. 4to. 1796." The notices are very incorrect.

"Aedes Pembrochiana; or a critical account of the statues in Wilton House, by Richardson." This work is merely an emendation of the errors of the preceding.

"Numismata Pembrokiana, 1 vol. 4to., 1746" Cary Creed engraved the seventy plates in this work.

A most beautiful and, I should imagine, almost an unique species of workmanship, is a piece of Mosaic, representing Hercules in the garden of Hesperides. The god is sitting on the left, with a golden band round his brows, and looking towards a female figure, probably a daughter of Atlas, standing on the right. Her dress consists of a light blue boddice, over which is a purple robe. In the centre, behind Hercules, is a tree with golden fruit, with a serpent entwined round the stem. The great similarity of subject between this ancient relic, and the Mosaical account of the Fall of Man, is very striking; but, on closer examination, various discrepancies are visible. The coloured stones which form the subject are stuck into a species of white cement or putty, now become as hard as stone, and are placed at such distances, that the interstices seem to form a kind of white frame work around them. The drawing and composition are excellent, and would do no discredit to a later epoch. This remarkable Mosaic formerly belonged to the Arundel collection.

Among the number of busts, that of Julia Mammæa most attracted my attention; it has,

singular to say, much of that cast of countenance remarkable in the female heads of Leonardo da Vinci. In point of workmanship this bust possesses great beauty and finish, but some doubts exist as to its being a real antique. Another female head is also very attractive, representing Lucilla, the daughter of Antoninus. Those, however, of Germanicus, Augustus, and several Greek poets, are the finest in the collection.

The figure of a youth with his hands tied behind his back, and a cap pulled over his face, is a very curious statue. A beautiful Torso of the well-known statue of Cupid bending his bow is also here; the rest of the figure has been replaced, and though the head may be an antique, it is decidedly that of a girl.

LIST OF THE BEST PICTURES.*

A small picture, in two compartments, demands our particular attention, being frequently cited as the oldest oil painting extant. The compartment

* A work was published in 1731, entitled "Gambarini's Description of the Earl of Pembroke's pictures." 8vo.

on the right contains a standing figure of the Virgin, with a most lovely expression of countenance, holding the infant Christ in her arms, and surrounded by a large concourse of angels, all clothed in light blue dresses: the child is half enveloped in a dress of gold. The ground of the picture is also gold. The division on the left represents king Richard II. kneeling with folded hands; a golden crown on his head, and on his shoulders a mantle of gold stuff, woven in a pattern of red rings linked together, with a stag *couchant* in the centre of each. These are the arms of his mother, and are intended as a play upon his name "Plantagenista." The angels in the other compartment have also similar white stags on the breast of their mantles. Behind the king stands his patron saint, John the Baptist, with king Edmund the Martyr holding a ring, and king Edward the Confessor with an arrow: also on a gold ground.

From the circumstance of Richard II. being here represented as quite a young man, the date of this picture has been assigned to the beginning of his reign, viz. about the year 1377; nothing, however, exists, either historically or traditionally, to corroborate this idea. The only story attached to it is, that king James II., as late as the 17th century, sent it

to Rome by Lord Castlemain, at whose death it was brought back to England by Thomas, Earl of Pembroke. On minuter examination, also, no connoisseur could possibly adjudge to this picture an earlier period than the middle of the fifteenth century: I will also predict that he will recognise in it the school of Fra Angelico da Fiesole, and, to venture still further, the hand even of Cossimo Roselli. In terming this an oil painting, no less a mistake is committed, it being evidently painted in distemper, somewhat in the delicate style of Fra Angelico, with all the marks of his peculiar colouring, and exhibits not even the slightest varnish of oil which could justify the mistake. This question, however, loses all its importance, on its being proved that the picture before us was executed long after the discovery of oil-painting, even if Joh. van Eyck be admitted to have been the original inventor. An engraving by Hollar exists of this painting, dedicated to Charles I. and entitled, "Tabula Antiqua."

Jarenus. Another old picture of the Flemish school forms an interesting feature in the history of painting, from the circumstances of the artist having inscribed his name upon it, an occurrence which was very rare among the Germans at so

early a period. It represents a Descent from the Cross, with the holy women weeping over the dead body of the Saviour; Joseph of Arimathea, John, and other men are standing by; one of them holding a tablet, upon which is written, JARENUS. P.; the sepulchre is seen in the background of the picture, and on the right is a distant view of Mount Calvary. A very beautiful and highly finished picture, and evidently by the same artist of the Westphalian school at Soest, by whom a large piece in the Berlin Museum, as described in the third part of the catalogue Nos. 173, 183, and 184, was painted.

Lucas von Leyden. A small picture representing a party of men and women assembled round a card table; half-length figures. Touched in the same spirited and almost hard manner which distinguishes his engravings. His name is inscribed upon it.

Joan Mabuse. A duplicate, or old copy of the children of Henry VII.; the original picture of which has been already noticed in the account of Kensington Palace.

H. Holbein. 1. Portrait of Edward VI., when a boy, with a flower in his hand; three-quarters length. By no means one of this master's best productions, being very slightly painted, and having

suffered much from cleaning. Inscribed HANS HOLBEEN. P.

2. William, the First Earl of Pembroke; whole-length standing figure; at his side the little dog who refused to leave him after his death, and finally expired beneath his horse. Rather a dry picture.

3. The Judge More, Father of Thomas More; half-length. An exquisite picture, full of manly dignity and intelligence. The shadows rather too decided a brown. Presented by the artist to the Pembroke Family.

4. Lord Cromwell; a very clever portrait of a handsome man. Drawn in black and red chalk, and in excellent preservation.

P. P. Rubens. A landscape, with four children playing on the ground with a lamb. They are intended to represent the infant Jesus, with St. John, and a little girl and an angel. A very animated picture, rich in colour, and entirely finished by his own hand. Engraved for Sir R. Colt Hoare.

Ant. van Dyck. A splendid large family picture.* Philip, Earl of Pembroke sitting with his Countess, Susanna, by his side; on the left his five

* The original sketch of this picture, very slightly treated, is in the possession of the Count de Lochis, at Bergamo.

sons, and on the right his daughter Anna Sophia, with her husband Robert, Earl of Caernarvon. Before them stands Lady Mary, wife of Lord Herbert, and daughter of the Duke of Buckingham. In the clouds are three cherubs, representing three deceased children of the family.

Also several other portraits, either by Van Dyck or copies from him. The most beautiful are those of the Earl and Countess of Bedford.

F. Zucchero. Two delicious little portraits of Francis II. and Charles IX., as boys; standing figures.

Sir Joshua Reynolds. Two portraits of Henry, Earl of Pembroke, and his wife Elizabeth, with their little son.

Among the paintings of the Italian school, I did not remark any of importance, but I shall here mention a few, in order to correct former mis-statements.

A. Mantegna. A standing figure of Judith with the head of Holofernes in her hand; which she is putting into a bag held open by an old woman. A beautiful little picture; probably the same supposed to be a Raphael, and exchanged by Charles I. for a picture by Parmagianino.

Four paintings and two drawings are also here

attributed to Raphael; three of which appear in Göde's work, and from thence have been incorrectly copied by Fuseli. By way of correction, I add the following. The first is the Ascension of the Virgin, who is standing, with folded hands, upon some clouds, which are supported by five cherubs. Below are the standing figures of eleven youths looking upwards; a twelfth is seen running down a hill. The back-ground is a hilly landscape. This picture bears not the slightest trace of Raphael's pencil, but evidently belongs to a later period, and although in subject the same as Göde mentions, it deviates from his description in numberless instances. It would therefore appear that the picture which was painted by Raphael, when a young man, had been removed away, and this one substituted. The one formerly at Wilton House is said now to be in the possession of Dr. Huybens, of Cologne.

The second picture mentioned by Göde, is the Virgin with the child on her lap, to which she is offering a pink. The words "RAPHAELLO VRBINAS. MDVIII." are written on the edge of her dress round the bosom. This is a duplicate of the composition called "The Madonna with the Rose;" only that, in this instance, she is holding a pink. It must not, however, be mistaken for the

real Madonna with the pink, of which there are so many copies ; one, for instance, belonging to the Cav. Camuccini. The picture now before us has been much repainted, but enough remains of the original to prove it could never have been the production of Raphael's pencil.

The third picture, representing the Virgin, with the infant standing on her knees, and St. Anna behind her with outspread arms, has been borrowed from a beautiful composition of Raphael's, of which Marc Anton. has left an admirable engraving. Instead of St. Anna, an angel is standing on the left, who is leaning against the cradle, and reaching towards the child. The little angel on the right of the engraving has been omitted. Judging from the execution, I should pronounce this picture to be the production of that Flemish artist who, in the sixteenth century, so frequently borrowed from the compositions of Raphael and other Italian masters.

Among the various other curiosities preserved in this collection are two chairs, richly carved in wood, and beautifully inlaid with ivory. They belonged once to Cardinal Wolsey, who frequently occupied an apartment in the older part of this house.

A pair of enormous horns of the moose deer are

very remarkable as antideluvian remains; they are frequently found in Ireland, and greatly resemble the American Elk, although infinitely superior in size.

BOWOOD,

SEAT OF THE MARQUIS OF LANSDOWNE.

THIS magnificent park is situated about seven miles from Devizes, and, from the varied character of its grounds, and the agreeable diversity of hill and dale, may be considered one of the most enchanting spots in England. A lake, occupying a large extent of valley, with a cascade at the lower end, completes the beauty of the picture. This cascade, although indebted to art for its existence, is yet so artfully contrived, as to preserve the unstudied beauty of nature, and, with the noble overhanging trees, and the luxuriant vegetation around, forms a most striking object. From the circumstance of the roof of a grotto here being entirely lined with the cornua ammonis, some of which I remarked of uncommon size, it appears that this fossil is plentifully found around.

It was at Bowood that we were first initiated into the insolence of the English race of men-servants. We had entered the portico, and my friend so far forgot himself, or rather so far remembered his German good manners, as to take off his hat, and address himself in a friendly tone to the servant. By this civility, he, however, forfeited all claim to respect in the fellow's eyes, who answered very saucily, and desired us to go round to the back door. Fortunately, I was better versed in English usages, and coming up with a lofty air, and my hat on my head, said in the appropriate drawl, "Where's the housekeeper? I have a note from the Marchioness." This altered his tone immediately, and we were properly admitted.*

As a further instance of the insufferable airs of this class in England, I add another anecdote. A nobleman of the highest rank, (an English duke,) on visiting the collection of the Duke of Sutherland, put a crown into the

* To those acquainted with the excellent arrangement of Lord Lansdowne's household, nothing less than the assertion of a German would entitle this anecdote to belief.—*Transl*

servant's hand: "My Lord," said the man, eyeing the piece with infinite contempt, "from such noblemen as yourself, I am accustomed to receive gold." The duke pocketed the crown again, adding, "tell your master, that you'll get neither gold nor silver from me."

But, enough on this subject; let us now return to the examination of this delightful mansion, and the many objects of art it contains.

Raphael. The centre part of the Predella to the altar piece in St. Fiorenzo's at Perugia. From the hands of Lord Robert Spencer, its first possessor in England, it passed into those of the Marquis of Lansdowne. The subject is the preaching of John the Baptist, who is standing on an eminence on the right, exhorting to repentance, with a cross in his right hand. Men of all ranks and ages are standing in three distinct groups around, and in front are two lovely children playing together. These latter, as well as two youths who appear overcome with the eloquence of the preacher, have all the charm of Raphael. Much of the Perugino manner, (as might be expected from the date, which, according to an inscription on the centre picture of the altar piece, is 1505) is perceptible; while at the

same time, and especially in the drapery, which is studied from Masaccio, the Florentine school is distinctly recognisable. This delicious little picture is, unfortunately, much injured. It was engraved in Italy, the same dimensions as the original, by Ant. Capellan.

Titian. A Madonna with a glory of angels; of his later period.

Andrea del Sarto. Portrait of a Young Man in black dress and *barêt.*

Bronzino. Another fine portrait of a Young Man, half length figure, front view, with a red and white striped banner in his hand.

Claude Lorrain. A Sea-port by Sunrise; on the left a large Temple with some religious fête; in the foreground a boat, with two figures. A small, but very beautiful picture, and in good preservation.

Four interesting paintings by *Sir Joshua Reynolds* are here:

1. Sitting figure of St. Cecilia, seen in profile. Two Cherubs standing beside her at the Organ. A charming picture, but with nothing ideal about it. St. Cecilia is no more than a pretty Englishwoman, and the cherubs children of the same country.*

* The St. Cecilia is a portrait of Mrs. Sheridan, and the cherubs her two nieces.—*Transl.*

2. Portrait of a Grecian Female.

3. A Girl; the colouring good.

4. A Naked Child.†

G. S. Newton. Scene from the Vicar of Wakefield, with the return of the Eldest Daughter to her father's house. The characters are excellently drawn, and in execution recall the style of Wilkie. This picture is well known from the engraving.

A. W. Callcott. View on the Thames, in the neighbourhood of London, with numerous Vessels, &c. A large and beautiful picture, of transparent and luminous tone.

Several marble statues by modern English sculptors also adorn this mansion. Among them is *Westmacott's* celebrated Hagar in the Desert, with the expiring Ishmael in her lap.

I regret to be obliged to pass over the various apartments, and more especially the library, in silence.

BATH.

This once fashionable bathing place, in point of beauty of situation, and splendour of buildings, forms one of the most attractive cities in

† The infant Samuel Johnson.—*Transl.*

England. Standing, as it does, between two hills, the principal edifices being situated on successive terraces upon a steep declivity, and interspersed with lovely meadows and trees, it offers altogether as delightful a spectacle of beauty, comfort and luxury as can possibly be desired.

Whatever may be said of the English, it must, at all events, be acknowledged, that in the art of comfort, they are arrived at a pitch of which we on the continent are but clumsy imitators; and no one who has not visited such a place as Bath, where the richer families congregate solely for the purposes of pleasure, can appreciate the inconvenience suffered by an Englishman in exchanging his own home for the inferior accommodations of the continent. The city of Bath perhaps exhibits the most conspicuous example of this kind of luxury. For a description of the churches in Bath, see "Britton's Architectural Antiquities, &c. Bath Abbey."

COLLECTION OF PICTURES BELONGING TO W. BECKFORD, Esq.

Raphael. The exquisite picture of the "St. Catherine of Alexandria," well known by the

engraving by Desnoyers; which, like all other imitations of such chef-d'œuvres, although a beautiful work in itself, gives but a feeble idea of the merits of its splendid original. In viewing the figure of this lovely saint, who is represented the size of life, and is seen turning in heavenly inspiration towards the light, a sense of the supernatural involuntarily arises. To few has the power been thus given to represent an expression which partakes more of heaven than of earth.

From the character of the drawing, I should adjudge to this picture the same date as that of the "Entombment" in the Borghese Palace. In many places, especially in the carnation tints, the colouring is so thinly laid on, that the strokes of the chalk outlines are plainly visible through. The lovely portion of landscape is also painted in a sketchy manner, and with the thinnest layer of colour. The picture is in excellent preservation; the only visible injury is where the hair joins on to the forehead, and in the shadows at that part, which have been slightly repainted. Formerly in the Aldobrandini Collection at Rome. The original cartoon is among the collection of drawings at Paris; and a still earlier sketch, evidently the first idea for the picture, is, with many other pen sketches, in the possession of the

Duke of Devonshire. A beautiful pen sketch of the front part of the head, with five studies of children, is also in the collection of the late Sir Thos. Lawrence. These facts furnish a fresh proof, that, although Raphael painted with great rapidity, he by no means disdained those necessary studies without which no artist can work with certainty.

A small picture of the Adoration of the Kings, of the same composition as a portion of the large tapestry in the Vatican, appears to belong to Raphael's school. A picture exactly resembling it, inscribed M. R. 1504, or 1509, is in the Dresden Gallery. Both were probably painted from a small drawing by Raphael, now in the possession of Messrs. Woodburn, and in a very injured condition.

B. Garofalo. A Holy Family, surrounded by the Almighty and many angels; of great transparency of colouring, and treated quite in a Raphael manner. In delicacy of execution it also ranks very high.

Here are two fine pictures from the school of Ferrara, by *Mazzolinio.*

Also the half-length figure of a saint, from the school of Perugino.

Fillippo Lippi. A small long picture represent-

ing the Adoration of the Kings, with four figures of great sweetness and delicacy, much in the manner of that beautiful picture by Memling, from the Boisserie Collection, now in the possession of the King of Bavaria. In Fillippo's picture, also, the group of the Kings in the centre of the fore-ground is excellently conceived. In the mountainous landscape in the distance is seen a procession, and various small figures of saints and hermits, such as St. Jerome, St. Anthony, and many others, appear upon the heights. The execution of this rich composition combines great delicacy with equal decision, and it is altogether one of the finest works I have yet seen by this master.

Claude Lorrain. A large landscape with our Saviour appearing to Mary Magdalen at the tomb. By no means one of his happiest pictures, the colouring being hard, and the trees very stiff.

A large landscape by *Gaspard Poussin* is infinitely superior; and also a smaller one by the same, of excellent colouring. Here I found, of the German school, several good pictures, especially one of the Adoration of the Kings; a middle-sized picture, of the school of *van Eyck.*

H. Holbein. The celebrated portrait of Bishop Gardiner, half-length figure, taken in front, with an expression of great austerity. His dress is of

white linen, striped with black, with a black cap on his head, and holding a book, bound with red, in his hand. A landscape forms the back-ground.

I was greatly charmed with the delicate execution of two small landscapes; the one by *de Bles*, called "*Civetta;*" the other, with an angel leading the young Tobias, by *Adam Elzheimer*, and corresponding with the small engraving by Goudt, only reversed.

I am obliged to omit the valuable Dutch paintings in this collection; among which those by *A. Ostade, J. van Steen, Ruisdael, &c.* are of the highest excellence. Also several portraits by *Reynolds*, none of which my limits permit me to describe.

For the same reason I am restricted in mentioning the many costly vases, etc., some of which are particularly remarkable as works of art.

BRISTOL.

The evening of the eighth of June brought us through a beautiful country to the great city of Bristol, one of the chief manufacturing *depôts* of England; whose tall pyramidal chimneys, reeking with the coal fumes of countless manufactories, announce, telegraph-like, to

the traveller, the useful avocations of the good people of Bristol. The effect was the more striking from the few hours that had intervened since our quitting Bath, which, with its clean and peaceful streets, seems to stand in the relation of a dignified nobleman to his busy merchant neighbour. During our stay in this city, despite of all usual business and bustle, the town was perfectly quiet, and gave no perceptible warnings of the political earthquake which was soon to convulse it.

Were it only from the accumulations of soot which bedim every building, this city could lay no claim to beauty. The number also of small wooden houses of the sixteenth century, although curious in themselves, and often adorned with rich carving, detract much from its appearance. These are called the Dutch houses, having been imported ready made, and having formed, at one time, an important article of traffic between this country and Holland. What would the Englishman of the present day say to the idea of importing a dwelling house from the continent?

Another object of interest in this city, is the old church. A description of which, with en-

gravings, is to be found in "Britton's Architectural Antiquities, &c. Redcliffe Church, Bristol."

Nothing can exceed the beauty of the country round Bristol, especially the fine rocky scenery of the neighbouring Clifton, with the little peaceful Avon winding through the depths below.

At the period of my stay in Bristol, it was in contemplation to erect a suspension bridge, at a height of two hundred and thirty feet above the river, and embracing a span of six hundred and thirty feet, from rock to rock. The object, in this time-saving generation, was to facilitate the speedier conveyance of merchandise, and from its situation, combining the beautiful with the useful, it will doubtless form a striking feature in the neighbourhood. At that time about half the necessary shares were taken, the whole expence of the undertaking being reckoned at fifty-seven thousand pounds. The late occurrences will hardly have contributed to the furtherance of this object.

At Clifton we visited a choice collection of paintings, belonging to W. Acraman, Esq., among which many fine specimens of the

Dutch and English schools appear; of the latter, for instance:

Benj. West. Cupid and Psyche; one of his best pictures, painted shortly after his return from Italy. Half-length figures, in an oval form.

J. Westall. A specimen of his earlier and better style: Cupid lying asleep, with Psyche gazing at him; whole-length figures, with rich accessories, and not devoid of beauty of colouring.

Johnson. Several Landscapes, with charming effects, but too hard and green in colouring, and, generally speaking, too thoroughly English in style of keeping, to afford any permanent pleasure.

Ill, however, could the inspection of this pretty collection repay us for our disappointment at not seeing the famous gallery at Leigh Court, the access to which, unfortunately for us, owing to the absence of the proprietor, was strictly denied to every stranger.

My knowledge, therefore, of these pictures, is only derived partly from the report of a brother connoisseur, and partly through the medium of the etchings, with annexed descriptions, published about ten years ago by John Young.

Raphael. Christ bearing the Cross, a small long picture, which formed part of the Predella for the altar piece of St. Anthony of Padua, at Perugia. Formerly with the other portion of the altar piece in the Orleans Gallery, and engraved by N. de Larmessin.

Murillo. By this master Mr. Miles possesses several pictures, especially the Crucifixion of St. Andrew, the sketch for which is in the Dulwich College. A large Landscape also with a Holy Family, is said to be very beautiful.

P. P. Rubens. The chief picture in this collection is the Conversion of St. Paul; figures the size of life. The sketch to it is preserved in the Munich Gallery.

Another fine picture, by *Rubens*, is the Woman taken in Adultery; half-length figures.

Among the Landscapes, one large *Claude*, and two by *Gaspard Poussin*, are the most conspicuous.

It might have been expedient to have transcribed the catalogue belonging to this collection, but knowing from experience how little reliance may be placed on such accounts, I have preferred mentioning only those pictures which are generally acknowledegd as the best.

OXFORD.

This celebrated University town, displays in its various colleges, with their halls and chapels attached, such a succession of splendid edifices, that, although unpretending in size, Oxford may fairly be termed a city of palaces.

By the halls and colleges of an English university, a very different purpose is understood to that which a foreigner would attach to these terms. Here they are buildings in which a certain number of students are provided with lodging and maintenance, and where, under the superintendance of masters, tutors, and fellows, they reside during the period of their academical studies. The young men by these means enjoy many particular privileges, but are, at the same time, subject to various severe regulations.* Many of these colleges are endowments of great antiquity, and have been further enriched by subsequent

* A faithful account of the University regulations of Oxford and Cambridge, will be found in Niemeyer's valuable work, "Beobachtungen auf einer Reise nach England, 1822." 2 vol. p 240.

legacies and donations. They are chiefly built of hewn stone, and exhibit splendid specimens of the old English style of architecture. Only in a few instances where Sir Christopher Wren, or his followers, have been employed in additions or alterations, has the Italian style been introduced. All are maintained in the most perfect repair, which contributes not a little to the dignity and effect of the coup-d'œil. This assemblage of fine edifices in one style, and the constant practice of building going forward in additions or repairs, forms in itself a school of architecture, which has no small influence in promoting the cultivation of this style in England. Scarcely an Englishman can be named, in any way distinguished by birth, fortune, or talents, who has not spent the brightest years of his life at one of the universities; and, is it surprising if the impressions and prepossessions formed at an age to which all recur with affectionate remembrance, should display themselves by every opportunity in after-life? Hence it is, that we find the country seats of the nobility, the halls of English jurisprudence, and the benevolent institutions of the philanthropist, without in-

cluding the number of churches lately erected in all parts of England, all partaking of the old English style of building.

Another flattering proof of the kindly feeling with which many a distinguished individual remembers the period of his college life, is displayed in the number of presents and bequests which are continually accruing, either for the further support of the institutions, or towards the increase of their libraries, collections, &c.

By this means principally the colleges have become possessed of some of the rarest and most valuable objects, to which all who are desirous may have immediate access.

It is far beyond my means, or intention, to annex any particular account of the nineteen colleges and five halls which ornament this university. Whoever visits Oxford, will find every enquiry satisfactorily answered in Slatter's "Guide" with many historical notices, which will much contribute to the interest and advantage of his examination.

The CATHEDRAL, or CHRIST CHURCH.*

THIS venerable church joins on to the College of the same name. It is built in the heavy circular, or Saxon style, and, in an architectural respect, offers nothing worthy of remark. The altar, and richly decorated chancel, however, are not without interest for the antiquarian. The same may be said of several monuments; among which the one of Sir Henry de Bathe is the most distinguished. Another interesting and elegant object is the shrine or grated chapel erected over the tomb of St. Frideswide. This holy personage died in 740, and Christ's Church, and a priory, said to be founded by her, formerly bore her name.

In this edifice there are some remains of old painted glass windows, one of which, with the Martyrdom of Thomas à Becket, appears to be of great antiquity. In the windows on the south side of the Divinity Chapel, many specimens

* See Britton's Architectural Antiquities, &c. Oxford Cathedral.

of the work of *Bernhard van Linge*, a Netherlander, appear, painted in the early part of the seventeenth century. These consist of subjects from the life of Noah, with the destruction of Sodom and Gomorrah, and Christ disputing with the Doctors. The window on the northern side, with the Angel delivering Peter from prison, was painted by *Isaac Olivier*, in the year 1700, at the advanced age of eighty-four years.

The Nativity is by *Price*, from a design by *J. Thornhill.* This series of windows gives a most interesting and instructive view of the successive epochs of glass painting, which are all distinctly recognisable here.

CHRIST CHURCH COLLEGE.

THE largest of all the Oxford Seminaries, consisting of two courts or quadrangles; the larger one built in the simple, yet beautiful old English style, the other of more recent date; having been erected in the Ionic order, in imitation of Palladio, in 1705. The façade fronting the market, four hundred feet in extent, is

one of the most imposing in Oxford, and is surmounted by a richly decorated Gothic belfry, forming a fine central termination to the building. The tower was completed upon a plan of Sir Christopher Wren's, having been left unfinished by Cardinal Wolsey, the original founder of the College. The bell itself is one of the largest in England, and originally belonged to Osney Abbey. Before its recasting, in 1680, it was adorned with the following inscription, "*In Thomæ laude resono Bim Bom sine fraudo.*" Every evening, at ten minutes after nine, it gives one hundred and one strokes, to warn the students of the college that the entrance is about to be closed.

A further decoration to this building is an elegant porch, built by Cardinal Wolsey. A single pillar supports the richly ornamented roof, which, spreading its slender ribs, fan-like, over the ceiling, and intersected by the usual forms and ornaments of Gothic architecture, displays one of the richest coup-d'œils imaginable.

Not less remarkable is the large dining hall, or chapter house, one hundred and fifteen feet in length, also in the old English-Gothic, with

a richly ornamented ceiling, and large window at the end. Two fire-places in corresponding style, executed in 1801, from designs by Mr. Wyatt, add considerably to the effect of this most magnificent of all banquetting halls. Upon all occasions of a royal visit, the public entertainments take place in this building. The last time it was thus required was during the regency of George IV. who, accompanied by Prince Metternich, and Field Marshall Blucher, paid a visit to this university. The many portraits of celebrated men, adorning the walls, are also objects of peculiar interest. They comprise specimens of the finest portrait painters who have flourished in England; from the name of *van Dyck* down to that of the late esteemed President *Sir Thomas Lawrence.* The portrait of Dr. Nicholl, master of Westminster school, by *Sir Joshua Reynolds,* is one of the most remarkable of the number.

Among the antique marbles in the library of this college, the figure of a female with a boy, who is laying his hand on her shoulder, is conspicuously interesting. This beautiful group was found at Pella in Greece, and was presented by the late A. K. Mackenzie.

Extremely fine is also a bronze bust of Marcus Modius, a physician, with a Greek inscription, presented by Lord F. Campbell.

In the collection of pictures and drawings bequeathed by Brigadier General Sir William Guise, this college has received an important addition; and although many copies, and other pieces of little value are interspersed, yet there is much, especially in the drawings, to admire.

Through a special introduction to Messrs. Pusey and Buckland, we obtained the rare favour of examining these drawings, and were further permitted to make a catalogue of them. What renders the inspection of this collection so difficult of attainment, is the indispensable necessity of all visitors being attended by a master of arts—a condition laid down by the testator, and which, considering that the examination of these drawings cannot occupy less than from two to three days, is an obligation which a member of the university has seldom time or inclination to fulfil. I am, therefore, the more indebted for the extraordinary kindness shewn me in this respect by Professor Buckland. In com-

pliance with his wish, I made a particular catalogue of those drawings which are most deserving of notice, so that by arranging them accordingly, they may be rendered more immediately accessible.

The following paintings in the Guise Collection deserve especial mention.

A St. George and the Dragon, remarkable for its extreme antiquity. This is an old Byzantine painting, and very similar to one of the same subject which I had seen at Naples. From the antique costume, and the animation of the figures, it would seem that both these pictures were taken from some celebrated work of an earlier period. Generally speaking, this may be considered to be the case with all the specimens of the Byzantine school which have descended to the present times; frequent repetitions of the same subject being found executed with various degrees of ability, and displaying an excellence of composition and design, which bespeak a greater advance in the art than the execution would warrant. Several interesting pictures of the old Florentine school of the 14th and 15th century are also here, and are the more remarkable, from this description of paintings occurring so

seldom in England, where their worth, according to the general appreciation of art in this country, is merely rated by their antiquity.

Here are also two male portraits by *Titian*, and others by *Holbein*, or his school, which, in spite of their present injured condition, still shew signs of former excellence.

Several excellent pictures by the *Carracci*, or their scholars, appear in this collection, one, in particular, of a butcher family by *Annibale*, supposed to be that of the painter himself.

Great interest is also attached to several heads, painted on paper, said to be fragments of cartoons by Raphael. They represent two male and two female heads, but hanging, as they do, almost the highest in this lofty apartment, I could not satisfactorily examine them.

Another fragment of one of these celebrated cartoons of the Murder of the Innocents, is the head of a female, seen in profile, and belonging to the figure of the Mother seated in the fore-ground, wringing her hands over the dead body of the infant in her lap :—presented by the Rev. Mordaunt Cratcherode. As this cartoon is no longer in existence, and another fragment of a female head from the same composition, and to all appearance genuine, being in the possession of Lord Spencer,

at Althorp, I am inclined to consider this also original.

I cannot say so much for the other figure of the Woman leading the Boy, who is carrying grapes, in the cartoon of St. Peter and St. John, at the Beautiful Gate of the Temple. The original cartoon being in Hampton Court, this head, if taken from it, must necessarily be a copy.

Of the two male heads, the one is a front view, and with a beard. I could not make out to what composition they belong.

A fifth drawing is that of the Sybil, from the fresco painting in the church of St. Maria della Pace, at Rome, drawn with the pen, with sepia wash, and heightened with white. In spite of the additional touches it has received, its original beauty is still evident. In this condition, however, it is impossible to decide whether it be by Raphael or not.

The sixth drawing, representing the Gathering of the Manna, is a decided copy. It is one of those frieze-like compositions in the *Loggie* in the Vatican: drawn with the brush in bistre. The original sketch with the pen, is, I believe, in the possession of Mr. Hone, and was made known to the public in Mr. Rogers's work, entitled "A Collection of Prints in Imitation of Drawings, &c. London, 1778, 2 vol. folio."

A further catalogue of the Guise collection of drawings, which are kept in folios, will be found in the second volume.*

* The further description of the Colleges, and their various privileges and usages, has been principally taken by M. Passavant, from Slatter's "Guide to Oxford." The translation of it has therefore been deemed inexpedient. M. Passavant also proceeds to describe the Installation of 1814, and the annual conferring of degrees, with the usual festivities of that time, which, although interesting to a foreigner, are so familiar to the English reader, as to authorise the Translator in omitting this part.—*Transl.*

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