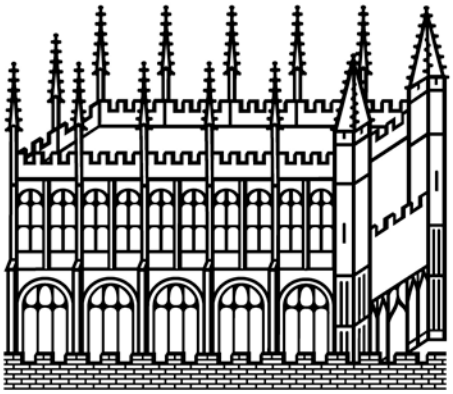

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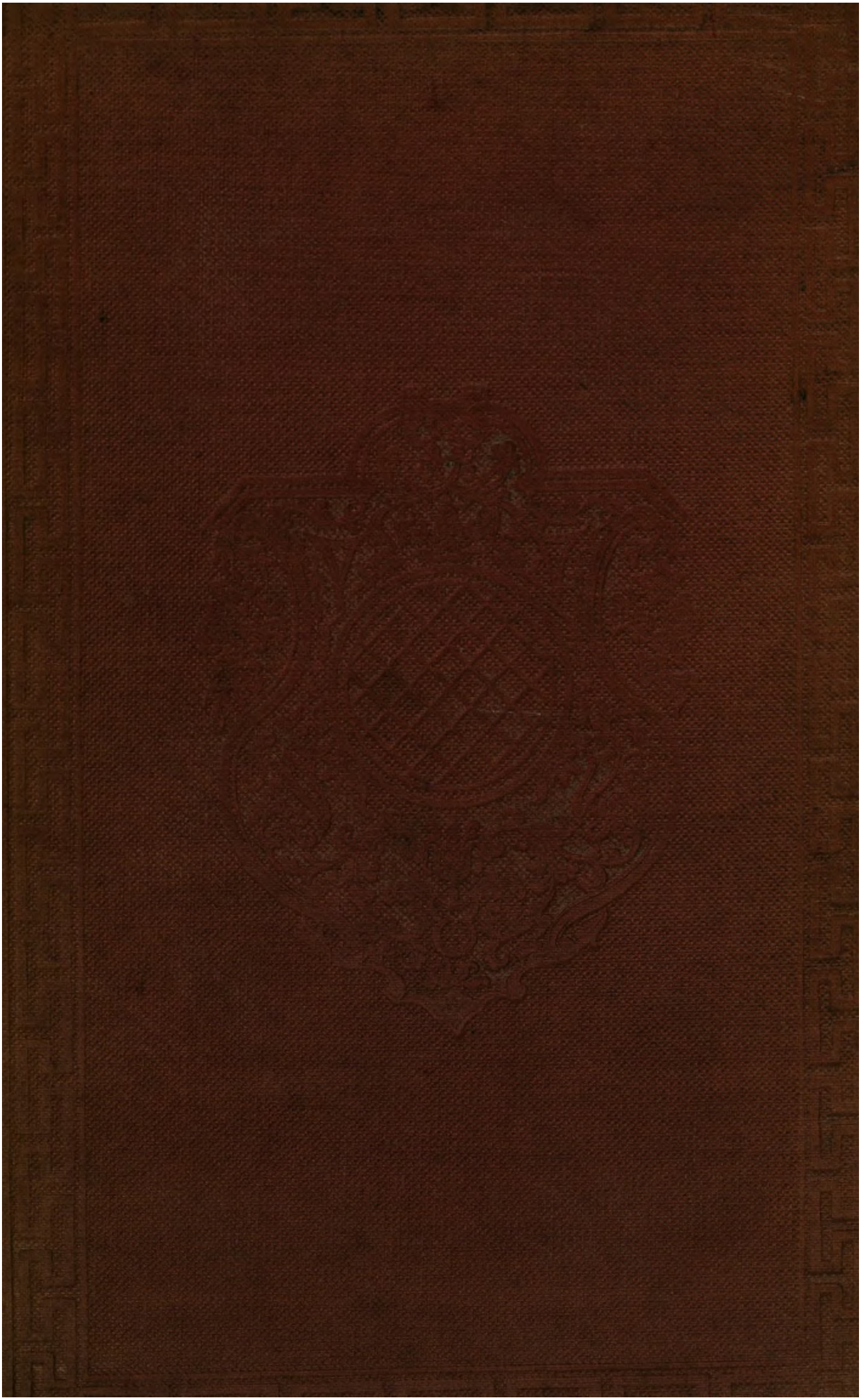

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HANDBOOK

TO THE

PUBLIC GALLERIES OF ART

IN AND NEAR LONDON.

WITH

Catalogues of the Pictures,

ACCOMPANIED BY

CRITICAL, HISTORICAL, AND BIOGRAPHICAL NOTICES, AND COPIOUS INDEXES TO FACILITATE REFERENCE.

By Mrs. JAMESON.

IN TWO PARTS.

PART II.

CONTAINING

HAMPTON COURT.

DULWICH GALLERY. BARRY'S PICTURES.

SOANE'S MUSEUM.

LONDON:

JOHN MURRAY, ALBEMARLE STREET.

1842.

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LONDON:
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Stamford Street

PART II.

CATALOGUE

OF THE

PICTURES IN THE STATE APARTMENTS AT HAMPTON COURT.

BEFORE the accession of William IV., in 1830, the number of state rooms open to the public was nineteen; the number of pictures about 200; since then, the pictures formerly at Kensington Palace, which used to be the great depository for all the old trash belonging to the crown, have been removed hither, and, being united with a great number of those which hung at Buckingham House and Windsor Castle before the late alterations, they form a gallery of about 750 pictures, distributed through twenty-four apartments. These are freely open to all visitors every day of the week, except Friday, on which day they are closed, for the purpose of being cleaned. They are also closed on Sunday till two o'clock. The keeper of the state rooms and a number of police officers are in constant attendance.*

I have found it exceedingly difficult to draw up anything like a correct or available catalogue of the pictures now collected here; for, in the first place, there was an immense quantity of nameless rubbish and strange old remnants of royalty, in the shape of ugly vapid faces, with great wigs and whiskers and beards of all shapes and sizes,—embroidered waistcoats, "and ruffs and cuffs, and farthingales and things,"—which, however horrible or stupid, were to be

* I am sorry to learn that their presence is but too necessary; but the barbarism and ignorance of our populace with regard to all matters pertaining to art arise from their having been too long shut out from such places of resort. Of the civility of Mr. Grundy, the keeper of the state apartments, and of his intelligent interest in the objects committed to his care, I have every reason to speak in terms of acknowledgment and praise.

registered for the future use of the historian or biographer; and, secondly, I was perplexed by the conviction that the present arrangement can never be intended to be permanent. I do not say that nothing could be worse; but I do say that, even admitting all the difficulty of arranging such a heterogeneous medley of pictures,—some of infinite beauty and value—others bad beyond all terms of badness,—in rooms not originally adapted for their reception, and where the light is only partially diffused;—admitting all this, and the best intentions on the part of those employed, it is certain that something much better might be done here than has yet been done, or apparently thought of. The intention of the late good-natured king, and of her present Majesty, as legal guardians of these our national treasures, was evidently to render them as far as possible a source of pleasure and improvement to the public at large. But to whom are we to look as the person responsible for the manner in which these gracious intentions have been carried into execution? Is it to the Lord Chamberlain and his deputies? or to Lord Duncannon and his deputies? or Mr. Seguier and his deputies? To what master-mind, accomplished in the knowledge of art, deep learned in the history and antiquities of our country, and enthusiastic for her honour, has been intrusted a task of such high and general importance as the distribution of the pictures in this royal palace? To whom are we to give praise for what has been done well? To whom are we to appeal against what has been done most ignorantly and carelessly, or not done at all? With proper management, this gallery, rich as it is in historical memorials, might have been made most interesting and instructive to the people, who now with vacant, weary, and perplexed looks, wander through the rooms, not knowing where to find what they seek, not knowing where to direct their attention; not knowing what relation exists between the various objects and personages

represented, nor how far they might be made to illustrate each other.

When the pictures were brought here in heaps from Kensington and Windsor, the only idea seems to have been to hang them up out of the way as quickly as possible. The proper method would have been to have had an accurate catalogue made of them, and collated with the old inventories and catalogues now existing in the Lord Chamberlain's office; thus to ascertain as far as possible the genuineness of the historical portraits, and the authenticity of the old Flemish and Italian pictures. Those pictures altogether worthless (and there are heaps of such) should have been thrown out; but not till after a careful and scrupulous examination of their claims of every kind by some person of taste and judgment, well versed in the antiquarian biography of our royal and noble families. All this being done, an arrangement as satisfactory and systematic as the size and situation of the rooms would permit, should have been adopted on some general and intelligible principle; but nothing of this has been accomplished, if indeed anything like this has been attempted.

There is here a gallery, called *The Queen's Gallery*, 172 feet in length, well adapted for an historical gallery of portraits, a series of which, from the time of Henry IV. to that of George IV., might be selected from the hundreds of such now existing; but instead of this, let us see what has been done. At the upper end of this gallery we find some pictures of Elizabeth's time, followed by those of the time of Henry VIII., both being mixed up with pictures of Charles I. and Charles II.'s time, anonymous Dutch portraits, and other strange approximations, to the confusion of chronology and common sense. Farther on in the same room we have cabinet pictures of the Dutch and Flemish schools; heads by Rembrandt, works of Gerard Douw, Schalken,

Wouvermans, Berghem, Poelemberg, Titian, Baroccio, all jumbled together. Would it not have been better to have arranged the small Dutch pictures in the small rooms, and in a good side-light; and to have hung in this great gallery some of the whole-length portraits of historical interest now scattered up and down, or at least some of those large pictures which are now behind bedsteads and in corners of small rooms?

There are in the royal collections about thirty portraits of celebrated artists,—most of them old portraits from the life, others authentic copies: what a delightful series they would form if hung together, and in chronological order! —commencing with the curious old portrait of Gian Bellini, (which now hangs under Henry VIII.'s jester,) and ending with Sir Joshua Reynolds. At present they are scattered up and down, Peter Oliver in one of the first rooms, Michael Angelo in the last: what is there to render such an order of things necessary or inevitable? and unless inevitable, how is it to be excused? Some of these propinquities are so comical, so unlooked for, that we are half inclined to suspect some covert meaning in them—some sly satire;—as where we find Louis XIV. with nymphs and satyrs on one side, and a saint on the other; or Gentz, the *âme damnée* of Metternich, between two Scripture-pieces. In one room we find Pilate delivering up the Saviour, Margaret Countess of Lennox, the Death of Bayard, Peter the Great, Frederick of Prussia, and the Death of Epaminondas, all hanging together!

Every one who has considered the arrangement of a picture-gallery knows what a pretty effect is produced by the mingling here and there of flower-pieces among dark pictures or subjects of grave importance; the effect, well managed, is not to *kill* the latter, but to relieve in a very agreeable manner the fancy and the eye. Here we have a large collection of fine flower-pieces by Baptiste, Mario da

Fiori, Withoos, Campidoglio—all celebrated masters in this style: the greater part of these, to the number of twenty-five, are crowded into one room together, and their beauty, interest, and effect thereby ruined.

It is very right and proper that the pictures should be labelled with the name of the painter; and if a portrait, with the name of the personage represented; and it is fair to say that on the whole this has been done with some care, but not certainly as carefully or as conscientiously as it ought to have been done. I am not learned enough to supply this deficiency in all cases; but where I *know* the picture to be falsely named, the name is omitted; and where I have been doubtful there is a query (?) after the name, or the doubt is stated in words, and the reason for it,—this in the hope that attention may be awakened, and that those who know better may set the matter right. "Wherever thou findest a lie, extinguish it—lies were made to be extinguished," says Carlyle;—a lie on a picture like every other lie. There should be no deception permitted in a gallery intended for the pleasure and instruction of the people.

I have stated the number of the pictures hung up to be about 750; I say *about*, for there are many pictures hung between and above the windows, or in dark closets, so that the subject is not to be distinguished, much less the hand: some of these are labelled Giorgione, Parmigiano, Titian, and so forth. If by these painters, the pictures ought not to be so placed: if *not*, they should not be so labelled. Of these and many other pictures—some not yet hung up, others undeservedly placed in conspicuous situations—one might exclaim, "Why cumber they the walls, or even the floor? let them be taken and cast into the fire."* But the

* A discriminating friend of mine observes on this passage, "that the mischief already perpetrated on this plea of expediency makes one shudder at such an idea:"—"valuable or half-decayed memorials thrown out

mind empowered to pronounce judgment in these cases should be one of consummate taste, as well as large information and liberal views; and it would be well, moreover, if the assistance and advice of such men as Sir Henry Ellis,—of the Genealogists in the British Museum and the Heralds' Office, and of great print collectors and amateurs, were put in requisition: such persons know well the sort of information required, and where to seek it and how to apply it; they also know the value of old contemporary prints in determining the authenticity of portraits. I am convinced that to examine, authenticate, arrange, and catalogue the pictures in the Royal Galleries—those only which are thrown open to the public—would occupy the entire time and attention of an accomplished connoisseur and antiquarian for one year at least, perhaps for two. To expect such a task to be adequately performed by those official persons who have their own business and a hundred other things to attend to, is, to say the least, most unreasonable.

Besides the pictures now hung up in the state apartments, there are about 200 others awaiting their doom. Among a

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as rubbish by some Mr. A., B., or C., 'most competent judges'—always 'after mature consideration, and for the most excellent reasons,'" &c. &c. "I would," he adds, "trust *nobody*—either for taste, knowledge, nor any *quantum of soi-disant* authority:—what is interesting to an Ottley is rubbish to a Seguier; what Sir H. Ellis would rave about is unintelligible to a Denon or a Forbin. The pictures you style rubbish ought to be sorted, catalogued, put out of the way; but guarded carefully from the meddling of all official and self-elected judges of what may or may not be of value." To which correction I do, with all humility, subscribe.

It is due to Mr. Seguier to mention the following fact:—George IV. ordered Mash, the deputy-chamberlain, to select from among the old pictures preserved in the palaces those which he, the said Mash, considered to be of value, and sell the rest. "You sell off the old furniture," argued his Majesty, "why not sell off the old pictures?" Mr. Seguier, by prompt reference to Lord Farnborough, prevented the execution of this extraordinary order.

heap of rubbish there exist some curious but maltreated and defaced Mantuan pictures, and some portraits of interest, as those of Gondomar, the famous Spanish ambassador of James I.'s time; the Indian Chiefs who were here in Queen Anne's reign, and who formed the subject of one of Addison's wittiest papers in the Spectator; the most pleasing picture ever painted of Queen Charlotte and her family, that by Ramsay; the Empress Catherine in full state costume, &c. Also a copy of Titian's Venus, of the Florence Gallery, in a bad state, but apparently not a bad picture; and I must observe here that tolerable copies of authentic portraits and of famous pictures of the old masters have a certain use and value in a collection like this, and ought not to be rejected.

Besides the Cartoons of Raphael, and the historical pictures, we have here a collection of old Venetian portraits of wonderful beauty, by Titian, Giorgione, Tintoretto, Pordenone, and Sebastian del Piombo.* I know of no gallery

* There is ample reason to believe that the greater part, if not the whole, of these Venetian pictures were acquired by Charles I. In Ellis's invaluable '*Collection of Letters Illustrative of English History*,' the only new information I can find relative to the fine arts is the following:—"Dr. Birch, in one of his MS. volumes in the Museum, has preserved a copy of the king's letter of warrant for purchasing a collection of paintings at Venice, in 1634, of which he was to be a fourth part owner, provided his share of the purchase came to no more than 800*l*." The warrant itself is given in a note:—"WHEREAS we understand that an excellent collection of paintings are to be sold in Venice, which are known by the name of Bartolomeo della Stane, his collection. We are desirous that our beloved servant, Mr. William Pettye, should go thither to make the bargain for them. We ourselves being resolved to go a fourth share in the buying of them (so it exceed not the sum of eight hundred pounds sterling), but that our name be concealed in it: and if it shall please God that the same collection be bought, and come safely hither, then we do promise in the word of a king that they shall be divided with all equality in this manner: viz., that they shall be equally divided into four parts by some men skilful in painting; and then every one interested in the shares, or some one for them, shall throw

that in this respect can compete with Hampton Court, unless it be the Belvedere, at Vienna; where, indeed, the number and exquisite beauty of the female portraits by Titian and Palma eclipse us utterly. The present condition of some of these fine works is, however, pitiful to see; ruined by neglect, damp, dirt—and yet more by the picture-cleaners and restorers of the last century. The atrocious manner in which some exquisite pictures have been maltreated, patched, painted over, varnished, without shame and without mercy, is not to be described or believed. Many of these would be benefited by judicious and conscientious restoration.

In the following Catalogue, which, imperfect as it is, I have been anxious to render as generally useful and intelligible as possible, the pictures are numbered and described in the order they are now hung, to facilitate reference on the spot; appended to it the visitor will find five short local indexes to the Royal Galleries only, viz.—

1. To the most remarkable and interesting pictures of distinguished painters, under their respective names ranged *alphabetically*. Those not in these indexes will be found in the general index at the end of the volume.

2. To the portraits of sovereigns and royal personages, and pictures connected with them, arranged *chronologically*.

3. To the portraits of noble personages and remarkable characters, arranged *alphabetically*.

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the dice severally; and whosoever throws most shall choose after first as he casts most, and shall take their shares freely to their own uses as they shall fall unto them. In witness whereof we have set our hand this eighth day of July, in the tenth year of our reign. A.D. 1634.'"—MS. Donat. Brit. Mus. 4106, Art. 68.

Of the result of this transaction I find no evidence. Ridolfi (part ii. p. 42) mentions valuable purchases of pictures made at Venice by Basil Lord Fielding, our ambassador there in Charles's reign; but whether for the king or for himself I have not (*yet*) ascertained.

4. To the female portraits, arranged *alphabetically*.

5. To the portraits of artists, arranged *chronologically*.

These will, I hope, afford some clue to the labyrinth, and be found useful as a reference, as well as a guide to the most interesting and celebrated pictures.

In this Catalogue, as in the last, the pictures which belonged to Charles I. are marked K. C. C.; and those which are also in King James's Catalogue are marked K. J. C.

THE GUARD CHAMBER.

GIULIO ROMANO.

1. The Battle between Constantine and Maxentius (A.D. 312).

An exceedingly fine copy by Giulio Romano, after the fresco in the Vatican, designed by Raphael, and executed by Giulio Romano and others of his scholars. This is beyond all comparison the grandest composition of the kind that ever was produced. The fertility of invention displayed in the different groups; the animation, vigour, and variety of expression; the admirable artistic skill and taste by which, in the midst of the crowd and tumult of the battle, all the vulgar and ghastly horrors of such a scene are avoided—all its terrors, its tragedy and poetry, brought before us,—and the attention fixed at once upon the *subject* of the picture, "the Victory of Constantine, through miraculous aid," render this wonderful production deserving of particular study as a work of art.—(K. J. C. 248.) I have reason to believe that it belonged to Charles I., though not in Vanderdoort's catalogue.

C. about 7 ft. by 14¼ ft.*

Of this subject there are many fine engravings by Cort, Pietro Aquila, and others.

G. BOCKMAN.

The Portraits of six English Admirals, distinguished in the time of William III.; all half-lengths.

2. Admiral Sir Stafford Fairbourne.

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* A smaller copy (about 4 ft. 8 in. by 9 ft. 7 in.), also by Giulio Romano, went with the Houghton Gallery to St. Petersburg.

3. Admiral Beaumont.

4. Admiral Benbow.

5. Admiral Sir Thomas Dilkes.

6. Admiral Churchill.

7. Admiral Sir John Jennings.*

ALL these are copies after the original portraits by Kneller and Dahl, formerly in the Gallery of Admirals here, and now transferred to Greenwich. Bockman was by profession a mezzotinto engraver, who was in England about 1745.

GEORGE PHILIP RUGENDAS.

8-15. Eight Pictures of Military Subjects.

Brought hither from the Guard-room at Windsor. They are painted with considerable animation and breadth of manner.

RUGENDAS was a painter of Augsburg, who lived at the beginning of the last century, when war was much in fashion.

CANALETTO.

16. Ruins of the Colosseum. (See p. 135.)

A very large picture.

FREDERIC ZUCCARO.

17. Queen Elizabeth's Porter.

Full-length. Dated 1580. This personage was seven feet six inches in height. Walter Scott has introduced him into "Kenilworth" with great effect.

THE FIRST PRESENCE-CHAMBER.

SIR GODFREY KNELLER.

18. William III. on a white Horse.

MERCURY and Peace are in a cloud above, supporting the

* Three more distinguished admirals, Lord Orford, Lord Sandwich, and Sir John Lawson, are in other rooms.

king's helmet, crowned with laurel; Neptune and his attendants welcome him on shore; Plenty offers her cornucopia; Flora presents him with flowers.

All these allegorical personages and pictorial commonplaces fail in giving the slightest tinge of poetry to this huge picture: and though, as poets write—

> "Heaven itself to Kneller's hand decreed
> To fix great Nassau on the bounding steed"—

Heaven seems to have left him there, and denied its inspiration to his work. The horse is wooden, the limbs of the principal figure feeble and effeminate, the colouring cold and tawdry; and William, with his wig and his truncheon, looks almost as wooden as his horse. In the original sketch for this picture, now at St. Petersburg, Kneller had represented the king in the heat of battle; and Walpole says that the first idea was struck out with a spirit and fire worthy of Rubens, which, however, settled down in the process of painting into this tame thing before us. "Mrs. Barry and another actress sat for the two emblematic figures on the foreground."—*Ædes Walpolianæ.*

About 18 ft. by 15 ft.

Engraved by Baron. (There exist about ninety engraved portraits of this prince from various pictures.)

W. WISSING.

19. Queen Mary II., eldest Daughter of James II. by Anne Hyde.—Not quite full-length; seated.

This portrait, placed beside that of her husband, forms a good exemplification of their domestic arrangements. *His* Majesty covers one end of the room and half an acre of canvass; *Her* Majesty shrinks into an unpretending half-length. She is here represented in the dress of a lady of her time, without any of the paraphernalia of royalty except the crimson mantle. The face is a complete Stuart face, and bears a striking resemblance to all the pictures of her nephew, the young Pretender. With considerable beauty, sweetness, and dignity, we find those indications of weakness and obstinacy about the mouth and the lower part of the countenance, common to all the portraits of the Stuart line.

Mary was the most obedient and submissive of wives to a husband who owed his throne to her: a man sickly in temperament, ungraceful in his person, and ungracious in his manners. Whatever we may owe as a nation to the public virtue or ambition of William III., it is certain that the different notices of him scattered through the pages of his pane-

gyrist, Burnet, combine to make up a most unamiable private character.* But though Mary was evidently dissatisfied by the cold temper of the king, she had a power over herself to conceal or suppress it. She had the quiet enduring fortitude which distinguished most of her unfortunate family, and lived discontented rather than unhappy. "*Elle pouvait se passer de bonheur*," though the want of it seems to have left her little to regret in life. "On her death-bed," says Burnet, "her resignation went further than submission; she seemed to desire death rather than life. She refused to see the king, saying she had written all her mind to him." She died in 1694, at the age of thirty-three.

There exist not less than 140 distinct engravings of this queen. The above picture is engraved by Johan Verkolje.

(The eight following portraits of ladies who lived in the court of William and Mary were formerly known as the "Beauties of Hampton Court," to distinguish them from the ladies of the court of Charles II., known as the "Beauties of Windsor." Both owe their existence not to the gallantry of man, but to a woman's pride in her own sex: the first series to Anne Hyde, when Duchess of York; the second to her daughter, Queen Mary. The thought was first suggested, and the execution begun, during the king's absence. Walpole relates, on the authority of an old lady of the court, that no part of the queen's conduct, political or domestic, ever rendered her so unpopular as these unfortunate beauties; all the fair ones who were excluded thinking themselves aggrieved by the preference shown to a few, and fathers, husbands, brothers, and lovers, making common cause with these much-injured beauties.† Lady Dorchester, the witty and profligate daughter of the greatest wit and profligate in Charles's court,‡ strongly advised her against the project of a gallery of beauties. "Madam," said she, "if the king were to ask for the portraits of all the *wits* of his court, would not the rest think he called

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* "He had been much neglected in his education." . . . "He spoke little and very slowly, and most commonly with a disgusting dryness, which was his character at all times, except on the day of battle." . . . "He hated business of all sorts; yet he hated talking and all sports, except hunting, still more." . . . "He was without passions." . . . "In his deportment towards all about him he seemed to make but little distinction between the good and bad—those who served him well and those who served him ill."—See *Burnet*, ii. 313; iii. 335—*passim*.

† They had not, like Lady Jersey, a Lord Byron to avenge the omission. It is singular that we do not find in the royal collection any portrait of the celebrated Duchess of Marlborough. Perhaps her "Neighbour George," as she chose to call George I., kicked it out.

‡ Sir Charles Sedley.

them fools?" Mary, however, persisted in her plan; and Sir Godfrey Kneller was appointed to execute it. The portraits are all full-length, and, generally speaking, painted in a coarse, heavy, uninteresting style. They have been engraved in mezzotinto by Faber.)

20. The Duchess of St. Alban's.

Lady Diana de Vere, daughter of Aubrey de Vere, twentieth and last Earl of Oxford of his family.

This beautiful woman, the sole remaining representative of her illustrious race, was the greatest heiress in riches and blood in the three kingdoms. Charles II. early cast his eye on her for one of his sons. She was betrothed in her infancy to Charles Beauclerc, Duke of St. Alban's, the king's son by Nell Gwynne, and married to him in 1694. She was the mother of eight sons, and lived to see most of them distinguished men: she was first Lady of the Bedchamber and Mistress of the Robes to Queen Caroline, and died in 1741.

This portrait was painted about the time of her marriage. She is represented as leaning on a sculptured vase, containing an orange-tree, and holding one of the fruit in her hand. The features are delicate, with an expression of childish simplicity and sweetness, and the drapery is easy and graceful.

21. The Countess of Essex.

Lady Mary Bentinck, eldest daughter of William Earl of Portland (favourite of William III.), and wife of Algernon Capel, Earl of Essex.*

We find the beauty of this Countess of Essex celebrated by most of the courtly poets of that time, and all, without exception, allude to the extreme gentleness and retiring modesty of her disposition. She is among Addison's toasts of the Kitcat Club. (See his works.)

This portrait is the worst of the series; meagre in colour, cold and stiff in design. The face has considerable sweetness, but this is all.

22. The Countess of Peterborough.

Carey Fraser, daughter of Sir Alexander Fraser, and first wife of Charles Mordaunt, Earl of Peterborough.†

* The son of that unhappy Lord Essex who was found with his throat cut in the Tower on the occasion of Lord Russell's trial.

† The second wife of the Earl of Peterborough was the famous singer Anastasia Robinson, of whom there is such an interesting Memoir in Burney's 'History of Music.'

Neither the charms nor the virtues of this amiable and beautiful woman had power to fix the heart of her brave and gifted, but most inconstant and eccentric, husband. His history and exploits belong to the history of England. The Countess of Peterborough derived what portion of happiness fell to her share from the glories, not the tenderness, of her husband, and the excellent conduct of her two sons. She died in 1709, leaving also a daughter, who was afterwards Duchess of Gordon.

All the merit and interest of this picture are confined to the head, which is extremely well painted, and has, with great beauty of feature, a pensive and dignified expression.

23. The Countess of Ranelagh.

Lady Margaret Cecil, daughter of James Earl of Salisbury; and married first to Lord Stawel, and, he dying early, she married secondly, at the age of nineteen, Richard Jones, Earl of Ranelagh, who was then near sixty, but still "frisky and juvenile, curly and gay," possessing to the last his fine person, his eccentricities his wit, and his high animal spirits. His Countess appears to have been a dazzling and disdainful beauty, always addressed by her adorers in terms of the humblest deprecation.

This portrait is not equal to another of the same lady now at Hatfield, and which is reckoned one of the finest pictures Kneller ever painted. It is, however, an elegant portrait; the neck and turn of the head exceedingly graceful, and the face beautiful. The drapery is intended to represent white satin, but the tint is that of chalk and the texture that of woollen.

24. Miss Pitt.

Afterwards Mrs. Scroop.

Of this fair and gentle-looking creature, nothing is known but the name, or rather names. It does not appear that a Miss Pitt or a Mrs. Scroop was attached to the court of Mary in any ostensible capacity, so that her claim to be admitted into the Gallery of Beauties appears to have rested on her charms only. She is here represented in a garden, dipping her hands in a fountain, of which the water gushes from a lion's mouth. The colouring has more delicacy, and the drapery more lightness, than in most of the other portraits. The landscape is too dark—perhaps de-

signedly so: it was a well-known practice of Sir Godfrey Kneller to sacrifice the general effect of his pictures, in order to bring out the head.

25. The Duchess of Grafton (Countess of Arlington and Baroness Thetford in her own right).

This beautiful woman, who appears to have been a favourite object of adoration and celebration among the wits and poets of her time, was the Lady Isabella Bennet, only daughter and heiress of Henry Bennet, Earl of Arlington. The king (Charles II.) bestowed her, while yet a child, on Henry Fitzroy, Duke of Grafton, his son by the Duchess of Cleveland. When this baby-marriage was celebrated, Lady Isabella was five, and the young Duke eleven, years old. He proved not unworthy of his good fortune—for he was handsome, spirited, and true-hearted, though rough and blunt in his manners, and altogether illiterate. He was killed at the siege of Cork in 1690, leaving his young widow, who was only two-and-twenty, for some time inconsolable for his loss. She married afterwards Sir Thomas Hanmer, and died in 1722.

She is here standing near a fountain, and catching, in a shell, the stream which a Triton is pouring from his wreathed horn; but as she is studiously turning her face the other way, no wonder the water runs over. The features are fine, with rather a haughty expression. The drapery is heavy, and the colour cold and inharmonious.

26. The Countess of Dorset.

Lady Mary Compton, daughter of James, third Earl of Northampton, and second wife of Charles Sackville, Earl of Dorset.*

She was a woman of great sense and spirit, and distinguished herself by her share in the escape of the Princess Anne (afterwards Queen Anne) when she fled from her father in 1688. She died not long after her marriage, leaving a son, and a daughter who was afterwards Duchess of Beaufort. This portrait, judging from a comparison of dates, must have been painted only a few months before her death. The figure is elegant; the face pretty, but rather insipid, and not at all indicative of those intellectual endowments for which she was remarkable. The drapery is rich, but the general tone of the picture is heavy and sombre.

27. Lady Middleton.

She is represented as a shepherdess, with a crook in her

* The celebrated wit and poet. His first wife was the beautiful Miss Bagot, mentioned in the Memoirs of De Grammont. There is a fine portrait of her at Althorpe.

hand. This was the affected taste of the day. The figure is beautiful on a small scale; the features soft and delicate; the drapery rich and well disposed; the landscape free, airy, and brilliant, most unlike the usual style of this master, in which the back-ground is almost always sacrificed to the head. The picture has suffered less from time and damp than any of the others.

There were no less than five baronets of this name living in the time of William and Mary, and there was also a Countess of Middleton, whose husband was a stanch Jacobite. I find it impossible to identify among them the original of this portrait.

MYTENS.

28. James, second Marquess of Hamilton, Lord Steward of the Household to James I.

Full-length, holding the white wand, and in the dress of James I.'s time, with the George and Ribbon. He died in 1625.* (K. C. C.)

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

KNELLER.

29. Admiral Russel, who commanded the English Fleet at the Battle off La Hogue in 1692.

He was created Earl of Orford in 1697.

J. JORDAENS.

30. Overthrow of Pharaoh in the Red Sea.

A composition of fourteen figures.

We trace here the Rubens school, but with little of his fire and fancy.

About 6½ ft. by 5 ft.

PORDENONE.

31. Portrait of a Man: in black; his hand on his breast.

Very fine.—(K. J. C. 515, and there called a Giorgione.)

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* The engraved full-length (Martin 1623) is not from this picture.

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32. Head of an Old Woman.

DOBSON.

33. Portrait of a Man.

——?

34. A Saint in Armour.

Looking up; one hand on his helmet. Called here "St. William, divesting himself of his armour to take the monastic habit," and attributed to Giorgione. It is a fine Venetian picture. K. J. C. 1042.

St. William was Duke of Aquitaine in the time of Charlemagne; he renounced the world and turned monk in 808.

LANFRANCO.

35. A Head of St. Jerome.

ANTONIO CATALANI.

36. An Old Man, in a red garment, reading a Letter.

Nearly half-length. (K. J. C. 132.)

This painter was a scholar of Albano.

SCHIAVONE.

37. Figures in a Landscape.—A long narrow sketch.

TITIAN.

38. Portrait of a Man.—In a grey doublet; his hand on his sword. Half-length; fine.

GIORGIONE.

39. Head of a Man.—In a black cap and vest, and white shirt up to the throat. Very fine.

LIONARDO DA VINCI?

40. Portrait of a Man: in a black cap and dress.

Very fine and expressive; the execution most careful and

finished. He holds a sort of tablet, superscribed—*Carpendo Carperis Ipse.*

IT *may* be by Lionardo da Vinci; but I think it doubtful. (K. J. C.)

FREDERIC ZUCCARO.

41. Calumny: an Allegory.

A COMPOSITION of fourteen figures, surrounded by a rich border (painted on the same canvass) of arabesques, figures, and ornaments; inscribed on a tablet above—*In Pavidum ferient.*

IN the Life of Apelles, the Greek painter, it is related that he was accused by a rival painter, Antiphilus, of conspiring against the life of Ptolemy, on which false accusation he was imprisoned by the king, and with difficulty escaped with his life; on his return to Ephesus he painted his famous picture of *Calumny*, of which a minute description has been handed down to us by Lucian. It represented Credulity, with asses' ears, on his throne; at his side Suspicion and Ignorance. Calumny, under the figure of a woman richly dressed, drags before him a young man, who is appealing to Heaven on behalf of his innocence; behind Calumny are Fraud and Perfidy; and behind this group is seen Repentance, who is tearing her hair and pointing at the figure of Truth, who appears unveiled near a door. From this description several of the old Italian masters have made designs; but the most celebrated of all is that of Raphael,* now in the Museum of Drawings in the Louvre (No. 583); another was painted by Benvenuto Garofalo, for the Duke of Ferrara; a third is by Sandro Botticelli, an old Florentine artist; † a fourth by Luca Penni.‡ In a very different spirit from any of these, more fantastic and Gothic in taste, is this of Zuccaro, apparently the same picture so particularly referred to by Carlo Dati § and Baglioni, which was formerly in the possession of the Dukes Orsini di Bracciano. It is painted on canvass in distemper, and varnished.

Engraved by Cornelius Cort; and by Luca Bertelli, with a Greek instead of a Latin inscription over it.

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* Engraved by Cochin, in the Crozat Gallery.

† Engraved by Baldini or Moceto.

‡ Engraved by Giorgio Ghisi.

§ Federigo Zucchero rappresentò mirabilmente in pittura il concetto d'Apelle; la qual' opera si retrova in potere del Duca di Bracciano, e fu gia intagliata in rame da Cornelio Cort Fiammingo. V. Bagliori Vita di Feder. Zucc. a 123. Gio Paolo Lomazzo. Tratt. di Pittura, l. 7. c. 28. a 662. Un' altra ne fece a imitazione

Frederic Zuccaro, whose disposition, according to the account of him in Vasari, seems to have been particularly irritable and resentful, was employed by Pope Gregory XIII. in some of the works in the Vatican, where, conceiving himself ill-treated by the officials of the Pope and slandered in the estimation of his employer, he painted a picture representing the persons who had offended him with asses' ears, and exposed it over the gate of the church of St. Luke, the patron saint of painters: for this exploit he was obliged to fly from Rome, and travelled into France, where he was employed by the Cardinal of Lorraine. He then came to England (in 1574), and was here several years, much patronized by Queen Elizabeth and her court.

PARIS BORDONE?

42. Portrait of a Man.

Half-length, holding in both hands a parchment writing. Extremely fine. (K. J. C. 292.)

BASSANO.

43. Head of an Old Man,

With a white beard; in a red vest, trimmed with fur. Exceedingly fine.

I PRESUME this to be the head of old Giacopo Bassano, painted by himself. (K. J. C. 147.)

TINTORETTO.

44. Head of a Man, with short black hair.

Very fine. (K. J. C.)

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di questa il medesimo Zucchero, ma però variata secondo le sue passioni, e adattata a' propri accidenti, la quale espose in Roma in luogo e tempo di gran concorso: E perch' ella veramente conteneva una pungentissima satira, fu necessitato a fuggirsi, &c.—"Vite dei Pittori antichi, scritte e illustrate da Carlo Dati, Firenze, 1667." In 4to. nota xx.

Baglioni, after mentioning the picture exposed at the church, and the occasion of it, adds, "Questa non e la Calunnia ch' egli fece a imitazione di quella d'Apelle, la quale oggi sta in potere de' Signori Duchi di Bracciano da lui dipinta a tempera sopra la tela, assai bella, intagliata poi da Cornelio Cort Fiamingo valente maestro di borino." *Baglioni Vite de' Pitturi, Roma*, 1642. 4to. p. 123.

Walpole's account is very confused. He mentions the "picture in distemper, of Calumny, at Hampton Court, borrowed from the description of a picture of Apelles," but says that it was a caricature of Cardinal Farnese; whereas this picture seems to have been painted previous to the caricature above alluded to.

BASSANO.

45. Portrait of Himself.

Three-quarters, in black, with a ruff: his pencils near him on a table.—(K. J. C. 125.)

THERE is a strong resemblance between the features and those of the head (No. 43) : perhaps old Bassano when young, or his son Francesco.

TINTORETTO.

46. St. George.

A SMALL upright study for a large picture, containing three figures, full-length : St. George, in armour; St. Cleodolinda (the rescued princess), mounted on the dragon; and a saint in the habit of a bishop: powerfully painted, and the head and shoulders of the female of great beauty. (K. J. C. 942.)

PIETRO DA CORTONA.

47. Augustus consulting the Sibyl.

ELEVEN figures, life-size. She prophesies the birth of the Messiah. The subject is from Virgil's Pollio, v. 6.

8 ft. 10 in. by 8 ft. 8 in.

——?

48. Virgin and Child.

I PRESUME a copy after Paul Veronese, by some third-rate Venetian artist.

PARCELLES.

49. Sea-port and Shipping (the Bay of St. Lucar).

There were a father and son of this name, both marine-painters, who lived in Holland from about 1600 to 1650. (K. J. C. 38.)

DE BRAY.

50. The Family of Solomon de Bray, (a Dutch painter of Charles I.'s time.)—By Himself.

ELEVEN figures, half-length ; his wife as Cleopatra dissolving the pearl, and a boy ready with a pestle and mortar to pound

it; De Bray having, perhaps, discovered that pearls do not readily dissolve in *modern* vinegar.

This very curious picture is No. 769, K. J. C., where it is called the history of Antony and Cleopatra. I know not any other specimen in England of this master, who was contemporary with Rubens. It is extremely well painted; and though a little hard, some of the heads, particularly two children in the foreground, are full of life and nature. All the ornamental parts are richly and cleverly managed.

BENEDETTO GENNARO.

51. The Genius of Poetry.—Full-length, life-size, with the usual attributes. Very bad.—(K. J. C. 1100.)

This Gennaro was the nephew of Guercino, his imitator and copyist, but far inferior in talent of every kind. He came to England in Charles II.'s time, and was appointed one of his painters.*

Over the doors.

52-4. Three large Pieces of Architectural Ruins.

By Jacques Rousseau, who came over to England about 1698, to paint the interior of Montagu House, now the British Museum.

THE SECOND PRESENCE-CHAMBER.

Over the doors.

ROUSSEAU.

55-6. Two large Pieces of Architecture.

FIALETTI.

57. The Doge of Venice receiving Sir Henry Wootton, Ambassador to Venice from James I.

Brought from Venice by Sir Henry, and bequeathed by him to Charles I. in 1639.—(K.J.C. 1018.)

Sir Henry Wootton, an able diplomatist and most accomplished man,

* See p. 210.—Lanzi is in error when he says that Gennaro was employed to paint the portraits of the royal family of England:—all the pictures which bear his name are historical subjects.

was one of the conspicuous ornaments of the reign of James I. He was employed as ambassador to Venice and various of the states of Germany from 1604 to 1624, and died provost of Eton College in 1639.

This curious picture contains thirty-five small figures, and all apparently portraits; but it is hung beyond the reach of observation or criticism. The doge here represented is Leonardo Donato, of whom there is a large picture in another room.

Odoardo Fialetti is better known as an engraver than as a painter; he was living at Venice when Sir Henry Wootton was our ambassador there.*

GIULIO ROMANO.

58. Europa.—(See No. 102.)

She is lying on the back of the bull, which is bearing her off at full speed: there are two nymphs, *éplorées*, in the foreground. It is a coarse picture; the attitudes forced and extravagant, and of the work of the master little trace is left.—K. J. C. 54.—About 5 ft. by 4 ft.

———?

59. Portrait of a Man: in black; three-quarters.

Said to be Baccio Bandinelli, a name of great interest in the history of Italian art.

A fine head, of powerful expression, with full bushy hair and beard; one hand on his breast, in the other a small figure of the Egyptian Diana or Cybele; several marble statues and busts around, and on the table before him gold and silver medals: attributed here to Correggio, but not his, I think; it is, however, exquisitely painted. I wish it were possible to prove that it represents Bandinelli; but it bears no resemblance to the best authenticated portraits of that eminent sculptor, who died in 1599.

There is a fine engraving of this picture by Cornelius Visscher, executed for V. Reynst when the picture was in his possession. (See p. 195.)

* Extract from Sir Henry Wootton's will:—"And first to my most dear sovereign and master, of incomparable goodness, (in whose gracious opinion I have ever had some portion, as far as the interest of a plain honest man,) I leave four pictures at large of those Dukes of Venice in whose time I was there employed, with their names written on the back, which hang in my great ordinary dining-room, done after life by Edoardo Fialetto.—Likewise a table (i. e. *a picture painted upon board*) of the Venetian College, where ambassadors had their audience; hanging over the mantel of the chimney in the said room, done by the same hand, which containeth a draught in little, well resembling the famous D. Leonardo Donato, in a time which needed a wise and constant man."

LEANDRO BASSANO.

60. The Portrait of a Venetian Sculptor.

With short black hair and pointed face and beard. Half-length, holding a small statue.

VAN DYCK.

61. Portrait of Margaret Lemon.

A BEAUTIFUL woman, who was Van Dyck's mistress; half-length, in crimson drapery, loosely thrown round her, and held with both hands.

I know not any picture of Van Dyck's in which his Venetian studies are so apparent as in this celebrated picture, evidently painted *con amore*. Van Dyck painted several other pictures of her; one, representing her as Judith, is in the possession of the Earl of Waldegrave; there are four engravings of her, but none from this picture.—K. J. C. 498.

PORDENONE.

62. Portrait of a Man.

IN a black habit, reddish hair and beard, with a gold and jewelled cross suspended from his breast.—K. J. C. Extremely fine.

FRANCESCO VANNI.

63. A Holy Family.

THE Virgin with the Infant Christ, St. Joseph, and St. John: two Angels adoring; the Holy Ghost descending from above. A beautiful picture, full of sentiment and richly coloured.

This artist painted like Barroccio, but is more correct and natural in his drawing and expression.

PAUL VERONESE.

64. The Annunciation: the Angel bearing the lily appears on the left.

THIS is a rich and beautiful picture, with all the characteristics of the master—the architectural background, the peep of blue sky, and the ample draperies of mingled and glowing colours.

C. about 4 ft. by 2 ft. 8 in.

SIR JOSHUA REYNOLDS.

65. The Archangel Michael.

A COPY, of the same size as the original, after the famous St. Michael of Guido, now in the church of the Cappucini at Rome.

BASSANO.

66. Our Saviour in the House of the Pharisee.

A COMPOSITION of eleven figures, less than life. K. J. C. 1003.

PARMIGIANO.

67. Portrait of a Lady.

SEATED; half-length; in a dress richly and curiously embroidered, and the turban-like head-dress, which was the fashion of the time. The expression in the brow and eyes very remarkable; intellectual, severe, resolved, and penetrating. In the background a view into an interior, where a woman in a green dress is seen drawing aside a curtain, and admitting a lady partly veiled, another following.

This must have been an admirable picture, but it has suffered cruelly. Perhaps K. J. C. 833. "The Italian Duchess;" attributed to Raphael.

Engraved, I think, by Visscher, when the picture was in possession of V. Reynst. (See p. 195.)

GIORGIONE?

68. Portrait of a Man, with reddish hair and beard.

Half-length. In armour, with a crimson mantle, one hand seen; very fine. K. C. C.

ARTEMISIA GENTILESCHI.

69. Portrait of Herself: half-length: painting at her easel.

VERY fine and spirited. K. J. C. 118. (See p. 188.)

This was an extraordinary woman. She was in England, and employed by Charles I. for some years, but passed most of her life at Naples, where she was married to one Pierantonio Schiattesi, of whom

we know no more. She had been assisted in her studies by Guido, and has attained in her best pictures something of the power and expression of Domenichino. Her dreadful picture of Judith in the Florentine Gallery is a proof of her genius, and, let me add, of its atrocious misdirection. In portraiture Lanzi calls her *singolare*, and "famed throughout Europe." She died in 1642. There is a little formal print of her in Sandrart, very unlike this animated and characteristic head.

TITIAN.

70. Portrait of a Man.

Half-length; face seen in three-quarters, looking off to the right; without a beard, in a black cap and furred gown; beneath, a white vest up to the throat; in his right hand a red book, his forefinger between the leaves. K. J. C.

Called here Alexander de' Medici. Wonderfully fine.*
Engraved for V. Reynst by C. Visscher.

BRONZINO?

71. A Virgin and Child.—Full-length; life-size.

The Virgin in rich crimson drapery, seated on the ground, in her right hand a book: the Saviour is reclining on her knee: a group of small figures in the background.

This was originally a fine Florentine picture, grand in the conception and richly coloured; but it has been much repainted. Angelo Bronzino, to whom it is here attributed, was a disciple of Pontormo, and contemporary with Michael Angelo.

VAN DYCK.

72. Charles I. on Horseback, attended by St. Antoine, his Equerry.

Duplicate or copy of the fine picture at Windsor.

VELASQUEZ.

73. Philip IV. of Spain.—Full-length, in Armour.

With a red scarf; holding a truncheon; a lion couchant behind.

* It deserves a better situation: I remember seeing it when placed in bright sunshine, and was wonderstruck by its beauty.

74. Elizabeth de Bourbon, Queen of Philip IV. (she was the Daughter of Henry IV. of France, consequently Sister of Queen Henrietta Maria).—Full-length.

In a rich embroidered dress of brown and silver, and a point ruff; a fan in her left hand, her right resting on a chair; a very intelligent face, with an expression of confidence and decision.

K. J. C., where they are called by mistake Philip III. and his wife.

FILIPPO LAURI.

75. Jacob's Departure from Laban.

Figures, in a Landscape.

Engraved, I think, in Boydell's set.—4 ft. 6 in. by 3 ft. 3 in.

BREUGHEL AND ROTHENHAMER.

76-9. The Seasons.

Four small, highly-finished pictures. K. J. C. 138, 141, 152, 240.

GERARD HONTHORST.

80. Joseph and Mary.—Figures half-length; life-size.

An effect of lamp-light. (See p. 188).

TENIERS.

81. Judith and Holofernes.

A small copy after Paul Veronese, engraved in the Teniers Gallery.

GIACOPO PALMA.

82. The Last Supper.

K. C. C. "Brought by the Lord Marquis of Hamilton out of Germany, and given to the king." It has been horribly injured and painted over.

P. 1 ft. 8 in. by 3 ft.

VINCENZIO MALO.

83. The Conversion of St. Paul.

Composition of ten figures; very spirited; with the name of the painter in the left-hand corner of the picture. He was a pupil of Rubens. On copper; about 2 ft. by 18 in.

SCHIAVONE.

84. Tobit and the Angel; in a small Landscape.

——?

85. Diana and Actæon.

A miserable little copy after Titian.* K. J. C. 314.

GUERCINO.

86. A Head of Himself.

Front face; holding his palette. Not so good as that at Windsor.

PAUL VERONESE.

87. The Marriage of St. Catherine.

Seven figures, life-size. Mary, Christ, St. Joseph, St. John, St. Catherine, and two angels singing and playing in the background: the scene a landscape, with architecture and ruins.

The Vision of St. Catherine of Sienna, who died 1380, in which she fancied herself espoused to the Saviour, is a famous and oft-recurring subject with painters, who frequently confound her with the martyr St. Catherine of Alexandria.

POLIDORO DA CARAVAGGIO.

88. Cupids and Satyrs.

King Charles had six such long narrow pieces, painted in chiaroscuro, in the style of the antique, apparently for a frieze. They probably decorated some costly article of

* If it be not perhaps a defaced first sketch for the Bath of Diana, now in the Bridgewater Gallery.

furniture, such as a state bed (see p. 110): the other pieces are scattered through different rooms; they ought to have been kept together.—K. C. C. K. J. C. 289. P. 1 ft. 4 in. by 5 ft.

CARLO MARATTI.

89. St. Francis.

The Saint kneeling holds the infant Saviour in his arms: the Virgin, with angels, is seated in the clouds. Figures full-length; life-size.

This alludes to a famous vision in the life of St. Francis, which has been the subject of many beautiful pictures.

VANSOMER.

90. Christian IV. King of Denmark.

Full-length, leaning on a stick; his sceptre and crown on a table: in a buff habit, embroidered with gold.

PAINTED, probably, when this king was in England about 1606. He was a prince possessed of great talents both for government and war, and reigned from 1588 to 1648; his sister, Anne of Denmark, was the mother of Charles I. K. J. C. 170. There are many engravings of him, but I find none from this picture.

GUIDO CAGNACCI.

91. Jacob, Rachel, and Leah.

Figures life-size, and nearly full-length. A feeble picture, rather elegantly designed.

BASSANO.

92. Jacob's Journey.

A picture crowded with figures and cattle, very brilliant, and, at the same time, rather cool in the colour for Bassano.

K. J. C. 241. Finely engraved for V. Reynst.

HANNEMAN.

93. Portrait of Peter Oliver, the celebrated Miniature Painter.—(See p. 190.)

Extremely fine; equal to Van Dyck in refinement, but not so clearly

coloured. There is a superb unfinished engraving, bearing Van Dyck's name as painter.

VANDER HELST.

94. Portrait of a Man with a Pointed Beard.

Very fine.

THE AUDIENCE-CHAMBER.

SEBASTIAN RICCI.

95. Christ at the House of Simon; Mary Magdalen anointing his feet.

A great picture, nearly twenty feet in length: one of Ricci's flagrant imitations of Paul Veronese; it is like a cento out of his pictures. A warmer, deeper tone of colour and some spirited touches would make the deception perfect.*

Engraved of a large size by J. M. Liotard.

96. The Pool of Bethesda.

Figures life-size.

97. The Woman taken in Adultery.

Figures life-size.

98. The Woman healed by Faith.

Figures less than life.

99. Christ and the Woman of Samaria.

Figures less than life.

All painted for Queen Anne and George I. (See p. 214.) Engraved in a set by Faldoni?

TITIAN.

100. Portrait of a Gentleman.—Half-length; in black; gloves on his hands, his right arm leaning on a table.

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* It is a well-known story that Ricci once deceived the painter La Fosse with one of his skilful imitations of Paul Veronese; on which La Fosse advised him sarcastically to paint "no more Riccis, but stick to his Paul Veroneses."

TITIAN.

101. Portrait of a Man.

Half-length, in black; holding in the right hand a book, in the left a fruit: background, a mountainous landscape seen through a window.

GIULIO ROMANO.

Three Pictures representing part of the History of Jupiter and Juno. From the Mantuan Gallery.

102. The Birth of Jupiter and Juno.

K. C. C. (where it is called "A piece of the birth of Hercules, where the mother is brought to bed; and a tent, whereby attending some four nymphs," &c.)—K. J. C. 67.

Engraved by Diana Ghisi: by Gribelin.*

103. The Nursing of Jupiter.

One nymph holds the infant god, who is sucking from the goat Amalthea: another is taking honeycomb from the hive to feed him.†—K. J. C. 755.

Engraved by Bonasoni.

104. Jupiter and Juno about to take possession of the Throne of Heaven.‡—K. J. C. 56.

Engraved by Bonasoni.

These pictures and the Europa are certainly genuine, and "by that famed Italian master, Giulio Romano;" he was in the service of Frederigo Duke of Mantua, and from his death, in 1546, they had remained

* Diana's print, called in Bartsch "the Birth of Apollo and Diana," has the appearance of being engraved after a drawing by Giulio Romano; that of Gribelin, which is a poor thing, is from this picture, of which I am told there is a fine replica in possession of Lord Northwick.

† Another picture of the Infancy of Jupiter, by Giulio Romano, was in the Orleans Gallery, representing the god asleep, and watched by nymphs. It seems to have belonged to this set, corresponding in size and style. It is engraved.

‡ There is a set of Mythological subjects after Giulio Romano, representing, 1, Saturn dividing his empire among his children; 2, Jupiter and Juno taking possession of the throne of heaven; (the above picture, No. 104;) 3, Neptune taking possession of the empire of the sea, which is in Charles I.'s catalogue, p. 132; 4, Pluto driving down to the infernal regions to assume his throne (now in the Belvedere at Vienna).

at Mantua till purchased by Charles I. Spite of their bad condition, they bear the impress of the master, mingling poetical and luxurious conception, and vigorous animated design, with a certain coarseness in the sentiment and execution. Charles I. possessed sixteen pictures by Giulio Romano, besides the eleven Emperors on horseback.—See the Introduction to the Royal Galleries.

VIVIANI AND JAN MIEL.

105. Ruins and Shipping:

With numerous small figures. (See No. 488.)

——?

106. Venus and Cupid.

A copy after Titian's well-known composition "*La Venus qui se mire.*"

PETER SNAYERS.

107. The Battle of Forty.

THIS contest between two rival commanders in the Spanish Netherlands was decided before the walls of Bois-le-duc: forty chosen men, mounted and properly equipped, on each side, entered the lists, and the desperate encounter lasted till only one combatant remained on the field.—4½ ft. by 2½ ft.

SCHIAVONE.

108. Departure of Briseis.

Figures in a long-shaped landscape. One of seven long narrow pieces painted for a decorative frieze; the others are scattered through different rooms. K. J. C. 1060.

GERARD HONTHORST.

109. Elizabeth Queen of Bohemia, Daughter of James I.: full-length, with a fan of feathers.

THIS princess was married to Frederick V., Elector Palatine, in 1612. In 1619 Frederick was offered the throne of

Bohemia by the Protestant party in Germany, and in an evil hour, and by his wife's persuasions, accepted it, and was crowned at Prague. The thirty years' war followed, in which Elizabeth displayed all the fortitude, the devotion, and the magnanimity becoming the woman, the wife, and the crowned queen. She died in 1662: through her the present reigning family succeeded to the throne, her youngest daughter being the mother of George I.

I am assured that there is an inscription on the back of this picture, identifying it as the same which belonged to Sir Henry Wootton, and which, on his death in 1639, he bequeathed to Charles II., then Prince.* The enthusiastic admiration of Sir Henry for this Princess, and his charming verses on her, lend it a particular interest. She patronised Honthorst, and sat to him several times. There are no less than thirty-six engraved portraits of her. The above is engraved by F. Brün, 1627.

——?

110. Venus and Cupid.—Half-length; a copy after Titian.

HERMAN SWANEFELDT.

111. A Landscape.—Venus presenting Cupid to Diana.

112. A Landscape.—Diana and her Nymphs reposing.

BOTH very fair specimens of this charming painter, who studied the manner of Claude. They are engraved.

GIORGIONE.

113. Diana and Actæon.

K. C. C. "A piece being Actæon, containing in the foreground some 12 figures, where Diana and her nymphs are washing." The woodland landscape is finely and richly painted.—3 ft. 1 in. by 6 ft.

MARTIN HEEMSKIRK.

114. A Vision of Death and the Last Judgment.

A VERY curious and elaborate picture of the old German school. In one corner a dying man surrounded by Faith,

* "I leave to the most hopeful Prince the picture of the elected and crowned Queen of Bohemia, his aunt, of clear and resplendent virtues through the clouds of her fortune."—*See Sir Henry's will, as given at length in Walton's 'Lives,'* p. 274.

Hope, and Charity, while a priest administers the last offices: in the rest of the picture Christ appearing in the clouds with St. John the Baptist and the Virgin: beneath is the Resurrection of the Dead; many figures, with various expressions of hope, doubt, despair: a figure representing Earthly Pomp is drawn by a procession of fiends into the jaws of Hell, which is represented by a huge mouth open to devour.

The character, expression, and drawing of some of the figures, wonderfully fine; the heads touched with the delicacy of a miniature: yet at the first glance the whole picture shocks by its grotesque terrors, and that utter want of taste in conception which characterised generally the old German painters.—K. J. C. 973.

PALMA (the Younger).

115. The Adoration of the Shepherds.

A large picture: very like Titian.—(K. J. C. 735.)

Engraved by Gribelin.

SEBASTIAN DEL PIOMBO.

116. Portrait of a Lady of Florence.

Half-length, face seen in front: in a green dress, the sleeves slashed with white, wearing a green cap embroidered with gold.

A picture of infinite beauty: though the features are those of a middle-aged woman, and in no respect attractive, yet the expression of nature is so striking, and the delicacy and feeling of the execution so charming, that it is a model for portrait-painters, and leaves an impression on the fancy as of a person actually seen and known. (K. C. C., K. J. C. 251.)

TINTORETTO?

117. The Expulsion of Heresy.

Seven half-length figures; life-size. The three Churchmen are evidently portraits, and very finely painted: the allegory had a meaning, which I am unable to explain.

There is no mention of such a picture in Ridolfi's Life of Tintoretto.

(K. C. C. "A picture where Virtue with a sword is separating the Vices from three churchmen; done by young Palma." K. J. C. 221.)

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

ANDREA DEL SARTO?

118. A Virgin and Child.—Figures half life-size.

A pretty little picture.

LANFRANCO.

119. Head of St. Peter.—The Companion, Head of Judas.

——?

120. A Holy Family.

THE Virgin, Infant Saviour, and two Saints; half-length figures; attributed here to Correggio: it is a very pretty picture, coloured with much sweetness.

MABUSE?

121. The Virgin and Child on a Throne: on her right hand St. Michael; on her left, St. Andrew.—Landscape background.

AN old German picture, dreadfully injured and more dreadfully mended.

(Over the doors.)

PARMIGIANO.

122. A Holy Family, with four Angels.

This is, I think, the same, or nearly the same composition engraved by Egid. Rousselet: and in Boydell's set by Phillips.

123. A Madonna and Child.—The Madonna della Rosa.

K. C. C.—"The picture of our Lady, and Christ lying along before her; his left arm leaning on a globe of the world, with his right arm taking up a rose."—3 ft. 10 in. by 3 ft.

There is a rare etching by G. C. Venenti: and a fine large engraving

by D. Tibaldi, inscribed, "*Et flos de radice ascendit et requiescet super eum spiritus Domine.* Isa. il."

Engraved also by J. C. Teucher.

Both well-known pictures, life-size.

GIULIO ROMANO.

124. A Roman Emperor on Horseback.

125. A Roman Emperor on Horseback.

Two of the series of the "Eleven Cæsars," which belonged to Charles I. Sketches from the Mantuan Gallery.

P. 2¾ ft. by 1½ ft.

126. Venus, or Amphitrite.—Standing on a shell, with Tritons gamboling round her feet.

A design of exquisite beauty; almost rubbed out, but not beyond reparation. I presume one of the defaced Mantua pictures.

3 ft. by 1 ft. 8 in.

(There are some other pictures, probably of no value, so placed as to be nearly invisible.)

THE KING'S DRAWING-ROOM.

DOMENICO FETI.

127. David with the Head of Goliah.

Life-size; very poor. A duplicate (*the original*, I presume) is in the Dresden Gallery, and engraved.

DOSSO DOSSI.

128. A Holy Family.—Figures life-size.

K. C. C.—"A great piece of Our Lady and Christ, playing with a cock in his arms; Joseph and another Saint standing by. A Mantua piece." Dosso was an early painter of Ferrara, who died about 1560.

5 ft. 7 in. by 6 ft. 2 in.

PORDENONE.

129. Portraits of Himself and his Family.

TEN figures, half-length, assembled round a table on which is some fruit; and a vase of water on the left, in which are

two flasks of wine cooling for the repast. A child is seen in front with golden hair, the head most sweetly painted: and there is a little dog on a cushion. This is a curious and interesting picture, and very richly coloured. K. J. C.

Pordenone, whose proper name was Giovanni Antonio Licinio, was the rival of Titian; and the feud between the parties ran so high that it is said Pordenone for some time painted with his poniard beside him, dreading assassination.

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

——— ?

130. Christ's Agony in the Garden.

131. The Angel appearing to the Shepherds by Night.

Two small square pictures painted on black marble; attributed to Nicolò Poussin, but, I presume, not by him. (K. J. C. 474.)

1 ft. 9 in. each way.

WILLISON.*

132. The Nabob Walajah of Arcot.—Full-length.†

POLIDORO.

133. Cupids and Goats.

ONE of the set of six friezes painted in *chiaroscuro*, which belonged to Charles I. (See No. 83.)

BASSANO.

134. The Apotheosis of a Saint.

Three figures much less than life, and angels above.

PORDENONE.

135. Portrait of a Gentleman.

Half-length; face seen in front; black robe, trimmed with light fur; his right hand on his side; in his left a paper, and what seems a pair of compasses: fine.

* So inscribed. I do not know the painter: there was a Benjamin Wilson employed by some branches of the Royal Family as a portrait-painter, who died in 1788. See Edwards's 'Anecdotes.'

† The engraving by Ward is not from this picture.

TINTORETTO.

136. Portrait of a Knight of Malta.

In a black cap and wearing his gloves; very fine.
(K. J. C. 51.)

TINTORETTO.

137. Esther Fainting before Ahasuerus.

Sixteen figures; life-size.

138. The Nine Muses.

A COMPOSITION of nine figures, life-size, inscribed "Giacomo Tintoretto in Venezia."*

These two fine pictures belonged to Charles I. and James II. In the last picture, the figure of the Muse on the right, turning her back, is in a style of grandeur which proves that, when Tintoretto wrote on the wall of his studio, "Il desegno di Michel Angelo—il colorito di Tiziano," he did sometimes aim in earnest at this combination of excellence, and not unsuccessfully: it is to be regretted that the picture is suffered to remain in such an abominable condition; the dirt and the coarse retouching might surely be removed.

Both engraved by Gribelin; the last also in the Teniers Gallery.

LUCA GIORDANO.

139. The Wise Men's Offering.

Ten figures, life-size, and a group of angels above.

CARLETTO CAGLIARI (the son of Paul Veronese).

140. The Wise Men's Offering.

A composition of thirteen figures, less than life.

Engraved by Gribelin, under the name of Paul Veronese.

HENRY STONE.

141. The Cornaro Family.

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* According to Ridolfi, the "Nine Muses" formed one of a set of four large mythological subjects, painted for the Emperor Rudolph II. (See No. 257.) He describes them as "playing on various musical instruments *in a garden*." But here they are on Olympus, amid clouds. Ridolfi (writing in 1646) also says that "the gallery of the King of England contains many pictures by Tintoretto, collected at a great expense by that magnanimous prince, among which are a picture of our Lord washing the feet of his Disciples, and two poetical subjects—one the Bath of Calisto—'*amendue celebratissimi.*'"

A copy of the justly celebrated original by Titian, now at Northumberland House.—(K. J. C. 930.)

Henry Stone, sometimes called "Old Stone," was one of a family of artists patronised by Charles I., and is said to have been an admirable copyist of Van Dyck and the Italian masters; he died in 1653. This copy was probably made for Charles I., and does not justify the praises given to Stone; it is very flat and hard in the execution.

ORAZIO GENTILESCHI. (See p. 188.)

142. Joseph and Potiphar's Wife.—Figures full-length, life-size.

THE painting is very good; the conception elegant, but tame; the head of the woman exquisitely beautiful: the costume so ridiculously false as to excite an involuntary smile, and any ideas rather than those proper and moral ones the story ought to suggest,—but never did suggest in the hands of any painter that I know of. Sold for 50*l.*, —(K. C. K. J. C. 161.)

SIR WILLIAM BEECHEY.

143. George III. on a White Charger, reviewing the Tenth Hussars.—Figures life-size.

THE Prince of Wales (George IV.) is on the right; the Duke of York on the left; Sir W. Fawcett standing: the other two persons are General Goldsworthy and Sir David Dundas.

Engraved by J. Ward.

PARMIGIANO.

144. A Holy Family.—Figures life-size. (K. J. C. 556.)

St. Catherine holding a palm-branch, which the Infant Saviour grasps in his hand. St. Joseph behind.

This graceful composition has the appearance of an unfinished picture.

KING WILLIAM III.'S BEDROOM.

Of the seventeen pictures which follow, fourteen formed the series called the "Windsor Beauties," which formerly hung in the queen's state bedchamber at Windsor: to these, three have been added—the Duchess of York, the Duchess of Portsmouth, and Nell Gwynn; the

first brought hither from Windsor, the two last from old Buckingham House.* All except the first picture are three-quarters length.

SIR PETER LELY.

145. Anne Duchess of York.

DAUGHTER of Edward Hyde, Earl of Clarendon (the celebrated Chancellor), and first wife of James Duke of York, afterwards James II.: full-length, seated, and dressed in rich amber-coloured satin.†

Anne Hyde was privately married to the Duke of York at Brussels in 1659. Without the slightest pretensions to beauty, she had a presence so noble, and an air at once so gracious and so commanding, that nature seems to have intended her for the rank she afterwards attained. On her elevation to the second dignity of the kingdom, she "took state upon her" as if accustomed to it from her cradle; and, as De Grammont observes, held out her hand to be kissed "avec autant de grandeur et de majesté que si de sa vie elle n'eut fait autre chose."

By her spirited conduct she obliged the Duke of York to acknowledge his marriage with her, contrary to his own intentions and the wishes of the king, and in defiance of the queen-mother, who vowed in a rage that, whenever "that woman was brought into Whitehall by one door, she would go out of it by another." Yet she was afterwards reconciled to the match, and acknowledged the Duchess as her daughter.

Anne died in 1673, before her husband's accession to the throne, leaving two daughters, who became successively queens of England.

It was this Duchess of York who began the collection so long known as the "Beauties of Windsor," by commanding Sir Peter Lely to paint for her the handsomest women of the time, commencing with her own lovely maids of honour. The success with which he executed his task raised him at once to reputation and to fortune. For a further account of Sir Peter Lely, see p. 206.

HUYSMANN.

146. Lady Bellasys (or Lady Byron).

LADY BELLASYS is here represented as St. Catherine. Her left hand rests on the wheel and supports the palm-branch;

* The following account is extracted from the "Memoirs of the Beauties of the Court of Charles II.," published by H. G. Bohn.

† There are about ten engraved portraits of her, but not any from this picture.

her right hand is pressed to her bosom. The drapery, dark-blue and crimson, falls round her in ample folds, and is coloured with exceeding richness. In the background two cherubs are descending to crown her with myrtle; her jet black hair, falling from beneath a coronet of gems, flows in ringlets upon her neck; and this peculiarity, as well as the uncovered amplitude of the bosom and shoulders, seems to refer the portrait to the time of Charles II.

This picture, which is the most striking and splendid of the whole series, is unhappily one of the disputed portraits: it bears no traces of the style of Sir Peter Lely, and I am inclined to agree with Horace Walpole, who attributes it to Huysmann. At Windsor it was traditionally known as Elinor Lady Byron; but on the authority of Horace Walpole, Granger, and Sir William Musgrave, (all three well versed in the biography of our peerage, as well as in pictorial and domestic antiquities,) it is generally supposed to represent Susan Armine, the widow of Sir Henry Bellasys, who was killed in a duel with his friend Tom Porter (groom of the chamber to the king) in 1667.* Engraved by Wright.

SIR PETER LELY.

147. The Princess Mary.—(See No. 19.)

(afterwards Queen Mary,) daughter of James II., when about twelve years old, in the character of a young Diana.

148. Catherine of Braganza, Queen of Charles II.

THE only daughter of that celebrated Duke of Braganza who was placed on the throne of Portugal in 1641 by the title of Don Juan IV. She was married to Charles in 1662; and after a vain attempt to resist and resent his infidelities, resigned herself to her fate, and appears to have been wearied into complete indifference. She survived Charles II. twenty years, and died at Lisbon in 1705. She

* Among the family pictures at Tabley, the seat of the Leicesters, there is a very fine full-length picture, nearly resembling this: it is there entitled Lady Byron, and attributed to Lely. In King James's Catalogue, No. 864 is "the Duchess of York in the manner of St. Catherine." Among the Lely portraits there I find neither a Lady Bellasis nor a Lady Byron. On the whole it is now quite impossible to reconcile the very contradictory evidence relative to the person represented in this picture.

is represented as seated in a chair of state, dressed in white satin and pearls; the attitude is rather unmeaning and undignified, perhaps the more characteristic; the face not handsome; the eyes dark and languishing, and in the mouth an expression of pouting melancholy: it is beautifully painted.

Engraved by Holl. There are twenty-nine engraved portraits of her.

SIMON VERELST.—(See p. 209.)

149. Mrs. Knott, or Nott.

She was one of the maids of honour to Queen Catherine. The drapery is crimson, relieved with a white veil.

This portrait is painted with great sweetness and truth of colouring. The vase of flowers in the background betrays the hand of Verelst.

Engraved by Thompson.

HENRI GASCAR.—(See p. 209.)

150. The Duchess of Portsmouth, as Flora; in green drapery, and holding a garland of flowers.

Louise Renée de Penencourt de Quérouelle, of a noble but impoverished family in Brittany, was appointed maid of honour to the Duchess of Orleans in 1669; she was then not more than nineteen; her introduction at court took place at a critical moment, and in deciding her future fate has made her destiny and character matter of history. Soon after her arrival in England she became *maîtresse titré* of Charles II.; and in August, 1673, she was created Duchess of Portsmouth.

The unbounded power which this woman acquired over the easy disposition of her royal lover was not owing to any superiority of wit or intellect, nor did she attempt to govern him, like the Duchess of Cleveland, by violence and caprice: though imperious and wilful, she was more artful and flexible: she studied to please the king until she had fixed him; then, if he refused or delayed her wishes, she had tears and sullens and fits of sickness at command. The last years of her life were spent in retirement, and in a penitence which we may hope was sincere. She died at Paris in 1734, in her eighty-seventh year. Her son by Charles was created, in 1775, Duke of Richmond and Lennox and Earl of March, and was ancestor of the present Duke of Richmond.

There are nineteen engraved portraits of her, but not one from this picture.

SIR PETER LELY.

151. The Countess of Sunderland.

LADY Anne Digby, second daughter of George Earl of Bristol; married to Robert Spencer, Earl of Sunderland, in 1663.

This portrait is remarkable for the exceeding delicacy and tenderness of the execution, and the ladylike sweetness and elegance of the turn and expression.

Anne Digby, Countess of Sunderland, succeeded to a title which had been already distinguished in the person of her mother-in-law, Dorothy Sidney, the first Countess of Sunderland, Waller's celebrated Sacharissa. The celebrity of the second Lady Sunderland is of a very different kind; it has been dimmed by the breath of malice, and mixed up with the discord of faction: part of the obloquy which attended the political career of her husband fell on her, and party rancour added other imputations; but all evidence deserving of the slightest credit is in favour of the character and conduct of this accomplished woman—the friend of the angelic Lady Russell and of the excellent Evelyn. She died at Althorp in 1715.

Engraved by Wright.

152. The Duchess of Richmond.

FRANCES, daughter of Captain Walter Stewart, son of Lord Blantyre: in the character of Diana, holding a bow in one hand, while with the other she supports her dress, as if tripping over the dew; the drapery is of a pale yellow. The features are regular but deficient in expression, and the nose is not sufficiently aquiline to agree with other portraits of Miss Stewart, and with the minute descriptions of her person which have been handed down to us. The landscape in this picture is very beautifully painted.

Among the pretty women of Charles's Court, none were more conspicuous during their life, or have been more celebrated since their death, than Frances Stewart—"la belle Stewart" of De Grammont's Memoirs, and afterwards Duchess of Richmond: yet her character as a woman is neither elevated nor interesting; and the passion which the king long entertained for her, and the liberties in which she indulged him, either through weakness or a spirit of coquetry, exposed her, at one

period, to very disgraceful imputations. On a review of her whole conduct, as far as it can now be known and judged from the information of contemporary writers, the testimonies in favour of her virtue appear to preponderate; yet it must be confessed that we are left to choose between two alternatives, and it is hard to tell which is the worst: if "la belle Stewart" was not the most cold and most artful coquette that ever perplexed the wits of man, she was certainly the most cunning piece of frailty that ever wore the form of woman.

She died in 1702, leaving a legacy to her cats. Pope's line, "Die and endow a college or a cat," alludes to the will of this Duchess of Richmond.

Engraved by Watson: by Freeman.

153. Mrs. Eleanor Gwynn.

THE face is more grave and thoughtful than we should have expected: she is attended by a lamb, which oddly enough was a favourite emblem in her portraits.

Nell Gwynn, while yet a mere child, was an attendant in a tavern, where the sweetness of her voice and her sprightly address recommended her to notice. She was afterwards, still in extreme youth, servant to a fruiterer, and in this capacity employed to sell oranges at the theatres. Here her beauty and vivacity attracted the notice of Lacy the comedian, her first lover, who was soon rivalled in her good graces by Hart, the handsomest man and most accomplished actor of that day. Under the successive tuition of these two admirers, both of whom were masters of their art, Nell Gwynn was prepared for the stage, for which she had a natural *penchant;* and in 1667 we find her enrolled in the King's Company of Comedians.

The same year that Nell Gwynn first appeared on the stage she attracted the notice of the witty Lord Buckhurst (afterwards the Earl of Dorset), who took her from the theatre and allowed her 100*l.* a-year; soon afterwards she became the mistress of Charles II. Raised to this "bad eminence," Nell showed that she had a natural turn for goodness which had survived all her excesses; she was neither rapacious nor selfish; she never became the tool of ambitious courtiers, nor used her power over the king for any unworthy purpose. The plan of that fine institution, Chelsea Hospital, would probably never have been completed, at least in the reign of Charles, but for the persevering and benevolent enthusiasm of this woman, who never let the king rest till it was carried into execution.

After the king's death Nell Gwynn continued to reside in Pall Mall,

where she lived on a small pension and some presents the king had made her. She survived him about seven years, conducting herself with the strictest decorum, and spending her time in devotion, and her small allowance in acts of benevolence. She died in 1691.

Her eldest son by the king was created Duke of St. Alban's, and was ancestor of the present duke.

This picture used to hang in Buckingham House.

154. The Countess of Rochester.

Lady Henrietta Boyle, daughter of Richard first Earl of Burlington, married about 1663 to Lawrence Hyde, Earl of Rochester, son of the great Lord Chancellor. She died in 1687.

This is a delicate and pleasing, not a striking portrait; the complexion is exquisitely fair; the drapery, which is of the palest blue, is rather more decorous and not less inexplicable than Lely's draperies usually are. The background a landscape.

Engraved by Watson: by Thompson.

155. The Duchess of Somerset.

She is represented as leaning on a pedestal; the head a little inclined; the face most beautiful; the drapery of a pale blue; the whole picture is painted with exceeding sweetness: the right hand is quite out of drawing.

In the reign of Charles II. there were three Duchesses of Somerset; it has, therefore, been a matter of some difficulty to appropriate the picture in this gallery to its true original, nor am I sure that it represents a Duchess of Somerset at all.*

Engraved by Watson: by Thompson.

WISSING.

156. Mrs. Lawson.

In red drapery, fastened with jewels, and a white veil falling

* There is no picture with this title among the Lely portraits in King James II.'s Catalogue. Here the picture is labelled Countess of Ossory, which I believe to be a mistake.

from her head. She would be, in modern style, Miss Lawson, one of the daughters of Sir John Lawson, of Brough, in Yorkshire. She was introduced at Court to counteract the influence of the Duchess of Portsmouth, but, though admired by the king, she seems to have retained her innocence, and to have conducted herself with dignity and prudence; she withdrew from Court, and, I believe, became a nun at York.

Engraved by Holl.

SIR PETER LELY.

157. The Countess of Northumberland.

Lady Elizabeth Wriothesley, eldest daughter of the Lord Treasurer Southampton, married first to the Earl of Northumberland, and secondly to Ralph Lord Montagu. She died in 1690.

The attitude is rather stiff; the background is beautifully painted, but the russet brown of the drapery gives the picture a cold look.

This Countess of Northumberland, the wife of the last male heir of the Percies, and afterwards of an ambassador and minister of state, did not, from accidental circumstances, mingle much in the Court of Charles II.; but she was distinguished for her uncommon grace and beauty and her blameless life, not less than by her high rank and her descent from one of the most illustrious characters in our history; above all, she was the sister of Lady Russell: the frequent allusions to her in the memoirs and letters of that admirable woman are sufficient to throw a peculiar interest round this Lady Northumberland, and give her an importance in our eyes beyond what her own rank or beauty could have lent her.

Engraved by Watson: by Deane.

158. Lady Denham; wife of the Poet.

She is dressed in rich amber-coloured satin, with flowers in her lap; the face is not generally considered as attractive, but the features rivet the attention by a mingled expression of pride, capacity, and the capability of strong passion. As a picture it is one of the finest in the series, very forcibly and brilliantly coloured.

She was the eldest of two sisters, daughters of Sir William Brooke, K.B., and nieces of Digby, Earl of Bristol. She had attracted the notice of the Duke of York; but in the midst of this *liaison* she was married, by the interposition of her friends, at the age of eighteen, to Sir John Denham, a widower, and old enough to be her father or grandfather. She was then about to be appointed lady of honour to the Duchess of York. The matter was still in discussion when Lady Denham was seized with a sudden indisposition, of which, after languishing some days, she expired Jan. 17, 1667, in the full bloom of her youth and beauty, and before she had completed her twenty-first year. It was believed at the time that she had been poisoned in a cup of chocolate.

159. Mrs. Middleton.

DAUGHTER of Sir Roger Needham, a relative of the excellent and celebrated Evelyn. She is represented with a cornucopia, and the insignia of bounty or abundance. The dress is of yellow satin, relieved with white; the picture is one of the most beautiful in point of colour and execution.

It is evident from the number of portraits which exist of this "beauty" par excellence, and the frequent allusions to her in contemporary memoirs, that she must have been a very admired and distinguished personage in her day; yet of her family and life but little is ascertained, and that little is not interesting. She is one of the equivocal heroines of De Grammont.

Engraved by Watson, with the erroneous title of Lady Middleton; also by Wright. There is also a fine print of her, a full-length, after Lely, properly designated as Madame Jane Middleton; and the beautiful picture of her at Althorp has been engraved for Dr. Dibdin's Ædes Althorpianæ.

160. Barbara Duchess of Cleveland.

DAUGHTER and heiress of William Villiers, Viscount Grandison.* Not quite full-length. The picture represents her as Pallas or Bellona: the last is certainly the more appropriate character; it is full of the imperious expression of the original. The face is beautiful, the rich red lips are curled with arrogance and "womanish disdain," and the eyes look from under their drooping lids with a certain fierceness of expression; the action, the attitude, the accompaniments,

* There is a splendid full-length of this Lord Grandison by Van Dyck at the Duke of Grafton's; engraved by Van Gunst.

are all those of a virago; she grasps the spear with the air of an all-conquering beauty, and leans on her shield as if she disdained to use it; a tempestuous sky forms the background, with broken gleams of light flashing across it.

Of the early life and education of this too celebrated woman I have not been able to collect any authentic information. She married, at the age of eighteen, Roger Palmer, Esq., a gentleman of fortune, and a loyal adherent of the exiled king. Her first acquaintance with Charles probably commenced in Holland, whither she accompanied her husband in 1659, when he carried to the king a considerable sum of money, to aid in his restoration, and assisted him also by his personal services. It was at this time probably that she attracted the notice of Charles II.; and her influence over the king, never employed but to his dishonour and her own, produced after the Restoration much scandal and mischief. She was as profligate as she was beautiful; and her violent temper, and her rapacity and extravagance, were notorious.*

She died of a dropsy at her house at Chiswick, Oct. 9th, 1709, miserable, contemned, and neglected; leaving a name more fitted to "point a moral" than to "adorn a tale."

Her second son by the king, Henry Fitzroy, Duke of Grafton, was ancestor of the noble family of Fitzroy in all its branches.

Engraved by Watson; by Wright.

161. The Countess of Ossory.

Emilie de Nassau, eldest daughter of Louis de Nassau, Lord of Beverwaert in Holland, married in 1659 to the Earl of Ossory, the excellent and accomplished son of the great Duke of Ormond. She was an amiable woman, of blameless life and character, and died in 1684.

Engraved by Scriven.

162. Lady Whitmore.

The portrait so called here, and engraved under that name, seems doubtful.† Lady Whitmore was a younger sister of Lady Denham.

Engraved by Watson.

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* There are many entertaining particulars about her in Pepys' 'Memoirs.'

† It has been supposed to represent Anne Countess of Southesk, who figures so disgracefully in De Grammont's Memoirs.

SIR PETER LELY.

163. The Countess de Grammont, as St. Catherine.

ELIZABETH, daughter of Sir George Hamilton, son of the Earl of Abercorn; married in 1668 to Philibert Comte de Grammont. Died about 1708.

This portrait was one of the first painted by Lely for the Duchess of York. We are told that, at the time, he was enchanted with his subject, and every one considered it as the finest effort of his pencil, both as a painting and a resemblance. The dignified attitude and elegant turn of the head are well befitting her who was "grande et gracieuse dans le moindre de ses mouvemens:" the countenance has infinitely more spirit and intellect than Sir Peter Lely's beauties in general exhibit, and though perhaps a little too proud and elevated in its present expression, it must have been, when brightened into smiles or softened with affection, exquisitely bewitching. The neck and throat are beautifully painted; the drapery is grand and well disposed. There is a defect in the drawing of the right arm. The background and other parts of this fine picture have been shamefully rubbed over.

The Countess de Grammont, or rather, to give her the fair and merited title by which she is better known, la belle Hamilton—young, beautiful, wise, and witty, and discreet withal, "even to detraction's desperation," —seemed to have been placed in Charles's court purposely to redeem the credit of her sex. She moved in that profligate sphere in an orbit of her own. After her marriage she became Dame du Palais in the French court. Her husband, the witty and dissipated De Grammont, was not worthy of her; yet she appears to have lived with him on easy terms till late in life, when, becoming extremely devout, she was proportionably scandalized by his epicurism and infidelity. She was the mother of two daughters; the eldest, Claude Charlotte, married Henry Lord Stafford, and was anancestress of the Jerningham family.

Engraved by Watson: by Thompson.

All these pictures are in King James's Catalogue, where I find also a portrait of Lady Falmouth (the beautiful Mademoiselle Bagot of De Grammont's Memoirs), which is missing; and "the Duchess of Richmond, in the dress of a young Cavalier," an elegant picture by Huysmann, which used to hang at Kensington, and is now, I presume, in her Majesty's private apartments.

ANTHONY RUSSELL (an obscure painter of George I.'s time).

164. Thirteen small Heads of distinguished Women.

Copied after Van Dyck and Lely, and very poorly done. They were formerly at Windsor.

(*Over the doors.*)

BAPTISTE MONNOYER.

177. Two large Flower-pieces. (See p. 213.)

KING'S DRESSING-ROOM.

(*Over the doors.*)

COLLINS.*

179. A Shepherd. A Shepherdess.—Life-size.

CARLO CIGNANI.

180. Charity.—Four figures, life-size.

Very dark, but it appears to be grandly designed. (See No. 745.)

VAN DYCK.

181. Cupid and Psyche.—Full-length Figures, half-life size, in a Landscape.

PSYCHE had been commanded by Venus to bring her from the court of Proserpine "the casket of beauty;" but, on her return, being tempted by curiosity to open it by the way, she is overcome by an *infernal sleep*, from which she is waked by Cupid, who has never ceased to watch over her. This is said to be Van Dyck's last picture; it looks unfinished; and the colouring is not harmonious: but the face of Psyche is lovely; the figure of Cupid (who is here very properly a youth, and not a chubby infant) full of animation; and the great tree and landscape in the back-ground in a grand style.—K. J. C. 159.

ANTONIO BALESTRA.

182. Vulcan presenting to Thetis the arms he had forged for her Son Achilles.

183. Achilles presented to Chiron the Centaur.

In both, the figures half-length, life-size.

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* A painter of whom I know nothing.

Balestra belongs to the latest times of the Italian school. He studied under Carlo Maratti, and imitated his manner. Lanzi praises him highly. He died about 1740.—C. 4 ft. 3 in. by 3 ft. 6 in.

GERARD EDEMA.

184. Two Landscapes. Intolerably flat and cold.

JOHN LOTEN.

186. A Landscape. Very indifferent.

K. J. C., in which are three landscapes by this painter.—Edema and Loten came over to England from Holland in the time of Charles II.

MELCHIOR HONDEKOETER.

187. Ducks and Geese in a Farm Yard.

HONDEKOETER was, by profession, a painter of birds and poultry, and has the merit of excelling all others in his own department.

C. CIGNANI.

188. A Mother and Two Children.

They are conning the hornbook.

189. A Virgin and Child.

Or rather a mother teaching her child to read.

GUERCINO.

190. Colossal Head of a Warrior. Coarse and poor.

ARTEMISIA GENTILESCHI.

191. Head of a Sibyl.

Very inferior to her own portrait in another room.

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192. Head of a Magdalen.

A miserable copy from Sasso Ferrato.

193. Head of Christ.

194. Head of the Virgin.

Two oval pictures; very indifferent.

Some finished drawings on vellum, representing the interior of the Colonna Gallery (whence we have so many fine pictures), are very ill placed in this room.

THE KING'S WRITING-CLOSET.

DE HEEM.

195. Two Pieces of Still Life.—K. J. C. 88.

THE artist has the merit of being the best painter in this style.

HONTHORST.

197. The Family of George Villiers, first Duke of Buckingham.—Figures much less than life.

The magnificent favourite of James I. and Charles I. The duke is seated; his head is admirably painted: on his right is his duchess (Lady Katherine Manners), and another lady in a rich dress (probably his sister, Lady Denbigh); on the left his mother (Mary Beaumont, widow of Sir George Villiers, created in 1618 Countess of Buckingham, for life); two men in black are standing by; there are three children, the youngest of whom is his son (afterwards the "witty Duke of Buckingham," the favourite of Charles II.), who was born in 1627, consequently this family piece must have been painted just before the Duke was assassinated by Felton, 1628.

The whole picture is elaborately finished, and in a warm tone; it is in a bad state. K. J. C.

Engraved in Jesse's 'Memoir's of the Stuarts.'

———?

198. A Village Repast.—Five Figures.

199. A Painter in his Study.—Four Figures.

In both, the figures are half-length and life-size. Painted in a broad free style, with much life and nature.

These, and two other pictures in the private dining-room, have the name "Cippa" inscribed on them, and on the frame "G. T. Cepper;" —no such painter is known. In the old catalogues they are called Dutch subjects. Mr. Seguier says that, "from the style, they appear to be from the Neapolitan school."

SEBASTIAN RICCI.

200. The Triumph of Spring over Winter.

BAPTISTE MONNOYER.

201. Two Flower-pieces.

MONAMY.

203. A Sea-piece.—The embarkation of a royal personage, about 1726.

GUIDO?

204. Judith and Holofernes. Figures full-length; life-size.

The composition engraved by Dupuis.—K. J. C. 785.

MALTESE.

205. Objects of Still Life.—Skilfully painted.

JAMES BOGDANI.

206. A Peacock.

207. Two Flower-pieces.—(See p. 214.)

ROTHENHAMER.

209. The Judgment of Paris.

A small finished picture. Perhaps in K. J. C. 548.

CESARE D'ARPINO.

210. Tritons carrying off a Nymph.

A spirited drawing in water-colours. K. J. C. 549.

RICHARD GIBSON.

211. Queen Henrietta Maria.

THE head only; a drawing apparently from the life, or a most spirited copy after Van Dyck, but more lovely and soft in expression than his best pictures of Henrietta. K. J. C. 337.

It is placed here in a corner and in the worst possible light. Gibson

was a dwarf, and page to Charles I. He married a little woman of his own size (3 ft. 10 in.), and they had a numerous family. Gibson lived to a great age, and was drawing-master to Queen Anne.*

HUYSMANN?

212. Small Landscape.

And some other pictures not distinguishable.

QUEEN MARY'S CLOSET.

GIULIO ROMANO.

213. A Sacrifice.

K. C. C.— "A HIGH and narrow piece; four little entire figures and a goat lying by to be sacrificed."—From Mantua.—4 ft. by 2 ft. 2 in.

———?

214. George Duke of Buckingham, and Lord Francis Villiers his Brother.

Copy after Van Dyck; the original is at Windsor. (See p. 229.)

WILHELM KALF.

215. Dead Game and Objects of Still Life.

A large picture (K. J. C. 800).

G. HONTHORST.

216. James II. when a Boy.

Three-quarters, holding a truncheon.

B. CASTIGLIONE.

217. A Boy with Puppies, &c.

Life-size, and very well painted. In this style Castiglione excelled.

G. HONTHORST.

218. A Concert by Candlelight.

Four figures: half-length, life-size.

"This picture was presented by the painter to Charles I."—Walpole, Dallaway's edit.—It has suffered dreadfully.—C. 5 ft. 7 in. by 5 ft. 3 in.

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* In the possession of Mr. R. Graves, A. R. A., is a picture by Lely, representing Gibson and his wife.

DANIEL MYTENS.

219. Prince Rupert, Son of the Elector Palatine, and Nephew of Charles I., when a Boy.
K. J. C. 1005.

ADRIAN HENNIN.

220. A Landscape

SIR G. KNELLER.

221. The young Duke of Gloucester, Son of Queen Anne, who died in 1699, at the age of eleven.
Full-length, in a landscape, with a dog.
Engraved by J. Smith.

PAUL BRILL?

222. A small Landscape.

BASSANO?

223. An old Man's Head.

THEODORE RUSSEL.

224. Queen Thomyris receiving the Head of Cyrus.
A small picture.

FRANK HALS.

225. A Laughing Boy (a Head).
Extremely clever. I think it is engraved.

L. NOTTERY*.

226. The Martyrdom of St. Bartholomew. A small copy of the famous but most horrible composition of Spagnoletto, etched by himself, 1624.

FRANZ FLORIS?

227. Children playing with a Lamb. K. J. C. 935.

——?

228. The Holy Family.
A small copy after Titian.

* I know nothing of this painter.

PAUL VERONESE.

229. St. Catherine.

A FINE composition of two female saints, one of whom is gracefully kneeling; the other, holding a palm, seems to be presenting her at the altar, near which stands a priest in dark drapery, holding a palm branch. A boy with a torch, and a dog in the left corner of the foreground. A small beautiful sketch for a large picture.—K. J. C. 383.

LIONARDO DA VINCI? OR CESARE DA SESTO?

230. The Daughter of Herodias with the Head of John the Baptist.

Full-length figure, rather less than life.* K. J. C. 377.

"This good picture, which unfortunately hangs too high, has in conception and tone much of the manner of Boltraffio."—*Dr. Waagen.*

CARLO MARATTI.

231. Infant Christ with Angels.

TITIAN?

232. David and Goliah, in a small Landscape. A sketch.

JAMES BOGDANI.

233. A Cassiowary. (See p. 214.)

EVERDINGEN.

234. A Landscape.

LUCAS VAN LEYDEN.

235. The Martyrdom of St. Sebastian.

236. Joseph brought before Pharaoh.

Two very curious old pictures which belonged to King Charles, who bought them of Sir James Palmer. It is a pity that they are hung out of sight.

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* A similar picture is in the Gallery of the Belvedere at Vienna, of which a lithograph is published.

B. LENS.

237. Hercules and the Centaur.—A Drawing.

THE QUEEN'S GALLERY.

(Over the two doors.)

WISSING.

238. William III.

239. Queen Mary II.

PAINTED for James II. while they were Prince and Princess of Orange: both three-quarters.

HOLBEIN.

240. King Henry VIII. and his Family.

THE King sits on his throne with one hand on the shoulder of Prince Edward; Queen Catherine Parr is at his side, and the two Princesses, Mary and Elizabeth, are standing by. The scene is an open colonnade looking through to a garden; at an open door on the right is seen Will Somers, the king's jester, with a monkey; and a female, said to be the wife of Will Somers, appears through the open door on the left.

K. C. C., "a long piece painted with gold, where K. Henry VIII. sits with his queen, &c., and a fool on the left side, in the door, with a jackanapes on his shoulder," &c.

This curious picture, with three others, Nos. 266, 267, 310, were lent by George III. to the Society of Antiquaries, and for some years hung in their meeting-room at Somerset House.

P. 10 ft. by 6 ft.

HOLBEIN.

241. Queen Elizabeth when a Girl of about twelve or thirteen.

THE countenance, though not pretty, is very agreeable, with a decided expression of sense and intellect beyond her years. The complexion is fair, the hair light red; over a

white petticoat richly embroidered with gold she wears a crimson dress with full hanging sleeves, adorned at the waist and neck with rich jewels; and a cap of crimson also embroidered with jewels; in her long thin hands she holds a prayer-book.

This picture is exceedingly curious and interesting, and is finished with most elaborate care. It used to hang in Queen Caroline's closet at Kensington.—(K. J. C. 17.) It has never been engraved.

Size, 3 ft. 5 in. by 2 ft. 7½ in.

LUCAS DE HEERE.

242. Queen Elizabeth.—Seven little figures.

She is coming out of a palace, richly attired, with two female attendants:—Pallas is seen flying before her; Juno drops her sceptre and Venus her roses: Cupid flings away his bow and arrows and clings to his mother. On the old frame are inscribed the following lines, probably by the painter himself:—

"Juno potens sceptris, et mentes acumine Pallas,
Et roseo Veneris fulget in ore decor.
Adfuit Elizabeth; Juno perculsa refugit;
Obstupuit Pallas, erubuitque Venus."

K. J. C. 934.

F. ZUCCARO.

243. Queen Elizabeth, holding a feather-fan.

To the waist; less than life. When about 50.

MARK GARRARD.

244. Queen Elizabeth holding the George and Ribbon.—To the waist; life size. When about 70. Engraved by Vertue.

On either side of these four pictures of Elizabeth hang eight heads of personages of her court.

245. Sir Peter Carew.

One of the three warlike sons of William Carew, of Mohuns Ottery, in Devonshire: killed in Ireland, 1575.

246. Sir George Croke, Chief Justice of the Common Pleas.

247. Sir Nicholas Bacon, Lord-Keeper.

248. Sir Francis Walsingham, Secretary of State. (Died 1590.)

249. Dudley Earl of Leicester. (Died 1588.)

250. *Howard Earl of Nottingham, Lord High Admiral. (Died 1624.)

251. A Man in a ruff.

The crest on the picture is a cock's head out of a coronet.†

252. A Young Man with long hair.

Called here Sir Theobald Gorges.

B. VAN BASSEN.

253. King Charles I. and his Queen dining in Public: dated 1635. K. J. C. 937.

"A curious incident is introduced by the painter, which, it may be presumed, occurred when he made his sketch for the group. The gentleman-carver, standing on the opposite side of the table from his Majesty, whilst carving a dish, is attacked by the Queen's monkey, who, playfully springing upon him, obliges him to hold his head back in a ridiculous position, while he yet continues his operations with the knife and fork."

254. The King of Bohemia (Frederic, Elector Palatine) and his Queen (Sister of Charles I.), dining in Public.

Two curious pictures, about 2½ ft. by 3 ft., containing many figures minutely finished, and portraits of that time.

Van Bassen, of whom I find no account in the biographies, was in

* By Walpole attributed to Zuccaro.

† The crest is that of the Fermor family; I wish I could prove satisfactorily that it is the portrait of that Richard Fermor whose life was saved by Will Somers (see No. 274); but from the dress and cut of the beard I should ascribe it to a later date; it probably represents his grandson, George Fermor, who was knighted by Queen Elizabeth in 1586.

England, but the date of his arrival is not given in Walpole. No specimens of his works occur in the royal collection except these pictures, in which the architecture and figures are finished with laborious accuracy. The last picture is said to represent the wedding-feast of Frederic and his bride, in 1612. Of the profuse splendour which attended the celebration of this unfortunate marriage, first in England and afterwards in Frederic's palace at Heidelberg, we have striking accounts in the memoirs of the time.

GONZALES COQUES.

255. Two small octagon Portraits of Flemish Gen-
256. tlemen.

Exquisitely painted. These probably belonged to Charles I., who admired and patronised the painter.

———?

257. The Emperor Rudolph II.

Head only in a small circle.*

258. Head of a Young Man.

Less than life, in a black vest and white shirt up to the throat. An ugly face, but full of character; and exquisitely painted, particularly the long hair. An old German picture.

HOLBEIN.

259. The Lady Vaux (Wife of Lord Vaux, the Poet): in black; holding a carnation.

K. J. C. 410, where it is called "One of Henry VIII.'s queens, holding a gillyflower."

———?

260. Head of a Child.

In an oval, round which is inscribed "*Elizabeta, ætatis suæ* 1, *Mencis* 5, 1578."

* Rudolph reigned most unhappily as Emperor of Germany from 1576 to 1612. He was particularly ill-fitted by nature for the position in which he was placed as sovereign over a people inflamed by religious dissensions, and a turbulent, ignorant nobility. He had an elegant mind; was addicted to scientific pursuits, was himself no mean artist, and made rich collections of pictures, statues, &c., which, on the capture of Prague by the Swedes, were in great part dispersed or taken to Sweden. What remained formed the nucleus of the rich Vienna co'lections. Some of his pictures passed into the gallery of Charles I., and some of the artists whom he employed were afterwards in the service of the king of England. See page 192.

261. Head of a Child.

Inscribed "*Maria Christiern, ætatis suæ* 3, *Mencis* 9, 1578."

Both are richly dressed. By some strange mistake these portraits are called here Queen Elizabeth and Queen Mary when young, and labelled Holbein. They resemble the manner of Zuccaro.*

SIR ANTONIO MORE.

262. Head of a Lady, most richly dressed.

It is finely painted in a warm tone of colour; though very much handsomer, it has a look of Queen Mary, and is probably intended for her.

ALBERT DURER.

263. Portrait of a Young Man.

With long reddish hair and black cap: head only; rather less than life; dated 1506, and marked with his initials.

K. C. C., K. J. C. 637.

Sold after King Charles's death for 60*l.* to Mr. Grinder.

——?

264. Sir Theodore Mayerne, physician to James I. and Charles I.

Engraved after Rubens by W. Elder.

265. Head of a Man in a large ruff and white satin doublet.

266. The Embarkation of Henry VIII. at Dover, 31st of May, 1520, previous to his Interview with Francis I.

In this picture is an exact representation of the celebrated ship called the *Harry Grace de Dieu*, a most curious specimen of early naval architecture in England; it has four masts.

* I have hunted through the genealogies of the various royal families connected with our own royal family at this time, hoping to find these little princesses—but in vain.

267. The Meeting of Henry VIII. and Francis I. in the Field of the Cloth of Gold, between Guisnes and Ardres, near Calais, June 7, 1520.

"THE world," says Sharon Turner, "had never before seen such an assemblage of princely and national foppery, and has had the wisdom never to repeat it." Every circumstance of this famous interview—the entry of Henry VIII. into Calais, the tournaments, banqueting, the fountains set flowing with wine, &c.—all are introduced in various parts of the picture; and the numerous groups of figures, in the exact costume of the period, most elaborately painted.

In the opinion of the best judges these pictures are not by Holbein, to whom they are here attributed.

Of this last picture a large engraving by Basire (27 in. by 47 in.) was executed at the expense of the Society of Antiquaries.*

RUSSEL.

268. Dorothy, Countess of Sunderland, (Waller's Sacharissa;) small half-length, after Van Dyck.

269. James II.—Small full-length, after Kneller.

——?

270. A small Female Portrait.

VERY pretty, in the costume of Henry VIII.'s time—therefore called Anne Boleyn.

HOLBEIN.

271. Portraits of his Father and Mother.

Painted, as it is said, at the age of fourteen; dated 1512.†

* After the death of Charles I. this picture was about to be sold to the King of France. Philip Earl of Pembroke, hearing of this design, obtained access to the royal apartments, and, cutting out the head of Henry VIII. with his penknife, put it in his pocket-book and retired, undiscovered. The French agent, finding the picture mutilated, declined the purchase; and after the Restoration the son of Earl Philip delivered the abstracted fragment to Charles II., who ordered it to be replaced. Such is the tradition; and I am assured that in a side-light the insertion of the head is distinctly visible. In the MS. abstract of the sale of King Charles's pictures, I find "Henry VIII. before Boulogne, sold to Mr. Decrittz for 5*l*." This may be No. 266.

† Dr. Waagen says, "judging from other proofs which remain of his early talent, I am not surprised at this."

"K. C. C. Brought out of Germany by Sir Henry Vane, Treasurer of the Household, and given to the King." The background is said to represent the house near Basle in which Holbein was born.
1 ft. 2 in. by 1 ft.

272. Henry Prince of Wales, the elder brother of Charles I.—A Head.—(See p. 178.)

He died in 1612, in his nineteenth year, "being taken away from the evil to come." History records not a more memorable example of early virtue and accomplishments.

ANTONIO MORE.

273. Philip II. of Spain.—Half-length.

Less than life, "in a black cassock lined with fur."
(K. C. C., K. J. C.)

HOLBEIN.

274. Henry VIII.'s Jester, Will Somers, looking through a Lattice.

Half-length, life-size; admirably painted.*
Engraved by R. Clamp.

——?

275. A Female Portrait, in a high gilt head-dress.

Called here Elizabeth Woodville, queen of Edward IV.

GIAN. BELLINI.

276. His own Portrait.

A head less than life, on panel, much injured; inscribed underneath, *Johanes Bellini ipse*; an exceedingly curious, and, I should suppose, an authentic picture: it exactly resembles the engraving by Ant. Pazzi, and the head in Ridolfi. This fine old Venetian painter was the master of Titian,

* "The appeal of Somers to the feelings of King Henry in behalf of a former master whom he had served (Mr. Richard Fermor, whom the king on a trifling offence had reduced to poverty) shows that the jester possessed a good and grateful heart. The king was in his last illness, and Somers's suit was not made in vain." There is another portrait of this jester at Althorp, and Holbein painted him full-length, from which there is a scarce engraving.

and may be pronounced the founder of the Venetian school. He died in 1512.

LUCAS CORNELIZ.

277-281. Five small Portraits of Ladies of the Court of Henry VIII. K. C. C.

JANET.

282. Portrait of a Nobleman, with a Book, on which is written "Petrarca;" a glove on one hand.*

HOLBEIN?

283. Portrait of Froben (or Frobenius).

K. C. C. "Being Erasmus of Rotterdam's printer and landlord at Basle." K. J. C. 545.

Half life-size. A curious and authentic portrait of a person famous, in his day, as a correct and excellent printer; he was the friend of Erasmus and Holbein, and died in 1527.

284. Portrait of Sir Henry Guldeferde (or Guildford).

Half-length, life-size, in a dress of gold brocade: background a green curtain and branch of a tree; inscribed 1527: the whole very finely painted. This personage was one of the greatest ornaments of the Court of Henry VIII., to whom he was master of the horse. He served against the Moors in Spain under Ferdinand and Isabella, and was besides an accomplished man, and the friend and correspondent of Erasmus: he died 1532.

Engraved by Hollar. The original drawing from the life, by Holbein, is in her Majesty's collection, and engraved by Dalton, and by Bartolozzi.

285. Henry VIII. when young.

Half-length, life-size: habited in a rich embroidered vest in

* I dare not say that this is the Earl of Surrey, the poet and hero; but it very strongly resembles the known portraits of him—particularly in the eyes.

which gold is used, and holding a scroll of parchment, on which is inscribed—

Ite in mundum universum et predicate evangelium omni creaturæ.—
Matthew xvi.

The background green: exceedingly fine: probably the best existing portrait of Henry VIII.—(K.C.C. Where it is said to be by Sotto Cleve or Janet.)

JANET.

286. Mary Queen of Scots, at the age of Eighteen.

A SMALL head: she is in widow's weeds, for the death of her first husband, Francis II.

K. C. C. "Given to the king by my Lord Denbigh."

This very curious picture has been coarsely repainted all over.*

The original drawing in chalk is in the collection of the Earl of Besborough; it has been engraved by Bartolozzi, and by mistake attributed to Holbein, who died before Mary's marriage took place.

287. Francis II., of France, when a boy.

HE died in 1560, at the age of seventeen; very delicately and sweetly painted. (K. C. C.)

LUCAS DE HEERE.

288. Henry Stuart, Lord Darnley, at the age of Seventeen; and his brother, Charles Stuart, at the age of Six.

Small figures, full-length: dated 1563, and inscribed with their names. The head of Lord Darnley was engraved by Vertue.

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* But for the authority of King Charles I.'s Catalogue, where this picture and a defaced duplicate of it are both distinctly described (p. 155), I should suppose it to represent Mary of Guise, the mother of Mary Stuart, in her widow's dress. She visited France in 1550, and was painted by Janet. It is the face of a woman of mature age; and the original drawing is neither younger nor handsomer. There ought to be somewhere in her Majesty's private collection a miniature of Mary Queen of Scots, by Janet, in a "carnation habit laced with gold-lace, and a ring on her finger." A comparison between the two heads might clear up the doubt. I have heard of duplicates of this picture in the Bodleian Library, and in possession of the Earl of Buchan.

BASSANO.

289. Head of a Man, in the dress of an Ecclesiastic.

It is the same fine head ascribed to Titian, and magnificently engraved by C. Visscher when in the possession of Von Reynst.

VANSOMER.

290. King James I.: head only.

291. His Queen, Anne, daughter of Frederick II. of Denmark.—Half-length. (See No. 655.)

——?

292. Portrait of Eleonora of Spain.

Sister of the Emperor Charles V., and second wife of Francis I. of France, to whom she was married in 1530. Half-length, in a very rich embroidered dress, with long sleeves slashed with silver tissue; a furred robe fastened with gems to her shoulders; the hair, which is of a pale reddish brown, tastefully arranged, plaited on each side of the face, and adorned with jewels; wearing also a superb necklace. The face is rather full, handsome and intelligent. She holds a letter in her hand, on which there is a superscription in Spanish, "To the queen, my sister."

This admirable picture, one of the finest portraits in the collection, has been attributed to Janet and to Lionardo da Vinci. The unaffected nature, the life in the countenance, the queenly grace in the air of the head, the force and harmony of the colouring, and the roundness of effect, are far superior to the best works of Janet I have ever seen. The colouring and execution are unlike Lionardo da Vinci.*

It was hoped that the marriage of this amiable princess with Francis I. (a political measure to which Eleonora, then a widow,† and in her thirty-second year, consented out of love for her brother the emperor) would have put an end to the bitter animosities of the two rival sovereigns; but the result was different, and the poor queen, after seventeen years of unquiet union with the most accomplished and faithless of

* I have heard of a duplicate of this picture existing in England, and attributed to Lionardo da Vinci, but have not been able to ascertain where it is.

† She had been married in 1518 to Emanuel King of Portugal.

husbands, was left a widow again in 1547. She retired to Spain, and died at Talavera in 1558.

There can be no doubt of the authenticity of this fine picture. I remember to have seen an old contemporary woodcut exactly the same in feature, dress, and ornaments, except that a small black cap was on one side of the head.

JANET.

293. Francis I. and his Mistress, the Duchesse d'Etampes. His fool, Triboulet, in the background.

It is hardly possible to turn from the last picture to this without exclaiming,—

> "What, had he eyes?
> Could he on that fair mountain leave to feed,
> To batten on this moor?"

HOLBEIN.

294. Portrait of Erasmus with his hands on a Book.

The background added by Steenwyck.

295. Another Portrait of Erasmus, writing his famous Commentaries.

Both less than life, and well-known pictures. K. C. C., K. J. C.

Erasmus was born at Rotterdam in 1465, and died in 1536. Those spare, acute, penetrating features,—that sharp, sarcastic, yet not ill-natured expression—that feeble stoop in the shoulders—how characteristic of the man who was the impersonation of the intellectual activity of his time, as Henry VIII. was of its brute force! Compare the two heads, and fancy them sitting opposite to each other, which may have happened more than once. Erasmus was in England several times, and in correspondence with Henry both when he was prince and after his accession. Erasmus employed the press of his friend Frobenius to print his edition of the Greek Testament, with a Commentary; a work of the highest importance in the age in which it appeared: Frobenius introduced Holbein to Erasmus, and Erasmus introduced him to Sir Thomas More, which led to the patronage of Henry VIII.; the portraits ought therefore to be placed together.*

There are many engravings of Erasmus: the fine print by Luke Vorstermann is apparently from the first picture, No. 294.

* For an account of Erasmus and his merits and influence as a scholar, see "*Hallam's Literature of the Middle Ages*," vol. i.

296. Portrait of Reskimeer; in profile, with a long pointed beard.

JOHN RESKIMEER, a private gentleman of great estate in Cornwall, was high sheriff for the county in 1557. The original drawing for this head is engraved by Bartolozzi, in the set of Holbein's Heads.

K. C. C. "Given to the king by Sir Robert Killegrew."—K. J. C. 570.

297. Head of Henry VIII.

Less than life. Too poor for Holbein.

JANET?

298. Francis I. of France.—Head less than life. Very good.

299. The Battle of Pavia (1525).

IN which Francis I. was taken prisoner by the Marquis of Pescara, general of Charles V.

A very curious old picture, about two feet square.

300. Portrait of a Man in black, one hand on a book, and the other on his sword.

Said to be James Crichton, called the "Admirable Crichton," and engraved as such by Hall, 1774.

301. Portrait of a Man: in a black cap and furred mantle, with red sleeves, holding a paper.

CORNELIUS JANSSEN.

302. The King of Bohemia.—In an oval.—(See No. 254.)

303. The Queen of Bohemia.—In an oval.

Two heads, life-size; in the smooth, bright, finished, and rather finical style of the painter.

C. POELEMBERG.

304. The Children of the King and Queen of Bohemia.

Group of seven little figures in a small landscape, "as if they came from hunting." K. C. C.

Frederic Henry, drowned at the age of 15; Charles Lewis, afterwards Palatine; Prince Rupert; Prince Maurice; and three daughters. Elizabeth, distinguished for her attainments, died abbess of Hervorden; Louisa, who had a decided talent for painting—three pictures by her were in the possession of her uncle, Charles I.—she died abbess of Maubuisson, in 1709; the youngest, Sophia, was mother of King George I. Of these three sisters it was said in somewhat flattering phrase, that "the first was the most learned, the second the best artist, and the third the most accomplished lady in Europe."

JAN MABUSE.—(See p. 167.)

305. The Children of Henry VII.—Prince Arthur, Prince Henry, and the Princess Margaret.

Small half-length figures. Painted by Mabuse when in England about 1498: an admirable little picture; and, though faded in colour, still full of life and truth.—K. C. C. "Two men children and one woman child, playing with some oranges in their hands by a green table." There is a duplicate at Wilton, and another at Lord Methuen's.

P. 1 ft. 6 in. by 1 ft. 2 in. Engraved by Vertue.

RUSSEL.

306. Henry Hyde, second Earl of Clarendon, and his wife, Theodosia Capel.

Small copy after Kneller.

307. Charles II.—Companion to 269.

Small full-length: seated, in his robes. After Kneller.

ROBERT WALKER.

308. His own Portrait, holding a paper.

An admirable picture. This painter was patronized by Cromwell, and the best existing portraits of the Protector are by him.

Engraved by Lombart.

——?

309. Portrait of an Old Man, holding a book with both hands.

Said to be Dr. Linacre, founder of the College of Physicians, who died in 1521; but this is doubtful.

310. The Meeting of Henry VIII. and the Emperor Maximilian I.— Before Terouenne, in 1513.

(K. J. C. 90.)

TINTORETTO.

311. A Virgin and Child.—Less than life.

She is standing in a glory on the crescent moon.

TORRIGIANO.

312. A Medallion, in relief, of Henry VIII.

Torrigiano was an Italian sculptor and architect employed by Henry VII. and Henry VIII. He executed the tomb of Henry VII. in Westminster Abbey.

GENNARO.

313. Cleopatra.—Figure to the knees.

Attributed here to Ludovico Carracci. (K. J. C. 175.)

STEENWYCK.

314. Architecture.—In a small circle.

315. St. Peter in Prison.—In a small circle.

(K. C. C., K. J. C. 656.)

FERG.

316. A small Landscape.

ADAM ELZHEIMAR.

317. A Witch.

K. C. C. "A little piece, whereon is painted a witch riding upon a black ram-goat in the air, a distaff in her hand: four little Cupids in several attitudes. Said to be done by Elzheimar before he went to

Italy, from a print of Albert Durer; given to King Charles by Sir Arthur Hopton." K. J. C. 518.

PAUL BRILL.

318. A very small Landscape.—(K. J. C. 338.)

POELEMBERG.

319-320. Two small Landscapes, with Nymphs dancing. (K. J. C. 494, 497.)

BREUGHEL.

321. Small Landscape, with the Story of Calisto. (K. C. C.)

——?

322. The Battle of Spurs.

This battle was fought 1513, at Guinegaste, in France, by Henry VIII., and gained so easily, that the French (who made more use of their spurs than their swords) have styled it *La Journée des Eperons.* *

DIETRICI.

323. The Tribute Money.

324. The Woman taken in Adultery.

Each about 3 feet by 2½, engraved by Facius.

The painter's name is properly Christian Ernest Dietrich: he was a German painter of the last century, better known by his fine etchings than his pictures.

JAN WEENINX.

325-326. Two small Pictures of Dead Game. Very fine.

SLINGELANDT?

327. A Hermit. Scarce visible.

BALTHASAR DENNER.

328-329. Two Heads, life-size, called Youth and Age. Painted for George I. (See p. 214.)

The minute, spiritless, varnished manner of this master, is the most

* Bayard was among those who retreated, which, instead of dishonouring him, saved the honour of his companions. He was taken prisoner.

vulgar style to which art can stoop. One would as lieve have a Birmingham teaboard.

GENNARO.

330. Venus and Adonis.

Small: very poor. (K. J. C. 177.)

VAN AELST.

331. Dead Game, and Implements for Hunting.

K. J. C. 508.

TENIERS.

332. Inside of a Farm House.

ROLAND SAVERY.

333. Lions, in their den.

(K. C. C.)—"Sent to the king by his nephew, the Prince Elector."*

Roland Savery was one of the numerous painters entertained in the service of the Emperor Rudolph II.—(See p. 340, *note.*)

1 ft. by 1 ft. 3 in.

VAN DYCK.

334. Small Sketch for the Portrait of a Lady.

Full-length, in black, holding an orange in her hand: a red curtain in the background. About 14 in. by 10 in.

W. VANDERVELDE, the younger.

335. A Sea Piece.

BASSANO.

336. Head of an old Man.

———?

337. Portrait of a Royal Child.—Full-length.

———?

338. A Man in Armour, with a baton in his left hand.

(K. C. C.)—"A defaced gentleman's picture, without a beard or ruff, holding a long truncheon in his left hand. A Mantua piece."

* Charles Lewis, son of Elizabeth of Bohemia.

TINTORETTO?

339. A Labyrinth.

A large and curious picture, representing a bird's-eye view of a labyrinth and pleasure-ground, within which a great number of persons are seen feasting and amusing themselves. It contains nearly a hundred small figures, and is certainly a Venetian picture: for the rest I cannot answer. It is No. 20 in the old catalogue of the Kensington pictures, 1697.

HOLBEIN.

340. Christ and Mary Magdalen in the Garden.

A very singular and interesting picture: the morning is breaking in the distance; on the right, the interior of the Tomb, where the two angels are seen supernaturally illumined by a strong light. There is much dignity in the Christ, and the eager look of Mary Magdalen is very well expressed. (K. J. C. 520.) See p. 172.

——?

341. St. Catherine, reading. (See p. 155.)

Half-length, life-size (after the well-known Correggio, engraved by Blooteling.) K. J. C. 566.

PARIS BORDONE.

342. A Sibyl. (Half-length portrait, so miscalled.) K. C.*

SALVATOR ROSA.

343. A small Landscape, Moses striking the Rock.

LIONARDO DA VINCI.

344. The Infant Christ caressing the Infant St. John.

(K. C. C.)—"A piece of two naked children embracing one another, signifying Christ and St. John in the Desert, said to be done by Parmentius (Parmigiano); changed by the king with my lord steward Pembroke, deceased, for a Judith," &c.†

It is an old panel picture, by Lionardo da Vinci, or from his school, but in a miserable condition—patched, painted over, without mercy.

ADRIAN VANDERVELDE.

345. Landscape with Cattle. (In a very bad state.)

* Sold after King Charles's death to General Harrison for 3*l*.

† This Judith, which was once attributed to Raphael, but is by Andrea Mantegna, is still at Wilton.

JACOB CUYP.

346. Fruit and Still Life.

———?

347. A small circular Landscape.

Attributed here to Holbein, because of the resemblance to the background in the picture of his father and mother, No. 271.

WYNANTS and LINGELBACH.

348. A Landscape.

MAZZOLINO DA FERRARA. (See p. 82.)

349. Group of Figures.

A curious little picture on panel, representing three mounted figures; the nearest in a conical cap and a sort of veil, the next in a rich helmet, and the farthest in a large white turban; eight other figures, more or less seen; carefully painted, and having the appearance of being a portion cut out of a large picture. (K. J. C. 370.)

DIETRICI.

350. Nymphs near an antique Bath.

A small landscape.

PALAMEDES? or POELEMBERG?

351. A Lady and Gentleman acting.

She is in a kneeling attitude, and holds a dagger; and the head, which is without any beauty, has the air of a portrait. The cavalier, who is in an attitude of astonishment, resembles Charles I.; it is very delicately and carefully painted, but not in the manner of Poelemberg, to whom it is here ascribed; and that it should be either by the elder or younger Palamedes seems unlikely. K. J. C. 948.*

SCHOONEFELD.

352. Hungarians at the Tomb of Ovid.

(K. J. C. 910), where it is called "Ruins, with five Turks taking a description of it"—and no name.

* I am at a loss to guess the subject of this curious little picture, and equally at a loss to fix upon the painter. The general arrangement of the composition is very stiff and tasteless. The room, figures, and accessories appear to be copied scrupulously from nature.

MIGNARD.

353. Louis XIV. when young.—Not quite full-length.

NICOLO POUSSIN.

354. Nymphs and Satyrs.

A NYMPH or Venus lying asleep in the foreground. Cupid is repelling a satyr who attempts to remove her drapery; two other figures are looking on: in all five figures and seven Cupids; the colouring is warmer and brighter than is usual with Nicolo Poussin.

(K. J. C. 766), where the name is spelt "Perscene."

LUINI?

355. St. Catherine.—Half-length.

From the school of Lionardo da Vinci. Very beautiful.

STEENWYCK.

356. St. Peter in Prison.

WOUVERMANNS.

357. Skirmish of Cavalry.

VAN DYCK.

358. Small Sketch (*en grisaille*) of a dying Saint.

DENNIS CALVERT?

359. An Assumption of the Virgin.—Many small figures.

(K. C. C.), where it is called "the Ascension of Our Lady, whereby the Apostles standing by the grave, looking up with wondering; St. Peter kneeling with a golden key. Brought from Germany by my Lord Hamilton, and done by Snelling."

ROTHENHAMER?

360. The Rape of the Sabines.

MANY figures, very free and spirited, and most unlike the minute and finished style by which he is better known as a painter.

K. C. C.—"The piece of the Rape of the Sabine Women; many little entire figures, being the fifteenth piece of the twenty-three pieces the

king bought of Frosley, said to be done out of the school of Raphael. 1 ft. 5 in. by 2 ft. 10 in."—is, I think, the same picture.

———?

361. A Saint's Head.—Less than life, and delicately painted. Attributed here to Gerard Douw.

GODFREY SCHALKEN.

362. Lot and his Daughters.—Small finished night piece.

BAROCCIO?

363. A Penitent received into the Church.

Apparently a small study for a large picture.

EGBERT HEMSKIRK.

364. Boors regaling.—A small Picture.

SCHALKEN.

365. A Magdalen by Candlelight.

A SMALL highly-finished picture; painted for William III.

We have here a Dutch Magdalen in silk and satin; not the lone penitent of the desert, though I am afraid intended for her. Schalken, who excelled in these effects of artificial light on a small scale, was in England about 1700, and patronised by William III.

TITIAN.

366. Lucretia.—K. C. C.—"A STANDING Lucretia (*undraped*), holding with her left hand a red veil over her face, and a dagger in her other hand to stab herself. Entire figure, half so big as the life. A Mantua piece." * After Charles's death it was sold for 200*l*.

This was Titian's idea of the modest, the chaste Lucretia, who arranged her drapery before she fell! There is a full-length figure of Lucretia standing with the dagger in her hand, designed by Raphael and engraved

* In King Charles's Catalogue, p. 75, I find also the following entry:—"Item, carved in box, a standing Lucretia from that which is now in the cabinet-room of Titian's painting: done by Petitot, an excellent enameller of France." As this specimen of Petitot's talent in a department so different from his own is probably unique, certainly most curious and valuable, it would be worth while to ascertain whether it exist in Her Majesty's Collection. Peter Oliver made a miniature copy of the same picture for Charles I.

by Marc Antonio, which, compared with this figure, is an excellent illustration of the different style of conception in the Roman and Venetian school.

TINTORETTO.

367. Portrait of a Man.—Very fine.

GAETANO.

368. Sophonisba preparing to take the Poison sent to her by her husband Massinissa.

Half-length, in a rich dress, having the air of a portrait. (K. J. C. 243.)

MARIA VAN OSTERWYCK.

369. Flowers.

This artist, who died in 1693, was one of the finest flower-painters in the world. She was patronised by William III., for whom her pictures here were probably painted. He paid her 900 florins for one piece.

POELEMBERG.

370. A small Landscape.—With figures.

BORGOGNONE.

371. The March of an Army.—A small picture.

RUBENS?

372. A small Landscape.

Apparently a sketch from nature. In the foreground a man ploughing, and some sheep; an effect of a showery sky, with a rainbow.

About 13½ in. by 18 in. K. J. C. 150, where it is attributed to Wouters, a scholar and imitator of Rubens, who was in England in King Charles's time.

REMBRANDT.

373. Head of a Jewish Rabbi. Very fine.

374. Portrait of a Woman. Half-length.

GERARD DOUW.

375. An Old Woman asleep, with an open Book on her knees.—About 10 in. by 8 in.

STEENWYCK.

376. Interior of a Prison. The Angel delivering St. Peter.—K. C. C.

POELEMBERG. (See p. 188.)

377. Landscape, with Diana and her Nymphs.

378. Landscape.—A Nymph Dancing,—two figures seated.*

BOTH very fine specimens of the master. K. J. C. 1072, 1074.

DANIEL SEGHERS.

379. Flowers round a Head of the Virgin.

380. Flowers.

DANIEL SEGHERS was a Jesuit, and cultivated in the garden of his convent, near Antwerp, the flowers he so beautifully imitated. He must not be confounded with Gerard Seghers, the painter of history. (K.C.C.)

SNYDERS.

381. A Boar's Head.—Very fine and free.

Life-size, after nature. (K. J. C. 932.)

WOUVERMANS.

382. Hay-harvest—with figures.

TENIERS.

383. St. Francis with a Skull.

SMALL copy, after an Italian picture.

PETER NEEFS.

384. Interior of a Church.

THE figures by old Francks represent the Woman taken in Adultery.

BORGOGNONE.

385. Soldiers in a small Landscape.

* I am afraid this is intended to represent Lot and his daughters.

BERGHEM.

386. A Woman Milking a Goat.—K. J. C. 944.

MARIA VON OSTERWYCK.

387. Flowers.—Companion to No. 369.

RUBENS and SNYDERS.

388. Diana and Two of her Nymphs reposing after the Chase on a shady bank.

Some drapery suspended from the trees is removed by two satyrs, who appear from behind. The figures life-size; the dead game is finely painted in by Snyders.—K. J .C. 60. *

This free subject Rubens repeated very frequently, and always with variations.—Engraved by Earlom.

BASSANO.

389. Portrait of a Man.—Half-length.

———?

390. A Boy paring Fruit.

Attributed here to Murillo. Half-length.

391. Twelve high narrow pictures, representing gods and goddesses, are placed between the windows—having the appearance of decorative paintings. They are attributed to Sebastian Ricci.

THE QUEEN'S BED-ROOM.

VANSOMER.

392. Henry Prince of Wales. Son of James I.

Full-length, in rich armour, holding a truncheon.

393. James I.—Full-length, holding the George and Ribbon

The head engraved by Vertue.

394. Anne of Denmark, Queen of James I. (See 655.)

Full-length, in a hat and red feather, with two dogs.

* This may have belonged to Charles I. I find after his death "Diana lying on her back," sold to Mr. Harrison for 10*l*.

HONTHORST.

395. Christian Duke of Brunswick-Lunenberg.

Full-length, leaning on a stick.

He was allied to Charles I., and to the ancestors of our present reigning family. He was also a devoted ally of the King and Queen of Bohemia. Died unmarried, 1626.

MYTENS.

396. Princess Hedwig, of Brunswick.

Full-length. In a ruff and white satin farthingale.

Sister of the two princesses at Windsor (No. 201). The three are precisely alike, and should have hung together as the three Gothic Graces.*

TITIAN.

397. The Marquis del Guasto, and his Squire fastening his Armour.—Figures three-quarters.

Alphonso d'Avalos, Marquis del Guasto (or Vasto), a patron and friend of Titian. He was cousin and heir to the celebrated D'Avalos, Marquis de Pescara, who married Vittoria Colonna.—K. C. C. "A picture of a man where his page is putting on his armour, &c.: brought from Germany by my Lord Marshal from Colonel Leslie to the king."—K. J. C. 41.

ANDREA SCHIAVONE.

398. Jacob Stealing the Blessing of his Father.

A long narrow sketch.

CLAUDE?

399. A Seaport.—(Hung in the dark.)

GUIDO?

400. St. Francis with the Infant Jesus.

GIACOMO CARRUCCI DA PONTORMO.

401. Venus and Cupid.—(From the design of Michael Angelo.)

Venus, reclining on the ground on some blue drapery, is in the act of taking an arrow from Cupid, who is bending over her to caress her: to the left is a hollow pedestal like that

* Duke Christian was one of the seven sons of William Duke of Brunswick and Dorothea of Denmark; and the above Princesses three of their eight daughters.

on which the human figure leans in "Michael Angelo's Dream" (see p. 32), and in the same manner, containing masks: on it is a vase of flowers, and Cupid's bow is suspended from the side.—The figures rather above life-size.

THIS Titanic conception of the subject could only have sprung from such a fancy as that of Michael Angelo, to which beauty was never revealed but in the garb of grandeur. We have here no voluptuous and attractive queen of loves and graces, "gaily sweet with wreathed smiles," but the great goddess of the antique world,—the mighty mother of gods and men,—the Venus Urania, daughter of Cœlus and Terra, who, when Saturn and the elder gods were dethroned, made way for her younger rival the Paphian Venus, as Hyperion made way for Apollo.

With these associations, and with none of the popular and common-place ideas of a Venus, we must look upon the magnificent form before us:—

> "She was a goddess of the infant world;
> By her in stature the tall Amazon
> Had stood a pigmy's height; she would have ta'en
> Achilles by the hair and bent his neck,
> Or with a finger stay'd Ixion's wheel.
> Her face was large as that of Memphian sphinx,
> Pedestall'd haply in a palace court,
> When sages look'd to Egypt for their lore."
>
> KEATS'S *Hyperion.*

Of this picture there is particular mention in Vasari, both in the Life of Pontormo and that of Michael Angelo.* It appears that the cartoon was executed by Michael Angelo for his beloved friend Bartolomeo Bettini, who had requested it of him for the crowning decoration of a room in which he had placed the effigies of the greatest poets who treat of love, painted by Bronzino. Giacomo da Pontormo was employed to paint the picture; but it appears that, before it was completed, Alessandro de' Medici, then Grand Duke of Florence, interfered, and insisted on having the picture for himself, to the great displeasure of Michael Angelo. The picture thus appropriated is now at Florence.† But besides that it has been altered by another painter, it is described as

* Fece tanto Bartolomeo Bettini, che il Bonarotti suo amicissimo gli fece un cartone d'una Venere ignuda con un Cupido che la bacia, per farla fare di pittura al Pontormo, e metterla in mezzo a una sua camera, nelle Lunette della quale aveva cominciato a fare dipingere dal Bronzino, Dante, Petrarca, e Boccaccio, &c. "A Bartolomeo Bettini fece e donò un cartone d'una Venere con Cupido che la baccia, che é cosa divina, oggi appresso agli eredi in Fiorenza."—*Vasari.* Where this original cartoon is now to be found is not mentioned by any author I have had the means of consulting.

† V. Notes to Vasari. Florence Edit. 1837.

inferior to this picture. Vasari does not positively say so; but we are left to infer that Pontormo executed another for Bettini: at all events, this picture has every appearance of being by the hand of Pontormo, and is quite in his manner, admirably grand and vigorous in the style of the drawing, but somewhat severe and marbly in the execution and the colouring.

It was brought to England in 1734, and exhibited at "Essex House, Essex-street, Strand;" subsequently it was advertised to be disposed of by a raffle, the tickets ten guineas each.* This raffle apparently did not take place: Queen Caroline was just at that time intent on collecting fine pictures, and the Venus and Cupid, after being for some time the talk of the town, was purchased in the name of the king for 1000*l.*

There existed in the Barberini Palace an antique painting of a Venus, which was discovered in making some excavations for building the palace, and which, in point of style and conception, resembles the picture before us. It is engraved in Crozat, and the comparison may therefore be readily made. A replica, also it appears by the hand of Pontormo, was in the possession of the late Professor d'Alton, of Bonn.† In the opinion of M. de Schlegel the composition may be considered as a pendant to the famous Leda.

I forbear in this place to say more of the picture here described, or to dwell on the particular style and merits of Michael Angelo, "the exalted father and founder of modern art:" that sublime poet who has addressed us in forms which, like the "large utterance of the early gods," require interpretation to the merely mortal sense. Those whose taste has been formed and cultivated by the contemplation of great models, will appreciate what is before them here; those who have never lifted their thoughts beyond what is merely popular, and, to borrow a favourite phrase, "intelligible to the meanest capacity," and who walk within the trammels of certain associations, will regard it merely with a glance of astonishment, or, if they pause to consider it, with a perplexity not unmingled with disgust. All which I can understand; for our public is made up of minds whose taste is early limited and perverted and degraded by the miserable scraps and titbits set before them in the shape of fashionable modern designs and engravings. I earnestly advise those who may read this note to lay out their next spare guinea in the purchase of a fine

* One of the engraved tickets, admitting the bearer to the exhibition of this picture, I have seen. It contains an elaborate description and an attestation of its genuineness, signed by three connoisseurs of that time; and at the bottom of the ticket an etching from the picture. Hogarth turned it into ridicule, but the man who painted the Harlot's Progress and Gin Lane could hardly have felt such a picture as this.

† M. d'Alton, as I am informed, made a fine etching from his picture.

engraving after one of Michael Angelo's sibyls, and hang it up before their eyes for daily contemplation; and if at the end of a week they do not find their ideas a little elevated, let them take it down—and be content.*

SNYDERS.

402. A group of several Dogs.—Life-size.

PALMA (the younger).

403. The Shepherds' Offering.

Six figures, less than life; K. J. C. 735.

LUCAS VAN UDEN.

404. A large Landscape.

This painter was a scholar and assistant of Rubens, and in the masterly delineations of the scenery of his native land, the precursor of the Everdingens and Hobbimas.

ANDREA SCHIAVONE.

405. The Judgment of Midas.

K. J. C. 764. A large picture; five figures, life-size.
Engraved by Gribelin, 1712.

BASSANO.

406. The Deluge.

A large crowded picture, most brilliantly and beautifully coloured.—K. J. C. 160. Such a picture, corresponding in size, was sold in the collection of Sir Peter Lely, 1680.

———?

407. The Shepherds' Offering.

A Venetian picture, attributed to Giorgione.

* The student in art must recollect that some care is necessary in the choice of engravings after Michael Angelo: even those of Volpato are "incorrectness and weakness personified, in comparison with the exactness and strength of the originals;" and the best fail to render adequately "that subtle quality of action and of look which perfectly conveys the idea of mental agency." I borrow the language of Mr. Phillips, and he gave me one day a striking illustration of its truth. It happened that, being in his painting-room, he showed me one of the celebrated engravings of the Delphic Sibyl (I think Volpato's): it was a fine grand figure, as I thought and said. The next moment he held up a sketch in chalk, made from the original head. I really started,—it was the transition from death to life, from inanity to inspiration.

408. Virgin and Child.

A Venetian picture, much maltreated.

TITIAN.

409. Virgin and Child.—In a landscape.

SHE is seated on a bank near a rose-bush in full bloom, and is presenting some flowers to the holy Infant, who lies at her side. Tobias and the angel in the background.

This is a genuine and very beautiful picture, though now in a dingy state: it was probably painted for some distinguished family.

Engraved for Van Reynst by Cornelius Visscher.*

In front of the print, near the lower margin, there is a coat of arms bearing *argent, a tower gules, thereon two batons fleur de lisés in saltier*, which are those of the Torriani family of Milan. These were, no doubt, the arms which were on the picture when engraved by Visscher; at present they present only an unintelligible daub, having been apparently painted over.—K. J. C. 431.

LUCA GIORDANO.

410. A Series of Twelve Pictures, about 2½ feet in length, representing the Story of Cupid and Psyche.

PRETTY, brilliant, flimsy pictures; they were purchased (it is said) by George III. for 1000*l.*

SIR GODFREY KNELLER.

422. Maria Beatrice d'Este, of Modena, Queen of James II.—Full-length. With an orange-tree in a vase.

SHE was only fifteen, and remarkably beautiful, when married to James II., then old enough to be her grandfather, and was to him, through all the troubles and vicissitudes of his later fortunes, the most tender and devoted wife. She died in 1718.

There are about twenty-four prints of her. The engraving by Blooteling is from this picture, but altered.

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* I presume the above picture must have come into England with the Van Reynst collection, presented by the States to Charles II. It is distinctly mentioned by Ridolfi as being, at the time he wrote (about 1642), in the possession of Van Reynst; he styles it "Una delle singolari fatiche di Tiziano."—Ridolfi, vol. i. p. 181; edit. 1648, In Charles I.'s Catalogue I find only two Madonnas by Titian; the one mentioned at p. 175, and the Riposo, "with Joseph in the background drawing water out of a well, in an old ruin like a stable, called *Titian's Aurora*." Of this subject there is an old print.

QUEEN'S DRAWING-ROOM.

BENJAMIN WEST.—(See pp. 139, 217.)

423. George III.—Full length, at the age of 42.

424. Queen Charlotte.—Full-length, at the age of 36.

425. George Prince of Wales, and Frederick Duke of York, as boys.

426. William Duke of Clarence, and Edward Duke of Kent, as boys.

WHO died in their infancy (1783). Engraved by Sir R. Strange.

427. Prince Octavius and Prince Alfred.

428. Ernest Duke of Cumberland, and Two Princesses, Charlotte Augusta and Sophia Augusta.

429. The Dukes of Cumberland, Sussex, and Cambridge, and Three Princesses, Charlotte, Augusta, and Sophia.—Engraved by V. Green.

430. Queen Charlotte and the Princess Royal.

Engraved by V. Green.

These pictures, painted for George III., were formerly at Buckingham House. The figures in all are full length. As pictures they are flat and poor.

431. Young Hannibal swearing eternal enmity to the Romans.

Engraved by Valentine Green.

432. St. Peter denying the Saviour.

Engraved by Valentine Green.

433. The Departure of Regulus.

Regulus, the Roman consul, taken captive by the Carthaginians, was sent by them to Rome to negotiate a peace, but regarding the terms offered by the Carthaginians as highly injurious to the interests of his country, he dissuaded the senate from accepting them; and in spite of

the tears and entreaties of his family, honourably returned as prisoner to Carthage, where he knew that a death in tortures awaited him.

The subject was suggested and commanded by George III., who on this occasion read aloud to the painter the passage in Livy where the scene is described.

It is one of West's most successful pictures, painted with more effect and feeling than is usual with him. The date is about 1768, for it was in the first exhibition of the Royal Academy, April 26, 1769.

Engraved by Valentine Green.

434. The Death of General Wolfe.

Duplicate of the original in the Grosvenor Gallery.

Engraved by Woollet.

435. St. George and the Dragon.

One of the series of pictures intended to illustrate the institution of the Order of the Garter. Of the principal group there is an etching by Raphael West, the son of the painter.

436. Segestus, the German Chief, and his Daughter, brought before Germanicus.—(From Tacitus.)

"Leibnitz had pointed out the descendants of Segestus in our own royal line, and West communicated a little of the lineaments of the living to the images of the dead. The good King was much pleased with this work."—Life of West.

437. Cyrus liberating the family of Astyages, King of Media, his grandfather, whom he had taken prisoner.

THE QUEEN'S AUDIENCE-CHAMBER.

MYTENS.

438. The Duchess of Brunswick-Lüneburg.*

Full-length, in black. (See No. 466.) K. J. C. 10.

GENNARO.

439. Faith, Hope, and Charity.

A LARGE composition of six figures, life-size; very poor. (K. J. C. 759.)

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* There were two duchesses of Brunswick at this time—Ann Eleanora, of Hesse Darmstadt, wife of Duke George of Brunswick; and Sybilla, sister of Duke George, and wife of the Duke of Brunswick Danneberg. The latter being by many years the elder of the two.

———?

440. A Magdalen.—Standing figure, half-length; with the skull.—K. J. C. 231.

After Titian's well-known picture, or one of his numerous repetitions of the subject, of which Lord Ashburton possesses the original.

CARAVAGGIO.

441. The Apostles Peter, James, and John.

Three figures, seen to the knees. (K. J. C. 70.)

GIUSEPPE CHIARI.

442. Nymphs.

A PICTURE in a most perverse and frivolous style of art.

This painter was one of the latest and feeblest of the degraded Roman school.

ROTHENHAMER.

443. The Destruction of Niobe's Children.

A small sketch. (K. J. C. 529.)

BASSANO.

444. Assumption of the Virgin.

A small picture, crowded with figures.—K. J. C. 542.

GUERCINO?

445. Faith.—Half-length figure; holding the sacramental cup and wafer.

ALESSANDRO VERONESE.

446. Danaë.

A LITTLE picture of the late Venetian school.

———?

447. The Marriage of Joseph and Mary. (K. J. C. 963.)

SPAGNOLETTO?

448. St. John.

ANDREA SCHIAVONE.

449. Pilate Delivering up Christ.

Figures half-length, life-size. (K. J. C. 743.)

HOLBEIN?

450. Margaret Countess of Lennox, Niece of Henry VIII. and Mother of Lord Darnley.

Full-length, in black, standing on a rich carpet. (K.C.C.)
(This picture is strangely misplaced here.)

WEST.

451. The Death of the Chevalier Bayard.

The knight *sans peur et sans reproche.*

"BEING mortally wounded in endeavouring to cover the retreat of the army, he desired to be placed with his back against a tree, his face to the enemy; then holding up his sword, which was in the form of a cross, he kissed it, in sign of his dying in the faith in Christ. The Constable de Bourbon, his adversary, melting into tears, Bayard turned to him and said, 'Pity not me, but yourself, who are fighting against your king and against your country;' and having uttered these words he expired, April 30, 1524.

Painted for George III. Engraved by Valentine Green.

SIR GODFREY KNELLER.

452. Portrait of the Czar Peter the Great of Russia.—Full-length.

One of Kneller's best pictures. It was painted when the Czar was in England in 1697. Engraved by Smith.

G. B. VANLOO.

453. Frederick the Great of Prussia. — Full-length, when about 30.

WEST.

454. The Death of Epaminondas. Painted for George III. Engraved by Valentine Green.

———?

455. Margaret Queen of Scotland.—Full-length.

Sister of Henry VIII. She died 15 . I presume this to be from some old picture, copied for Charles I. It appears to be painted by Mytens, about 1628.

456. Philip III. of Spain.—Full-length, in rich armour.
He reigned from 1598 to 1621.

PORDENONE?

457. Judas Betraying Christ.—A small picture.
———?

458. A Virgin and Child.

MURILLO?

459. Don Carlos II. of Spain.—Full-length.
When a boy of four years old; dated 1665: he was, therefore, king of Spain when this was painted. He was a feeble, unfortunate, and degenerate prince, and the last of his race.
(K. J. C. 1233.)

BASSANO.

460. The Good Samaritan.—A small picture. Sold after King Charles's death for 22*l*. K. J. C. 121.

PAUL VERONESE.

461. The Wise Men's Offering.—Study for a large picture. K. J. C. 1008.

MYTENS.

462. Ernest Count Mansfeldt.—Full-length; dated 1624.
He was Saxon ambassador to England in 1610, and one of the commanders on the Protestant side in the thirty years' war. He died 1625. K. C. C., K. J. C. 29.

MYTENS.

463. A Duke of Brunswick-Lüneburg?
Full-length, with a dog. K. C. C., K. J. C. 889.

GUERIN.

464. Louis XVIII. of France.
Full-length, in his robes of state.
The picture presented to George IV.; brought here from Windsor.

KNELLER.

465. The Emperor Charles VI., Father of Maria Theresa, the Empress Queen.
Done when he was here in 1706, and one of the very worst pictures Kneller ever painted.

MYTENS.

466. The Duchess of Brunswick.—Full-length, with a monkey. K. C. C., K. J. C. Perhaps the Duchess Sybilla; see p. 366.

S. RICCI.

467. The Continence of Scipio.

HOLBEIN.

468. Portrait of Himself.

Engraved by R. Cooper.

469. Portrait of his Wife.

Engraved by Facius.

Two pictures in water-colours; less than life; and very fine. Given by Sir Robert Walpole to Queen Caroline.

GIUSEPPE CHIARI.

470. Venus and Adonis. (See No. 442.)

——?

471. Cupid framing his bow.—After Parmigiano.

K. J. C. 757. The original picture (of which there are numerous duplicates and engravings) is at Vienna.

PAUL VERONESE.

472. The Toilet of Venus.

A study of three figures; charming. Sold, after King Charles's death, for 11*l.* to a Mr. Jasper. K. J. C. 334.

——?

473. A Holy Family.—The Madonna della Quercia.

The Virgin seated under an oak; the two children are standing on a cradle; Joseph leaning on an antique fragment behind; landscape background, with ruins. A fine old copy, out of the Roman school (attributed here to Giulio Romano), of a celebrated composition of Raphael. The original, which is now at Madrid, is supposed to have belonged to Charles I. *

* (Passavant's Raphael, vol. ii. p. 304.) There are old engravings of this composition by Diana Ghisi and Bonasone; and many others.

THE PUBLIC DINING-ROOM.

ANDREA MANTEGNA.

The Triumph of Julius Cæsar.

NINE pictures, measuring each 9 feet by 9, and forming a frieze 81 feet in length: the figures rather less than life, painted for Ludovico Gonzaga, Marquis of Mantua, and placed by him in a hall of his palace of San Sebastiano. They are painted in distemper on twilled linen, and appear to have been stretched on frames, and placed against the wall, not attached to it.

When this frieze was executed, about the year 1476, Andrea Mantegna was five and twenty. It is not only his finest work, and in itself a most admirable performance, but it is interesting as forming an epoch in the history of art, and as being the most important work in the historical style which was produced before the Frescos of Michael Angelo and Raphael—the most important monument existing in the pictorial form of that enthusiasm for the grandeur of classical antiquity which prevailed in Italy during the fifteenth and sixteenth centuries. Mantegna, who was a pupil of Squarcione, lived from 1451 to 1517. By the study of the Greek sculptures (which Squarcione had been one of the first to collect in his atelier, and Mantegna one of the first to feel, comprehend, and appreciate), he had educated his eye and his imagination to a very refined and definite conception of nature, in form and in movement; and he has here attempted, with a degree of success never yet equalled by greater men than himself, to reconcile and combine the laws of ancient sculpture, its aim and beauties, with those of painting, so often in theory, and yet more in practice, diametrically opposed to each other. We have here a certain sculptural severity in the forms, such as was peculiarly appropriate to the subject and destination of the work (a decorative frieze), mingled at the same time with so much variety and animation as harmonized well with the vivacity of the colour and the rich luxuriance of fancy displayed in the invention. The skill exhibited in the arrangement of the limbs and attitudes of these innumerable figures, almost all in movement, is worthy of Greek art: the variety and beauty in the position of the hands have been particularly admired; in the drapery, the small folds usual in Greek sculpture predominate, yet treated here, in combination with colour and motion, with so much taste and freedom as to give no impression of stiffness or littleness of manner. The colouring, when fresh, must have been like that of the

antique paintings at Pompeii and Herculaneum; not powerful, but light in tint, and the draperies of variegated colours. The background is sky throughout; and in managing the perspective, great and scientific attention has been paid to the circumstance of the procession appearing above the eye; hence, in the limbs of the figures, and in the vases, ornaments, and other objects, the under surfaces are alone visible, the upper surfaces vanishing into air. Add the spirit, life, and grace of the whole as a composition—the exquisite beauty of some particular figures, the classical elegance of form, and inexpressible richness of detail in the accessaries and ornaments—all these combined render this series of pictures worthy of the closest study and attention.

I have said thus much of the history and merits of these remarkable pictures, because, in their present defaced and dilapidated condition, hurried or uninformed visitors will be likely to pass them over with a cursory glance. They ought therefore to be told, that next to the Cartoons of Raphael, Hampton Court contains nothing so valuable in the eye of the connoisseur as these old paintings; which, notwithstanding the frailty of the material on which they are executed, have now existed for 365 years. They hung in the palace of San Sebastiano for a century and a half, and were during that time the admiration of all Italy. In 1628 they were purchased by King Charles I., with the rest of the Mantuan collection; sold after his death for 1000*l.*, and how they came back to the royal collection does not seem well ascertained; it is said they were repurchased by Charles II.

Dr. Waagen and M. Passavant both assert that they have been coarsely painted over by Laguerre, in the time of William III. It appears to me, on a close examination of the pictures, that the mischief done is not so complete and desperate as represented, and that they have suffered more from time and accident than from ill-treatment.

474. The First Picture represents the opening of the procession with military music; standards; incense burning; the image of Roma Victrix borne on high; and pictured representations of the battles fought, and of the countries and cities over which she has triumphed, carried aloft on poles by armed warriors.

475. The Second Picture represents the statues of the gods carried off from the temples of the enemy; battering-rams, implements of war, heaps of glittering armour, carried, or borne along in chariots.

476. In the THIRD PICTURE, more splendid trophies of a similar kind, among which are huge urns filled with gold coin, vases, tripods, &c.

477. In the FOURTH PICTURE more such trophies, and immediately following, the oxen, crowned with garlands, for the sacrifice. Among the figures, that of a beautiful boy is very remarkable for its truly antique grace. This compartment has suffered most by repainting.

478. In the FIFTH PICTURE, four elephants, drawn with admirable spirit; they are adorned with rich garlands of fruit and flowers, and bear massy candelabra; their housings elegantly embroidered. Several beautiful youths are employed around them, some feeding the candelabra, some leading the enormous beasts. The gorgeous spirit of festivity in this composition is quite magnificent, but it is in a dreadful state.*

479. In the SIXTH PICTURE, figures bearing vases, others following with the arms of the vanquished generals displayed in triumph.

480. The SEVENTH PICTURE shows us the captives, who, according to the barbarous Roman custom, were exhibited on these occasions to the scoffing and exulting populace: noble matrons, with their marriageable daughters; a little girl by her mother's side; men in long garments, dejected, not humbled in deportment, follow; and immediately after them a man in stately habiliments looks back over his shoulder with a grim visage, "thrice changed with pale ire, envy, and despair." Then another group of female captives of all ages, among them a young bride-like figure, a woman carrying her infant children, and a mother leading by the hand her little boy, who lifts up his foot, as if he had hurt it; and others.

* Of this compartment, Rubens, when at Mantua, about 1606, made an exquisite copy, or rather *version*, after his own manner, which is now in the possession of Mr. Rogers.

"And here," observes Goethe, finely, "we must deem the painter worthy of all praise, in that he has introduced no warrior chief or leader, no hero of the adverse army: their arms, indeed, have we seen carried by. Fathers of families, venerable councillors and magistrates, aged or portly citizens, these only are led in triumph; and thus the whole story is told: the former lie low in death, the last still live to suffer."

481. In the EIGHTH PICTURE we have a group of singers and musicians; and in particular a youth, who appears to be singing and gesticulating, and whose unworthy office it was to mock at the fallen captives, in which he is assisted by a chorus of the common people: a beautiful youth, with a tambourine, is of singular grace.

482. And in the LAST PICTURE appears the conqueror, Julius Cæsar, in a sumptuous triumphal chariot, exquisitely adorned with figures and arabesques in the antique style; near him a young warrior bears aloft a standard, on which is inscribed *Veni, Vidi, Vici.* This compartment is richly crowded, even to excess, with figures, and makes the impression intended of all the "pride, pomp, and circumstance of glorious war," as exhibited on these occasions by the most arrogant, most luxurious, and most ferocious nation of antiquity.

Engravings of the above.

1. By Andrea Mantegna himself there are etchings of the fifth, sixth, and seventh compartments, and a duplicate etching of the sixth the reverse way, and containing the pilaster up one side.*

2. A very rare and fine set of woodcuts in chiaro scuro, executed by Andrea Andreani, about 1599.† Some few sets are illuminated, in

* It is said by some writers that he etched the whole series, but the others, if they ever existed, are lost. It is evident that these etchings are from drawings made *for* the pictures, not *from* them, and that Mantegna, in executing the pictures, improved on his original designs. By Giovanni Antonio da Brescia, contemporary of Mantegna, there exist exact imitations of these three etchings.—V. Bartsch.

† The woodcuts of Andreani suggested Goethe's Essay on the "Triumphal Procession of Mantegna." ("Triumphzug von Mantegna."—*Goethe's Werke*, vol. 39.) After giving a description of the nine pictures, he adds a tenth composition from his own fancy, insisting that the imagination requires something more, instead of ending abruptly with the appearance of Cæsar—that the procession should be closed by another group, consisting of a deputation of the magistracy, the senate, and what he calls the Lehrstand—the educated classes.

imitation of the colour of the originals. These were imitated on copper, and of a smaller size, by Robert Van Audenaert, in 1692.

3. A set of nine plates, engraved about 1712 by C. Huyberts, for Samuel Clarke's splendid edition of 'Cæsar's Commentaries.'

(*Over the doors.*)

PALMA (the younger).

483. A Magdalen, dying.—Full-length.

SPAGNOLETTO.

484. Duns Scotus writing his Defence of the "Immaculate Conception."

"The celebrated picture at Windsor must be ideal, for he died in 1308. Besides, that portrait represents him as an elderly man (?), whereas he was not thirty-four when he died."—*Ædes Walpoliana*. He looks ugly and emaciated enough, but not *older* in the picture. (K. J. C. 784.)

Engraved by Faber.

PALMA?

485. Prometheus.—Life-size. K. J. C. 786.

(*Between the windows.*)

MICHAEL ANGELO (after his famous design).

486. Ganymede taken up by the Eagle.—Life-size.

Another picture from the same design is, or was, in the Altieri Palace at Rome; a third is at Vienna; a fourth at St. Petersburg.

There is an old print from the school of Marc Antonio.

JAN MABUSE.

487. Adam and Eve.

Two full-length figures, rather less than life.

(K. C. C.) In King Charles's time the staircase in Whitehall, wherein this picture hung, was called "the Adam and Eve stairs." Sold, after Charles's death, to Mr. Mariotte for 50*l*. This is a valuable and celebrated ancient picture, and ought to be better placed. 4 ft. 4 in. by 3 ft. 3 in.

(*Over the chimney.*)

VIVIANI.

488. Ruins.—A large picture; the figures by Jan Miel.

According to Lanzi, the proper name of the above artist was VIVIANO

CODAGORA, a painter of perspective and architecture living at Rome about 1640, whom he styles the Vitruvius of this class of painters, and who was frequently confounded with Ottavio Viviani, of Brescia, who lived later and painted the same class of subjects. By this last I suppose are some pictures in the Corridor at Windsor. Jan Miel was a Flemish painter of common-life subjects, who lived at Rome about the same time, and sometimes painted the figures in Viviano's pictures.

THE QUEEN'S PRIVATE CHAPEL.

(This room is so dark that the pictures are scarcely seen.)

M. HEMSKIRCK.

489. Jonah under the Gourd.
About 3 ft. by 1½. (K. J. C. 206.)

——?

490. St. John the Baptist.
After the Parmigiano at Windsor. (No. 106.)

491. The Apostles at the Tomb of our Saviour.*

492. The Virgin and Child.—After Tintoretto.

PERUGINO?

493. A Holy Family.

BERNARD VAN ORLAY?

494. The Raising of Lazarus.

ANTONIO VERRIO. (See p. 210.)

495. Christ Healing the Sick.—A long picture.
(K. J. C. 751.)

——?

496. A Holy Family.

497. Ecce Homo.—After Titian. Many figures. K. J. C.

BASSANO.

498. Holy Family.

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* On this picture is inscribed "JACOB NABELUS ÆRE PROPRIO."

——?

499. Ecce Homo.—After Titian. Single figure. K. J. C.

VAN HARP?

500. Pharaoh's Dream.—A small picture.

———?

501. Holy Family.—After Dosso Dossi. Copy from No. 128.

M. HEMSKIRCK?

502. Christ Healing the Sick.—K. J. C. 219.

——?

503. The Annunciation.—Attributed here to Bassano.

504. The Tribute Money.—A small good Venetian picture, attributed to P. Veronese.

STEENWYCK.

505. St. Peter in Prison.—K. C. C.

——?

506. The Good Thief on the Cross.
Half-life size.—(K. C. C.)

507. The Bad Thief on the Cross.
(K C. C.)—"The fellow piece to the aforesaid Good Thief on the Cross, crucified with Christ."

Here these two pictures are attributed to Perin del Vaga. In the old catalogue no painter's name is given. They are at present so hung as to be nearly invisible.

508. The Crucifixion.

509. The Resurrection of Christ.
Two old German pictures; attributed to Lucas van Leyden.

510. Virgin and Child.—Attributed to Vincenzio Mola.

STEENWYCK.

511. St. Peter in Prison.—(Invisible.)

THE CLOSET.

GEORGE PENZ (of Nuremberg).

512. Portrait of a Young Man.

(K. C. C.)—"In a black habit with red sleeves, holding his gloves in his right hand. Bought by the king, when he was prince, of Nicasius Russel."—3 ft. by 3 ft. 10 in.

——?

513. An Italian Market.

The companion, a similar subject.

Probably by Peter van Laer, called Bamboccio, a good painter of these subjects.

LUCATELLI.

514. A Landscape.

——?

515. Jupiter and Europa.—Copy, after Paul Veronese.

516. Portrait of a Man.

With a large black beard, holding an open book and a sword.

This appears to be fine: it is attributed here to Leandro Bassano.

BASSANO?

517. Boaz and Ruth.

ANNIBAL CARRACCI.

518. An Act of Mercy.*

There is, I am told, a famous etching of this subject by Annibal himself.

519. Tobit restored to Sight.

520. David and Abigail.

521. Three bad Sea-pieces.

524. Five Sketches of Heads.—Very worthless.

529. A Virgin and Child.

* Another "Act of Mercy," the companion picture, is in the Queen's Guard Chamber, No. 716.

AMICONI.

530. Children with a Goat. (See No. 570.)

TINTORETTO.

531. Christ brought before Pilate.—A study.

A large fine composition of many small figures, intermixed with rich architecture.

F. B. VANLOO.

532. Frederick Prince of Wales.

This should be among the royal portraits; it was painted when Vanloo was in England, about 1737, if really by him.

PRIVATE DINING-ROOM.

HENRY DANCKERS.

533. Four Landscapes.—(See p. 209.)

ENOCH ZEEMAN.

537. Queen Caroline.—Full-length.

OWEN.

538. George IV. when Prince of Wales.—Full-length.

VANSOMER.

539. Queen Anne of Denmark.—Full-length. (See No. 655.)

VANDERBANK.

540. An Entertainment.—(About 1735.)

Many small portraits of George II.'s time. The painter was an Englishman, though of foreign extraction, and was a good artist for his time.

541. A Jewish Rabbi.

Copy after Rembrandt, by Gainsborough.

ROLAND SAVERY.

542. A Landscape.

GIORGIONE.

543. A Shepherd.

K. C. C.—"Without a beard, with long hanging hair, holding a pipe in his right hand, being some part in his white shirt; as big as the life to the shoulders. Done by Giorgione. Bought by the king." *

——?

544. Christ in the House of Mary and Martha.

545. David with the Head of Goliah.

Small whole-length.

546. Venus and Cupid.—Figures life-size.

Attributed here to Pontormo: it is a meretricious thing; a very different composition from No. 401. *Perhaps* K. J. C. 76, or 858.

GRIFFIERE.

547. Ruins, with a Vase.

——?

548. William III. when Prince of Orange.

In armour. Three-quarters. (K. J. C. 96.)

549. Dutch Pastimes.—(See No. 198.)

Two large pictures in a free style.

——?

550. The Stoning of St. Stephen.—(K. J. C. 839.)

LAZZARINI.

551. Cupid and Psyche.

This picture is unfortunately placed, but does not seem to justify the high praise bestowed by Lanzi on this painter, whom he styles, "for correctness of design almost the Raphael of the Venetian school."

——?

552. Samson and Dalilah.

Copy, after Van Dyck. The original is at Vienna.

* It hangs behind a state-bed, where it is impossible to distinguish either the hand of the master or the quality of the picture.

SPADA?

553. St. John.—Very bad.

CLOSET.

DOMENICO FETI.

554. Twelve Heads of Saints.

In a large and coarse style. Sold, after King Charles's death, for 42*l.* to a Mr. Jackson.—K. J. C. 843.

——— ?

555. A Madonna and Child.—After Van Dyck.

556. A Madonna and Child.—After Van Dyck.

The first is a copy of the picture at Windsor; engraved by Snyers. The second is the same composition which is in the Bridgewater Gallery and at Dulwich; engraved by Pontius.

THE QUEEN'S PRIVATE CHAMBER.

557. Buildings and Figures.

558. Vulcan at his Forge.—By Parry Walton, after Luca Giordano. The original picture is engraved in the Houghton Gallery.

559. Susannah and the Elders.—(K. J. C. 427.)

560. A Spanish Boy with a Guitar.

By Murillo? Engraved in Boydell's Collection.

561. The Marriage of St. Catherine.

After the celebrated Correggio now in the Louvre, engraved by Picart.

ROESTRATEN.

562. Still Life.—K. J. C. 857.

——— ?

563. Two Landscapes.

POLIDORO.

565. Boys with Swans.

566. Boys with a Boat.

Two of the set of small friezes which belonged to Charles I. (See No. 88.)

———?

567. The Marriage of St. Catherine.

After Paul Veronese.

568. Cupids sporting.—After Titian's famous picture, now at Madrid.* Engraved by Andrea Podestà.

569. Lucretia.

AMICONI.

570. A Boy with a Lamb.—Companion to No. 529.

Giacomo Amiconi, a poor, mediocre—or worse than mediocre—painter, was a Venetian, who came to England, and was patronised and prosperous in George II.'s time.†

———?

571. Portrait of Theodore Randue.—Full-length, dated 1700.

572. Portrait of Bridget Holmes.—Full-length, dated 1686.

Two old servants of the Royal family, whose portraits were taken to commemorate their long services and fidelity.

GENNARO.

573. A Magdalen.—Most worthless. K. J. C. 1105.

———?

574. The Marriage of Joseph and Mary.

* If this copy of one of Titian's most exquisite compositions be tolerable, it ought to be better placed; if worthless, it should be thrown out.

† He was an intimate friend of Farinelli; and Lanzi says that the house of the singer at Bologna contained a great number of Amiconi's pictures: "ne' quali quel musico era ritratto sempre, ora in una, ora in altra corte, in atto di essere accolto, applaudito e premiato da' sovrani d'Europa."

575. Dead Game and Fruit.

M. CARRE'.

576. Cattle in a Landscape.

THE KING'S DRESSING-ROOM.

*** The beautiful carving over the fire-place is by Grinling Gibbons, mentioned at p. 211.

ODOARDO FIALETTI.

577. Four Doges of Venice.—All half-length.

Brought from Venice by Sir Henry Wootton, and bequeathed by him to Charles I. (See No. 57.) They are poor pictures.

The first, over the door opposite as we enter, is Leonardo Donato, Doge from 1605 to 1612. Over the other door, Marino Grimani, Doge from 1595 to 1605.

Between the windows, Antonio Memmo, Doge from 1612 to 1615, and Giovanni Bembo, Doge from 1615 to 1618. *

——?

581. Queen Caroline, Wife of George II.

Head, in profile, in an oval; formerly at Carlton House, with the companion, George II., of the same size. (Where is the latter?)

GEORGE II.'s PRIVATE CHAMBER.

BAPTISTE.

582. Fourteen Flower-pieces.

VAN AELST.

596. A Fruit-piece.

MICHAEL ANGELO CAMPIDOGLIO.

597. Three Pieces of Fruit.

MARIO NUZZI DA FIORI.

600. Two Flower-pieces.

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* I have compared them with the old engraved portraits, but do not feel *quite* sure of being correct. When bequeathed by Sir Henry, the names were inscribed on the back.

BOGDANI.—(See p. 214.)

602. A Flower-piece.

WITHOOS.

603. Three Flower-pieces.

THE CARTOON GALLERY.

RAPHAEL.—(See p. 156.)

The Cartoons.—A series of grand designs drawn with chalk upon strong paper, and coloured in distemper, for the purpose of being worked in tapestry.*

Each cartoon is about 12 ft. in height, but the length varies: the figures are above life-size.

The original designs were executed for Pope Leo X. in the years 1513 and 1514. The tapestries worked from them were intended to decorate the interior of the Sistine Chapel, already enriched by the grand frescos of Michael Angelo; there were ten compartments, besides the great piece of the Crowning of the Virgin, over the high altar—eight large and two small; and of the ten cartoons designed by Raphael, three are lost (the Stoning of St. Stephen, the Conversion of St. Paul, and St. Paul in his dungeon at Philippi), and seven remain, which England is so happy as to possess.

The rich tapestries worked from these cartoons in wool, silk, and gold, were completed and sent to Rome in 1519, the year before Raphael died. He had, therefore, the satisfaction of seeing them hung in their place, and of witnessing the wonder, the admiration, the ecstatic applause they excited throughout the whole city. For these tapestries the Pope

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* It is necessary to bear this in mind, for much of the peculiar style of the Cartoons is referable to the ultimate purpose to which they are with infinite judgment adapted. "In no other of Raphael's works are the compositions so simplified, the masses kept so large and distinct. The colours are expressly selected so as to profit by the splendour and variety of the hues of dyed wool and silk, with an intermixture of gold; and the drawing is so executed as to assist the mechanics who were to be employed in weaving these in tissue."—(Vide Dr. Waagen; and Passavant's Raphael.) An examination of the grand tapestries now hung in Wolsey's Hall will greatly assist the visitor in forming a just idea of the ultimate purpose of the Cartoons. These tapestries are of extraordinary beauty, worked from designs which recall the school of Primaticcio. They have lately been rescued from oblivion and destruction, and hung in their present situation by the good sense and good taste of Mr. Jesse. It would be well if the other tapestries, now hanging up, concealed by pictures and perforated by nails and screws, were also saved, ere it be too late.

paid to the workmen of Arras the sum of 50,000 gold ducats. Raphael received for his designs 434 gold ducats, which were paid to him—300 on the 15th of June, 1515, and 134 in December, 1516.

Eighteen years afterwards, when Rome was sacked by Bourbon's barbarian mercenaries, these tapestries were carried off by the soldiery, and fell, it is not known exactly where or how, into the hands of the constable Anne de Montmorenci, who restored them to Pope Julius III. They are now in the Vatican, where I remember to have seen them in 1821, in a faded condition.*

We return to the Cartoons. While all Rome was indulging in ecstasies over the rich and dearly paid tapestries, which, taken altogether, were not then, and are still less now, worth one of the Cartoons, these precious out-givings of the artist's own mind and hand were lying in the warehouse of the manufacturer at Arras, neglected and forgotten: some were torn into fragments, and parts of them still exist in various collections.† Seven still remained in some garret or cellar, when Rubens, just a century after, mentioned their existence to Charles I., and advised him to purchase them for the use of his tapestry weavers at Mortlake.‡ The purchase

* Besides those at Rome, there exist other sets of tapestries after these Cartoons —at Dresden, at Vienna, at Madrid; the last set is supposed to have belonged to Charles I.

† "There are fragments of the Cartoons to be met with everywhere. The tapestries having become fashionable, it was necessary to make copies from the original Cartoons for various manufactures, and these are generally, with or without reason, attributed to Raphael's own hand."

‡ Sir Francis Crane, under the patronage of James I., and encouraged by Charles Prince of Wales, and by Villiers, then Marquis of Buckingham, established a manufacture of tapestry, on an extensive scale, at Mortlake in Surrey, about 1619. "There is extant a letter from Crane, addressed to King James, complaining of non-payment of debts owing to him by the King and Buckingham, and making mention of 300*l.* expended by him for certain drawings as designs for tapestry, made originally for Pope Leo X. by Raphael d'Urbino; the subject being the twelve months of the year." (Raphael's designs for arabesques, representing the *Seasons* and the *Hours*, made for the Sistine Chapel, are well known; but I find no account of designs for the Twelve Months: perhaps there may be some mistake here?) "In 1623 Prince Charles wrote to his Council, from Madrid, directing them to pay 700*l.* for some drawings for tapestry which he had ordered from Italy, and 500*l.* for a suit then making for him at Mortlake by Sir F. Crane, representing the Twelve Months, which he earnestly desires may be finished before his return." *(See Lysons's Environs and Aubrey's History of Surrey.)* In the first year of Charles's reign Crane received a pension of 1000*l.* a-year. There is further evidence of the high importance which Charles attached to this manufacture, and of the perfection to which it had attained; and that the Cartoons of Raphael were purchased for the tapestry-weavers is proved, I think, by the entry in Charles's Catalogue. Rubens himself made designs for this manufactory. (See p. 182.) Whether the beautiful tapestries in Wolsey's Hall were from Mortlake, I do not know; but I should think it might be ascertained.

was made; they had been cut into long slips, about two feet wide, for the use and convenience of the workmen, and in this state they arrived in England.* On Charles's death, Cromwell bought them in for the nation for 300*l.* We had very nearly lost them again in the reign of Charles II., for Louis XIV. having intimated, through his Ambassador Barillon, a wish to possess them at any price, the needy, careless Charles was on the point of yielding them, and would have done so, but for the strong representations of the treasurer, Danby, to whom, in fact, we owe it that they were not ceded to France. They remained neglected in one of the lumber rooms at Whitehall till the reign of William III., and it is really a mercy they were not destroyed when Whitehall was burned in 1698. It must have been about this time that King William ordered them to be repaired, the fragments pasted together, and stretched on linen; and being then occupied with the alterations at Hampton Court, Sir Christopher Wren had his commands to plan and erect a room expressly to receive them—the room in which they now hang. (V. p. 213.)

In the Sistine Chapel the tapestries hung in the following order.

On the left of the altar the subjects relating to St. Peter:—1. The Miraculous Draught of Fishes. 2. The Charge to Peter. 3. The Stoning of St. Stephen. (This subject seems to have more relation to the history of St. Paul than to that of St. Peter.) 4. The Healing of the Lame Man. 5. The Death of Ananias.

On the right of the altar the subjects relating to St. Paul:—6. The Conversion of St. Paul. 7. Elymas struck blind. 8. Paul and Barnabas at Lystra. 9. Paul preaching at Athens. 10. Paul in Prison.—And all along, underneath, ran a rich border, in a sort of chiaroscuro, relieved with gold, representing incidents in the life of Leo X., and ornamental arabesques, groups of boys, fruits, flowers, &c.†

The Cartoons are here arranged differently, and without any regard to chronological order.

606. The Death of Ananias.

"Thou hast not lied unto men, but unto God!" Acts v.

NINE of the Apostles stand together on a raised platform. St.

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* The entry in King Charles's Catalogue runs thus:—"In a slit wooden case some two Cartoons of Raphael Urbin's, for hangings to be made by; and the other five are, by the King's appointment, delivered to Mr. Franciscus Cleyne, at Mortlake, to make hangings by."

† Old engravings exist from some of these designs, which are among the most beautiful things in early Italian art, as full of grandeur and grace as they are exquisitely fanciful and luxuriant.

Peter in the midst, with uplifted hand, is in the act of speaking; on the left, Ananias lies prostrate on the earth; while a young man and a woman, on the right, are starting back with a sort of ghastly horror and wonder in every feature; in the background, to the left, is seen Sapphira, who, unaware of the catastrophe of her husband and the terrible fate impending over her, is paying some money with one hand, while she withholds some in the other. St. John and another Apostle are on the right, distributing alms. The figures are altogether twenty-four in number.—Size, 17 ft. 6 in. by 11 ft. 4 in.

As a composition, considered artistically, this cartoon holds the first place. Nothing has ever exceeded it: only Raphael himself, in some of his other works, has equalled it in the wondrous adaptation of the means employed to the end in view. By the circular arrangement of the composition, and by elevating the figures behind above those in front, the whole of the personages on the scene are brought at once in sight. The elevated position of Peter and James, though standing back from the foreground, and their dignified figures, contrast strongly with the abject form of Ananias struck down by the hand of God, helpless, and as it seems quivering in every limb. Those of the spectators who are near Ananias express their horror and astonishment, by the most various and appropriate expression.

"He falls," says Hazlitt, "so naturally, that it seems as if a person could fall no other way; and yet, of all the ways in which a human figure could fall, it is probably the most expressive of a person overwhelmed by, and in the grasp of, Divine vengeance. This is in some measure the secret of Raphael's success. Most painters, in studying an attitude, puzzle themselves to find out what will be picturesque and what will be fine, and never discover it. Raphael only thought how a person would stand or fall under such or such circumstances, and the picturesque and the fine followed as matters of course. Hence the unaffected force and dignity of his style, which are only another name for truth and nature, under impressive and momentous circumstances."

We have here an instance of that truly Shakspearian art by which Raphael always softens and heightens the effect of tragic terror. St. John, at the very instant when this awful judgment has fallen on the hypocrite and unbeliever, has benignly turned to bestow alms and a blessing on the poor good man before him.

With regard to the execution, it is so unequal as to prove that

Raphael made considerable use of his scholars. In the foreground connoisseurs may detect the heavy and rather coarse manner of Giulio Romano, and his brick-red colouring—so conspicuous and so disagreeable in some of his frescos; in the middle and background the more careful and delicate pencilling of Giovanni Penni can be distinctly traced; while every where in the conception and expression is the mind of Raphael present, and most of the heads are entirely by his hand. In joining the fragments, some damage has been done, but far less than might have been expected, and the colouring and general effect are wonderfully powerful and harmonious.

Two of Raphael's original studies for this cartoon, a man's and a woman's head, exist in the museum of drawings in the Louvre. From his original drawings now lost, there are some ancient prints well known to collectors, particularly one, begun by Marc Antonio and finished by Agostino Veneziano; and a rare woodcut in chiaroscuro, apparently executed under Raphael's own eye by Hugo da Carpi, dated 1518.

607. Elymas the Sorcerer struck with Blindness.

THE Proconsul Sergius, seated on his throne, beholds with astonishment Elymas struck blind by the word of the apostle Paul, who stands on the right. An attendant is gazing with wonder in his face, while eight persons behind him are all occupied with the miraculous event which is passing before their eyes; two lictors are on the left of the throne: in all fourteen figures.—Size, 14 ft. 7 in. by 11 ft. 4 in.

This cartoon, as a composition, is particularly remarkable for the concentration of the effect and interest in the one action. The figure of St. Paul is magnificent, while the crouching, abject form of Elymas groping his way, and blind even to his fingers' ends, stands in the midst, and on him all eyes are bent.* The manner in which the impression is graduated from terror down to indifferent curiosity, while one person explains the event to another by means of gesture, are among the most spirited dramatic effects which Raphael ever produced. The heads are noble and animated, happily varied in colouring and expression, and the drawing of the hands is most masterly. This cartoon has been much damaged and rubbed out in the lights, and the general effect thereby

* A story is told of Garrick objecting to the naturalness of this action in the hearing of Benjamin West, who, in vindication of the painter, desired Garrick to shut his eyes and walk across the room; when he instantly stretched out his hand and began to feel his way with the exact attitude and expression here represented.

greatly injured. None of the original studies survive—none at least that are indisputably genuine. After Raphael's drawings there exist an old contemporary engraving by Agostino Veneziano, 1516, and a wood-cut, by Hugo da Carpi, about the same date.

608. The Healing of the Lame Man at the Beautiful Gate of the Temple.

UNDER the portico of the Temple of Jerusalem stand the two apostles, Peter and John; the former holding by the hand the miserable deformed cripple, who is gazing up in his face. Another cripple is seen on the left. Among the people are seen conspicuous a woman with an infant in her arms, and another leading two naked boys, one of whom is carrying two doves. The wreathed and richly adorned columns are imitated from those which have been preserved for ages in the church of St. Peter, as relics of the Temple of Jerusalem.—Size, 18 ft. by 11 ft. 4 in.

With regard to the composition, Raphael has been criticised for breaking it up into parts by the introduction of the pillars; yet, if properly considered, this very management is a proof of the exquisite taste of the painter, and his profound attention to the object he had in view. Adhering to the sense of the passage in Scripture, he could not make all the figures refer to the one principal action—the healing of the cripple; he has therefore framed it in a manner between the two columns, and by the groups introduced into the other two divisions he has intimated that the people were entering the Temple "at the hour of prayer, being the ninth hour." It is evident, moreover, that had the shafts been perfectly straight, according to the severest law of good taste in architecture, the effect would have been extremely disagreeable to the eye; by their winding form they harmonize with the manifold forms of the moving figures around, and they illustrate by their elaborate elegance the Scripture phrase, "the gate which is called *beautiful*." The misery, the distortion, the ugliness of the cripple, are made as striking as possible, and contrasted with the noble head and form of St. Peter, and the benign features of St. John. The figure of the young woman with her child is a model of feminine sweetness and grace; it is eminently, perfectly *Raphaelesque*, stamped with his peculiar sentiment and refinement. On the opposite side of the picture is another admirable female head, looking down. This cartoon has been executed in great part by Raphael

himself: all the principal heads display his accomplished hand in the delicate drawing and the intellectual touches. Two heads on the left of St. John—that of the man resting on his crutch, and that with the hand across the forehead—are particularly fine. The boys in the foreground and other parts betray the hand of Giulio Romano. The bright landscape seen in the background is charming. Many parts of this cartoon have unhappily been severely injured, and much of the harmony destroyed, yet it remains one of the most wonderful relics of art existing. I know of no studies now extant. After Raphael's original drawing, there is an old engraving by Battista Franco (about 1530), and a woodcut in chiaro scuro, by Parmigiano.

609. The Miraculous Draught of Fishes; Luke, c. v. On the right Christ is seated in a bark, in the act of speaking to St. Peter, who has fallen on his knees before him; behind him is a youth, and a second bark on the left. Two men are busied drawing up the nets miraculously laden, while a third steers. On the shore, in the foreground, stand three cranes; and in the distance are seen the people to whom Christ had been preaching out of the ship or boat.—Size, 13 ft. 6 in. by 10 ft. 6 in.

In this cartoon the composition is very beautiful, and the execution, from its mingled delicacy, power, and precision, is supposed to be almost entirely from Raphael's own hand. The effect is wonderfully bright. In the broad clear daylight, and against the sky, the figures stand out in strong relief. The clear lake ripples round the bark, and the figure of the Saviour, in the pale blue vest and white mantle, appears all light, and radiant with beneficence. The head is perhaps the finest head of Christ ever yet conceived—so meekly grand, so benevolent, yet so full of power. The awe and humility in the attitude and countenance of St. Peter are wonderfully expressive. The masterly drawing in the figures of the apostles in the second boat conveys most strongly the impression of the weight they are attempting to raise. In the fish and the cranes, all painted with exquisite and minute fidelity to nature, we trace the hand of Giovanni da Udine. These strange black birds have here a grand effect: "There is a certain sea wildness about them; and as their food was fish, they contribute mightily to express the affair in hand: they are a fine part of the scene. They serve also to prevent the heaviness which that part would otherwise have had, by breaking the parallel lines which would have been made by the boats and base of the picture."

With regard to the oft repeated, oft refuted criticism on the small size of the boats, I shall answer it in the words of Richardson:—"A painter is allowed sometimes to depart even from natural and historical truth. Thus, in the cartoon of the Draught of Fishes, Raphael has made a boat too little to hold the figures he has placed in it; and this is so visible that some are apt to triumph over that great man as having nodded on that occasion, which others have pretended to excuse by saying it was done to make the miracle appear the greater: but the truth is, had he made the boat large enough for those figures, his picture would have been all boat, which would have had a disagreeable effect; and to have made his figures small enough for a vessel of that size would have rendered them unsuitable to the rest of the set, and have made those figures appear less considerable. It is amiss as it is, but would have been worse any other way, as it frequently happens in other cases. Raphael therefore wisely chose this lesser inconvenience, this seeming error, which *he* knew the judicious would know was none, and for the rest he was above being solicitous for his reputation with them. So that, upon the whole, this is so far from being a fault, that it is an instance of the consummate judgment of that incomparable man, which he learned in his great school, the antique, where this liberty is commonly taken."*

There is a study for the two barks and figures in the collection of Her Majesty the Queen, but its genuineness is by some doubted; and there was a sketch for the composition, different from the cartoon, and containing some figures in front instead of the cranes, formerly in the Crozat collection, now in that of the Archduke Charles at Vienna, and which has been engraved by Battista Franco.

After the old drawings there exist engravings by Andrea Meldola and Diana Ghisi Mutuana, and a woodcut in chiaro-scuro by Hugo da Carpi, executed about 1516.

610. Paul and Barnabas at Lystra.

> "Then the priest of Jupiter which was before their city brought oxen and garlands unto the gates, and would have done sacrifice unto the people, which when the Apostles Barnabas and Paul heard of, they rent their clothes."—Acts, iv., 13, 14.

* "In an eminent manner in the Trajan and Antoninian columns, and on many other occasions, in the finest bas-reliefs. And to note it by-the-bye, it seems to be a strange rashness and self-sufficiency in a spectator or a reader, when he thinks he sees an absurdity in a great author, to take it immediately for granted it is such. Surely it is a most reasonable and just prejudice in favour of a man we have always known to act with wisdom and propriety, on every occasion, to suspend at least our criticism, and cast off illiberal triumph over him, and to suppose it at least possible that he might have had reasons that we are not aware of."—*Richardson*, p. 27, and *note*.

On the right Paul and Barnabas are standing beneath a portico, and shocked at the intention of the townsmen to offer sacrifice to them; the first is rending his garment and rebuking a man who is bringing a ram to be offered. On the left is seen a group of the people bringing forward two oxen; a man is raising an axe to strike one of them down: his arm is held back by a youth, who, having observed the abhorrent gesture of Paul, judges that the sacrifice will be offensive to him. In the foreground appears the cripple, no longer so, who is clasping his hands with an expression of gratitude; his crutches lie useless at his feet: an old man, raising part of his dress, gazes with a look of astonishment on his restored limbs. In the background the forum of Lystra, with several temples. Towards the right side is seen a statue of Mercury;—"and they called Paul Mercurius, because he was the chief speaker."—Size, 18 ft. by 11 ft. 4 in.

As a composition, this cartoon is an instance of the consummate skill with which Raphael has contrived to bring together a variety of circumstances so combined as to make the story perfectly intelligible as a present scene, linking it at the same time with the past and the future. We have the foregone moment in the appearance of the healed cripple and the wonder he excites; in the furious looks directed against the apostles by some of the spectators we see foreshadowed the persecution which immediately followed this act of mistaken adoration. Every part of the grouping—the figures, the heads—both in drawing and expression, are wonderful, and have an infusion of the antique and classical spirit most proper to the subject;* the boys, for instance, piping at the altar are full of beauty, and most gracefully contrasted in character. The whole is full of movement and interest, and is the most dramatic in effect of the whole series.

This cartoon has suffered much by rubbing, and is damaged along the joinings; the coarse separation in the foreground is but too visible; yet, absorbed as we are in the magnificent interest of the scene, few will observe it but those who examine the picture closely and critically.

* The sacrificial group of the ox, with the figure holding its head, and the man lifting the axe, was taken from a Roman bas-relief which, in Raphael's time, was in the Villa Medici, and the idea varied and adapted to his purpose with infinite skill.

Raphael's first sketch for the figure of St. Paul, a drawing in pencil heightened with white, is in the possession of the Duke of Devonshire; it formerly belonged to Sir Peter Lely: and another study for the same figure (on the back of which is a drawing by Albert Durer) was in the Crozat collection.

611. St. Paul preaching at Athens; Acts, xvii. 22.

PAUL, standing on some elevated steps, is preaching to the Athenians in the Areopagus; behind him are three philosophers of the different sects of Plato, the Cynic, the Epicurean, and the Platonic; beyond, a group of sophists disputing among each other. On the left are seen the half-figures of Dionysius the Areopagite and the woman Damaris, of whom it is expressly said that they "believed and clave unto him." On the same side, in the background, is seen the statue of Mars, in front of a circular temple.*—Size, 14 ft 7 in. by 11 ft. 4 in.

In point of pictorial composition this cartoon is one of the finest in the series. St. Paul, elevated above his auditors, grandly dignified in bearing as one divinely inspired, lofty in stature and position, "stands like a tower." This figure of St. Paul has been imitated from the fresco of Masaccio, in the Carmine at Florence. There Paul is represented as visiting St. Peter in prison; one arm only is raised, the forefinger pointing upwards; he is speaking words of consolation to him through the grated bars of his dungeon, behind which appears the form of St. Peter. Raphael has taken the idea of the figure, raised the two arms, and given the whole an air of inspired energy wanting in the original. The varied groups—the fine thinking heads among the auditors—the expression of curiosity, reflection, doubt, conviction, faith, as revealed in the different countenances and attitudes—particularly the man who has wrapped his robe round him, and appears buried in thought†—are all as fine as possible.

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* This is taken from the chapel of Bramante, in the church of San Pietro in Montorio.

† "This figure also is borrowed from Masaccio. The closing the eyes of this figure, which in Masaccio might be easily mistaken for sleeping, is not in the least ambiguous in the cartoon; his eyes, indeed, are closed, but they are closed with such vehemence, that the agitation of a mind perplexed in the extreme is seen at the first glance: but what is most extraordinary, and, I think, particularly to be admired, is that the same idea is continued through the whole figure, even to the drapery, which is so closely muffled about him that even his hands are not seen;

The execution does not equal the wondrous grandeur of the conception. Raphael seems to have painted less on this cartoon than on any other; the shadows are too heavy, the folds of the drapery too sharp; there is a want of that delicate and spirited marking in the details, in which Raphael, as in all things else, excelled. In respect to the colouring, the keeping and effect are admirable; the distribution of the local tints is so managed as to give the most vivid distinctness to each figure. The green and scarlet drapery of Paul places him in strong relief; the figures in the middle distance, on whom the principal light is thrown, are clothed in light green, pale yellow, and violet, so that they form one mass of delicate tints harmoniously combined: the powerful tone of the landscape and architecture behind throws these forward as it were. This part of the composition has been painted in by Francesco Penni, and Giulio Romano employed on the figures in the foreground. It is altogether in a better state than any of the Cartoons, except the Miraculous Draught of Fishes: injured a little to the left of the figure of St. Paul, but otherwise in good preservation.

A fine original sketch for this cartoon is in the Museum of the Louvre, and of this study there is a print (the reverse way) by Marc Antonio. In the Florence collection there is a sheet containing studies for the drapery of St. Paul, and five other figures, executed in red chalk; which has been engraved by Mulinari, 1774.

612. The Charge to St. Peter.—("Feed my sheep.")

CHRIST is standing and pointing with the left hand to a flock of sheep; his right hand is extended towards Peter, who, holding the key, kneels at his feet. The other ten Apostles stand behind him, listening with various gestures and expression to the words of the Saviour. In the background a landscape, and on the left the lake of Gennesareth and a fisher's bark. In the tapestry the white robe of our Saviour is strewed with golden stars, which has a beautiful effect, and doubtless existed in the cartoon, though no trace of this is now visible.—Size, 17 ft. 6 in. by 11 ft. 4 in.

As the transaction here represented took place between Christ and St. Peter only, there was little room for dramatic effect. Richardson

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by this happy correspondence between the expression of the countenance and the disposition of the parts, the figure appears to think from head to foot."—*Sir Joshua Reynolds's Twelfth Discourse.*

praises the introduction of the sheep, as the only means of making the incident intelligible; but I agree with Dr. Waagen that herein Raphael has perhaps in avoiding one error fallen into another, and, not able to give us the real meaning of the words, has turned into a palpable object what was merely a figurative expression, and thus produced an ambiguity of another and of a more unpleasant kind.

The figure of Christ is wonderfully noble in conception and treatment, the heads of the apostles finely diversified; in some we see only affectionate acquiescence, duteous submission; in others wonder and discontent. There is great unity of effect in the design, great harmony and tenderness in the colour; and it is judged that of this cartoon, Raphael painted some part himself, and the rest is by Francisco Penni. The figures of the Apostles are in the cartoon happily relieved from each by variety of local tint, which cannot be given in a print, and hence the heavy effect of the composition when studied through the engraving only. The execution is very careful, and at the same time tender, as is usual with Penni, and the whole cartoon is in very good preservation: it has suffered most along the lower edge.

In the collection of her Majesty the Queen there is a fine original study in red chalk for the grouping of this cartoon, for which Raphael appears to have taken two of his scholars as living models. It varies a little from the cartoon. This exquisite drawing is mentioned by Richardson, who saw it at Bologna, in the Palazzo Bonfiglioli, about 1720. It was purchased out of Italy by George III.

Another sketch for this composition, containing all but the sheep, is in the museum of the Louvre, and of this there are engravings by Diana Ghisi, and others. There is also a study for a head of one of the apostles in the Louvre; and when I was at Vienna in 1835 I saw in the collection of the celebrated medallist Johan D. Böhm eight other heads drawn in chalk, and evidently studies for this cartoon. Böhm had purchased them out of the collection of Count de Fries, who had obtained them from England. Another head, exactly in the same style, and forming apparently one of the set of studies, is in the possession of the Marquess of Lansdowne.

After this brief account of the Cartoons individually, it remains to say a few words of them generally; they shall be few, and not my own. In writing of these wonderful productions—in bringing group after group, figure after figure, before me—I am continually reminded of a strong expression used somewhere by the honest and enthusiastic Richardson, "That *awful* gallery at Hampton Court!"—and awful it surely is to those who well consider what is around us here;—the greatest, the most majestic personages connected with our faith; the miracles enacted through

that Divine Power in which is our hope, our trust; and these represented by that gifted being whose lofty conceptions rose even "to the height of this great argument." Our hearts are lifted up in adoration to Him who has deigned to endow with such admirable and excelling faculties a few among us, and in doing so to crown the whole race with honour, elevating us with a foretaste of that for which we were all created, and which we may humbly hope may in the fulness of time be granted to all.

"Compared with these," says Hazlitt as finely as truly, "all other pictures look like oil and varnish;—we are stopped and attracted by the colouring, the penciling, the finishing, the instrumentalities of art; but *here* the painter seems to have flung his mind upon the canvas. His thoughts, his great ideas alone, prevail; there is nothing between us and the subject; we look through a frame and see Scripture histories, and are made actual spectators in miraculous events. Not to speak it profanely, they are a sort of a revelation of the subjects of which they treat; there is an ease and freedom of manner about them which brings preternatural characters and situations home to us with the familiarity of every-day occurrences; and while the figures fill, raise, and satisfy the mind, they seem to have cost the painter nothing." Everywhere else we see the means, here we arrive at the end apparently without any means. There is a spirit at work in the divine creation before us; we are unconscious of any steps taken—of any progress made; we are aware only of comprehensive results—of whole masses and figures; *the sense of power supersedes the appearance of effort*. It is as if we had ourselves seen these persons and things at some former state of our being, and that the drawing certain lines upon coarse paper by some unknown spell brought back the entire and living images, and made them pass before us, palpable to thought, feeling, sight. Perhaps not all this is owing to genius: something of this effect may be ascribed to the simplicity of the vehicle employed in embodying the story, and something to the decaying and dilapidated state of the pictures themselves. They are the more majestic for being in ruins: we are struck chiefly with the truth of proportion and the range of conception; all the petty meretricious part of the art is dead in them; the carnal is made spiritual, the corruptible has put on incorruption; and, amidst the wreck of colour and the mouldering of material beauty, nothing is left but a universe of thought or the broad imminent shadows of "calm contemplation and majestic pains."

In conclusion, I cannot help entering my protest, insignificant as it is, against the removal of these works from Hampton Court Palace, from the gallery consecrated to them by Sir Christopher Wren, 150

years ago; but not merely from sentimental associations would I object to it; it must be remembered that these are not like oil-paintings, which can be occasionally dusted, washed, and varnished; that they are *paper drawings*, which in the dingy, smoky atmosphere of London would absolutely require to be defended by plate-glass, or become in a short time begrimed like the paper-hangings of our rooms, which require renewal every few years. Earnestly do I hope that those who have the power will consider well, and pause ere they suffer such a desecration to take place.

Engravings after the Cartoons.

As a series, the Cartoons have been frequently engraved.

I. By Simon Gribelin, a French engraver, who came over to England about 1680. He engraved the Cartoons in seven small plates; on the title a portrait of Queen Anne, and a representation of the apartment in which they were placed. "His prints are at best but neat memoranda," totally deficient in style; yet they had great success, being the first complete series that appeared.

II. By Sir Nicholas Dorigny, who came over in 1711 and undertook the work under the patronage of the government. In 1719 he presented to the king, George I., two complete sets of the finished engravings, and one to each of the princes and princesses; on which occasion the king presented him with a purse of 100 guineas, and, at the request of the Duke of Devonshire, knighted him in 1720. These engravings are of a large size and tolerably executed, but by no means first-rate specimens of art. Connoisseurs, however, prefer them, as giving the best idea of the style and feeling of the originals.

III. In 1721 was published a small set of prints from the Cartoons, by various engravers—Du Bosc, Lepicier, and Beauvais.

IV. A set in mezzotinto by John Simon, also a Frenchman, who came over to England, and died here about 1755.

V. A set by E. Kirkal in mezzotinto.

VI. A small set by James Fittler.

VII. A large set, commenced in 1800, under the superintendence of West, by Thomas Holloway, was not quite finished at his death in 1826; and the last plate, "The Beautiful Gate," was finished by his pupils. These are the best as engravings, but they are too mannered, metallic, and mechanical, and convey no adequate impression of the divine and spiritual ease in the style of the originals.

VIII. Since 1837 a large set has been commenced by John Burnett, engraved in a mixed style, and with considerable spirit. They are sold at a cheap rate.

Henning, whose charming and classical restorations of the Elgin and

Phigaleian marbles have become familiar to us all, has executed a set of small bas-reliefs from the Cartoons, on the scale of about half an inch to a foot.

ANTE-ROOM.

So dark that it is scarce possible to distinguish one picture from another. I therefore set them down as they are nominated in the common catalogue.

CASANOVA.

613. A fine Drawing in Chalk, after Raphael's "Transfiguration."

The same size as the original. It used to hang at Kensington.

MICHAEL WRIGHT.

614. The Portrait of John Lacy,

A celebrated comedian of Charles II.'s time. Three full-length figures, representing him in three characters,—Parson Scruple, in the Cheats;* Sawney, in the Taming of the Shrew;† and Mons. de Vice, in the Country Captain.‡

It was painted in 1675, and several copies taken from it; but no engraving. There is a private etching from it, which I have not seen.

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615. James I. praying at the Tomb of his Father, Lord Darnley.

The other figures represent his grandfather the Earl of Lennox, his grandmother the Countess of Lennox, and his uncle, Charles Stuart, afterwards Earl of Lennox, father of Arabella Stuart.

A very curious picture, which ought to find a better place.

Engraved by Vertue. §

616. Lot and his Daughters.

After the famous Guido of the Lansdowne Collection.

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* A comedy, by Wilson, first acted with applause in 1662.

† Sawney the Scot, or The Taming of the Shrew, a comedy, by John Lacy.

‡ A comedy, by the Duke of Newcastle, 1649.

§ "The painter's name is on this picture, but so indistinct that Vertue, who examined it closely, could not make out whether it were Levinus *Vogelarius* or *Venetianus*."—Walpole.

617. Louis XIV. on Horseback.

KENT.*

618. The Interview between Henry V. and the Princess Catherine of France.

619. The Marriage of Henry V. with the Princess Catherine.

PALMA?

620. The Woman of Samaria.—K. J. C. 158.

(Other pictures in this room, some of which are portraits, are quite undistinguishable. Among them is the portrait of Sir Peter Lely by himself.)

THE PORTRAIT-GALLERY.

KNELLER.

621. William III. when Prince of Orange.

VERELST.

622. Maria d'Este, queen of James II.

Both three-quarters.

DOBSON.

623. Dobson and his Wife.

Half-lengths; in one picture. (See p. 189.)

KNELLER.

624. John Locke, the Philosopher.

625. Sir Isaac Newton.

——?

626. Spencer Perceval.

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* The famous architect of George II.'s time, and a very bad painter.

627. Richard Brinsley Sheridan.*

Two very bad pictures, which have the air of strong likenesses; particularly that of Perceval, which has been engraved, I think, by Turner.

628. The Duke of Gloucester, son of Queen Anne.

In an oval. He died 1699, at the age of 11.

———?

629. James Stuart, Son of James II., when a Boy.

Half-length. This Prince, called the Old Pretender, died 1766.

630. James Stuart when about Thirty.

In a large wig, with the collar of the Garter.

This portrait is attributed to Benedetto Luti, who is esteemed the last painter of the Florentine school.

631. Pope Benedict XIV. (Prospero Lambertini.)

Attributed to Battoni. A head expressive of strong sense, humour, and benevolence, very characteristic of this excellent Pope, who died in 1758.†

These three last pictures were bequeathed to George III. by the last of the Stuarts, the Cardinal York, who was called Henry IX., and who died at Rome in 1807.

MICHAEL DAHL.

632. George Prince of Denmark, Husband of Queen Anne.

Son of Frederick III., King of Denmark; Lord High Admiral and Generalissimo of the Queen's forces by sea and land. He was a stupid, commonplace man; good-natured, and fond of good living; never in-

* Rather an odd propinquity! The head of Perceval is from a mask taken after his death, and used to hang in Queen Charlotte's apartments at Frogmore.

† "Beloved by Papists, esteemed by Protestants, a priest without insolence or interestedness, a prince without favourites, a pope without nepotism, an author without vanity;—in short, a man whom neither wit nor power could spoil," &c. See the inscription on his picture at Strawberry-hill.—Lord Orford's Works, i. 219.

terfered with his wife's government; attached himself to neither party, and was equally contemned by both. He died 1708.

This portrait is engraved, and there are about twenty-three other prints of him. Of his wife, Queen Anne, there is no picture here.

RILEY.

633. Mrs. Elliott.

In black; half-length; very good; probably the sister of Secretary Craggs (1710), and wife of the member for St. Germains.

KERSEBOOM.*

634. Robert Boyle the Philosopher.

Seated; his hand on a book: nearly whole-length.

"This celebrated man, who was born the same year in which Lord Bacon died, seems to have inherited the penetrating and inquisitive spirit of that extraordinary genius. We are at a loss which to admire most, his extensive knowledge, or his exalted piety. He is particularly remarkable for his discoveries in chemistry." He died 1691.

Engraved by Baron.

——?

635. Charles XII. of Sweden.—A head.

Vilely painted; but very like the man.

636. Christian VII. of Denmark.—A head.

He married in 1767 our poor Princess Matilda, who fell a victim to his heartless folly.

637. Frederick the Great of Prussia.—Head only.

638. Portrait of a Young Man.

Half-length, in a black habit and ruff; his hand on his side. Inscribed, "Genus et Genius, ætatis 17, A. D. 1617."†

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* An obscure German painter, who came over to England in the reign of William III.—Walpole, iii. 253.—Dallaway's Edit.

† This picture, when at Kensington, was styled the portrait of Henry Prince of Wales, who died 1612, and attributed to Jamesone. (See p. 189.)

639. Charles Frederic Abel, the composer.*

VERY characteristic: signed "Robineau," and dated 1780. Abel was a favourite musician in the service of George III., and master of Queen Charlotte's band; he died 1787.*

Of the painter, Robineau, I can learn nothing; but from the name presume him to have been a Frenchman.

SIR G. KNELLER.

640. Caroline Queen of George II., with her favourite son William Duke of Cumberland.

Full-length.

641. George II.—Full-length; in his robes.

642. George I.—Full-length; seated; in his robes.

MYTENS.

643. Sir Jeffrey Hudson.

Queen Henrietta Maria's celebrated dwarf: full-length; standing, without his hat, which lies at his feet. The landscape background warmly and freely painted by Janssens.

This is the same little-great personage who is introduced into "Peveril of the Peak:" his real adventures would make a romance. He was served up in a pie, shot a man in a duel, was sold as a slave in Barbary, served gallantly as a captain of horse in the civil wars, and, being imprisoned on account of the Popish plot in 1682, died a prisoner at the age of sixty-three.

There is a whole-length engraving of him, but not from this picture; I think it is from the Duke of Devonshire's picture at Hardwicke.

MYTENS.

644. Ludovic Stuart, Duke of Richmond and Lennox.

Full-length, in a red habit, with the staff of Lord Steward:

* Barry alludes to this picture with admiration.—See his Works, vol. ii. p. 308.

dated 1623, the year before he died. He was cousin to James I.

K. J. C. 870. Another picture of the same person, by Vansomer, is at Petworth, and has been engraved for Lodge's Portraits.

MYTENS.

645. Edward, eleventh Lord Zouch.

An old man with grey hair and beard: full-length, seated.

He was one of the peers who sat on the trial of Mary Queen of Scots; and is interesting from the published letters of Sir H. Wootton, addressed to him: he died 1625.

VANSOMER.

646. King James I., at the age of 54.

Full-length, in his robes of state, crown, and sceptre. Whitehall is seen through a window in the background.

This fixes nearly the date of the picture, the Banqueting-house having been finished by Inigo Jones in 1621.

——?

647. Henry Cary, first Lord Falkland.

Head, after Cornelius Janssen.

648. Portrait of a Young Man.

Inscribed with the name GORGES. (See No. 252.)

649. Portrait, inscribed "Osani."

650. Portrait, a Lady in a ruff.

651. William of Nassau, Prince of Orange, Great-grandfather of William III.

C. JANSSEN.

652. Villiers, first Duke of Buckingham.

Half-length, in the robes of the Garter. Very good.

MIREVELT?

653. Head of a Man, in armour; with the George and ribbon; and a rich point ruff.

——?

654. Henry Prince of Wales, eldest son of James I., and Robert, third Earl of Essex (the son of the unhappy favourite of Elizabeth), as a youth, kneeling before him.

EACH of them have hunting-horns. Behind the prince, who is dressed in green, and drawing his couteau de chasse to cut the stag's throat, stands his horse: on the boughs of a tree are two escutcheons: one bearing the royal arms, and the other those of the Devereux family; ar. a fesse gu. in chief three torteaux.

This picture was painted about 1611; the name of the painter is uncertain; it has been attributed to Vansomer. It could not be by Lucas de Heere, as I see marked in the catalogue: he died before Prince Henry was born. Engraved by S. Harding, in his "Biographical Mirror."*

VANSOMER.

655. Ann of Denmark, Queen of James I.

IN a hunting-habit, cap, and red feather: a horse and a negro attendant behind, and five dogs; the palace of Theobald's in the distance. Dated 1617, when she was forty-three.

Of the numerous pictures we have here of Ann of Denmark, this is the most important. The finery and hideous taste of the dress and accompaniments, and the look of pert inanity and self-conceit in the face and attitude, are exceedingly characteristic.

There exist about thirteen prints of her, but none after this picture. Under the little head by Simon Pass are some verses beginning—

> "For face, for race, for grace, for everything
> Which makes a spouse fit for a royal king," &c.

Such nonsensical flattery was addressed to the most insignificant, narrow-hearted, mean-souled woman ever called by destiny to play the part of queen! Her gallantries were apparently a secret only to her husband, whom she heartily, and not without reason, despised; and combining a passion for fine clothes and pageantry with extreme ignorance

* There exists a similar picture in which the young Lord Harrington is introduced instead of Essex. Both were the companions of the Prince, and educated with him.

and singular bad taste, her influence was equally pernicious as regarded the morals, the manners, and the fashions of her court. The single redeeming point in her history was her protection of Raleigh; but I suspect this was more out of contradiction to her husband than any real feeling. She died in 1619.

The three children of Ann of Denmark—Prince Henry, Charles I., and Elizabeth of Bohemia—were all distinguished for mental and personal accomplishments.

——?

656. Portrait of a Princess or Lady of Rank.

Full-length, standing, in a rich embroidered dress, a deep ruff, and conical head-dress; in her hand a handkerchief trimmed with lace (such as is now the fashion); beside her a female dwarf in green, holding a glove. A red curtain forms the background.

When at Kensington this portrait was styled, absurdly enough, Catherine of Arragon. From the peculiar cast of the features, the piercing eye, looking out from under the impending brow—the compressed mouth, elongated at the corners—the absence of all beauty, with the striking expression of intellect and dignity—it probably represents the Infanta Donna Clara Eugenia Isabella, bearing an undeniable resemblance to the numerous prints and pictures of that able and celebrated woman, the favourite daughter of Philip II., and governess of the Netherlands for nearly forty years. The portraits of her by Rubens and Van Dyck all represent her at an advanced age, between fifty and sixty; but this picture appears to have been painted about the period of her marriage with her cousin, the Archduke Albert (whose portrait is at Windsor, No. 140); she was then about thirty. It is very well executed; but whether by a Spanish painter, or by Zuccaro, or by Mirevelt, who was then (*i.e.* in 1598) at the height of his reputation as a portrait painter, I am unable to decide; but am inclined to think it by the latter. After the death of her husband in 1621, Donna Isabella assumed the religious habit of the order of St. Claire, and is thus represented in Van Dyck's famous portrait of her in the Lichtenstein Gallery, and in other pictures. This remarkable woman, whose history is that of the times in which she lived, died in 1633.

657. Henry Lord Darnley and his Brother.

Full-length, life-size; after the small and very superior picture, No. 288.

FREDERIC ZUCCARO.

658. Queen Elizabeth, full-length, in a fantastic dress.

"Melville mentions her having and wearing dresses of every country. In this picture, too, appears her romantic turn. She is drawn in a forest, a stag is near her, and on a tree are inscribed these mottos and verses, which, as we know not on what occasion the piece was painted, are not easily to be interpreted:—'Injusti justa querela;' a little lower, 'Mea sic mihi;' still lower, 'Dolor est medicina ed tori' (it should be 'dolori'). On a scroll at the bottom—

'The restless swallow fits my restlesse mind,
In still revivinge, still renewinge wrongs;
Her just complaints of cruelty unkinde
Are all the musique that my life prolonges:
With pensive thoughts my weeping stag I crown,
Whose melancholy teares my cares expresse;
His tears in silence and my sighes unknowne
Are all the physicke that my harmes redresse.
My only hope was in this goodly tree,
Which I did plant in love, bring up in care,
But all in vaine, for now *to* late I see
The shales be mine, the kernels others are.
My musique may be plaintes, my physique teares,
If this be all the fruite my love-tree beares.'

"Tradition gives these lines to Spenser: I think we may fairly acquit him of them, and conclude they are of her Majesty's own composition, as they much resemble the style of those in Hentznerus."—*Walpole*, i. 271.

659. Sir John Gage.

Full-length, in the Garter robes, with a white staff, as Comptroller of the Household to Queen Mary: as Constable of the Tower, he attended Lady Jane Grey to the scaffold. He died in 1557. K. J. C. 28.

Engraved in the History of Hengrave, the family seat of the Gages in Suffolk.

———?

660. A fine Portrait of a Gentleman.

With a high brow, small beard, and mustachios, in a dark-green embroidered habit and crimson hose; half-length;

one hand on his poniard, the other on his sword. Called here Shakspeare, and purchased as such by King William IV.

661. Portrait of a Lady, in black.

With a white scarf and gloves in her hand; half-length.

Supposed to be Margaret of Austria, aunt of Charles V., and governess of the Low Countries.

(K. J. C. 59.)

662. Alice Spenser, Countess of Derby.

Half-length, in black.

663. Portrait of an Old Man, in Armour; his hand on a head-piece.

Probably the old Marquis Spinola.

664. Sir George Carew.—(See No. 245.)

A brave naval officer in Elizabeth's time, and brother to Sir P. Carew. He was wrecked in the *Mary Rose*, in the 16th century.

ANTONIO MORE?

665. Two Portraits of Princesses; Heads only, in rich dresses and wide ruffs.

I should judge them to be two princesses of Spain.

HOLBEIN.

666. Henry Howard, Earl of Surrey.

Full-length, in a scarlet dress and hose, scarlet cap, and scarlet shoes studded with gold; one hand on his sword; the other rests on a short ornamented dagger, called in those days a *misericordia*, because used to despatch a fallen foe when mortally wounded.

This is a very interesting picture of one of the most extraordinary and celebrated personages in our history. "Excellent in arts and in arms, a man of learning, a genius, and a hero; of a generous temper and a refined and gentle heart, he united all the gallantry and unbroken spirit of a rude age with the elegance and grace of a polished era." Adding the

crowning honours of literature to those of military glory, he is regarded as one of the best of our early poets. This picture was probably painted when Surrey was a youth at Windsor, where he was brought up with the king's son, Henry Fitzroy. He appears here a youth of about seventeen or eighteen, and is dressed in the most admired fashion of the day. He was beheaded in 1547, the last and most distinguished victim of the tyranny of Henry VIII. (Compare the head with No. 282.)

Engraved by E. Scriven.

JOHN VAN BELCAMP.

667. Edward IV.

Full-length, the face in profile: in a long gown. K. J. C. 868.

Van Belcamp was employed by Charles I. as a copier of pictures, and this was probably from an ancient original; it formerly hung over the chimney-piece of the antechamber at St. James's.

———?

668. Sir Robert Cave.—With his arms and the date 1589.

669. Mary de Medicis, Widow of Henry IV. of France.

In a widow's dress: and the same queen, young, with flowers in her hair.

670. Portrait of a French Nobleman, in a huge Wig and Roman Toga.

671. Portrait of a French Nobleman.

672. Portrait of a French Lady.

673. Portrait of a French Lady.

Four small half-length portraits of personages of the time of Louis XIV.; painted in a smooth finical style, and very highly finished.*

674. Portrait of a Man, in black, with reddish hair.

Half length; he holds part of a watch, or some piece of me-

* I regret that I have been unable to identify these portraits, which evidently represent four persons of the same family.

chanism in his hand, and the name and date have been inscribed on the base of a white column behind; but they are now illegible. It is an interesting head.

675. Portrait of a Man, with a deep ruff.—Very spirited.

On the back is written "*Count of Nassau, governor of Friesland.*"

676. Portrait of a Gentleman, called here Schachner of Austria.

——?

677. Alderman Lemon.

Three-quarters; in a red gown and ruff.

I have heard of an Alderman Lemon conspicuous in Elizabeth's time; perhaps this person.

REMÉE VAN LEMPUT.

678. King Henry VII. and his Queen Elizabeth of York. Henry VIII. and his Queen Jane Seymour.—Full-length figures.

A small copy, made by order of Charles II. from the original picture, in which the figures were life-size, painted on the wall of the Privy Chamber at Whitehall, by Holbein, about 1532. Remée received for this copy 150*l.*, and the original having been destroyed by fire, 1698, it is very valuable. There is a long Latin inscription on it in praise of Henry VIII.

Engraved by Vertue.

——?

679. Female Portrait.

To the waist, in black, the face seen in profile; called Fair Rosamond; which, when at Kensington in my younger days, was called Jane Shore, and is certainly neither one nor the other.

680. Female Portrait.

Three-quarters; in a black cap and black dress, and wide

plain ruff; the hands across; called, without any likelihood, Jane Shore.

681. Head, called Edward III.

682. Head of Haydn, the composer.

683. Louis XV., when young.

684. Madame de Pompadour.

At her embroidery-frame, half-length, in an oval.

A pretty picture, attributed to Greuze; it is a pity it is not better placed. The very conspicuous part which this worthless woman played in the affairs of Europe gives her portrait an historical interest. We would wish to have a better view of her whom Voltaire and Maria Theresa both thought it worth while to flatter.

685. Mrs. Delany. (By Opie?)

This lady excelled in imitating flowers in paper, and between the 70th and 80th years of her age executed 500 plants in this manner, which was her own invention. "She was the daughter of Mr. Granville, by a daughter of Sir John Stanley; married first to Mr. Pendarvis, and secondly, in 1743, to Dr. Delany, the friend of Swift."—Lord Orford's Works, ii. 426.

HANNEMAN.

686. William III., when young.

There are some other portraits in this room, but either insignificant or unknown, or so hung as to be invisible.

But to the antiquarian and the critic in art, the greatest curiosities in this room are two pictures, hung at each side of the door, at the farthest end. They are painted on thick panel on both sides, opening on hinges like a shutter. That on the left represents

687. James IV. of Scotland,

Crowned, and kneeling at an altar, on which is a book; his under-dress is a scarlet vest, richly embroidered, over which is

thrown a robe of lilac-colour, trimmed with ermine. Beyond him stands St. Andrew, in a green robe, with his cross, and holding a book. Behind the king, his brother Alexander, a youth, in a scarlet mantle, trimmed with ermine, also kneeling; above whom is seen emblazoned the lion of Scotland, in a shield.

On the reverse of the panel is painted the Trinity, represented by God the Father, supporting in his arms a dead Christ, on whose head a dove is settling.

The companion picture on the other side of the door represents

688. Margaret Queen of James IV., and daughter of Henry VII. of England.

She also is kneeling at an altar, a missal open before her. She wears a crown over a rich jewelled cap; a gown embroidered and decorated with gems, and a dark-blue mantle trimmed with ermine. Behind her stands St. George, the English saint, in complete armour, bearing a standard, with an inscription, which I could not make out. The background is architectural, representing the interior of a Gothic church.

On the reverse of the panel, an ecclesiastic kneeling dressed in a white surplice, and a mantle of grey fur (minever) is thrown over his left arm; the joined hands admirably painted; the head incomparable for the life-like expression and finished delicacy of the execution. Behind him an angel in white, wearing a crown and playing on the organ; and farther off, beyond the organ, another angel in green seems listening. On the left hand of the person kneeling, painted on the ground of the picture, is a coat-of-arms, bearing on a field *vert*, a chevron *argent*, between three buckles *or*.

The figures are under the size of life. The size of each picture is about 5 ft. by 3 ft.

James IV. married, in 1503, Margaret, the eldest daughter of Henry VII., and ten years afterwards perished in the battle of Flodden Field. His widow, Queen Margaret, afterwards married Archibald Douglas, Earl of Angus. By her first marriage she was the grandmother of Mary Queen of Scots; and by her second she was grandmother of Henry Lord Darnley.

The tender harmony of the colouring of some parts—particularly the heads; the brilliance of others; the feeling for nature, the richness of the draperies, the care with which every part is painted, render these pictures quite a study. They may be reckoned the finest specimens we possess of the early German school, and have been attributed to Mabuse: but the painter is uncertain. The heads are portraits; and I imagine the picture to have been painted for Henry VII., on the occasion of a marriage in which he exulted as the means of putting an end to the feuds between England and Scotland; which, however, did not terminate till just a hundred years later, when (in 1603) the two crowns were united.—K. J. C. 955, 960.

They are engraved in Pitcairn's Scottish Portraits.

THE QUEEN'S GUARD-CHAMBER.

CIRO FERRI.

689. The Triumph of Bacchus.

A VERY large composition of many figures, life-size.

The painter was one of the second-rate Italian masters of the later Roman school.

———?

690. Portrait of Tintoretto.—Copy.

691. Christ in the House of Martha and Mary.

K. C. C. "A prospective piece done by Hans de Vries.* The figures thereon done by Blocklandt, where Christ is sitting by Mary, and three figures more sitting by a green table." †

P. 2 ft. 8 in. by 3 ft. 8 in.

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* Hans Vries (who as an engraver is known under the name of *Frisius*) was a Dutch architectural painter of some celebrity about 1549.

† Walpole attributes this picture to Francis Cleyn, a decorative painter, much employed by Charles I., but I should think he is wrong.

SIR THOMAS LAWRENCE.

692. Portrait of Friedrich von Gentz.

A political writer of note, employed by Prince Metternich; who by his eloquent pamphlets and articles in gazettes very essentially served the cause of the allied powers when they were engaged against Napoleon. He died in 1833. This portrait was painted by command of George IV.

BREUGHEL (OLD PETER).

693. "A Piece of the Slaying of the Innocents, the Soldiers being all in Boors' Habits."—K.C.C.

K. J. C. 204. The scene is represented as taking place in winter, and the murderers are over their shoe-tops in snow—a very comic and signal instance of the taste of the early Dutch school.

2 ft. 6 in. by 3 ft. 6 in.

———?

694. A Portrait of Michael Angelo.—Copy.

PORBUS, *the younger*.

695. Marie de Medicis, Consort of Henry IV. of France.

Porbus, to whom this picture and the companion (700) are here attributed, was the fashionable portrait-painter of the French Court about 1600, and for twenty years after. In King Charles's Catalogue I find by him a full-length portrait of Marie de Medicis, life-size, and "two men's heads in one picture." These two portraits are in King Charles's Catalogue, and K. J. C. 1010 and 323, but no painter's name.

———?

696. Interior of a Nunnery.

K. C. C. "A piece of a nunnery, where they are sitting a-spinning, and the pater friar of the convent sitting at his victuals by the fire; a young man attending; a young friar eating his egg, and the old friar beating with his rod upon the cupboard, where all sorts of victuals are tumbling out. Bought by the king from Endymion Porter."

K. J. C. 139, where it is attributed to Longepiere. I know not the painter; it certainly is not by Francis le Piper, to whom it is attributed in the common catalogue, and who lived in the time of William III.

I am informed that there is an old German engraving of this subject.

———?

697. Portrait of Giulio Romano.

GRIFFIERE.

698. A View of Windsor Castle.—About 1672.

This Dutch painter was here in Charles II.'s time. "He bought a yacht, embarked with his family and pencils, and passed his whole time on the Thames, between Windsor, Greenwich, Gravesend, &c."

PORBUS, *the younger.*

699. Henry IV. of France.

Very well painted, and no doubt an authentic picture of this popular sovereign. He was assassinated by Ravaillac in 1609.

BARTHOLOMEW SPRANGHER.

700 The Assembly of the Gods.—In a circle.

Sprangher was one of the numerous painters in the service of Rudolph II. In the MS. Catalogue of King William's pictures, 1697, this is attributed to Goltzius.

GIULIO ROMANO.

701. The Burning of Rome.

K. C. C. "A piece where Rome is set on fire, where the people flying with pack and sack; containing on the first ground some seventeen figures, besides some little ones in the landscape afar off." From Mantua. K. J. C. 69. The head of a young woman in the foreground is of striking beauty.

3 ft. 11 in. by 3 ft. 6 in.

GAINSBOROUGH.

702. Portrait of Colonel St. Leger.—Full-length.

He was one of the associates of George IV. when Prince of Wales.

HORNE.

703. The King of Oude. Seated on a throne of state and surrounded by his Court.—Less than life.

HOPPNER.

704. The Comic Muse.

A FULL-LENGTH portrait of Mrs. Jordan, the celebrated

actress; a woman as remarkable for the amiable and genial qualities of her heart as for her talents in her profession. She died, under melancholy circumstances, at St. Cloud, near Paris, July 5, 1816.

This picture is carelessly executed, and not worthy of the subject, nor of Hoppner. It is engraved by Jones.

GAINSBOROUGH.

705. Johann Christian Fischer.

FULL-LENGTH. A celebrated performer on the hautboy, and musical composer, in the service of George III. I have heard that he dropped down dead while performing in a concert before the Queen in 1800.

J. DE HEMESSEN.

706. St. Jerome; seated; with a Lion.

Figure life-size.

K. J. C. 822, where it is attributed to Quintin Matsys. It is a very curious old German picture, inscribed with the name of the painter; and was sold after King Charles's death for 30*l.* to one Captain Stone.

CARLO CIGNANI.

707. A Virgin and Child.

——?

708. Portrait of Perino del Vaga.

JEROME BOS.

709. A Vision of Hell.—A horrid Extravaganza.

This Bos was an ancient Dutch artist, born about 1470. He made a whimsical choice of subjects for his pictures, generally grotesque representations of spectres, devils, and incantations, which, however ridiculous, show ingenuity and invention. "One of his most singular compositions," says his biographer, "was Christ delivering the ancient patriarchs from hell. Judas, in attempting to escape with the select, is seized on by devils and suspended in the air." I suppose the picture before us, which exactly agrees with this description.*

* In the inventory of the sale of King Charles's pictures (Harl. MSS.) I find "Christ going into Limbo," sold to Mr. Wright for ten guineas.

——?

710. Portrait of Holbein.

CORNELIUS VAN DALEN?

711. Interior of a Hall, with Figures.

712. Bacchus and Ariadne.

A GOOD copy, by Romanelli, of the large and celebrated picture by Guido, now in the Capitol at Rome: the same size as the original picture, of which there is a fine engraving.

SWANEVELDT.

713. A Landscape, with Cattle.

GIULIO CARPIONI.

714. Nymphs and Satyrs.—A sacrifice to Venus.

He was one of the latest of the Venetian painters, and a scholar of Varotari.

DE HEEM?

715. A Fruit-piece.—Very well executed.

I rather think this is by Labradore, a Spanish painter of these subjects, who died in 1600, and by whom Charles I. had three pieces.

——?

716. An Act of Mercy.

I think this is the same composition of which there is a celebrated etching by Annibal Carracci.

ROESTRATEN.

717. Still Life.

DANIEL NES.

718. Cherries in a Dish.—K. J. C. 899.

FILIPPO LAURI.

719. A small Holy Family.

——?

720. A Portrait of a Gentleman.

The following are between the windows, and scarcely distinguishable.

ALBANO.

721. A Nymph and a Satyr.

——?

722. Portrait of a Gentleman.

MICHAEL ANGELO DA BATTAGLIA.

723. Italian Peasants.

——?

724. A Virgin and Child.

725. Portrait of Titian.

DANIEL.

726. An Oriental Landscape.

NICOLO POUSSIN?

727. A Dead Christ.

728. Portrait of Raphael.

VANDERVELDE?

729. A Calm at Sea.

ZUCCARO.

730. The Shepherds' Offering.—Small.

——?

731. Portrait of Giorgione.

POELEMBERG.

732. Nymphs and Satyrs, in a Landscape.

BASSANO.

733. Worshipping the Host.—Small.

——?

734. Portrait of Holbein.

In the last three rooms, called the Ante-room, the Queen's Presence-Chamber, and the Queen's Guard-Chamber, we find a collection of fifty-five pictures—marine views, sea-fights, shipping, and subjects connected with the navy: a proper adjunct to the National Gallery of a country like England. But here there are too many of such subjects as are merely technical, and which might for the present find a more fitting place at Greenwich; while the space and light bestowed on them were better extended to some of the pictures now lying by in lumber-rooms.

A few may be pointed out as of general and historical interest.

735. Portrait of Admiral the Earl of Sandwich, who perished in the great sea-fight with the Dutch off Southwold Bay, 1672, by Lely.

736. Portrait of Admiral Sir John Lawson, by Lely.

737. A sea-piece by Parcelles, representing the return of Charles I. from Spain, whither he went to woo the Infanta in 1623. K. C. C., K. J. C. 1025, attributed to old Vroome.

738. Twelve sea-pieces by Vandervelde, representing various naval actions and victories obtained over the Dutch in the time of Charles II. The painter, a Dutchman, has been censured for lending his pencil to illustrate the triumphs of an enemy; but it appears that he did not come to England till after the Dutch war. The style of execution is hard and careless, compared with other productions of the younger Vandervelde.

739. The Battle of La Hogue, in 1692; a very different conception from that of West, in the Grosvenor Gallery.

740. The Royal Yacht in a storm off Harwich, with Queen Charlotte on board, in 1761.

741. Lord Duncan's victory, in two pictures, by Serres. A Frenchman who was appointed marine painter to George III., and also, like Vandervelde, lent his pencil to illustrate the victories of an enemy.

742. The Battle of Trafalgar, in three pictures, by Huggins.

743. Four views of the Dockyards at Deptford, Woolwich, Chatham, and Sheerness, by PATON.

744. Four pictures representing George III. reviewing the Fleet at Portsmouth.

745. Nine pictures of the Hulls of vessels in the British navy, interesting to sailors and ship-builders—perhaps better placed at Greenwich or in our naval schools. Four sea-pieces by Brooking, and other marine views and naval engagements by Monamy, Serres, Paton, Pocock, Elliott: all but those of Monamy painted during the last war, when our naval power was at its height.

On leaving the Queen's Guard-Chamber we descend the Queen's Staircase.

746. The large picture on the wall is by Gerard Honthorst; and has been supposed to represent Charles I. and his Queen, as Apollo and Diana, sitting in the clouds; the Duke of Buckingham, under the figure of Mercury, introduces to them the Arts and Sciences, while several genii drive away Envy and Malice.

In King Charles's Catalogue this picture is said to represent the King and Queen of Bohemia in the clouds, and the Duke of Buckingham coming to present to the King the seven liberal Sciences under the persons of their children.*

WOLSEY'S HALL.

THIS magnificent room contains a set of tapestries, representing the history of Abraham; worked from designs which are evidently from the Italian school. In conception and drawing they resemble the style of Primaticcio and his scholars, and were fabricated, I presume, about 1540 or 1550. (See p. 384, *note*.) In the adjacent apartment, opening from this vast Hall, and called "Wolsey's Withdrawing-

* It must have been this large picture, and not the small one by Poelemberg, which was sold at the sale of King Charles's pictures for 100*l*. (See p. 200.)

room," are some tapestries of more ancient date, and apparently worked from early Flemish or German designs. They represent, in a series of allegories, the "Triumph of Chastity," and the "Triumph of Fame." The taste of the conception and drawing is decidedly Gothic; and I should refer them to the time of Albert Durer, or perhaps rather earlier, about 1490 or 1500.

Above these singular relics are hung a series of seven Cartoons, by

CARLO CIGNANI;

BEING designs for the frescoes painted in the Ducal Palace at Parma about 1660. They are executed in chalk, shaded with sepia, in a free and masterly style. The figures about life-size.

747. Cupid bestriding a Thunderbolt.—In a circle.

748. The Triumph of Venus,

who, seated in her chariot, is drawn along by two Cupids and two little Satyrs. Love, playing on the lyre, precedes her, and Nymphs and Graces follow, scattering flowers.

749. Cupid bestriding an Eagle.—In a circle.

750. Apollo rising from the Waves.

751. Bacchus and Ariadne.

752. Apollo and Daphne.

753. The Rape of Europa.

Of the frescoes painted from these Cartoons, Lanzi speaks with admiration. They decorated a room, of which Agostino Carracci had painted the ceiling, and were deemed at least equal to the works of that distinguished master.

These Cartoons, which used to hang at Kensington, were brought to England among the drawings purchased by George III. in the collection of Mr. Smith, for whom Liotard engraved them at Venice, in a set, entitled *Car. Cignani Monochromata*, 1743.

Cignani was the last really great name in Italian art. The feeling of grandeur—the sentiment of grace—were in all he did: it was the character of the man's own mind. Lanzi calls him "più profondo che pronto." He never knew when to leave off touching and re-touching his pictures; and when he had been painting for twenty years on his great work—the Dome of the Cathedral at Forli—his employers broke down the scaffolds, at length, in spite of him; thinking it in vain to wait till he was satisfied with his own performance. This excellent painter and amiable man died at the age of ninety, in 1717.

Over the Chimney.

754. Portrait of Cardinal Wolsey.*

SMALL head on panel, in profile; as he is represented in every known portrait, to conceal, it is said, a deformity in one of his eyes.

ADDITIONAL NOTES.

HOLBEIN'S portrait of Robert Cheeseman (falconer to King Henry VIII.), feeding a Hawk on his fist, considered as one of his masterpieces, was in the Royal Collection, and is mentioned in all the old catalogues; it is No. 507 in King James's Catalogue: such a picture is now in the Museum at the Hague, and is mentioned with admiration by Sir Joshua Reynolds in his "Journey to Flanders and Holland," vol. ii. p. 346. A Falconer feeding a Hawk on his fist is at Windsor, No. 40.

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* This celebrated favourite built Hampton Court Palace, and after being the all-powerful minister of Henry VIII. for twenty years died disgraced and broken-hearted, "an old man wearied with the storms of life," in 1530.

Titian's "Venus and a Man Playing on an Organ," p. 196, is said to represent Philip II. and his mistress. It appears that several duplicates exist of it: one is certainly now at Madrid; one was sold in Lord Cholmondeley's collection, which was said to have belonged to Charles I. I have heard of one belonging to the late Lady Dysart; and in the possession of Mr. Farrer, a picture-dealer, I saw one lately, which, though in a bad state and pieced at the top, appeared to me fine and genuine. In the print by Gaywood, dated 1656, from Lord Cholmondeley's picture, the cavalier bears no resemblance to Philip II.; but in the picture I have seen the resemblance is striking; whether the lady be the Princess Eboli I do not know.

Titian's "piece of the Mauritians," sold after Charles's death for 174*l.* (see p. 199), must be the martyrdom of St. Mauritius and the Theban legion, by order of the Emperor Maximian, A.D. 286, in the valley of the Pennine Alps. There is an extraordinary old woodcut of this subject, in eight sheets, representing the different modes of their crucifixion. I have endeavoured in vain to trace the picture, which appears to be lost.

A picture, styled "An Italian Butcher selling Meat," sold out of King Charles's collection to a Mr. Jackson for 30*l.*, *may* possibly be the famous picture of the Carracci family bequeathed to the University of Oxford by General Guise.

P. 202. A picture by Guido, "Cupid crowning a Paintress with Laurel," came into the Royal Collection with Van Reynst's pictures (see p. 195), and is 167 in King James's Catalogue. It should be somewhere:—perhaps it represents Guido's favourite pupil, Elizabeta Sirani.

P. 221. Prince Albert, as I am informed, has not purchased the whole of Professor D'Alton's pictures, but only a few of them.

P. 201. With regard to the picture of the "Sophonisba," I have spoken too absolutely. Another picture answering the description is etched after Titian, and is, I believe, at Vienna.

P. 237. The painter, *Carlo Veyries*, whose pictures are at Windsor, turns out to be Luca *Carlevaris*, a Venetian painter of sea-pieces and perspective views, who died in 1729.

*** In the following short Indexes, W. stands for Windsor; H. C. for Hampton Court; B. P. for Buckingham Palace; P. C. for Private Collection; and the numbers refer to the numbers in the foregoing Catalogues.

I.—INDEX TO A FEW OF THE MOST REMARKABLE AND INTERESTING PICTURES, BY CELEBRATED PAINTERS, AT WINDSOR AND HAMPTON COURT.

The names arranged alphabetically.

Michael Angelo .	Venus, 401. Ganymede, 486.
Bassano . . .	Fine Portraits, W. 53.—H. C. 43. 289. 389. The Deluge, 406. Jacob's Journey, 92.
Berghem	W. 130.
Bordone	Fine Portrait, H. C. 42.
Bronzino	Virgin and Child, H. C. 71.
A. Carracci . . .	Il Silenzio, W. 121.
Castiglione . . .	Boy and Puppies, H. C. 217.
C. Cignani . . .	Cartoons, H. C. 747.
Claude	W. 36. 41. 105. 124. 131.*
Carlo Dolce . . .	W. 116. 118.
Domenichino . . .	St. Catherine, W. 78.—St. Agnes, 126.
Dosso Dossi . . .	H. C. 128.
G. Douw	W. 51.
A. Durer	H. C. 263.
Elzheimer . . .	St. Christopher, W. 72.
D. Feti	H. C. 127.
Garofalo	W. 113.
Gentileschi . . .	Potiphar's Wife, H. C. 142.
Giordano	Cupid and Psyche, 12 pictures, H. C. 410.
Giorgione . . .	H. C. 34. 39. 68. 113. 543.
Gonzales	Two Portraits, H. C. 255.
Guercino	W. 56. 75. 107.
Guido	St. Catherine, small, W. 64.—Cleopatra, 100. —Judith, H. C. 204.—Fine copy of his Bacchus and Ariadne of the Capitol, H. C. 712.
Martin Hemskirck .	H. C. 114. 489.
Holbein	Stalhof, W. 110. The Young German, 114. His Father and Mother, H. C. 271. Noli me Tangere, 340.
Lucas Van Leyden .	H. C. 235.
Luini	St. Catherine, H. C. 355.
Mabuse	Adam and Eve, H. C. 487.
Andrea Mantegna .	Triumph of Julius Cæsar, H. C. 474.

* A picture attributed to Claude is at H. C., No. 399, but so hung that I cannot pronounce on its authenticity.

Carlo Maratti . .	W. 55. 128.
Quintin Matsys . .	W. 67.
Mazzolino . . .	H. C. 349.
Antonio More . .	Fine Female Head, H. C. 262. 273.
Palamedes? . . .	351.
Old Palma . . .	H. C. 82.
Young Palma. . .	H. C. 115.
Parmigiano . . .	Fine Portraits, W. 60. 79. 122.—The Minerva, 102.—The St. John, 106.—Lady seated, H. C. 67.—Madonnas (perhaps copies), 122. 123. 144.
S. del Piombo . .	Fine Female Head, H. C. 116.
Poelemberg? . .	A Lady and Gentleman Acting, H. C. 351.
Polidoro	Six Friezes, H. C. 88. 133. 565. 566.
Pontormo	The Venus (*after* Michael Angelo), H. C. 401.
Pordenone . . .	Fine portraits, H. C. 31. 62. 135.
N. Poussin . . .	H. C. 354.
G. Poussin . . .	W. 101. 108. 115. 119.
Raphael . . . . (*after him*)	Cartoons, H. C. 606. 473.* 613.
Rembrandt . . .	W. 42. 103.—H. C. 373, 374.
Giulio Romano . .	H. C. (*after* Raphael), 1. 58.—Jupiter and Juno, 102. 103. 104.—124. 126. 213. 701.
Rubens	Fine Sketch, W. 89.—St. Martin, 135.—Holy Family, 136.—Portraits, 138. 140.—Fine Landscapes, 139. 141.—Diana, H. C. 388.
Andrea del Sarto .	W. The Gardener, 93.—Fine Female Head, 111.
Schiavone . . .	H. C. 37. 108.
Snyders	H. C. 381. Dogs, 402.
Spagnoletto . . .	H. C. Duns Scotus, 484.
Swaneveldt . . .	H. C. 111. 112.
Tintoretto . . .	Fine Portraits, H. C. 44. 46. 136. 311. 367. —The Expulsion of Heresy, 117.—A Labyrinth, 339.—Queen Esther, 137.—The Muses, 138.—Christ before Pilate, 531.
Titian	Fine Portraits, H. C. 38, 70, 100, 101. Madonna, with Tobias, H. C. 409.—Lucretia standing, 266.—Magdalen, 440.
Vander Helst . .	A Fine Portrait, H. C. 94.
A. Vandervelde .	W. 80.

* The Madonna of the Oak.

W. Vandervelde . H. C. 335. 738.
Paul Veronese . . H. C. 64. 229. 472.
Van Dyck* . . . W. Madonna, 43.—Cupid and Psyche, H. C. 181.
Lionardo da Vinci (*attributed to*) H. C. 40. 230. 344.
West . . . . . W. 144. H. C. 431. 451. 454.
Wouvermans . . . W. 88. 90.
F. Zuccaro . . . Calumny, H. C. 41.

The Works of Holbein, More, Vansomer, Honthorst, Mytens, Van Dyck, Lely, and Kneller, will be found in the Index to the Portraits.

II.—INDEX TO THE PORTRAITS OF SOVEREIGNS AND ROYAL PERSONAGES, AND PICTURES CONNECTED WITH THEM, AT WINDSOR AND HAMPTON COURT.

Arranged chronologically.

Formerly there used to hang at Kensington a series of small ancient panel pictures of our kings and other royal personages, which are particularly enumerated in King Charles's Catalogue, p. 112. At the time that the alterations were made at Windsor, about 30 of these were selected to ornament the panels of the library; this idea was abandoned, and the pictures, in their oak frames, I saw lately at Windsor, not hung up. They are mentioned here in the order they occur, and are distinguished by a cross before them.

Edward III. (so called). H. C. 681. Pictures relating to his history, by West. W. 144, &c.
†Richard II.; small head. P. C.
†Henry IV., in a red head-dress like a veil. P. C.
†Henry V.; small head. P. C. Meeting with Katherine of France. H. C. 618. Marriage with Katherine. 619.
†Henry VI. in a red dress, folded hands; a duplicate of it. P. C.
†Edward IV.; small head. P. C. Full-length. H. C. 667.
Queen Elizabeth Woodville. H. C. 275. †Another. P. C.
†Richard III. putting a Ring on his Finger. P. C.
†Henry VII. with a Red Rose. P. C. His Children (very fine). H. C. 305.
†Queen Elizabeth Plantagenet, with a White Rose. P. C.
†Margaret of Richmond, Mother of Henry VII. P. C.
†Prince Arthur holding a Gilliflower. P. C.
†Philip Duke of Burgundy, with a Black Cap and Medal. P. C.
†Duchess of Burgundy. P. C.

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* For Van Dyck's portraits, see Portraits and the Van Dyck Room at Windsor, p. 224.

†Philip the Fair of Austria, in black, and wearing the Toison d'Or. P. C.
†Queen Isabella of Castile. P. C.
†King Ferdinand of Arragon. P. C.
†Charles VIII. of France, wearing the Collar of St. Michael. P. C.
James IV. of Scotland. H. C. 687.—His Queen, Margaret, daughter of Henry VII. H. C. 455. 688.*
Henry VII. and Henry VIII., with their Queens. H. C. 678.
Henry VIII.; three-quarters. W. 35. When young. H. C. (very fine), 285. Head. 297. With his Family. 240. Head, Medallion by Torrigiano. 312. †Head. P. C.
†Catherine of Arragon. P. C.
†Anna Boleyn; a jewel with a great B round her neck. P. C.
Henry VIII.'s Jester. H. C. 274.
Embarkation of Henry VIII. H. C. 266.
Meeting of Henry VIII. and Francis I. H. C. 267.
†The Emperor Maximilian I. Head. P. C.
Meeting of Henry VIII. and Maximilian. H. C. 310.
Battle of the Spurs. H. C. 322.
Margaret Countess of Lennox, Niece of Henry VIII. H. C. 450.
Francis I. H. C. 293, 298.
His Queen, Eleanora (very fine). H. C. 292.
Emperor Charles V. W. 59.
Margaret, aunt of Charles. H. C. 661.
Battle of Pavia. H. C. 299.
Edward VI. W. 40. †Head. P. C.
Queen Mary; head. P. C. See also H. C. 262.
Philip II. of Spain. W. 137: half-length, H. C. (very fine.) 273.
Two Princesses of Spain. Heads. H. C. 655. Two Princesses of Spain; full-length. B. P.
†Mary of Guise, Queen of Scotland.
Queen Elizabeth as a girl. H. C. 241. By Marc Garrard, 244: by F. Zuccaro, 243: by ditto, in a fantastic dress, 658: by L. de Heere, 242.
Two Little Princesses. H. C. 260.
Queen Elizabeth's Porter. H. C. 17.
Philip III. of Spain. H. C. 456.
Mary Queen of Scots; full-length. W. 204. Head. H. C. 286.
Francis II. of France; head. H. C. 287.
Henry Lord Darnley and his Brother; full-length, small. H. C. 288. Ditto, large. H. C. 657.
Tomb of Lord Darnley. H. C. 615.

* Also "Margaret of Scotland, in a black dress, yellow sleeves, a little marmozet holding upon her hands." K. C. C. I think at Hampton Court, not hung up.

James I. whole-length. W. 200. H. C. 393. Head. 290.
†Ditto, with a hat. P.C. Full-length, with Whitehall behind. H. C. 646.
Anne of Denmark. H. C. 291, 394, 539, 655.
Henry Prince of Wales. H. C. whole-length. 392. Head. 272. With the young Earl of Essex. 654.
Donna Clara Eugenia? H. C. 656.
Archduke Albert (her husband). W. 140.
William of Nassau. H. C. 651.
Elizabeth Queen of Bohemia. H. C. 109. 303.
Frederick King of Bohemia. H. C. 302.
Their Children. 304.
King and Queen of Bohemia at Dinner. H. C. 254.
Doge of Venice receiving Sir Henry Wootton. H. C. 57.
Four Doges of Venice. H. C. 577.
Henry IV. of France. H. C. 699.
Queen Marie de Medicis. H. C. 669, 695.
Christian IV. of Denmark. H. C. 90.
Emperor Rudolph II. H. C. 257.*
Charles I., with his Queen and Children. W. 2. In three points of view. W. 12.
Charles I. in his Robes. W. 199. Charles on a Grey Horse. W. 21. H. C. 72.
Charles I. and his Queen, half-length, in the same picture.† P.C. Small whole-length, in the same picture. B. P.
Children of Charles I. W. 11. 20. Charles and his Queen dining in Public. H. C. 253. Charles and his Family in Front of Greenwich Palace. B. P. Charles Returning from Spain, 1618. H. C. 737.
Henry Duke of Gloucester. W. 23.
Henrietta of Orleans. W. 203.
Ferdinand of Austria and Don Ferdinand. W. 143.
†Leopold Archduke of Austria, 1610. P. C.
Escape of Charles II. at Boscobel, Streater. P. C.
Queen Henrietta Maria. W. 5, 9, 13, 18. By Gibson. H. C. 211.
Philip IV. of Spain. H. C. 73.
His Queen, Elizabeth de Bourbon. H. C. 74.
Duke of Brunswick. H. C. 395, 463. Duchess of Brunswick. 438. 466.
Princesses of Brunswick. W. 201, 202. H. C. 396.
[There are seven portraits of the Brunswick family in the Royal Collection which have caused me infinite trouble and perplexity, arising

* Another portrait, *I think*, of Rudolph hangs against the windows in the Queen's Audience Chamber.

† I presume this picture to be in her Majesty's private apartments.

out of the mistake in the old catalogues, where they are called Brunswick-Lüneburg, whereas I have every reason to believe that they belong to the other branch, the Brunswick-Wolfenbuttel. The different branches and titles, Lüneburg, Wolfenbuttel, Calenberg, Harburg, Danneburg, Zelle, with their numerous descendants and perpetually recurring family names—Christians, Ernests, Dorothys, Hedwigs, Sophias, would puzzle a sorcerer. All these, however, claimed a common stock in the old House of Brunswick-Lüneburg. On a careful comparison of dates I have satisfied myself thus far. Henry Julius, Duke of Brunswick-Wolfenbuttel in 1589, married Elizabeth, daughter of Frederick II. King of Denmark, and sister of Ann, wife of our James I. His portrait is H. C. 463, and hers H. C. 438. Their three daughters are the three princesses in farthingales. 1. Elizabeth, b. 1593, m. in 1612 Augustus Duke of Saxony, and d. 1650, W. 201. 2. Hedwig, b. 1595, m. 1619 Ulric Duke of Pomerania, and d. 1650, H. C. 396. 3. Dorothea, b. 1596, m. 1615 the Margrave of Brandenburg, and d. 1643, W. 202. They were all between fourteen and seventeen years of age when these pictures were painted in 1609.

Duke Christian, their brother, born 1599, the vowed soldier of his cousin, Elizabeth of Bohemia, whose glove he wore in his helmet, d. 1626. See H. C. 395. His uncle, James I., made him knight of the garter, 1624.

The two Duchesses of Brunswick, H. C. 438, 466, are therefore *probably* Elizabeth of Denmark, wife of the above Henry Julius; and Ann Sophia of Brandenburg, the wife of his son and successor, Frederick, after whose death, in 1634, the old Wolfenbuttel line was merged in that of Zelle.]

Archduke Albert. W. 140.
Prince Rupert. W. 99. When a Boy. H. C. 219.
Frederick Henry Prince of Orange. W. 205.
William Prince of Orange. W. 206.
Charles II. when a Boy. W. 16. Full-length. 117. 198. H. C. 307.
Queen Catherine of Braganza. H. C. 148.
Charles II. Dancing a Minuet with his Sister. P. C. *
James II. as a Boy, full-length. H. C. 216; W. 197. H. C. 269.
Anne Hyde. H. C. 145. Also a fine head. B. P.
Queen Maria d' Este. 492, 622. A Royal Infant. 337.
Charles II. of Spain, as a Child. H. C. 459.
William III. W. 195. H. C. 18, 238, 548, 621. As a Boy. 686.
William III. and Schomberg at the battle of the Boyne. P. C.
Queen Mary II. W. 196. H. C. 19. When young. 147, 239.
Queen Anne. W. 194.

* Engraved in Jesse's "History of the Stuarts."

George Prince of Denmark. H. C. 632.
Charles VI., Emperor. H. C. 465.
Duke of Gloucester. H. C. 221. 628.
Louis XIV. H. C. When young. 353. On Horseback. 617.
Peter the Great of Russia. H. C. 452. Also a fine head. B. P.
Charles XII. of Sweden. H. C. 635.
James Stuart, called the Old Pretender, as a Boy. 629. Older, 630.
Pope Benedict XIV. H. C. 631.
George I. W. 193.
George II. W. 192.
Queen Caroline. H. C., full-length. 537. A Head. 581. With her Son, William Duke of Cumberland. 640. Two Princesses, her Daughters. B. P.
Frederick Prince of Wales. H. C. 532. (See also 540.) Another full-length. B. P.
Louis XV. when young. H. C. 683.
Frederick the Great of Prussia. H. C. 459. A Head. 637.
George III. W. 151, 156, 191. H. C. On Horseback. 143. Standing. 423.
Queen Charlotte, by West. H. C. 424, 430. With her Family, by Ramsay.*
Princes and Princesses of their Family. H. C. 425. By Copley. B. P.†
Frederick Duke of York. W. 153.
Duke of Cambridge. W. 160.
Christian VII. of Denmark. H. C. 636.
George IV. (by Lawrence.) W. 150, 155, 190. When Prince. H. C. 538.
Louis XVIII. H. C. 464. Duc d'Angoulême. W. 161.
Frederick, late King of Prussia. W. 176.
Francis II. of Austria. W. 175.
Alexander Emperor of Russia. W. 174.
Pope Pius VII. W. 172.
Duke of Brunswick. W. 167.
Charles X. of France. W. 165.
Archduke Charles of Austria. W. 163.
William IV. W. 152, 158.
King of Oude. H. C. 703.

* Not yet hung up.

† This picture, in which the children are playing in a garden with dogs and parrots, &c., is regarded as Copley's chef-d'œuvre.

Also "The picture, wherein is painted the red and white rose above the Palsgrave's three first-born children at Heydelberg, being three heads in three several oval places." K. C. C. It now hangs over a door in Buckingham Palace.

III.—PORTRAITS OF DISTINGUISHED ARTISTS IN THE ROYAL COLLECTION.

Arranged chronologically.

Michael Angelo. H. C. 694.
Raphael. H. C. 728.
Giulio Romano. H. C. 697.
Perin del Vaga. H. C. 708.
Angelo Bronzino.*
Baccio Bandinelli (*so called*). H. C. 59.
Gian Bellini. H. C. 276.
Giorgione. H. C. 68. 731.
Titian. W. 54. H. C. 725.
Pordenone. H. C. 129.
Paul Veronese. †
Bassano. H. C. 45.
Tintoretto. H. C. 690.
Schoreel.† By himself.
Salviati. ‡
Holbein. H. C. 468. 710. 734.
Van Cleve. W. 61.
Daniel Mytens.§
S. de Bray. H. C. 50.
Guercino. W. 82. H. C. 86.
Artemisia Gentileschi. H. C. 69.
Mirevelt. ‖
Snelling (*so called*). W. 22.
Gerbier. W. 142.
Inigo Jones.¶
Metzu. B. P.
Rubens. W. 134.
Van Dyck. W. 17.
Peter Oliver. H. C. 93.
Walker. H. C. 308.
Dobson. H. C. 623.
Sir Peter Lely. (See page 399.)
Rosalba. **
Sir Joshua Reynolds.††
Sir J. Wyattville. W. 207.

Musicians.‡‡

Haydn. H. C. 682.
Abel. H. C. 639.
Fischer. H. C. 705.

Actors.

John Lacy. H. C. 614.
Mrs. Jordan. H. C. 704.

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* Such a picture is in King James's Catalogue, No. 112.

† A picture so called used to hang at Kensington.

‡ Such a portrait belonged to Charles I.

§ A Portrait of Mytens, by himself, belonged to Charles I., and hung over the door of his breakfast-room, together with that of Van Dyck.

‖ The picture of an Old Man with a shell, W. 77, is called, in all the old Catalogues, the portrait of Mirevelt, but it bears no resemblance to him.

¶ A copy of Van Dyck's fine portrait of Inigo Jones used to hang at Kensington, and should be forthcoming; the original went with the Houghton Gallery to St. Petersburg.

** A head so called, in crayons, hangs in the dark against the windows in the Queen's Audience-chamber at H. C.; see p. 366.

†† A duplicate of the portrait in spectacles now at Buckingham Palace is in a lumber-room at H. C.

‡‡ A head of Handel is at Windsor, P. C.

IV.—INDEX TO THE PORTRAITS OF NOBLE PERSONAGES AND REMARKABLE CHARACTERS.

Arranged alphabetically.

Admirals (celebrated). H. C. 2. 29.
Count Alten. W. 180.
Duke of Alva. W. 98.
Marquess of Anglesea. W. 185.
Lord Anson.*
Bishop of Antwerp. W. 52.
Nabob of Arcot. H. C. 132.
Sir Nicholas Bacon. H. C. 247.
Earl Bathurst. W. 187.
Count Vanden Berg. W. 1.
Prince Blücher. W. 181.
Robert Boyle. H. C. 634.
Villiers, first Duke of Buckingham. H. C. 197. 652.
Villiers, second Duke of Buckingham, and his Brother. W. 7.
George Canning. W. 179.
Capo d'Istria. W. 171.
Lord Castlereagh. W. 154.
Sir George Carew. H. C. 664.
Sir Peter Carew. H. C. 245.
Prince of Carignano. W. 8.
Sir Robert Cave. H. C. 668.
Second Earl of Clarendon and his Wife. H. C. 306.
Cardinal Consalvi. W. 178.
James Crichton (*so called*). H. C. 300.
Judge Croke. H. C. 246.
Sir Kenelm Digby. W. 15.
Erasmus. W. 57. H. C. 294. 295.
First Lord Falkland. H. C. 647.
George Fermor? H. C. 251.
Frobenius. H. C. 283.
Sir John Gage. H. C. 659.
Friedrich von Gentz. H. C. 692.
Gorges? H. C. 252. 648.
Marquis del Guasto. H. C. 397.
Sir Henry Guldeferde. H. C. 284.
Second Marquis of Hamilton. H. C. 28.
Duke of Hamilton. W. 39.
Prince Hardenberg. W. 177.
Lord Hill. W. 157.
Jeffrey Hudson. H. C. 643.
Humboldt. W. 189.
Sir James Kemp. W. 184.
Killigrew and Carew. W. 5.
John Lacy, the Actor. H. C. 614.
Sir John Lawson. H. C. 736.
Dudley, Earl of Leicester. H. C. 249.
Alderman Lemon. H. C. 677.
Dr. Linacre (*so called*). H. C. 309.†
Earl of Liverpool. W. 159.
John Locke. H. C. 624.
Luther (*so called*). W. 120.
Ernest Count Mansfeldt. H. C. 462.
Duke of Marlborough. W. 133.
Sir Theodore Mayerne. H. C. 264.
Prince Metternich. W. 170.
Sir Thomas More.‡ H. C. 301.
Count Munster. W. 186.
Count of Nassau. H. C. 675.
Nesselrode. W. 173.
Sir Isaac Newton. H. C. 625.
Third Duke of Norfolk. W. 38.
Earl of Nottingham. H. C. 250.
General Overoff. W. 188.
Third Earl of Pembroke. W. 24
Spencer Perceval. H. C. 626.
Sir T. Picton. W. 162.
Count Platoff. W. 183.
Reskimeer. H. C. 296.
Duc de Richelieu. W. 169.

* A portrait (*so called*) hangs in the dark, in the first Presence-chamber, H. C. with two other Admirals, Byng and Grading.

† A most admirable head of Dr. Linacre, by Holbein, is now at Windsor. Not hung up.

‡ I am very doubtful about this portrait. There *ought* to be a genuine portrait of Sir Thomas More somewhere in the Royal Collection.

Ludovic Duke of Richmond. H. C. 644.
Earl of Sandwich. H. C. 735.
Prince Schwarzenberg. W. 164.
Schachner of Austria. 676.
Duns Scotus. H. C. 484.
Shakspeare (*so called*). H.C. 660.
Richard Brinsley Sheridan. H. C. 627.
Will Somers. H. C. 274.
Marquis Spinola? H. C. 663.
Colonel St. Leger. H. C. 702.
The Earl of Surrey. Full-length, H. C. 666. A small head resembling him, 282.
George Villiers and his Brother. W. 7.
Sir Francis Walsingham. H. C. 248.
Duke of Wellington. W. 182.
North, Bishop of Winchester.*
Cardinal Wolsey. H. C. 754.
Sir George Wood. W. 166.
Edward Lord Zouch. H. C. 645.

V.—INDEX TO FEMALE PORTRAITS.

Arranged alphabetically.

Duchess of St. Albans. H. C. 20.
Lady Byron, or Lady Bellasis. H. C. 146.
Elizabeth Brant. W. 138.
Countess of Carlisle. W. 14.
Duchess of Cleveland. H. C. 160.
Madame de St. Croix, or Cantacroye. W. 10.
Mrs. Delany. H. C. 685.
Lady Denham. H. C. 158.
Countess of Derby. H. C. 662.
Lady Venetia Digby. W. 6.
Countess of Dorset. W. 19.
Mary Countess of Dorset. H. C. 26.
Mrs. Elliott. H. C. 633.
Countess of Essex. H. C. 21.
Duchess of Grafton. H. C. 25.
Countess de Grammont. H. C. 163.
Nell Gwynn. H. C. 153.
Mrs. Jordan. H. C. 704.
Mrs. Knott. H. C. 149.
Five Ladies of the Court of Henry VIII. H. C. 277.
Mrs. Lawson. H. C. 156.
Mrs. Lemon. H. C. 61.
Mrs. Middleton. H. C. 159.
Lady Middleton. H. C. 27.
Countess of Northumberland. H. C. 157.
Countess of Ossory. H. C. 161.
Countess of Peterborough. H. C. 22.
Miss Pitt. H. C. 24.
Madame de Pompadour. H. C. 684.
Duchess of Portsmouth. H. C. 150.
Countess of Ranelagh. H. C. 23.
Duchess of Richmond. H. C. 152.
Duchess of Richmond. W. 3.
Countess of Rochester. H. C. 154.
Fair Rosamond (*so called*). H. C. 679.
Jane Shore (*so called*). H. C. 680.
Duchess of Somerset. H. C. 155.
Sacharissa. H. C. 268.
Countess of Sunderland. H. C. 151.
Lady Vaux. H. C. 259.
Lady Whitmore. H. C. 162.

* A portrait (*so called*) hangs in the dark in the Portrait Gallery, H. C.

THE DULWICH

GALLERY OF PICTURES

ATTACHED TO DULWICH COLLEGE.

ABOUT FIVE MILES FROM LONDON.

*** The Gallery is open every day of the week except Fridays and Sundays.

Without a ticket no person can be admitted, and no tickets are given in Dulwich.

Tickets are to be obtained *gratis* of Messrs. Hodgson and Graves, 6, Pall Mall; Mr. Moon, Threadneedle Street; Messrs. Colnaghi and Co., Pall Mall East; Mr. Carpenter, Old Bond Street; Mr. Lloyd, 23, Harley Street; H. Leggatt and Co., Cornhill; and Mr. Markby, Croydon, Surrey.

Schools, and children under the age of fourteen, are not admitted.

During the summer months the Gallery is open from ten to five o'clock; during the winter from ten to three.

THE

DULWICH GALLERY.

INTRODUCTION.

Sir Francis Bourgeois, the founder of the Dulwich Gallery, and an artist of some reputation in his time, was descended from a respectable family in Switzerland. He was born in London in 1756, and early destined for the army, under the patronage of Lord Heathfield, his father's friend; but having received some instructions in drawing from a foreigner (an obscure painter of horses), he became, while still very young, so passionately fond of the pursuit, that he relinquished his military profession, and devoted himself wholly to the study of art. This was one of those cases in which the impulse or tendency was mistaken for the *talent*—a dangerous and not unfrequent error. It requires some knowledge of our human nature and structure to distinguish, at an early age, between the mere vivacity and particular direction of certain tastes and propensities, and that rarest gift to man—creative genius. Sir Francis Bourgeois never rose above mediocrity in the art he so loved as to sacrifice all his best hopes in life to the pursuit of it: but the Muse was not wholly ungrateful; and being unable to make anything of her votary, she turned him over to Fortune for his reward. He studied under Loutherbourg, and at the age of twenty set off on a tour of improvement through Holland, France, and Italy; he also visited Poland, and resided there some time. On his return to England he practised his art as a landscape-painter, and exhibited several pictures in the

Royal Academy, which obtained him both reputation and patronage. In 1791 he was appointed painter to the unfortunate Stanislas King of Poland, whose brother, the Prince Primate, had been pleased with some of his pictures, painted during his residence in Poland. He was created at the same time Knight of the Polish Order of Merit, and received permission to wear his title and honours in this country by the favour of George III., who appointed him his landscape-painter, but I do not remember any of his pictures now in the Royal Collection. He had previously (in 1792) been elected a member of the Royal Academy.

It appears that Sir Francis Bourgeois had early formed a friendship with Mr. Noel Desenfans, a Frenchman, who came over here about 1770. This gentleman had been a teacher of languages, a merchant, and latterly an eminent picture-dealer. He had acted for several years as consul in England for the kingdom of Poland, and in that capacity, and recommended by his pretensions to judgment in art, had been employed by Stanislas II. to collect pictures for him, about the period of the French Revolution, and when the French nobility were disposing of all their valuables which could be turned into money. The aim of Stanislas was not merely selfish; he wished, besides adding to his own collection, to found an academy, and furnish it with models and specimens of painting, for the study and advantage of the Polish artists. This was one of many projects which this most unhappy king of an unhappy country had formed for the improvement of his people, and which the atrocious ambition of Russia and Prussia, aided by the barbarism and selfishness of his own nobility, conspired to frustrate. In the instructions which he sent to his agent in England, Stanislas desired that original and superior pictures of different schools should be purchased; that extravagant prices should not be given; and particularly that the pictures should

not be submitted to any process of *cleaning* before he had seen them.

The invasion and partition of Poland now intervened, but Mr. Desenfans continued to make purchases, with this ostensible object, until the death of the dethroned Stanislas in 1798 put an end of course to all hope of remuneration from that quarter. The Emperor Paul, as the next possessor of the Polish estates, was applied to, either to take the collection at the price it had cost, or to defray the expenses of a public sale. The proper documents were sent through our government to Lord Whitworth, our ambassador at St. Petersburg; but whether the eccentric Czar would ever have listened to either request is more than doubtful. War broke out; the documents and papers concerning the transaction were lost, and the pictures were advertised for public sale in the year 1801.

Whatever hopes might have been entertained by Mr. Desenfans of the profits of this sale, they were in great part frustrated by an accidental circumstance, to which I cannot advert without some sense of amusement. He published a *Catalogue raisonné* of his collection, in order to excite public attention; but in this catalogue he committed some unseasonable inadvertencies—not to say impertinences. For he affirmed, that "the professors of the art of painting were subject to mutual jealousy." He insinuated that, if painters wanted employ, "it was not very surprising when men of talent had the weakness to depreciate each other." He presumed to lament that "there did not reign among painters that noble emulation which prevails in other liberal professions, particularly in the army, where officers and soldiers were always praising and mutually encouraging each other by reciprocal example." "All which," as Hamlet says, "though one may powerfully and potently believe, yet I hold it not honesty to have it thus set down." A shower of

abuse in newspapers and anonymous letters was the consequence of this want of *honesty*,—or of *prudence*. Desenfans, in self-defence, quoted Dr. Johnson, who says, "It was once ingenuously confessed to me by a painter, that no professor of his art ever loved another. This declaration is so far justified by the knowledge of life, as to damp the hopes of warm and constant friendship between men whom their studies have made competitors, and whom every favourer and every censurer are hourly inciting against each other."* But this apt quotation did not mend the matter; even the more respectable painters winced, and took umbrage. West was offended, because in some part of the catalogue Rubens was accused of envy towards Van Dyck and Jordaens. As this accusation, though not true in fact, and refuted by the whole life and character of Rubens, may be found in some early biographer, Desenfans might have sheltered himself under authority, but he had given personal offence, and was not to be pardoned. The sale was seriously hurt, if indeed it took place at all. Out of 188 pictures, a few of the best were sold; the others remained in the possession of Mr. Desenfans, who on his death bequeathed them, with the rest of his collection, and I believe the whole of his property, to his friend, Sir Francis Bourgeois.

On becoming the possessor of a gallery of pictures, large and splendid certainly for a private individual, Sir Francis wished to purchase the fee simple of the house left to him,† and to endow it as a perpetual repository, open to the public as an exhibition, and to students as a school of art. The

* Rambler, No. 64.—Dr. Johnson goes on to say that "The utmost expectation experience can warrant is, that they should forbear open hostilities and secret machinations, and thus, when the whole fraternity is attacked, be able to unite against a common enemy." The last acute observation will serve to illustrate the rest of the story. The painter above alluded to was Sir Joshua Reynolds.

† The last house at the upper end of Charlotte-street, Portland-place.

not one equal to the Cuyp of the Bridgewater Gallery, or the picture of Lord Ashburton, or that in the Queen's collection. The same may be said of the Poussins. The Dulwich Gallery has however this particular advantage; it is the only collection freely accessible to the public which affords an opportunity of studying the Dutch masters. I am not myself partial to the Dutch school of painting; and after giving due praise and admiration to the patient accuracy of imitation, and perfection of colour and execution achieved by these painters, they tire me, because they do not act upon any of the higher faculties and sympathies of the mind, nor supply it with new ideas. Still, as it has been said by Haydon, "He who looks down on the excellencies of the Dutch school does so from a narrowness of understanding, and not from enlargement of views; and if the historical painter can see nothing to admire in their little beautiful works, he will not learn much from the greater productions of Titian." The amateur should cultivate as far as possible a Catholic taste in art; when very exclusive individual predilections for this or that particular style, arising out of the tendencies of individual character, become insensibly modified by more extended knowledge and a more exercised taste, the result is an enlarged sphere of enjoyment; and that immediate perception and appreciation of beauty and merit of every kind and degree, which, far from interfering with our sensibility to the grandest, purest, divinest forms in which painting has arrayed poetic inspiration, rather heightens it, by giving us to feel in the same moment all the distance which separates a Raphael from an Adrian Brouwer, and all the multiform gradations which fill up the wide interval between them.

Still it must be borne in mind that there is no picture here by any master, Italian, Flemish, or Dutch, of whom there are not finer works elsewhere. I have felt it right to make the foregoing observations, because I think that too much

William Linley, Esq., by Lawrence.
Miss Linley, by Lawrence.

Presented by Captain Moody.

Mrs. Moody and Children, by Gainsborough.

Presented by Sir W. Beechey.

A Portrait of Sir Francis Bourgeois.

A good old Italian copy of Raphael's Transfiguration, attributed to Giulio Romano, hangs in the chapel of the college, over the altar; it was presented to the college by a private gentlemen, Mr. Mills of Wrexham, some years before the date of Sir Francis Bourgeois' bequest.

On the whole, a visit to the Dulwich Gallery is a very delightful excursion, either in winter or in summer. The collection itself is pleasing and interesting; but as far as I can judge, the visitor must not expect to find here a single picture which can be esteemed first-rate, either absolutely as a work of art, or relatively with regard to the style and master. A few of the pictures are exceedingly fine, many are pleasing; too many are of that class which might hang up in Dante's Limbo, not being quite bad enough to be cast into the lowest deep. Of these, some have not even the merit of being genuine, and are so much the worse for the great names gratuitously tacked to them. The Dutch pictures, particularly the specimens of Teniers, Wouvermans, and Berghem, are very good;* but of the elegant Mieris and more elegant Terburg there is no example here: the Spanish Boys of Murillo, and the Cuyps, are the real boast of the gallery. Nineteen Cuyps, all genuine pictures, and several of them exquisite, are indeed something to boast of; but there is

* For a general account of the Dutch masters the reader is referred to the Introduction to the Catalogue of the Queen's Gallery at Buckingham Palace in the second series of this work.

not one equal to the Cuyp of the Bridgewater Gallery, or the picture of Lord Ashburton, or that in the Queen's collection. The same may be said of the Poussins. The Dulwich Gallery has however this particular advantage; it is the only collection freely accessible to the public which affords an opportunity of studying the Dutch masters. I am not myself partial to the Dutch school of painting; and after giving due praise and admiration to the patient accuracy of imitation, and perfection of colour and execution achieved by these painters, they tire me, because they do not act upon any of the higher faculties and sympathies of the mind, nor supply it with new ideas. Still, as it has been said by Haydon, "He who looks down on the excellencies of the Dutch school does so from a narrowness of understanding, and not from enlargement of views; and if the historical painter can see nothing to admire in their little beautiful works, he will not learn much from the greater productions of Titian." The amateur should cultivate as far as possible a Catholic taste in art; when very exclusive individual predilections for this or that particular style, arising out of the tendencies of individual character, become insensibly modified by more extended knowledge and a more exercised taste, the result is an enlarged sphere of enjoyment; and that immediate perception and appreciation of beauty and merit of every kind and degree, which, far from interfering with our sensibility to the grandest, purest, divinest forms in which painting has arrayed poetic inspiration, rather heightens it, by giving us to feel in the same moment all the distance which separates a Raphael from an Adrian Brouwer, and all the multiform gradations which fill up the wide interval between them.

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has been said of the importance and value of the Dulwich Gallery, the effect of which has been to excite disappointment in those who are acquainted with the first-class productions of art, and who know what a really *fine* gallery, to deserve that epithet, ought to contain; but I have no wish to depreciate the collection, or the benign intentions of the founder, who threw open this elegant retreat to the public. I am neither so tasteless nor so ungrateful. There is enough here surely to arrest the charmed attention of the most fastidious amateur,—to reward richly those who are tempted hither to forget for a while the common-places of this working-day world. Over the city we have left broods a perpetual canopy of smoke and fog, and cares heavier and darker than either,—"a fierce confederate storm of vulgar passions mutually inflamed." But the din lessens, the day brightens, and the burthen lightens at every step we remove from it; in a short hour we are landed in an Elysian world of shadows, where the heavenly beauty of Guido's St. Sebastian, the wondrous "Jacob's Dream" of Rembrandt, the airy freshness of Cuyp, the gay Flower Girl and Laughing Boys of Murillo, and other fair creations of art, have been spread out like a banquet for our solace and delight. Honoured be the memory of our entertainer! We will just look round gratefully, and then—fall to critically.

CATALOGUE

OF THE

PICTURES IN THE DULWICH GALLERY.

FIRST ROOM.

GAINSBOROUGH.

1. *Mrs. Sheridan and Mrs. Tickell.

MARIA LINLEY, the first wife of Richard Brinsley Sheridan, standing, in blue drapery; and her sister, Mrs. Tickell, seated. Figures full-length; very elegant, and delicately painted, in his slight sketchy style. The head of Mrs. Sheridan is exquisite, and, without having all the beauty which Sir Joshua Reynolds gave her in the famous St. Cecilia*, there is even more mind. This lovely being married Sheridan in 1773, and died in 1792.

HYACINTH RIGAUD.

2. Portrait of Louis XIV.

Half-length, in an oval.

IT represents "le plus bel homme de son royaume" at the age of fifty-five or sixty, in a huge black wig and a breast-plate, and wearing the cordon bleu.

Rigaud, who lived in the latter part of the reign of Louis XIV., was the contemporary of Sir Godfrey Kneller, and one of the most celebrated portrait painters of the French school.

OPIE.

3. Portrait of Himself.

A HEAD only; powerful, rather coarse, but full of character and intellect. This distinguished and manly painter died in 1807.

SIR FRANCIS BOURGEOIS.

4. A Landscape.

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* Now in the collection of the Marquess of Lansdowne, at Bowood.

CUYP.

5. Landscape.

In the foreground are two cows, one standing, and one lying down; and on the right, near a tree of scanty foliage, are a few sheep. C. about 14 in. by 18 in.

LE NAIN.

6. A Group of Figures with Sheep at a Well.

In the foreground a woman selling fruit.

Le Nain was a French painter, famous for his groups of beggars, strolling musicians, and similar subjects. His manner is very different from that of the Dutch school; his pencil more broad and free.

PAUL POTTER.

7. Landscape with Cattle.

Two cows; one standing, one lying down; and a sheep lies near a tree. C. about 14 in. by 18 in.

Paul Potter has never been equalled as a painter of cattle, and has the merit of having carried to the highest degree of perfection the particular style he cultivated. As he died at the age of 29, and has left not more than about 100 pictures, their rarity considerably enhances their value. His merits must not be judged by this little picture; his finest works now in England are in the private collections of her Majesty, the Marquis of Westminster, and Lord Ashburton.

W. VAN ROMEYN.

8. Landscape.—A Woman Milking.

10. A View of the Entrance to a Town, with Cattle and Figures in the foreground.—The Companion to No. 8.

Two small pictures, well composed, but cold in colour. Of the painter nothing is known; his manner is like that of Karel du Jardin, to whom, however, he is very inferior.

CUYP.

9. Landscape.

A HERD of five cows, three of which are lying down, and a

flock of seven sheep, kept by two peasants, one of whom is sitting, the other standing. The distance is most beautiful. The effect is that of a sunny evening.

Of Albert Cuyp, one of the most charming and versatile of painters, very little is known. Though a painter by profession, he practised his art for the love of it, for he had but little fame and encouragement in his own country: and luckily, he was independent in his circumstances. The nature he had around him (the river and town of Dort, Dutch villages, canals, and cattle) was not the most poetical or attractive; but all turned to poetry and beauty under the touch of his exquisite and harmonious pencil. It does not appear that he was ever in Italy. He lived to be a very old man (dying in 1672), but still he improved in sentiment and execution, so that some of his latest works are among his best. (See p. 81.) Two of his finest pictures here are in another room, Nos. 169 and 163.

WYNANTS.

11. Landscape.

A HIGH sand-bank, with clumps of trees; in the front a pool at which a cow is drinking.

12. Landscape.

A SAND-HILL, with a clump of trees at the extremity; in front an old tree amid docks and herbage.

Two very pretty little pictures. P. 6 in. by 7½ in.

CUYP.

13. Landscape.

IN the foreground a party of gentlemen, with attendants, exercising and examining horses; conspicuous is a piebald horse; and on the left a man is riding a horse round a ring; to the right a boy leading two dogs.

A picture highly finished, and very like Wouvermans. It appears to be the same picture formerly in the collection of M. Van Slingelandt. See Smith's Catalogue, No. 28.

P. 1 ft. 8 in. by 2 ft.

CORNELIUS POELEMBERG.

14. A Landscape.

A NYMPH and faun dancing; two other figures, seated; an oval picture.

BREEMBERG.

15. A Landscape.

16. A Landscape.

Two very small pictures. This painter's best works are all on a small scale. He studied and lived in Italy, and died there about 1660.

KAREL DU JARDIN.

17. A Landscape.

On a bank, in front, a woman mounted on an ass; a white cow lying down, and some goats; a very dark foreground, with trees and water. The effect is evening after sunset.

This charming painter is ill represented here: the best specimen of his style is No. 228, but none are first-rate: he lived a dissipated, unsettled life, and there is great inequality in the pictures attributed to him; but his best are not to be exceeded for the exquisite taste of his groups and the tender delicacy of his touch and colouring, and immense prices have been given for them. Besides his landscapes with cattle, peasants, travellers, &c., he has painted some exquisite portraits, and the small Crucifixion, on copper, now in the Louvre, a very remarkable picture. The best works of his I have seen in England are those in the Queen's private gallery and Sir Robert Peel's collection.

TENIERS.

18. A Winter Scene.

A single figure of a boor trudging through the snow, with a stick on his shoulder.

An early, coarse picture of the master—if genuine.

WEENINX.

19. A Hawk and Sparrows.

A very spirited, though not an agreeable picture, in the style in which Weeninx excelled.

SIR FRANCIS BOURGEOIS.

20. A Friar, kneeling before a Cross.—Small oval.

JAN MIEL.

21. A Landscape.

Two figures; a man loading his gun, and a woman seated with a guitar; a dark, indifferent picture.

PAUL POTTER.

22. Two Cows near a Tree.—A small picture.

SIR FRANCIS BOURGEOIS.

23. A View on the Sea-shore.

24. Soldiers.—A sketch.

25. A Man holding a Horse.

VAN DYCK.

26. The Descent from the Cross.

A SKETCH; seven figures. The body of our Saviour lies in an oblique position; Joseph of Arimathea, on a ladder, supports his head; St. John, with a countenance of intense grief, is at his feet; the Virgin is fainting in the arms of Mary Magdalen.

Apparently a study for a large picture; but though Van Dyck painted the subject seven times, and all have been engraved, I do not know of any large picture or engraving exactly corresponding with this study. The date 1619 is on the corner. Van Dyck was then in his 20th year.

G. M. CRESPI.

27. Girls at Work.—Composition of six small figures.

THERE were three painters of this name, of whom this Crespi was the latest. He was a flimsy painter.

CASANOVA.

28. A Ferry-boat.

VAN HUYSUM.

29. Fruit in a China Basin.

JAN BOTH.

30. Landscape.

IN front a pool of water: a man washing his feet, with a boy and a dog near him; to the right are three cows; beyond

these are buildings; and on the left a view into a distant country.—C. about 2 ft. by 2½ ft.

COURTOIS.

31. A Landscape.—A Castle on a hill; and two fishermen in the foreground. An inferior work of the famous battle-painter, better known as IL BORGOGNONE.

G. LAIRESSE.

32. Pan and Syrinx.

THIS picture and its companion, Apollo and Daphne (42), appear to me to have all the worst faults of Poelemberg without his delicacy.

RUBENS?

33. A Group of Cupids.

EIGHT figures, disposed in a circle; in the midst a Cupid bending his bow. Design for a ceiling.

The design may be by Rubens; of his pencil there is here no trace whatever.

TENIERS.

34. A small Landscape, with a Magdalen.

35. A small Landscape, with a Hermit.

JAN BOTH.

36. A Landscape.

THE subject of this beautiful picture is a wild rocky scene, divided in the centre by a brook which flows breaking and rippling over stones towards the foreground. A group of light, lofty trees rises on the bank, and beyond these, two travellers are seen crossing the brook, one leading a white horse. On the left, a road leads over an eminence, on which are a number of peasants and travellers; and on a bank on the road side are two mendicants in ragged attire, one standing, and one seated. The effect is sunny and warm, without any exaggeration of tint; and the whole picture is as

delicate and finished in execution as it is full of animation and variety in subject. (See p. 95.)

JORDAENS.

37. Blowing Hot and Cold.

A SKETCH, painted with his usual coarse truth. A fine large picture of this subject is in the gallery at Munich (No. 330), for which this appears to be a study: the composition is different, as may be seen by comparing with it Vorsterman's fine print from the large picture.

SIR FRANCIS BOURGEOIS.

38. A Landscape.

39. Flowers.

The companion. Both painted on a light ground.

These two pieces were sold from the Braamcamp Collection, in 1771, for 207*l.*

———?

40. Saint Barbara, with her Tower.

A small head. Attributed here to Parmigiano.

St. Barbara was imprisoned in a tower by a cruel Heathen father; hence she is usually represented with a tower in her hand, as here; or near her, as in Raphael's Madonna di San Sisto. (See No. 204.)

JAN BOTH.

41. A Landscape.

A MAN on a mule is driving an ox and a loaded mule through a piece of water; a peasant and two cows follow him. There is a group of large light trees on the right, and a hilly distance.

A picture utterly spoiled.

G. LAIRESSE.

42. Apollo and Daphne.—In a small landscape.

COURTOIS.

43. A Landscape.—(See No. 31.)

TENIERS.

44. An Innkeeper standing at his Door, holding a Glass in one hand, and a Pitcher in the other.

PETER SNAYERS.

45. A Skirmish of Cavalry.

TENIERS.

46. A small Landscape.

In the foreground, a shepherd watching his flock, his dog near him; in the background, the entrance to a chateau over a drawbridge.

In considering the works of Teniers we are struck by an apparent contrast between the character of the man and the class of subjects he treated, and between the subjects themselves and the manner in which he treated them. Teniers was an accomplished gentleman, a chosen companion of princes, refined in his manners, dress, and personal appearance; yet as an artist his predilection was for the humorous and grotesque scenes of common life, the merrymakings and courtship of boors; the interiors of surgeons' shops and guard-rooms.

These, while he represented them with the utmost truth and spirit as regards character and expression, he touched with such an exquisite and felicitous pencil, so light, so airy, so silvery delicate, that the vulgarity of the subject is redeemed by the consummate elegance of the execution, and the *mind* everywhere displayed in the conception as well as the treatment. He had, however, three different *manners*. At first he began by imitating Brouwer, (whose boor-subjects were then much in fashion,) and painted forcibly in rather a brownish tone; this he softened into a golden tone, and at length adopted that sparkling, transparent touch and cooler tone by which his best pictures are distinguished. This delicacy of colouring sometimes, in his later pictures, verged on coldness and flatness, particularly in his landscapes; but the finest of these are wonderful for their airy brilliance. Of the 21 pictures attributed to Teniers in this collection some are doubtful, none absolutely first-rate. The Queen's private gallery, and the collection of Lord Ashburton, contain the finest specimens of his talent I have seen in England. The best here, in point of individuality of character and delicacy of execution, is the "Chaff-cutter" (No. 156): it is in his latest manner, as are also Nos. 139 and 61; but the picture before us is poor for Teniers, and will not assist the amateur in forming a true estimate of his merit.

KAREL DU JARDIN?

47. A Landscape.

A woman and a cow in the foreground; a small indifferent picture.

48. A Landscape.

VERNET.

49. A Rocky Shore.—With figures and vessels.

TENIERS.

50. Interior of a Guard-room.

A PAGE in a red vest, with a sword in his hand; various pieces of armour and two kettle-drums are on the ground. This is a good picture of the kind. Teniers has painted the same class of subject twenty times at least, varying the composition.

About 2 ft. by 2 ft. 4 in.

J. RUYSDAEL.

51. A Landscape.—A blasted tree in front; a single figure coming along the road.

TENIERS.

52. A Cottage, in a small Landscape.

Five peasants regaling at a table before the door; in the middle-ground a man is reaping, and a hamlet is seen beyond.

WOUVERMANS.

3. A Landscape, with Haymakers.

ADRIAN BROUWER.

54. Interior of a Cabaret.

FIVE boors are drinking and smoking: one, leaning back, with an air of complete enjoyment, has just taken his pipe from his mouth; another, leaning against a post, appears stupified.

Nothing can be better in its way than this little picture. "It is enough to give one a sick-headache to look at it." It is full of character, and the execution, in a rich brown tone, is yet clear and brilliant.

Adrian Brouwer painted the scenes in which himself delighted—scenes of low debauchery—the interiors of Dutch cabarets, &c.; but the man had genius, and has stamped it on all his works. Rubens, who admired the talent of Brouwer, did all in his power to redeem him from his degraded and vicious habits, but in vain, and he died at last in an hospital, a victim to his excesses: Rubens buried him at his own expense. His works are rare, and valuable for truth of character, as well as the spirit and beauty of the execution.

DE LOUTHERBOURG.

55. A Landscape.—(See No. 110.)

TENIERS.

56. A Village on Fire.—A small picture.

SIR FRANCIS BOURGEOIS.

57. Religion in the Desert.

GIOVANNI BATTISTA TIEPOLO.

58. A small Allegorical Sketch for a ceiling.

CUYP.

59. A Landscape.

Two shepherd boys keeping sheep and goats. Painted in a free, sketchy style: it has suffered greatly.

TENIERS.

60. A Sow and Pigs; a Peasant standing by.

From the collection of M. de Calonne.

9 in. by 12 in.

TENIERS.

61. A Man seated, opening Muscles, another standing by.

A WOMAN coming from the cottage behind.

KAREL DU JARDIN.

62. A Landscape.

In the foreground a woman is leading an ass down the road, by the side of which a man is seated; a white horse is conspicuous on the left.

This picture must have been beautiful formerly; it has turned dark, and is in a bad condition.

WOUVERMANS.

63. A Landscape, with Two Horsemen.

64. A Man riding along a shore, and two figures begging.

Two free and spirited little pictures. Unlike the usual manner of Philip Wouvermans, to whom I should not attribute them. About 13 inches high.

65. A Group of Huntsmen.

OMMEGANCK.

66. A Bull.

Ommeganck is a modern Dutch cattle-painter, who in his best pictures has emulated Paul Potter.

———?

67. Portrait of a Lady.—In a ruff, and holding a glove.

Attributed here to Annibal Carracci.

CUYP.

68. A Landscape.

In the foreground is a man with two cows and a dog, and far off in the centre of the picture, a bridge with a peasant crossing it. A beautiful picture, in a sketchy style.

TENIERS.

69. An Old Man.—A little full-length figure.

70. The Companion.—An Old Woman.

Two very small pictures.

PAUL POTTER.

71. A Cow.—A small sketch.

ADRIAN VANDERVELDE.

72. A Landscape, with Cattle and Sheep.

A VERY small picture; and, for the master, indifferent.

ADRIAN V. OSTADE.

73. A Woman with a Pitcher in one hand, and a Glass in the other.

A SMALL half-length, finished like a miniature.

SIR FRANCIS BOURGEOIS.

74. A Landscape.

BACKHUYSEN.

75. Boats in a Storm.

THEY are seen approaching the shore, on which many people are assembled.

CUYP.

76. A Landscape.

THE banks of a canal or river in Holland, with three cows in the foreground, and a small boat lying close to the shore.

A small picture. About 10 in. by 13 in.

LINGELBACH.

77. A Moorish Market.

A PORT in the Levant, with many small figures in front, and the sea in the distance. The painter excelled in this style; and this is a very fair specimen of his talent.

RUBENS.

78. A small Sketch, representing four Saints.

St. AMBROSE, St. Gregory, St. Catherine, and St. Theresa; two angels descend from above to crown the female saints.

A very spirited study for a large picture. St. Catherine is here re-

presented with the sword by which she was beheaded, and not with the wheel, as is usual. There is something in the elegant turn of the figure which reminds us of Parmigiano. I am not aware of the existence of any large picture painted from this study, nor of any engraving from it.

PETER NEEFS.

79. The Interior of a Cathedral.

"From one end to the other and back again would make a morning's walk."

FRANCESCO ALBANO.

80. Salmacis and Hermaphroditus.*

———?

81. The Infant Christ.

Attributed here to Titian.

SIR FRANCIS BOURGEOIS.

82. A Funeral Procession of White Friars.

CUYP.

83. A Landscape.

In the foreground a herd of seven cows, four sheep, and a horse, kept by a female peasant in a blue dress. Hills illuminated by sunshine in the distance; and a river stretching far away, till water, air, and light seem to blend in the horizon.

A beautiful picture, bought by Sir F. Bourgeois, from the collection of R. Hulse, Esq., in 1806, for 225 guineas.

C. 2 ft. 10 in. by 3 ft. 7 in.

TENIERS.

84. A Cottage, with Figures.

GERARD DOUW.

85. An Old Woman eating Porridge.

An early picture, painted when Gerard Douw still imitated the forcible chiaro-scuro of his master, Rembrandt. It is said to be a portrait of the artist's mother. C. 14 in. by 11 in.

86. The Companion.—Two small upright pictures.

* Not hung up.

———?

87. Portrait of a Lady.

A feeble thing, attributed here to Andrea Sacchi.*

SIR FRANCIS BOURGEOIS.

88. A Tiger Hunt.

LOUTHERBOURG.

89. A Landscape.—Peasants watering cattle at a stream.

———?

90. A View of a Convent on a Hill.

In front a group of figures before an inn.

A Dutch picture, attributed in the catalogue to Slingsland, by which I suppose Slingelandt is meant; but it is not his.

SIR FRANCIS BOURGEOIS.

91. A Sketch.

WILHELM VANDERVELDE. (See p. 146.)

92. A Calm at Sea.—A large vessel firing.

PHILIP WOUVERMANS.

93. A View on the Sea-shore.

The coast of Schevening, near the Hague, with a group of eight figures buying and selling fish; just behind this group is a man on a horse, and further off on a high bank a square watch-tower; the sea is on the left.

A brilliant and beautiful picture.

C. 1 ft. 8 in. by 2 ft. 6 in.

Philip Wouvermans is a very peculiar painter; a decided mannerist, monotonous in his choice of subjects and in his treatment of them; but notwithstanding the sameness of the elements out of which they are composed,—the eternal cavaliers with their dogs and horses,—there is such a variety of fancy in the combination, so much of open air and daylight and breezy freshness in his scenery, so much incident and action in his lively groups, that he always pleases, and his best pictures are

* Hazlitt attributes this picture to Carlo Maratti, and praises it highly; I know not why.

perfect in their kind. He painted scenes of hunting and hawking, horse-fairs, farriers' shops, camp-scenes, skirmishes of cavalry, sea-shore scenes, and halts of travellers before old mansions and picturesque inns.

Standing before a fine landscape creation by Hobbima, Cuyp, or Gaspar Poussin, we are often affected as we are by nature; we become a part of the scene before us—are absorbed into it—into its coolness, its quiet, its sunshine, and breathe for a moment the same air. But we have not—at least *I* have not—the same feeling with regard to the works of Karel du Jardin, Both, Berghem, and above all Wouvermans. These are to me like scenes beautifully got up and passing before the eyes, with which we have nothing to do but as admiring spectators.

The immense number of pictures painted by Wouvermans during his short life is wonderful, considering the mastery of hand which must have been first acquired, and the delicacy and minuteness with which they are executed, without anything little or finical in the style. On the contrary, the spirit, breadth, and mellowness of his touch form one of his great beauties. He died in 1668, at the age of forty-seven; and his works, enumerated in Smith's catalogue, amount to 522. Very few among them are studies from nature; and it is said that he destroyed all his original drawings and studies before his death. His early pictures are a little too brown and dark, his latest rather cold and grey; but those painted between 1650 and 1660 are at once rich, delicate, and animated. His two younger brothers, Peter and John Wouvermans, imitated him, painting the same class of subjects, but in an inferior style. Of the ten pictures here attributed to this elegant painter, those which are of superior beauty and indisputably genuine have the name "Philip Wouvermans" in full, and the others merely "Wouvermans;" and I must leave it to the honest and experienced connoisseur to decide on their genuineness.

SAENREDAM?

94. The Interior of a Cathedral.

SAENREDAM is well known as an engraver; on what authority this picture is attributed to him I know not.

SIR FRANCIS BOURGEOIS.

95. Tobit and the Angel.—In a small Circle.

96. A Landscape.

SIR WILLIAM BEECHEY.

Portrait of C S. Pybus, Esq., a London Banker.

HYACINTH RIGAUD.

98. Portrait of Boileau, the celebrated French poet and satirist: he died 1711.

Rigaud painted him frequently. This appears to be the same picture engraved by Ravenet.

GIOVANNI B. TIEPOLO.

99. Joseph receiving Pharaoh's Ring.

HALF-LENGTH figures; life-size.

A large picture, with nothing to distinguish it but its feebleness and mannerism.

TENIERS.

100. A Landscape.—Brickmakers at work.

JAN VORSTERMANN.

101. A View on the Rhine.

(See Windsor Cat., No. 74.)

DANIEL SEGHERS.

102. Flowers: round a small circle, in which the Madonna and Child are painted in chiaro-scuro, probably by Quellinus; signed on the right, Daniel Seghers. The names of Rubens and Breughel, inscribed on the frame, ought to be removed.

Daniel Seghers, the Jesuit, is the earliest flower-painter by profession I can remember; he painted nothing else, and cultivated, tended, and loved the flowers he so beautifully represented. It is singular that his colours have stood the influence of time better than those of later flower-painters. He died very old in 1660.

JAN MIEL.

103. An Old Building, with Figures.

INSCRIBED, "the gift of John Kemble, Esq., the modern Roscius."

This picture has become very muddy and dark. The painter ranks with the second-rate Dutch masters.

CORNELIUS DUSART.

104. Figures in front of an Old Rustic Building.

A WOMAN suckling her child, a man standing by.

Dusart was a scholar of A. Van Ostade, whom he has very successfully imitated in this picture.

POELEMBERG. (See p. 188.)

105. A Nymph and Cupid asleep, in a Landscape.

THE composition disagreeable; the colour and effect wholly spoiled by injudicious cleaning.

GERARD DOUW?

106. A Lady playing on the Virginals.

THE instrument is placed on a table at an open window; in front is a piece of rich tapestry, fastened to the ceiling, and falling in folds like a curtain.

An exquisite picture of this subject was exhibited in the British Institution, 1821, and then belonged to William Wells, Esq. I am inclined to think this picture before us an old Dutch copy of that original, which was once in the possession of Desenfans.

ADRIAN V. OSTADE.

107. The Interior of a Cottage.

A MAN and a woman drinking at a table. Very good.

P. 1 ft. by 10 in.

ADRIAN VANDERVELDE.

108. A Landscape.—Cattle reposing near a stream; a female peasant, seated on a stone with her feet in the water, is drinking; a man standing near her.

SIR FRANCIS BOURGEOIS.

109. A Sketch.

BREEMBERG.

110. A Landscape.—In an oval.

SECOND ROOM.

GAINSBOROUGH.

111. Portrait of Philip James de Loutherbourg.

AN eminent painter of battle pieces and landscapes.

In his own department, Loutherbourg was one of the most popular

painters of the last century; he is, however, an unequal and rather meretricious painter, captivating the attention by the vivacity of his colouring, and the spirited freedom of his touch; but deficient in those higher qualities which lend a work of art a lasting value. His best pictures still please; but the greater part have disappeared. He came to England in 1763, and died in London in 1812. This is not one of Gainsborough's best portraits; it is very feebly coloured.

VANDERNEER?

112. A Moonlight.

WILHELM VANDERVELDE.

113. Several large and small Vessels becalmed at the mouth of a River in Holland.

A SMALL boat, with two men and fishing-baskets in it, is in the centre of the picture. Once a beautiful work of art, now much ruined by most unskilful cleaning.

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

CUYP.

114. The Interior of a Riding House.

FIVE figures and a white horse.—A man mounted on a brown horse.

——?

115. The Education of Bacchus.

A BAD copy from the fine picture by Nicolò Poussin in the National Gallery, No. 39.

TENIERS.

116. A Winter Scene.—The ground is covered with snow: in front of a house on the left, a group of ten persons are preparing to kill a pig. Teniers has repeated this disagreeable subject in another composition.

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

——?

117. Cupids reaping; Six Figures.

This is a most poor, coarse, and flagrant copy of a charming little

composition by Rubens, now in possession of the Earl of Radnor. It has the appearance of having been painted, not from the picture, but from Bolswert's reversed print: the figures being all left-handed.

HYACINTH RIGAUD.

118. Portrait of a French Gentleman in an immense Wig.

TENIERS.

119. A large Landscape.—Three peasants and a dog on a bank in the foreground, in the distance a man keeping sheep.

PAUL POTTER.

120. A Landscape, with Cattle and Figures.

VAN HUYSUM.

121. Flowers, grouped in a vase, which is placed on a marble slab; a bird's nest, containing five eggs, is beside it. This is a beautiful and delicate specimen of this celebrated flower painter, from the Calonne collection.

VAN DYCK?

122. Portrait of a Lady.

A STIFF cold picture, of a stiff cold person. It is about the worst picture I ever saw attributed to Van Dyck,—and that is saying much.

GRIMOUX.

123. Portrait of a Lady.—In a feeble, flimsy style.

Grimoux, a French painter of the last century, had some talent, but was a vain, profligate, unprincipled man.

VAN DYCK.

124. Charity.—Group of Four Figures, Life-size.

A BEAUTIFUL female, seated, clothed in a white robe and blue scarf, and scarlet drapery over her knees. She is looking up to heaven with a fine, open, animated expression of hope and love. A naked infant, its arms extended, is lying in her lap; a second child is on her right hand, and a

third behind her. Architecture and landscape in the background.

Of this fine subject Van Dyck has painted several repetitions; one is in the collection of Lord Methuen, another in that of Lord Lonsdale, and a third is in the possession of Mr. Hope.

C. 4 ft. 8 in. by 3 ft. 5 in.

Engraved by Caukerken, and by W. Ryland.

PHILIP WOUVERMANS.

125. A Landscape, with Figures.

CAVALIERS halting at the door of a cabaret; one of them is lying on the ground. To the right is a hilly landscape.

126. A Landscape.

A GIRL at a fountain, from which a dog is drinking; two cavaliers are near her, one of whom has dismounted; a man and some sheep in the background.

Both these pictures are of great beauty, full of air, and life, and light. They are the same, I presume, which were sold from the collection of the Marquis de Brunoy, in 1749, for 216*l.*

P. 15½ in. by 22 in.

SIR FRANCIS BOURGEOIS.

127. Cupid.

GIORGIONE?

128. A Musical Party.

A LADY in front, half-length. Two men appear behind.

There is no trace of Giorgione left in this picture: whatever it may have been once, the life and soul—nay the body too, have been cleaned out of it.

——?

129. The Good Shepherd.

THE Infant St. John reclining in a landscape, a lamb near him; attributed here to Murillo, but not by him.

PYNAKER.

130. A Landscape; a wooded and rocky scene.

In the foreground is a group of huntsmen reposing after the chase, one of whom is blowing a horn; a dead deer and other game lie near. The figures are by Berghem.

The union of two such painters ought to have produced something fine; yet there is a flatness and poorness of effect about this carefully executed picture, which proves that no correctness of detail and exactness of imitation will suffice to convey the feeling of nature, and that even a landscape must have a *soul* as well as a *body*. Compare it with the little landscape, No. 150. Pynaker was one of a group of Dutch landscape-painters who lived in the middle of the seventeenth century, —as Both, Weeninx, Karel du Jardin, Breemberg, Berghem,—all of whom studied in Italy, and combined the beautiful precision of their own school of art with the poetical groups and glowing scenery of a southern climate.

C. 4 ft. 4 in. by 6 ft. 2 in.

HOBBEMA.

131. A Landscape; a Village scene.

> "Hail to the fields, with dwellings sprinkled o'er!
> And one small hamlet under a green hill,
> Cluster'd with barn and byre and spouting mill!"

On the right a piece of water with a mill and cottages; on the left, amid embowering trees, a lady and gentleman are seen advancing along a path, by the side of which are seated some itinerant musicians.

This is a beautiful picture, full of that rural repose which Hobbema conveyed as no other painter has done: but it gives no adequate idea of the charm of his finest works—that dewy freshness, that presence of life, and air, and light, mingled with that soft pervading quiet, that drowsy stillness, which falls like balm upon the fancy, when in the midst of crowded noisy London the eye rests upon one of his pastoral homesteads, embowered in foliage. Lord Hatherton, Lady Ford, and Sir Robert Peel, possess the three finest examples of his power I can recollect to have seen. Of the painter nothing is certainly known but his works, and his name—Minderhout Hobbema. We are told that he was a Dutch country gentleman of independent fortune, who painted principally for his amusement. He is supposed to have died somewhere about 1670. His works had little value in his own country till the English had shown a decided predilection for them.

P. 2 ft. by 2 ft. 8 in.

BERGHEM.

132. A Farrier Shoeing an Ass.

A WOMAN mounted on a mule; a ruined building in the background. A very brilliant picture.

——?

133. Portrait.

A FINE head of a young man with long hair, in a red vest.

A Florentine picture of the fifteenth century, and certainly not by Lionardo da Vinci, to whom it is here attributed.

VAN DYCK.

134. Portrait of a Lady in a rich dress.

Susan Vere, first wife of Philip Earl of Pembroke *.

This picture has suffered terribly.

135. The Virgin and Child.

SHE supports with both hands the Infant Saviour who is standing on her lap; he is looking out of the picture, on the spectator; her eyes are raised to heaven, as if in devout thankfulness for that high destiny which had rendered her "the most blessed among women."

This is an original repetition of a celebrated and beautiful subject, of which the finest example—the *originalissimo*—is in the Bridgewater collection; another is at Blenheim, and a fourth in the Dresden Gallery.

C. 4 ft. 8 in. by 3 ft. 5 in. Engraved by P. Pontius, Carmona, Finden, and Salvador.

PHILIP WOUVERMANS.

136. Le Retour de la Chasse et Curée.

Engraved by Dequevaviller.

137. A Farrier Shoeing a Horse.

SIR JOSHUA REYNOLDS.

138. Sketch of a Man on Horseback.

THE horse rearing; a small study.

* I do not feel sure of the identity of this picture: of the lady there is a fine authentic full-length at Wilton.

TENIERS.

139. A Landscape.

In the distance the château of Teniers, between Malines and Vilvorde; the same building, with drawbridge and round towers, on an eminence, which Teniers has so often introduced into his pictures. In the foreground, Teniers, his wife (who was the daughter of Velvet Breughel), and the old gardener; the same group which occurs in others of his pictures.

A large landscape, remarkable only for the simplicity of the composition, and the sober, yet sweet and delicate colouring.

VAN HUYSUM.

140. Flowers.

CUYP.

141. Landscape.—A rocky scene, where, on the right, a cavalier mounted on a white horse, and followed by an attendant on a brown horse, is seen descending the road; a clump of trees in the centre; and in the foreground, a pool with some sheep and a goat, and a peasant watching them; beyond a canal and a town, glowing in the rich light of evening. A very beautiful picture.

NICOLO POUSSIN.

142. Landscape.

Near the centre of the picture a round tower on a rock is conspicuous; it is a very poetical picture: whether a genuine work of Poussin is, I think, doubtful.

SIR JOSHUA REYNOLDS.

143. The Mother and her Sick Child.

She clasps it to her bosom, while a guardian angel is driving away the ghastly figure of Death.

A sketch, about 2 ft. by 3 ft.

WOUVERMANS.

144. A Halt of Travellers.

A RUSTIC building behind; in the foreground two men, one of whom has dismounted from his horse, and is lying as if overcome by fatigue at the foot of a tree, which rises in the centre of the picture; in the distance a wide heath, with a storm coming on.

CUYP.

145. A Winter Scene.

MEN fishing beneath the ice; a windmill on the left.

The composition, besides being much smaller, and as a painting very inferior, is altogether different from the famous picture in the Duke of Bedford's collection.

SIR JOSHUA REYNOLDS.

146. His Own Portrait, in Spectacles.

A DUPLICATE of the picture in the Queen's Gallery, and not so good.

B. WEENINX.

147. A Landscape.

NEAR a ruined building or temple, a boy seated on the ground with two dogs; four sheep reposing near.

Not a very agreeable picture, but very cleverly painted. There were two painters of the name—Baptist Weeninx, the father, by whom I presume this picture to be; and Jan Weeninx, the son, famous for his birds, dead game, and wild animals.

TENIERS.

148. Head of an Old Man.

149. Head of an Old Woman.

Two small miniatures in oil.

PYNAKER.

150. A Landscape.

NEAR the centre a large massy bridge; figures and cattle

are seen crossing it. Beneath the arch of the bridge the water is bright with the reflection of the evening sky.

This is a little landscape of exquisite beauty, most delicately finished, and wonderful for air and effect.

SLINGELANDT?

151. A Boy with a Bird's-nest.

SMALL, half-length figure. It is very delicate, but hardly conveys an idea of the power of this laborious painter.

ADRIAN V. OSTADE.

152. A Man Smoking.

SMALL, half-length figure, looking down; the companion to No. 73.

SIR WILLIAM BEECHEY.

153. Portrait of John Philip Kemble.

THE celebrated actor. Half-length, seated, his hands clasped before him, the face seen in front, in his usual dress.

He made his first appearance in London in 1783, in the character of Hamlet, a part in which he excelled both by art and nature, and in which he is represented in the fine picture by Lawrence. (See p. 144.) In 1817 he retired from the stage, and died in 1823. With his stately manners he combined much kindness of heart, and was, like many other members of his distinguished family, of both sexes, a conspicuous instance of the compatibility of his profession with dignified self-estimation and general respect.

RUYSDAEL?

154. A Waterfall.

A HILL in the distance; no figures are introduced.

TENIERS.

155. A Landscape, with Gipsies.

FOUR figures, among which a woman is telling a boor his fortune; in the distance the same building with its round towers and pointed roof so often introduced. This is an excellent little sketch.

CUYP.

156. Two Horses.—One of which is fastened to a tree.

HOBBEMA?

157. A Landscape.

THE effect darkened and deteriorated either by time or maltreatment.

LE BRUN.

158. Musicians.—Three half-length figures.

SALVATOR ROSA.

159. A Landscape.

IN the foreground two monks fishing; an upright picture.

BERGHEM.

160. A Wood Scene.—Very rich and beautiful.

About 5 ft. by 3.

SEBASTIAN RICCI.

161. Vespasian rewarding his Soldiers.—Many small figures.

RUBENS.

162. A Shepherd and Shepherdess.

THE rustic has his arm round the neck of the shepherdess. Full-length figures, about half life-size. It appears to be the same picture which was in the possession of Rubens when he died; No. 90 in the catalogue of his effects.

CUYP.

163. A Landscape.

THERE is a broad road on the left, and at the side of it, near the foreground, two lofty trees, beneath which two shepherds are reposing, and a flock of thirteen sheep feeding near them. Beyond them is seen a woman in a blue dress and a straw hat, in conversation with a man, mounted on a mule. On

the right water, on the opposite bank two men are fishing; and farther off is a quiet cottage under a lofty hill.

An admirable picture.

About 3½ ft. by 4½ ft.

———?

164. St. Lawrence.

A SMALL picture attributed to Pietro da Cortona.

165. A Holy Family.

A SMALL picture attributed to Albano.

W. VANDERVELDE.

166. A View of the Texel.

THE sea agitated by a fresh breeze, and enlivened by several fishing vessels; two boats are seen just in front.

A picture remarkable for the beauty of the general effect, and for the most delicate finish.

VAN DYCK.

167. A gray Horse, with a long flowing mane.—

A small spirited study.

RUBENS.

168. Samson and Dalilah.—Figures life-size.

SAMSON, drowned in sleep, lies supine in the lap of Dalilah: a man bending over him with a pair of shears is about to cut off his hair. Two women are seen behind Dalilah, eagerly watching the result, and several Philistines in the background are grouped near a pillar.

As is usual with Rubens the story is admirably told, but the subject is always hateful and painful, and this is a coarse version of it; the figure of Samson is fine; the head of the old woman behind Dalilah admirable. The picture has been horribly maltreated.

Engraved by Matham.

CUYP.

169. A Landscape.

IT represents a broken foreground, entirely bare of trees; in

the centre two shepherds, one of whom is lying down, and two cows. In the middle distance a group of cows and figures. The sun is just setting, and every object is suffused with golden light, and steeped in liquid air. The whole scene breathes of peace and tranquillity, with something of the languor of the sultry summer day, now softly closing.

It is, I think, the finest picture of Cuyp in the gallery.

C. 3 ft. by 4 ft.

RUBENS?

170. Venus and Cupid.

A SMALL sketch. Cupid is kindling a fire, and Venus warming her hands.

171. The Goddess Pomona.—A study of three small figures with fruit.

Engraved, I think, by Van Kessel.

172. The Virgin and Child.

PHILIP WOUVERMANS.

173. A Landscape.—Called *La Petite Chasse à l'Oiseau.*

IN a hilly landscape a hawking party is represented as reposing; a lady is seated on some drapery spread on the ground, and a gentleman is offering her some fruit. Another sportsman is filling a bottle from a stream on the left; behind the lady stands her page, holding her palfrey, and a youth is in attendance with two horses. A gentleman mounted on a bay horse, with a hawk on his hand, and a lady, also mounted, are seen approaching on the right.

The whole picture is full of animation and elegance. It was purchased in Holland from the collection of Danser Nyman, in 1797, for 162*l.*—C. 21 in. by 31 in. It is engraved.

RUBENS.

174. A Sketch.

175. A Landscape.

——?

176. A large Landscape, with Cattle standing in a Pool.—Attributed here to Paul Potter, but certainly not by him. It is very well painted.

PIETRO DA CORTONA.

177. The Rebel Angels overcome by the Archangel Michael. Six figures.

ISAAC VAN OSTADE.

178. A Landscape.

REMBRANDT.

179. Jacob's Dream.

"And he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven: and behold the angels of God ascending and descending on it."—Gen. xxviii. 12.

Jacob, whose figure is that of a common peasant, and scarce distinguishable amid the "palpable obscure," lies asleep on the left beneath some bushes. From the opening heavens above, a strange winged shape, "not human nor angelical, but bird-like, dream-like," comes floating downwards, and beyond it another figure just emerging from the abyss of light, in which its ethereal essence was confounded, seems about to take some definite form and glide after its companion.

Within the realm of creative art, I know nothing more wild, visionary, and poetical, than this little picture. The only thing I remember comparable to it as a conception is the etching of "the Angels appearing to the Shepherds by night," also by Rembrandt.

CUYP.

180. A Landscape.—Mediocre and doubtful.

——?

181. The Interior of a Dutch Cottage.

A woman spinning; a child near her; the still-life and accessories particularly well painted.

Attributed here to Wilhelm Kalf.

RUBENS.

182. A Woman seated in bluish drapery, with clasped hands.—Much less than life.

INTENDED, I am afraid, for Mary Magdalen in the desert. It is a spirited sketch, quite in the manner of Rubens.

NORTHCOTE.

183. Portrait of Sir Francis Bourgeois.

THE founder of the Dulwich Gallery.

(For an account of whom see the Introduction.)

CUYP.

184. Landscape.

Cows in the foreground, and in the distance, beyond a river, is seen the town and cathedral of Dort; near which was the residence of Cuyp.

TENIERS.

185. The Chaff-cutter.

IN front of a farm-house a man is cutting chaff; a white horse is feeding near him, and some poultry and a pig are introduced to diversify the simple scene, which is painted with great truth and skill, and very characteristic of the master. (See No. 46.)

It was bought from the collection of Rich. Walker, Esq., in 1803, for 110 guineas.

P., 1 ft. 10 in. by 2 ft. 2 in. Engraved.

W. VANDERVELDE.

186. A Calm at Sea.

THIRD ROOM.

187. Portrait of Marie de Medicis.

WIDOW of Henry IV. of France: half-length; life-size.

I presume by one of Rubens's scholars.

In 1624 this queen sent for Rubens to Paris, and commissioned him to paint the gallery of the Luxembourg. She was an accomplished woman, who had brought from her native Florence a taste for art, and amused herself with painting and engraving, but her character was weak and violent, and her end miserable. She died in 1642.

SEBASTIAN RICCI.

188. The Resurrection of Christ.

A SMALL picture, with numerous figures; all poverty and flutter.

This painter lived in the latest and worst time of the Italian school. He was in England in the reign of George I. (See Introduction to the Royal Galleries.) About 5 ft. by 4 ft.

REMBRANDT?

189. A Portrait of a Man.

A small half-length; very fine; and highly finished.

ADRIAN V. OSTADE.

190. Boors Merry-making.

VANDER WERFF.

191. The Judgment of Paris.

A composition of four figures.

An excellent and valuable picture of a master, who, in general, displeases by the hard, insipid coldness of his colouring as much as he charms by his elegant drawing and delicate finish. This picture has all his peculiar merits, with a warmer and richer tone of colour than I remember in any of his other works. It was painted for the Regent Duke of Orleans, in 1718, and brought to England with the Flemish part of the Orleans Gallery, in 1793. Itwas then valued at 150 guineas.

P. 2 ft. by 1 ft. 10 in. Engraved by Blot.

CUYP.

192. A Landscape.

ON the right a bank, with two goats browsing: three peasants are keeping a flock of sheep; and on the opposite side is a tree with a group of cattle near an enclosure.

SALVATOR ROSA.

193. A Young Man drawing.

A spirited portrait; half-length; life-size.

VELASQUEZ.

194. The Prince of Spain on Horseback.

It represents Don Balthazar Carlos, Prince of Asturias, son of Philip IV. and Elizabeth de Bourbon, when about six or seven years old.

Velasquez made several sketches of this subject: one, very fine, is in the possession of Mr. Rogers; another, still finer and more finished, in the Grosvenor Gallery. The one before us differs from the others in having a landscape background. The young Prince who here sits his horse so royally did not live to ascend the throne. The large finished picture in the Museum at Madrid is apparently from this study.

FRANCESCO MOLA?

195. A Landscape, with Hagar and Ishmael.

A small circle.

VANDER HEYDEN.

196. A View of a Dutch Town.

The painter to whom this picture is attributed had no equal in his own peculiar style, as a painter of buildings and perspective views on a small scale, finished with elaborate delicacy, yet surprising breadth of effect.

WATTEAU.

197. A Fête Champêtre.—Ten figures.

A party of nymphs and swains regaling themselves under a tree; a lady, assisted by a cavalier, is about to mount a white horse: a small picture. (See No. 209.)

BERGHEM.

198. A Landscape, with Figures.

A woman milking a red cow; another washing linen at a stream, &c. Very dark and dingy.

A small picture about 12 in. by 15 in.

JAN BOTH.

199. A Landscape.

A HIGH abrupt bank, surmounted with bushes and trees; on the other side an open country; a waggon loaded with timber is seen passing; and on the opposite side are a peasant, a white horse, an ass, and a dog.

Painted with his usual delicacy of touch in his usual very red tone. (See Nat. Gal., No. 71.)

C., about 1 ft. 8 in. by 1 ft. 3 in.

BERGHEM.

200. Landscape.

A WOMAN crossing a brook with a child at her back, and other figures. A woman on an ass, with a man near her, and a group of cattle. Companion to No. 209.

HOBBEMA.

201. Landscape.

A SIMPLE scene, with a village church in the centre; to the left a leafless trunk.

JOSEPH VERNET.

202. A View near Rome.

Tivoli, I think; a large and fine picture from the Calonne collection.

203. Portrait of a Lady.

IN a rich dress; holding a book in her left hand: a Venetian picture. Attributed to Paul Veronese.

RUBENS.

204. St. Barbara.—A small sketch. (See No. 40.)

ACCORDING to the legend, this saint, who lived about A. D. 306, was, in consequence of her attachment to the Christian faith, imprisoned by her heathen father in a tower. On his return home, after an absence, he found that she had constructed *three* windows in her bath-room, as an emblem of the Trinity, and inscribed her profession of faith on a marble pillar. He was so enraged that he drew his sword to kill her, and she fled from him to the summit of the tower. This is the subject of the

sketch, which is very spirited; full of life and air. The idea of *height* is very well expressed.

Saint Barbara afterwards suffered martyrdom by the hand of her father. On this occasion there occurred a fearful tempest, and the cruel father and his assistants were consumed by lightning. From these circumstances of her story St. Barbara is considered as the patron saint of castles, fortifications, sieges, tempests, and warlike arms:—

"Guns, trumpets, blunderbusses, drums, and thunder."

JAN BOTH.

205. A Landscape.

A MAN mounted on a mule is proceeding leisurely along a road, another is feeding an ass; on the left, a river.

C. 1 ft. 8 in. by 2 ft. 1 in.

REMBRANDT.

206. A Girl leaning out of a Window.

Half-length; life-size.

A picture wonderful for mingled power and simplicity. It is absolute truth. There is, I think, a mezzotint engraving.

RUBENS.

207. A Landscape.

A SHEPHERD is playing on his pipe, while his flocks and herds are feeding around him; a few young trees and an old willow are seen on the right; faint gleams of sunshine break from amid the clouds of a showery sky, in which are seen two rainbows. This singularity has given a name to the picture.

WYNANTS.

208. A Landscape.

AN old tower and building on the right; in the foreground a man with a red mantle, followed by two dogs.

BERGHEM.

209. A Landscape.—Called La Blanchisseuse.

A WOMAN is seen washing linen at a stone fountain. In the foreground are two other women, one of whom is milking a

goat. Two cows, three sheep, two goats, a kid, and a dog, complete the composition.

A brilliant and beautiful little picture. About 1 ft. 4 in. by 2 ft. This and No. 200 engraved by Dequevauviller.

WATTEAU.

210. Le Bal Champêtre.

A COMPOSITION of not less than sixty small figures. The company assembled in a garden, with trees and a fountain seen through the arch of a lofty building. On one side, in a recess between two pillars, is seen a buffet heaped with fruit and refreshments. In the centre are two ladies and two gentlemen dancing a minuet, and the others are seated round in various attitudes.

This is a very beautiful specimen of a style in which Watteau had no equal—a sort of French-Arcadian-pastoral-fantastic, which never yet existed, in which nature is represented just as in a ballet, and the nymphs and swains and "mincing dryades" are all *très gentils*. The sparkling delicacy of pencil and variety of fancy he has displayed in these subjects have lent them a certain value.

Of this picture there is a fine large engraving by Scotin.

——?

211. A Landscape. A Riposo.—An angel is offering flowers to the Virgin and Child; a bridge in the distance. Attributed here to Claude.*

GASPAR POUSSIN?

212. A Landscape.

VAN DYCK.

213. Portrait of a Woman.

Half-length, in a large black hat, black habit, and rich falling collar—her gloves on.

* The original picture of this subject, painted by Claude, formerly belonged to the Empress Josephine, and is now in the possession of the Emperor of Russia.

VAN DYCK.

214. Portrait of Philip, fourth Earl of Pembroke.

Three-quarters, life-size, in a red mantle, the right hand on his breast.

Purchased from Mr. Bryan's collection in 1798, and formerly in the possession of Sir Joshua Reynolds. (See No. 134.)

This Earl, who was Lord Chamberlain of the Household to Charles I., was a munificent friend of Van Dyck, who painted for him several pictures. From the contemporary memoirs we gather no pleasing impression of this strange man, whose ignorance, boisterous and overbearing temper, and capricious manners, were a theme for satirical merriment in his own time. That he was the son of "Sidney's sister," that "subject of all verse,"* the husband of the magnanimous Anne Clifford, the patron of Van Dyck, and the courtier of Charles I. seems to have been by some especial freak of destiny. He died in 1650.

WILSON.

215. Ruins of the Villa of Mecænas, near Tivoli.

In the foreground the artist drawing, and a female standing near him. There are many repetitions of this picture.

Engraved by Cockburn and by C. Turner.

KAREL DU JARDIN?

216. A Landscape, with Cattle.

Figures at a fountain; the colouring very dark and muddy.

CARLO DOLCE.

217. St. Veronica.—Half-length, in a circle.

According to the legend, St. Veronica was a noble lady who, after leading a life of profligate pleasure, was suddenly converted to Christianity by the sight of our Saviour's sufferings and patience as he was bearing his cross to Mount Calvary.

VAN DYCK.

218. Portrait of a Man of rank.

In rich armour; three-quarters; his right hand on the pommel of his sword.

Called here the portrait of the Archduke Albert, who was Governor of

* "Underneath this marble hearse
Lies the subject of all verse—
Sidney's sister—Pembroke's mother."

the Netherlands under Philip IV.; but it is very different from the known portraits of him, in which he is represented with close light hair and a fair sanguine complexion. This represents a dark man in the prime of life. C. 4 ft. 2 in. by 3 ft. 4 in.

——— ?

219. View of the Campo Vaccino at Rome.

In the foreground on the right four figures gambling. It certainly is not by Claude.

SALVATOR ROSA.

220. A Landscape.

Four figures in the front; in the distance a boat with three figures.

SWANEVELT.

221. A large Landscape.—A View of the Arch of Constantine at Rome.

VELASQUEZ.

222. The Head of a Boy.

Seen nearly in profile, with long hair. Very fine.

LAWRENCE.

*Portrait of William Linley.

A musician, the son of Robert Linley, the celebrated violoncello player, and nephew of Maria Linley, the first wife of Sheridan.

So pleasing and refined in the simplicity of nature, so true in the colouring, so careful in the execution, that perhaps very few of Lawrence's more celebrated pictures might bear a comparison with it. It is not, however, an *early* picture, as has been said. I presume it to have been painted about 1817.

G. LAIRESSE.

223. Apollo flaying Marsyas.

Nine figures in a small landscape; poor.

MURILLO.

224. A Crucifixion.

SALVATOR ROSA.

225. The Head of an old Man.

DOMENICHINO.

226. Venus gathering Apples in the Gardens of the Hesperides. Cupid holds up his drapery to catch them.

A SMALL composition, and not a pleasing, even if a genuine, picture. The figure of Venus looks like an academy study.

VAN DYCK?

227. Venus lamenting Adonis.—A small Sketch.

The composition is precisely that of the great picture of Rubens, now in Mr. Hope's collection.

PHILIP WOUVERMANS.

228. A Landscape.

IN the foreground a cart with a white horse, and on a hill another cart with a brown horse.

A simple, natural scene, without that artificial look which we often see in Wouvermans' finest things, and exquisitely painted.

P. 10 in. by 12 in.

KAREL DU JARDIN.

229. The Farrier's Shop.

THE smith is shoeing an ox, while a peasant and a boy are standing by.

TITIAN.

230. Europa.

A SMALL and spirited study for his large picture, painted for the King of Spain, afterwards in the Orleans Gallery, and now, I believe, in the possession of the Earl of Darnley.

ZUCCARELLI.

231. A large Landscape.—Figures at a fountain.

232. A Landscape.

SIR W. BEECHEY.

*Portrait of Sir Francis Bourgeois, wearing the Polish order of Merit.

GIOVANNI BATTISTA TIEPOLO.

233. A small Study for a Ceiling.

236. The Companion.

TIEPOLO, one of the last of the Venetian school, was much employed as a decorative painter, for which his fertile fancy and florid sketchy style particularly fitted him. He died in 1770.

VAN DYCK?

234. The Inspiration of a Saint.

RUBENS?

235. A Study.

GONZALES COCQUES.

237. A Lady purchasing Game.—Three Figures.

This is a very pretty little picture, delicately painted; but hardly a fair specimen of the power of Gonzales, who, among the Flemish painters of elegant social life, may rank with Terburg, or rather he may be termed a Van Dyck in miniature, such is the freedom of hand and truth of character combined with the minute delicacy of his execution. His works are very rare, and little is known of him; but it appears that he was a gentleman in affluent circumstances. Our Charles I. admired him greatly. (See Hampton Court Catalogue, No. 255).

——?

238. Ceres drinking at the Cottage-door of an old Woman.

THE story is in Ovid. Ceres, when seeking her daughter Proserpine through the world, arrived at the cottage-door of an old woman, and begged refreshment. The son of the old woman, mocking at the wretched and woe-worn appearance of the goddess, was turned into a frog.

This is a small, highly-finished picture, in which a very poetical subject is treated in the most unpoetical and most undignified manner.

It is attributed here to Gerard Douw. It is a copy, I presume, of a subject by Adam Elzheimer, of which there is a famous engraving by Count Goudt, copied by Hollar.*

CUYP.

239. A Landscape.

A FLAT country, with a village in the distance, and water lying bright and clear under the sun; in the foreground a group of eight cows (seven of which are lying down): no figures.

A very beautiful picture, breathing the repose of a soft summer evening. P. 1 ft. 6 in. by 2 ft.

RUBENS.

240. The Three Graces.—A SMALL sketch *en grisaille.*

The large picture of this subject was in the collection of Rubens when he died, was bought (according to Michel's "Vie de Rubens") for the King of England, and is said to be now in the royal collection at Madrid. Another sketch, *en grisaille,* is at Florence. There are engravings by P. de Jode and Massard.

RUYSDAEL?

241. A Landscape, with Two Mills.

——?

242. Lady Venetia Digby.

SHE was found one morning dead on her couch; her husband, Sir Kenelm Digby, sent for his friend Van Dyck, who made a picture of her in the attitude in which she was found. (See her portrait at Windsor, No. 6.)

This is a copy of the original picture, which is in the collection of Earl Spencer, at Althorp.

CUYP.

243. A Landscape.

IN the foreground a group of cows and a woman milking;

* The original picture, or a duplicate, once existed in the Royal Collection: I find it in King James's Catalogue, 518. "A night piece of a woman with a light in her hand, and one drinking; by Elsheimer." It also occurs in the MS. Catalogue drawn up for King William in 1697, but I have not met with it in the Royal collection.

farther off a canal, with the town and cathedral of Dort in the distance.

CLAUDE?

244. A Landscape.

In the foreground an old man and two females are conversing with a shepherd.

RUYSDAEL.

245. A Landscape.

GUIDO?

246. St. Jerome.—A miniature head in an oval.

FOURTH ROOM.

GIOVANNI PAGGI.

247. Venus and Cupid.—Half-length, life-size.

Paggi was a Genoese, a pupil of Luca Cambiasi, whose facile and elegant style he imitated very successfully—as in the picture before us.

MURILLO.

248. The Flower-Girl.

Single figure, three-quarters, life-size; the face seen in front. She is seated on a stone bench, holding some flowers in the end of her scarf, which she seems to offer to the spectator; a white turban, gracefully and loosely twisted round her head, is ornamented with a rose; the expression is full of simple joyous nature; the colouring remarkable for its tender harmony; the execution altogether most beautiful.

This celebrated picture was formerly in the cabinet of M. Randon de Boissy, whence it was sold for 900 louis-d'or to M. de Calonne, at whose sale in 1795 it was purchased by M. Desenfans, for 640*l.*

Engraved by Robinson.

NICOLO POUSSIN.

249. The Holy Family.

VAN DYCK.

250. Portrait of a Lady.—Three-quarters, life-size; in a red dress.

ZUCCARELLI.

251. A Bacchanalian Scene.

LE BRUN.

252. The Massacre of the Innocents.

A LARGE composition of numerous figures, among which Herod is seen driving his chariot over the bodies of the murdered children.

Confused and scattered in arrangement, and very tame and dingy in colour: it is a disagreeable picture of a subject, of which Rubens has given us the terrors, Poussin the tragedy, Raphael the poetry, and Guido the pathos.

It came from the Orleans Gallery, as I find by an elaborate description in the old catalogue, 1727. Le Brun was the great French historical painter of Louis the Fourteenth's time.

About 4 ft. by 5 ft. 9 in. Engraved by Le Noir.

——?

253. The Three Angels appearing to Abraham.

A SMALL picture, ascribed here to Nicolò Poussin. It appears to me quite unworthy of him.

SIR JOSHUA REYNOLDS.

254. The Death of Cardinal Beaufort.

"See how the pangs of death do make him grin!
Lord Cardinal, if thou think'st on Heaven's bliss,
Hold up thy hand,—make signal of thy hope!—
He dies, and makes no sign.——O God, forgive him!"
Henry VI. Part ii. Act 3.

FIGURES life-size. The sketch for the great picture at Petworth, painted in 1790 for the Shakspeare Gallery, engraved by Caroline Watson: it differs in not containing the Fiend.

——?

255. The Virgin and Child.

A PRETTY copy from Correggio's "Vierge au Panier," in the National Gallery.

SWANEVELT.

256. A Landscape.

GASPAR POUSSIN.

257. A Landscape.

———?

258. View of a Palace.

AN architectural composition; attributed here to Claude, without a shadow of reason.

GUIDO.

259. Europa.—LIFE-size, three-quarters.

The figure of Europa is very delicate and beautiful, quite *à la Guido*. The head only of the bull is seen, very tamely painted.

Engraved by Bartolozzi.

NICOLO POUSSIN.

260. A small Landscape.

FRANCESCO MOLA.

261. St. Sebastian.

A SINGLE figure, bound to a tree, in a fine poetical landscape. Very picturesque and expressive. (See No. 339.)

About 2 ft. by 1 ft. 6 in.

———?

262. The Good Shepherd.

A SMALL copy of Murillo's large picture of this subject.

TITIAN.

263. Venus and Adonis.

A REPETITION of the picture painted for the Cardinal Farnese (see p. 64). In this picture Adonis wears a cap, and his javelin is feathered; the Cupid is asleep. It appears to me the worst of the many repetitions of this subject I have seen.

CLAUDE?

264. A Landscape.

NEAR the centre a single tall column rising against the sky; to the left a high hill; to the right a river crossed by a bridge; in the foreground a group consisting of three figures—a woman with a child, and a man who is calling to a dog.

This is a beautiful picture. I am not sure that it is a genuine Claude.

LUDOVICO CARRACCI.

265. Two Saints.—St. Peter and St. Francis.

A SMALL picture; the figures whole-length.

FRANCESCO MOLA.

266. The Holy Family, in a small Landscape.

GUIDO.

267. St. Jerome.

A VERY small picture, about 7 inches in height.

PAUL VERONESE.

268. St. Catherine of Alexandria.

SINGLE figure, full-length, life-size; seated, with the crown and palm-branch.

(For an account of St. Catherine, see p. 155.)

This is a good, and I should think a genuine picture. The mass of white drapery is finely managed, and the whole very richly painted.

NICOLO AND GASPAR POUSSIN.

269. The Destruction of the Children of Niobe.

CLAUDE.

270. The Embarkation of St. Paula from the Port of Ostia.

ST. PAULA was a Roman matron, who lived about the year 378. She was distinguished as the friend and disciple of St. Jerome, who lodged in her house during his residence at Rome. Under his direction she quitted her native city to found a convent in Palestine, and her depar-

ture is the subject introduced into this beautiful little picture, and from which it has obtained its name. It represents an Italian seaport, on each side noble buildings; between them we have a view of the entrance to the harbour, the waves gleaming under the morning sun. In the foreground St. Paula is descending a flight of steps towards the boat waiting to receive her.

This is a small repetition (with some variations) of the great picture painted for the King of Spain (*Liber Veritatis*, 49). Another exquisite duplicate is in the possession of the Duke of Wellington.

M. Desenfans informs us that this picture formerly belonged to Prince Rupert, and that he purchased it from the family to whom Prince Rupert bequeathed it. I know not if this be true; but there is no doubt that it is a genuine and charming picture of the master, though much rubbed and maltreated.

SALVATOR ROSA.

271. Soldiers Gambling.

A COMPOSITION of four figures; two are playing at dice and two looking on.

A very spirited picture, in a style in which Salvator excelled.

REMBRANDT?

272. Jacob Stealing his Father's Blessing.

ISAAC is represented on a couch, overspread with a rich coverlet, and is in the act of feeling the hands of his son, who is kneeling beside him, disguised in the habit of Esau. Rebecca is standing. Figures life-size.

From the school of Rembrandt, perhaps by Jan Victor.

No picture corresponding in size is in Smith's Catalogue of Rembrandt's Works. Two pictures of the same subject are mentioned, p. 4.

HERMAN SWANEVELT.

273. A Landscape.

——?

274. The Magdalen.

SHE is seated in a solitary landscape, in an attitude of meditation, her elbow resting on a skull which lies on her lap.

A copy of a well-known cabinet-picture of Annibal Carracci, of which there is a fine engraving by Faucci.

CLAUDE.

275. An Italian Seaport.

REPRESENTED under the effect of sunrise; to the right a tower on a rock, and the ruins of a temple, with Corinthian pillars, mingled with bushes and trees; in the distance is a lofty beacon marking the entrance to the harbour, and several vessels are seen riding at anchor; nearer the shore is a felucca, with four men on board, and a boat containing two men and a woman is approaching land, where two men are standing in conversation.

This picture has a genuine look; but it has been so rubbed, mended, and re-mended, I dare not pronounce on it.

C. 2 ft. 4½ in. by 3 ft. 2½ in.

GASPAR POUSSIN.

276. View near Tivoli.

———?

277. The Salvator Mundi.—Figure half-length.

A SMALL picture of the school of Lionardo da Vinci.

RUYSDAEL.

278. A View near the Hague.—Fine.

NICOLO POUSSIN.

279. A Landscape.—(See p. 27.)

A VIEW up a road, such as we often see leading to some antique town, in the south of Italy; on one side of which, stonework; on the opposite side, a fountain, amid trees. In the foreground are two men and a woman; one of the former is dipping for water at the fountain.

This is a genuine and well-known picture; it was painted about the year 1650 for M. Passart.

C. 2 ft. 6 in. by 3 ft. 4 in. Engraved by Baudet.

GUIDO?

280. Lucretia stabbing herself.

FIGURE half-length; life-size. A duplicate of a subject

which Guido frequently repeated, and which is engraved by Dupuis.

——?

281. Venus and Cupid.

Two small full-length figures, copie from Correggio's "Education of Cupid." (P. 33.)

REMBRANDT.

282. A Portrait.

HEAD only; said to be that of Philip Wouvermans, the painter.

MURILLO.

283. Spanish Peasant Boys.

A GROUP of three figures, life-size. A negro-boy standing appears to be begging a share of a cake which his companion, seated on the ground, withholds, looking up with an alarmed remonstrating expression; a third boy, also seated, looks out of the picture, grinning at the spectator.

284. The Companion Picture.

A GROUP of two figures; one boy, standing up with a pitcher in his hand, is sullenly munching some bread; another, seated, looks up at him, inviting him to gamble.

These two pictures may be pronounced the finest in the collection; because, though not of the highest class, they are excellent in their kind. In the mere imitation of common nature and animal spirits, nothing was ever finer or truer; they are brimful of life—the life of the warm south. Compare with these the merriment of Dutch boors in Jan Steen and Teniers;—what a contrast between the conventional vulgarity of the latter and the picturesque, careless, joyous vacancy of thought in these figures! They are boyish, rustic, roguish, but they are as far as possible from vulgar. "The fens and dykes of Holland," says Hazlitt, "with all our respect for them, could never produce such an epitome of the vital principle."

Murillo frequently repeated these groups, with great variety of arrangement, but great similarity of character and expression. The finest

I have seen are the two famous pictures in the Munich Gallery, in which fruit and other objects are introduced, all wonderfully painted, and lending a charm of variety and colour beyond anything here.

Engraved in mezzotinto by Say.

FRANCESCO MOLA.

285. Pluto and Proserpine.

The god is bearing away his beautiful prize. The landscape and the whole composition are full of that spirit and picturesque feeling which characterise Mola. The colouring too is rich and vigorous.

SIR JOSHUA REYNOLDS.

286. The Infant Samuel.—Half-length; life-size.

He is starting up, as if waked by the supernatural voice: "The Lord called Samuel, and he answered, Here am I."

This is a better conception of the subject than the boy saying his prayers, in the National Gallery; but there is nothing pure or elevated in the style of treatment.

Engraved by J. R. Smith.

287. The Virgin and Child.

A small Florentine picture, here attributed to Lionardo da Vinci.

CARLO DOLCE?

288. Christ as a Child bearing his Cross.

The subject symbolically treated in a very small highly finished picture, about four inches in height.

PAUL VERONESE?

289. The Marriage of St. Catherine.

A composition of six figures, less than half life-size.

The later Italian painters perpetually confounded St. Catherine of Alexandria with St. Catherine of Sienna. The latter was an enthusiast, who really lived about 13 ; and who, in a trance or vision, fancied herself miraculously espoused to the Saviour.

The existence of St. Catherine, the Martyr of Alexandria, is rather hypothetical.

In this picture (if genuine, which I much doubt) the painter has shown himself more than usually deficient in taste and propriety.

ZUCCARELLI.

290. A Landscape.

NICOLO POUSSIN.

291. The Adoration of the Magi.

A COMPOSITION of numerous figures, of which twelve occupy the foreground. The Virgin is seated near a ruined temple, holding the infant on her knee; the three kings are bending before him in various attitudes of devotion, and presenting gifts; three attendants stand behind, one of whom has a shield attached to his girdle; Joseph stands beyond the Virgin near a table, on which are a cup and a diadem; a young woman is in an attitude of attention, and a youth bearing a crown, complete the principal group. There is a fine bit of landscape in the distance, in which many other figures, with camels, &c., are seen approaching.

This is a beautiful picture. Poussin, as is usual with him, has treated the incident rather classically than scripturally, but has painted it with great care and attention to the detail. In Smith's catalogue it is said that it was painted for M. de Mouroy in 1663, while Felibien, who is the best authority for all that relates to Poussin, tells us that his last historical composition (Christ and the Woman of Samaria) was painted in 1661, and that the "Nativity," with the "Adoration of the Shepherds," was painted for M. de Mouroy, in 1653. I believe this to be the same picture which was sold in the collection of Sir Joshua Reynolds in 1795.

C. 5 ft. 7 in. by 5 ft. 4 in. Engraved by Ant. Morghen.

NICOLO POUSSIN.

292. A Landscape.

IN a rocky scene, three men fishing on the bank of a stream which flows towards the foreground.

LUDOVICO CARRACCI?

293. St. Francis.—A small full-length; two angels above.

MURILLO.

294. The Meeting of Jacob and Rachel.

"And Jacob kissed Rachel, and lifted up his voice and wept."—Gen. c. 29, v. 11.

ALONE, in the midst of a beautiful pastoral landscape, Jacob and Rachel, kneeling, embrace each other.

A most charming picture, full of simplicity and sentiment. Those who have visited the Dresden Gallery will be reminded of Giorgione's picture of this subject. Nothing can be more distinct than the style of execution—the contrast between the deep ardent glow of Giorgione, and the cool, tender, silvery tone of colour in the picture before us; but the conception and the feeling are very similar.

NICOLO POUSSIN.

295. The Inspiration of the Poet.

AN allegorical composition of six figures; Apollo, seated, presents a cup, filled from the fountain of Helicon, to a youthful poet, who, kneeling, seems to drink up its contents "with all his faculties of soul and body." A muse, standing behind, looks on, and little winged genii descend to crown the poet. The attitude of the latter is more expressive than graceful; but the whole is very antique in spirit and conception.

Poussin has painted the same subject, very differently treated, in a large picture, now in Mr. Hope's gallery.

LUDOVICO CARRACCI.

296. The Death of St. Francis.

HE is extended on the steps of the altar, sustained by monks of his order, while a priest administers the last sacrament.

A small picture.

ELZHEIMER.

297. Susannah and the Elders.

A SMALL highly finished picture in the Dutch style.

SCHIDONE.

298. Cupid sleeping.—A study.

A BEAUTIFUL little bit of sentiment and effect; it looks like the fragment of a composition.

CARAVAGGIO.

299. The Locksmith.

FIGURE half-length, life-size: a portrait taken from common life, full of that savage energy which characterised the painter, and executed with wonderful breadth of effect, and mastery of hand.

Dr. Waagen thinks this picture may be by Pietro della Vecchia.

NICOLO POUSSIN.

300. The Nursing of Jupiter*.

A COMPOSITION of six figures; the infant Jupiter, seated in the lap of a nymph, is eagerly sucking from a goat held by a fawn; two other nymphs are in attendance, one of whom is taking honey from the hive, and another gathering grapes; on the opposite side a shepherd is seen reclining on the ground, and on the right is seen a baby river-god, looking up from his sedgy lair, expressive of the infancy of the world. In the distance a rocky landscape.

This is a fine classical picture. It may be compared with one of the same subject by Giulio Romano (very similarly treated, with less elegance perhaps, but more fire), which belonged to Charles I., and is now at Hampton Court.

The picture before us is a genuine work of Poussin; it was formerly in the collection of M. Blondel de Gagny, from which it was sold in 1776, for 8500 francs, (about 340*l.*;) another picture of the same subject by Poussin, and reckoned superior to this, is in the Museum at Berlin, No. 462.

C. 3 ft. by 3 ft. 9½ in. Engraved in outline by Soyer.

301. The Conversion of St. Paul.

A SMALL picture, attributed here to Velasquez.

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* In Smith's Catalogue (No. 208) it is styled The Nurture of Bacchus.

SCHIDONE?

302. A Holy Family.

FOUR figures of a small size.

A coarse commonplace imitation of some of the peculiarities of Correggio.

303. A Landscape.

A SMALL and beautiful picture, attributed to Claude.

———?

304. Venus, extended on a couch, covered with red drapery: a Cupid behind.

IT seems to be a settled thing that every undressed lady lying on a couch is a Venus, and by Titian. I cannot think this a genuine picture; it is in no respect a good one.

NICOLO POUSSIN.

305. The Triumph of David.

A RICH composition of more than forty figures.

The arrangement is very like a theatrical scene; David is seen passing over, bearing the head of Goliah on a pole, preceded by two men with musical instruments, and followed by the warriors and elders of Israel; groups of women and children occupy the foreground. The background is a splendid Grecian temple, also crowded with spectators.

The imitation of the antique is in this picture not only misplaced, but as it appears to me exaggerated; in the group of young girls on the left there is something more nearly verging on affectation than I remember to have seen in any other picture of the master, and strikes the more because he has borrowed the figures from Raphael, and doing so has spoiled their original simplicity. This picture was once in the possession of the Earl of Carysfort.

C. 4 ft. 4 in. by 5 ft. 6 in. Engraved by Ravenet.

———?

306. St. Francis, with a book.

307. St. Anthony of Padua, with a lily.

Two small full-length figures, on a blue ground, each about eight inches

high. These formed part of the altar-piece which Raphael painted for the nuns of the convent of St. Anthony, at Perugia, about 1504. The Predella (or front-piece, below the principal picture) was divided into five compartments, containing five small pictures, which the nuns sold to Queen Christina, in 1663, for 601 Roman crowns; they came into the Orleans Gallery with the Bracciano collection, and are now all in England.* These two little figures were designed by Raphael, but not painted by him. They are supposed to be by a very inferior hand, probably by one of his companions in the school of Perugino.—(See Passavant's "Rafael," vol. ii. p. 42.)

SIMON CHARDIN.

308. A Woman with a hurdy-gurdy.

Small whole-length figure.

Chardin was a popular French painter of domestic subjects, who died very old, about 1778. Engravings from his works are very numerous.

VELASQUEZ.

309. Portrait of Philip IV. of Spain.

Three-quarters, life size, in a scarlet dress richly embroidered and slashed with white, holding his plumed hat in one hand and in the other a truncheon.

A most admirable picture, in all respects equal to any thing of Van Dyck. Though the features are not pleasing, nothing can exceed the look of life in the head, the brilliance of the colour, the facility and delicacy of touch, with which the whole is executed. It is an early picture painted when Philip was about two-and-twenty and Velasquez about thirty,—that is, about 1626.

There is something in the history of this painter which fills the imagination like a gorgeous romance. In the very sound of his name,—*Don Diego Rodrigo Velasquez de Silva*—there is something mouth-filling and magnificent. When we read of his fine chivalrous qualities, his noble birth, his riches, his palaces, his orders of knighthood, and, what is most rare, the warm, real, steady friendship of a king, and add to this a long life, crowned with genius, felicity, and fame, it seems almost beyond the lot of humanity. I know nothing to be compared with it but the history of Rubens, his friend and contemporary, whom he resembled in character and fortune, and in that union of rare talents with practical good sense which insures success in life. Philip IV. of Spain, the sub-

* See the Catalogue of Mr. Rogers's Collection.

ject of this picture, with many virtues and talents, was a most unfortunate and inefficient sovereign, merely from the want of that energy of will and brightness of temper which rendered Velasquez and Rubens as happy as they were glorious.

NICOLO POUSSIN.

310. The Flight into Egypt.—Composition of Eight Figures.

The holy fugitives are preparing to cross a river in a boat. A group of four angels are hovering above.

This picture is mentioned in Felibien. It was painted in 1659 for Madame de Montmort, afterwards the wife of his friend, M. de Chantelou.

3 feet 6 inches by 3 feet. Engraved by Bartolozzi.

——?

311. A dead Christ, lamented by Mary and Two Angels.

A small picture from the Carracci school. The subject is called a *Pietà.*

MURILLO.

312. The Adoration of the Magi.

A SMALL composition of eleven figures.

ANDREA SACCHI.

313. The Entombment.

A SMALL upright composition of eight figures. The management of the light very effective.

PAUL BRILL.

314. A Landscape with Figures.

NICOLO POUSSIN.

315. Rinaldo and Armida.

THE incident represented is from Tasso's Gerusalemme, Canto 14. Armida having undertaken to vanquish Rinaldo, first lays him to sleep by her enchantments, and then approaching is about to lift her poniard when the charms of the youthful warrior cause a sudden revolution of feeling,—

"E di nemica ella divenne Amante!"

The Cupid behind, holding back the hand which contains the weapon, explains the feeling by which she is actuated, and tells the story very intelligibly. This is a beautiful and genuine picture.

C. 2 feet 7½ in. by 3 ft. 7½ in. Engraved by G. Audran.

NICOLO POUSSIN.

316. Mercury and Venus.

He is seated on a bank; she is reclining by his side. The car of the goddess waits in the background, and several Cupids are sporting round.

Engraved by Clarus.

317. A Study of Two Angels.

ATTRIBUTED here to Murillo.

PIETRO DA CORTONA.

318. The Triumph of Religion.

So called. It appears to be the deliverance of a female saint, who was about to be sacrificed to idols. The idols are overthrown, and the Heathens fall prostrate, or flee in terror.

LE BRUN.

319. Horatius Cocles defending the Bridge when Rome was attacked by Porsenna.

A COMPOSITION, in which Le Brun has imitated the manner of Nicolò Poussin.

SWANEVELT.

320. A Landscape.

ZUCCARELLI.

321. A small Landscape, with several Horses.

ANNIBAL CARRACCI.

322. St. Francis.—A head, life-size.

RUBENS?

323. A Female Portrait.—Three-quarters, life-size.

GUERCINO.

324. St. Cecilia.—Three-quarters. She is touching the organ.

NICOLO POUSSIN.

325. Jupiter and Antiope.

An upright picture. It has become extremely dark.

From the Calonne Collection.

FIFTH ROOM.

ANDREA DEL SARTO?

326. The Virgin and Child, with St. John.

A DOUBTFUL picture in a very bad state.

327. A Holy Family.—Five figures, full-length, life-size.

GUERCINO?

328. The Salvator Mundi.

A head, rather in Guido's manner.

——?

329. Christ bearing his Cross.—Full-length, life-size.

The figure of the Saviour, in a dark grey robe, with the cord round his neck, appears to bend under the weight of the cross. St. John, Mary, and Martha are seen behind; the heads only are visible, expressive of grief and sympathy. The whole picture is conceived with great simplicity, and is full of grand and solemn feeling.

In the Dulwich Catalogue this picture is ascribed to Luis de Morales, an early Spanish painter, whose works are rarely met with in England. He painted sacred subjects only, and in his manner resembles Gian Bellini. This picture is in a later style, and from the Seville school. It was in the Calonne Collection, whence it was purchased in 1793, for ninety guineas. I should not know to whom to attribute it. As regards the execution it is unlike the usual style of Zurbaran, and in sentiment still more unlike Murillo.

MURILLO?

330. An Infant sleeping.

A study; life-size.

GUIDO.

331. St. John the Baptist preaching in the Wilderness.

SEATED figure; full-length; life-size. In the distance eight figures are seen, rather too far off to be listening, yet had they been more obtrusive they would have disturbed the grand unity of the composition. This is a very fine picture, but in Guido's latest manner, and rather cold in effect and colour.

Engraved by Morghen?

GUIDO?

332. A Madonna.—Head only, in a circle.

PAUL VERONESE.

333. A Cardinal.—In the rich dress of his order, and with a long flowing beard, he bestows his blessing on a person who is kneeling before him with clasped hands, and looking up reverently in his face.

The latter, evidently a portrait, appears to have been some benefactor of a church, and is probably the person for whom the picture was painted. The cardinal, who holds a model of the church in his hand, may be the patron saint. Both figures are full-length, and life-size. This is a noble picture, not quite equal in depth and richness of colour to the companion picture, representing a similar subject (now in the possession of the Duke of Sutherland), but still exceedingly fine.

———?

334. St. Cecilia.—Full-length; life-size.

SHE is seated at the organ, and habited in a rich drapery, partly amber and partly olive-green. Angels are seen in a glory above, and musical instruments and books are scattered in the foreground.

What this picture may once have been, and by whom painted, it were difficult to say. I have seldom seen a picture so shamefully maltreated

—so patched and repainted. About a foot has been added to the original canvass at top and bottom, all painted over by Sir Francis Bourgeois himself, whose clumsy hand (*con rispetto parlando*) is clearly distinguishable.

The legend of this popular saint, in itself beautiful, has been the subject of many beautiful pictures. She was a young Roman lady, an early convert to Christianity, who, having renounced all worldly pursuits, dedicated herself to heaven and the practice of music, in which she excelled—hence the old legend ascribes to her the invention of the organ. She had made a vow of perpetual chastity, but her parents having married her against her will to Valerian, a noble Roman, Saint Cecilia contrived not only to keep her vow, but she converted her husband and his brother to the Christian faith, and with them suffered martyrdom about the year 230.*

ANNIBAL CARRACCI.

335. The Virgin, Infant Christ, and St. John.

A SMALL cabinet picture, about nine inches in height.

NICOLO POUSSIN.

336. The Assumption of the Virgin.

THE subject is introduced into a fine poetical landscape, above which the Virgin is seen floating into heaven on golden clouds. The whole is beautifully painted; but I need hardly remark that the incident is too sacred and important to be merely accessory to a landscape.

Size about 18 in. by 15 in.

CARLO DOLCE.

337. The Mater Dolorosa.

A head only, crowned with thorns.

NORTHCOTE.

338. Portrait of Mr. Noel Desenfans.

GUIDO.

339. The Martyrdom of St. Sebastian.

Nearly full-length; life-size.

ST. SEBASTIAN was a soldier of the Pretorian Guards, and

* She is the subject of two chef-d'œuvres of art—the St. Cecilia of Raphael at Bologna, and the dead St. Cecilia of Bernini.

a Christian. During the terrible persecution of the Christians under the Emperor Dioclesian (A.D. 284), Sebastian, refusing to renounce the faith in which he had been born, was condemned to be shot to death with arrows by his fellow-soldiers. This sentence was executed on the Palatine Hill; but some charitable Christian women coming by night to take down his body from the tree to which he was bound, discovered that life was not yet extinct, and by their ministry he was restored: but being discovered and retaken, and persisting in the faith, he suffered martyrdom a second time, and was stoned to death at the age of twenty-two.

St. Sebastian is a favourite saint among the Italian women, from the peculiar circumstances of his story: while his youth, his beauty, the opportunity for the display of the figure and of strong expression, have rendered him a favourite subject for artists. The St. Sebastian of Carlo Dolce, in the Corsini Palace at Florence; that of Titian, at Vienna; and the noble statue of Puget, at Genoa, are amongst the finest examples I have seen.

Guido was fond of the subject, and has frequently repeated it. This is an admirable picture, felt and executed with more power than is usual with him. It is said to have been painted for his patron, Cardinal Barberini, about 1620. Another, differing in the attitude, was in the Orleans Gallery.

SIR JOSHUA REYNOLDS.

340. Mrs. Siddons as the Tragic Muse.

THE original picture, painted for Mr. W. Smith, in 1783, is in the Grosvenor Gallery.* This duplicate was painted for M. de Calonne, the French minister, when he was in England about 1788. It is of a smaller size than the original, and altogether so inferior in point of execution, so marred in effect, as to lend some probability to the assertion of Hazlitt, that it was painted in great part by a pupil of Sir Joshua's, a young man of the name of Score. He had this anecdote, I presume, from his friend Northcote. The subject, however, has not lost all its original brightness, and it is one of the most interesting pictures in the gallery. The unequalled actress represented in this picture, not less honoured for her virtues than admired for her genius, died in 1833.

* A particular account of it, and the circumstances under which it was painted, will be given in the catalogue of the Grosvenor Gallery.

MURILLO.

341. The Assumption of the Virgin.

A SMALL composition, in his usual style.

CARLO MARATTI.

342. A Holy Family.

A COMPOSITION of six figures: the Virgin and Child, St. John, St. Elizabeth, and St. Joseph. Behind this group stands a saint holding a book. Angels are seen above.

It appears to be a study for a large picture.

——?

343. Judith with the Head of Holofernes.

A SMALL copy from Allori's great picture in the Pitti Palace at Florence, engraved by Gandolfi. It is said, traditionally, to be the portrait of Allori's faithless mistress, La Mazzafierra.

LUDOVICO CARRACCI.

344. The Entombment of Christ.

A SMALL composition of six or seven figures.

It has become very dark, and is not a good example of the master. It is inferior to the small picture of the same subject in the National Gallery.

PAUL VERONESE.

345. The Adoration of the Magi.

A COMPOSITION of six figures. The group is artificially lighted by a torch held by an angel on the right. Two angels are seen above.

A small upright picture, very striking in effect and colour.

ANDREA SACCHI.

346. The Mater Dolorosa.

HALF-LENGTH, in a circle; the hands clasped; the head crowned with thorns.

MURILLO.

347. The Virgin and Child in a glory.—Called "the *Madonna del Rosario.*"

THE figures full-length, life-size; throned amid clouds, and

sustained by four angels. The heads of the mother and child appear to be portraits from common life.

A fine picture, improperly called here an Assumption. The total absence of elevated religious feeling in the expression is in some respect compensated by the beauty and life in the heads, the brilliance of the colouring, and the softness and finish of the execution.

GUERCINO.

348. The Woman taken in Adultery.

A COMPOSITION of five figures; half-length, life-size.

A good picture, in his vigorous, forcible manner. The contrite expression of the woman, with her folded hands, and eyes "bowed down by penetrative shame," is exceedingly fine and touching, reminding us of the man who would paint the Hagar of the Brera. The attitude of the accuser is also most expressive; but the head of the Saviour a failure.

ANNIBAL CARRACCI.

349. The Adoration of the Shepherds.

A COMPOSITION of seventeen figures, less than half life-size. Conspicuous on the left is a shepherd standing, blowing the bagpipes with might and main. Two children, one of whom is offering a dove.

The whole of this picture is well studied, well painted; but, like many others of the same artist, too studied, too academic; cold in the sentiment and treatment. It is, I think, engraved.

CARLO CIGNANI?

350. A Magdalen.—Half-length; life-size.

RUBENS.

351. Mars, Venus, and Cupid.

FIGURES full-length; life-size. Venus is seated on a couch, and Cupid is climbing upon her knee, and looking up in her face. Mars is seen behind, buckling on his armour.*

Painted with his usual spirit and vigour, all his characteristic splendour of colour, luxuriance of fancy, and coarseness of feeling. Origin-

* The head of Mars is a portrait of Rubens when young.

ally Venus was represented as pressing the milk from her bosom into the mouth of Cupid: an idea which Rubens frequently repeated, and which seems to have been with him a favourite image of fecundity. Sir Francis Bourgeois painted this out, and the alteration is visible. From the Orleans Collection, and subsequently in the possession of Mr. Vandergucht and Mr. Bryan.

Engraved by Bolswert.

352. A Group of Children in a Landscape.

A SMALL picture, which may once have been fine: the colour is nearly gone, and it is in very bad condition. It is here attributed to Nicolò Poussin.

HOLBEIN?

353. A Portrait.

AN old man, in a black cap and a dark robe trimmed with fur, holding with both hands a book. Three-quarters; less han half life-size.

Painted with much literal truth and individuality of character: the eyes are peculiarly small. From the Calonne Collection.

———?

354. A Holy Family.

FOUR figures. The Virgin is suckling the infant. Joseph is asleep in the background: St. John standing.

In the catalogue ascribed to Raphael; I must needs say it, most absurdly. It is a late, and altogether indifferent picture.

RUBENS.

355. Maria Pypeling, the Mother of Rubens.

When about sixty.

FULL-LENGTH, seated; the face seen in front; habited in a dark gown trimmed with fur; holding in one hand a book, in the other a handkerchief. Most unaffected and dignified in character and treatment.

If this portrait be from the life, it must have been painted before Rubens went to Italy in 1600, as his mother died during his absence (in 1608). Rubens, who lost his father early, was chiefly educated by his mother, whom he never ceased to regard with equal tenderness and respect.

A BRIEF INDEX

To a few of the most remarkable and interesting Pictures in the Dulwich Gallery.

*** The figures refer to the numbers in the Catalogue.

Berghem	185. 200. 208.
Both	36.
Brouwer	Interior, 54.
A. Carracci . . .	A Nativity, 349.
M. A. Caravaggio.	The Locksmith, 299.
Claude	270.
Albert Cuyp . .	76. 169. 192. 239.
G. Douw (*so called*)	A Lady playing on the Virginals, 106. Ceres seeking her Daughter, 238.
Gainsborough . .	Mrs. Sheridan and her Sister, 1.
Gonzales	237.
Guercino	The Woman taken in Adultery, 348.
Guido	Europa, 259. St. Sebastian, 339. St. John, 331.
Hobbema	The Mill, 131.
Karel du Jardin .	229.
F. Mola	261. 284.
Morales (*so called*)	329.
Murillo	The Flower Girl, 248. Spanish Boys, 283. The Madonna del Rosario, 341.
Opie	His own Head, 3.
N. Poussin . . .	295. 300. 305. 291. Rinaldo and Armida, 315.
G. Poussin . . .	257.
Pynaker	150.
Rembrandt . . .	Jacob's Dream, 179. A Girl at a Window, 206.
Rubens . . .	Samson, 168. Mars and Venus, 351. Portrait, 355.
Salvator Rosa . .	220. 271.
Teniers	132. 139. 155.
Titian	A Sketch of Europa, 230.
Vanderwerf . . .	191.

VAN DYCK . . . 26. Charity, 124. Madonna, 135. 214.
VANHUYSUM . . . 121. 140.
VELASQUEZ . . . 194. Fine Portrait of Philip IV., 309. 222.
WATTEAU . . . . 210.
WOUVERMANS . . 93. 173. 228.
P. VERONESE . . . St. Catherine, 268. 333.
PORTRAITS of Kemble, 153. Mrs. Siddons, 340. Opie, 3. Sir J. Reynolds, 146. Earl of Pembroke, 214. Marie de Medicis, 187. Philip IV., 309. Don Carlos, 194. Mrs. Sheridan, 1. C. S. Pybus, 97. Loutherbourg, 111. Archduke Albert (*so called*), 218. Wouvermans, 282. Mother of Rubens, 355. Louis XIV., 2. Boileau, 98.

The Linley family are not numbered. The beautiful head of William Linley is at present in the centre room, next to No. 221.

BARRY'S PICTURES,

IN THE COUNCIL-ROOM

OF THE

SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES, AND COMMERCE,

ADELPHI.

*** Respectable persons are admitted to see these Pictures any day of the week, except Wednesday and Sunday.

BARRY'S PICTURES.

INTRODUCTION.

THE six great pictures painted by Barry, for the Society of Arts, in the Adelphi, are almost unknown to the public at large; and though so easily accessible, there are but few people in London, even among those who take an interest in art, to whom they are familiar. Yet they are most interesting and remarkable, not only because their history—the circumstances under which they were painted—form a striking chapter in the annals of art in England, but because, with all their faults, they are up to this time the greatest historical works of the English school;—the only pictures of the kind I know of, which were undertaken in a spirit of faith and enthusiasm by a man learned in his art, and who deemed most nobly of it; a man of an original, vigorous, and comprehensive mind, whose faults (like those of his pictures) were great enough in all conscience, but not the faults of meanness or deficiency—rather of what Coleridge used to call *too-muchness*, of every kind.

Decorative painting in the grand sense—painting in its alliance with architecture—was much in fashion in England towards the end of the seventeenth and the beginning of the eighteenth century; but though practised on a large scale, it was anything but a *grand* scale. How much more of real taste and greatness of style in the little dining-room decorated à l'antique, for Mr. Bellenden Kerr, than in all those acres of canvas, "where sprawl the saints of Verrio and Laguerre," which Sir James Thornhill, and Amiconi, and Kent, have covered with angels, allegories, gods, and god-

desses,—and servile, tawdry flattery of kings and queens, and literally at so much per yard!

Fresco painting, so successfully revived of late years in Germany, and which has called forth the highest powers of their best painters, is as yet unknown in England. Yet we have all *heard*, at least, of the King of Bavaria's palace at Munich, enriched by the frescos of Schnorr and the sculptures of Schwanthaler; and of the interior of the church there, covered with the glorious creations of Cornelius and Hesse; and of the magnificent corridor of the Pinakothek, wherein is depicted the history of the progress of painting; and of the palaces of the Duke of Baden and the Duke of Meiningen, and of the hunting-seat of the Crown Prince of Bavaria, painted by Von Schwind, whose whole soul seems to be overflowing with the poetry of his art. When I was last in Germany, I found Edward Bendeman employed in painting the Audience Hall in the King of Saxony's palace with a subject similar to that which Barry has here chosen—the "history of the progressive civilisation of the human race, through religion and law." This subject Bendeman has treated in a frieze about four feet deep, running round the room, beneath which are painted the colossal figures of the great legislators and teachers celebrated in sacred and profane history. I also found the Grand-Duchess of Weimar busied in decorating her palace with a series of subjects from the four great poets who have shed a glory on her little capital,—Herder, Wieland, Goethe, Schiller; adding yet another to the many memorials which this munificent princess will bequeath to the people over whom she has been called to reign.

When at Berlin a few years ago, I saw a series of small cartoons by Baron von Schinkel (the famous architect), being compositions for adorning the interior of the portico of the Museum at Berlin. There was first the allegory of *Heaven*,

or the Celestial Creation; the Dance of the Constellations; Saturn, and the Titans withdrawing into darkness before Jupiter begins the frame of the new heaven and earth; Night, the first great mother, unfolding her mantle, and loosing the embryos of all existences; the Birth of Eros, or Creative Love; the Genius of Science, sounding the depths of chaos; the Birth of Harmony; the Day-spring, or Dawn; the Rising of Venus; and at length the bursting forth of the glorious day, Phœbus in his might, revealing and illumining the new creation. Then came the Allegory of Earth, represented under the four seasons; the Morning, or Spring-time, accompanied by Youth, Love, and Poetry; Summer, or Noon, accompanied by Imagination and Art. Then Autumn, or Evening, with the vintage and the harvest; Labour, and the perfecting of art. Then Night, or Winter; the Muses, rejoicing in the company of Age and Wisdom; the Astronomer, studying the heavens. Lastly, the Human Wanderer through the previous scenes bids adieu to the hospitable Muse, and embarks on the wide, shoreless, moon-lit sea, in search of another world—another birth of day, of love, of joy, which is seen faintly dawning in the far distance.

There were, besides, two other compartments: one representing the mutual aid of human beings in all natural exigences and accidents—as, a deluge; the other, mutual help in all miseries mutually inflicted—as, war.

An exact critical account of this extraordinary pictorial poem I cannot give. I now describe it from the short memorandum made at the time; it struck me as being very learned, full of profound and suggestive thought; much of it very graceful, and some part very beautiful. It has not yet been painted in fresco, but I am assured that either this or some other work of the kind will be executed in the Museum, under the auspices of the present King of Prussia, whose beautiful villa of Charlottenhof, with its antique deco-

rations, built and designed by himself, gives earnest of the elegant and learned taste he possesses. Meantime, what are we doing in England? With us, the office of decorating a royal palace has been entrusted to upholsterers and picture hangers, and a pretty affair they have made of it! And as to our great public buildings, with the single exception of Whitehall, where the ceilings painted by Rubens yet exist, I believe they exhibit nothing better than the vile, weak, mindless daubings perpetrated by contract in Charles II.'s and George I.'s time. If the education and intelligence of our populace are to be the measure of the works placed before them; if our painters are to paint *down* to the comprehension of the people, instead of elevating and instructing them; if nothing is to be exhibited in our churches, halls, or palaces, that costs the labour of thought to produce or to understand, nothing but what is "intelligible to the meanest capacity," then, indeed, let us look to have our new houses of parliament adorned, for the encouragement of our native painters, with compartments painted in landscape, or with a frieze of portraits running round the walls: or, perhaps—if this be deemed too exclusively advantageous to one class of artisans—we may be doomed, for the express encouragement of our Manchester manufacturers, to see the walls hung with rococo papers, and silks and satins of the newest fashion, with plenty of gilding, à la Louis Quatorze.

Still it cannot be denied that the public feeling with regard to art has advanced in a degree since the days of poor Barry, of whom we are now to speak. His lofty imaginings, his exalted ideas of the capabilities and purposes of painting, might *now* stand a chance of being understood and appreciated; might meet with toleration, and even with sympathy, if not with employment and patronage;—but art, like religion and philosophy, has its martyrs—men whose minds are in advance of their time, whose existence is wasted

in that flame which is to serve as a beacon-light to others; and Barry was one of these. In vain he painted and printed, and stormed, and harangued, and exhorted: our public, as far as art was concerned, was "like a dish of skimmed milk," and not to be moved to glorious enterprise by this fiery Hotspur of artists. "The audacious honesty of this eminent man," says Cunningham, "conspired against his success in art; he talked and wrote down the impressions of his pencil. The history of his life is the tale of splendid works contemplated and seldom begun, of theories of art, exhibiting the confidence of genius and learning, and of a constant warfare waged against a coterie of connoisseurs, artists, and antiquarians, who ruled the realm of taste."

The *object* of his life was to elevate the noble art he practised, by directing it to ethical and national purposes; while it was his fate to live, with respect to natural and common enjoyments, a life of privation, and with regard to the expectations he had formed, a life of disappointment. These contradictions soured his temper; but let it be observed that the same causes did not sour the temper of the gentle Flaxman, who was as much before the time and superior to the time in which he lived as Barry could have been, and remains to this hour as little appreciated by the generality of his countrymen. But I am not writing the history of Barry; and shall merely give here so much of his biography as may serve to illustrate his pictures in the Adelphi, and the circumstances under which they were painted.

James Barry was born at Cork in 1741, and early displayed a decided genius for art, as well as that eccentric and irascible character which doomed him to a solitary, troubled, embittered existence, and placed him in such striking contrast with the bland, prosperous, amiable Reynolds. Edmund Burke first drew him from poverty and obscurity. I will not say he *patronised* him; such an expression

would not do justice to the helpful, generous sympathy displayed on the one side, nor to the independent spirit maintained on the other. Considering Barry's peculiar temper, there was real magnanimity in the simplicity and gratitude with which he accepted the means of subsistence from Burke while pursuing his studies abroad. He was never servile; Burke never presuming. The unreasonable impatience and ill humour of Barry caused a diminution of their good understanding; but there remained to the last heartfelt gratitude on one side, and respect on the other.*

Barry studied five years at Rome; quarrelled with the painters there—a poor set they were; came to England in 1771, and very soon contrived to make enemies of almost all the painters here. His views of art were too large; his aspirations too lofty to be understood. He criticised with severity the mean pretensions of some of the fraternity. They attacked him in turn. He indulged more and more his eccentric habits and angry feelings; he lost, by his unyielding acerbity, the few patrons his genius had gained, and sunk into neglect, obscurity, and poverty. About this time the Society of Arts proposed to the members of the newly-instituted Royal Academy to paint the interior of their great Council Room in the Adelphi; the painters to be reimbursed by the public exhibition of their works when finished. The Royal Academy, with Reynolds at their head, declined the proposal altogether. Barry, as a member of the Academy, signed the refusal with the rest; but soon afterwards he stepped forward and offered to execute the work himself,

* While studying at Rome, Barry painted and sent to his friend Burke the picture of Adam and Eve, now in the ante-room leading to the Council-room of this Society. The *sentiment* of this picture is far superior to the execution: the drawing—particularly in the figure of Eve—most feeble and faulty; yet the *insinuation* in her look and attitude, and the irresolution of Adam who holds the untasted fruit, are very well conceived and expressed. One of the first works executed on his return was the beautiful little picture of "Mercury inventing the Lyre," of which there is an engraving by J. R. Smith.

provided he were furnished with the materials. At the time he made this offer, he had just sixteen shillings in his pocket, and was dependant for his daily bread on the work of his hands. His offer was accepted. In 1777 he commenced the task. He chose for his subject the History of Human Culture, or rather, the illustration of that great law, "that our happiness here and hereafter depends on the proper development and cultivation of the faculties which God has bestowed on us." He worked all day long, alone and unassisted, and at night he made drawings and sketches, by the sale of which, to print-sellers and picture-dealers, he earned a bare subsistence; and under these circumstances finished, within six years, his extraordinary undertaking. During the progress of the work, which took double the time and labour he at first calculated, he had asked an allowance of 100*l*. a year to live upon meanwhile. This was refused; but the Society voted him two sums of 50*l*. each, and 100*l*. on the conclusion of the work. They also allowed him the profits of a public exhibition of the pictures, which produced 500*l*. He received presents from some generous noblemen, who were struck, perhaps, by the perseverance and magnanimity of the artist, more than by the beauty of his work. One friend bequeathed him 100*l*. Barry was neither careless nor profuse. He placed the money thus acquired at interest, and lived on a small annuity, which just supplied his absolute wants. Becoming every year more recluse, more eccentric, a touch of insanity seems at last to have mingled with his reveries, and shadowed his mind. He died under melancholy circumstances in the year 1806, at the age of 65. In his character, in his strange caprices, in his disdain for conventional manners, and his wild suspicion that he was marked out for calamity and persecution, Barry reminds us of Rousseau; but in some respects he was far superior to the Frenchman: he had distinct and unswerving principles of

right and wrong, and acted up to them consistently through life. That he was expelled by the Royal Academy is a circumstance that will be always remembered much more to the disadvantage of that grave body than his own.

We come now to the consideration of his pictures,—in which there is, indeed, much to criticise; but the unassisted head and hand of one man has not yet achieved anything on so grand or large a scale. They form a series of six compositions, not painted on the walls, but on canvas. It was not Barry's intention that they should be framed, but rather fixed against the wall, as though they had been painted on it. They are now bordered with a gilt frame; the two largest occupy two sides of the room, 42 feet in length; the other four are placed two at each end. The general fault of these pictures is, the bad style of colour: the predominance of a reddish brown throughout, the opacity of the shadows, the whiteness of the lights,—in short, the want of harmony of effect, which immediately strikes the eye very unpleasantly; the drawing, too, is heavy and inelegant. The three first are, in colour and composition, much superior to the three last.*

The description and explanation of each picture I shall give in Barry's own words, partly in justice to *him*, and partly because they are in a style so characteristic of the man, that it adds greatly to the interest of the pictures. He

* My friend Allan Cunningham, in his delightful 'Memoirs of the Painters,' has this passage in reference to Barry's Pictures:—"The fault of the work lies in the subject: he that runs cannot read, and he who reads cannot always understand. The grand style (which our artist thought to revive in this fashion) is the simplest of all, and can be comprehended without comment." This is no place to enter upon the discussion; but I do protest against this principle—which I know to be seriously entertained by some critics and painters—as subversive of the objects and ends of high art. What would Allan Cunningham have made of Flaxman's Shield of Achilles, with its allegory of the universe, if he had never read Homer, aye, and the commentators too?—would it not have been to him a "splendid riddle?" "La nature, et l'art qui la copie, ne disent rien à l'homme stupide ou froid—peu de chose à l'homme ignorant."

launches out occasionally into long, rambling discussions on art, morals, politics, and "things in general;" all which have been omitted as superfluous: and I have added some critical remarks on the pictures, individually considered, which may be found useful to the general visitor. No one, I think, after half an hour's contemplation of these extraordinary works, can leave the room without acquiescing in Dr. Johnson's remark upon them, as recorded by Boswell:— "Whatever the hand may have done, the mind has done its part; there is a grasp of mind here which you will find nowhere else."

CATALOGUE.

THE SUBJECT.

"In this series, consisting of six pictures on subjects useful and agreeable in themselves, I have still further endeavoured to give them such a connexion as might serve to illustrate one great maxim of moral truth, viz. that the obtaining of happiness, as well individual as public, depends upon cultivating the human faculties. We begin with man in a savage state, full of inconvenience, imperfection, and misery; and we follow him through several gradations of culture and happiness, which, after our probationary state here, are finally attended with beatitude or misery. The first is the story of Orpheus; the second, a Harvest-home, or Thanksgiving to Ceres and Bacchus; the third, the Victors at Olympia; the fourth, Navigation, or the Triumph of the Thames; the fifth, the Distribution of Premiums in the Society of Arts, &c.; and the sixth, Elysium, or the state of Final Retribution: three of these subjects are poetical, and the others historical."

1. Orpheus.

"THE story of Orpheus has been often painted; but by foolishly realizing a poetical metaphor, whatever there was valuable in it has been hitherto overlooked. Instead of treating it as a mere musical business, as a man with so many fingers operating on an instrument of so many strings, and surrounded with such auditors as trees, birds, and wild beasts; it has been my wish rather to represent him as he really was, the founder of Grecian theology, uniting in the same character, the legislator, the divine, the philosopher, and the poet, as well as the musician. I have therefore placed him in a wild and savage country, surrounded by people as savage as their soil, to whom he (as a messenger from the gods, and under all the energies of enthusiasm) is pouring forth those songs of instruction which he accompanies in the closes with the music of his lyre.

"By the action of Orpheus, I have endeavoured that the song may appear the principal, and the music of the lyre but as an accompaniment and accessory, which to me seems not only more verisimilar on such an occasion, but also to be the true and natural way of explaining all those passages in the ancient writers, where such extraordinary effects have been ascribed to music. Those who, like the ancients, would operate upon the mind, must look for something more substantial than sonatas or mere inarticulate tune, which generally reaches no farther than the ear.

"At some distance on the other side of a river is a woman milking a goat, and two children sitting in the entrance of their habitation, a cave, where they are but poorly fenced against a lion, who discovers them as he is prowling about for prey; a little farther in the distance are two horses, one run down by a tiger; by which I wished to point out that the want of human culture is an evil which extends (even

beyond our own species) to all those animals which were intended for domestication, and which have no other defence but in the wisdom and industry of man. In the woman with the dead fawn over her shoulder, and leaning on her male companion, I wished to glance at a matter often observed by travellers, which is, that the value and estimation of women increase according to the growth and cultivation of society; and that amongst savage nations they are in a condition little better than beasts of burthen,—all offices of fatigue and labour, every thing, war and hunting excepted, being generally reserved for them.

"As Orpheus taught the use of letters, the theogony or generation of the gods, and the worship that was due to them, I have placed before him papers, the mundane egg, &c., a lamb bound, a fire kindled, and other materials of sacrifice, to which his song may be supposed preparatory. Considerably behind, in the extreme distance, appears Ceres, as just lighting on the world. These circumstances lead us into the second picture, which consists of some of the religious rites established by those doctrinal songs of Orpheus."

Barry seems to have had full in his mind the fine passage in Lucretius, describing the primitive condition of mankind:—

"Nor fire to them its uses had reveal'd;—
The blood-polluted furs a vesture yield:
Midst oaks whose rustling mast bestrew'd the ground,
Nourish'd they lay, their feasts with acorns crown'd:
With uncouth limbs they crouch'd in mountain cave,
Or groves and woodland glens a shelter gave;
And close in thickets till the storm were past,
They shunn'd the pelting shower and beating blast;
No common weal the human tribe allied,
Bound by no laws, by no fix'd morals tied,
But far more pressing fears their thoughts possessed,
Wild beasts would steal upon their harass'd rest;
The shaggy boar, or lion, rushing nigh,
Would force them from their rocky cells to fly," &c.

Of this picture of Orpheus some parts are admirable. The figure of Orpheus is taken, I suspect, from the St. John Preaching in the Wilder-

ness, of Raphael—but borrowed and applied, as Raphael himself applied the ideas of others. The heads of the two women reclining on the ground, and looking up with ecstasy at the poet, are charming; the child lying on the ground is particularly awkward and ill-drawn; the landscape behind very fine and poetical.

2. A Grecian Harvest-home; or, Thanksgiving to the Rural Deities, Ceres, Bacchus, &c.

"In the foreground are young men and women dancing round a double terminal figure of Sylvanus and Pan, the former with his lap filled with the fruits of the earth, &c.; just behind them are two oxen with a load of corn, a threshing-floor, &c.; on one side is just coming in, the father or master of the feast, with a fillet round his head, a white staff or sceptre, and his aged wife;—in the other corner is a basket of melons, carrots, cabbage, rakes, a plough, &c., and a group of inferior rustics drinking. If this part should be thought less amiable, more disorderly and mean than the rest, it is what I wished to mark. In the top of the picture, Ceres, Bacchus, Pan, &c. are looking down with benignity and satisfaction on the innocent festivity of their happy votaries; behind them is a limb of the zodiac, with the signs of Leo, Virgo, and Libra, which mark this season of the year.

"In the distance is a farm-house, binding corn, bees, &c., male and female employments, courtship, marriage, and a number of little children everywhere. In short, I have endeavoured to introduce whatever could best point out a state of happiness, simplicity, and fecundity, in which, though not attended with much *éclat*, yet, perhaps, the duty we owe to God, to our neighbour, and ourselves, is much better attended to, than in any other stage of our progress; and it is but a stage of our progress at which we *cannot* stop, as I have endeavoured to exemplify by the group of contending

figures, in the middle distance, where there are men wrestling; one of the lookers-on has a discus under his arm, &c.; on the other side, the aged men are sitting and lying along, discoursing and enjoying the view of those athletic sports in which they can no longer mix; and which (as we are informed by the ancients) gave rise to those wise and admirable national institutions, the Olympian, Isthmian, and Nemean games of the Grecians, which make the subject of the next picture."

There is great beauty in this picture. The conception is very classical and poetical; some of the groups most graceful. The bending figure of one of the dancing nymphs is particularly airy and elegant.

3. Crowning the Victors at Olympia.

"I HAVE taken that point of time when the victors in the several games pass in procession before the Hellanodicks or judges, where they are crowned with olive, in the presence of all the Grecians. The three judges are seated on a throne, which is ornamented with medallions of their great legislators, Solon, Lycurgus, &c., under which come trophies of the victories of Salamis, Marathon, and Thermopylæ, which are not improper objects of commemoration for such a place.

"As the Greek chronology was regulated by those games, one of the judges, with his hand stretched out, is declaring the Olympiad, and the name, family, and country of the conqueror. At the foot of the throne, on one side of the table, on which are placed the chaplets of olive and palm-branches, there sits a figure, who is just going to write down in a scroll of parchment what the hellanodick is proclaiming. This scroll appears to be a register of the Olympiads, and the names of the conquerors, which were set down together. Near this table an inferior hellanodick is crowning

the victor in the foot-race, and putting into his hand the branch of palm. The next figure is a foot-racer, who ran armed with a helmet, spear, and shield; the next is a pancratiast, and the victor at the cestus; then comes the horse and the chariot. In the chariot is Hiero of Syracuse. The person who leads the chorus is Pindar. The old man on the shoulders of the boxer and pancratiast is Diagoras of Rhodes, who, having been often in his younger days celebrated for his victories in those games, has now, in his advanced age, the additional felicity of enjoying the fruit of the virtuous education he had given his children, he being carried round the stadium on the shoulders of his two victorious sons, amidst the acclamations of the people of Greece. Cicero, Plutarch, and other great men, have taken notice of this incident, and one of them mentions the saying of a Spartan on this occasion, which strongly marks the great estimation in which those victories were held.* The spectators for the most part consist of all those celebrated characters of Greece who lived nearly about that time, and might have been present on the occasion. The rearing up of the horse, which comes next after the boxer, has, by opening that line of figures, furnished me with an opportunity of introducing Pericles, whom I wished to represent in an action of some energy, speaking to Cimon; and there were many differences and matters of importance between them. Near him are Socrates, Anaxagoras, Euripides, &c., who may be supposed to be entertained with the wisdom and eloquence of the speaker; whilst the profligate Aristophanes is appearing just behind him, attentive to nothing but the

* The Spartan exclaimed, "Now die, Diagoras, for thou canst not mount to heaven!" meaning, that after so great a triumph nothing more remained to live for on earth. This Diagoras is said to have died with joy when he beheld his three sons victors on the same day. His daughter was made the only exception to the exclusion of females from these games.

immoderate length of Pericles's head, at which he is ridiculously pointing and laughing, verifying what the wise man has long ago observed: 'He that cometh to seek after knowledge with a mind to scorn and censure shall be sure to find matter for his humour, but no matter for his instruction.' But my dislike of this base character has, I fear, withheld me from bringing in enough of his head to impress the idea of his likeness to the bust from whence it was taken; if so, he may do for any other wretch of this class, and there will be found no want of them upon similar occasions in all times. When I painted this figure of Pericles I knew of no bust of him remaining, and had nothing to follow but that description of him in Plutarch, which amounts to little more than the circumstance of the great length of his head; and the late Lord Chatham being just then dead, and there being a striking resemblance in the character and fortunes of those two great men, I was determined to melt them into one figure, and keeping the length of the one in the upper part of the head, to introduce in the features below the resemblance of the other.

"The man with the bandage over one eye, who is strewing flowers, and congratulating the armed foot-racer, shows this to be a contest of glory, and not of rancour; just behind the man who is registering the Olympiads is Herodotus, with his 'History of Greece' in his hand; and near him, and further in the picture, is one in white, with his finger on his lips, and that system in his hand which was held by the Pythagoreans, and has been since revived by Copernicus; near him stand Hippocrates, Democritus, &c.; behind the stadium is the altis, where the statues of the Victors were placed, and the temple of Jupiter Olympius. In the distance is the town of Elis and the river Alpheus. The basso-relievo on the chariot of Hiero is the contest between Neptune and

Minerva for the naming and patronage of Athens. At one end of the picture is a statue of Minerva, at the other a statue of Hercules treading down Envy, which are comprehensive exemplars of that strength of body and strength of mind which were the two great objects of Grecian education. In the Minerva I have followed the original passage in Homer, and Pausanias's description of her statue by Phidias: not to mention other matters, it is not a little surprising to find that circumstance, so proper and so truly terrific, of the rim of serpents rolling round the Ægis, omitted in all of the statues I have seen of her, except one which is in the Capitol at Rome; though this statue is in other, and more essential respects, of no great worth, as the majesty, grandeur, and style of proportions of Minerva are her particular characteristics, and not merely her helmet and Ægis. There is a fine head of Minerva in the possession of the Earl of Shelburne, which is conceived and executed in a masterly and truly Grecian manner.* As to the Hercules treading down Envy, on the other side, Horace observes that this was Hercules's last labour, and cost his life before it could be effected: by the bye, it is no doubt a good and a wise distribution, that Envy should continually haunt and persecute the greatest characters; though for the time it may give them uneasiness, yet it tends, on the one hand, to make them more perfect, by obliging them to weed out whatever may be faulty, and occasions them, on the other, to keep their good qualities in that state of continued unrelaxed exertion, from which the world derives greater benefit, and themselves in the end still greater glory. On the basement of this statue of Hercules sits Timanthus the painter, with his picture, which is mentioned by Pliny, &c., of the Cyclops and Satyrs. As there is no portrait of Timanthus remaining (from a vanity not un-

* It is in the Statue Gallery at Lansdowne House.

common amongst artists), I shall take the liberty to supply him with my own."*

Of the six pictures this is by far the finest, and gives us a high idea of Barry's capabilities both as a thinker and a painter. It contains twenty principal figures, life-size, and many others in the background. The conception is really grand; many of the heads admirable for character and expression; and the background—the temple on a lofty hill, with a flight of steps ascending to it, very finely imagined, and very happily contrived by its leading lines to vary the composition.

4. Commerce; or, the Triumph of the Thames.

"THE practice of personifying rivers, and representing them by a genius, or intelligence, adapted to their peculiar circumstances, is as ancient as the arts of poetry, painting, and sculpture. It has therefore been my endeavour to represent Father Thames as of a venerable, majestic, and gracious aspect, steering himself with one hand, and holding in the other the mariner's compass, from the use of which modern navigation has arrived at a certainty, importance, and magnitude, superior to anything known in the ancient world; it connects places the most remote from each other; and Europe, Asia, Africa, and America are thus brought together, pouring their several productions into the lap of the Thames.

"Europe is bringing its fruits and wine; Asia its silk and cotton; America its furs; and (God be praised for it!) the great and general attention that has been so recently turned to the African part of our trade shows that this limb of my subject was not ill hit off, when the poor African himself, which is the commodity we have hitherto trafficked for, was represented manacled, with a halter about his neck, throwing his eyes to heaven for relief.†

"The Thames is carried along by our great navigators,

* A much finer and more characteristic portrait of Barry hangs over a door in the ante-room.

† This was written in 1782.

Sir Francis Drake, Sir Walter Raleigh, Sebastian Cabot, and the late Captain Cook of amiable memory, in the character of Tritons; over-head is Mercury, or Commerce, summoning the nations together, and in the rear are Nereids carrying several articles of our manufactures and commerce of Manchester, Birmingham, &c. If some of those Nereids appear more sportive than industrious, and others still more wanton than sportive, the picture has the more variety, and, I am sorry to add, the greater resemblance to the truth; for it must be allowed, that if through the means of an extensive commerce we are furnished with incentives to ingenuity and industry, this ingenuity and industry are but too frequently found to be employed in the procuring and fabricating such commercial matters as are subversive of the very foundations of virtue and happiness. Our females (of whom there are at least as many born as males) are totally, shamefully, and cruelly neglected, in the appropriation of trades and employments; this is a source of infinite and most extensive mischief;* and even of the males, the disproportion between those who are well and ill employed in this country is not as it will be when our legislators shall be as eagerly intent upon preventing evil as our ancestors have been in furthering party views and obtaining state emoluments. Perhaps the mere punishment of vice is not the only or the best method of introducing virtue; however, I have touched this matter lightly, as there is reason to think that the evil will soon cure itself.† In the distance is a view of the chalky cliffs of the coast of England, ships, &c."

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* This passage, written sixty years ago, is very curious. The "mischief" of which Barry here complains, and of which no one seems to have thought much in his time, is now agitating society to its very core.

† This also, written about 1782, shows the reflective and feeling character of Barry. The poor neglected painter had anticipated what our legislators are only now beginning to think of.

This picture is the worst of the whole series; the medley of the ideal and the actual is here ludicrous, and even offensive, and it were a waste of criticism to point out the glaring faults of every kind. The introduction of Dr. Burney, the musical composer, floating down the Thames among Tritons and Sea Nymphs, in his tie-wig and queue, furnished matter for deserved ridicule;—and on this occasion the criticism of some dowager of rank, who, spreading her fan before her face, exclaimed against such representation of her "good friend Dr. Burney dabbling in a pond with a parcel of naked girls!" was repeated as an excellent jest. The flying Mercury is dreadful, and the extraordinary nondescript lighthouse, or monument, in the background, was an after-thought of Barry's, and painted in a year or two after the publication of his print, in which it does not appear.

5. The Distribution of Premiums in the Society of Arts, &c.

"THE distribution of premiums in a society founded for the patriotic and truly noble purposes of raising up and perfecting those useful and ingenious arts in their own country, for which in many they were formerly obliged to have recourse to foreign nations, forms an idea picturesque and ethical in itself, and makes a limb of my general subject, not ill suited to the other parts.

"The sitting figure in the corner of the picture, who holds the instrument of the institution in his hand, is Mr. Shipley, whose zeal for whatever is of public benefit was very instrumental in the first framing of this society. One of the two farmers, who are producing specimens of corn to Lord Romney, the president, is Arthur Young, Esq., the very knowing and ingenious author of the 'Farmer's Tours,' &c. Near him is Mr. More, secretary to the society; on one side of Lord Romney is the Hon. Mr. Marsham, V.P.; on the other, and between him and His Royal Highness the Prince of Wales, who is habited in the robes of the Garter, is Salisbury Brereton, Esq., V.P. Towards the centre of the picture is a distinguished example of female excellence, Mrs. Montagu, who is earnestly recommending the ingenuity and in-

dustry of a young female, whose work she is producing;* around her stand the late Duchess of Northumberland;† the Earl Percy, V.P.; Joshua Steele, Esq., the ingenious author of that admirable treatise on the 'Melody of English Speech;' Sir George Saville, V.P.; Dr. Hurd, bishop of Worcester; Soame Jennings, and James Harris, Esqrs.: of Lady Betty Germaine, Mr. More, after long delaying me, could not get any picture. Near Mrs. Montagu stand the two beautiful Duchesses of Rutland and Devonshire; and if I have been able to preserve one half of those winning graces in my picture which I have so often admired in the amiable originals, the world will have no reason to be dissatisfied with what has been done. Between them I have placed that venerable sage, Dr. Samuel Johnson, who is pointing out this example of Mrs. Montagu as a matter well worthy their graces' most serious attention and imitation. My admiration of the genius and abilities of this great master of morality, Dr. Johnson, cannot be more than it is; but my estimation of his literary abilities is next to nothing when compared with my reverence for his consistent, manly, and well-spent life—so long a writer in such a town as London, and through many vicissitudes, without ever being betrayed into a single meanness that at this day he might be ashamed to avow.

"Further on is his Grace the Duke of Richmond, V.P.,‡ and near him is my former friend and patron Edmund Burke, Esq.; to the conversation of this truly great man I am proud to acknowledge that I owe the best part of my education. Providence threw me early in his way; and if my talents and capacity had been better, the public might

* Mrs. Montagu was at this time at the height of her celebrity, and considered as an arbiter of the public taste. She died in 1800.

† Lady Elizabeth Seymour.

‡ Charles, third Duke of Richmond, who in 1759 opened a gallery in his house in Whitehall for the use of the students in art. It was the first school for the study of the antique opened in England; but did not last long, being superseded by the Royal Academy.

have derived much satisfaction and some credit from the pains he bestowed upon me; it was he that maintained me whilst I was abroad during my studies, and he did not discontinue his very salutary attentions until my return, when it might be supposed I could no longer stand in need of any of them *. Further on are Edward Hooper and Keane Fitzgerald, Esqrs. and Vice-Presidents; his Grace the Duke of Northumberland, the Earl of Radnor, William Locke, Esq., and Dr. Hunter, are looking at some drawings by a youth who had obtained the premium of the silver palette; behind him is a boy with a portfolio under his arm, in whose countenance and action I wished to mark dejection and envy, as he is attending to the praises they are bestowing on the successful boy;† the clergyman behind is Dr. Stephen Hales, V. P., author of 'Vegetable Statics,' &c., a man, by the testimony of all that know him, not less eminent for his piety and virtue than for his ingenuity and great philosophical acquisitions; behind him are the late Lord Radnor, V.P., and Lord Folkstone, who was the first president of the society.

"But not to wander too far from my subject, we possess many illustrious characters with whose portraits I should have been happy to ennoble my work; but, circumstanced as I was, I found to my sorrow that waiting the leisure of so many people would bring with it too great a delay and expense, not of time only, but of somewhat else which I was less able to afford: even with the few that I have painted, this picture has cost me more time than all the rest of the work. This apology will, I hope, suffice for my having proceeded no further; and I can add to it with truth that, though there are many who can judge more accurately of worth and

* At the time this was written Barry was not on good terms with Burke.

† Had the expression in the boy's face been just the reverse, it would have been better and more consonant with the moral aim of the work.

abilities than I can pretend to, yet no man has more sincere love and reverence for them.

"As the society has given premiums for history, painting, and sculpture, I have introduced a picture and a statue in the background: the picture, of which part only is seen, is the Fall of Lucifer, a design which I made about five years since, when the Royal Academy had selected six of us to paint each a picture for St. Paul's Cathedral; the statue is the Grecian Mother, who, dying, and attentive only to the safety of her child, is putting it back from her breast, after which it is striving."

This picture is interesting, from the number of contemporary portraits introduced; but the best that can be said of it (as a picture) is, that the artist has treated a very prosaic subject without affectation, and with as much grace as it perhaps admitted.

6. Elysium; or, the State of Final Retribution.

"ALTHOUGH it is indisputably true that it exceeds the highest reach of human comprehension to form an adequate conception of the nature and degree of that beatitude which hereafter will be the final reward of virtue, yet it is also true that the arts which depend on the imagination, though short and imperfect, may nevertheless be very innocently and very usefully employed on this subject, from which the fear of erring ought not to deter us from the desire of being serviceable. If what shall be done be subservient to the views of piety and virtue; if no one be misled into vain or vicious ideas, it will be sufficient; the error will not be regarded which is only in the fable or vehicle, and not in the moral.

"In this concluding picture (which occupies the whole side of the room, and is of the same length with that of the Victors at Olympia, viz., forty-two feet each) it was my wish to bring together in Elysium those great and good men of all ages and nations who were cultivators and benefactors

of mankind; it forms a kind of apotheosis, or more properly a beatification of those useful qualities which were pursued through the whole work. On one side, this picture is separated from that of the Society by palm-trees, a large pedestal, and a figure of a pelican feeding its young with its own blood, which not unaptly typifies the generous labours of those personages in the picture, who had worn themselves out in the service of mankind. On the pedestal I shall inscribe a motto, which, with the alteration of a word or two, is taken from the conclusion of the speech of Virtue to young Hercules in 'Xenophon's Memorabilia.' 'They are the favourites of God whose lives have been actively virtuous; cherished by their friends, honoured by their country, they remain not buried in oblivion, but a glorious reputation makes them flourish eternally in the memory of all men.'

"Behind those palms, near the top of the picture, are indistinctly seen, as immersed and lost in the blaze of light, cherubims veiled with their wings, in the act of adoration, and incensing something not seen,—above them and out of the picture, from whence the light and glory proceed, and is diffused over the whole. This method of introducing the awful idea of God into the picture by his effects, rather than by any attempt to delineate him by a form, appears to me not only more proper but more elevated than representing him by the figure of an old man with a globe in his hand, as Raffael has done in his Dispute of the Sacrament, between whom and the saints that surround him there is very little perceivable difference. In the interior and distant part of the picture are many figures, most of them females, absorbed in glory; as they are not particularly distinguished they may stand for that species of character which forms the bond of society, and is the solace of domestic life. If one may believe (and why not?) that the reward hereafter to be bestowed

upon the good and amiable private man or woman will be proportionate to the grateful satisfactions that their complacency, benevolence, and affectionate friendships afford in this life, it will be very great indeed.

"The figure lying down with a pen in one hand, and nearest the eye of the spectator, is Roger Bacon, an English Franciscan Monk, with his Opus Majus in the other; near him are Archimedes, Descartes, and Thales who first taught astronomy to the Greeks, with a celestial sphere divided into five zones, the constellation of the Ursa Minor, which was the foundation of navigation, and a diagram for explaining the doctrine of eclipses, which he first discovered; in the hand of Descartes is a geometrical work on which they are attentive, where I have introduced that problem of the Cylinder, Sphere, and Cone as the ultimatum of ancient geometry, which Cicero tells us he had discovered on the tomb of Archimedes; opposed to this is another problem of Descartes; behind him are Sir Francis Bacon, Nicholas Copernicus, Galileo, and Sir Isaac Newton, who, with two angels, are looking at a solar system which the inferior angel is uncovering, whilst the superior, with one finger over a comet in its aphelion, and the other pointing up, may be supposed to explain some piece of Divine wisdom which her admiring hearers had been before unacquainted with; not only in this group but through the whole picture I have endeavoured to make the particular happiness of each class and order of men to consist greatly in the pursuit of their favourite studies, in which they may now be supposed to enjoy a more clear and distinct view of that adorable wisdom and infinite economy which, in proportion to the intelligence with which they are observed, will be everywhere manifest through all the works of God. Near the inferior angel is that great and good man Christopher Columbus, of Genoa, holding in his hand a chart of that western

world he had discovered ; the group of sitting figures next to him is the glorious Sextumvirate of Epaminondas, Socrates, Cato, the younger and the elder Brutus, and Sir Thomas More.

" I have put in the lap of M. Brutus (who is leaning on the shoulder of Sir Thomas More) that book it so well became him to write, upon the ' All-sufficiency of Virtue ;' Cicero mentions it in the fifth book of his ' Tusculum Disputations,' where he is treating the same subject himself, learnedly and eloquently, no doubt; but, notwithstanding, who does not regret the loss of Brutus's work, who was more than a mere talker, and whose whole heart and soul was altogether of a piece with his subject? Near M. Brutus is William Molyneux, of the kingdom of Ireland, with the Case of his country in his hand. This book, though written with an almost unexampled precision, force, and integrity, was in King William's time (to whom it was addressed) burnt by the hands of the common hangman, to the great infamy of the faction who then predominated.

" Behind Columbus are Lord Shaftesbury, John Locke, Zeno, Aristotle, and Plato; in the opening between this group and the next is Dr. William Harvey, with his work on the ' Circulation of the Blood ;' and sitting below him is the Honourable Robert Boyle holding a retort. The next group, at which Aristotle and Locke are looking, and Plato pointing, are legislators, where King Alfred the Great, the deliverer of his country, the founder of its navy, its laws, juries, arts, and letters, with his Dom book in one hand, is leaning with the other on the shoulder of that greatest and best of lawgivers, William Penn, who, in an age of the highest illiberality and intolerance, did establish a code of laws, and a government in Pennsylvania, which happily subsisted until the late troubles, and may be of service to future ages, as a most perfect model of equal and impartial privilege and

justice, of Christian meekness, forbearance, and brotherly affection, and consequently of the most finished, truest, and most useful national policy, particularly amongst people who may be unfortunately divided in matters of religion. Two of those laws (viz., *all* believers in a God tolerated, and all believers in Christianity, of whatever denomination, and however they may explain themselves, equally admitted to a participation in the government) I have inscribed in the code he is showing to Lycurgus, Solon, Numa, and Zeleucus. On the other side of Penn are Minos, Trajan, Antoninus, Peter the Great of Russia, Edward the Black Prince, Henry IV. of France, and Andrea Doria of Genoa. I have here introduced also those patrons of men of genius, Lorenzo de Medicis, Louis XIV., Alexander the Great, Charles I., Jean Baptist Colbert, Leo X., Francis I., and the illustrious Lord Arundel. It is admitted that some of those great men may have had exceptionable parts in their characters; but they were great men, and they were intentionally the instruments of great good to their several countries, which they have immortalized by their munificence, and the encouragement they gave to arts and letters, by wisely employing the greatest characters that came within their reach.

"Just before this group, on the range of rocks which separate Elysium from the infernal regions, I have placed the angelic guards. See Milton, book iv., v. 549. Immediately before this, in the most advanced part and entrance of the picture, is an archangel weighing something which is not seen, as the scales come below the frame; the preponderation of the balance towards Tartarus may, however, account for the emotion and expression of the angel's countenance turned towards the spectator. Behind this figure, or instrument of Divine justice (if I may use such a term), here is another angel of a different class and character, who is explaining something to my two favourite writers upon

the analogy between religion and nature, Pascal and Bishop Butler. Behind Francis I. and Lord Arundel are those children of peace and moderation, Hugo Grotius, Father Paul, Pope Adrian, &c., enjoying that unanimity which the selfishness and party-strife of others would not permit them to enjoy here below. In the top of the picture and near the centre sits Homer, who, with his head raised and turned towards that part from whence the glory proceeds, is now singing to his lyre somewhat in strains which Plato would not have condemned, in which he is accompanied by a choir of angels behind him. On his right hand sits Milton with a more modern instrument in his lap. Shakspeare sits next to Milton in a careless easy action, with loose papers flung negligently about him. Spenser and Chaucer are next. Behind Sappho, who is near Chaucer, with a pen in her hand, sits the poet Alcæus, who was so much admired by the ancients: though his writings are lost, yet fortunately there is a head of him remaining; and from the noble and spirited account Horace gives of his abilities I have found a companion for him, very much of his own cast, in our ancient bard Ossian, with whom he is talking; as to the merit of Ossian's poetry, whether it was better or worse, or of the same lofty, impetuous, fierce character with that of the Runic and Islandic bards, is now difficult to determine; but if we may be allowed to estimate him by the Fingal, Temora, &c., which the ingenious Mr. Macpherson has published in his name, it is certain he would do honour to any company to which he might introduce him. I agree, however, with the learned and very ingenious Mr. Shaw that Ossian, whatever his abilities may have been as a bard, was an Irish bard; what he has so clearly and so forcibly urged from his own knowledge, added to the united testimony of all the ancient writers of our islands, from Beda down to Camden, puts this matter beyond all dispute. I have

accordingly given Ossian the Irish harp, and the lank black hair and open unreserved countenance peculiar to his country; near him is another group, consisting of Menander, Molière, Congreve, — Brama, Confucius, Mango Capac. Next to Homer, on the other side, sits the great Archbishop of Cambray, with that first of all human productions, his inestimable poem of 'Telemachus;' Virgil is standing between, and leaning on the archbishop's shoulder. The next figures are Tasso, Ariosto, and Dante, the last of whom, with his hands on the shoulders of his two descendants, is leaning forward, attending to Homer. Behind Dante sits Petrarch, with his hand locked in that of Laura: and between them, and further in the picture, is Giovanni Boccaccio.

"In the second range of figures, just over Edward the Black Prince and Peter the Great of Russia, I have brought together Dr. Swift, Erasmus, and Cervantes; near them are Pope, Dryden, Addison, and Richardson, the author of 'Clarissa;' behind Dryden and Pope are Sterne, Gray, Mason, Goldsmith, Thomson, and Henry Fielding; near Richardson are Hogarth, Inigo Jones, Wren, and Van Dyck.

"Next to Van Dyck is Rubens, who, with his hand on the shoulder of the modest and ingenious Le Sueur, is pushing him forward amongst the artists of greater consequence; Le Brun is behind him. The next figures are Julio Romano, Dominichino, and Annibal Carrache, who are talking with Phidias, the Greek sculptor and architect with the bald head, and with a ground-plan of the Temple of Minerva at Athens under his arm; near him are two Greek painters, Nicholas Poussin and the Sicyonian Maid with the shade of her Lover, which gave a beginning to the art; near her is Callimachus the Greek sculptor, with his invention of the Corinthian capital, and behind him sits Pamphilus, who is known by some treatises he had

written, and who is exultingly calling upon the moderns to produce any man equal to his disciple Apelles, who is painting; on the off-side of Apelles is Correggio, in whose action I wished to express a kind of negative upon the offer which Titian is making to Raffael, or Parmigiano, of his pallet, or colouring, to be added to the several particulars in which they excelled; for it is certain that as no painter of Italy has possessed the beauty, sublimity, and knowledge discoverable in the antique, the union of all their good qualities would still be essentially defective, and not amount to the idea of perfect painting. Behind Raffael stand Michael Angelo and Lionardo da Vinci, those two great and venerable trunks from whence all the branches of modern art have derived much of sap and nutriment; behind them are Ghiberti, Donatello, Masaccio, Brunelleschi, Albert Durer, Giotto, and Cimabue.

"Notwithstanding Hogarth's merit does undoubtedly entitle him to an honourable place amongst the artists, and that his little compositions, considered as so many dramatic representations, abounding with humour, character, and extensive observations on the various incidents of low, faulty, and vicious life, are very ingeniously brought together, and frequently tell their own story with more facility than is often found in many of the elevated and more noble inventions of Raffael and other great men, yet it must be honestly confessed that, in what is called knowledge of the figure, foreigners have justly observed that Hogarth is often so raw and uninformed as hardly to deserve the name of an artist. But this capital defect is not often perceivable, as examples of the naked and of elevated nature but rarely occur in his subjects, which are for the most part filled with characters that in their nature tend to deformity; besides, his figures are small, and the junctures, and other difficulties of drawing that might occur in their limbs, are artfully concealed with

their clothes, rags, &c. But what would atone for all his defects, even if they were twice told, is his admirable fund of invention, ever inexhaustible in its resources; and his satire, which is always sharp and pertinent, and often highly moral, was (except in a few instances, where he weakly and meanly suffered his integrity to give way to his envy) seldom or never employed in a dishonest or unmanly way.*

"My friends at Bologna will blame me for omitting our Lodovico, for whom I had such fondness; Agostino also, Guercino, and Guido; but I was tired, and resolved to content myself with Dominichino and his master, Annibal. It is very remarkable that this great man, Annibal Carrache, who came to such a place as Rome, and so shortly after the death of M. Angelo, should have been so far overlooked, even by that court, as never to have been employed about any papal work, and had the additional mortification of seeing all court-favour, employment, and even the honour of knighthood, flung away upon such a reptile as Gioseffo d'Arpino: however, let no man be discouraged; Annibal Carrache is, notwithstanding all this, the glory of his age; whilst the Pope, the Court, and the Cavalier d'Arpino are rotting in oblivion.†

"We now come to that corner where I have endeavoured to give some little idea of the place of final punishment, or Tartarus. I have introduced a kind of landscape distant view of a dreary continent, a volcano vomiting out flames and men, a sea and cataract of fire coming forward and

* This honest praise of a painter, the antipodes of himself in all that regards art, does credit to Barry.

† "In the top part of this picture the painter has happily glanced at what was called by astronomers the System of Systems, where the fixed stars, considered as so many suns, each with his several planets, are revolving round the Great Cause of all things; and, representing everything as effected by intelligence, has shown such system carried along in its revolution by an angel. Though only a small portion of this circle can be seen, yet enough is shown to manifest the sublimity of the idea."—*Vide* Printed Description.

tumbling into a dark gulf, where the eye is lost, and from whence issue clouds of smoke and two large hands, one of which holds a fire-fork, and the other is pulling down two women by the hair, who make part of a group of large figures, which are bound together by serpents, and consists of a warrior, a glutton, a spendthrift, a detractor, a miser, and an ambitious man. As the order of the Garter is considered as the most honourable of all the honours of knighthood, I thought it likely to be the most intelligible characteristic of vanity, or this vice of ambition, more especially as only the lower limbs of the figure appeared. The *gamester*, or spendthrift, is under the *miser*, with a fiend wound about his neck, who, by the hour-glass it is holding before him, as a kind of second conscience, is goading him on to the recollection of the time he had neglected and misused: it is not necessary to suppose that the cards and dice he has in his hand had been used fraudulently; no, I have taken it upon the lightest estimate; it will be sufficient if his crime amounted to nothing more than the wasting and destroying that time upon trifles which was given him to be employed in active virtue.

"Floating down this fiery cataract are many figures, three of whom represent the abuses of power. An enraged king tearing his hair, and beating his head with that ensign of command he had so ill employed; his beard and antique dress were intended to intimate that he had been absolute, and lived in times prior to the actual and understood limitations of monarchy. The second is one of those Popes who had endeavoured, through the influence of his ecclesiastical character, to grasp at that earthly power and dominion which was absolutely disclaimed by the Divine Author of our faith as utterly repugnant to the doctrines and practice he had laid down for his followers: I have accordingly made that world which was the object of his ambition the in-

strument of his punishment, and represented him with a fiery terraqueous globe on his shoulders, preaching in the flame, like another Phlegyas.* His proper counterpart, the wretch on his left, holds that execrable engine of hypocrisy, injustice, and cruelty, the *Solemn League and Covenant*, a species of Croisade, equally subversive of peace and good government; and much more savage, destructive, and odious in its consequences.

" I am, however, happy in believing that this group is likely to be of the least use of any in the picture; for kings are at present so circumscribed by laws that they can scarcely have any faults but those in common with their subjects. The Papacy for some time past has been liable to few or no objections of any moment; and until ignorance and barbarism return again, but little annoyance can be apprehended from that quarter; and some of the descendants of the fifth monarchy-men and covenanters may be numbered amongst the most disinterested friends of equal laws and liberty, both civil and religious."

This is a long description; but the enumeration of the personages and the motives for rewarding or condemning them are too characteristic of Barry to be further abridged: his own account fills 162 quarto pages. In the emaciated limb decorated with the Garter, which is precipitated into Tartarus, some thought to detect the leg of a certain nobleman who had offended the painter: he repelled this suspicion of personality with indignation. The picture shows much thought, much imagination, much labour: but it is most disagreeable—almost painful as a work of art, from the want of concentrated interest and effect, and the distracting multiplicity of objects, or rather heads and faces, of which, with little variety, the whole picture is composed.—There are at least 200 different personages introduced in a space of 12 ft. by 42.

Barry etched, in 1792, a set of large plates from these pictures, and published them by subscription; " but he was unequal to an undertaking which required nice delicacy of finish, and his subscribers were

* Barry, it must be remembered, was a sincere Roman Catholic; yet here and elsewhere he treats popes with very little ceremony.

astonished when the rough offspring of his graver was put into their hands." They are executed in a bold, free style, but hardly do justice to his own work; for though the faults of colour disappear, the merits of delicacy and expression in the heads are ill represented.

"It is certain," says his biographer, "that, when he was deprived of his salary of thirty pounds a-year as Professor in the Royal Academy, he had no other source for his ordinary subsistence, to the time of his death, but the casual sale of these prints, of which one year with another it is not probable that he made above forty or fifty pounds; and this from a sort of delicacy he had of offering them for sale, and never allowing a friend to purchase if he could by any means prevent him. Indeed his friends had always more difficulty to obtain them than strangers, from a scruple he had of laying them under contributions, as he thought, for his maintenance."

After all, this *was* a great man—in doing and in suffering!

SIR JOHN SOANE'S MUSEUM.

LINCOLN'S INN FIELDS.

NORTH SIDE, No. 13.

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SIR JOHN SOANE'S MUSEUM.

INTRODUCTION.

THERE is no institution in London in which a few hours may be more pleasantly whiled away, or even more profitably employed, than in this fairy palace of *virtu*, where the infinite variety of the objects assembled together in every department of art—many, indeed, sufficiently trivial, some also of peculiar beauty and value—suggest to the intelligent mind and cultivated taste a thousand thoughts, remembrances, and associations, while the ingenuity shown in the arrangement amuses the fancy in a very agreeable manner. This museum, like some other establishments intended for the solace and improvement of the people, owes its existence to one of the people.

Sir John Soane was the son of a bricklayer at Reading, and born in 1752. The boy showing early indication of talent and a predilection for architecture, the father, though in humble circumstances, contrived to place him, at the age of fifteen, with Mr. Dance, then considered one of the most accomplished architects of our native school. He was not regularly articled—this would have been far beyond the father's means; but he seems to have first attracted notice through his activity and talent. It is said that his sister was a servant in Mr. Dance's family, which, as Mr. Donaldson observes, only proves the strength of Soane's

character, which enabled him to rise merely by his own exertions to so distinguished a rank. He was afterwards placed in Mr. Holland's office, to learn practical experience. Distinguished afterwards as a student at the Royal Academy, he obtained the gold medal, and was sent to Rome with the Academy pension (then 60*l.*) for three years, and the same amount for travelling expenses, going and returning. He remained six years in Italy, whence he was recalled in 1780 by the eccentric Earl of Bristol, with splendid offers of patronage and employment—never realised. Soane, who knew the man, should hardly have reckoned on one so capricious and unprincipled; he *did*, however, and was vexed and disappointed when, on his arrival in England, his bright dreams of being able to realise some of his Italian fancies dissolved in air. But he was not disheartened; he had an active head, an energetic spirit, a ready hand; and he set himself seriously to his profession. In 1788, when he was about six-and-thirty, he obtained, after a competition with nineteen other artists, the lucrative office of surveyor and architect to the Bank of England: this laid the foundation of the splendid fortune he afterwards acquired. He had previously married Elizabeth Smith, niece of Mr. George Wyatt, in whose right he succeeded to a considerable property. In 1791 he was appointed clerk of the works to St. James's Palace, the Houses of Parliament, and other public buildings. In 1792 he was able to build a house for himself—the same in which the Museum is now arranged. He continued to be actively employed in his profession, and in 1802 was elected an Academician, and in 1806 succeeded his master, Dance, as professor of architecture to the Royal Academy, in which capacity he delivered some lectures, which were very well received. In 1812 he erected the Picture Gallery at Dulwich; and between

1823 and 1827 he designed and built the Treasury-office at Whitehall. Notwithstanding the beauty of the details, there is in this last building a want of unity of effect, of grandeur and elevation, rendered more striking by the vicinity of the majestic Banqueting House, its opposite neighbour, to which it always seems to me to be making a low curtsy. But, in candour, we should remember that this is only *part* of the edifice designed for the public offices. The model for the whole work may be examined in the Museum.

While thus engaged in active and profitable employment, he was making gradually, and at a great expense, a very splendid collection of objects of art, valued before his death at upwards of 50,000*l*. He was, besides, a munificent subscriber to public charities, and even more liberal in his contributions for the advancement of art: he subscribed 1000*l*. to the Duke of York's monument; 500*l*. to the British Institution; and, at different times, 750*l*. to the Institute of British Architects, and 250*l*. to the Architectural Society. In 1833, having reached his 80th year, he resigned his employments and retired from his profession. The accumulation of objects of art at whatever cost, and the arrangement of his Museum, now became the ruling passion of his restless mind. In this the old man had placed his heart—his pride: he could not bear the idea of his collection being broken up after his death; and he determined to realize the magnificent project he had long revolved—that of bequeathing and endowing, for the perpetual use of the public, the treasures he had accumulated, with the building in which he had so fancifully stored them, and in which he had passed forty years of his industrious life. It was found that this settlement could not be made without a special act of Parliament, which act was

passed in 1833. This disposition of his property was commented on with much severity at the time, as he had a surviving son. It must, however, be remembered that he placed in the hands of trustees 20,000*l.* for the use of his four grandchildren, passing over his son, who, it appears, had offended him, and against whom he indulged a strange and wayward implacability: and without entering into the question of the right or wrong on either side, it appears to me that, after a long life of unremitting labour in his profession, and after having placed his happiness in appropriating that part of his fortune which is generally devoted to the comforts and luxuries of social life in amassing stores of art, he had earned the right of disposing of his hard-won acquisitions according to his own will and pleasure. As long as he did not devote his descendants to that absolute poverty in which he had begun his own career, he might surely leave them to become, like himself, the artificers of their own fortunes. It were too curious to inquire what alloy of vanity, of selfish feeling, of an impetuous temper long irritated, mingled with the public spirit which dictated this magnificent bequest; but surely it is quite intelligible that one constituted as was this clever and remarkable man should feel an ardent wish to place the objects of his life, the fame he had gained in his profession, and the name he had raised to distinction, beyond the caprices of individual feeling, of chance, and of change; and in this institution none will deny that he has done so in a manner most honourable to himself, and certainly most delightful to the public.

In the year 1835 the Architects of Great Britain had a splendid medal struck in his honour, and presented it to him with much ceremony. Considering the character of the man, they could not have chosen a more agreeable mode

of showing their respect. He had lived for art and for fame, and they were now combined to fling a last wreath around his aged brow. About two years afterwards, at the age of 84, he died, and was buried in the same grave with his wife, under a monument he had himself designed and erected in St. Giles's burying-ground, Pancras Road.

He had busied himself in drawing up a catalogue *raisonné* of his Museum, and borrowed a female pen (that of Mrs. Hofland) to add some descriptive illustrations, and say for him what he could not well say himself, though by no means scrupulous in self-love and self-lauding. He also began to write memoirs of his own life, and left them nearly finished; but the irritable temper and morbid vanity of the man had assumed a tone so exaggerated that those who held his memory in respect thought proper to suppress them.

Since his death his last wishes have been strictly adhered to, and no changes have been made in his beloved Museum but those rendered absolutely necessary for the admission of general visitors. I have heard some complaints of the forms attending admission,—of the short season to which it is restricted. It appears to me that it is only necessary to pay one visit to the institution itself to perceive how unreasonable and unfounded are all such observations. Promiscuous, unrestricted admission to this Lilliputian Museum—for such it is in regard to dimensions—would be impossible. I am told that on some days the visitors have amounted to between five and six hundred; a number really astonishing, and certainly three times as many as all the rooms together would contain at one time. Add to this consideration the vast variety of valuable objects lying about—small and delicate works of art, which should not even be touched. By the curator, Mr. Bailey, everything is done that can be

done to facilitate the real purposes of the institution, and the privilege is extended as far as possible. The mere obligation of asking admission, which is never refused, is surely no great hardship. Some security against mischief so easily done, so irretrievable when done, seems indispensable in this great metropolis, whose inhabitants are not particularly conspicuous among civilised nations for their high reverence for art: and, on the whole, I see not how matters could be otherwise managed, with any safety to what we may gratefully and proudly call the property of the public.

The collection is distributed into twenty-four rooms, and when we read the high-sounding and poetical names given to some of them—as the *Corridor*, the *Sepulchral Chamber*, the *Crypt*, the *Gallery under the Dome*, the *Shakspeare Recess*—we are not exactly prepared for closets a few feet square and passages in which two persons cannot walk abreast. I mention this merely to prevent disappointment. Nothing can be prettier, more unexpected, than the transformation of a moderate-sized and altogether prosaic brick dwelling-house into a labyrinthine architectural caprice, rich with elegant ornaments and illuminated with many-coloured lights; and the elegant, orderly, yet picturesque and fanciful arrangement of the various objects within the limited space assigned to them.

Much cannot be said of the exterior decorations of the house; that perverted predilection for misplaced ornament, that want of simplicity in form and effect, which appear to me the besetting sins of Sir John Soane as an architect, are exhibited here, with a sort of bravado, on a few feet of frontage; and I cannot help wishing that they had never been exhibited on a larger scale.

In noticing the contents of this Museum I have found it advisable to depart from the system adhered to in the other public galleries. A very excellent little catalogue, carefully drawn up, in which the objects are noticed in the order in which they are placed, may be had for a shilling at the Museum; and books of reference and of further detail are placed on the table of the library for the use of visitors. I shall therefore attempt, what is not done in any of these catalogues, some sort of classification of the treasures of art exhibited, under the following distinct heads:—

1. Architecture.
2. Antiquities. 1. Egyptian. 2. Classical.
3. Modern Sculpture.
4. Busts of Remarkable Persons.
5. Gems.
6. Curiosities.
7. Rare Books and Illuminated MSS.
8. Pictures.

And shall proceed to notice briefly some of the most remarkable and interesting objects under each class, with a more detailed account of the pictures, which fall more particularly within the province of this little book.

Architecture.

1. Fragments of Ancient Buildings,

As columns, capitals, ornaments, parts of friezes, in marble; tessellated pavements; models, casts, and copies from similar fragments in various collections.

2. Fragments and Relics of the Architecture of the Middle Ages;

Taken from ecclesiastical monuments; Gothic ornaments;

grotesque heads and foliage, being casts from those existing in Westminster Hall.

3. Models of Restorations of celebrated antique Edifices now in Ruins.

4. Models in Cork of celebrated Ruins;

And among them a large cork model of part of Pompeii, showing a portion of the buried city as it appeared about the year 1820.

5. Models of Buildings, designed or erected by Sir John Soane.

6. A large Collection of Architectural Drawings, Designs, Plans, Measurements,

By Sir John Soane himself, Palladio, Sir Christopher Wren, Sir W. Chambers, Robert Adam, George Dance, Joseph Gandy, Piranesi, Pannini, and other celebrated artists.

7. A Collection of Works on Architecture by the best Authors.

Egyptian Antiquities.

8. The Belzoni Sarcophagus:

Perhaps the most remarkable and valuable relic in this collection. It is constructed of one entire piece of alabaster, * measuring 9 ft. 4 in. in length, by 3 ft. 8 in. in width, and 2 ft. 8 in. in depth, and covered internally and externally with elaborate hieroglyphics; on the interior of the bottom is sculptured a figure, full-length, representing the Egyp-

* Or more properly *arragonite*, so transparent that when a lamp is placed within it the light shines through, though it is above two inches in thickness.

tian Isis, the guardian of the dead. The raised lid or cover, broken into nineteen fragments, lies beneath it.*

It was discovered by Belzoni, the traveller, in 1816, in a tomb in the valley of Beban el Malouk, near Gournou. Belzoni records the day and hour with characteristic enthusiasm:—"I may call this a fortunate day—one of the best, perhaps, of my life. I do not mean to say that Fortune has made me rich, for I do not consider all rich men fortunate; but she has given me that satisfaction, that extreme pleasure, which wealth cannot purchase—the pleasure of discovering what has been long sought in vain." In the centre of a sepulchral chamber of extraordinary magnificence he found this singular and valuable relic. "With no inconsiderable expense and difficulty it was transported from Egypt to England, and placed in the British Museum, to the trustees of which it was offered for 2000*l.* After much negotiation the idea of purchasing it for our national collection was relinquished; it was then offered (in 1825) to Sir John Soane, who immediately laid down the sum demanded for it, and, when it was deposited in its present situation, lighted up his rooms, and for three successive evenings exhibited his acquisition with a just pride to a crowd of admiring visitors.

There are, besides, the outer case of a mummy, and a cast from the magnificent colossal head of Osiris in black basalt, the original of which is in the collection of Mr. Rogers.

Greek and Roman Antiquities.

9. These consist of fragments of Greek and Roman sculpture, antique busts, bronzes, cinerary urns, and Etruscan vases.

10. The antique statue of the Ephesian Diana, of which the extremities are in black marble, is particularly remarkable; and also a design in mosaic, or rather in pietra-dura, representing a youth in a chariot drawn by stags, found in Adrian's villa.

11. Also casts from the antique: the fine cast of the Apollo

* The hieroglyphics which cover nearly the whole surface within and without have not yet been satisfactorily interpreted. In the opinion of Sir Gardner Wilkinson the name inscribed is that of Osirei, the father of Rameses the Great; he considers that it is a cenotaph rather than a sarcophagus, and that it never contained the body of the monarch, which was probably deposited in a much more secret and secure spot than the hall in which this tomb was placed.

Belvedere, moulded on the original statue at Rome, for the Earl of Burlington, was formerly at Chiswick.

12. Models of ancient sepulchres, brought from Capua and Sicily, showing the manner of painting and adorning these receptacles of the dead.

13. Busts, either antique or after the antique :—Diana, Flora, Sappho, Faustina, Plautilla, Geta, Homer.

Modern Sculpture.

These specimens are exceedingly interesting to artists and lovers of art, consisting of some casts from works executed in marble; sixteen original sketches and models, by Flaxman; six by Banks, and others by Roubilliac, Rysbrach, Chantrey, Bailey, Gott, Westmacott. Among these may be pointed out to particular notice the following :

LORENZO GHIBERTI.

14. The Giving of the Law.

A cast from one of the compartments of the Bronze Gates of St. John's Baptistery at Florence.

In 1402, Ghiberti, then two and twenty, was called to design and execute these Gates, which Michael Angelo, from their surpassing beauty, afterwards called "The Gates of Paradise." They occupied the artist twenty years, and their influence on the period immediately succeeding—the golden period of Italian art—has lent them an importance and interest even beyond that of their wonderful beauty.

MICHAEL ANGELO.

15. The Holy Family.

A cast from an unfinished bas-relief.

The original marble was purchased at Rome by Sir George Beaumont in 1822, and presented by him to the Royal Academy, where it is now deposited. Sir George, who was justly delighted with his acquisition, thus mentions it in a letter to his friend Chantrey : "I have made," he says, "two purchases since I have been at Rome: one is a bas-relief by Michael Angelo; the subject, a Virgin, a St. John, and an

Infant Christ. St. John is presenting a dove to the child Jesus, who shrinks from it, and shelters himself in the arms of his mother, who seems gently reproving St. John for his hastiness, and putting him back with her hand. The child is finished, and the mother in great part: the St. John is only sketched, but in a most masterly style; the proofs of its authenticity, exclusive of its merit, are incontestable. Canova, with his usual kindness, superintended the packing, &c." The child in this group is exquisite, and the sentiment of the whole most tenderly graceful. Although unfinished, it is not a late work of Michael Angelo. Vasari alludes to it as having been sketched about 1505, when Michael Angelo was about thirty, and left incomplete. In Vasari's time it belonged to Taddeo Taddei; and from that family was purchased by the French painter, M. Wicar, in whose studio it hung for a long time not much noticed, till Sir George Beaumont saw and coveted it.—(*In the Lobby.*)

FLAXMAN.

16. A Cast from his "Shield of Achilles."

Designed from the description in the Iliad of that wondrous shield which, at the prayer of the silver-footed Thetis, Vulcan forged for her son, with his own divine hands.

> "He fashion'd first a massy shield and broad,
> Of labour exquisite;—
> And with devices multiform the disk
> Capacious charg'd, toiling with skill divine."

It appears further on that the figures displayed on this shield were endued with mechanical motion, a circumstance which, with the self-moving golden nymphs who supported Vulcan, have given rise to the supposition that Homer had some idea of clock-work. Flaxman, in following closely the minute description of the poet, has given everything but motion to his figures. "Round the border of the shield he first wrought the sea, in breadth about three fingers; wave follows wave in quiet undulation. He knew that a boisterous ocean would disturb the harmony of the rest of his work. On the central boss he has represented Apollo or the Sun in his chariot; the horses seem starting forward, and the god bursting out in beauty to give light to the universe around. On the twelve celebrated scenes which fill that space in the shield between the ocean border and the central representation of the universe he exhausted all his learning and expended all his strength. We have the labours of commerce and agriculture, hunting, war, marriage, religious rites,—all, in short, that makes up the circle of social existence.

The figures are generally about six inches in height, and vary in relief from the smallest perceptible swell to half an inch. There is a convexity of six inches from the plane, and the whole contains not less than a hundred figures." * Flaxman executed this magnificent work in 1818, when he was in his sixty-third year. The original model was ordered by the eminent goldsmiths, Rundell and Bridge; and he received for it 620*l.* The first shield cast from the model was in silver gilt for the King, George IV., and cost 2000 guineas; a second, of the same material and value, was presented by the King to the Duke of York; a third was made for Lord Lonsdale; a fourth for the Duke of Northumberland. Two casts in bronze were made for the proprietors, Messrs. Rundell and Bridge; and three casts in plaster, one for Flaxman, another for the Royal Academy, and the third for Sir Thomas Lawrence; which last is the one before us.†—(*In the Tivoli Recess.*)

17. The first Model for the Monument erected to the Earl of Mansfield in Westminster Abbey.

It represents the celebrated judge, seated, with Wisdom on one hand and Justice on the other. This work, for which Flaxman received the commission when at Rome, was the first great proof of his genius given after his return to England in 1796.

18. A small Model for a Monument to William Pitt.—Never erected.

19. Casts from the beautiful little Statues of Cupid and Psyche, executed in marble for Mr. Rogers.—(*In the Tivoli Recess.*)

20. "St. Michael overcoming the Dragon."

In other words, the victory of the spiritual over the sensual, of the good and beautiful over sin and deformity: the first model for that noble group which was executed in marble for the Earl of Egremont, about 1818.—(*On the Staircase.*)

21. Mercury and Pandora.

A small first sketch for his famous bas-relief.

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* Allan Cunningham.

† The cast which belonged to Flaxman is in the possession of his sister-in-law, Miss Denman.

Also two little sketches, in relief, of his friend

22. John Kemble.

One of which represents him as listening to the genius of Shakspeare; the other as crowned by Melpomene.—(*In the Breakfast Room.*)

Between them an exquisite little sketch, in relief, of

23. "The Cup of Theocritus."

THOMAS BANKS.

By this poetical sculptor (whose pure and classical taste was little akin to that of the time in which he practised his beautiful art) we have here some interesting relics.

The original study for his celebrated recumbent statue of

24. Penelope, the young Daughter of Sir Brooke Boothby,

who died when six years old, and left her parents desolate.

The marble monument stands in Ashbourn Church in Derbyshire, and is remarkable for its tender and quiet elegance. This study, which has the appearance of being modelled from the life, represents not death, but the deep, soft, innocent sleep of childhood. "Though far from being his best performance, this simple monument has done more to spread the fame of Banks through the island than all his classic compositions."—(*In the Corridor.*)

The model of another celebrated work, the bas-relief of

25. "Caractacus and his Family before the Emperor Claudius."

It was worked in marble for the Marquis of Buckingham, when the artist was at Rome, about 1778.—(*In the Tivoli Recess.*)

And below it another of his finest productions, the model for the bas-relief of

26. Thetis rising from the Sea to comfort Achilles after the Death of Patroclus.

A group of nine figures in an oval, less than half life size.

The buoyant ease with which Thetis and her nymphs divide the waves, and float into upper air, "surrounding, as with a garland, the mourning hero," prostrate on the earth, has been generally admired, and casts from this lovely group are to be found everywhere.*

RYSBRACH.

27. The Surrender of the French general Field-Marshal Tallard to the Duke of Marlborough, after the victory of Blenheim, 1705.

The original terra cotta model of the sculpture in the chapel at Blenheim.

Rysbrach and Roubilliac, the first a Fleming, the other a Frenchman, were the fashionable sculptors in England from 1720 to 1762. Banks and Bacon, the earliest great names in English sculpture, succeeded to them.—(*Breakfast Room.*)

EDWARD H. BAILEY, R.A.

28. "Adam outstretched on the cold ground."

A very small but beautiful model of a recumbent figure.

It has the appearance of a model from life, and is full of sentiment and nature.—(*On the Staircase.*)

SIR F. CHANTREY.

29. Model of a sleeping Child.—(*In the Tivoli Recess.*)

SIR R. WESTMACOTT.

30. Statue of a Nymph.

Worked in marble for the Earl of Carlisle.

B. GOTT.

31. The Death of Spartacus.

Small model.—(*Tivoli Recess.*)

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* Another work which has rendered the name of Banks celebrated may be seen every day by those who take the trouble to look up at it—the fine group of Shakspeare between Tragedy and Comedy, now on the front of the British Institution in Pall Mall.

BUSTS OF REMARKABLE PERSONS.

32. Sir John Soane.—In marble, by Chantrey; very fine; presented by him in 1830.—(*Gallery.*)

33. Sir Thomas Lawrence, late P.R.A.
In marble, by Sievier.—(*Entrance-hall.*)

34. General Paoli.—(*Corridor.*)

35. Napoleon.—In Plaster.—(*Do.*)
Another in Bronze, as First Consul.—(*Library.*)
There are, besides, two small portraits of Napoleon; one painted for the Empress Josephine, by a Venetian artist, Francesco Goma, during the wars in Italy in 1797, and giving no favourable idea of his countenance, perhaps because the hair coming thick over his brows lends a sinister expression to the eyes beneath:* the other a beautiful miniature by Isabey, painted at Elba in 1814, presented by Sir W. Beechey.—(*Breakfast-room.*)

36. Prince Blücher.

37. Baron Cuvier.
Presented by Madame Cuvier to Sir Thomas Lawrence.—(*Ante-room.*)

38. John Philip Kemble.
Cast, by Flaxman.—(*Ground-floor.*) Another, by Gibson.—(*Corridor.*)

39. Palladio.—(*Lobby.*)

40. Inigo Jones.—(*Dining-room.*)

41. Ben Jonson.—(*Dining-room.*)

42. Camden the historian.—(*Dining-room.*)

* The peculiar circumstances under which this head was painted are given at length in Sir John Soane's description of his Museum, but are not sufficiently interesting to be extracted.

43. Sir Christopher Wren.

44. Shakspeare.—Model, from the bust on his monument in the church at Stratford.—(*Shakspeare Recess.*)

45. John Flaxman.—Bust; also a small medallion representing him at the age of twenty-four, and two medallions of himself and his wife.—(*On the Staircase.*)

46. William Pitt. By Flaxman.

47. George Dance, Architect. By C. Rossi.

48. Heydegger, Master of the Ceremonies to George I.*—(*Sepulchral Chamber.*)

49. Handel. A Medallion.

50. Hayley the Poet (or rather *a* poet).—(*Breakfast-room.*)

51. Howard the Painter.—(*Breakfast-room.*)

52. Sir William Chambers, Architect.—(*Staircase.*)

53. Sheridan. Bust by Garrard.—(*Staircase.*)

54. A Mask of Mary Queen of Scots.

It is ideal, and, if I may trust to memory, from the statue by Westmacott, in the hall at Chatsworth.—(*Corridor.*)

55. A Mask of Mrs. Siddons. — Taken from the life. Notwithstanding that the right corner of the mouth is in a slight degree distorted, from the unpleasant sensation produced by the plaster, and the expression vacant, it gives a

* This man is mentioned by Steele in the 'Tatler;' by Addison; by Pope; by Fielding; and his portrait is in Hogarth's 'Masquerade Ticket,' &c. He is said to have introduced into this country the Italian opera and masquerades. He was so ugly that he once laid a wager with Lord Chesterfield that he would not find so hideous a face in all London,—and won it. He made an income of 5000*l.* a-year by superintending the pleasures of the great, and gave away half of it in charity. He died in 1749.

higher idea of the noble beauty *of form* in the features of this extraordinary woman than all the pictures and busts I ever saw of her.—(*Sepulchral Chamber.*)

56. Mask of Oliver Cromwell.

57. A Mask of Parker, the naval mutineer.

Gems.

A collection of 138 ancient gems, cameos, intaglios, set and unset, originally forming the collection of M. Capece Latro, Archbishop of Tarentum. Some of these are cinquecento work, but the greater part antique, and many of singular beauty. Also 136 gems, principally from the Braschi collection. These are placed under glass, in a very good light, in the north drawing-room.

A collection of casts in sulphur, after antique gems, by Marchant.

Another collection of 100 sulphur casts from gems, engraved by Edward Burch.

Curiosities.

Among the curiosities and objects of *virtu*, are many very trifling, and some others which are interesting and valuable from associations connected with them.

58. A Set of the Napoleon Medals.

Selected by the Baron Denon, for the Empress Josephine, and once in her possession.—(*Drawing-room.*)

59. A Jewel found among the Royal Baggage after the Battle of Naseby—Said to have belonged to Charles I.—(*Do.*)

60. The Watch which belonged to Sir Christopher Wren.—(*Do.*)

61. The carved and gilt Ivory Table, and four Ivory Chairs, formerly in Tippoo Saib's Palace at Seringapatam.—(*Drawing-room.*)

62. A Pistol, richly mounted.—Said to have been taken by Peter the Great from the Bey, Commander of the Turkish Army at Azoff, in 1696; and presented by Alexander Emperor of Russia to Napoleon at the treaty of Tilsit in 1807. Napoleon took it to Elba, in 1814, and there presented it to a French officer.—(*Breakfast-room.*)

63. A Chopine, dated 1593.

FOUND in digging into the foundation of an old house, and decorated with the armorial bearings of the family of Speke of Hasleberry *.—(*Library.*)

CURIOUS BOOKS AND MSS.

64. The original Copy of the Gerusalemme Liberata, in the handwriting of Tasso.

PURCHASED by Sir John Soane at the sale of the Earl of Guildford's library in 1829.

This literary treasure, which cannot be contemplated without emotion, once belonged to Baruffaldi, one of the most eminent literary characters of modern Italy. Serrassi describes it, and refers to the emendations made by the poet in the margin (Serassi's edit. Florence, 1724); but expresses his *fear* that it had been taken out of Italy. In allusion to this expression of Serassi, Lord Guildford has written on the fly-leaf of the MS. "I would not wish to hurt the honest pride of any Italian; but the works of a great genius are the property of all ages and all countries: and I hope it will be recorded to future ages, that England possesses the original MS. of one of the four greatest epic poems the world has produced, and, beyond all doubt, the only one of the four now existing." There is no date to this MS. The first printed edition of the Gerusalemme is dated 1580.

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* In Sir John Soane's account of his Museum, he mentions this *Chopine* as if it were one of those monstrous high shoes or clogs once in fashion in Venice, and alluded to in Hamlet; with this impression I once went to examine it, and was much amused to find it an old beer-measure of Elizabeth's time.

65. A MS. Commentary in Latin on the Epistle of St. Paul to the Romans. By Cardinal Grimani.

ADORNED with exquisite miniatures by Don Giulio Clovio, called the Michael Angelo of miniature-painters.

This was the most able and celebrated artist in his own line who ever existed. His works afford a proof that greatness of style does not depend on size. I have seen figures of his not an inch in height, equalling in vigour, grandeur, and originality, the conceptions of Michael Angelo and Raphael, who were his contemporaries and admirers.

66. A Missal of the Fifteenth Century.

CONTAINING 92 miniatures by Lucas Van Leyden and his scholars, in a truly Dutch style, just reversing that of Clovio, except in point of elaborate finish.

67. The Life of St. Crispin.—With 15 miniature paintings.

68. A MS. Copy of Josephus.

WITH numerous illuminations carefully executed, but not in a good style.

69. Another MS. of the Fifteenth Century.

OF which the binding exhibits some beautiful specimens of Niello.

As the Niello work so generally practised in the fifteenth century gave rise to the invention of copper-plate engraving, I shall add a few explanatory words.

The goldsmiths of Italy during the fifteenth century used frequently to trace with the graver, on metal plates, generally of silver, all kinds of designs; sometimes only arabesques, sometimes figures; the lines so traced were filled up with a black mass of sulphate of silver, so that the design traced appeared very distinct, contrasted with the white silver. In Italy this mass was called, from its black colour, in Latin *nigellum*, and in Italian *niello*. In this manner church plate, as chalices, reli-

quaries, paxes—also dagger-sheaths, sword-hilts, buttons, clasps, and many other small silver articles were ornamented.*

According to Vasari's account, Maso Finiguerra was a skilful goldsmith, who lived in Florence in the middle of the fifteenth century; where he became celebrated for the artistic beauty of his designs and workmanship in niello. Finiguerra is said to be the first to whom it accidentally occurred to try the effect of his work and preserve a memorandum of his design in the following manner: previous to filling up the engraved lines with the *niello*, which was a final process, he applied to them a black fluid, easily removed, and then, laying a damp paper upon the plate or object and pressing it forcibly, the paper imbibed the fluid from the tracings, and presented a fac-simile of the design. Such impressions of niello plates are therefore very eagerly sought after by amateurs, as the earliest specimens of the art of engraving.

Another method of trying the effect of the work, or preserving a duplicate, was by taking the impression of the design not on paper but on sulphur, of which some most curious and valuable specimens remain.

The most celebrated relic of this kind is the impression of the niello work on a pax now existing in the church of S. Giovanni, at Florence, executed by Finiguerra, and representing the crowning of the Virgin.—After seeing several impressions of niello plates of the fifteenth century, we are no longer surprised to find skilful goldsmiths converted into excellent painters and sculptors. Perugino and Ghiberti both studied under goldsmiths, and there are many other instances.†

70. The copy of Shakspeare which belonged to Garrick.

71. The Four first Folio Editions of Shakspeare.

Formerly in the possession of John Philip Kemble.

72. The splendid Copy of the 'Description de l'Egypte.'

PRESENTED by the French government to Denon.

* In our time, this art, after having been forgotten since the sixteenth century, when it fell into disuse, has been very successfully revived by Mr. Wagner, a goldsmith of Berlin, now residing in Paris.

† Those who are curious on the subject may consult Ottley's History of Engraving, where all the particulars relating to Finiguerra and his invention, which could be depended on, are carefully collected, and a fac-simile is given of the earliest extant impression from a niello plate.—Vol. i. p. 259.

Pictures.

The principal pictures are hung in a small room which, by an ingenious contrivance of Sir John Soane, is furnished with moveable planes or shutters which turn on hinges, admitting pictures in front and behind: by this arrangement a space of 13 feet 8 inches by 12 feet 4 inches is rendered capable of containing as many pictures as a gallery 45 feet long by 20 broad.

HOGARTH. (See page 121.)

THE RAKE'S PROGRESS.—A series of eight pictures, representing the career of an extravagant and dissipated young man, begun in falsehood and profligacy, ending in poverty, despair, madness.

Originally painted for the purpose of being engraved: on canvas; 2 ft. 1 in. by 2 ft. 6 in.

73. The Rake comes to his Fortune.

The FIRST PICTURE shows us the young man at the moment he has inherited the accumulated riches of a miserly relative, probably his father. The apartment is that of the deceased miser, and displays a heterogeneous collection of things hoarded in his lifetime; a chest of old plate, an old coat, and the caul of a periwig, all preserved with equal care. The threadbare garments are hung up, a rusty spur put into a closet, and even a spectacle frame without glasses is thought worthy of preservation. The starved cat, and the woman bringing chips to the empty grate, are also most expressive.* The young heir, unbred, unlettered, unadvised, stands in the midst of these objects with an awkward figure and unmeaning face: a tailor is measuring him for a

* The Bible-cover cut into the sole of a shoe, and the memorandum "put off my bad shilling," with some other trifling accessories, are added in the print.

new suit. A pettifogging attorney, who seems to have been employed in making an inventory, seizes the moment when his back is turned to steal from a bag of gold on the table: the expression in his face is inimitably villanous. A young woman is seen weeping at the open door, with her mother, whose lap is full of love-letters, and whose looks are full of reproach. They come to claim the fulfilment of promises to which, it is easy to see, the wretched girl has fallen a victim. Rejection and denial, rendered more bitter by the callous indifference with which he offers a handful of money, are in his face and attitude. The expression of the poor girl is much better in the early impressions of the print than in the picture. The scattered effect of the composition is disagreeable at first to the eye, but some amends are made in the wit and significance of the variety of objects introduced. The print, however, is much more crowded.

74. The Rake as a fine Gentleman.

The SECOND PICTURE represents the heir* in the enjoyment of his fortune, preparing himself for his career of ruin by the company with which he is surrounded:—a dancing-master, a fencing-master,† a prize-fighter,† a professor of modern gardening and improvements,‡ a jockey, bringing in the silver cup won at the race-course, a poet with a dedication, and a musician. The musician has been said to be Handel, but this is not certain, the face being turned off; and we, in these days, have associations with his great name which render the introduction of such a man, in the way of ridicule, rather unpleasant. Hogarth, who was the sworn enemy of all cant and all quackery, did not always distinguish between

* The principal figure has been criticised as ungraceful; but why the underbred beau in his first suit of good clothes should be graceful I know not.

† Dubois and Figg, then two notorious persons.

‡ Bridgman, the king's gardener.

the apparent and absolute quackery—between what was real and what was fashionable.* In his ridicule of affected fine ladies who patronized Italian singers he included Handel; and in his rage against the impudent picture-dealers and ignorant virtuosi of his time he burlesqued Michael Angelo and Raphael. The pictures hanging up—the two fighting-cocks and the Judgment of Paris—allude, whimsically, the one to the Rake's pursuits, the other to his position; and the background is filled up with a crowd of rapacious satellites. Considered as a picture the whole is very well painted, though the grouping is rather formal.

75. The Rake in a Bagnio.

The THIRD PICTURE, horribly fine, represents the Rake in some haunt of infamous dissipation, surrounded by abandoned females. He sits intoxicated, and with an expression of loose drunken jollity in his face, one leg on a table; the staff and a lantern of some beaten watchman on the floor. A woman, while she is caressing him, picks his pocket of his watch, and hands it to an accomplice; two women quarrelling, another drinking, a third dressing, an old beggar-woman emptying a punch-bowl, a man entering with a pewter dish, a ragged ballad-singer squalling at the open door, are all frightfully characteristic. There is no occasion to go more into the detail except to direct attention to the wit and significance of some of the thoughts—the harlot setting fire to the world, the fractured mirror, the broken chairs, the fowl thrown on the ground with a fork in it: everything around expresses the profligate waste, the vulgar riot, the vile pleasures to which the night has been dedicated; and if anything could add to the melancholy and disgust inspired by this dreadful picture, it would be

* In the print we find hanging over the chair of the musician, a list of the presents made to Farinelli, the singer, on the occasion of his benefit.

the beauty of the execution. It conveys a far higher idea of Hogarth's power as a colourist, than any work of his I have yet seen. The youth and exceeding beauty of some of the females enhance the effect of the thorough vulgarity and depraved effrontery in the action and expression. Every woman, I observe, turns from this picture with shame and horror, and finds it difficult to pity what is, in truth, most pitiable. There is little difference between this picture and the print, except in some particulars of dress, which in different stages of the plate were made to suit the times.*

76. The Rake arrested.

In this fourth picture we have some of the first consequences of a life of wasteful profligacy. The Rake, at the moment he is about to enter a sedan-chair, full dressed for Court on the Queen's birthday, is arrested by a couple of bailiffs. A little ragged boy steals his gold-headed cane. The poor girl whom he had deserted has had sufficient strength and courage, and love perhaps, to redeem her first error; she is now in a respectable situation, and is accidentally passing at the moment the chair is stopped: she offers her purse — her all — to redeem the faithless, worthless one who had betrayed her, and for the moment he is saved. The appearance of a proud, fiery-looking Welshman, with an enormous leek in his cocked hat, distinguishes St. David's day, which in Hogarth's time was celebrated with unusual solemnity, being Queen Caroline's birthday.† A burlesque incident is that of the lamplighter mounted on a ladder, who, while he is gaping at what is passing beneath him, lets the oil stream from his lamp on the Rake's powdered

* "So entirely do our manners differ from those of seventy years ago, that I much question if at present in all the taverns of London anything resembling the scene exhibited by Hogarth could be found."—*Nicholls*, vol. ii. p. 121.

† Hogarth has thus ingeniously contrived to fix the time of the event, and to account for the beau's court dress.

peruke. In the background are St. James's Palace and White's Chocolate-house, then the resort of the first gamblers in London.*

The expression in this picture is excellent; the painting not so good as in the last.

To show how nearly the fashionable and the vulgar approximate in vice, Hogarth has added in the engraving a group of chimney-sweepers and shoe-blacks gambling in a corner; one of them has lost all his clothes, and is now staking his basket and brushes: a chimney-sweeper, peeping at the post-boy's cards, holds up his fingers to intimate that he has two by honours. On the post behind them is the word *Black's*, a humorous antithesis to *White's* on the opposite side. All this is not in the picture, the composition of which is much more simple.

Gilpin remarks the falling band-box. "Such representations," he properly observes, "are absurd; and every moment the absurdity grows stronger. You cannot deceive the eye; the falling body *must* appear *not* to fall: objects of that kind are beyond the power of representation."

77. The Rake's Marriage.

He whom not love, faith, nor honour could bind, is equally dead to gratitude. The Rake, to retrieve his fortune, marries a hideous old woman, as wicked as she is withered. The scene is Marylebone Church, which in 1735 stood at some distance from London, and had become the usual resort of those who wished to be privately married. The pair stand before the altar; *she* "with a horrid expresssion on her wizened face;" *he*, while he puts the ring on her finger, leering at the *femme-de-chambre* who is arranging her dress. In the background the poor deserted girl with her virago mother are attempting to enter the church to forbid the banns, and are rudely repulsed by the pew-opener. Other most significant strokes of wit and humorous satire need hardly be pointed out: the sleepy, stupid indifference of parson and clerk;† the crack across the "Ten Command-

* The flash of lightning directed towards White's is in the print, but not in the picture.

† In the print the clergyman is Parson Ford, vicar of Marylebone, a man notorious in those days.

ments;" the half-effaced "Creed," smeared with dirt; the cobweb over the poor's box; the ludicrous parody of the courtship of the two dogs; and the odd effect of the glory just over the head of the bride;* even the wintry season (designated by the holly stuck about) is expressive of these ill-timed nuptials.

The painting is beautiful, particularly in the face and figure of the young *femme-de-chambre;* but the colouring has turned very dark.

78. The Rake at the Gaming-table.

THE gold for which he had sold himself does not prosper in his hands; it is staked at the gaming table and lost. The scene is a room at White's, where the incident of the fire really took place in 1733; in the front is seen the hero of the story, imprecating curses in all the madness of despair: the expression in the print is much more finely given than in this picture; the dog barking at him in terror is *there* conceivable; but *here*, from the comparative inanity of the face, the point is lost. The attitudes and looks of the gamblers around are all varied with consummate skill. The well-dressed sharper; the highwayman, seated in stupid abstraction before the fire, having lost his ill-got booty; the agony of the man who hides his face behind his hat; the wretch biting his nails; the ruffian who draws his sword to revenge his losses in blood; the nobleman tendering his note to the usurer who supplies him with ready cash; all combine to form a group of terrible significance. The total abstraction of the gamblers is well expressed by their utter inattention to the alarm of fire given by watchmen who are bursting open the doors.

The painting is not so good as in some of the other pic-

* In the print, the cobweb and the glory are much more visible than in the picture.

tures, and the head of the principal figure a failure, compared with the engraving.

79. The Rake in Prison.

He is seated with a look of hideous blank despair; his wife behind, cursing him; the poor girl, faithful to the last, has come to visit him, and faints at the sight of his misery. Two women are administering remedies; a squalid ragged wretch supports her, and sticking out of his pocket appears a paper inscribed, "A scheme to pay off the national debt." The dream of freedom in the midst of durance is typified by the pair of artificial wings hung over the bed: the dream of boundless wealth in the midst of penury, by the alchymist in the background hanging over his retort. A rejected tragedy lies on the table beside the principal figure; we are to understand that the ruined Rake has endeavoured in vain to raise money by sending it to the manager.

The painting and expression in this picture are extremely fine; there are no variations of any consequence in the print, which, however good, has failed to give the beauty of the child who looks up frightened in its poor mother's face.

80. The Rake in Bedlam.

The career of selfish profligacy and vicious indulgence conducts through poverty, disease, remorse, to madness—that last stage of human abasement and misery. The Rake, with his head shaved, stripped, and with a frightful expression of wild laughter in his distorted features, lies on the ground. Here again the expression in the print is finer than in the picture, while the figure is very ill drawn. He is sustained in the arms of her he had forsaken, and who, not even in the last extremity of woe and horror, will forsake *him*.* The figures around are studies for the moralist and

* A critic, a clergyman, writing on these pictures, denounces the introduction of the poor faithful girl in this scene as rather unnatural, "certainly *immoral*." God forgive him!

physiognomist. The wretch, with clasped hands, in the inner cell, is the victim of religious despair: the figure is borrowed from Cibber's statue of Melancholy Madness over the gate of Bedlam. The astronomer, gazing through his roll of paper; the discoverer of the longitude; the mad musician; the melancholy lover, with his foolish idiotic face, who has chalked up as "the fair, the chaste, the unexpressive she," the name of Betty Careless, then the most notorious woman in London; the fantastic tailor; and the naked wretch who fancies himself a king—are all conceived and portrayed with terrific truth. One incident in this picture shows the inherent turn for the burlesque which was in Hogarth's mind, and which he could not repress even in such a scene as this:—the two ladies behind, who are come from mere curiosity to view the inmates, one of whom, simpering, spreads her fan before her face.

The print, in different states, has been greatly altered from the picture, and the halfpenny with the Britannia on it stuck in the wall, was added in 1763, to signify that all England was then *mad* as Bedlam.

The six prints of "The Harlot's Progress" had appeared in 1733, with great success; and "The Rake's Progress," in eight prints, followed in 1735. The original pictures must have been painted a short time before: both series were purchased by Alderman Beckford, in 1745, at the rate of 84 guineas for the Harlot's Progress, and 176 guineas for the Rake's Progress. The Harlot's Progress was destroyed by fire at Fonthill in 1755; but these pictures escaped, and were purchased by Sir John Soane, in 1802, for 598*l.*

THE ELECTION.—A series of FOUR PICTURES, painted in 1755, for the purpose of being engraved: on canvas; 3 ft. 4 in. by 4 ft. 4 in.

81. The Election Entertainment.

It appears to represent the end of the feast. This is a very humorous but a very disagreeable picture: the electioneering wit is of the grossest kind, and shows the levelling equality which takes place on these occasions. At

one end of the table a candidate is seen in polite converse with a vulgar old woman: a dirty cobbler shakes hands with a perfumed beau; at the upper end of the table sits the Mayor, who is seized with apoplexy after a surfeit of oysters: the barber is bleeding him in vain. A crowd of the contrary faction are seen parading without, and have thrown brickbats and missiles into the room, one of which has hit a lawyer on the head, and he falls backwards. A fellow who has been fighting has his head dressed by a butcher; his foot rests on a flag, on which is written, "Give us our eleven days!" in allusion to the alteration of the style at this time in contemplation: other flags, carried by the mob without, bear inscriptions still more ludicrous. The man who is doubling his fist,* on which he has drawn the features of an old woman, and bawling out "An old woman clothed in gray," for the amusement of two most foolish-looking rustics; and a group representing a conscientious tailor, who is refusing a bribe, while his virago wife clenches her fist, and his son holds up his foot with the toes coming through the shoe—are excellent.

The whole of this picture is well painted: it differs in some respects from the print.

82. Canvassing for Votes.

The centre group represents a rustic freeholder between two innkeepers, agents for their respective parties, who are each putting money into his hand; the humorous, indifferent expression in his face is admirable: it seems to say, "How happy could I be with either!" One of the candidates, aware of the value of female influence, is purchasing trinkets from a Jew pedlar, to present to two ladies in a balcony. Two countrymen are seen stuffing in the larder of an inn, where sits the fat landlady, counting the gold she

* Sir William Parnell, nephew of Dr. Parnell the poet.

has received for her interest. A barber and a cobbler are engaged in a political dispute over their ale. The background in the picture represents the Excise-office, with the crown hanging out as a sign. Here we have a piece of Hogarth's peculiar wit, in the fellow who, mounted at the extremity of the beam to which the crown is suspended, is sawing through it with might and main, forgetting that he must fall with it.

83. Polling at the Hustings.

The two rival candidates are seated at the back of the booth: the maimed, the blind, the lame, the deaf, the sick, hasten to give their independent votes. A Chelsea pensioner, who has lost his right hand in the service of his country, is objected to by a quibbling lawyer because, in swearing, he cannot lay his right *hand*, but only his stump, on the book. One is bawling into the ear of a deaf idiot the name of the person he is to vote for. The incident of the dying man brought in blankets to give his vote is taken from the life.

In the background Britannia is seen in her chariot, which is breaking down, while the servants are playing at cards on the box, and she screams and pulls the check-string in vain. The allegory, though laughable, is rather out of place, and is the single instance in which Hogarth had recourse to allegory instead of wit in illustration of his subjects.

84. The Chairing of the successful Candidate,

Who is represented here by Bubb Doddington, a notorious personage at that time.

The new M. P. is seated in an arm-chair and mounted on the shoulders of his partisans. An exasperated countryman in front, fighting with a Greenwich pensioner, swings around his flail with such violence that it comes in contact with the skull of one of the chair-bearers, who is in the act of

falling, and the candidate is tottering in his seat. The confusion in the motley crowd; the grinning chimney-sweepers; the old woman thrown down by a litter of pigs; the tailor beaten by his wife; the lady fainting; the old blind fiddler; the group of gentlemen seen through a window enjoying themselves apart from the hurlyburly below; a procession of cooks carrying in the dinner; two fellows bringing a barrel of ale; and a number of whimsical incidents introduced—are all sufficiently intelligible, and painted with characteristic truth. The plate differs little from the picture.

The pictures painted by Hogarth, in sets or series, are—the Harlot's Progress (the first and most popular of all), in 1733 (burned); the Rake's Progress, in 1735 (in this Museum); the Four Parts of the Day, 1736 (two were in the possession of the late Lord Gwydyr and two are in the possession of Sir G. Heathcote); Marriage à la Mode, 1745 (in the National Gallery); Industry and Idleness, 1748 (I do not know that the original pictures for this series exist or ever existed; the set of prints is the most commonplace in conception and the worst engraved of all); the Election, above described, of which the original pictures were executed in 1755: they appear to me inferior to the Rake's Progress as paintings, and very inferior to the Marriage à la Mode in invention and conception, the wit and humour verging frequently on caricature. But though not equal to his own best works, they are superior to everything else in their way. They were formerly in the possession of Garrick, and, on the death of his widow in 1823, Sir John Soane purchased them at the sale of her effects for 1732*l.* 10*s.*

CANALETTI.

85. A View on the Grand Canal of Venice.

One of the most admirable of his works: more brilliant than is usual with him, and the groups of figures more carefully painted. It came from the Fonthill collection.

86. A View of the Rialto.

87. A View of the Piazza di San Marco.

WATTEAU.

88. Les Noces.

RUYSDAEL.

89. A small and very pretty Landscape.

SIR JOSHUA REYNOLDS.

90. The Snake in the Grass; or, Love unloosing the Zone of Beauty.

Purchased at the sale of the Marchioness of Thomond's pictures for 500*l.* Sir Joshua painted three pictures of this subject: the original for the Earl of Carysfort in 1786, for which he was paid 200*l.*; a duplicate for Prince Potemkin; another for Mr. Henry Hope, now in the possession of Sir Robert Peel.

There are also the following pictures by modern artists:—

G. BARRETT.

91. View in Mr. Lock's Park at Leatherhead: a Drawing.

EDWARD BIRD, R.A.

92. The Cheat detected. A small early picture.

SIR F. BOURGEOIS, R.A.

93. Scene in "Coriolanus," with a Portrait of Kemble.

SIR A. W. CALLCOTT, R.A.

94. The Passage Point.

A large Italian composition.

95. A View on the Thames.

R. COSWAY, R.A.

96. A small copy of Guido's Aurora, and two original drawings.

MRS. COSWAY.

97. A Persian Lady worshipping the Sun.

W. DANIEL, R.A.

98. Two Views in India.

The painter excelled in these subjects.

F. DANBY, A.R.A.

99. Moonlight Scene in the Merchant of Venice.

C. L. EASTLAKE, R.A.

100. The Cave of Despair.

From Spenser: a small early picture of the master.

H. FUSELI, R.A.

101. The Italian Count.

HAMILTON.

102. The Landing of Richard II. Two Drawings.

HOWARD.

103. Comus listening to the incantations of Circe; from Milton.

104. The Contention of Oberon and Titania; from A Midsummer Night's Dream.

105. The Vision of Shakspeare.

106. Lear and Cordelia.

107. The paintings on the ceilings of the dining-room and library; representing Phœbus: the Horæ, or Seasons: Night: and three subjects from the Fable of Pandora.

FRANK HOWARD.

108. The Trial of Queen Katherine, in water-colours.

SIR JAMES THORNHILL.

109. The original design for the ceiling painted by him at Greenwich Hospital.

HILTON.

110. Marc Antony reading Cæsar's Will.

JACKSON.

111. Portraits of Sir John Soane and of Mrs. Soane.

JONES, R.A.

112. The Opening of New London Bridge in 1831.

113. Smoking Room at Chelsea Hospital.

114. Sketches of the Coronation of King William and Queen Adelaide, 1831.

MORTIMER.

115. Two original drawings of Banditti.

116. Studies of five heads from Shakspeare, and eight Drawings.

OWEN.

117. Portraits of Sir John Soane and his Sons, 1802.

PANNINI.

118. A very fine and elaborate drawing of the Interior of the Capella Paolina, at Rome.

J. M. W. TURNER, R.A.

119. Van Tromp's Barge entering the Texel, 1645.

120. The Vale of Chamouni; a drawing.

121. Kirkstall Abbey; a drawing.

MRS. POPE.

122. Shakspeare's Bust, encircled by all the flowers mentioned in his plays; a Drawing.

WARD, R.A.

123. A small portrait of "Fanny," Sir J. Soane's favourite dog.

WESTALL, R.A.

124. Milton dictating to his Daughters.

None of these pictures are particularly worthy of notice or praise; and it is fair to add, that it would be great injustice to such men as Hilton, Eastlake, Howard, Turner, Jones, were they to be judged by the specimens of their ability in this collection. Turner's picture is perhaps the best as an example of the master; it appears to have been painted in the period of transition between the beautiful truth of his first manner and the feverish glare and exaggeration of his last.

A foreigner, who visited this Museum not long before the death of Sir John Soane, compared its labyrinthine passages and tiny recesses to a mine branching out into many veins, wherein, instead of metallic ores, you find works of art. He adds a criticism, to the truth of which I am obliged to subscribe:—"Notwithstanding the picturesque fantastic charm of the arrangement, the impression of the whole, in consequence of the arbitrary mixture of numberless heterogeneous objects, resembles the confused effect of a feverish dream." This, however, is in itself characteristic: the want of a pure and elevated taste, and of all feeling for genuine simplicity, which Sir John Soane exhibited as an artist, are conspicuous in the decoration and arrangement of his Museum, pretty and interesting as it is:—

"For all that Nature by her mother-wit
Could frame in earth and form of substance base
Is here; and all that Nature did omit
Art, playing second Nature's part, supplied it."—*Fairie Queene.*

THE END.

INDEX.

I. ARTISTS AND THEIR WORKS.
II. ANONYMOUS PICTURES.
III. GENERAL SUBJECTS.

*** *The following Abbreviations are used in this Index*:—B., born; D., died; St. u., studied under; FL., flourished; S., school; W. L., whole length; N. G., National Gallery; W., Windsor Castle; H. C., Hampton Court; D. G., Dulwich Gallery; S. M., Soane's Museum.—The numbers refer to the numbers of the pictures in the different Catalogues unless the letter *p.* (*page*) be prefixed.

ALBANO, FRANCESCO. B. 1578, at Bologna; D. 1660. Bolognese S.
Profane Subjects.—Nymph and Satyr, H. C. 721.—Salmacis and Hermaphroditus, D. G. 80.
Picture attributed to him.—Holy Family, D. G. 165.

AMICONI, GIACOPO. B. 1675; D. 1752. Venetian S.
Children with a Goat, H. C. 530.—A Boy with a Lamb, H. C. 570.

ARPINO. (GIUSEPPE CESARE.) B. 1560, at Arpino; D. 1640. Neapolitan S.
Tritons carrying off a Nymph, H. C. 210.

BACKHUYSEN, LUDOLF. B. 1631, at Embden; D. 1709, at Amsterdam. Dutch S.
Boats in a Storm, D. G. 75.

BAILEY, EDWARD. English Sculptor.
"Adam outstretched on the ground" (Model), S. M. 28.

BALESTRA, ANTONIO. B. 1666, at Verona; D. 1740. St. u. Carlo Maratti. Roman S.
Vulcan presenting to Thetis the Arms for Achilles, H. C. 182.—Achilles presented to Chiron, H. C. 183.

BANKS, THOMAS. B. 1735, at Lambeth; D. 1805, at London. English Sculptor.
Daughter of Sir B. Boothby (a study for the statue), S. M. 24.—Caractacus and his Family before Claudius (bas-relief), S. M. 25.—Thetis rising from the Sea, S. M. 26.

BAROCCIO, FEDERIGO. B. 1528, at Urbino; D. 1612. Roman S.

Characterized, p. 58.

Holy Family ("Madonna del Gatto"), N. G. 29.—A Nativity, W. 50.—A Penitent received into the Church, H. C. 363.

BARRY, JAMES. B. 1741, at Cork; D. 1806, in London.

Characterized, pp. 512—515.

Orpheus, p. 518, No. 1.—A Grecian Harvest-home, p. 520, No. 2.—Crowning the Victors at Olympia, p. 521, No. 3.—Commerce; or, the Triumph of the Thames, p. 525, No. 4.—The Distribution of Premiums in the Society of Arts, &c., p. 527, No. 5.—Elysium; or, the State of Final Retribution, p. 530, No. 6.

BASSANO. (GIACOMO DA PONTE.) B. 1510, at Bassano; D. 1592. Venetian S.

Characterized, p. 161.

Sacred Subjects.—Our Saviour in the House of the Pharisee, H. C. 66.—Jacob's Journey, H. C. 92.—Apotheosis of a Saint, H. C. 134.—The Deluge, H. C. 406.—Assumption of the Virgin, H. C. 444.—The Good Samaritan, H. C. 460.—Holy Family, H. C. 498.—(?) Boaz and Ruth, H. C. 517.—Worshipping the Host, H. C. 733.

Portraits.—A Gentleman, N. G. 173.—A Man in a black furred Gown, W. 53.—Head of an Old Man, H. C. 43.—Of Himself, H. C. 45.—(?) An Old Man's Head, H. C. 223.—Head of a Man, in the dress of an Ecclesiastic, H. C. 289.—Head of an Old Man, H. C. 336.—Of a Man, H. C. 389.

Picture attributed to him.—The Annunciation, H. C. 503.

BASSANO. (LEANDRO DA PONTE.) B. 1558; D. 1623. St. u. his father, Giacomo. Venetian S.

Sacred Subject.—Building of the Tower of Babel, N. G. 60.

Portrait.—Of a Venetian Sculptor, H. C. 60.

Picture attributed to him.—Portrait of a Man, H. C. 516.

BASSEN, B. VAN. Fl. 1625. Dutch S.

Charles I. and his Queen dining in Public, H. C. 253.—King of Bohemia and his Queen dining in Public, H. C. 254.

BATTONI, POMPEO. B. 1708, at Lucca; D. 1787, at Rome. Roman S.

Pope Benedict XIV., H. C. 631.

BEAUMONT, SIR GEORGE. B. 1753, at Cole Orton; D. 1827.

Characterized, p. 131.

Small Landscape, N. G. 105.—A Landscape (Forest of Ardennes), N. G. 119.

BEECHEY, SIR WILLIAM. D. 1839, at London. English S.

Portraits.—George III. reviewing the Tenth Hussars, H. C. 143.—Joseph Nollekens, N. G. 120.—George III., W. 157.—C. S. Pybus, Esq., D. G. 97.—John Kemble, D. G. 153.—Sir F. Bourgeois, D. G. 232*.

BELCAMP, JOHN VAN. Fl. 1625.

Portrait.—Edward IV., H. C. 667.

BELLINI, GIAN. B. 1426, at Venice; D. 1512. Founder of the Venetian School.

Portrait.—Of Himself, H. C. 276.

BERGHEM. (NICHOLAS KLAAS.) B. 1624, at Haarlem; D. 1683.

Characterized, p. 260.

A Landscape (with Cattle and Figures), W. 130.—Woman Milking a Goat, H. C. 386.—A Farrier Shoeing an Ass, D. G. 132.—A Wood Scene, D. G. 160.—Landscape (with Figures), D. G. 198.—Landscape, D. G. 200.—Landscape ("La Blanchisseuse"), D. G. 209.

BIRD, EDWARD. B. 1772, at Wolverhampton; D. 1819, at Bristol. English S.

The Cheat detected, S. M. 92.

BOCKMAN, G. Fl. about 1725.

Portraits (all copies after Kneller and Dahl).—Admiral Fairbourne, H. C. 2.—Admiral Beaumont, H. C. 3.—Admiral Benbow, H. C. 4.—Admiral Dilkes, H. C. 5.—Admiral Churchill, H. C. 6.—Admiral Jennings, H. C. 7.

BOGDANI, JAMES. B. in Hungary. Fl. 1712.

A Peacock, H. C. 206.—Two Flower-pieces, H. C. 207.—A Cassiowary, H. C. 233.—A Flower-piece, H. C. 602.

BORDONE, PARIS. B. 1500; D. 1570. Venetian S.

Portrait of a Man, H. C. 42.—A Sibyl, H. C. 342.

BORGOGNONE, IL. (JACQUES COURTOIS.) B. 1621; D. 1676. Roman S.

March of an Army, H. C. 371.—Soldiers, in a small Landscape, H. C. 385.—Landscape, D. G. 31.—Landscape, D. G. 43.

BOS, JEROME. B. 1470, at Bois le Duc; D. (date unknown.) Dutch S.

Vision of Hell, H. C. 709.

BOTH, JAN. B. 1610, at Utrecht; D. 1645, at Venice. Dutch S.

Characterized, p. 95.

Italian Landscape, with Figures, N. G. 71.—Landscapes, D. G. 30, 36, 41, 199, 205.

BOURDON, SEBASTIAN. B. 1616, at Montpelier; D. 1671, at Paris. French S.

A Landscape (Return of the Ark), N. G. 64.

BOURGEOIS, SIR FRANCIS. B. 1756, at London; D. 1811. St. u. Loutherbourg.

Characterized, pp. 435—439.

A Friar, kneeling before a Cross, D. G. 20.—Religion in the Desert, D. G. 57.—Funeral Procession of Friars, D. G. 82.—Tobit and the Angel, D. G. 95.—A Landscape, D. G. 4.—View on the Seashore, D. G. 23.—Soldiers (Sketch), D. G. 24.—A Man holding a Horse, D. G. 25.—Landscape, D. G. 38.—Flowers, D. G. 39.—Landscape, D. G. 74.—A Tiger Hunt, D. G. 88.—A Sketch, D. G. 91.—Landscape, D. G. 96.—A Sketch, D. G. 109.—Cupid, D. G. 127.—Scene in "Coriolanus," with a Portrait of Kemble, S. M. 93.

BREEMBERG, BARTHOLOMEW. B. 1620, at Utrecht; D. 1660. Dutch S.

Landscapes, D. G. 15, 16, 110.

BREUGHEL, JOHN. B. 1589, at Brussels; D. 1642, at Antwerp.

Garden of Eden, W. 70.—A Flemish Fête, W. 63.—The Seasons, H. C. 76-79.—Landscape, with the story of Calisto, H. C. 321.

BREUGHEL, OLD PETER. B. at Breda. Fl. 1565.

Slaying of the Innocents, H. C. 693.

BRILL, PAUL. B. 1556, at Antwerp; D. 1626, at Rome. Flemish S.

Small Landscape, H. C. 222.—Very small Landscape, H. C. 318.—Landscape, with Figures, D. G. 314.

BROUWER, ADRIAN. B. 1608, at Haarlem; D. 1640, at Antwerp.

Characterized, p. 452.

Interior of a Cabaret, D. G. 54.

BRONZINO. (ANGIOLO ALLORI.) Fl. 1567. St. u. Pontormo. Florentine S.

Portrait.—Of a Lady, N. G. 21.

Picture attributed to him.—Virgin and Child, H. C. 71.

BUONAROTTI. (See MICHAEL ANGELO.)

CALIARI, CARLETTO. B. 1528, at Verona; D. 1588. Son and pupil of Paul Veronese. Venetian S.

The Wise Men's Offering, H. C. 140.

CAGNACCI, GUIDO. B. 1601, at Castel S. Arcangelo; D. 1681. Bolognese S.

Jacob, Rachel, and Leah, H. C. 91.

CALLCOTT, SIR A. W. English S.

The Passage Point, S. M. 94.—View on the Thames, S. M. 95.

CALVERT, DENNIS. B. 1565, at Antwerp; D. 1619, at Bologna.

Assumption of the Virgin, H. C. 359.

CAMPIDOGLIO, MICHAEL ANGELO. Fl. 1600. Roman S.

Three Pieces of Fruit, H. C. 597.

CANALETTI. (ANTONIO CANALE.) B. 1597, at Venice; D. 1768. Venetian S.

Characterized, p. 136.

View in Venice, N. G. 127.—Ruins and Figures, N. G. 135.—View on the Grand Canal at Venice, N. G. 163.—Ruins of the Colosseum, H. C. 16.—View on the Grand Canal of Venice, S. M. 85.—View of the Rialto, S. M. 86.—View of the Piazza di San Marco, S. M. 87.

CARAVAGGIO, POLIDORO CALDARA DA. B. 1495, at Caravaggio; D. 1543. Roman S.

Profane Subjects.—Cupids and Satyrs, H. C. 88.—Cupids and Goats, H. C. 133.—Boys with Swans, H. C. 565.—Boys with a Boat, H. C. 566.

CARAVAGGIO. (MICHAEL ANGELO AMERIGHI.) B. 1569, at Caravaggio; D. 1609. Roman S.

Characterized, p. 160.

Sacred Subjects.—Christ and his Disciples at Emmaus, N. G. 172.—The Apostles, Peter, James, and John, H. C. 441.

Profane Subject.—The Locksmith, D. G. 299.

CARPIONI, GIULIO. B. 1611, at Venice; D. 1674. St. u. Varotari. Venetian S.

Profane Subject.—Nymphs and Satyrs, H. C. 714.

CARRACCI, ANNIBALE. B. 1560, at Bologna; D. 1609, at Rome. St. u. Ludovico Carracci. Bolognese S.

Characterized, p. xlvii.

Anecdote of, p. 36.

Sacred Subjects.—Christ appearing to St. Peter, N. G. 9.—St. John in the Wilderness, N. G. 25.—Holy Family (Il Silenzio), W. 121.—Tobit restored to Sight, H. C. 519.—David and Abigail, H. C. 520.—Virgin and Child, H. C. 529.—St. Francis, D. G. 322.—The Virgin, Infant Christ, and St. John, D. G. 335.—Adoration of the Shepherds, D. G. 349.

Profane Subjects.—Landscape, with Figures, N. G. 56.—Landscape, with Horses and Figures, N. G. 63.—Erminia and the Shepherd, N. G. 88.—Silenus gathering Grapes, N. G. 93.—Pan and Apollo, N. G. 94.—Cephalus and Aurora (a Cartoon), N. G. 147.—An Act of Mercy, H. C. 518.

Picture attributed to him.—(?) Portrait of a Lady, D. G. 67.

Copy after him.—A Magdalen, D. G. 274.

CARRACCI, AGOSTINO. B. 1558, at Bologna; D. 1601, at Parma. St. u. Ludovico Carracci. Bolognese S.

Triumph of Galatea (a Cartoon), N. G. 148.

CARRACCI, LUDOVICO. B. 1555, at Bologna; D. 1619. Bolognese S.

Sacred Subjects.—Susannah and the Elders, N. G. 28.—Entombment of Christ, N. G. 86.—Ecce Homo, N. G. 96.—St. Peter and St. Francis, D. G. 265.—(?) St. Francis, D. G. 293.—Death of St. Francis, D. G. 296.—Entombment of Christ, D. G. 344.

Picture attributed to him.—Cleopatra, H. C. 313.

CARRÉ, M. B. 1666, at Amsterdam; D. 1728, at Alkmaer.

Cattle in a Landscape, H. C. 576.

CASANOVA. B. 1730, at London; D. 1805, at Vienna.

Sacred Subject.—A Drawing in Chalk, after Raphael's "Transfiguration," H. C. 613.

Landscape, a Ferry-boat, D. G. 28.

CASTIGLIONE, B. B. 1616, at Genoa; D. 1670, at Mantua. Genoese S.

A Boy with Puppies, H. C. 217.

CATALANI, ANTONIO. Fl. 1620. St. u. Albano. Bolognese S.

Portrait.—An Old Man reading a Letter, H. C. 36.

CHANTREY, SIR F.
Model of a Sleeping Child, S. M. 29.—Bust of Sir John Soane, S. M. 32.

CHARDIN, SIMON. B. 1699, at Paris; D. 1779. French S.
Woman with a Hurdy-gurdy, W. L., D. G. 308.

CHIARI, GIUSEPPE. B. 1654, at Rome; D. 1727. Roman S.
Profane Subjects.—Nymphs, H. C. 442.—Venus and Adonis, H. C. 470.

CIGNANI, CARLO. B. 1628, at Bologna; D. 1719. Bolognese S.
Characterized, p. 421.
Sacred Subjects.—Charity (Four Figures), H. C. 180.—Virgin and Child, H. C. 189, 707.—(?) A Magdalen, D. G. 350.
Profane Subjects.—A Mother and Two Children, H. C. 188.—Series of Seven Cartoons, H. C. 747-753.

CLAUDE. (CLAUDE GELÉE, DE LORRAINE.) B. 1660, in Lorraine; D. 1682, at Rome. French S.
Characterized, pp. 26, 28.
Sacred Subjects.—Landscape (Isaac and Rebecca), N. G. 12.—A Seaport (Embarkation of the Queen of Sheba), N. G. 14.—A Seaport (Embarkation of St. Ursula), N. G. 30.—Landscape (Hagar in the Desert), N. G. 61.—Embarkation of St. Paula, D. G. 270.
Profane Subjects.—Landscape (Cephalus and Procris), N. G. 2.—Italian Seaport at Sunset, N. G. 5.—Landscape (The Chigi Claude), N. G. 6.—Landscape (Narcissus), N. G. 19.—Landscape (Death of Procris), N. G. 55.—Landscape, N. G. 58.—Landscape, W. 36.—Seaport (Morning), W. 41.—Seaport (Morning), W. 105.—Landscape, W. 124.—View near Rome, W. 131.—(?) Seaport, H. C. 399.—(?) Landscape, D. G. 244.—(?) Landscape, D. G. 264.—(?) Italian Seaport, D. G. 275.
Pictures attributed to him.—Landscape, D. G. 211. — View of a Palace, D. G. 258.—Landscape, D. G. 303.

COLLINS. (?)
A Shepherd. A Shepherdess, H. C. 179.

CONSTABLE, JOHN. B. 1780, in Suffolk; D. 1837, at London. English S.
Characterized, p. 137.
A Landscape, with Figures, N. G. 130.

COPLEY, JOHN SINGLETON. B. 1738, at Boston, in America; D. 1815, at London. English S.

Characterized, p. 115.

Death of Lord Chatham, N. G. 100.

COQUES, GONZALES. B. 1618, at Antwerp; D. 1684.

Characterized, p. 481.

Portraits.—Flemish Gentlemen, H. C. 255, 256.—A Lady purchasing Game, D. G. 237.

CORNELIZ, LUCAS. (OR LUCAS CORNELII.) Fl. 1525. Flemish S.

Portraits.—Ladies of the Court of Henry VIII., H. C. 277—281.

CORREGGIO. (ANTONIO ALLEGRI.) B. 1494, at Correggio; D. 1534. St. u. Francesco Bianchi, of Modena. Parma S.

Characterized, pp. xlvii, 35.

Sacred Subjects.—Studies of Heads (Angels and Seraphim), N. G. 7 and 37.—Ecce Homo, N. G. 15.—Holy Family ("La Vièrge au Panier"), N. G. 23.—Christ on the Mount of Olives, N. G. 76.—(?) St. John the Baptist, W. 106.

Profane Subject.—Mercury teaching Cupid in the presence of Venus, N. G. 10.

Pictures attributed to him.—Portrait of a Man in black, H. C. 59.—Holy Family, H. C. 120.

Copies after him.—Marriage of St. Catherine, H. C. 561.—St. Catherine Reading, H. C. 341.—Virgin and Child ("Vièrge au Panier"), D. G. 255.—Venus and Cupid, W. L., D. G. 281.

CORTONA. (PIETRO BERETTINI DA.) B. 1596, at Cortona; D. 1669, at Rome. Roman S.

Sacred Subjects.—The Rebel Angels overcome by the Archangel Michael, D. G. 177.—The Triumph of Religion, D. G. 318.

Profane Subject.—Augustus consulting the Sibyl, H. C. 47.

Picture attributed to him.—St. Lawrence, D. G. 164.

COSWAY, R. B. 1740, at Tiverton; D. 1821, at London.

Small copy of Guido's Aurora, and two original drawings, S. M. 98.

CRESPI, G. M. B. 1665, at Bologna; D. 1747. Bolognese S.

Girls at Work, D. G. 27.

CUYP, ALBERT. B. 1606, at Dort; D. 1672. Dutch S.

Characterized, pp. 181, 445.

A Landscape (Evening), N. G. 53.—Landscapes, D. G. 5, 9, 13, 59, 68, 76, 83, 141, 163, 169, 180, 184, 192, 239, 243.—Interior of a Riding House, D. G. 114. — Winter Scene, D. G. 145. — Two Horses, D. G. 156.

CUYP, JACOB (Father of the above). B. about 1580.

Fruit and Still Life, H. C. 346.

DAHL, MICHAEL. B. 1656, at Stockholm; D. 1743, at London.

Portrait.—Prince George of Denmark, husband of Queen Anne, H. C. 632.

DALEN, CORNELIUS VAN. B. 1620, at Antwerp.

(?) Interior of a Hall (with Figures), H. C. 711.

DANCKERS, HENRY. B. about 1630, at the Hague; D. 1681, at Amsterdam.

Four Landscapes, H. C. 533.

DANIEL. B. , at ; D. , at

Oriental Landscape, H. C. 726.

DECKER, FRANCIS. Fl. about 1660. Dutch S.

A Landscape, N. G. 134.

DE BRAY. Fl. 1630. Dutch S.

Portraits.—Family of Solomon de Bray, H. C. 50.

DE HEEM, J. D. B. 1584, at Mechlin; D. 1674, at Antwerp. Flemish S.

Two Pieces of Still Life, H. C. 195.—(?) A Fruit-piece, H. C. 715.

DE HEERE, LUCAS. B. 1534, at Ghent; D. 1584. Flemish S.

Portraits.—Queen Elizabeth, H. C. 242.—Lord Darnley, at the age of seventeen; and his brother, Charles Stuart, at the age of six, H. C. 288.

DENNER, BALTHASAR. B. 1685, at Hamburg; D. 1747.

Two Heads (called Youth and Age), H. C. 328, 329.

DIETRICI, CHRISTIAN ERNEST. B. 1712, at Weimar; D. 1774, at Dresden. German S.

Sacred Subjects.—The Tribute Money, H. C. 323.—The Woman taken in Adultery, H. C. 324.

Profane Subject.—Nymphs near an Antique Bath, H. C. 350.

DOBSON, WILLIAM. B. 1610, at London; D. 1646. English S.
Portraits.—Of a Man, H. C. 33.—Dobson and his Wife, H. C. 623.

DOLCE, CARLO. B. 1616, at Florence; D. 1686. Florentine S.
Sacred Subjects.—A Madonna, W. 65.—Small Head of Christ, W. 71.—A Magdalen, W. 116.—The Daughter of Herodias, W. 118.—St. Veronica, D. G. 217.—(?) Christ, as a Child, bearing his Cross, D. G. 288.—Mater Dolorosa (head), D. G. 337.

DOMENICHINO. (DOMENICO ZAMPIERI.) B. 1581, at Bologna; D. 1641. Bolognese S.
Sacred Subjects.—Tobias and the Angel, N. G. 48.—Stoning of St. Stephen, N. G. 77.—St. Jerome, N. G. 85.—St. Catherine, W. 78.—St. Agnes, W. 126.
Profane Subjects.—Venus in the Gardens of the Hesperides, D. G. 226.—Landscape, N. G. 75.

DOSSO DOSSI. B. , at Ferrara; D. 1560. Ferrara S.
Sacred Subject.—Holy Family, H. C. 128.
Copy after him.—Holy Family, H. C. 501.

DOUW, GERARD. B. 1613, at Leyden; D. 1680. St. u. Rembrandt. Dutch S.
Profane Subjects.—An Old Woman asleep, H. C. 375.—An Old Woman eating Porridge, D. G. 85.—The Companion, D. G. 86.
Pictures attributed to him.—A Head, W. 51.—A Saint's Head, H. C. 361.—Ceres drinking at a Cottage-door, D. G. 238.—A Lady playing on the Virginals, D. G. 106.

DUPONT, nephew of Gainsborough; D. 1797, at London.
Portrait.—George III., W. 192.

DU JARDIN, KAREL. B. 1635, at Amsterdam; D. 1678, at Venice. Dutch S.
Characterized, p. 446.
Landscapes, D. G. 17, 47, 62.—(?) Landscape with Cattle, D. G. 216.—The Farrier's Shop, D. G. 229.

DURER, ALBERT. B. 1470, at Nuremberg; D. 1528. German S.
Portrait.—Of a Young Man, H. C. 263.

DUSART, CORNELIUS. B. 1665, at Haarlem; D. 1704. St. u. A. Van Ostade. Dutch S.
Figures in front of an Old Rustic Building, D. G. 104.

EDEMA, GERARD. Fl. 1670. Dutch S.

Two Landscapes, H. C. 184.

ELZHEIMER, ADAM. B. 1574, at Frankfort; D. 1621, at Rome. German S.

Sacred Subjects.—St. Christopher, W. 72.—Susannah and the Elders, D. G. 297.

Profane Subject.—A Witch, H. C. 317.

ERCOLE GRANDI DA FERRARA. B. 1491, at Ferrara; D. 1531. St. u. Lorenzo Costa. Ferrara S.

Characterized, p. 96.

Conversion of St. Paul, N. G. 73.

EVERDINGEN, ALBERT. B. 1621, at Alkmaer; D. 1675. Dutch S.

A Landscape, H. C. 234.

FERG, PAUL. B. 1698, at Vienna; D. 1738, at London. Flemish S.

A small Landscape, H. C. 316.

FERRI, CIRO. B. 1634, at Rome; D. 1689. Roman S.

The Triumph of Bacchus, H. C. 689.

FETI, DOMENICO. B. 1589, at Rome; D. 1624, at Venice. Roman S.

David with the Head of Goliah, H. C. 127.—Twelve Heads of Saints, H. C. 554.

FIALETTI, ODOARDO. B. 1573, at Bologna; D. 1638.

The Doge of Venice receiving Sir Henry Wootton, Ambassador from James I., H. C. 57.

Portraits.—Four Doges of Venice, H. C. 577.

FLAXMAN, JOHN. B. 1755, at York; D. 1826, at London.

A Cast from his "Shield of Achilles," S. M. 16.—Model for the Monument of Earl Mansfield, S. M. 17.—Model for a Monument to William Pitt, S. M. 18.—Casts from his Statues of Cupid and Psyche, S. M. 19.—"St. Michael overcoming the Dragon," S. M. 20.—Mercury and Pandora (a sketch), S. M. 21.—Two Sketches of John Kemble (in relief), S. M. 22.—"The Cup of Theocritus," S. M. 23.—Bust of John P. Kemble, S. M. 38.—John Philip Kemble (a cast), S. M. 45.—Bust of William Pitt, S. M. 46.

FLORIS, FRANZ. B. 1520, at Antwerp; D. 1570. Flemish S.

Children playing with a Lamb, H. C. 227.

FRANCIA, FRANCESCO. (RAIBOLINI.) B. 1450, at Bologna; D. 1517, at Bologna. Early Bolognese S.

Characterized, p. 168*.

Altar Piece, Virgin and Child with Saints, N. G. 179.—The Lunette or Arch, a Dead Christ, N. G. 180.

FRANCKS, FRANCIS (OLD). B. 1546, at Antwerp; D. 1616. Flemish S.

Various Objects of Still Life, W. 91.

GAETANO, SCIPIO. B. 1550, at Gaeta; D. 1588, at Rome.

Sophonisba preparing to take Poison, H. C. 368.

GAINSBOROUGH, THOMAS. B. 1727, at Sudbury; D. 1788, at London. English S.

Characterized, pp. 100, 118.

The Market Cart, N. G. 80.—Landscape ("The Watering-place"), N. G. 109.

Portraits.—George III., W. L., W. 152.—A Jewish Rabbi (after Rembrandt), H. C. 541.—Colonel St. Leger, W. L., H. C. 702.—Johann Christian Fisher, W. L., H. C. 705.—Mrs. Sheridan and Mrs. Tickell, W. L., D. G. 1.—P. J. de Loutherbourg, D. G. 111.

GARRARD, MARK. B. 1561, at Bruges; D. 1635, in England.

Portrait.—Queen Elizabeth holding the George and Ribbon, H. C. 244.

GAROFOLO, BENVENUTO. (BENVENUTO TISIO.) B. 1481, at Ferrara; D. 1559, at Ferrara. St. u. Raphael.

Characterized, pp. 102, 158.

Sacred Subjects.—Vision of St. Augustin, N. G. 81.—Holy Family, with Saints and Angels, N. G. 170.—Holy Family, W. 113.

GASCAR, HENRY. B. in France. Fl. 1670.

Portrait.—The Duchess of Portsmouth, as Flora, H. C. 150.

GENNARO, BENEDETTO. B. 1635, at Bologna; D. 1715. Bolognese S.

Sacred Subject.—A Magdalen, H. C. 573.

Profane Subjects.—The Genius of Poetry, W. L., H. C. 51.—Venus and Adonis, H. C. 330.—Faith, Hope, and Charity, H. C. 439.—Cleopatra, H. C. 313.

GENTILESCHI, ARTEMISIA. B. 1590, at Rome; D. 1642, at Naples. Florentine S.

Portraits.—Of Herself, H. C. 69.—Head of a Sibyl, H. C. 191.

GENTILESCHI, ORAZIO. B. 1563, at Pisa; D. 1647, at London. Florentine S.

Sacred Subject.—Joseph and Potiphar's Wife, H. C. 142.

GHIBERTI, LORENZO. B. 1380, at Florence; D. 1455.
The Giving of the Law (a Cast), S. M. 14.

GIBSON. B. , at Liverpool; living at Rome, 1841.
John Philip Kemble (a cast), S. M. 38.

GIBSON, RICHARD. (THE DWARF.) B. 1626, at London; D. 1690.

Portrait.—Queen Henrietta Maria, H. C. 211.

GIORDANO, LUCA. B. 1632, at Naples; D. 1705. Neapolitan S.

Sacred Subject.—The Wise Men's Offering, H. C. 139.

Profane Subjects.—A Series of Twelve Pictures, representing the Story of Cupid and Psyche, H. C. 410.

GIORGIONE. (GIORGIO BARBARELLI.) B. 1477, at Castelfranco; D. 1511, at Venice. Venetian S.

Sacred Subject.—Death of Peter the Martyr, N. G. 41.

Profane Subjects.—Diana and Actæon, H. C. 113.—A Shepherd, H. C. 543.—(?) Musical Party, D. G. 128.

Portraits.—Head of a Man, H. C. 39.—(?) A Man, with reddish hair and beard, H. C. 68.*

Pictures attributed to him.—A Saint in Armour, H. C. 34.—The Shepherds' Offering, H. C. 407.

GOTT, BENJAMIN. Living in 1841.
The Death of Spartacus (Model), S. M. 31.

GOYEN, JAN VAN. B. 1596, at Leyden; D. 1656, at the Hague. Dutch S.

Landscape (Study from Nature), N. G. 137.

GREUZE, JEAN BAPTISTE. B. 1734, at Tournus, in Burgundy; D. 1807, at Paris. French S.

Portrait.—Madame de Pompadour, H. C. 684.

* This is said to be the portrait of Giorgione himself.

GRIFFIERE, JOHN. B. 1645, at Amsterdam; D. 1718, at London.
Ruins, with a Vase, H. C. 547.—View of Windsor Castle, H. C. 698.

GRIMOUX, ALEXIS. D. 1740, at Paris. French S.
Portrait.—Of a Lady, D. G. 123.

GUERCINO. (FRANCESCO BARBIERI.) B. 1590, at Ceuto; D. 1666. Bolognese S.
Characterized, p. 49.
Sacred Subjects.—A dead Christ, with two Angels, N. G. 22.—St. John in the Wilderness, W. 56.—The Woman of Samaria at the Well, W. 75.—St. Matthew writing his Gospel, W. 83.—St. Paul (a Head), W. 104.—St. Peter (a Head), W. 109.—St. Cecilia, D. G. 324.—(?) The Salvator Mundi (Head), D. G. 328.—The Woman taken in Adultery, D. G. 348.—(?) Faith, H. C. 445.
Profane Subject.—A Sibyl, W. 107.
Portraits.—Of himself, W. 82.—A Head of himself, H. C. 86.—Colossal Head of a Warrior, H. C. 190.

GUERIN, PIERRE NARCISSE. B. 1774, at Paris; D. 1833, at Rome. French S.
Portrait.—Louis XVIII., H. C. 464.

GUIDO. (GUIDO RENI.) B. 1575, at Bologna; D. 1642. Bolognese S. St. u. the Carracci.
Characterized, p. 106.
Sacred Subjects.—St. Jerome doing Penance, N. G. 11.—A Magdalen, N. G. 177.—St. Catherine, W. 64.—Head of St. Sebastian, W. 68.—(?) Judith and Holofernes, W. L., H. C. 204.—(?) St. Francis with the Infant Jesus, H. C. 400.—(?) St. Jerome, D. G. 246.—St. Jerome, D. G. 267.—St. John the Baptist preaching in the Wilderness, W. L., D. G. 331.—(?) A Madonna, D. G. 332.—Martyrdom of St. Sebastian, D. G. 339.
Profane Subjects.—Andromeda, N. G. 87.—Venus attired by the Graces, N. G. 90.—Cleopatra applying the Asp, W. 100.—Europa, D. G. 259.—(?) Lucretia stabbing herself, D. G. 280.
Copy after him.—Lot and his Daughters, H. C. 616.

HALS, FRANK. B. 1584, at Mechlin; D. 1666. Flemish S.
A Laughing Boy (a Head), H. C. 225.

HANNEMAN, ADRIAN. B. 1611, at the Hague. D. 1680.

Portraits.—Peter Oliver, H. C. 93.—William III. when young, H. C. 686.

HEEMSKIRK, MARTIN. B. 1498, near Haarlem. D. 1573. Dutch S.

Sacred Subjects.—A Vision of Death and the Last Judgment, H. C. 114.—Jonah under the Gourd, H. C. 489.—(?) Christ Healing the Sick, H. C. 502.

HEMESSEN, J. DE. Fl. at Antwerp, 1550.

St. Jerome with a Lion, H. C. 706.

HEMSKIRK, EGBERT. B. 1645, at Haarlem. D. 1704, at London. Dutch S.

Boors Regaling, H. C. 364.

HENNIN, ADRIAN. D. 1710, in England.

A Landscape, H. C. 220.

HILTON, WILLIAM, R.A. D. 1839, at London. English S.

Characterized, p. 166*.

Sir Calepine rescuing Serena, N. G. 178.

HOBBEMA, MINDERHOUT. B. 1611, at Antwerp; D. about 1670. Flemish S.

Characterized, p. 463.

Landscape, D. G. 131.—(?) Landscape, D. G. 157.—Landscape, D. G. 201.

HOGARTH, WILLIAM. B. 1697, at London; D. 1764, at London. English S.

Characterized, pp. 122, 126.

The Marriage à la Mode, N. G. 113-118.—The Rake's Progress, S. M. 73-80.—The Election, S. M. 81-84.

Portrait.—Of himself, N. G. 112.

HOLBEIN, HANS. B. 1498, at Basle; D. 1554, at London. German S.

Characterized, pp. 171-174, 257.

Sacred Subject.—Christ and Mary Magdalen in the Garden, H. C. 340.

Portraits.—Henry VIII., W. 35.—Duke of Norfolk, W. 38.—A Man opening a Letter with a Knife, W. 110.—Head of a young German, W. 114.—(?) Of Luther, W. 120.—King Henry VIII. and his

Family, H. C. 240.—Queen Elizabeth, when about Twelve, H. C. 241.—The Lady Vaux, H. C. 259.—Holbein's Father and Mother, H. C. 271.—Henry VIII.'s Jester, H. C. 274.—Froben, H. C. 283.—Sir Henry Guldeferde (or Guildford), H. C. 284.—Henry VIII., when young, H. C. 285.—Erasmus (background by Steenwyck), H. C. 294.—Erasmus writing his Commentaries, H. C. 295.—John Reskimeer, H. C. 296.—Henry VIII. (a Head), H. C. 297.—(?) Countess of Lennox, H. C. 450.—Holbein himself, H. C. 468.—His Wife, H. C. 469.—Earl of Surrey, H. C. 666.—(?) A Portrait, D. G. 353.

Pictures attributed to him.—Embarkation of Henry VIII., H. C., 266.—Meeting of Henry VIII. and Francis I., H. C. 267.—Meeting of Henry VIII. and Maximilian I., H. C. 310.—A small circular Landscape, H. C. 347.

HONDEKOETER, MELCHIOR. B. 1636, at Utrecht; D. 1695, at Amsterdam. Dutch S.

Ducks and Geese in a Farm-yard, H. C. 187.

HONTHORST, GERARD.* B. 1592, at Utrecht; D. about 1662, at the Hague.

Sacred Subject.—Joseph and Mary, H. C. 80.

Profane Subjects.—A Concert by Candlelight, H. C. 218.—Charles I. and his Queen as Apollo and Diana, &c., H. C. 746.

Portraits.—Duke of Hamilton, W. 39.—Frederick Henry Prince of Orange, W. L., 206.—William Prince of Orange, W. 207.—Elizabeth Queen of Bohemia, H. C. 109.—The Family of George Villiers, first Duke of Buckingham, H. C. 197.—James II. when a Boy, H. C. 216.—Christian Duke of Brunswick-Lunenberg, H. C. 395.

HOPPNER, JOHN. B. 1759, at London; D. 1810, at London. English S.

Characterized, p. 140.

Portraits.—Of an Actor (Smith), N. G. 133.—Mrs. Jordan as the Comic Muse, H. C. 704.

HORNE (?).

Portrait.—The King of Oude, H. C. 703.

HOUSEMAN, or HUYSMAN, JAMES. B. 1656, at Antwerp; D. 1696, at London. Flemish S.

* Called in Italy Gherardo delle Notti, and ranked by Lanzi in the Roman School.

Characterized, p. 208.

Portraits.—Isaac Walton, N.G. 125.—Lady Bellasys (or Lady Byron), H. C. 146.

HUGGINS.

Battle of Trafalgar (three pictures), H. C. 742.

HUYSMAN, CORNELIUS. B. 1648; D. 1728.

Small Landscape, H. C. 212.

JACKSON, JOHN. B. 1778, in Yorkshire; D. 1831, at London.

Characterized, p. 134.

Portraits.—Rev. W. H. Carr, N.G. 124.—Sir John Soane, N. G. 171.

JANET. (FRANÇOIS CLOUET.) Fl. at Paris, about 1547.

Portraits.—Of a Nobleman, with a Book, H. C. 282.—Mary Queen of Scots, at the age of Eighteen, H. C. 286.—Francis II. of France, when a Boy, H. C. 287.—Francis I. and the Duchesse d'Etampes, H. C. 293.—(?) Francis I. of France, H. C. 298.

Picture attributed to him.—Mary Queen of Scots, W. 205.

JAN MIEL. B. 1599, at Antwerp; D. 1664, at Turin. Flemish S.

Ruins and Shipping, H. C. 105.—Landscape, D. G. 21.—An Old Building, with Figures, D. G. 103.

JANSSEN, CORNELIUS. B. 1590, at Amsterdam; D. 1665.

Portraits.—King of Bohemia, H. C. 302.—Queen of Bohemia, H. C. 303.—Villiers, Duke of Buckingham, H. C. 652.

JAN STEEN. B. 1636, at Leyden; D. 1689, at Delft. Dutch S.

Interior of a Dutch Cottage, W. 94.

JORDAENS, JACOB. B. 1594, at Antwerp; D. 1678. Flemish S.

Sacred Subjects.—Holy Family, N. G. 164.—Overthrow of Pharaoh in the Red Sea, H. C. 30.

Profane Subject.—Blowing Hot and Cold (sketch), D. G. 37.

KALF, WILHELM. B. 1630, at Amsterdam; D. 1693. Dutch S.

Dead Game and Objects of Still Life, H. C. 215.

Picture attributed to him.—Interior of a Dutch Cottage, D. G. 181.

KAUFFMANN, ANGELICA. B. 1742, at Coire, in the Grisons; D. 1807, at Rome. Italian S.

Characterized, p. 142.

Religion attended by the Virtues, N. G. 139.

KENT, W. B. 1684, in Yorkshire; D. 1748. English S.

Interview between Henry V. and the Princess Catherine of France, H. C. 618.—Marriage of Henry V. with Catherine of France, H. C. 619.

KERSEBOOM, FREDERICK. B. 1632, at Solingen; D. 1690, at London.

Portrait.—Robert Boyle, H. C. 634.

KNELLER, SIR GODFREY. B. 1648, at Lubeck; D. 1723, at London.

Characterized, p. 212.

Portraits.—Duke of Marlborough, W. 133.—George I., W. 194.—Queen Anne, W. 195.—William III., W. 196.—William III. on a White Horse, H. C. 18.—Duchess of St. Albans, H. C. 20.—Countess of Essex, H. C. 21.—Countess of Peterborough, H. C. 22.—Countess of Ranelagh, H. C. 23.—Miss Pitt, H. C. 24.—Duchess of Grafton, H. C. 25.—Countess of Dorset, H. C. 26.—Lady Middleton, H. C. 27.—Admiral Russel, H. C. 29.—The young Duke of Gloucester, son of Queen Anne, H. C. 221.—Maria Beatrice d'Este, Queen of James II., H. C. 422.—Peter the Great of Russia, H. C. 452.—Emperor Charles VI., H. C. 465.—William III. when Prince of Orange, H. C. 621.—John Locke, H. C. 624.—Sir I. Newton, H. C. 625.—Caroline, Queen of George II., with the Duke of Cumberland, H. C. 640.—George II., H. C. 641.—George I., H. C. 642.

LAIRESSE, GÉRARD. B. 1640, at Liege; D. 1711, at Amsterdam. Flemish S.

Profane Subjects.—Pan and Syrinx, D. G. 32.—Apollo and Daphne, D. G. 42.—Apollo flaying Marsyas, D. G. 223.

LANCRET, NICHOLAS. B. 1690, at Paris; D. 1743, at Paris. St. u. Watteau. French S.

Infancy, N. G. 101.—Youth, N. G. 102.—Manhood, N. G. 103.—Old Age, N. G. 104.

LANFRANCO, GIOVANNI. B. 1581, at Parma; D. 1647. S. of Parma.

Head of St. Jerome, H. C. 35.—Head of St. Peter and of Judas, H. C. 119.

LAURI, FILIPPO. B. 1623, at Rome; D. 1694. Roman S.

Sacred Subjects.—Jacob's Departure from Laban, H. C. 75.—Small Holy Family, H. C. 719.

LAWRENCE, SIR THOMAS. B. 1769, at Bristol; D. 1830, at London. English S.

Characterized, p. 140.

Portraits.—Mr. Angerstein, N. G. 129.—Of a Lady, N.G. 136. —John Kemble (as Hamlet), N. G. 142. — Benjamin West, N. G. 144.—George IV., W. 151.—Frederick Duke of York, W. 154.—Lord Castlereagh, W. 155.—George IV., W. 156.— Earl of Liverpool, W. 160.—Duke of Cambridge, W. 161.— Duke d'Angoulême, W. 162.—Archduke Charles of Austria, W. 164.—Prince Schwarzenberg, W. 165.—Charles X., W. 166. —Major-General Sir G. A. Wood, W. 167.—Duke of Brunswick, W. 168.—Major-General Czernicheff, W. 169.—Duke de Richelieu, W. 170.—Prince Metternich, W. 171.—Count Capo d'Istria, W. 172.—Pope Pius VII., W. 173.—Count Nesselrode, W. 174.—Alexander I., W. 175.—Francis II., Emperor of Austria, W. 176.—Frederick William III. of Prussia, W. 177. —Prince Hardenberg, W. 178.—Cardinal Consalvi, W. 179.— Mr. Canning, W. 180.—Count Alten, W. 181.—Prince Blücher, W. 182.—Duke of Wellington, W. 183.—Count Platoff, W. 184. —Count Munster, W. 187.—Earl Bathurst, W. 188.—General Overoff, W. 189.—Baron W. von Humboldt, W. 190.—George IV., W. 191.—Sir J. Wyattville, W. 208.—Friedrich von Gentz, H. C. 692.—William Linley, D. G. 222*.

LAZZARINI, GREGORIO. B. 1654, at Venice; D. 1740. Venetian S.

Cupid and Psyche, H. C. 551.

LELY, SIR PETER. B. 1617, at Soest, in Westphalia; D. 1680, at London.

Characterized, pp. 207, 208.

Portraits.—Prince Rupert, W. 99.—Charles II. in Armour, W. L., W. 117.—Queen Mary II., W. 197.—James II., W. 198.—Charles II., W. 199.—Anne Duchess of York, W. L., H. C. 145.—Princess Mary (afterwards Queen Mary), H. C. 147.—Catherine of Braganza, Queen of Charles II., H. C. 148.—Countess of Sunderland, H. C. 151.—Duchess of Richmond, H. C. 152.—Mrs. Eleanor Gwynn, H. C. 153.—Countess of Rochester, H. C. 154.— Duchess of Somerset, H. C. 155.—Countess of Northumberland, H. C. 157.—Lady Denham, wife of the Poet, H. C. 158.—Mrs. Middleton, H. C. 159.—Duchess of Cleveland, H. C. 160.—Countess of Ossory, H. C. 161.—Lady Whitmore, H. C. 162.—Countess

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de Grammont, as St. Catherine, H. C. 163.—Earl of Sandwich, H. C. 735.—Admiral Lawson, H. C. 736.

LENS, BERNARD. D. 1741, at Knightsbridge.
Profane Subject.—Hercules and the Centaur, H. C. 237.

LEYDEN, LUCAS VAN. B. 1494, at Leyden; D. 1533. Dutch S.
Sacred Subjects.—Martyrdom of St. Sebastian, H. C. 235.—Joseph brought before Pharaoh, H. C. 236.
Pictures attributed to him.—The Crucifixion, H. C. 508.—Resurrection of Christ, H. C. 509.

LE BRUN, CHARLES. B. 1619, at Paris; D. 1690. French S.
Sacred Subject.—Massacre of the Innocents, D. G. 252.
Profane Subjects.—Musicians, D. G. 158.—Horatius Cocles defending the Bridge, D. G. 319.

LINGELBACH, JAN. B. 1625, at Frankfort; D. 1687.
Profane Subjects.—Landscape, H. C. 348.—A Moorish Market, D. G. 77.

LOTEN, JOHN. D. 1680.
Landscape, H. C. 186.

LOUTHERBOURG, DE. B. 1734, at Strasburg; D. 1812, at London.
Characterized, p. 460.
Landscapes, D. G. 55, 89.

LUCATELLI, PIETRO. Fl. about 1690. Roman S.
Landscape, H. C. 514.

LUINI, BERNARDINO. B. 1480, at Luino; D. about 1530. Milanese S.
Sacred Subject.—(?) St. Catherine, H. C. 355.

LUTI, BENEDETTO. B. 1666, at Florence; D. 1724. Florentine S.
Picture attributed to him.—James Stuart when about Thirty, H. C. 630.

MABUSE, JAN. (GOSSAERT.) D. about 1532.
Sacred Subjects.—(?) The Virgin and Child, with St. Michael and St. Andrew, H. C. 121.—Adam and Eve, H. C. 487.
Portraits.—The Children of Henry VII., H. C. 305.

MAES, NICHOLAS. B. 1632, at Dort; D. 1693. Dutch S.
Characterized, p. 148.
Young Girl by a Cradle, N. G. 153.—Dutch Housewife, N. G. 159.

MALO, VINCENZIO. B. 1625, at Cambray; D. 1670, at Rome. St. u. Rubens. Flemish S.

Sacred Subject.—The Conversion of St. Paul, H. C. 83.

Picture attributed to him.—Virgin and Child, H. C. 510.

MALTESE. (Dates unknown.)

Objects of Still Life, H. C. 205.

MANTEGNA, ANDREA. B. 1451, at Padua; D. 1517. Mantuan S. St. u. Squarcione.

Characterized, p. 371.

The Triumph of Julius Cæsar, H. C. 474—482.

MARATTI, CARLO. B. 1625, at Ancona; D. 1713. St. u. Andrea Sacchi. Roman S.

Characterized, pp. 161, 260.

Sacred Subjects.—Infant Christ, W. 55.—Virgin and Child, W. 128.—St. Francis, H. C. 89.—Infant Christ with Angels, H. C. 231.—Holy Family, D. G. 342.

Portrait.—Of a Cardinal, N. G. 174.

MATSYS, QUINTIN. B. 1430, at Antwerp; D. 1529. Flemish S.

Characterized, p. 245.

The Misers, W. 67.

MAZZOLINO DA FERRARA. B. 1489, at Ferrara; D. 1530. S. of Ferrara.

Characterized, pp. 102, 158.

Sacred Subjects.—Holy Family, N. G. 82.—St. Francis adoring the Infant Christ, N. G. 169.

Profane Subject.—Group of Figures, H. C. 349.

MICHAEL ANGELO. (MICHELAGNOLO BUONAROTTI.) B. 1474, at Florence; D. 1563. Chief of the Florentine School of Design.

Anecdotes of, p. 23.

Characterized, p. 362.

Sacred Subjects.—Raising of Lazarus, N. G. 1.—Holy Family (a cast), S. M. 15.

Profane Subjects.—Michael Angelo's Dream, N. G. 8.—Ganymede, H. C. 486.—Venus and Cupid, H. C. 401.

MICHAEL ANGELO DA BATTAGLIE. (CERQUOZZI.) B. 1602, at Rome; D. 1660. Roman S.

Italian Peasants, H. C. 723.

MIGNARD, PIERRE. B. 1610, at Troyes ; D. 1695, at Paris. French S.

Characterized, p. 278.

Portraits.—Henrietta Duchess of Orleans, youngest daughter of Charles I., W. 204.—Louis XIV., when young, H. C. 353.

MIREVELDT, MICHEL JANSEN. B. 1568, at Delft; D. 1641. Dutch S.

Portraits.—The Antiquarian, W. 77.—(?) Head of a Man in Armour, H. C. 653.—(?) Portrait of the Infanta Isabella, H. C. 656.

MOLA, PIETRO FRANCESCO. B. 1612, near Como ; D. 1668, at Rome. Roman S.

Characterized, p. 93.

Sacred Subjects.—St. John Preaching, N. G. 69.—Holy Family, N. G. 160.—(?) Landscape (Hagar and Ishmael), D. G. 195.—St. Sebastian, D. G. 261.—Holy Family (in a small landscape), D. G. 266.

Profane Subjects.—Leda, N. G. 151.—Pluto and Proserpine, D. G. 285.

MONAMY, PETER. B. 1670, at Jersey; D. 1749, at Westminster. A Sea-piece, H. C. 203.

MONNOYER, JEAN BAPTISTE. B. 1635, at Lisle; D. 1699, at London.

Characterized, p. 213.

Two large Flower-pieces, H. C. 177.—Two Flower-pieces, H. C. 201.—Fourteen Flower-pieces, H. C. 582.

MORALES, LUIS DE. B. 1509, at Badajoz ; D. 1585. Spanish S.

Picture ascribed to him.—Christ Bearing his Cross, D. G. 329.

MORE, SIR ANTONIO. B. 1519, at Utrecht; D. 1575, at Antwerp. Flemish S.

Characterized, p. 176.

Portraits.—Charles V. in Armour, W. 59.—Duke of Alva, W. 98.—Head of a Lady, H. C. 262.—Philip II. of Spain, H. C. 273.—(?) Two Portraits of Princesses (Heads), H. C. 665.

MURILLO, BARTOLOMEO ESTEVAN. B. 1613, near Seville ; D. 1685, at Cadiz. St. u. Velasquez. Spanish S.

Characterized, p. 42.

Sacred Subjects.—Holy Family, N. G. 13.—Infant St. John, with the Lamb, N. G. 176.—A Crucifixion, D. G. 224.—Meeting of Jacob and Rachel, D. G. 294.—Adoration of the Magi, D. G. 312.—Assumption of the Virgin, D. G. 341.—Virgin and Child in a Glory ("Madonna del Rosario"), D. G. 347.

Profane Subjects.—Spanish Peasant Boy, N. G. 74.—The Flower Girl, D. G. 248.—Spanish Peasant Boys, D. G. 283, 284.—(?) An Infant Sleeping (study), D. G. 330.

Portrait.—(?) Don Carlos II. of Spain, H. C. 459.

Pictures attributed to him.—A Boy Paring Fruit, H. C. 390.—(?) Spanish Boy with a Guitar, H. C. 560.—(?) The Good Shepherd, D. G. 129.—Study of Two Angels, D. G. 317.

Copy after him.—The Good Shepherd, D. G. 262.

MYTENS, DANIEL. B. at the Hague; D. about 1656. Flemish S.

Portraits.—Marquess of Hamilton, w. L., H. C. 28.—Prince Rupert, when a Boy, H. C. 219.—Princess Hedwig of Brunswick, H. C. 396.—Duchess of Brunswick-Lüneburg, H. C. 438.—Ernest Count Mansfeldt, H. C. 462.—A Duke of Brunswick-Lüneburg, (?) H. C. 463.—Duchess of Brunswick, H. C. 466.—Jeffrey Hudson, H. C. 643.—Ludovic Stuart, Duke of Richmond and Lennox, H. C. 644.—Lord Zouch, H. C. 645.

Pictures attributed to him.—Princess Elizabeth of Brunswick, W. 202.—Princess Dorothea of Brunswick, W. 203.

NAIN, LOUIS LE. B. at Laon, in Normandy; D. 1648. French S.

Group of Figures, with Sheep at a Well, D. G. 6.

NEEFS, PETER. B. 1570, at Antwerp; D. 1651. St. u. Steenwyck. Flemish S.

Characterized, p. 252.

Sacred Subjects.—Interior of a Church, W. 87, 97, 127, 129.—Interior of a Church (Figs. by old Francks), H. C. 384.—Interior of a Cathedral, D. G. 79.

NES, DANIEL. (Dates unknown.)

Cherries in a Dish, H. C. 718.

NORTHCOTE. B. 1746, at Plymouth; D. 1831, at London. English S.

Portraits.—Sir F. Bourgeois, D. G. 183.—Mr. Noel Desenfans, D. G. 338.

NOTTERY, L. (Dates unknown.)
Martyrdom of St. Bartholomew (after Spagnoletto), H. C. 226.

NUZZI, MARIO (DA FIORI.) B. 1603, at Penna, in Italy; D. 1673, at Rome. Roman S.
Two Flower-pieces, H. C. 600.

OMMEGANCK. B. at Antwerp; D. 1826, at Antwerp. Flemish S.
A Bull, D. G. 66.

OPIE. B. 1761, at Truro; D. 1807, at London. English S.
Portraits.—(?) Mrs. Delany, H. C. 685.—Of Opie himself (head only), D. G. 3.

ORLAY, BERNARD VAN. B. 1490, at Brussels; D. 1560. Roman S.
Sacred Subject.—(?) The Raising of Lazarus, H. C. 494.

OSTADE, ISAAC VAN. B. 1612, at Lubeck; D. young. Dutch S.
Landscape, D. G. 178.

OSTADE, ADRIAN VAN. B. 1610, at Lubeck; D. 1685, at Amsterdam. Dutch S.
A Woman with a Pitcher, D. G. 73.—Interior of a Cottage, D. G. 107.—A Man Smoking, D. G. 152.—Boors Merry-making, D. G. 190.

OSTERWYCK, MARIA VON. B. 1630, at Noosdorp; D. 1693. Dutch S.
Flowers, H. C. 369 and 387.

OWEN, WILLIAM. B. 1769, at Ludlow; D. 1824, at London.
Portrait.—George IV. when Prince of Wales, H. C. 538.

PADOVANINO, FRANCESCO. B. 1552, at Padua; D. 1617. Venetian S.
Cornelia and her Children, N. G. 70.

PAGGI, GIOVANNI. B. 1554, at Genoa; D. 1629. St. u. Luca Cambiasi. Genoese S.
Venus and Cupid, D. G. 247.

PALMA, GIACOPO (THE OLD). B. about 1510, at Serinalta; D. about 1560. Venetian S.
Sacred Subjects.—The Last Supper, H. C. 82.—(?) The Woman of Samaria, H. C. 620.
Profane Subject.—(?) Prometheus, H. C. 485.

PALMA (THE YOUNGER). B. 1544, at Venice; D. 1628. Venetian S.

Sacred Subjects. — Adoration of the Shepherds, H. C. 115. — The Shepherds' Offering, H. C. 403.—A Magdalen Dying, H. C. 483.

PANNINI, GIAMPOLO. B. 1691, at Piacenza; D. 1764, at Rome. Roman S.

Characterized, p. 142.

Ancient Ruins, with figures, N. G. 138.

PARCELLES. B. about 1597, at Leyden; D. (time uncertain.)

Seaport and Shipping (Bay of St. Lucar), H. C. 49.—Sea-piece (Return of Charles I. from Spain), H. C. 737.

PARMIGIANO. (FRANCESCO MAZZUOLI.) B. 1503, at Parma; D. 1540, at Casale Maggiore. S. of Parma.

Characterized, p. 62.

Sacred Subjects.—Vision of St. Jerome, N. G. 33.—Holy Family with four Angels, H. C. 122.—A Madonna and Child ("Madonna della Rosa"), H. C. 123.—Holy Family, H. C. 144.

Portraits.—A Man's Head, W. 60.—An Officer of the Pope's Guard, W. 79.—Minerva, W. 102.—Of a Man, W. 122.—Of a Lady, H. C. 67.

Picture attributed to him.—St. Barbara (small Head), D. G. 40.

Copies after him.—St. John the Baptist, H. C. 490.—Cupid framing his Bow, H. C. 471.

PATON, RICHARD. B. 1721; D. 1791, at London.

Views of Dockyards (four pictures), H. C. 743.

PENTZ, GEORGE (or GREGORY PEINS). B. 1500, at Nuremberg; D. 1556.

Portraits.—Erasmus (copy from Holbein), W. 57.—Of a Young Man, H. C. 512.

PERUGINO, PIETRO. (VANUCCI.) B. 1446, near Perugia; D. 1524. Umbrian S.

Characterized, p. 169*.

Sacred Subjects.—(?) Holy Family, H. C. 493.—Virgin and Child, with St. John, N. G. 181.

PERUZZI, BALDASSARE. B. 1481, at Sienna; D. 1536, at Rome. Siennese S.

Characterized, p. 154.

Sacred Subject.—Adoration of the Wise Men, N. G. 167.

PETHER, ABRAHAM. B. at Chichester; D. 1812. English S.

A Landscape (with figures) by Moonlight, N. G. 123.

PICKERSGILL, H. W., R.A., (living in 1841.)

Portraits.—Lord Hill, W. 158.—Lieutenant-General Sir J. Kemp, W. 185.

POELEMBERG, C. B. 1586, at Utrecht; D. 1660. Dutch S.

Profane Subjects.—Two Landscapes, with Nymphs, H. C. 319, 320.—Small Landscape (with figures), H. C. 370.—Landscape, with Diana and Nymphs, H. C. 377.—Landscape, H. C. 378.—Nymphs and Satyrs, in a Landscape, H. C. 732.—Landscape, D. G. 14.—A Nymph and Cupid asleep, in a Landscape, D. G. 105.

Portraits.—Children of the King and Queen of Bohemia, H. C. 304.

Picture attributed to him.—A Lady and Gentleman acting, H. C. 351.

POLIDORO. (See CARAVAGGIO.)

PONTORMO, GIACOMO CARRUCCI DA. B. 1493, at Pontormo; D. 1556, at Florence. Florentine S.

Profane Subject.—Venus and Cupid (from the design of Michael Angelo), H. C. 401.

Picture attributed to him.—Venus and Cupid, H. C. 546.

PORBUS (THE YOUNGER). B. 1570, at Antwerp; D. 1622, at Paris. Flemish S.

Portraits.—Marie de Medicis, H. C. 695.—Henry IV. of France, H. C. 699.

PORDENONE. (GIOVANNI ANTONIO LICINIO.) B. 1484, at Pordenone; D. 1540, at Mantua. Venetian S.

Sacred Subject.—(?) Judas Betraying Christ, H. C. 457.

Portraits.—A Man in black, H. C. 31.—A Man, H. C. 62.—Pordenone and his Family, H. C. 129.—A Gentleman, H. C. 135.

POTTER, PAUL. B. 1625, at Enkhuisen; D. 1654, at Amsterdam. Dutch S.

Landscape with Cattle, D. G. 7.—Two Cows near a Tree, D. G. 22.—A Cow (small sketch), D. G. 71.—Landscape with Cattle and Figures, D. G. 120.

Picture attributed to him.—Landscape with Cattle, D. G. 176.

POUSSIN, NICOLO. B. 1594, at Adilly; D. 1665, at Rome. French S.

Characterized, p. 27.

Sacred Subjects.—The Plague at Ashdod, N. G. 165.—(?) A Dead Christ, H. C. 727.—Holy Family, D. G. 249.—Adoration of the Magi, D. G. 291.—Flight into Egypt, D. G. 310.—Assumption of the Virgin, D. G. 336.

Profane Subjects.—The Nursing of Bacchus, N. G. 39.—A Landscape, N. G. 40.—A Bacchanalian Festival, N. G. 42.—Dance of Bacchanals, N. G. 62.—Cephalus and Aurora, N. G. 65.—Phineas and his Followers, N. G. 83.—Sleeping Nymph, N. G. 91.—Nymphs and Satyrs, H. C. 354.—Landscapes, D. G. 142, 279, 292.—Small Landscape, D. G. 260.—Destruction of the Children of Niobe, D. G. 269.—Inspiration of the Poet, D. G. 295.—The Nursing of Jupiter, D. G. 300.—Rinaldo and Armida, D. G. 315.—Mercury and Venus, D. G. 316.—Jupiter and Antiope, D. G. 325.

Pictures attributed to him.—Christ's Agony in the Garden, H. C. 130.—The Angel appearing to the Shepherds by Night, H. C. 131.—The Three Angels appearing to Abraham, D. G. 253.—A Group of Children in a Landscape, D. G. 352.

Copy after him.—Education of Bacchus, D. G. 115.

POUSSIN, GASPAR. (GASPAR DUGHET.) B. 1613, at Rome; D. 1675. St. u. Nicolò Poussin. French S. *

Characterized, pp. 27, 60, 105.

Landscape (Abraham and Isaac), N. G. 31.—Sea-piece (story of Jonah, figures by N. Poussin), W. 101.

A Land-storm, N. G. 36.—Landscape (view near Albano), N. G. 68.—Classical Landscape (Dido and Æneas), N. G. 95.—Landscape (view of Larici), N. G. 98.—Italian Landscape, N. G. 161.—Woody Landscape, W. 108.—A wild rocky Landscape, W. 115.—Landscape, W. 119.—(?) Landscape, D. G. 212.—Landscape, D. G. 257.—Destruction of the Children of Niobe, D. G. 269.—View near Tivoli, D. G. 276.

PROCACCINI, CAMILLO. B. 1546, at Bologna; D. 1626, at Milan. Bolognese S.

Picture attributed to him.—Holy Family (St. John kissing the feet of our Saviour), W. 96.

PYNAKER, ADAM. B. 1621, near Delft; D. 1673. Dutch S.

Characterized, p. 463.

Landscape (figure by Berghem), D. G. 130.—Landscape, D. G. 150.

* The two Poussins and Claude Lorraine are classed by Lanzi in the Roman School.

QUELLINUS, ERASMUS. B. 1609, at Antwerp; D. 1678. Flemish S. Interior of a Picture Gallery, W. 66.

RAPHAEL. (RAFAELLE SANZIO, or SANTI, DA URBINO.) B. 1483, at Urbino; D. 1520, at Rome. St. u. Perugino. Roman S.

Characterized, pp. xlviii. 157.

Sacred Subjects.—St. Catherine, N. G. 168.—The Cartoons, H. C. 606—612.

Portrait.—Pope Julius II., N. G. 27.

Copy after him.—Holy Family, H. C. 473.—Battle Piece, H. C. 1.

REMBRANDT. (REMBRANDT VAN RHYN.) B. 1606, near Leyden; D. 1674, at Amsterdam. Dutch S.

Characterized, pp. 74, 96.

Sacred Subjects.—Christ taken down from the Cross, N. G. 43.—The Woman taken in Adultery, N. G. 45.—Adoration of the Shepherds, N. G. 47.—Landscape (Tobias and the Angel), N. G. 72.—Jacob's Dream, D. G. 179.—(?) Jacob Stealing his Father's Blessing, D. G. 272.

Profane Subjects.—A Woman Washing, N. G. 54.—Girl leaning out of a Window, D. G. 206.

Portraits.—A Jew Merchant, N. G. 51.—Capuchin Friar, N. G. 166.—Head of a Young Man, W. 42.—Head of an Old Woman, W. 103.—Head of a Jewish Rabbi, H. C. 373.—Of a Woman, H. C. 374.—(?) Of a Man, D. G. 189.—A Portrait, D. G. 282.

REMÉE VAN LEMPUT. B. , at Antwerp; D. 1675, at London.

Portraits.—Henry VII. and his Queen Elizabeth of York. Henry VIII. and his Queen Jane Seymour (after Holbein), H. C. 678.

REYNOLDS, SIR JOSHUA. B. 1723, at Plympton; D. 1792, at London. English S.

Sacred Subjects.—Holy Family, N. G. 78.—The Infant Samuel, N. G. 162.—The Archangel Michael (after Guido), H. C. 65.—The Infant Samuel, D. G. 286.—Studies of Angels, N. G. 182.

Profane Subjects.—The Graces Sacrificing to Hymen, N. G. 79.—The Mother and her Sick Child, D. G. 143.—Man on Horseback, D. G. 138.—Death of Cardinal Beaufort, D. G. 254.—The Snake in the Grass; or, Love Unloosing the Zone of Beauty, S. M. 90.

Portraits.—A Man's Head (Profile), N. G. 106.—The Banished Lord, N. G. 107.—Lord Heathfield, N. G. 111.—Right Hon. W. Wyndham, N. G. 128.—John Earl Ligonier on Horseback, N. G. 143.—Sir J. Reynolds himself, D. G. 146.—Mrs. Siddons, as the Tragic Muse, D. G. 340.

RICCI, SEBASTIAN. B. 1659, at Belluno; D. 1734, at Venice. Venetian S.

Sacred Subjects.—Christ at the House of Simon; Mary Magdalen anointing his feet, H. C. 95.—The Pool of Bethesda, H. C. 96.—The Woman taken in Adultery, H. C. 97.—The Woman Healed by Faith, H. C. 98.—Christ and the Woman of Samaria, H. C. 99.—Resurrection of Christ, D. G. 188.

Profane Subjects.—Triumph of Spring over Winter, H. C. 200.—The Continence of Scipio, H. C. 467.—Vespasian Rewarding his Soldiers, D. G. 161.

Pictures attributed to him.—Twelve high narrow pictures, representing gods and goddesses, H. C. 391.

RIGAUD, HYACINTH. B. 1659, at Perpignan; D. 1743, at Paris. French S.

Portraits.—Louis XIV., D. G. 2.—Boileau, D. G. 98.—A French Gentleman, D. G. 118.

RILEY, JOHN. B. 1646, at London; D. 1691. English S.

Portrait.—Mrs. Elliott, H. C. 633.

ROBINEAU. (Dates unknown.) French S.

Portrait.—C. F. Abel, H. C. 639.

ROESTRATEN, PETER. B. 1627, at Haarlem; D. 1698, at London. Still Life, H. C. 562 and 717.

ROMANO, GIULIO. (PIPPI.) B. 1492, at Rome; D. 1546, at Mantua. St. u. Raphael. Roman S.

Sacred Subject.—Charity, N. G. 44.

Profane Subjects.—The Battle between Constantine and Maxentius (after the fresco in the Vatican, designed by Raphael), H. C. 1.—Europa, H. C. 58.—The Birth of Jupiter and Juno, H. C. 102.—The Nursing of Jupiter, H. C. 103.—Jupiter and Juno about to take possession of the Throne of Heaven, H. C. 104.—A Sacrifice, H. C. 213.—Venus or Amphitrite, H. C. 126.—The Burning of Rome, H. C. 701.—A Roman Emperor on Horseback, H. C. 124 and 125.

Picture attributed to him.—Holy Family, W. 86.

ROMANELLI, GIOVANNI. B. 1617, at Viterbo; D. 1662. Roman S.

Bacchus and Ariadne (after Guido), H. C. 712.

ROMEYN, W. VAN. Fl. about 1660.

Landscape (Woman Milking), D. G. 8.—View of the Entrance to a Town (Cattle and Fig.), D. G. 10.

ROSA, SALVATOR. B. 1615, at Naples; D. 1673, at Rome. Neapolitan S.

Characterized, pp. 93, 105.

Sacred Subject.—A Small Landscape (Moses Striking the Rock), H. C. 343.

Profane Subjects.—A Landscape (Mercury and the Woodman), N. G. 84.—Landscapes, D. G. 159 and 220.—Soldiers Gambling, D. G. 271.

Portraits.—Young Man Drawing, D. G. 193.—Head of an Old Man, D. G. 225.

ROSSI, C. (Dates unknown.)

Bust of George Dance, architect, S. M. 47.

ROTHENHAMER, JOHN. B. 1566, at Munich; D. 1614, at Augsburg. German S.

Profane Subjects.—The Seasons, H. C. 76–79.—The Judgment of Paris, H. C. 209.—(?) Rape of the Sabines, H. C. 360.—Destruction of Niobe's Children, H. C. 443.

ROUSSEAU, JAQUES. B. 1626, at Paris; D. 1694, at London.

Three Large Pieces of Architectural Ruins, H. C. 52–54.—Two Large Pieces of Architecture, H. C. 55, 56.

RUBENS, PETER PAUL. B. 1577, at Cologne; D. 1640, at Antwerp. Flemish S.

Characterized, pp. 27, 68, 85, 91, 182.

Anecdote of, p. 76.

Sacred Subjects.—St. Bavon, N. G. 57.—The Brazen Serpent, N. G. 59.—Holy Family (with St. George, Saints, and Angels), N. G. 67.—Mary Magdalen anointing the feet of our Saviour, W. 89.—St. Martin Dividing his Cloak with a Poor Man, W. 135.—Holy Family, W. 136.—Small Sketch, representing four Saints, D. G. 78.—Samson and Dalilah, D. G. 168.—St. Barbara, D. G. 204.

Profane Subjects.—Rape of the Sabines, N. G. 38.—Peace and War, N. G. 46.—Landscape (Rubens's Château), N. G. 66.—Landscape (Sunset), N. G. 157.—Winter, W. 139.—Landscape (Summer—"Going to Market"), W. 141.—(?) A small Landscape, H. C. 372.—Diana and Two of her Nymphs reposing after the Chase, H. C.

388.—(?) Group of Cupids, D. G. 33.—Shepherd and Shepherdess, W. L., D. G. 162.—(?) Venus and Cupid, D. G. 170.—A Sketch, D. G. 174.—Woman in Blue Drapery, D. G. 182.—Landscape, D. G. 207.—(?) A Study, D. G. 235.—The Three Graces (en grisaille), D. G. 240.—Mars, Venus, and Cupid, W. L., D. G. 351.

Portraits.—John Malderus, Bishop of Antwerp, W. 52.—Rubens himself, W. 134.—Philip II. of Spain on Horseback, W. 137.—Elizabeth Brandt, W. 138.—Archduke Albert on Horseback, W. 140.—(?) Family of Sir Balthazar Gerbier, W. 142.—A Middle-aged Man, W. 143.—The Two Ferdinands, W. 144.—(?) A Female Portrait, D. G. 323.—Maria Pypeling, the mother of Rubens, D. G. 355.

Copy after him.—Cupids Reaping, D. G. 117.

RUGENDAS, GEORGE PHILIP. B. 1666, at Augsburg; D. 1742. German S.

Eight Pictures of Military Subjects, H. C. 8–15.

RUSSELL, ANTHONY. D. 1743.

Portraits.—Thirteen small Heads of Distinguished Women (after Van Dyck and Lely), H. C. 164.—Countess of Sunderland (after Van Dyck), H. C. 268.—James II., W. L. (after Kneller), H. C. 269.—Earl of Clarendon and his wife (after Kneller), H. C. 306.—Charles II., W. L. (after Kneller), H. C. 307.

RUSSEL, THEODORE. B. 1614, at London; D. (date unknown.)

Profane Subject.—Queen Thomyris receiving the Head of Cyrus, H. C. 224.

RUYSDAEL, JACOB. B. 1636, at Haarlem; D. 1681. Dutch S.

Landscape, D. G. 51.—(?) A Waterfall, D. G. 154.—(?) Landscape, D. G. 241.—Landscape, D. G. 245.—View near the Hague, D. G. 278.—Landscape, S. M. 89.

RYSBRACH, J. M. B. 1693, at Antwerp; D. 1770, at London.

The Surrender of Marshal Tallard to the Duke of Marlborough (Terra-cotta model), S. M. 27.

SACCHI, ANDREA. B. 1594, at Rome; D. 1661. Roman S.

Sacred Subjects.—The Entombment, D. G. 313.—Mater Dolorosa, D. G. 346.

Portrait.—(?) Of a Lady, D. G. 87.

SAENREDAM. B. 1570, at Leyden; D. (date unknown). Dutch S.

(?) Interior of a Cathedral, D. G. 94.

SARTO, ANDREA DEL. (VANUCCHI.) B. 1488, at Florence; D. 1530. Florentine S.

Sacred Subjects.—Holy Family, N. G. 17.—(?) Virgin and Child, H. C. 118.—(?) Virgin and Child, with St. John, D. G. 326.

Portrait.—A Female Head, W. 111.

Picture attributed to him.—A Man writing in a Book, W. 93.

SASSO FERRATO.

Copy after him.—A Magdalen, H. C. 192.

SAVERY, ROLAND. B. 1576, at Courtray; D. 1639, at Utrecht. Flemish S.

Lions in their Den, H. C. 333.—A Landscape, H. C. 542.

SCHALCKEN, GODFREY. B. 1643, at Dort; D. 1706, at the Hague. Dutch S.

Lot and his Daughters, H. C. 362.—A Magdalen by Candlelight, H. C. 365.

SCHIAVONE, ANDREA. B. 1522, in Dalmatia; D. 1582, at Venice. Venetian S.

Sacred Subjects.—Tobit and the Angel, in a small Landscape, H. C. 84.—Jacob stealing the Blessing of his Father, H. C. 398.—Pilate delivering up Christ, H. C. 449.

Profane Subjects.—Figures in a Landscape, H. C. 37.—Departure of Briseis, H. C. 108.—Judgment of Midas, H. C. 405.

SCHIDONE, BARTOLOMEO. B. 1560, at Modena; D. 1616. Parma S.

Sacred Subject.—(?) Holy Family, D. G. 302.

Profane Subject.—Cupid Sleeping (Study), D. G. 298.

SCHOONFELD, J. H. B. 1619, at Biberach; D. 1689, at Augsburg. German S.

Profane Subject.—Hungarians at the Tomb of Ovid, H. C. 352.

SEBASTIAN DEL PIOMBO. (FRA BASTIANO LUCIANO.) B. 1485, at Venice; D. 1547, at Rome. St. u. Bellini and Giorgione. Venetian S.

Characterized, p. 23.

Sacred Subject.—The Raising of Lazarus, N. G. 1.

Portraits.—Cardinal Hippolito de' Medici and Sebastian del Piombo, N. G. 20.—Giulia Gonzaga, N. G. 24.—A Lady of Florence, H. C. 116.

Picture attributed to him.—Holy Family, W. 46.

SEGHERS, DANIEL. B. 1590, at Antwerp; D. 1660. Flemish S.
Characterized, p. 458.
Flowers round a Head of the Virgin, H. C. 379.—Flowers, H. C. 380.—Flowers, D. G. 102.

SERRES, DOMINIC. B. in Gascony; D. 1793, at London.
Lord Duncan's Victory (two pictures), H. C. 741.

SESTO, CESARE DA. Fl. 1500. Milanese S.
Picture attributed to him.—The Daughter of Herodias with the Head of John the Baptist, H. C. 230.

SHEE, SIR MARTIN A. Living, 1841, in London. English S.
Portraits.—William IV., W. 153.—General Sir T. Picton, W. 163.—Marquis of Anglesea, W. 186.

SIEVIER. B. , at ; D. , at
Bust of Sir T. Lawrence, S. M. 33.

SLINGELANDT, PETER. B. 1640, at Leyden; D. 1691. Dutch S.
(?) A Hermit, H. C. 327.—(?) Boy with a Bird's Nest, D. G. 151.

SLINGSLAND. (Unknown.)
Picture attributed to him.—View of a Convent on a Hill, D. G. 90.

SNAYERS, PETER. B. 1593, at Antwerp; D. 1670. Flemish S.
The Battle of Forty, H. C. 107.—Skirmish of Cavalry, D. G. 45.

SNYDERS, FRANZ. B. 1579, at Antwerp; D. 1657. Flemish S.
A Boar's Head, H. C. 381.—Diana and Nymphs reposing after the Chase, H. C. 388.—Group of several Dogs, H. C. 402.

SPADA, LIONELLO. B. 1576, at Bologna; D. 1621, at Parma. Bolognese S.
(?) St. John, H. C. 553.

SPAGNOLETTO. (GIUSEPPE RIBERA.) B. 1589, at Xativa; D. 1656, at Naples. Spanish S.
Sacred Subject.—(?) St. John, H. C. 448.
Portraits.—Duns Scotus writing his Defence of the "Immaculate Conception," H. C. 484.
Picture attributed to him.—A Man with a Sword, W. 69.

SPRANGHER, BARTHOLOMEW. B. 1546, at Antwerp; D. 1623, at Prague. Flemish S.
The Assembly of the Gods, H. C. 700.—Men strangled by Dragons, p. 17.

STEENWYCK, HENRY (THE ELDER). B. 1550, at Steenwyck; D. 1603, at London. Flemish S.

Palace of Dido, N. G. 141.—Architecture, H. C. 314.

STEENWYCK, HENRY (THE YOUNGER). B. 1589, at Antwerp; D. about 1640, at London.

St. Peter released from Prison, W. 92.—St. Peter in Prison, H. C. 315, 356, 505, 511.—Interior of a Prison (the Angel delivering St. Peter), H. C. 376.

STONE, HENRY. B. (date uncertain); D. 1653, at London.

Portraits.—The Cornaro Family (after Titian), H. C. 141.

STORCK, ABRAHAM. B. 1650, at Amsterdam; D. 1708. Dutch S.

View of the Port of Rotterdam, N. G. 146.

SWANEFELDT, (or SWANEVELT,) HERMAN. B. 1620, at Woerden; D. 1690, at Rome. St. u. Claude.

Landscape (Venus presenting Cupid to Diana), H. C. 111.—Landscape (Diana and her Nymphs reposing), H. C. 112.—Landscape with Cattle, H. C. 713.—Large Landscape, D. G. 221.—Landscapes, D. G. 256, 273, 320.

TENIERS, OLD. B. 1582, at Antwerp; D. 1649. Flemish S.

Interior of a Picture Gallery, W. 45.—Interior of a Laboratory, W. 48.

TENIERS, DAVID. B. 1610, at Antwerp; D. 1694, at Brussels. Flemish S.

Characterized, p. 450.

Sacred Subjects.—Virgin and Child (after Titian), W. 85.—Holy Family with St. George, St. Stephen, and St. Jerome (after Titian), W. 95.—Judith and Holofernes (after Paul Veronese), H. C. 81.—St. Francis with a Skull (after an Italian picture), H. C. 383.—Small Landscape, with a Magdalen, D. G. 34.—Small Landscape with a Hermit, D. G. 35.

Profane Subjects.—A Music Party, N. G. 154.—The Misers, N. G. 155.—Dutch Boors regaling, N. G. 158.—Rocky Landscape with figures, W. 47.—Interior of a Grange, W. 123.—Inside of a Farmhouse, H. C. 332.—A Winter Scene, D. G. 18.—An Innkeeper standing at his Door, D. G. 44.—Small Landscape, D. G. 46.—Interior of a Guard-room, D. G. 50.—Cottage in a small Landscape, D. G. 52.—Village on Fire, D. G. 56.—A Sow and Pigs; a Peasant standing by, D. G. 60.—A Man seated, opening Muscles,

D. G. 61.—Cottage with figures, D. G. 84.—Landscapes, D. G. 100, 119.—Winter Scene, D. G. 116.—Landscape, D. G. 139.—Landscape with Gipsies, D. G. 155.—The Chaff-cutter, D. G. 185.

Portraits.—An Old Man, W. L., D. G. 69.—The Companion; an Old Woman, D. G. 70.—Head of an Old Man, D. G. 148.—Head of an Old Woman, D. G. 149.

TIEPOLO, GIOVANNI BATTISTA. B. 1697, at Venice; D. 1770, at Madrid. Venetian S.

Sacred Subject.—Joseph receiving Pharaoh's Ring, D. G. 99.

Profane Subjects.—Small Allegorical Sketch for a Ceiling, D. G. 58.—Small Study for a Ceiling, D. G. 233.—The Companion, D. G. 234.

TINTORETTO. (GIACOPO ROBUSTI.) B. 1512, at Venice; D. 1594, at Venice. Venetian S.

Sacred Subjects.—Landscape (St. George and the Dragon), N. G. 16.—Holy Family, with St. Luke and St. Ignatius Loyola, W. 76.—St. George, H. C. 46.—(?) The Expulsion of Heresy, H. C. 117.—Esther fainting before Ahasuerus, H. C. 137.—Virgin and Child, H. C. 311.—Christ brought before Pilate, H. C. 531.

Profane Subjects.—The Nine Muses, H. C. 138.—(?) A Labyrinth, H. C. 339.

Portraits.—Head of a Man, H. C. 44.—A Knight of Malta, H. C. 136.—A Man, H. C. 367.

Copy after him.—Virgin and Child, H. C. 492.

TITIAN. (TIZIANO VECELLIO.) B. 1477, at Cadore; D. 1576, at Venice. St. u. Gian Bellini. Venetian S.

Characterized, p. 65.

Sacred Subjects.—Holy Family (Adoration of the Shepherds), N. G. 4.—(?) David and Goliah, in a small Landscape, H. C. 232.—Virgin and Child, in a Landscape, H. C. 409.

Profane Subjects.—A Concert, N. G. 3.—Ganymede, N. G. 32.—Venus and Adonis, N. G. 34.—Bacchus and Ariadne, N. G. 35.—Lucretia, H. C. 366.—Europa, D. G. 230.—Venus and Adonis, D. G. 263.

Portraits.—Titian and Andrea Franceschini, W. 54.—Of a Man, H. C. 38, 70, and 101.—A Gentleman, H. C. 100.—Marquis del Guasto, H. C. 397.

Pictures attributed to him.—(?) The Infant Christ, D. G. 81.—Venus on a Couch, covered with red Drapery, D. G. 304.

Copies after him.—Holy Family, W. 85, 95.—Ecce Homo (two pictures), H. C. 497, 499.—Holy Family, H. C. 228.—A Magdalen, H. C. 440.—Cupids Sporting, H. C. 568.—Diana and Actæon, H. C. 85.—Venus and Cupid, H. C. 106 and 110.

TORRIGIANO, PIETRO. B. 1470, at Florence; D. 1522, at Seville. Henry VIII. (a medallion in terra-cotta,) H. C. 312.

UDEN, LUCAS VAN. B. 1595, at Antwerp; D. (date uncertain.) St. u. Rubens. Flemish S.

A large Landscape, H. C. 404.

VAGA, PERINO DEL. (BONACORSI.) B. 1500, at Florence; D. 1547, at Rome. Roman S.

Pictures attributed to him.—The Good Thief on the Cross, H. C. 506.—The Bad Thief on the Cross, H. C. 507.

VANNI, FRANCESCO. B. 1563, at Sienna; D. 1610, at Sienna. Siennese S.

Holy Family, H. C. 63.

VAN AELST. B. 1602, at Delft; D. 1658.

Dead Game and Implements for Hunting, H. C. 331.—A Fruit-piece, H. C. 596.

VAN CLEVE. (JOAS VAN CLEVE, or SOTTO CLEVE.) B. 1500, at Antwerp; D. 1556. St. u. Quintin Matsys. Flemish S.

Portraits.—Wife of Van Cleve, W. 61.—Van Cleve himself, W. 62.

VAN DYCK, SIR ANTHONY. B. 1599, at Antwerp; D. 1641, at London. St. u. Rubens. Flemish S.

Characterized, pp. 184, 185.

Sacred Subjects.—Virgin and Child, W. 43.—Small Sketch (en grisaille) of a Dying Saint, H. C. 358.—Descent from the Cross, D. G. 26.—Charity (a group), D. G. 124.—Virgin and Child, D. G. 135.—(?) Inspiration of a Saint, D. G. 234.

Profane Subjects.—St. Ambrosius and the Emperor Theodosius, N. G. 50.—A Study of Horses, N. G. 156.—Cupid and Psyche, figures, H. C. 181.—A Gray Horse (study), D. G. 167.—(?) Venus lamenting Adonis, D. G. 227.

Portraits—Of Three Persons, N. G. 49.—Gevartius (so called), N. G. 52.—Duke of Berg, W. 1.—Duchess of Richmond, W. L., W. 3.—Thomas Killigrew and Thomas Carew, W. 4.—Lady Digby, W. 6.—George Villiers, second Duke of Buckingham, and Lord Francis Villiers, as boys, W. 7.—Prince of Carignano, W. 8.—Madame

de St. Croix, W. 10.—Countess of Carlisle, W. 14.—Sir Kenelm Digby, W. 15.—Charles II., when a boy, W. L., W. 16.—Van Dyck, W. 17.—Countess of Dorset, W. 19.—A Gentleman, W. 22.—James I., W. 201.—Margaret Lemon, H. C. 61.—Charles I., his Queen, and two of their Children, W. 2.—Charles I. (three heads), W. 12.—Charles I. on horseback, W. 21.—Charles I., W. 200.—Charles I. on horseback, attended by St. Antoine, H. C. 72.—Henrietta Maria, Queen of Charles I., W. 5, 9, 13, W. L. 18.—Children of Charles I. (five figures), W. L., W. 11.—Three of Charles I.'s Children, W. L., W. 20.—Small Sketch for the Portrait of a Lady, W. L., H. C. 334.—(?) A Lady, D. G. 122.—A Lady in a rich dress, D. G. 134.—A Woman, D. G. 213.—Earl of Pembroke, D. G. 214.—A Man of Rank, D. G. 218.—A Lady, D. G. 250.

Copies after him.—Madonna and Child, H. C. 555 and 556.—Samson and Dalilah, H. C. 552.—Portraits of George Duke of Buckingham and Lord Villiers, H. C. 214.

VANDERBANK. D. about 1739, at London.

An Entertainment, H. C. 540.

VANDERNEER, ARNOLD. B. 1619, at Amsterdam; D. 1683.

A Landscape (figures by Cuyp), N. G. 152.—(?) A Moonlight, D. G. 112.

VANDERNEER, EGLON. B. 1643, at Amsterdam; D. 1703, at Dusseldorf. Dutch S.

The Music Lesson, W. 84.

VANDERVELDE, ADRIAN. B. 1635, at Amsterdam; D. 1672. Dutch S.

Landscape, with Horses, W. 80.—Landscape, with Cattle, H. C. 345.—Landscape, with Cattle and Sheep, D. G. 72.—Landscape, D. G. 108.

VANDERVELDE, WILHELM (THE YOUNGER). B. 1633, at Amsterdam; D. 1707, at London. Dutch S.

(?) A Calm at Sea, H. C. 729.—Twelve Sea-pieces, H. C. 738.—A Calm at Sea, N. G. 149.—A Gale at Sea, N. G. 150.—A Sea-piece, H. C. 335.—A Calm at Sea, D. G. 92.—Vessels Becalmed, D. G. 113.—View of the Texel, D. G. 166.—A Calm at Sea, D. G. 186.

VANDERHEYDEN. B. 1637, at Gorcum; D. 1712, at Amsterdam. Dutch S.

Characterized, p. 474.

View of a Dutch Town, D. G. 196.

VANDER HELST, BARTHOLOMEW. B. 1613, at Haarlem; D. at Amsterdam about 1690. Dutch S.

Portraits.—Of a Lady, N. G. 140.—Of a Man, N. G. 145.—Of a Man with a Pointed Beard, H. C. 94.

VANDER WERFF, ADRIAN. B. 1659, near Rotterdam; D. 1722. Dutch S.

Characterized, p. 473.

Profane Subject.—Judgment of Paris, D. G. 191.

VANDER PLAAS, DAVID. B. 1647, at Amsterdam; D. 1704. Dutch S.

Portrait.—Milton (?), or rather Bunyan? N. G. 175.

VAN HARP. Fl. about 1660. Dutch S.

Pharaoh's Dream, H. C. 500.

VAN HUYSUM, JOHN. B. 1682, at Amsterdam; D. 1749. Dutch S.

Fruit in a China Basin, D. G. 29.—Flowers, D. G. 121 and 140.

VANLOO, G. B. B. 1684, at Aix; D. 1746. French S.

Portraits.—Frederick the Great of Prussia, H. C. 453.—Frederick Prince of Wales, H. C. 532.

VANSOMER, PAUL. B. 1576, at Antwerp; D. 1621, at London. Flemish S.

Portraits.—Earl of Pembroke, W. 24.—Christian IV., King of Denmark, H. C. 90.—James I. (head only), H. C. 290.—His Queen, Anne of Denmark, H. C. 291.—Henry Prince of Wales, H. C. 392.—James I., H. C. 393.—Anne of Denmark, Queen of James I., H. C. 394.—Queen Anne of Denmark, H. C. 539.—James I. at the age of Fifty-four, H. C. 646.—Anne of Denmark, Queen of James I., H. C. 655.

VELASQUEZ, DIEGO. B. 1599, at Seville; D. 1660, at Madrid. Spanish S.

Characterized, p. 495.

Portraits.—Philip IV. of Spain, W. L., H. C. 73.—Elizabeth de Bourbon, Queen of Philip IV., W. L., H. C. 74.—The Prince of Spain on Horseback, D. G. 194.—Head of a Boy, D. G. 222.—Philip IV. of Spain, D. G. 309.

Pictures attributed to him.—Portraits, N. G. 89.—Conversion of St. Paul, D. G. 301.

VERELST, SIMON. B. 1604, at Antwerp; D. 1710. Flemish S.

Portraits.—Mrs. Knott, or Nott, H. C. 149.—Maria d'Este, Queen of James II., H. C. 622.

VERNET, JOSEPH. B. 1714, at Avignon; D. 1789, at Paris. French S.

Rocky Shore, D. G. 49.—View near Rome, D. G. 202.

VERONESE, PAUL. (CAGLIARI.) B. 1530, at Verona; D. 1588, at Venice. Venetian S.

Characterized, p. 53.

Sacred Subjects.—Consecration of St. Nicholas, N. G. 26.—The Annunciation, H. C. 64.—Marriage of St. Catherine, H. C. 87.—St. Catherine, H. C. 229.—The Wise Men's Offering, H. C. 461.—St. Catherine, W. L., D. G. 268.—(?) Marriage of St. Catherine, D. G. 289.—A Cardinal bestowing his Benediction, W. L., D. G. 333.—Adoration of the Magi, D. G. 345.

Profane Subjects.—Rape of Europa, N. G. 97.—The Toilet of Venus, H. C. 472.

Pictures attributed to him.—The Tribute Money, H. C. 504.—Portrait of a Lady, D. G. 203.

Copies after him.—Marriage of St. Catherine, H. C. 567.—Jupiter and Europa, H. C. 515.

VERONESE, ALESSANDRO. (TURCHIO.) B. 1582, at Verona; D. 1648, at Rome. Venetian S.

Characterized, p. 109.

Profane Subjects.—Cupid and Psyche, N. G. 92.—Danaë, H. C. 446.

VERRIO, ANTONIO. B. 1634, at Naples; D. 1707, at Hampton Court.

Christ Healing the Sick, H. C. 495.

VEYRIES, or VARIS, CARLO. (LUCA CARLEVARIS.) B. 1665, at Udina; D. 1729, at Venice.

Views of Italian Seaports, W. 34, 44, 49, 58.

VINCI, LIONARDO DA. B. 1452, at Florence; D. 1519, in France. Founder of the Milanese School.

Sacred Subjects.—Christ disputing with the Doctors, N. G. 18.—The Infant Christ caressing the Infant St. John, H. C. 344.

Portraits.—(?) Of a Man in a black cap and dress, H. C. 40.

Pictures attributed to him.—Portrait of a Falconer feeding a Hawk, W. 37.—St. Catherine (a head), W. 112.—The Daughter of Herodias with the Head of John the Baptist, H. C. 230.—(?) Portrait, D. G. 133.—Virgin and Child, D. G. 287.

VIVIANI. (Viviano Codagora.) Fl. about 1650, at Rome.

Ruins and Shipping, H. C. 105.—Ruins (Figures by Jan Miel), H. C. 488.

VORSTERMAN, JOHN. B. 1643, at Bommel; D. (date uncertain). St. u. Sachtleven. Dutch S.

Windsor Castle in 1672, W. 74.—View of Windsor Castle in the time of Charles II., W. 81.—View on the Rhine, D. G. 101.

VRIES, HANS.—B. 1527, at Leewarden, in Friesland.

Perspective, H. C. 691.

WALKER, ROBERT. Fl. about 1640–1660. English S.

Portrait.—Of Walker himself, H. C. 308.

WALTON, PARRY. (Dates unknown.*)

Vulcan at his Forge (after Luca Giordano), H. C. 558.

WATTEAU, ANTOINE. B. 1684, at Valenciennes; D. 1721, near Paris. French S.

Characterized, p. 477.

A Fête Champêtre, D. G. 197.—Le Bal Champêtre, D. G. 210.—Les Noces, S. M. 88.

WEENINX, BAPTIST. B. 1621, at Amsterdam; D. 1660, at Utrecht. Dutch S.

Landscape, D. G. 147.

WEENINX, JAN. B. 1644, at Amsterdam; D. 1719. Dutch S.

Two small pictures of Dead Game, H. C. 325, 326.—A Hawk and Sparrows, D. G. 19.

WEST, BENJAMIN. B. 1738, near Philadelphia; D. 1820, at London. English S.

Characterized, pp. 139, 140.

Sacred Subjects.—Christ healing the Sick, N. G. 131.—The Last Supper, N. G. 132.—St. Peter denying the Saviour, H. C. 432.—St. George and the Dragon, H. C. 435.

Profane Subjects.—Banishment of Cleombrotus, N. G. 121.—Orestes and Pylades, N. G. 126.—Edward III. embracing his Son after the Battle of Cressy, W. 145.—The Black Prince receiving King John after the Battle of Poictiers, W. 146.—Philippa, Queen of Edward III., at the Battle of Neville's Cross, W. 147.—Queen Philippa suing for the Pardon of the Burghers of Calais, W. 148.

* He was Keeper of the Royal Collection in the reign of Charles II.

—Edward III. entertaining his Prisoners after the Surrender of Calais, W. 149.—The First Installation of the Knights of the Garter, W. 150.—Young Hannibal Swearing Enmity to the Romans, H. C. 431.—Departure of Regulus, H. C. 433.—Death of General Wolfe, H. C. 434.—Segestus and his Daughter brought before Germanicus, H. C. 436.—Cyrus liberating the Family of Astyages, H. C. 437.—Death of Bayard, H. C. 451.—Death of Epaminondas, H. C. 454.

Portraits.—George III., W. L., H. C. 423.—Queen Charlotte, W. L., H. C. 424.—Prince of Wales and Duke of York, as Boys, W. L., H. C. 425.—Duke of Clarence and Duke of Kent, as Boys, W. L., H. C. 426.—Prince Octavius and Prince Alfred, W. L., H. C. 427.—Duke of Cumberland, and Princesses Charlotte Augusta and Sophia Augusta, W. L., H. C. 428.—Dukes of Cumberland, Sussex, and Cambridge, and Princesses Charlotte, Augusta, and Sophia, W. L., H. C. 429.—Queen Charlotte and the Princess Royal, W. L., H. C. 430.

WESTMACOTT, SIR R.

Statue of a Nymph, S. M. 30.

WILKIE, SIR DAVID. B. 1785, in Scotland; D. 1841, at Gibraltar. English S.

The Blind Fiddler, N. G. 99.—A Village Festival, N. G. 122.

Portrait.—William IV., W. 159.

WILLISON. Name and date unknown.

Portrait.—The Nabob Walajah of Arcot, W. L., H. C. 132.

WILSON, RICHARD. B. 1714, in Wales; D. 1782, at London.

Characterized, pp. 117, 118.

Landscape (Villa of Mecænas), N. G. 108.—Landscape (Niobe and her Children), N. G. 110.—Ruins of the Villa of Mecænas, D. G. 215.

WISSING, W. B. 1656, at Amsterdam; D. 1687, in England. Dutch S.

Portraits.—Queen Mary II., H. C. 19.—Mrs. Lawson, H. C. 156.—William III., H. C. 238.—Queen Mary II., H. C. 239.

WITHOOS, PETER. B. about 1650; D. 1693, at Amsterdam. Dutch S.

Three Flower-pieces, H. C. 603.

WOUVERMANS, PHILIP. B. 1620, at Haarlem; D. 1688. Dutch S.

Characterized, p. 456.

An Encampment, W. 73.—Landscape and Figures, W. 88.—Landscape, W. 90.—Skirmish of Cavalry, H. C. 357.—Hay-harvest with Figures, H. C. 382.—Landscape with Haymakers, D. G. 53.—Landscape with two Horsemen, D. G. 63.—Man riding along a Shore, D. G. 64.—View on the Sea-shore, D. G. 93.—Landscape with Figures, D. G. 125.—Landscape, D. G. 126.—Le Retour de la Chasse et Curée, D. G. 136.—A Farrier Shoeing a Horse, D. G. 137.—A Halt of Travellers, D. G. 144.—Landscape ("La Petite Chasse à l'Oiseau"), D. G. 173.—Landscape, D. G. 228.

WRIGHT, MICHAEL. B. , in Scotland; D. about 1700.

Portrait.—John Lacy, H. C. 614.

WYNANTS, JAN. B. 1606, at Haarlem; D. 1670.

Landscape, H. C. 348.—Landscapes, D. G. 11, 12, 208.

ZEEMAN, ENOCH. B. (date uncertain); D. 1744.

Portraits.—George II., W. 193.—Queen Caroline, W. L., H. C. 537.

ZUCCARELLI, FRANCESCO. B. 1702, in Tuscany; D. 1788, at Venice. Venetian S.

Characterized, p. 237.

Landscape (Jacob watering his Flock), W. 25.—Landscape (Meeting of Isaac and Rebecca), W. 26.—Landscape (Finding of Moses), W. 27.—Landscapes with Figures, W. 28, 29, 30, 31, 32, 33.—Landscapes, D. G. 231, 232, 290.—A Bacchanalian Scene, D. G. 251.—Small Landscape with Horses, D. G. 321.

ZUCCARO, FREDERIC. B. 1543, at St. Angelo in Vado; D. 1609. Roman S.

Characterized, p. 300.

Calumny: an Allegory, H. C. 41.—The Shepherds' Offering, H. C. 730.

Portraits.—Queen Elizabeth's Porter, W. L., H. C. 17.—Queen Elizabeth holding a Feather-fan, H. C. 243.—Queen Elizabeth, W. L., H. C. 658.—Sir J. Gage, W. L., H. C. 659.

ANONYMOUS PICTURES.

Sacred Subjects.

Apostles at the Tomb of our Saviour, H. C. 491.
Christ in the House of Martha and Mary, H. C. 691.
Christ in the House of Martha and Mary, H. C. 544.
David with the Head of Goliah, W. L., H. C. 545.
Dead Christ Lamented by Mary and Two Angels, D. G. 311.
Head of Christ, H. C. 193.
Head of the Virgin, H. C. 194.
Holy Family, W. L., D. G. 327.
Holy Family, D. G. 354.
Holy Family, H. C. 496.
Holy Family, W. 125, 132.
Judith with the Head of Holofernes, D. G. 343.
Marriage of Joseph and Mary, H. C. 447 and 574.
Salvator Mundi, D. G. 277.
St. Anthony of Padua, with a Lily, W. L., D. G. 307.
Stoning of St. Stephen, H. C. 550.
St. Cecilia, W. L., D. G. 334.
St. Francis, with a Book, W. L., D. G. 306.
Susannah and the Elders, H. C. 559.
Virgin and Child, H. C. 724, 408, 458, 48.
Virgin and Child, D. G. 172.

Profane Subjects.

An Act of Mercy, H. C. 716.
Battle of Spurs, H. C. 322.
Battle of La Hogue, H. C. 739.
Battle of Pavia, H. C. 299.
Buildings and Figures, H. C. 557.
Campo Vaccino, View of the, D. G. 219.
Dead Game and Fruit, H. C. 575.
Dutch Pastimes, H. C. 549.
George III. reviewing the Fleet at Portsmouth, H. C. 744.
Goddess Pomona (study), D. G. 171.
Huntsmen, Group of, D. G. 65.
Italian Market, H. C. 513.
James I. praying at the Tomb of his Father, H. C. 615.
Landscape, D. G. 48, 175.
Landscape, H. C. 563.
Louis XIV. on horseback, H. C. 617.
Lucretia, H. C. 569.
Man in Armour, H. C. 338.

Painter in his Study, H. C. 199.
Royal Yacht in a Storm off Harwich, H. C. 740.
Sea-pieces; various pictures, H. C. 745.
Ships; various pictures of Hulls of Vessels, &c., H. C. 745.
Village Repast, H. C. 198.

Portraits.

Bacon, Sir N., H. C. 247.
Carew, Sir George, H. C. 664.
Carew, Sir P., H. C. 245.
Caroline, Queen, Wife of George II., H. C. 581.
Cave, Sir Robert, H. C. 668.
Charles XII. of Sweden (a head), H. C. 635.
Child, head of a, H. C. 260 and 261.
Child, a, w. L., W. 23.
Christian VII. of Denmark (a head), H. C. 636.
Croke, Sir G., H. C. 246.
Darnley, Henry, Lord, and his Brother, w. L., H. C. 657.
Derby, Alice Spenser, Countess of, H. C. 662.
Digby, Lady Venetia, D. G. 242.
Edward III., so called, head, H. C. 681.
Edward VI., W. 40.
Eleanora of Spain, H. C. 292.
Falkland, Lord (Head after C. Janssen), H. C. 647.
Female Portrait, in a high gilt head-dress, H. C. 275.
Female Portrait (called Fair Rosamond), H. C. 679.
Female Portrait (called Jane Shore), H. C. 680.
Female Portrait, small, H. C. 270.
Frederick the Great (head), H. C. 637.
French Nobleman, a, H. C. 670 and 671.
French Lady, a, H. C. 672 and 673.
Gentleman, a, (called here Schachner of Austria,) H. C. 676.
Gentleman, a, H. C. 720 and 722.
Giorgione, H. C. 731.
Giulio Romano, H. C. 697.
Gloucester, Duke of, son of Queen Anne, H. C. 628.
Haydn, head of, H. C. 682.
Henry Prince of Wales (a head), H. C. 272.
Henry Prince of Wales, and Robert Earl of Essex, H. C. 654.
Holbein, H. C. 710, 734.
Holmes, Bridget, w. L., H. C. 572.
James IV. of Scotland, H. C. 687.
James Stuart, son of James II., when a Boy, H. C. 629.
Lady, in a Ruff, H. C. 650.

Lady, in black, H. C. 661.
Leicester, Earl of, H. C. 249.
Lemon, Alderman, H. C. 677.
Linacre, Dr., H. C. 309.
Louis XV., when young, H. C. 683.
Man in Black, H. C. 674.
Man with a deep Ruff, H. C. 675.
Man in a white Satin Doublet, head of a, H. C. 265.
Man in Armour, H. C. 663.
Man in a Ruff, H. C. 251.
Man in Black (called the "Admirable Crichton"), H. C. 300.
Man, a, H. C. 301.
Margaret, Queen of James IV., H. C. 688.
Margaret Queen of Scotland, w. L., H. C. 455.
Marie de Medicis, D. G. 187.
Mary de Medicis, H. C. 669.
Mayerne, Sir Theodore, H. C. 264.
Michael Angelo, H. C. 694.
Nottingham, Earl of, H. C. 250.
Nunnery, interior of a, H. C. 696.
Old Woman, head of an, H. C. 32.
Perceval, Spencer, H. C. 626.
Perino del Vaga, H. C. 708.
Philip III. of Spain, w. L., H. C. 456.
Portrait of a Gentleman, H. C. 660.
Portrait ("Orsani"), H. C. 649.
Princess or Lady of Rank, w. L., H. C. 656.
Randue, Theodore, w. L., H. C. 571.
Raphael, H. C. 728.
Royal Child, a, w. L., H. C. 337.
Rudolph II., H. C. 257.
Sheridan, Richard B., H. C. 627.
Tintoretto, H. C. 690.
Titian, H. C. 725.
Walsingham, Sir F., H. C. 248.
William III. when Prince of Orange, H. C. 548.
William of Nassau, Prince of Orange, H. C. 651.
Wolsey, Cardinal, H. C. 754.
Young Man, a, H. C. 638.
Young Man, a, (Gorges?) H. C. 648.
Young Man, head of a, H. C. 258.
Young Man, with long hair (called Sir T. Gorges), H. C. 252.

GENERAL SUBJECTS.

Accessories, in a picture, xxix.
Angerstein Collection of Pictures, pp. 5—8.
Anne (Queen), state of art during her reign, p. 214.
Antiquities, Greek and Roman, p. 553.
Architecture, Fragments, Models, &c., of, in Soane's Museum, p. 551.
Augustin, St., p. 101.
Bambocciate, xxxii.
Barbara, Legend of St., p. 475.
Barry's Pictures, pp. 509—541.
Beaumont's (Sir G.) bequest to National Gallery, p. 8.
Belzoni Sarcophagus, S. M. p. 8.
Books, curious, in Sir J. Soane's Museum, p. 562.
Bourgeois (Sir F.), p. 435.
Busts:—
Baron Cuvier, S. M. 37.
Ben Jonson, S. M. 41.
Blücher, Prince, S. M. 36.
Camden, the Historian, S. M. 42.
Chambers, Sir W., S. M. 52.
Cromwell, Oliver (a mask), S. M. 56.
Flaxman, John, S. M. 45.
Handel (medallion), S. M. 49.
Hayley, the Poet, S. M. 50.
Heydegger, S. M. 48.
Howard, the Painter, S. M. 51.
Inigo Jones, S. M. 40.
Mary Queen of Scots (a mask), S. M. 54.
Mrs. Siddons (a mask), S. M. 55.
Napoleon, S. M. 35.
Palladio, S. M. 39.
Paoli, General, S. M. 34.
Parker, the Naval Mutineer, S. M. 57.
Shakspeare (model), S. M. 44.
Wren, Sir Christopher, S. M. 43.
Carracci, the, xix.
Carr's (Rev. H.) bequest to the National Gallery, p. 9.
Cartoon, xxxi.
Catherine (St.), legend of, p. 155.
Character, in painting, xviii.
Charles I. purchases the Mantuan Gallery, p. 179.
———, his Catalogue, p. 186.

Charles I., List of painters patronized by, pp. 187—190.
————, his Gallery, pp. 191, 203.
————, Sale of his pictures, p. 195.
Charles II. endeavours to reassemble the royal collection of pictures, p. 204.
————, Artists patronized by, p. 206.
Chiaroscuro, xxv.
Colouring, xxiii.
Colours, xxviii.
Composition, in painting, xxi.
Contour, xxx.
Costume, xxx.
Curiosities, objects of *Virtù*, &c., in Soane's Museum, p. 561.
Design, xxi.
Distemper, painting in, xxvii.
Drapery, xxix.
Dryness in painting, xxxi.
Dulwich Gallery, Introduction, p. 435.
————————, remarkable pictures in, p. 505.
Egyptian Antiquities in Soane's Museum, p. 552.
Encaustic painting, xxvii.
Erasmus, p. 347.
Expression, xxii.
Fresco-painting, xxvi., p. 510.
Foreshortening, xxxi.
Gallery of pictures, described by Hazlitt, li.
George I., II., III., and IV.—State of art and the royal collections during their reigns, pp. 214—221.
Genre painting, xvi.
Gonzaga, Giulia, p. 51.
Hampton Court, pictures at, p. 282.
————————, Additional Notes, p. 421.
————————, most remarkable pictures at, p. 423.
————————, Index of portraits of sovereigns, &c., p. 425.
Handling, of the term, xxv.
Henrietta Maria, Queen of Charles I., p. 227.
Henry VIII., his encouragement of art, p. 168.
Historical painting, xiii.
Holbein, pp. 169—174.
Idealists in painting, xv.
Impasto, in painting, xxvi.
Invention, in painting, xviii.

Julius II., p. 53.
Landscape, xvi.
Lely (Sir P.), pp. 206—208.
Manner, in painting, xx.
Material, painted on, xxviii.
Morbidezza, in colouring, xxiv.
Motive, in painting, xxii.
National Gallery (the), origin of, p. 7.
————————, survey of the, p. 10.
————————, list of bequests to, p. 16.
Naturalists, in painting, xv.
Oil-painting, xviii.
Painting and Pictures, thoughts on, by various authors, xxxii—lii.
———, definition of, xiii.
———, styles in, xiv, xv.
Peter the Martyr, p. 70.
Pietà, xxxi.
Portrait-painting, xv.
Rubens comes to England, p. 181.
———, his pictures for Charles I., p. 182.
Riposo, xxxi.
Schools of painting, xlviii.
Soane's (Sir J.) Museum, p. 545.
————————, Antiquities in, p. 552.
————————, Sculpture in, p. 554.
————————, Curious Books and MSS. in, p. 562.
————————, Pictures in, p. 565.
————————, by Modern Artists, p. 576.
Still-life, xvii.
Ursula, legend of St., p. 58.
Van Dyck, p. 183—187.
————, Pictures painted by him for Charles I., p. 186.
West, p. 218.
William III. and Mary, additions to the Royal Galleries in their reign, p. 212.
Windsor Castle, pictures at, p. 222.
————————, Index to the remarkable pictures in, p. 423.
———— ———, Portraits of sovereigns, &c., p. 425.

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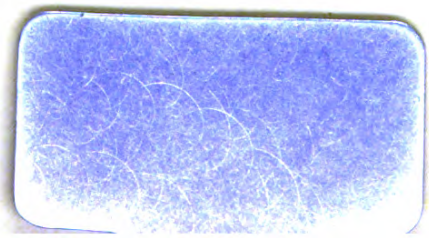
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