



Bodleian Libraries

UNIVERSITY OF OXFORD

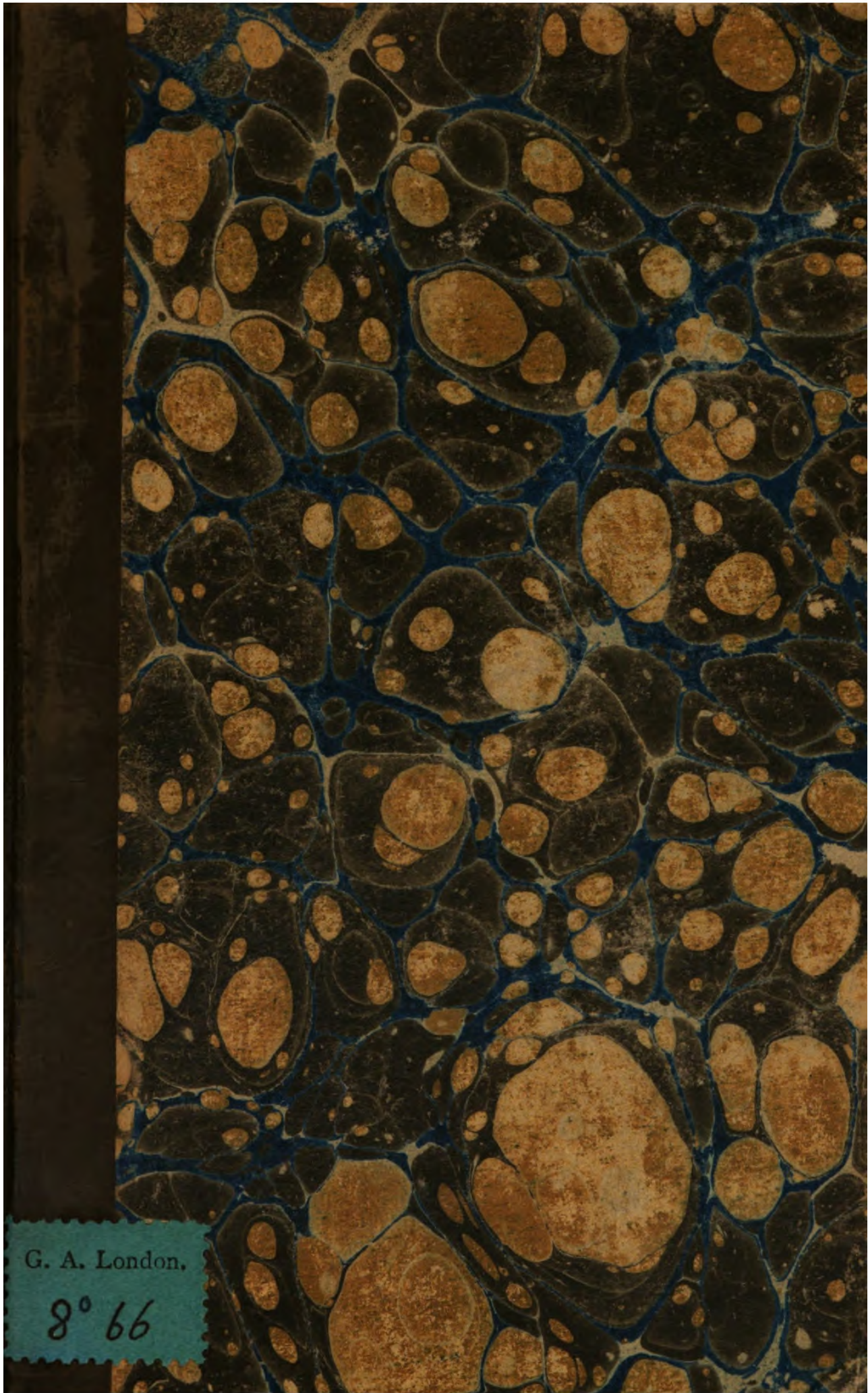
This book is part of the collection held by the Bodleian Libraries and scanned by Google, Inc. for the Google Books Library Project.

For more information see:

<http://www.bodleian.ox.ac.uk/dbooks>



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 2.0 UK: England & Wales (CC BY-NC-SA 2.0) licence.

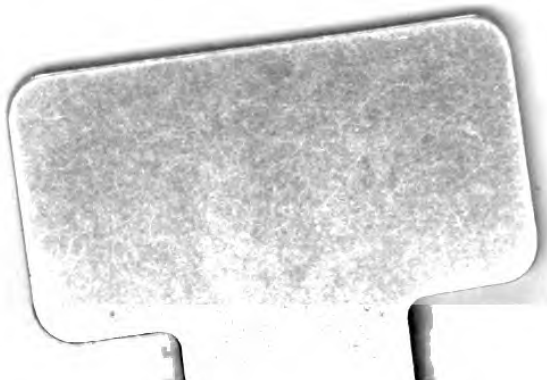


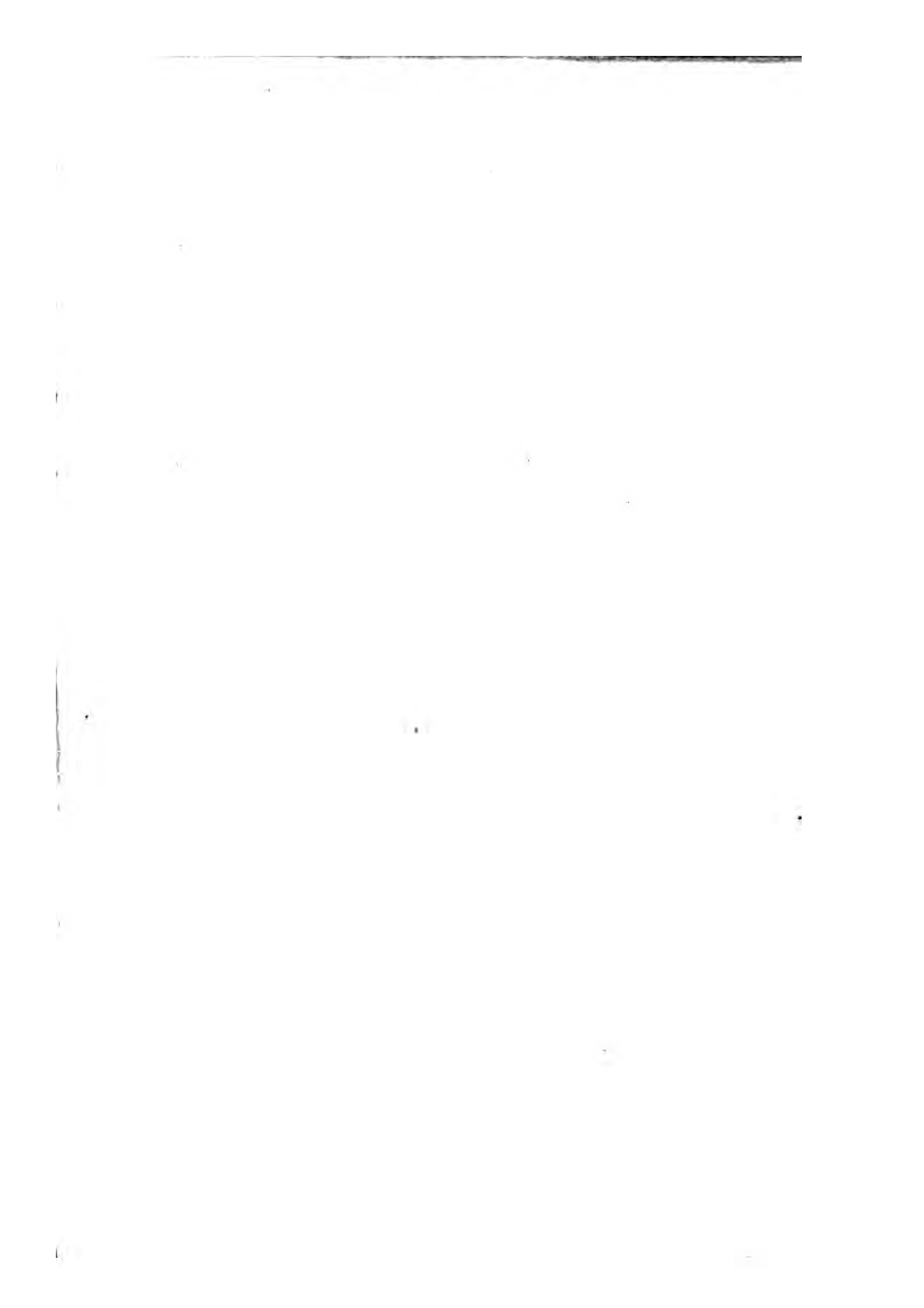
G. A. London.

8° 66

Gough Adds. London.

no. 66.







HAND-BOOK
FOR THE
NATIONAL GALLERY:

CONTAINING

1. A NUMERICAL CATALOGUE OF THE PICTURES, AND REMARKS.
2. ALPHABETICAL LIST OF THE PAINTERS, THEIR CHRONOLOGY, THEIR SCHOOLS, AND REFERENCES TO THEIR PICTURES.

BY

FELIX SUMMERLY,

AUTHOR OF HAND-BOOKS FOR WESTMINSTER ABBEY,
HAMPTON COURT, ETC.

Felix Summerly

FOURTH EDITION.

LONDON:
BELL AND WOOD, 186, FLEET STREET.
1843.

THE WATERLOO VASE,

PLACED IN THE VESTIBULE TO THE
National Gallery,

Is composed of three blocks of marble: they were quarried by Napoleon to form a vase illustrative of his victories, and proposed to be placed in the palace of the King of Rome, then erecting at Paris.

On Napoleon's abdication, these blocks were, at the instance of Lord Burghersh, then ambassador at the court of Florence, transferred to George IV., who carrying out the original idea of making it a triumphal monument, determined to dedicate it to our own great victory at Waterloo.

As the space would not admit any great display of sculpture, Sir Richard Westmacott, to whom his Majesty confided the execution of the work, confined himself to the representation of the Duke of Wellington, attended by his officers, and giving orders for a charge of cavalry.

To mark the reign in which the battle occurred, an allegory (separated from the main design,) has been adopted, in which George IV. is represented on the throne, at which Europe has taken refuge. Peace, attended by Genii bearing her attributes, is presenting the palm branch to the King.

The bowl of the Vase is decorated with foliage, from which, forming the handles, are seen issuing on one side a figure of Peace, on the other a personification of Defeat.

The Vase was presented to the nation by William IV. It is much to be regretted that neither the site in which it is placed, nor the reflected light in which it is seen, are favourable to its display.



I N T R O D U C T I O N
 TO
The First Edition
 OF THE
 HANDBOOK TO THE NATIONAL GALLERY,
 WITH ADDITIONAL NOTES.

THE treasures of art laid up here drew around them, in the year 1840, above five hundred thousand living witnesses of their influence !* A blessed privilege is this—not lying barren, too—that all may enter the National Gallery at will, and share alike the enjoyment of the “Blind Fiddler” of Wilkie, or the “Ecce Homo” of Correggio ! Even little children are free and happy proprietors of the National Gallery, as they are of Hampton Court Palace—where likewise unprotected pictures receive no injury,—but are excluded

* The number of visitors from the opening of the Gallery to the latest returns is as follows. The statement affords most gratifying evidence of the increasing interest in the Gallery and its consequent benefit to the people.

1826	110,051		1834	89,374
1827	69,461		1835	127,268
1828	57,925		1836	125,747
1829	50,963		1837	113,937
1830	60,321		1838	397,649
1831	71,978		1839	466,850
1832	76,820		1840	503,011
1833	79,440		1841 to May 27,	227,885

For the gratification, not to say improvement, of half a million of persons, the annual cost of the Gallery (exclusive of pictures) does not exceed 1000*l.*, or about a halfpenny each person admitted.

NATIONAL GALLERY.

from the British Museum, where everything liable to damage has its safeguard.*

Throngs counted by hundreds of thousands belong far less to the ranks of wealth owning picture galleries than to poverty owning none but this; and that the lowly in station are the chief visitants, were there no other evidence, seems to be shewn in the small purchase of the official shilling catalogues. Out of every seventy-six comers only one buys a shilling catalogue. Such a scanty sale seems to prove that by far the largest proportion of visitors are those to whom the outlay of twelve-pence is the denial of a dinner, and that a cheaper catalogue is wanted. And a sort of intimation being given to a Committee of the House of Commons, by the Official Guardians of the Pictures, that the price was not likely to be lowered,† I was

* The following is the evidence of the authorities in the Gallery on the behaviour of the public :—

“ Nothing can be better than the conduct of the visitors; there has not been a single accident since the opening of the Gallery; women and children of all classes are admitted, soldiers and their wives; nothing can be more orderly.”—*Mr. Seguier.*

“ The conduct of the public has been, as far as relates to the safety of the pictures, quite unexceptionable, and in other respects it has been quite as satisfactory as we could have wished and expected.”—*Lieut. - Col. Thwaites.*

Mr. John Wildsmith has found not the least inconvenience from children; a good number of the working classes visit the Gallery, and behave extremely well, and some of them take very great interest in the pictures; many private soldiers visit the Gallery, and conduct themselves very well. (*Evidence before the Commons' Select Committee on Monuments.*)

† *Mr. Seguier* says the Catalogues were once sold for 6d., “ but I made it 1s., in order that there might be no occasion to raise the price; if the Gallery was to be double what it is, the Catalogues would still be but 1s. There is a great sale of them; I have never found any objection to the price; you could have nothing less than 6d.” They are now sold at 4d.! I have published three editions: the present one, first at 6d.,

NATIONAL GALLERY.

prompted to set about making the present Hand-book, in the hope that it may be acceptable to a part at least of the seventy-five out of seventy-six, who have hitherto bought no catalogue at all.

Want of room forbade its being “descriptive or critical,” even had there been any wish on my part to make it otherwise than a *Hand-book* to the pictures, aiming to supply chiefly that information which no picture can itself give. A picture present to the sight is, without doubt, the best interpreter of its own meaning. A “description” seems superfluous. How very little even excellent critics assist us with their “descriptions,” the several catalogues of the National Gallery furnish many instances. Not to speak at random,—let the reader stand face to face with Ludovico Caracci’s “Susanna,” (No. 28,) and say how much aid he gets from the following accounts of her—accounts, too, by three men having real pretensions to a knowledge of art:—

HAZLITT.	OTTLEY.	LANDSEER.
“A mingled expression of terror, shame, and uncontrollable sweetness.”	“The head of the female is deficient in expression.”	“The expression, the —not violent but delicate — expression of alarmed innocence.”

Criticism is ground I am cautious of venturing on:

now at 4d., which contains, in addition to the Numerical Catalogue, similar in character to the Official Catalogue, short biographies of the painters, besides classifications—chronological and under schools,—and of the pictures as gifts, bequests, or purchases; another at 3d., and a third at 1d. Recently a competitor has started three Catalogues, at 6d., 3d., and 1d.; and I should welcome their appearance if they were other than plagiarisms, partly from Mrs. Jameson and partly from my Handbooks; pirating, in the latter case, to the extent even of copying errors.

NATIONAL GALLERY.

and I refer the student who seeks it to the writers just named, I hope with no disparagement; to Waagen, and to Passavant, learned German critics, from all of whom he will glean much assistance. So my Hand-book is but a brief compilation of facts—correct ones, it is hoped.

I could have wished more space to render due honour to Lord Liverpool, in whose ministry, in 1824,* the National Gallery was founded, by the purchase of the Collection of Pictures belonging to the rich banker, Mr. Angerstein, to hold up to public gratitude and imitation the many munificent gifts to the Gallery;† and to

* A parliamentary grant of 60,000*l.* was proposed and carried unanimously in the session of 1825.

The first trustees appointed in 1824 were

The Earl of Liverpool The Earl of Ripon The Earl of Aberdeen		Lord Farnborough Sir George Beaumont, Bart. Sir Thomas Lawrence, P.R.A.
--	--	---

The Trustees at the present time (June, 1842) are

The Duke of Sutherland The Marquis of Lansdowne The Marquis of Northampton The Earl Grey The Earl of Aberdeen The Earl of Ripon The Lord Ashburton The Lord Francis Egerton		The Lord Colborne The Lord Monteagle Sir Robert Peel Sir Charles Bagot Sir James Graham Sir Martin Archer Shee, P.R.A. Samuel Rogers, Esq. William Wells, Esq.
--	--	---

† An anecdote, which influenced the purchase of the Angerstein collection, is told of the munificence of Sir George Beaumont, who actually presented and gave up the whole of his fine collection, valued at 7500 guineas, during his life-time; "Buy this collection of pictures for the nation," said he, "and I will add mine." He reserved but a little Claude, (No. 61,) which he begged to keep as a companion till his death, after which mournful event it was returned by his widow.

Next followed the bequest of the Rev. William Holwell Carr, of thirty-five pictures, chiefly of the Italian school.

Here, perhaps, is a suitable opportunity to point out the incompleteness of the Gallery in representing either the history of art or the characteristics of many of the greatest painters. A gallery, to be complete,

NATIONAL GALLERY.

point out the unsuitableness of the present building,* and its urgent want of proper ventilation. Poor Mr. Wilkins, fettered by an incommodious space, and by orders from one not to hide St. Martin's portico; from another, not to have a lofty ascent; from a third, to make a thoroughfare through its centre; had best have washed his hands of it.

ought to possess original specimens or good copies of pictures, beginning at least with the revival of painting. "The absolute merit or demerit of works of art," well observes Mr. Eastlake, in Kugler's "Handbook of Painting," "is not, in the historian's eyes, the sole ground of interest, and a gallery of painting should, if possible, contain specimens of every remarkable period of art. In our own country, even the works of the Italians before Raphael have been hitherto scarcely considered worthy of attention; but this indifference to the early progress of imitation and to the historical associations connected with it, is happily fast disappearing." We cannot have Cimabue's frescoes from the Church of Assisi, or Giotto's from the Annunziata dell' Arena at Padua, but we can at least have, what is next best, good copies of them. Who that saw the copy of Michael Angelo's Sybil, shewn by Mr. Philipps in his lectures at the Royal Academy, does not feel how much might be done for the benefit of all students by vigorous copies, and especially of those who cannot travel to Rome? How many artists know little beyond the mere names of Giotto, Masaccio, and Fra Bartolomeo, and a host of others?

Sebastian del Piombo's Raising of Lazarus is the *only* picture of the *highest* class of art which the National Gallery possesses. Correggio, Titian, Claude, the two Poussins, and Rubens, are perhaps as well represented here as need be; but it is hardly possible to say as much of any other great painter, though there is certainly one good specimen of Raffaele, Francesco Francia, and Paul Veronese. In the Dutch and Spanish schools the Gallery is positively poor: something might be done by judicious exchanges or loans from other galleries. A Claude or two might easily be exchanged for some Venetian portraits, some Holbeins, and Tintoret's Muses, or Queen Esther, from Hampton Court.

* The diminutive size of the rooms is a great obstacle to the possession of many of the finest pictures, detrimental to many which it already contains and to their suitable arrangement, and a great drawback to the full enjoyment of the pictures. The want of ventilation is really worth serious consideration. One of the attendants observes, "Many people when they come in, say, 'I do not know how you bear it, the place is wretchedly ventilated.' When the crowds are great, the heat is extremely oppressive, when they pull the windows down it causes such a draught that it is enough to give everybody cold; we have almost always colds in the summer time."—(*Ev. ut supra*, 2659, &c.)

NATIONAL GALLERY.

Yet I must find room and take leave to say a word or two to a certain class of visitors here. Because you are delighted with Constable's "Corn-field," or Hogarth's "Marriage-à-la-Mode," which speak to your comprehension, do not assume that you are entitled to toss up your head in disdain at Sebastian del Piombo, whose mysteries you have not yet fathomed. Thank God, rather, you are able thus far to sympathize with art, and pray for grace and understanding to march a step further. Exercise a little modest forbearance towards works which some part of the world have looked upon with reverence and emotion for three hundred years. Believe me, too, you are not able to digest all that is in the National Gallery, in a single or even many visits. Come here at least a dozen times in a year. Begin with a study of the English painters; then pass on to Rubens; and then to Murillo. You will afterwards chance to find some beauties in Correggio, and even take an interest in Francisco Francia, before you have done with the Gallery. But above all, whenever you visit these works of creative genius, which make their authors more divine than mortal, come in a spirit of lowliness and reverence, and you will assuredly depart all the wiser and better for doing so.

F. S.

August, 1841.

NUMERICAL CATALOGUE

OF

The Pictures

IN

THE NATIONAL GALLERY.

1. The Raising of Lazarus - *Sebastiano del Piombo.*

“ He cried with a loud voice, Lazarus, come forth. And he that was dead came forth, bound hand and foot with grave-clothes: and his face was bound about with a napkin. Jesus saith unto them, ‘ Loose him, and let him go.’ ” (John, xi. 43, 44.)

This, doubtless, the grandest Italian Painting in our country, is the conception, if not the drawing, of the great Michael Angelo—critics dispute whether the figure of Lazarus was not actually painted by him—and was completed about 1519, by S. del Piombo, as a competitor and fellow picture with Raffaele’s Transfiguration, a copy of which, drawn in chalk by Casanova, is at Hampton Court. Both these masterpieces were produced by order of Pope Clement VII., and placed, when he was Archbishop of Narbonne, in the Cathedral of that city. From Narbonne, the ‘ Lazarus ’ was removed to the Orleans’ Gallery, out of which it was bought for 3500 guineas, by Mr. Angerstein, who afterwards refused £20,000 for it.—Angerstein Collection. C. 12ft. 6in. by 9ft. 6in.

2. Landscape—Reconciliation of Cephalus & Procris,
Claude.

This pair, the subject of one of Ovid’s fables, were constantly attempting to test each other’s fidelity. Procris was accidentally shot in one of these trials by her husband. Painted about 1645. Angerstein Collection. C. 3ft. 4in. by 4ft. 5in.

3. A Concert - - - - - *Titian.*

Some think a Music-master and Pupils would be a fitter title. Waagen considers that it is the work of Giorgione; but as it was in Charles the First’s Collection, and called a Titian, there is good authority for giving it to this master.—Angerstein Collection. C. 3ft. 2in. by 4ft. 1in.

NATIONAL GALLERY.

4. A Holy Family - - - - - *Titian.*
From Borghese Palace. Beq. of W. H. Carr. C. 3ft. 5½in. 4ft. 8in.

5. Italian Sea-port at Sunset - - - - - *Claude.*
Painted about 1644. Angerstein Col. C. 3ft. 3in. by 4ft. 3in.

6. Landscape—Sinon brought before Priam, *Claude.*
Sinon, affecting to have escaped from the Greeks, appeared before Priam, and by his cunning and perfidy induced him to admit the wooden horse, filled with armed men, into Troy. Some authorities describe the present subject as David at the cave of Adullam. Painted in 1658.

From the Chigi Palace. Beq. of W. H. Carr. C. 3ft. 9in. by 6ft. 2½in.

7. Study of Heads - - - - - *Correggio.*
This and its companion No. 37 are said to be copies, by A. Caracci, of the frescoes in the Cathedral at Parma. From the Orleans' Gallery. Angerstein Collection. C. 5ft. by 3ft. 6in.

8. Michael Angelo's Dream - - - - - *Michael Angelo.*
On the authority of an old Italian print by Bonasoni, of some rarity, the design of this picture is attributed to M. Angelo; but there is no ground for supposing it was painted by him. From the Barberini Palace. Beq. of W. H. Carr. W. 2ft. 1in. by 1ft. 9in.

9. Christ appearing to Peter - - - - - *Annibale Caracci.*
Fearful of martyrdom, St. Peter, flying from Rome, meets Christ, and asks, "Lord, where goest thou?" "To Rome, to be again crucified"—is the reproof of Peter's cowardice. It is hence commonly called the "Domine, quo vadis?" From the Borghese Palace. Purchased of Mr. Hamlet for £1500. W. 2ft 6in. by 1ft. 9in.

10. Mercury instructing Cupid in the presence of Venus,
Correggio.

According to one tradition Cupid was the son of Mercury and Venus: probably the painter here intends him to be between his parents.

After an absence of two hundred years, the present bewitching picture returns to England. Transported at the sale of Charles the First's Collection into Spain, it remained there, until Murat, King of Naples, purchased it at Madrid. From Murat it passed to his widow, who sold it to the Marquis of Londonderry, of whom a judicious Parliamentary grant of £11,500, in 1834, purchased

NATIONAL GALLERY.

both this picture and the "Ecce Homo" (No. 15.) No gallery can shew three such matchless specimens of this master as these two paintings and The Holy Family (No. 23). C. 5ft. 1in. by 3ft.

11. St. Jerome - - - - *Guido Reni.*

St. Jerome is chiefly celebrated for his great learning and his critical labours on the Scriptures. With some few exceptions he re-translated the whole Bible, and is often painted at his work. He died 30th September, A.D. 420, at about ninety years of age. "Whether I eat or drink, or whatever else I do, the dreadful trumpet of the last day seems always sounding in my ears," is one of the sayings attributed to him.

Bequest of W. H. Carr. C. 3ft. 10½in. by 3ft.

12. A Landscape—Rebecca awaiting Isaac - *Claude.*

See No. 14. Angerstein Collection. C. 4ft. 11in. by 6ft. 7in.

13. A Holy Family - - - - *Murillo*

Purchased, in 1837, for £7000. C. 9ft. 6in. by 6ft. 10in.

14. Sea-port—Embarkation of the Queen of Sheba,
Claude.

"The most beautiful picture of this kind I know," says Dr. Waagen. This and No. 12 were painted for the Duke of Bouillon. Angerstein Collection. C. 4ft. 11in. by 6ft. 7in.

15. The "Ecce Homo" 'Behold the Man,' John, xix.
Correggio.

In what sermon is man's redemption more impressively told than in this painting? And would any feelings but the holiest be called up by seeing it on a Sunday afternoon? Before Murat, King of Naples, possessed this picture, it belonged to the Colonna Palace, at Rome. Purchased, with No. 10. W. 3ft. 2½in. by 2ft. 7½in.

16. St. George and the Dragon - - *Tintoretto.*

It was in the honour of this saint that Edward III., in 1330, founded the Order of the Garter. St. George was in early youth a soldier, and lived about A.D. 303. He was beheaded by Dioclesian.

Hardly a fair specimen of Tintoret's powers—not to be named with his "Muses" and "Esther," at Hampton Court. Bequest of W. H. Carr. C. 5ft. 2in. by 3ft. 3in.

NATIONAL GALLERY.

17. The Holy Family - - *Andrea del Sarto?*

Waagen assigns this painting to one of Andrea's scholars, "most probably Poligo." From the Aldobrandini Collection. Bequest of W. H. Carr. W. 3ft. 6in. by 2ft. 8in.

18. Christ Disputing with the Doctors, *L. da Vinci.*

Such is the title of the official catalogue, but the "Dispute with the Doctors" happened, as Mr. Landseer has observed, when Christ was a *boy*, and not a *man*, as he is here painted. The title of "Christ arguing in the Synagogue," therefore, seems preferable. Ottley raises the question, whether it was not painted by some pupil of L. da Vinci; and Waagen says, no reliance can be placed on the fact that the picture bore the name of L. da Vinci while in the Aldobrandini Palace, and he boldly ascribes it to Bernardino Luini. Beq. of W. H. Carr. W. 2ft. 4½in. by 2ft. 10in.

19. Landscape—Narcissus - - - *Claude.*

He became enamoured of the reflection of his beautiful self, and mistaking it for a nymph, killed himself out of love. The flower is named after him. Painted in 1644.

Present of Sir G. Beaumont. C. 3ft. 1in. by 3ft. 11in.

20. Portraits of Cardinal Hippolito de' Medici and of Sebastiano del Piombo, *Sebastiano del Piombo.*

From the Borghese Palace. Bequest of W. H. Carr. W. 4ft. 6in. by 3ft. 8in.

21. Portrait of a Lady - *Cristofano Allori Bronzino.*

From the Collection of the Duca de San Vitali, of Parma. Bequest of W. H. Carr. W. 1ft. 11in. by 1ft. 6¾in.

22. A Dead Christ with Angels - - *Guercino.*

From the Borghese Palace. Bequest of W. H. Carr. Copper, 1ft. 2½in. by 1ft. 5½in.

23. The Holy Family - - - *Correggio.*

This enchanting picture of blissful nature was a purchase, in 1825, for 3800*l.* The basket near the Virgin gave it the name of "La Vierge au Panier." W. 1ft. 1½in. by 10in.

24. Portrait of Giulia Gonzaga, *Sebastiano del Piombo.*

Mr. Landseer supposes this lady to be represented according to the fashion of the times, as a Saint—St. Cecilia. The official

NATIONAL GALLERY.

catalogue says it is St. Apollonia. Waagen doubts if it be Giulia Gonzaga. From the Borghese Palace. Bequest of W. H. Carr. C. 3ft. by 2ft. 6in.

25. St. John in the Wilderness - *Annibale Caracci.*
Angerstein Collection. C. 5ft. 5in. by 3ft. 1in.

26. The Consecration of St. Nicholas, *Paulo Veronese.*

There were several saints of this name; but this is the "Confessor," who is much venerated both in the Greek and Latin churches. One of the chapels in Westminster Abbey is dedicated to him. He was called the "boy-bishop," on account of his early piety, refusing, when an infant, to suck on Wednesdays and Fridays. He died about 342 A.D.

This noble specimen of the master was painted for the church of St. Nicholas de'Frari, at Venice, where it hung in conjunction with two splendid works of Titian—the Assumption of the Virgin, and the Altarpiece of the Pesaro Family. Present of the British Institution. C. 9ft. 5in. by 5ft. 9in.

27. Portrait of Pope Julius II. (A.D. 1503) *Raffaello.*

Waagen doubts its genuineness. From the Falconieri Palace. Angerstein Collection. W. 3ft. 6in. by 2ft. 8in.

28. Susanna and the Elders, - *Ludovico Caracci.*

"Too heavy in the colouring, and too feeble in the expression, for that master," says Dr. Waagen. From the Borghese Palace. Angerstein Collection. C. 4ft. 8in. by 3ft. 7in.

29. The Holy Family - - - *Baroccio.*

The Cat in this picture gives it the name of "Madonna del Gatto." From the Cesare Palace, at Perugia. Bequest of W. H. Carr. C. 3ft. 9in. by 3ft.

30. The Embarkation of St. Ursula - - *Claude.*

St. Ursula is supposed to have been the daughter of Dionoc, King of Cornwall. She headed a troop of virgins,—some say as many as eleven thousand,—who fled from the Saxon invaders, and settled near the mouth of the Rhine, where they lost their lives, A.D. 453, in defence of their virginity against the Huns. Painted in 1646. From the Barberini Palace. Angerstein Col. C. 3ft. 8in. by 4ft. 11in.

NATIONAL GALLERY.

31. A Landscape—Abraham preparing to sacrifice his son Isaac - - - *Gaspar Poussin.*
From the Colonna Palace. Angerstein Col. C. 5ft. 3in. by 6ft. 6in.

32. The Rape of Ganymede - - - *Titian.*
A beautiful Trojan boy, carried off by an eagle to be Jupiter's cup-bearer, in place of the dismissed Hebe.
Evidently painted for a Ceiling. From the Colonna Palace. Angerstein Collection. C. 5ft. 8in. square.

33. The Vision of St. Jerome. (See 11.) *Parmegiano.*
Painted at the age of twenty-three, for the church of St. Saviour, at Citta di Castello, in 1527, and rescued from the ruins of that church, which was destroyed by an earthquake in 1790. Bought for 3050 guineas, by the British Institution, and presented by them to the National Gallery. W. 11ft. 6in. by 5ft.

34. Venus and Adonis - - - *Titian.*
"Rose-cheeked Adonis hied him to the chase;
Hunting he loved, but love he laugh'd to scorn:
Sick-thoughted Venus makes amain unto him,
And like a bold-fac'd suitor 'gins to woo him."

SHAKSPERE'S Sonnets.

There are other repetitions of this picture, of the time of Titian, either by him or his scholars. The original of this painting, for it is asserted the present is but a good copy, was executed for Ottavio Farnese, in 1548—and is now in the Royal Gallery at Madrid. Angerstein Collection. C. 5ft. 9in. by 6ft. 2in.

35. Bacchus and Ariadne - - - *Titian.*
Ariadne, forsaken by the false-hearted Theseus, paces the shore, when

" ——— Young Bacchus, flush'd
With bloom of youth, came flying from above
With choirs of Satyrs and Sileni born
In Indian Nyse. Seeking thee he came,
O Ariadne!" *Trans. from Catullus.*

One of the masterpieces of this great colourist, and often quoted as a standard of art. Painted about 1514, for Alphonso I. Duke of Ferrara; it afterwards decorated the Villa Aldobrandini. Purchase for 5000*l.*, in 1826. C. 5ft. 9in. by 6ft. 3in.

36. A Land Storm - - - *Gaspar Poussin.*
From the Lansdowne Gallery. Angerstein Collection. C. 4ft. 11in. by 6ft.

NATIONAL GALLERY.

37. A Study of Heads - - - - *Correggio*.
See No. 7. Angerstein Collection. C. 5ft. by 3ft. 6in.

38. The Rape of the Sabines - - - *Rubens*.
To people Rome, Romulus invited the Sabines to a spectacle, in the midst of which the women were forcibly carried off, and made the wives of the young Romans.
Angerstein Collection. W. 5ft. 7in. by 7ft. 9in.

39. The Nursing of Bacchus - - *Nicholas Poussin*.
Bequest of G. J. Cholmondely. C. 2ft. 6½in. by 3ft. 1in.

40. A Classical Landscape - - *Nicholas Poussin*.
Present of Sir G. Beaumont. C. 2ft. 6in. by 3ft. 7in.

41. The Martyrdom of Peter the Dominican, *Giorgione*.
This saint is commonly called St. Telm, or Elm, the patron of Mariners. His name was Gonzales, and was born about 1190. He entered the order of the Dominicans, became a prominent actor in the Inquisition, and was murdered by the relations of a family which had suffered his persecution. When he was tempted by a courtesan, he threw himself on burning coals, but did not suffer.

Is this picture sufficiently good for Giorgione? Bequest of W. H. Carr. C. 3ft. 4½in. by 4ft. 9½in.

42. A Bacchanalian Scene - - *Nicholas Poussin*.
Angerstein Collection. C. 4ft. 8in. by 3ft. 1in.

43. Christ taken down from the Cross - *Rembrandt*.
Present of Sir G. Beaumont. W. 1ft. 1in. by 11in.

44. Charity - - - - *Giulio Romano*.
From the Aldobrandini Palace. Bequest of W. H. Carr. W. 10in. by 1ft. 1in.

45. The Woman taken in Adultery - *Rembrandt*.
"Of all Rembrandt's cabinet pictures, it perhaps holds the first place:" painted in 1644, for Johan Six, and afterwards possessed by the Burgomaster Six.
Angerstein Collection. W. 2ft. 9in. by 2ft. 3in.

NATIONAL GALLERY.

46. Peace driving away the horrors of War, *Rubens*.

The gift of Rubens to Charles I.; after whose death it went into Italy, and was brought back during the late occupation of that country by the French, in 1802. The late Duke of Sutherland bought it for 3000*l.*, and presented it. C. 6ft. 6in. by 9ft. 9in.

47. The Adoration of the Shepherds - *Rembrandt*.
Painted in 1646. Angerstein Collection. C. 2ft. 1in. by 1ft. 10in.

48. Landscape—Tobias and the Angel, *Domenichino*.

From the Colonna Palace. Bequest of W. H. Carr. Copper, 1ft. 5½in. by 1ft. 1¼in.

49. Called "The Portrait of Rubens" - *Vandyke*.

From Sir Joshua Reynolds' Collection. Angerstein Collection. C. 3ft. 9in. by 3ft. 9in.

50. The Emperor Theodosius refused admittance into
the Church by St. Ambrose - - *Vandyke*.

St. Ambrose, who bore an important share in Roman history, died at the age of 57, in A.D. 397. He was esteemed one of the four great doctors of the Latin church, and especially wrote against Arianism, and in praise of virginity. It was for a massacre at Illyricum that he forbade Theodosius to enter the church until he had done public penance.

"A free copy of the great picture by Rubens, in the Imperial Gallery of Vienna."—Waagen. Angerstein Collection. C. 4ft. 10in. by 3ft. 9in.

51. A Portrait of a Jew Merchant - *Rembrandt*.
Present of Sir G. Beaumont. C. 4ft. 5in. by 3ft. 5in.

52. Portrait of a Gentleman - - *Vandyke*.

Formerly said to be "Gevartius," a friend of Vandyke and Rubens. Angerstein Collection. W. 2ft. 7in. by 2ft. 2in.

53. Evening ; with Cattle and Figures - *Cuyp*.
Angerstein Collection. C. 4ft. 4in. by 6ft. 6in.

54. A Woman bathing - - - *Rembrandt*.
Dated 1644. Bequest of W. H. Carr. W. 2ft. by 1ft. 6¼in.

55. A Landscape—Death of Procris - - *Claude*.
See No. 2. Present of Sir G. Beaumont. C. 1ft. 3in. by 1ft. 7in.

NATIONAL GALLERY.

56. A Landscape with Figures - *Annibale Caracci.*

From the Collection of Prince Cellamare, at Naples. Bequest of W. H. Carr. C. 3ft. 1½in. by 4ft. 4½in.

57. St. Bavon - - - - - *Rubens.*

He died on 1st October: his festival is somewhere about 657. Chiefly remarkable for his self-denial, abiding in a hollow tree, and living on herbs and water.

From the Cornega Palace, at Genoa. Bequest of W. H. Carr. W. 3ft 5½in. by 5ft. 5½in.

58. Study from Nature - - - - - *Claude.*

Present of Sir G. Beaumont. C. 1ft. 8½in. by 1ft. 4in.

59. The Brazen Serpent - - - - - *Rubens.*

Purchased, in 1837, with No. 84, for 1050*l.* C. 6ft. 2in. by 8ft. 9in.

60. The building of the Tower of Babel, *L. Bassano.*

Bequest of Lieut.-Col J. H. Ollney. C. 4ft. 6in. by 6ft. 2in.

61. A Landscape—The Annunciation - *Claude.*

Present of Sir G. Beaumont. C. 1ft. 8in. by 1ft. 5in.

62. A Bacchanalian Dance - - - *Nicholas Poussin.*

One of the finest specimens of this painter. From the Colonna Collection. Purchased of Mr. Hamlet, for 2500*l.* C. 3ft. 3in. by 4ft. 8in.

63. A Landscape—Prince Giustiniani returning from a hunting party - - - *Annibale Caracci.*

From the Giustiniani Gallery, at Rome. Bequest of W. H. Carr. C. 3ft. 5in. by 4ft. 5in.

64. A Landscape—Return of the Ark, *S. Bourdon.*

Present of Sir G. Beaumont. C. 3ft. 5in. by 4ft. 5in.

65. Cephalus and Aurora - - - *Nicholas Poussin.*

Aurora carried off Cephalus in her love for him; but he refused to listen to her passion. She sent him back in disguise to test the fidelity of his wife, which he found wanting. (*See No. 2.*)

Bequest of G. J. Cholmondely. C. 3ft. 2in. by 4ft. 3in.

NATIONAL GALLERY.

66. Rubens' Chateau—A Landscape - - - *Rubens.*
 From the Balbi Palace, at Genoa. Present of Sir G. Beaumont.
 W. 4ft. 5in. by 7ft. 9in.

67. The Holy Family, with St. George, a female Saint,
 and Angels - - - - - *Rubens?*
 Angerstein Collection. C. 4ft. 1in. by 5ft. 4in.

68. View near Albano - - - *Gaspar Poussin.*
 From the Corsini Palace. Bequest of W. H. Carr. C. 3ft. 7in.
 by 2ft. 2in.

69. St. John Preaching - - - *Pietro Francisco Mola.*
 Bequest of W. H. Carr. C. 1ft. 8½in. by 2ft. 2in.

70. Cornelia and her Children - - - *Paduanino.*
 The daughter of Scipio Africanus, and mother of Tiberius and
 Caius Gracchus. Being asked for a sight of her jewels, she pro-
 duced her two sons.
 Bequest of Lieut.-Col. J. H. Ollney. C. 4ft. 8in. by 4ft.

71. Morning—A Landscape - - - *John Both.*
 Present of Sir G. Beaumont. C. 3ft. 9in. by 5ft. 3in.

72. Landscape, with Tobias and the Angel, *Rembrandt.*
 Bequest of W. H. Carr. W. 1ft. 10in. by 2ft. 10in.

73. The Conversion of St. Paul, *Ercole da Ferrara.*
 From the Aldobrandini Palace. Bequest of W. H. Carr.
 W. 1ft. 11in. by 2ft. 3in.

74. A Spanish Peasant Boy - - - *Murillo.*
 Present of M. M. Zachary. C. 1ft. 9in. by 1ft. 3in.

75. A Landscape, with St. George and the Dragon.
Domenichino,
 See No. 16. Bequest of W. H. Carr. W. 1ft. 8½in. by 2ft. 1in.

76. Christ praying in the Garden - - - *Correggio.*
 The general opinion is that this is but an ancient copy, and
 that the original is in the collection of the Duke of Wellington.
 Angerstein Collection. W. 1ft. 2in. by 1ft. 4in.

NATIONAL GALLERY.

77. The Stoning of St. Stephen - *Domenichino*.
Bequest of W. H. Carr. C. 2ft. 1in. by 1ft. 7in.

78. The Holy Family - - *Sir Joshua Reynolds*.
Present of the British Institution. C. 6ft. 5in. by 5ft. 9½in.

79. The Graces - - - *Sir Joshua Reynolds*.
The daughters of Sir Wm. Montgomery. Bequest of Lord
Blessington. C. 7ft. 8in. by 9ft. 6in.

80. The Market Cart - *Thomas Gainsborough*.
Present of the British Institution. C. 6ft. ½in. by 5ft. ½in.

81. The Vision of St. Augustine - - *Garofalo*.
This St. Augustine was not the apostle who came to England
from Rome as a missionary to preach Christianity in A.D. 596,
but the great doctor of the Latin church who flourished between
A.D. 354 and 430.

The little child employs himself in the impossible task of
emptying the sea into a hole in the sand, to warn the Saint, who
is writing a Treatise on the Trinity, that he is undertaking a task
equally vain. From the Corsini Palace. Bequest of W. H. Carr.
W. 2ft. 1½in. by 2ft. 8in.

82. Holy Family - - *Mazzolini da Ferrara*.
From the Durazzo Palace, at Genoa. Bequest of W. H. Carr.
W. 1ft. 9in. by 1ft. 3½in.

83. Phineas and his followers turned to stone, at the
sight of the Gorgon - - *Nicholas Poussin*.

Andromeda, being about to be sacrificed to a sea monster to
appease Neptune, was rescued by Perseus, (*see* No. 87,) who
married her, though she had been betrothed to Phineas. The
latter interrupting the ceremony was, with his followers, turned
into stone at the sight of the Gorgon's head.

Present of Lieut.-Col. William Thornton. C. 5ft. 6in. by 8ft.

84. Mercury and the Woodman - *Salvator Rosa*.
From the Colonna Palace, at Rome. Purchased of Mr. Byng,
in 1837, with No. 59, for 1680*l*. C. 4ft. 1½in. by 6ft. 7½in.

85. St. Jerome with the Angel - *Domenichino*.
See No. 11. From the Aldobrandini Palace. Bequest of
W. H. Carr. C. 1ft. 8in. by 1ft. 3½in.

NATIONAL GALLERY.

86. The Entombment of Christ, *Ludovico Caracci.*
Beq. of Lieut.-Col. J. H. Ollney. Copper, 1ft. 5in. by 1ft. 1in.

87. Perseus rescuing Andromeda - *Guido Reni.*
See No. 83. Present of His Majesty William IV. C. 9ft. 3in.
by 6ft. 9in.

88. Ermenia discovering the Shepherds, *A. Caracci?*
See Tasso's Jerusalem delivered, c. vii.
"Bears unequivocal marks of being by the pencil of the great
painter whose name it now bears."—Official Catalogue. "Justly
assigned to Domenichino."—Dr. Waagen. Angerstein Col-
lection. C. 4ft. 10in. by 7ft.

89. Portraits - - - - - *Velasquez?*
Said to be of Ferdinand of Medicis, second Duke of Tuscany,
and his Wife. Angerstein Collection. C. 4ft. 8in. by 4ft. 2in.

90. Venus attired by the Graces - *Guido Reni.*
The three Graces—Aglaia, Thalia, and Euphrosyne, were
daughters of Venus.
Present of His Majesty William IV. C. 9ft. 3in. by 6ft. 9in.

91. Antiope sleeping, surprised by Jupiter, *N. Poussin.*
Jupiter changed himself into a Satyr to obtain her favours.
Bequest of W. H. Carr. C. 2ft. 2in. by 1ft. 8in.

92. Cupid and Psyche - - - *Alessandro Veronese.*
Psyche was married to Cupid : killed by Venus for the offence :
immortalized by Jupiter. Bequest of Lieut.-Col. J. H. Ollney.
On black marble, 1ft. ½in. by 1ft. 5in.

93. Silenus - - - - - *Annibale Caracci.*
A demi-god, the prime minister of Bacchus.
Bequest of W. H. Carr. W. 1ft. 9½in. by 2ft. 11in.

94. Pan teaching Apollo to play - *Annibale Caracci.*
Pan, the god of shepherds, and inventor of the reeds-pipe.
"It is painted in distemper colours, but has been saturated with
oil." (Official Catalogue.) Both 93 and this, are from the Lan-
zoletti Palace. Angerstein Collection. W. 1ft. 2in. by 2ft. 8in.

95. A Landscape - - - - - *Gaspar Poussin.*
Francisco Albano is said to have painted the figures of Dido
and Æneas. From the Falconieri Palace. Bequest of W. H.
Carr. C. 4ft. 10in. by 7ft. 4in.

NATIONAL GALLERY.

96. The Ecce Homo - - *Ludovico Caracci.*
Copy of No. 15 by Correggio, but whether by Ludovico is doubtful. Bequest of W. H. Carr. C. 3ft. 4½in. by 2ft. 8in.

97. The Rape of Europa - - *Paulo Veronese.*
She was carried off by Jupiter in the shape of a white bull to Crete, where she became the mother of Minos, Sarpedon, and Rhadamanthus. From the Orleans' Collection. Bequest of W. H. Carr. C. 1ft. 11in. by 2ft. 3in.

98. View of Larici - - - *Gaspar Poussin.*
An ancient town fifteen miles distant from Rome. From the Corsini Palace. Bequest of W. H. Carr. C. 1ft. 7in. by 2ft. 2in.

99. The Blind Fiddler - - - *Sir David Wilkie.*
Painted in 1807. A most perfect specimen of Wilkie's first style. Present of Sir G. Beaumont. W. 1ft. 11in. by 2ft. 7in.

100. The Death of Lord Chatham - *J. S. Copley.*
This painting, by the father of Lord Lyndhurst, represents a scene which occurred in the House of Lords on 7th April, 1778, when the great Lord Chatham was seized with mortal illness, from which he never recovered.
Present of the Earl of Liverpool. C. 7ft. 6in. by 10ft. 1in.

101. Infancy	}	The Four Ages of Man - <i>Lancret.</i> Bequest of Lieut.-Colonel J. H. Ollney. Canvas, 1ft. 1in. by 1ft. 5½in. each.
102. Youth		
103. Manhood		
104. Age		

105. Landscape - - - *Sir George Beaumont.*
Present of Dowager Lady Beaumont. W. 7½in. by 9½in.

106. A Man's Head - - - *Sir Joshua Reynolds.*
Present of Sir G. Beaumont. C. 1ft. 1in. by 1ft. 6in.

107. The Banished Lord - - *Sir Joshua Reynolds.*
Present of Rev. W. Long. C. 2ft. 6in. by 2ft. 1in.

108. Mæcenas' Villa at Tivoli - - - *Wilson.*
Mæcenas died eight years before Christ. He was the friend of Virgil, Horace, and the Emperor Augustus.
Present of Sir G. Beaumont. C. 3ft. 10in. by 5ft. 6in.

NATIONAL GALLERY.

109. The Watering Place - - *Gainsborough.*
Gift of Lord Farnborough. C. 4ft. 10in. by 5ft. 11in.

110. Landscape and Niobe - - - *Wilson.*

Niobe was the mother of sons and daughters, in numbers ten, six, seven, according to different authorities. Impiously boasting herself superior to Latona, the mother of Apollo and Diana, her children were all destroyed, and herself turned into a stone.

Present of Sir G. Beaumont. C. 3ft. 10in. by 5ft. 6in.

111. Portrait of Lord Heathfield *Sir J. Reynolds.*

He was the successful defender of Gibraltar against a force nearly six times his own. Angerstein Col. C. 4ft. 8in. by 3ft. 8in.

112. His own Portrait (A.D. 1749) - - *Hogarth.*
Angerstein Collection. C. 2ft. 11in. by 2ft. 3in.

113 to 118. The "Marriage à la mode" - *Hogarth.*

This series of well-known paintings, among the best, if not the best, works of Hogarth, are said to have been produced in 1744, and were purchased by Mr. Lane, of Hillingdon, from whom they descended to Colonel Cawthorne, who sold them to Mr. Angerstein. All on canvas, each 2ft. 3in. by 2ft. 11in.

113. The Contract of Marriage.

The old folks,—a pauper nobleman, and a rich title-hunting citizen,—are settling the preliminaries of a marriage between their children. The bridegroom intensely admires his sweet self, whilst the bride coquets with Counsellor Silvertongue, both shewing how little the inclinations of the parties most interested have been consulted.

114. Domestic Life—After Marriage.

The wife, after a whole night's toil at the card-table at home, yawns over a noontide breakfast, whilst the husband, utterly worn out with debaucheries abroad, (the cap in his pocket reveals their kind,) can scarcely master strength enough to send away his steward and his bills.

115. The Husband's Profligacy.

116. The Toilet. The Assignation.

117. The Duel between the Husband and the Counsellor.

NATIONAL GALLERY.

118. Death of the Countess.

Here is the climax of this terrible drama. The wife is in the agonies of death from poison. The handbill tells the fate of her paramour. The father, sordid and heartless to the last, is even now intent on grasping the rings from the fingers of his luckless child.

119. A Landscape—Jaques and the Wounded Stag,
Sir George Beaumont.

Present of the Dowager Lady Beaumont. C. 2ft. 6in. by 3ft. 4in.

120. Portrait of J. Nollekens, Sculptor, *Sir W. Beechey.*

Present of Rev. R. E. Kerrick. C. 2ft. 6in. by 2ft. 1in.

121. Cleombrotus ordered into banishment by Leonidas,
Benjamin West.

Cleombrotus was son-in-law of Leonidas, whose kingdom he usurped for a time.

Present of W. Wilkins, R.A., architect of this Gallery. C. 4ft. 6in. by 6ft.

122. The Village Festival - *Sir David Wilkie.*

Painted in 1811. Angerstein Col. C. 3ft. 1in. by 4ft. 2in.

123. A Landscape, with Figures by Moonlight, *Pether?*

Bequest of Lieut.-Col. J. H. Ollney. W. 2ft. by 2ft. 8in.

124. Portrait of the Rev. W. Holwell Carr, *Jackson.*

Placed by his direction in the National Gallery. C. 2ft. 6in. by 2ft. 1in.

125. Portrait of Isaac Walton - - *Housman.*

Bequest of the Rev. Dr. Herbert Hawes, a descendant of the quaint old angler. C. 2ft. 6in. by 2ft. 1in.

126. Pylades and Orestes - - - *B. West.*

Two cousins, whose friendship became proverbial. Orestes, in the picture, is brought before his sister Iphigenia to be sacrificed as a stranger to Diana.

Present of Sir G. Beaumont. C. 3ft. 4in. by 4ft. 2in.

127. A View of Venice - - - *Canaletti.*

Present of Sir G. Beaumont. C. 4ft. by 5ft. 4in.

NATIONAL GALLERY.

128. Portrait of the Right Hon. William Windham,
Sir Joshua Reynolds.
Bequest of G. J. Cholmondely. C. 2ft. 6in. by 2ft. 1in.
-
129. Portrait of Mr. Angerstein, *Sir T. Lawrence.*
Present of his Majesty William IV. C. 3ft. by 2ft. 3in.
-
130. "The Corn Field" - - *John Constable.*
Purchased after his death by his admirers, and presented to
the National Gallery. C. 4ft. 8in. by 4ft.
-
131. Christ healing the Sick in the Temple, *B. West.*
Present of the British Institution. C. 9ft. by 14ft.
-
132. The Last Supper - - - - *B. West.*
Present of His Majesty George IV. C. 6ft. by 9ft.
-
133. Portrait of Mr. Smith, the Actor - *Hoppner.*
He was the original "Charles Surface" in the School for
Scandal. Present of Mr. Serg. Taddy. C. 2ft. 6in. by 2ft. 1in.
-
134. A Landscape, with building and figures, *Decker.*
Bequest of Lt.-Col. J. H. Ollney. W. 2ft. 1in. by 1ft. 7in.
-
135. Ruins and Figures - - - *Canaletti.*
Bequest of Lt.-Col. J. H. Ollney. C. 1ft. 10in. by 2ft. 5in.
-
136. Portrait of Mrs. Robertson, *Sir Thos. Lawrence.*
Present of her husband. C. 7ft. 10in. by 4ft. 10in.
-
137. Landscape, with Figures - - *Van Goyen.*
Bequest of Lt.-Col. J. H. Ollney. W. 1ft. 4in. by 2ft.
-
138. Ruins, with Figures - - *Paulo Pannini.*
Bequest of Lt.-Col. J. H. Ollney. C. 1ft. 7½in. by 2ft. 1in.
-
139. Religion attended by the Virtues, *A. Kauffman.*
Bequest of James Forbes, Esq. C. 7ft. by 9ft.
-
140. Portrait of a Lady - - - *Vander Helst.*
Bequest of Lt.-Col. J. H. Ollney. W. 2ft. 9½in. by 2ft. 2½in.
-
141. Æneas presenting himself before Dido, *Steenwyck.*
Beq. of Lt.-Col. J. H. Ollney. Copper, 1ft. 3½in. by 2ft. 3in.

NATIONAL GALLERY.

142. John Kemble as Hamlet, *Sir Thomas Lawrence*.
Present of His Majesty William IV. C. 10ft. by 6ft. 6in.
-
143. Portrait of Lord Ligonier, *Sir Joshua Reynolds*.
A commander in George the Second's reign. Present of His Majesty William IV. C. 9ft. 2in. by 7ft. 10in.
-
144. Portrait of Benj. West, P.R.A. *Sir T. Lawrence*.
Present of His Majesty William IV. C. 8ft. 10in. by 5ft. 10in.
-
145. A Man's Portrait - - - *Vander Helst*.
Bequest of Lt.-Col. J. H. Ollney. W. 1ft. by 8in.
-
146. View of Rotterdam - - - *Storck*.
Bequest of Lt.-Col. J. H. Ollney. C. 1ft. 11in. by 2ft. 5in.
-
147. Cephalus & Aurora, (See No.65) *Annibale Caracci*.
-
148. Galatea - - - *Agostino Caracci*.
A sea nymph, the beloved of Acis, a shepherd of Sicily.
These two last cartoons were designs for the frescoes in the Farnese Palace at Rome. From Sir Thomas Lawrence's Collection. Presents of the Lord Francis Egerton. About 13ft. 6in. by 7ft. 6in.
-
149. A Calm at Sea - - *William vander Velde*.
Bequest of the Lord Farnborough. W. 8in. by 11in.
-
150. A Fresh Gale at Sea - *William vander Velde*.
Bequest of the Lord Farnborough. C. 9in. by 1ft. 1in.
-
151. Leda - - - *Pietro Francisco Mola*.
Bequest of the Lord Farnborough. C. 1ft. 2½in. by 1ft. 8in.
-
152. A Landscape—Evening - - *Vander-neer*.
Figures by Cuyp. Bequest of the Lord Farnborough. C. 3ft. 11in. by 6ft. 3½in.
-
153. The Cradle - - - *Maes*.
Bequest of the Lord Farnborough. W. 1ft. 3½in. by 1ft. ½in.
-
154. A Musical Party - *David Teniers, the younger*.
Bequest of the Lord Farnborough. W. 10in. by 1ft. 2in.

NATIONAL GALLERY.

155. The Misers - - *David Teniers, the younger.*
Bequest of the Lord Farnborough. C. 2ft. $\frac{1}{2}$ in. by 2ft. 9in.
156. A Study of Horses - - - *Vandyke.*
Bequest of the Lord Farnborough. W. 3ft. 6in. by 2ft. 11in.
157. A Landscape—Sunset - - - *Rubens.*
Bequest of the Lord Farnborough. W. 1ft. 7in. by 2ft. 9in.
158. Dutch Boors Regaling, *D. Teniers, the younger.*
Bequest of the Lord Farnborough. W. 10in. by 1ft. $1\frac{1}{2}$ in.
159. A Dutch Housewife - - - *Maes.*
Bequest of the Lord Farnborough. W. $13\frac{1}{2}$ in. by $11\frac{1}{2}$ in.
160. The Repose - - *Pietro Francisco Mola.*
From the Orleans' Collection. Bequest of the Lord Farnborough. C. 1ft. by 1ft. 6in.
161. A Landscape, with a Cascade, *Gaspar Poussin.*
From the Colonna Palace. Bequest of the Lord Farnborough. C. 2ft. 8in. by 5ft. 5in.
162. The Infant Samuel - *Sir Joshua Reynolds.*
Bequest of the Lord Farnborough. C. 2ft. 10in. by 2ft. $3\frac{1}{2}$ in.
163. A View on the Grand Canal, Venice, *Canaletti.*
Bequest of the Lord Farnborough. C. 4ft. 1in. by 6ft. $8\frac{1}{2}$ in.
164. The Holy Family - - - *Jacob Jordaens.*
Present of the Duke of Northumberland. W. 4ft. by 3ft.
165. The Plague at Ashdod - *Nicholas Poussin.*
See 1 Samuel, v. and vi. From the Colonna Palace. Present of the Duke of Northumberland. C. 4ft. 3in. by 6ft. 8in.
166. Portrait of a Capuchin Friar - *Rembrandt.*
Present of the Duke of Northumberland. C. 2ft. $10\frac{1}{2}$ in. by 2ft. $1\frac{1}{2}$ in.
167. The Adoration of the Kings—A Drawing,
Baldassare Peruzzi.
Present of the Lord Vernon. About 4ft. 6in. square.

NATIONAL GALLERY.

168. St. Catharine (of Alexandria) - - *Raffaelle.*

Nothing trustworthy of this saint's life is known. The emperor Maximinus is said to have projected her death by means of a wheel with sharp points; but the saint was miraculously saved. She is supposed to have lived about A.D. 313, and at last to have been beheaded.

From the Aldobrandini Collection. Purchased of Mr. Beckford, for £5500. W. 2ft. 4in. by 1ft. 9½in.

169. St. Francis adoring the Infant Christ,
Mazzolini da Ferrara.

There are seven saints of the name of St. Francis, and it is not easy to resolve which this is.

Purchased of Mr. Beckford, with the following, for £1850. W. 2ft. ¼in. by 1ft. 6¾in.

170. The Holy Family with St. John, accompanied by
Saints and Angels - - - *Garofalo.*
C. 2ft. 6½in. by 1ft. 11½in.

171. Portrait of John Soane, Architect, *John Jackson.*
Present of the British Institution. C. 2ft. 6in. by 2ft. 1in.

172. Christ and his Disciples at Emmaus, *Caravaggio.*
From the Borghese Palace. Present of the Lord Vernon.
C. 4ft. 7in. by 6ft. 5½in.

173. Portrait of a Gentleman - - - *Il Bassano.*
Present of Henry Gally Knight, Esq. C. 3ft 11in. by 3ft. 2in.

174. Portrait of a Cardinal - - - *Carlo Marratti.*
Present of Henry Gally Knight, Esq. C. 3ft. 11in. by 3ft. 2in.

175. Portrait, said to be John Milton, but? *Vander Plaas.*
Present of Capel Lofft, Esq. C. 2ft. 4in. by 1ft. 11½in.

176. St. John - - - - *Murillo.*
From the collection of Monsieur Robit. Purchased of Sir Simon Clarke, for £2000. C. 5ft. 5in. by 3ft. 7in.

177. The Magdalen - - - - *Guido Reni.*
From the Orleans' Gallery. Purchased of Sir Simon Clarke, for £530. C. 2ft. 7in. by 2ft. 3in.

NATIONAL GALLERY.

178. Serena rescued by the Red Cross Knight, Sir
Calepine - - - *William Hilton, R.A.*

The incident is taken from Spencer's "Fairie Queene," book vi. canto 8.

It was purchased as a mark of esteem from the Executor of the artist, by a subscription raised exclusively among his brother professors, and presented to the National Gallery. C. 4ft. 7in. by 7ft. 7in.

179. The Virgin, Infant Saviour, and St. John, at-
tended by Saints - - - *Francesco Francia.*

It is inscribed "Francia Aurifex Bononiensis." Purchased from the Duke of Lucca's Collection, together with the following, for £3500. W. 6ft. 6½in. by 6ft.

180. The Dead Christ, supported by the Virgin, and at-
tended by Angels - - - *Francesco Francia.*

This subject is called a "Pieta." Being originally placed above 179, it formed with it one altar-piece. W. 3ft. 2in. by 6ft. 1in.

181. The Virgin with the Infant Jesus, and St. John,
Pietro Perugino.

Purchased of Mr. Beckford, for £800. W. 2ft. 2½in. by 1ft. 5½in.

182. Studies of Angels - - - *Sir Joshua Reynolds.*

Painted from Lady Gordon when a child, in five different views. Present of Lady William Gordon. C. 2ft. 6in. by 2ft. 1in.

183. Portrait of the late Sir David Wilkie, R.A.

Painted and presented by *T. Philipps, R.A.*

184. Interior of a Room with Figures - *J. Van Eyck.*

A perfect specimen of the colouring of this old German painter.

ON THE STAIRCASE.

- The Massacre of the Innocents - - - *Raffaello?*

It was presented by the late Prince Hoare to the Foundling Hospital, and by that Institution to this Gallery. (See "Hand-book for Hampton Court.")

ALPHABETICAL LIST OF THE PAINTERS,

Their Chronology, their Schools,

AND REFERENCES TO THEIR WORKS.

- Angelo, Michael, (Mic. Ang. Buonarotti,) b. 1474 ; d. 1563. *Florentine*, 1, 8.
- Barocio, or Barocci, (Fiori Federigo,) b. 1528 ; d. 1612. *Roman*, 29.
- Bassano (Giacomo da Ponte, called Il,) b. 1510 ; d. 1592. *Venetian*, 173.
- Bassano (Leandro da Ponte, called) b. 1558 ; d. 1623. *Venetian*, 60.
- Beaumont, Sir G., Bart., b. 1753 ; d. 1827. *English*, 105, 119.
- Beechey, Sir Wm., b. 1753 ; d. 1839. *English*, 120.
- Both, John, b. 1610 ; drowned 1650. *Dutch*, 71.
- Bourdon, Sebastian, b. 1616 ; d. 1671. *French*, 64.
- Bronzino, Christofano Allori, b. 1577 ; d. 1621. *Florentine*, 21.
- Canaletti, (Antonio Canal, called) b. 1697 ; d. 1768. *Venetian*, 127, 135, 163.
- Caracci, Annibale, b. 1560 ; d. 1609. *Bolognese*, 9, 25, 56, 63, 88?, 93, 94, 147, 148.
- Caracci, Ludovico, b. 1555 ; d. 1619. *Bolognese*, 28, 86, 96.
- Caravaggio, Michael Angelo, Amerigi da, b. 1569 ; d. 1609. *Roman*, 172.
- Claude Lorraine, (Claude Gelée, called) b. 1600 ; d. 1682. *Roman*, 2, 5, 6, 12, 14, 19, 30, 55, 58, 61.
- Constable, John, b. 1776 ; d. 1837. *English*, 130.
- Copley, John Singleton, b. 1737 ; d. 1815. *English*, 100.
- Correggio, (Antonio Allegri, or Lieto, called Da,) b. 1494 ; d. 1534. *Parmesan*, 7, 10, 15, 23, 37, 76.
- Cuyp, or Kuyp, Albert, b. 1606 ; d. 1667. *Dutch*, 53.
- Decker, Francis, b. — ; d. —. *Dutch*, 134.
- Domenichino, or Domenico Zampieri, b. 1581 ; d. in 1641. *Bolognese*, 48, 75, 77, 85, 88?
- Ferrara, Ercole da, (Ercole Grandi, so called by Vasari,) b. 1491 ; d. 1531. *Roman*, 73.
- Ferrara, M. da, (Ludovico Mazzolini, called Mazzolini da Ferrara,) b. 1481 ; d. 1530. *Roman*, 82, 169.
- Francia Francesco, (his name was Raibolini,) b. 1450 ; d. 1535. *Bolognese*, 179, 180.

NATIONAL GALLERY.

- Gainsborough, Thomas, b. 1727 ; d. 1788. *English*, 80, 109.
- Garofalo, Benvenuto Tisi, (called Il,) b. 1481 ; d. 1559. *Roman*, 81, 170.
- Giorgione, (Giorgio Barbarelli, called) b. 1477 ; d. 1511. *Venetian*, 41.
- Giulio Romano, (Giulio Pippi, called) b. 1492 ; d. 1546. *Mantuan*, 44.
- Guercino, (Giovanni Francesco Barbieri,) b. 1590 ; d. 1666. *Bolognese* 22.
- Guido Reni, b. 1574 ; d. 1642. *Bolognese*, 11, 87, 90, 177.
- Helst, Bartholomew vander, b. 1613 ; d. 1670. *Dutch*, 140, 145.
- Hilton, William, b. 1786 ; d. 1839. *English*, 178.
- Hogarth, William, b. 1697 ; d. 1764. *English*, 112, 113, 118.
- Hoppner, John, b. 1759 ; d. 1810. *English*, 133.
- Housman, (or Huysman,) James, b. 1656 ; d. 1696. *Dutch*, 125.
- Jackson, John, b. 1778 ; d. 1831. *English*, 124, 171.
- Jordaens, Jacques, b. 1594 ; d. 1678. *Flemish*, 164.
- Kauffman, Angelica, b. 1742 ; d. 1807. *English*, 139.
- Lancret, Nicholas, b. 1690 ; d. 1743. *French*, 101, 104.
- Lawrence, Sir Thos., b. 1769 ; d. 1829. *English*, 129, 136, 142, 144.
- Maes (or Maas), Nicholas, b. 1632 ; d. 1693. *Dutch*, 153, 159.
- Maratti, (or Maratta,) Carlo, b. 1625 ; d. 1713. *Roman*, 174.
- Mola, Pietro Francesco, b. 1609 ; d. 1665. *Roman*, 69, 151, 160.
- Murillo, Bartolomeo Esteban, b. 1613 ; d. 1685. *Spanish*, 13, 74, 176.
- Neer, Arnold Vander, b. 1619 ; d. 1683. *Dutch*, 152.
- Paduanino, Francisco, b. 1552 ; d. 1617. *Venetian*, 70.
- Pannini, Paolo, b. 1691 ; d. 1758. *Roman*, 138.
- Parmentino, Francesco Mazzuoli, (called Il,) b. 1503 ; d. 1540. *Parmesan*, 33.
- Perugino, (Pietro Vannucci, called) b. 1446 ; d. 1524. *Roman*, 181.
- Peruzzi, Baldassare, b. 1481 ; d. 1536. *Siennese*, 167.
- Pether, (William?) flourished about 1770. *English*, 123.
- Piombo, Sebastiano del (Fra Sebastiano Luciano, called) b. 1485 ; d. 1547. *Venetian*, 1, 20, 24.
- Plaas, David Vander, b. 1647 ; d. 1704. *Dutch*, 175.
- Poussin, (or Dughet,) Gaspar, b. 1613 ; d. 1675. *Roman*, 31, 36, 68, 95, 98, 161.
- Poussin, Nicholas, b. 1594 ; d. 1665. *Roman*, 39, 40, 42, 62, 65, 83, 91, 165.
- Raffaello, (Raffaello Sanzio, or Di Santi di Urbino,) b. 1483 ; d. 1520. *Roman*, 27, 168.
- Rembrandt, Paul, (called Van Rhyn,) b. 1606 ; d. 1674. *Dutch*, 43, 45, 47, 51, 54, 72, 166.
- Reynolds, Sir Joshua, b. 1723 ; d. 1792. *English*, 78, 79, 106, 107, 111, 128, 143, 162, 182.
- Rosa, Salvator, (called Salvatoriello,) b. 1615 ; d. 1673. *Roman*, 84.

NATIONAL GALLERY.

- Rubens, Peter Paul, b. 1577 ; d. 1640. *Flemish*, 38, 46, 57, 59, 66, 67, 157.
- Sarto, Andrea del, (Vanucchi, called) b. 1488 ; d. 1530. *Florentine*, 17, 122.
- Storck, Abraham, b. 1650 ; d. 1708. *Dutch*, 146.
- Steenwyck, Henry, b. 1550 ; d. 1603. *Flemish*, 141.
- Teniers, David, (called the younger,) b. 1610 ; d. 1694. *Flemish*, 154, 155, 158.
- Tintoretto, (Jacopo Robusti, called) b. 1512 ; d. 1594. *Venetian*, 16.
- Titian, (Tiziano Vicellio, called) b. 1477 ; d. 1576. *Venetian*, 3, 4, 32, 34, 35.
- Vandyke, Sir Anthony, b. 1599 ; d. 1641. *Flemish*, 49, 50, 52, 156.
- Van Goyen, John, b. 1596 ; d. 1656. *Dutch*, 137.
- Velasquez de Silva, (Don Diego,) b. 1599 ; d. 1660. *Spanish*, 89.
- Velde, William Vander, (the younger,) b. 1633 ; d. 1707. *Dutch*, 149, 150.
- Veronese, Ales. (called Turchi L'Orbetto,) b. 1600 ; d. 1670. *Venetian*, 92.
- Veronese, Paul, (Paolo Cagliari,) b. 1532 ; d. 1588. *Venetian*, 26, 97.
- Vinci, Lionardo da, b. 1445 ; d. 1520. *Florentine*, 18.
- West, Benjamin, b. 1738 ; d. 1820. *English*, 121, 126, 131, 132.
- Wilkie, Sir David, b. 1785 ; d. 1841. *English*, 99, 122.
- Wilson, Richard, b. 1714 ; d. 1782. *English*, 108, 110.

PAINTERS

ARRANGED IN CHRONOLOGICAL ORDER.

SCHOOLS.

B. Bolognese.	F. Florentine.	G. German.	R. Roman.
D. Dutch.	Fl. Flemish.	M. Mantuan.	S. Sieneſe.
E. English.	Fr. French.	P. Parmesan.	Sp. Spaniſh.
V. Venetian.			

A.D.		A.D.	
1370—1441,	J. van Eyck ...G.	1600—1682,	Claude.....R
1445—1520,	L. da Vinci.....F.	1606—1667,	CuypD.
1446—1524,	PeruginoR.	1606—1674,	Rembrandt.....D.
1450—1535,	FranciaB.	1609—1665,	F. P. MolaR.
1474—1563,	M. AngeloF.	1610—1650,	J. BothD.
1477—1511,	GiorgioneV.	1610—1694,	TeniersFl.
1477—1576,	TitianV.	1613—1670,	Vander Helst...D.
1481—1530,	M. da Ferrara R.	1613—1675,	G. PoussinR.
1481—1536,	P. PeruzziS.	1613—1685,	MurilloSp.
1481—1559,	Il Garofalo.....R.	1615—1673,	S. RosaR.
1483—1520,	Raffaelle.....R.	1616—1671,	S. Bourdon ...Fr.
1485—1547,	S. del Piombo V.	1619—1683,	Vander Neer ...D.
1488—1530,	A. del Sarto ...F.	1625—1713,	Carlo Maratti...R.
1491—1531,	E. da Ferrara...R.	1632—1693,	N. MaesD.
1492—1546,	G. Romano ...M.	1633—1707,	W. V. Velde ...D.
1494—1534,	CorreggioP.	1636—1689,	Jan SteenD.
1503—1540,	Parmegiano ...P.	1647—1704,	Vander Plaas ...D.
1510—1592,	Il BassanoV.	1650—1708,	StorckD.
1512—1594,	TintorettoV.	1656—1696,	HuysmanD.
1528—1612,	Baroccio.....R.	1690—1743,	LancretFr.
1532—1588,	P. Veronese ...V.	1691—1758,	P. PanniniR.
1550—1603,	Steenwyck.....Fl.	1697—1764,	HogarthE.
1552—1617,	PaduaninoV.	1697—1768,	Canaletti.....V.
1555—1619,	L. CaracciB.	1714—1782,	Wilson.....E.
1558—1623,	L. BassanoV.	1723—1792,	Reynolds.....E.
1560—1609,	A. Caracci.....B.	1727—1788,	Gainsborough...E.
1569—1609,	M. Caravaggio R.	1737—1815,	CopleyE.
1574—1642,	GuidoB.	1738—1820,	B. WestE.
1577—1621,	BronzinoF.	1742—1807,	A. Kauffman Fr.
1577—1640,	RubensFl.	1753—1827,	G. Beaumont ...E.
1581—1641,	Domenichino...B.	1753—1839,	BeecheyE.
1590—1666,	GuercinoB.	1759—1810,	HoppnerE.
1594—1665,	Nicolo Poussin, R.	1769—1829,	LawrenceE.
1594—1678,	JordeansFl.	1770—	W. PetherE.
1596—1656,	Van Goyen ...D.	1776—1837,	Constable.....E.
1599—1641,	VandykeFl.	1778—1831,	JacksonE.
1599—1660,	Velasquez.....Sp.	1786—1839,	HiltonE.
1600—1670,	A. Veronese ...V.	1785—1841,	WilkieE.

