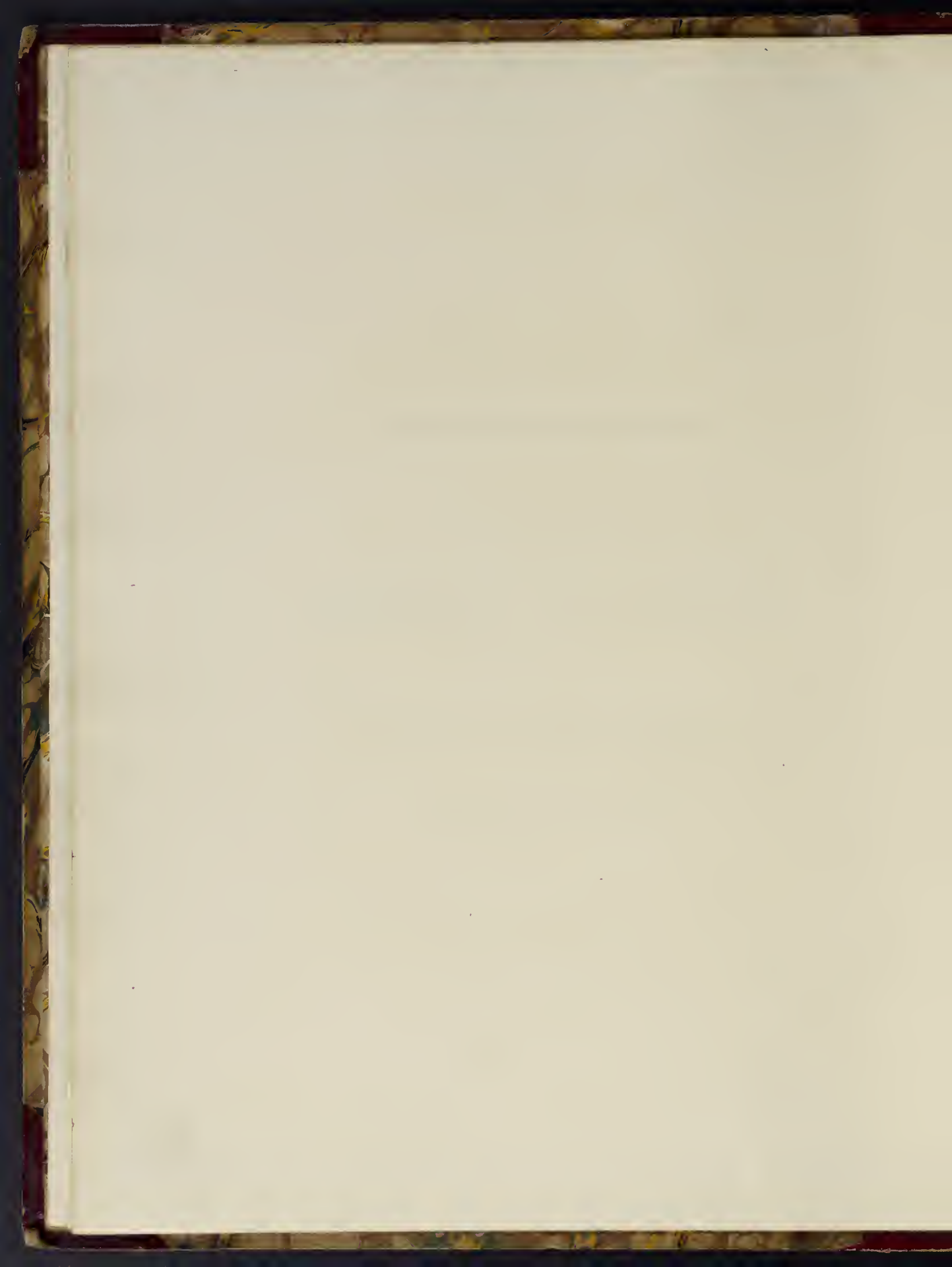




THE  
COLLECTION OF PICTURES  
OF  
THE MOST NOBLE THE  
**MARQUIS OF STAFFORD,**  
*IN LONDON;*  
ARRANGED ACCORDING TO SCHOOLS,  
AND IN  
CHRONOLOGICAL ORDER.





ENGRAVINGS  
OF THE  
MOST NOBLE  
The Marquis of Stafford's  
COLLECTION OF PICTURES,  
IN LONDON,  
ARRANGED ACCORDING TO SCHOOLS,  
AND IN  
CHRONOLOGICAL ORDER,  
WITH  
REMARKS ON EACH PICTURE.

---

By *WILLIAM YOUNG OTTLEY, Esq. F.S.A.*

THE EXECUTIVE PART UNDER THE MANAGEMENT OF  
*PELTRO WILLIAM TOMKINS, Esq.*  
HISTORICAL ENGRAVER TO HER MAJESTY.

---

V O L. III.

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IN  
**VOLUME THE THIRD.**

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THE COLLECTION  
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CLASS III.

*THE SCHOOLS OF GERMANY, FLANDERS, AND  
HOLLAND.*

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No. 1. ALBERT DURER. Nat. 1471, ob. 1582.

THE DEATH OF THE VIRGIN.

THE composition of this excellent little picture is the subject of one of the well-known series of wood engravings, by Albert Durer, of the life of the Madonna. Whether it was painted by his own hand has been considered doubtful; some connoisseurs having ascribed it to the pencil of an artist of the Florentine school. That this ancient German artist, however, did, at least occasionally, paint small pictures of the subjects which he engraved in wood, may be collected from the writings of Vasari; who, in his account of the early engravers, after describing Albert's wood-print of "Christ taken in the garden," informs us, that he also painted it in oil, in a beautiful little picture then in the possession of a member of the Medici family.

This picture is painted on copper, and measures  $11\frac{1}{2}$  inches in height, by 8 inches in width. It was formerly in the collection of Mr. Purling.



No. 2. FRANCIS POURBUS. Nat. 1540, ob. 1580.

THE PORTRAIT OF A GENTLEMAN.

SOME persons have ascribed this picture to the pencil of the younger Pourbus, the son of the above-named artist; adding, that it is the representation of the painter himself. The dryness of manner with which it is executed induces the writer to attribute it rather to the elder Pourbus; in which judgment, however, he may be wrong.

It is painted on pannel, measures 2 feet 5 inches in height, by 1 foot 8 inches, and was formerly in the collection of the Earl of Besborough.

No. 3. HENRY STEENWYCK. Nat. 1550, ob. 1603.

THE INTERIOR OF A CHURCH AT ANTWERP.

IT is impossible to examine this and similar specimens of the early schools of Germany and Flanders, without bestowing commendation on the steady perseverance which enabled the artist to carry to its final completion a work comprising such a multiplicity of minute parts; all of them finished with equal care and delicacy of pencil.

A perspective view of the middle aisle of a large church, lighted by opposite windows, was not a subject that admitted either of a picturesque arrangement of lines, or of that effect of light and shadow, which Steenwyck sometimes knew how to give to his architectural representations by torch-light: and hence this picture is not an agreeable one.

Neefs, the pupil of Steenwyck, discovered, that in paintings of this kind, the effect is not proportionate to the magnitude, the importance, or the number of the objects represented, but to the judgment with which they are disposed; and that a greater impression is often pro-

duced by a picture representing a well-selected part of a large edifice than by one comprising the whole.

This picture is painted on pannel, and measures 3 feet 2 inches in height, by 2 feet 1 inch in width.

No. 4. PAUL BRILL. Nat. 1554, ob. 1626.

A LANDSCAPE WITH THE STORY OF PAN AND SYRINX.

IN the more extensive compositions of this artist, the blue and green tints frequently predominate too much; especially in distances. The picture before us is free from such objections; at the same time that it presents an arrangement of forms and masses agreeable to the eye, and is executed with the greatest intelligence and vigour of pencil. Paul Brill was justly esteemed one of the best landscape painters of his age; and his talents were duly appreciated by An. Caracci, who often assisted him by painting the figures in his landscapes.

This picture is painted on canvas, and measures 1 foot 6 inches in height, by 2 feet 3 inches in width.

No. 5. JOHN ROTHENHAMER. Nat. 1564, ob. 1604.

A DANCE OF CUPIDS.

AFTER he had learned the rudiments of his art in his native country, Rothenhamer repaired to Rome, where he soon acquired profiency in the style, or, to speak more properly, the *manner*, of drawing and colouring then prevalent in the Roman and Florentine schools. He afterwards visited Venice, where he became the pupil of Tintoretto, whom he imitated, upon his return to Germany, in the arrangement of his groups, rather than in the force of his colouring. Upon the whole, he was one of the best artists of Germany of his time.

The picture before us is composed with great elegance, carefully

drawn, and painted with delicacy: it may be justly termed a very beautiful little specimen of Rothenhamer's talents.

It is painted on copper, measures  $9\frac{1}{2}$  inches in height, by 1 foot  $\frac{1}{2}$  inch in width, and was formerly in the collection of the Greffier Fagel.

No. 6. ROTHENHAMER.

THE ADORATION OF THE SHEPHERDS.

A GAILY-COLOURED little picture, free from gross defects; but, at the same time, devoid of striking beauties.

It is painted on copper, and measures  $9\frac{3}{4}$  inches in height, by  $7\frac{1}{2}$  inches.

No. 7. JAN LYS. Nat. 1570, ob. 1629.

A MUSICAL PARTY.

IN the original catalogue of the pictures at Cleveland House this picture was ascribed to the above artist. It has been since attributed to PETER VAN LINT. But, whoever was the author, the work itself bears testimony that he was a skilful and correct designer, and possessed great decision and clearness of pencil.

It is painted on panel, and measures 1 foot 6 inches in height, by 2 feet 3 inches in width.

No. 8. MICHAEL MIREVELDT. Nat. 1568, ob. 1641.

THE PORTRAIT OF A GENTLEMAN.

THIS artist enjoyed, in his time, prodigious reputation as a portrait painter; it is even said of him by Sandrart, that he painted upwards of ten thousand pictures of that kind—a relation scarcely credible. No doubt his portraits, which are not devoid of other merit, were strong likenesses.

This picture is painted on panel, and measures 3 feet  $8\frac{1}{2}$  inches in height, by 2 feet 9 inches.



No. 9. PAUL MOREELSE. Nat. 1571, ob. 1638.

ZACHARIAS WITH THE INFANT CHRIST.

THIS artist, who was the disciple of Michael Mireveldt, is principally spoken of as a portrait painter. This is no very favourable specimen of his talents in historical painting.

It is painted on canvas, and measures 2 feet 5½ inches in height, by 2 feet ⅓ inch.

No. 10. PETER PAUL RUBENS. Nat. 1577, ob. 1640.

PEACE AND WAR.

THIS large picture may, with justice, be termed an admirable example of the pencil of Rubens; of the vigour, the brilliancy, and the richness of his colouring, and of his consummate skill in the arrangement of his masses. In these respects it stands, indeed, pre-eminent, since it appears, which was seldom the case with his pictures of such dimensions, to have been entirely painted by his own hand; and that at a period when his talents were in their zenith.

In other respects it is not without interest; though it must be confessed, that the splendid but heterogeneous union of allegory with portrait, in which, as upon some other occasions, the painter has here indulged, produces an effect less calculated to move our sympathy or approve itself to our understandings than to dazzle the eye.

It was presented by Rubens to King Charles the First, and is mentioned in the Catalogue of the Royal Collection, March 26, 1649, as being placed in the Bear Gallery at Whitehall, by the Description of "Peace and Plenty, with many figures as big as the life, by Rubens." It is described in another part of the same Catalogue as an emblem

of Peace and War, " which Sir Peter Paul Rubens, when he was here " in England, did paint, and presented it himself to the King, containing some nine figures."

After the death of Charles the First, it found its way to Genoa, where it was known in the Doria Palace by the name of " the Family " of Rubens;" his own Portrait, with those of his wife and children, being introduced in it. A few years ago it was brought from Genoa, by Mr. Irwine and Mr. Buchanan, from whom it was purchased by its present noble possessor.

This picture is painted on canvas, and measures 6 feet 5 inches in height by 9 feet 8 inches.

#### No. 11. RUBENS.

ST. TERESA MAKING INTERCESSION FOR THE SOULS IN PURGATORY.

A MASTERLY sketch.

It is painted on panel, and measures 2 feet 7 inches in height, by 1 foot 9  $\frac{1}{4}$  inches.

#### No. 12. RUBENS.

MERCURY AND PSYCHE.\*

THAT the charms of colouring were but too frequently the primary objects of this great painter's attention has long been a matter of regret. The little picture before us, however, which is composed of some of the most beautiful groups of the story of Cupid and Psyche, painted by Raffaello, in the palace called " the little Farnese," at Rome, suffices to shew that he was not wholly insensible to the higher excellencies of the Roman school.

It is painted on panel, and measures 2 feet 4  $\frac{1}{2}$  inches in height, by 3 feet  $\frac{1}{2}$  inch.

\* By mistake named Hebe on the engraving.

No. 13. THEODORE VAN THULDEN. Nat. 1607, ob. 1676.

THE WISE MEN OF THE EAST.

VAN THULDEN may be classed amongst those artists whose near resemblance to the style of the painter under whom they studied has occasioned their productions to be, for the most part, confounded with those of the head of the school. He assisted Rubens in his great work in the Luxembourg Gallery, and in many of his other larger undertakings.

In boldness and decision of pencil he was scarcely inferior to Rubens, but his colouring was less transparent. It is probable that his inventive faculties did not equal the powers of his hand: he appears to have worked chiefly from the designs of his master.

This picture is painted on panel, and measures 3 feet 5½ inches in height, by 2 feet 11¼ inches in width.

No. 14. ANTHONY VANDYCK. Nat. 1599, ob. 1641.

THE MADONNA AND CHILD.

A DUPLICATE of this beautiful picture will be found in the extensive collection formed by the late Mr. Desenfans, and recently bequeathed, by his friend Sir Francis Bourgeois, to Dulwich College. Both of them possess such excellence as to justify the opinion that they are alike the productions of Vandyck; who, following the example of his master Rubens, no doubt occasionally painted repetitions of favourite subjects, assisted, perhaps, in the accessorial parts, by his best scholars.

It is painted on panel, and measures 4 feet 7 inches in height, by 3 feet 4 inches.



## No. 15. VANDYCK.

## THE PORTRAIT OF THOMAS HOWARD EARL OF ARUNDEL.

This portrait, in common with Vandyck's finer productions, merits the admiration of every lover of painting, as a fine picture. It possesses other and stronger claims to his veneration, as the resemblance of a nobleman to whom the commonwealth of arts, science, and literature are in an especial manner indebted. During a long residence on the continent, Lord Arundel formed one of the most magnificent collections of pictures, marbles, and drawings ever known, and was at the same time the encourager of living merit wherever he discovered it. Whilst in Germany, he met with Hollar, whom he patronised and brought with him to England; and that ingenious artist executed many beautiful etchings from pictures and drawings in the Earl's cabinet. After the death of Lord Arundel his collection became dispersed.

An account of this nobleman, and of his statues, antiquities, &c. will be found in Mr. Dallaway's interesting volume of "Historical Remarks on Sculpture."

This picture is painted on canvas, and measures 3 feet 4  $\frac{1}{2}$  inches in height, by 2 feet 6  $\frac{1}{2}$  inches.

No. 16. JOHN VAN BOCKHORST, surnamed LANGHEN JAN.  
Nat. c. 1610, ob.

## THE ASSUMPTION OF THE VIRGIN.

OF the pictures of this artist, of whom we read such high commendations in the writings of Descamps and other biographers, little or nothing is known in this country. This sketch is probably genuine, and is in a style something between that of J. Jordans, the master of Bockhorst, and that of Vandyck, whom he is said to have imitated.

Sir Joshua Reynolds speaks with approbation of some of the altarpictures of this artist (who by a mistake of the press is called Ruckhorst), in his *Journey to Flanders and Holland*, in 1781.

This picture is painted on panel, and measures 1 foot 11  $\frac{3}{4}$  inches in height, by 1 foot 4 inches in width.

No. 17. FRANK HALS. Nat. 1584, ob. 1666.

THE PORTRAIT OF AN OLD WOMAN.

FULL of nature, and boldly painted, as are all the portraits of Frank Hals.

It is painted on panel, and measures 1 foot 7  $\frac{1}{2}$  inches in height, by 1 foot 5  $\frac{1}{2}$  in width.

No. 18. FRANCIS SNEYDERS. Nat. 1579, ob. 1657.

DOGS AND FRUIT.

THIS is one of those pictures which is little interesting, except on account of the mastery with which it is executed. From its deficiency in point of composition, it has been conjectured that it constituted originally a part of a more extensive subject.

It is painted on panel, and measures 2 feet in height, by 3 feet 4  $\frac{3}{4}$  inches in length.

No. 19. JAN VAN CAPELLE.

THE FERRY.

THE Biographers of Painters have left us no information concerning Jan Van Capelle. Judging from the specimen before us, we should

pronounce him to be rather of the school of Holland, than of that of Flanders or Germany. The picture is carefully painted, in a tone of colour, in which the tints of brown and green, perhaps, somewhat too much predominate.

It is painted on panel, and measures 2 feet 4  $\frac{3}{4}$  inches in height, by 3 feet 6  $\frac{1}{2}$  inches in width.

No. 20. JOOS MOMPERT. Nat. 1580, ob.

A LANDSCAPE AND FIGURES.

THIS artist, if indeed there be not some reason to suspect that there were two painters of the same name, whom biographers have confounded together, appears to have resided a great part of his life in Italy; where his landscapes, executed with much merit as to their colouring, and with a bold and rapid pencil, are far from uncommon. A late eminent landscape painter of our own country, Mr. Jacob More was a warm admirer of the pictures of Mompert, and professed to have derived great benefit from his study of them.

This picture is painted on canvas, and measures 1 foot 4 inches in height, by 1 foot 1 inch in width. It was purchased from Mr. Byres, at Rome.

No. 21. JAN WILDENS. Nat. 1584, ob. 1644.

A LANDSCAPE.

THE abilities of Jan Wildens, as a painter of landscape, gained him the friendship and confidence of his compatriot, the celebrated Rubens; by whom he was frequently employed to assist in executing the back grounds, and other accessories of his large pictures. The landscape before us is painted with a free, but delicate pencil, in a warm tone of



colouring, not unlike that of Rubens: and although, in respect of composition, it is scarcely worthy of that high praise, which was bestowed upon the productions of this master by contemporary writers, it possesses, in other respects, sufficient merit to shew that that praise was not wholly undeserved.

This picture is on panel, and measures 2 feet 1½ inch in height, by 3 feet 4⅓ inches in length.

No. 22. ALEXANDER KIERINGS. Nat. 1590, ob. 1646.

A LANDSCAPE, WITH NYMPHS BATHING.

THE pictures of this artist, of whom Descamps speaks in terms of high praise, are said to be little known out of Holland. His talents were devoted exclusively to the painting of landscapes, which he studied carefully from nature, and executed with great delicacy, and, at the same time, freedom of pencil.

The landscape under consideration may be justly styled an excellent specimen of his talents, and is enriched with figures appropriate to the sequestered scenery it represents. The figures were, most probably, painted by Poelemborg, who is said frequently to have assisted Kierings in this way.

This picture is painted on panel, and measures 2 feet 4½ inches in height, by 3 feet 4½ inches in length.

No. 23. CORNELIUS POELEMBOURG. Nat. 1586, ob. 1660.

A LANDSCAPE, WITH NYMPHS.

THE landscapes of Poelemborg are painted with great suavity of colouring, and extreme delicacy of pencil; and are generally enriched with figures, which are deservedly admired for the softness and clearness

with which they are executed. He resided a considerable time at Rome, in the environs of which city he collected the scenery that served him for his future landscapes; and where he is said to have profited from his study of the works of Raffaello. His naked nymphs do indeed occasionally exhibit the attitudes of that master; and were they more sparingly and appropriately introduced, might be termed interesting decorations of his landscapes: but the display of naked females bathing in places of public resort, in which the pencil of Poelemborg so often indulged, cannot be justified by sound criticism; and his pictures, in consequence, notwithstanding their acknowledged beauties, are less calculated to captivate the imagination than to please the eye.

This and the following, its companion, are pretty little specimens of the artist's talents. The one above described is painted on panel, and measures 6 inches in height, by 8 inches in length.

No. 24. POELEMBORG.

A LANDSCAPE, WITH NYMPHS.

THIS picture, the companion of the foregoing, is painted on copper, and measures 6 inches in height, by 8 inches in length.

No. 25. GERIT VAN HARP.

A MUSICAL PARTY.

CONTEMPORARY biographers have left us no particulars of the life of Van Harp; but he is said to have been a disciple of Vandyck, to whose works, in their style both of drawing and colouring, the pictures of Van Harp bear some resemblance. Not unfrequently he painted domestic groups, carousings, and similar subjects, upon a large scale; but as, notwithstanding his skill in design, and the mastery of his pencil,

his figures have little to recommend them, on the score of expression, his works of smaller proportions are more generally esteemed. The strokes of humour which are occasionally to be found in the works of Ostade, Brower, Jan Steen, and some others of the Flemish and Dutch schools, are, however, in vain sought for in the feastings of Van Harp; and the spectator, in viewing his pictures, feels himself like one of a party where much noise and plenty of good fare fail to be productive of mirth and conviviality.

This picture is painted on panel, and measures 1 foot 10½ inches in height, by 2 feet 9½ inches in length.

No. 26. VAN HARP.

BOORS REGALING IN A CABARET.

LIKE the production last described, this picture may be termed a very good specimen of the artist's pencil; and, like it, is painted in an harmonious, rather than a vigorous, tone of colouring.

It is painted on panel, and measures 1 foot 10 inches in height, by 2 feet 6½ in length.

No. 27. MOLINAER.

A DUTCH WAKE.

OF the life of this artist little or nothing is known. His style is not very unlike that of Van Harp; and the observations offered on the pictures of that artist will be found, in a great measure, applicable to those of Molinaer; as they are, indeed, to many others of the school whose works we are now contemplating. The picture before us is, however, upon the whole, sufficiently descriptive of the noise and bustle of a Dutch ale-house.



This picture is painted on canvas, and measures 3 feet 5  $\frac{1}{2}$  inches in height, by 4 feet 6  $\frac{1}{2}$  inches in length.

No. 28. JAN VAN GOYEN. Nat. 1596, ob. 1656.

A LANDSCAPE, WITH FRIARS IN CONVERSATION.

THIS little picture, although genuine, is but a trifling specimen of the talents of Van Goyen; many of whose numerous paintings, representing the humble, but not uninteresting scenery of a Dutch canal, or the busy occupations of a fishing town on the sea coast, are admirable for the picturesque distribution of the objects contained in them, the harmony of their colouring, and the lightness and masterly freedom of their execution.

It is painted on panel, and measures 1 foot 3 inches in height, by 1 foot 9 inches in width.

No. 29. JAN MIEL. Nat. 1599, ob. 1664.

THE DISTRIBUTION OF SOUP AT THE GATE OF A CONVENT.

THIS picture was formerly in the collection of the Duc de Choiseul, and afterwards in that of the Countess of Holderness. It is well painted, although it possesses not that striking effect and glow of colouring, by which some of the finest pictures of Jan Miel are characterised.

It is painted on canvas, and measures 2 feet 1  $\frac{3}{4}$  inches in height, by 1 foot 7  $\frac{1}{2}$  inches in width.

No. 30. JAN. WYNANTS. Nat. 1600, ob. 1670.

A LANDSCAPE AND FIGURES.

THE works of Wynants are characterised by great neatness and precision of pencil, elaborate finishing, and a gay and cheerful effect. But

his lights and shadows are, for the most part, scattered in such small masses throughout his compositions, that his pictures want repose, and are deficient in that great essential of the art, which painters term breadth. He aimed at effects of sunshine; but it was the sunshine of a fine day in winter; insomuch that were his trees divested of the leaves with which they are in general so sparingly clothed, little labour would be required to convert his landscapes into snow-pieces. The decayed trunk of a tree, well painted, with a road and a few common-place objects in the distance, generally furnish the materials for his pictures, which, of course, bear a very strong resemblance to each other. The figures in his landscapes were not painted by himself; in these he was often assisted by Ostade, his disciple Wouwermans, Linglebaeh, and others.

Notwithstanding the character which we have given of Jan Wynants, it is but justice to him to add that his works are highly esteemed by the collectors of Dutch pictures.

This picture is painted on canvas, and measures 1 foot 8  $\frac{1}{2}$  inches in height, by 2 feet 1  $\frac{1}{2}$  inch in width.

No. 31. WYNANTS.

A LANDSCAPE AND FIGURES.

THIS picture is painted on canvas, and measures 1 foot 8  $\frac{1}{2}$  inches in height, by 2 feet 1  $\frac{1}{2}$  inch in width.

No. 32. WYNANTS.

A LANDSCAPE AND FIGURES.

IN this picture, one of the master's largest sized productions, Wynants has departed a little from the general sameness of his composi-

tions, in the introduction of a few buildings in the middle ground, not altogether unpicturesque in their form.

It is painted on canvas, and measures 3 feet 4  $\frac{1}{2}$  inches in height, by 4 feet 3  $\frac{3}{8}$  inches in width.

No. 33. WYNANTS.

A LANDSCAPE AND FIGURES.

THE winding road, the distribution of the cattle and figures, the happy introduction of the distant wood behind the decayed tree in the foreground, by which a solidity of effect is produced that is too often wanting in the pictures of Wynants, render this, upon the whole, one of the most agreeable specimens of the artist's talents. This picture is dated 1659.

It is painted on canvas, and measures 2 feet 1 inch in height, by 2 feet 7 inches  $\frac{1}{8}$  in width.

No. 34. WYNANTS.

A LANDSCAPE, WITH MEN FISHING.

THE foreground of the picture before us presents a few large and well chosen objects of sequestered scenery, judiciously arranged, and painted with a masterly pencil from nature. The general effect of the whole, however, is greatly impaired by the disagreeable redness of tone which pervades the sky, and which it is difficult to account for except by the supposition that some of the colours have changed since the picture was painted.

This picture is painted on canvas, and measures 2 feet 1  $\frac{3}{4}$  inch in height, by 2 feet 9  $\frac{1}{2}$  inches in width.

No 35. FREDERIC MOUCHERON. Nat. 1633, ob. 1686.

A LANDSCAPE, WITH MEN DUCK SHOOTING.

THIS landscape appears to be a well-chosen point of view on the skirts of a forest, exactly copied from nature, and is executed with a masterly pencil. Such pictures are always agreeable; for although they may not present that ideal and varied assemblage of objects which great landscape painters have sometimes succeeded in bringing together on their canvas, with delightful effect; they possess the advantage of being exempt from those incongruities by which the philosophic observer is so much more frequently shocked in the composed landscape scenery of inferior artists.

This picture is painted on canvas, and measures 4 feet 2 inches in height, by 5 feet 3 inches in width.

No. 36. CORNELIUS DE HEIM. Nat. 1623, ob.

A FRUIT PIECE.

THE beauties of pictures of this kind are seldom of a nature to be particularized by description. The painter of still life is commonly satisfied when his picture presents an assemblage of forms, masses of light and shade, and colour, agreeable to the eye; and the eye only can duly appreciate that which is exclusively intended for its gratification.

It would, however, not be difficult to show that, even in this humble department of the art, something further might be attempted with success; since a group of inanimate objects might be so selected and



arranged as not merely to gratify the sight, but also, by association, to lead the mind to a train of agreeable reflexions.

Propriety of costume cannot be violated, even in a fruit piece, without taking away from its interest. We regret that the copious dessert, here so beautifully painted, was not placed in a situation more appropriate than a rocky landscape; and that the painter did not join to the delicacy of his pencil, that delicacy of taste which should have taught him that onions and pickled fish are unfit companions for cherries, melons and pomegranates.

This picture is painted on canvas, and measures 1 foot 11  $\frac{1}{2}$  inches in height, by 2 feet 6  $\frac{3}{4}$  inches in width.

No. 37. ALBERT CUYP. Nat. 1606, ob.

THE LANDING OF PRINCE MAURICE AT DORT.

THE versatility of the painter's talents, and his thorough acquaintance with the great general principles of his art, are finely exemplified in the picture before us; which, although it represents a subject so different from those he was commonly accustomed to treat, is painted in every part with a boldness and truth of effect scarcely to be surpassed. Never was the warm glow of an evening sun more happily expressed than in the sky, or more truly reflected than on the even surface of the calm water. Every thing conduces to impress the mind of the spectator with the idea of a tranquil enjoyment appropriate to the dignity of the occasion. This picture is justly considered one of the finest works of Cuyp of which this country can boast, and is in the most perfect preservation.

It is painted on canvas, and measures 3 feet 9 inches in height, by 5 feet 5  $\frac{1}{2}$  inches in length.

## No. 38. A. CUYP.

## A LANDSCAPE WITH RUINS.

THE effect of this little picture would have been more agreeable, had not so large a proportion of its dimensions been occupied by the bare walls of a dilapidated building, neither of a picturesque form, nor varied in its tints. A tree or two might have been introduced in the fore-ground with great advantage to the whole: but perhaps the painter was employed to represent strictly that which he saw. The building at least has all the appearance of being a view from nature.

This picture is painted on panel, and measures 1 foot  $5\frac{3}{4}$  inches in height, by 2 feet  $6\frac{1}{2}$  inches in length.

## No. 39. A. CUYP.

## A LANDSCAPE AND FIGURES.

THIS little picture is replete with beauties. The cows on the left hand are grouped with great art, and being only partially illumined by the declining rays of the evening sun, produce an admirable effect. The vigorous tints of the fore-ground are finely contrasted by the tender hue of the distant horizon and the bright atmosphere of the sky. The whole is strikingly expressive of sunshine; an effect which, although by most painters it has ever been considered of extremely difficult attainment, appears to have been at all times easy to the magic pencil of Cuyp.

This picture is painted on panel, and measures 1 foot  $5\frac{7}{8}$  inches in height, by 2 feet  $\frac{1}{2}$  inch in width.

## No. 40. A. CUYP.

## A LANDSCAPE AND FIGURES. MILKING THE COWS.

THE simplicity of the composition, the ample dimensions of the few objects it contains, the sobriety of the colouring, and the expansive breadth of the masses of light and shadow, give to this picture an air of unaffected dignity seldom to be found in pieces of similar subjects. Cuyp was not ignorant of the grandeur of character which is often given to a picture by the choice of a low point of sight, and has adopted it on the present occasion with the most happy effect.

This picture is painted on canvas, and measures 4 feet 6 inches in height, by 5 feet 9 inches in width.

## No. 41. A. CUYP.

## A LANDSCAPE AND CATTLE. THE PIPING HERDSMAN.

THE picture before us, although less striking than the one last described, is a fine specimen of the vigour of the artist's pencil: like that, it has an air of grandeur, in consequence of its representing only a few objects, and those of ample proportions. The broad shadow of the large over-hanging rock on the right, produces the two-fold effect of relieving the cows in the fore-ground, and of throwing back the middle ground and distance. It also enabled the artist to give a greater richness of tone to the sky than it would, perhaps, have been prudent for him to attempt without such powerful means of making it keep its place.

This picture is painted on canvas, and measures 3 feet  $\frac{1}{2}$  inch in height, by 3 feet 9 inches in width.

## No. 42. A. CUYP.

## A LANDSCAPE AND FIGURES.

THIS little picture, although painted with a masterly pencil, is of a very different class from the two last described; being of a gay and ornamental, rather than of a striking character.

It is painted on panel, and measures 1 foot 5 inches in height, by 1 foot 9  $\frac{1}{2}$  inches in width.

## No. 43. JOHN BOTH. Nat. 1610, ob. 1650.

## A LANDSCAPE AND FIGURES.

THE works of this admired artist, notwithstanding he was born at Utrecht, and originally educated in the school of Abraham Bloemart, have so little of the general character of the Dutch school, and so much of the Italian, that it may appear to admit of question whether or not their arrangement in one of the former classes of this catalogue, would have been more proper than their insertion in this! In the part we have taken, however, we have conformed to general custom, and it is probable that a different mode of classification would be attended with no small inconvenience. For were we to class the landscapes of Both amongst those of the Italian schools merely because their scenery is Italian, and because the artist resided so long in Italy, the pictures of many other Dutch, Flemish, or German landscape painters might seem, for the same reasons, to claim a similar distinction; and our cabinets of Dutch, Flemish, and German pictures would be deprived of several of their most ornamental and pleasing landscapes: pictures which, after all, would for the most part make but an indifferent union with those of the great Italian



landscape painters, to whom the primary object of ambition was generally to affect the imagination by the representation of impressive and dignified scenery, executed with a bold pencil in large dimensions; in opposition to their contemporaries from the other side of the Alps, who commonly painted cabinet pieces of a small size, in which the choice of the subject was not so much the matter of their consideration as the neatness and delicacy of pencil employed in executing it.

The landscape before us may be justly termed a fine specimen of Both's finished pencil, and of the clearness of his colouring. The cavernous rock on the right is in itself an object of imposing grandeur: and the whole picture would be highly impressive were it not for the incongruity of the back-ground, which, with some other objects in the composition, appears to belong to a different style of country.

This picture is painted on panel, and measures 11  $\frac{1}{2}$  inches in height, by 1 foot 2  $\frac{3}{4}$  inches in width.

No. 43.\* J. BOTH.

A LANDSCAPE WITH FIGURES BATHING.

A PLEASING little landscape painted with great clearness and warmth of colouring, and interspersed with figures which are supposed to have been inserted by the hand of Poelenborg.

This picture is painted on canvas, and measures 2 feet 1  $\frac{1}{4}$  inch in height, by 1 foot 7 inches in width.

No. 44. JOHN ASSELYN. Nat. 1610, ob. 1660.

A VIEW ON THE TIBER.

AFTER having spent some time in the school of Esaias Vandervelde, one of the best landscape painters of his time, Asselyn repaired to Italy,

where he appears to have employed many years in preparing studies of the classic scenery with which that country abounds, as materials for his pictures. The little landscape under consideration appears to be a view of the Ponte Molle near Rome, and is executed in a finished style of pencilling with considerable power of effect. The figures introduced in the fore-ground are painted much in the manner of Bamboccio or De Laer, of whose works Asselyn is said to have been a great admirer.

This picture is painted on panel, and measures 1 foot 5  $\frac{1}{2}$  inches in height, by 1 foot 10  $\frac{3}{4}$  inches in width.

No. 45. JOSEPH VAN CRAASBECK. Nat. 1608, ob. 1668.

A PEASANT DRESSING A WOUND.

THE figure is well painted; but it is to be regretted that, upon this as upon other occasions, the artist piqued himself upon his skill in representing that which a better taste would have taught him to avoid. Mr. Pilkington relates the whimsical anecdote recorded by Houbraken of this painter, that to try the affection of his wife, he once painted the resemblance of a mortal wound upon his own breast.

This picture is painted on panel, and measures 1 foot 7 inches in height, by 1 foot 2  $\frac{1}{2}$  inches in width.

No. 46. LE NAIN. Nat. , ob.

THE VILLAGE PIPER.

NOTHING appears to be known concerning the life of this artist, whose works nevertheless are deservedly esteemed. His pictures are commonly the representations of subjects of common life; and although they are painted upon a small scale, they sometimes, as in the present instance, possess a certain breadth of style, and a decision of light and shadow,

which bring to mind the larger pictures of similar groups executed by Murillos or Velasquez.

This picture is painted on copper, and measures 10  $\frac{1}{4}$  inches in height, by 1 foot 2 inches in width.

No. 47. THEODORE STOOP. Nat. c. 1610, ob.

THE TRAVELLER REPOSING.

THERE exist a set of etchings of animals by this artist, with the date 1651, which are full of spirit and intelligence, and are held in high estimation by the collectors of prints. His pictures appear to be less commonly known. The specimen before us is a sufficient proof of his skill in depicting a horse. The landscape is to be considered as merely accessorial. Every part however is finished with great diligence and attention to nature.

This picture is painted on panel, and measures 1 foot 4  $\frac{1}{4}$  inches in height, by 1 foot 8 inches in width.

No. 48. ADRIAN BROWER. Nat. 1608, ob. 1640.

BOORS SINGING.

THE reputation of Brower, and the rarity of his works, stamp a value upon the little picture before us which, but for such considerations, it might not appear entitled to. The subject is descriptive rather of the folly than of the humour of the drunken assemblage it represents. One of the party accompanies the noisy vociferations of himself and companions, by beating time with the tongs. They all seem pleased with their own performance, and to expect also the applause of the

spectator to whom they address themselves. The chief merit of the picture is the richness of its colouring.

It is painted on panel, and measures 11 inches in height, by 9 inches in width.

No. 49. ADRIAN VAN OSTADE. Nat. 1610. ob. 1685.

THE INTERIOR OF A TABAGIE.

THIS little picture, although it is not of so vigorous a tone as is the case with some of Ostade's works, is coloured harmoniously. The composition is excellent; the masses of light and dark are well disposed; and the figures, which are full of nature and expression, occupy so just a proportion of the picturesque interior in which they are placed, as to render the picture, upon the whole, a most agreeable specimen of the artist's talents.

It is painted on panel, and measures 1 foot 1  $\frac{1}{4}$  inch in height, by 11  $\frac{1}{2}$  inches in width.

No. 50. ADRIAN V. OSTADE.

A PRESENT TO THE LAWYER.

THE morose attention of the Old Lawycr to the deed which he peruses, and the respectful deportment of the peasant, who, with a countenance full of anxiety, awaits his opinion of its contents, are finely expressed. The whole is painted with the greatest vigour, and at the same time clearness of colouring, and is exquisitely finished. It bears the date 1671.

This picture is painted on panel, and measures 1 foot  $\frac{3}{4}$  inch in height, by 10  $\frac{1}{2}$  inches in width.



## No. 51. ADRIAN V. OSTADE.

## PLAYING AT SKITTLES.

THE picture before us is rich in variety of object and of incident; the groups as well as the masses of light and shadow, are disposed with the artist's accustomed ability; and the whole produces an agreeable effect. In respect of colouring, it is rather harmonious than forcible. It is dated 1676, when the painter was in the sixty-sixth year of his age.

This picture is painted on canvas, and measures 1 foot  $4\frac{1}{2}$  inches in height, by 1 foot 8 inches in width.

## No. 52. ADRIAN V. OSTADE.

## BACK-GAMMON.

AN admirable picture in Ostade's best manner, and full of nature and expression. The figure of the man puffing the smoke out at the open easement is a master-piece.

This picture is painted on panel, and measures 1 foot  $1\frac{1}{2}$  inch in height, by 1 foot  $4\frac{3}{8}$  inches in width.

## No. 53. ADRIAN V. OSTADE.

## A MAN WITH A GLASS OF LIQUOR.

ALTHOUGH this little picture is no more than the representation of a half-length figure, it tells its story. The countryman respectfully takes off his hat, and, with a countenance full of good humour, gives utterance

to his wishes of long life and prosperity to the gentleman who presented the glass. Ostade's finest manner.

This picture is painted on panel, and measures  $6\frac{1}{2}$  inches in height, by  $5\frac{1}{2}$  inches in width.

No. 54. ADRIAN V. OSTADE.

DUTCH COURTSHIP.

A CAPITAL production of the master; painted like the last described, with the greatest possible richness and force of colouring, and with figures of a larger proportion than those usually found in the pictures of Ostade. The luxuriant vine is introduced over the arched portal with most happy effect.

This picture is painted on panel, and measures 1 foot  $5\frac{2}{3}$  inches in height, by 1 foot  $3\frac{2}{3}$  inches in width.

No. 55. ISAAC VAN OSTADE. Nat. 1617, ob.

TRAVELLERS AT AN INN DOOR.

THE productions of Isaac Ostade, although in all respects inferior to those of his brother Adrian, may still lay claim to an eminent rank amongst pleasing furniture pictures. In the specimen before us, the artist has disposed the various objects of his choice with considerable ability, and has succeeded in producing an agreeable assemblage of rich and tasteful landscape with appropriate figures.

This picture is painted on panel, and measures 1 foot  $11\frac{1}{4}$  inches in height, by 2 feet  $8\frac{3}{4}$  inches in width.

## No. 56. ISAAC V. OSTADE.

## A VILLAGE FAIR.

THIS picture, the companion of the last described, furnishes further evidence of the ability of the painter, as well in the arrangement and grouping of the figures, as the choice of the surrounding scenery. The perspective is excellent, and the whole may be termed an unaffected representation of the festivities of a Flemish village. Like its companion, it is richly coloured.

This picture is painted on panel, and measures 1 foot 8  $\frac{1}{2}$  inches in height, by 2 feet 5  $\frac{1}{2}$  inches in width.

## No. 57. DAVID TENIERS, Senr. Nat. 1582, ob. 1649.

## THE PILGRIM.

A SLIGHT little picture, but not devoid of merit. After an examination of it, however, it is more easy to credit the report that its author acquired the rudiments of his professional education in the school of Rubens, than to believe that he afterwards studied, as is said, many years at Rome under the direction of the classical and dignified Elsheimer.

This picture is painted on canvas, and measures 2 feet 2 inches in height, by 1 foot 7  $\frac{1}{2}$  inches in width.

## No. 58. DAVID TENIERS, Junr. Nat. 1610, ob. 1694.

## DUCKS IN THE WATER.

AN excellent specimen of the versatility of talent of this admired artist; who, by the brilliancy of his touch, and the clearness and har-

mony of his colouring, knew how to give interest to the most trivial subject.

This picture is painted on panel, and measures  $9\frac{1}{2}$  inches in height, by 1 foot  $1\frac{1}{8}$  inch in width.

No. 59. D. TENIERS, Junr.

THE ALCHEMIST.

THE laboratory of an alchymist promised to the painter, in the multiplicity of its furniture and apparatus, an excellent opportunity for displaying the powers of his hand in characterizing inanimate objects of varied shape and texture; and hence, perhaps, his choice of the subject. The figure of the old man blowing the fire excites little interest; but the copper pan, the glass jar, the phials, the smoke...all these, and the other accessories are touched with that exquisite lightness and brilliancy of pencil for which Teniers has ever been so deservedly admired.

This picture is painted in the artist's silvery manner, on panel, and measures 1 foot  $2\frac{3}{4}$  inches in height, by 1 foot 10 inches in width.

No. 60. D. TENIERS, Junr.

THE INTERIOR OF A TABAGIE.

A MAN in a pleasant reverie, easily to be accounted for from the reduced contents of a large jug which he holds in his hand, forms the principal object of this admirable little picture. Behind him is a man with a pipe, and in the back-ground, near a smoking fire, is a group of card-players.

This picture is painted on panel, and measures  $6\frac{1}{2}$  inches in height, by 8 inches in width.



## No. 61. D. TENIERS, Junr.

## A WINTER PIECE.

A VIEW on the skirts of a Dutch town, with figures. In the foreground a man preparing to kill a hog.

This picture is painted on canvas, and measures 2 feet 3  $\frac{1}{2}$  inches in height, by 2 feet 3  $\frac{1}{2}$  inches in width.

## No. 62. D. TENIERS, Junr.

## THE CARD-PLAYERS.

Two men playing at cards on a tub: a man holding a large jug and another filling his pipe, are the lookers-on. In the back-ground on the right are two smokers conversing by the fire-side. An admirable picture, full of nature and expression, and painted in Teniers' finest manner.

It is painted on panel, and measures 10  $\frac{1}{2}$  inches in height, by 1 foot 3  $\frac{1}{2}$  inches in width.

## No. 63. D. TENIERS, Junr.

## THE RENT-DAY FEAST.

A COMPOSITION replete with variety of matter, and containing little less than a hundred figures, occupied in the agreeable recreations of eating, drinking, and dancing. The magnitude of the work, joined to its intrinsic merits, entitles it to be considered as a *chef-d'œuvre* of the painter, although it is, perhaps upon the whole, less *piquant* than some of Teniers' smaller pictures.

This picture is painted on canvas, and measures 2 feet 1 inch in height, by 2 feet 4  $\frac{1}{4}$  inches in width.

No. 64. D. TENIERS, Junr.

PLAYING AT NINE PINS.

THE composition appears too much scattered. Had the figures in the fore-ground been represented of larger dimensions, and placed closer together, so as to form a principal group, the effect of the perspective would have been improved, and the whole piece rendered, perhaps, more agreeable. It is, however, painted with spirit, and the two figures of the man about to roll the ball, and the looker-on with his hands behind him, are excellent.

This picture is painted on panel, and measures  $10\frac{1}{4}$  inches in height, by 1 foot 2 inches in width.

No. 65. D. TENIERS, Junr.

THE VILLAGE WEDDING FEAST.

IN this picture the eye of the spectator, without being distracted by too great a multiplicity of objects, is presented with a rich and varied assemblage of interesting groups and pleasing landscape; the whole scientifically disposed, and executed with the greatest spirit, and at the same time delicacy of pencil, in Teniers' silvery manner. Amongst the other figures, that of the old man cutting a slice of ham, on the right of the picture, is an admirable representation of nature.

This picture is painted on copper, and measures 2 feet  $1\frac{1}{2}$  inch in height, by 2 feet  $11\frac{1}{2}$  inches in width.

## No. 66. REMBRANDT.

## HIS OWN PORTRAIT.

THE many portraits of Rembrandt in existence, painted or etched by his own hand, appears to justify the inference that he was not wholly exempt from personal vanity, and that he thought himself a handsome model. In this opinion he was indeed mistaken; but we little regret the delusion, since it was especially the privilege of his magic pencil to deck even deformity itself with charms. This picture, which probably represents the artist at about the age of seven and forty, is painted with his accustomed boldness of pencil and vigour of effect.

It is painted on canvas, and measures 2 feet 2 inches in height, by 1 foot 8  $\frac{3}{4}$  inches in width. This picture is square, although rendered apparently oval, by means of the frame, in order to make it correspond in form with the following picture, to which it hangs as companion.

## No. 67. REMBRANDT.

## THE PORTRAIT OF A LADY.

HERE we have, no doubt, the representation of what the artist considered a female face of perfect beauty; and to say the truth, the young lady may fairly boast the advantages of abundant flaxen hair, a clear complexion, and a pleasing countenance. She is richly dressed in the costume of the time. This portrait, which is of an oval form, is in Rembrandt's finished manner, and was probably painted a few years earlier than the piece last described.

It is painted on panel, and measures 2 feet 3  $\frac{1}{2}$  inches in height, by 1 foot 9 inches in width.

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1 Rotbamer

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THE DEATH OF THE VIRGIN



Albert Duer

8 by 11

Drawn by W. M. Craig Engraved by I. Ranney

LONDON

Published October 1<sup>st</sup> 1812, by Longman, Hurst, Kees, Osme & Brown, J. White, Cadell & Davies, A. W. Tinkler, 24 No. Broad Street.





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THE PORTRAIT OF A GENTLEMAN



Francis Fourbus

1 1/2 by 2 1/2

Drawn by WMCraig Engraved by Edw<sup>d</sup> Finden

LONDON

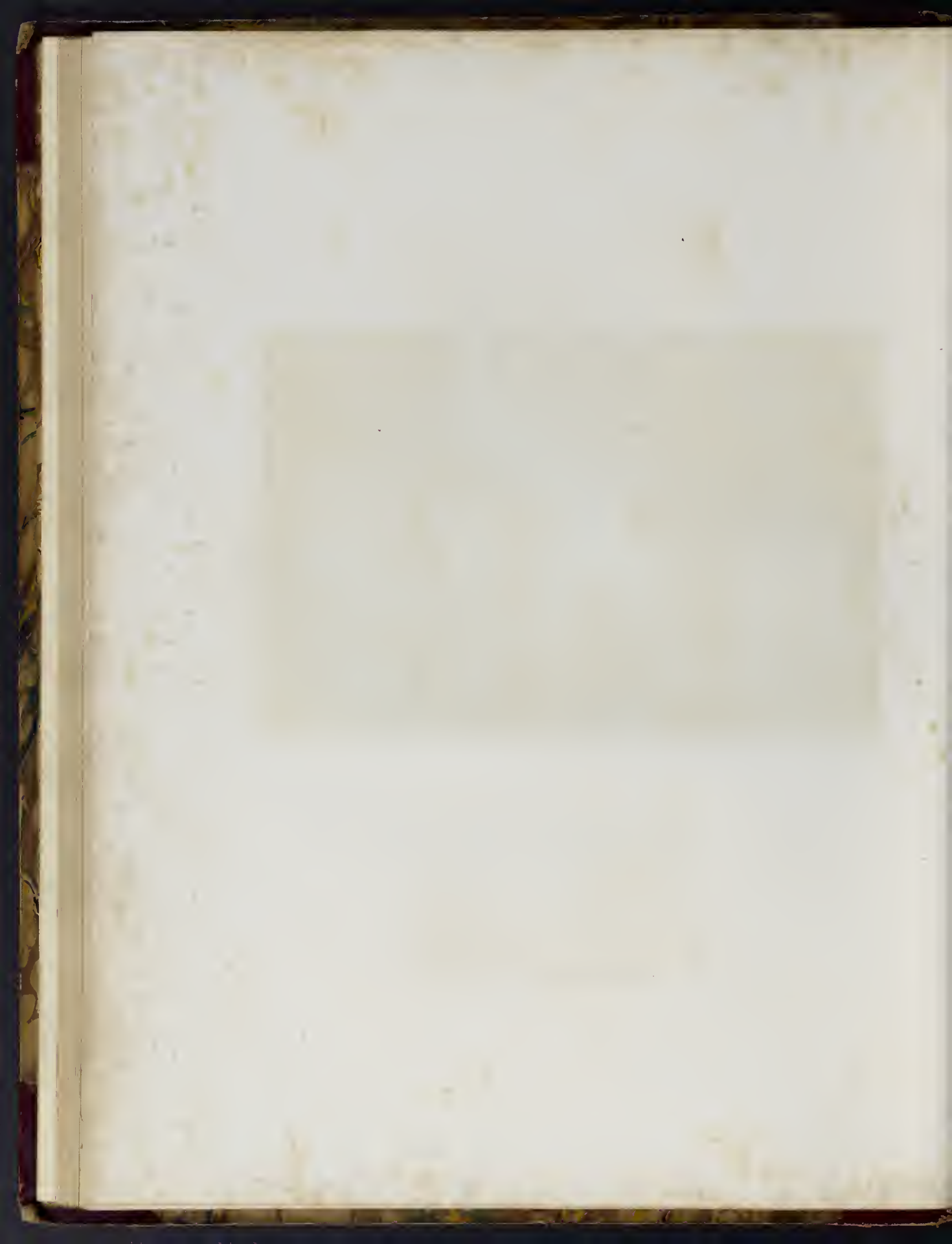
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H. Strengeyck





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175. do Third

LANDSCAPE & FIGURES PAN & STRINX

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Paul Brill

2.5 by 1.0

A LANDSCAPE & FIGURE THE POOR TRAVELLER

145



C. Bissman

11.5 by 9

A LANDSCAPE & FIGURES THE LABOURERS REPOSING

144



C. Bissman

10 by 8.5

A LANDSCAPE & FIGURES

142



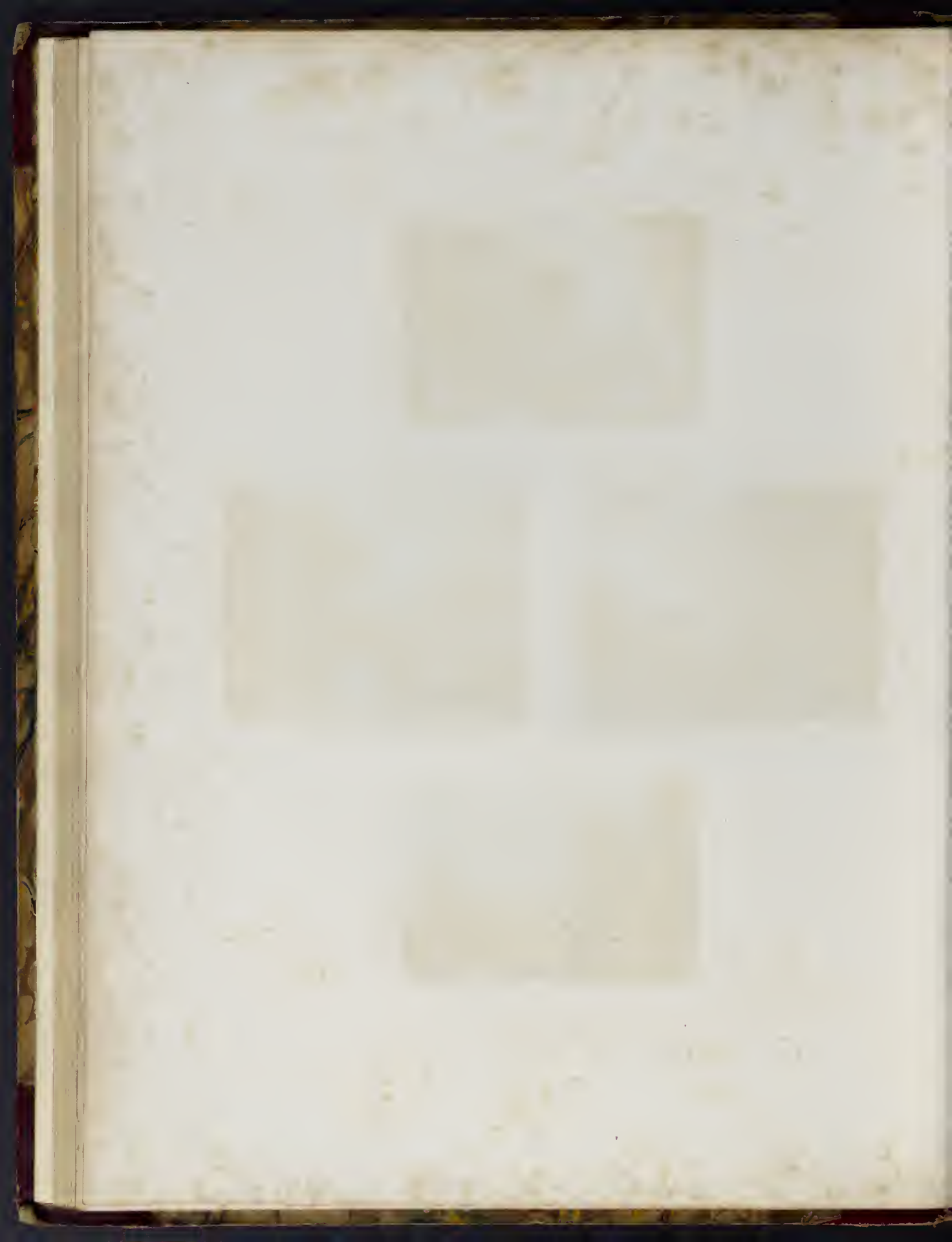
Herman Swinfield

9 by 13

Drawn by W M Craig Engraved by TH Wright

L. D. N. D. G. V.

Published October 1<sup>st</sup> 1823 by Longman, Hurst, Esdaile & Brown, J White, Cadell & Davy and F W Tompkins 54, New B.





SCENES OF THE FOOD COLLECTORS

1770

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*Schools of Flan- & Hood and &c*



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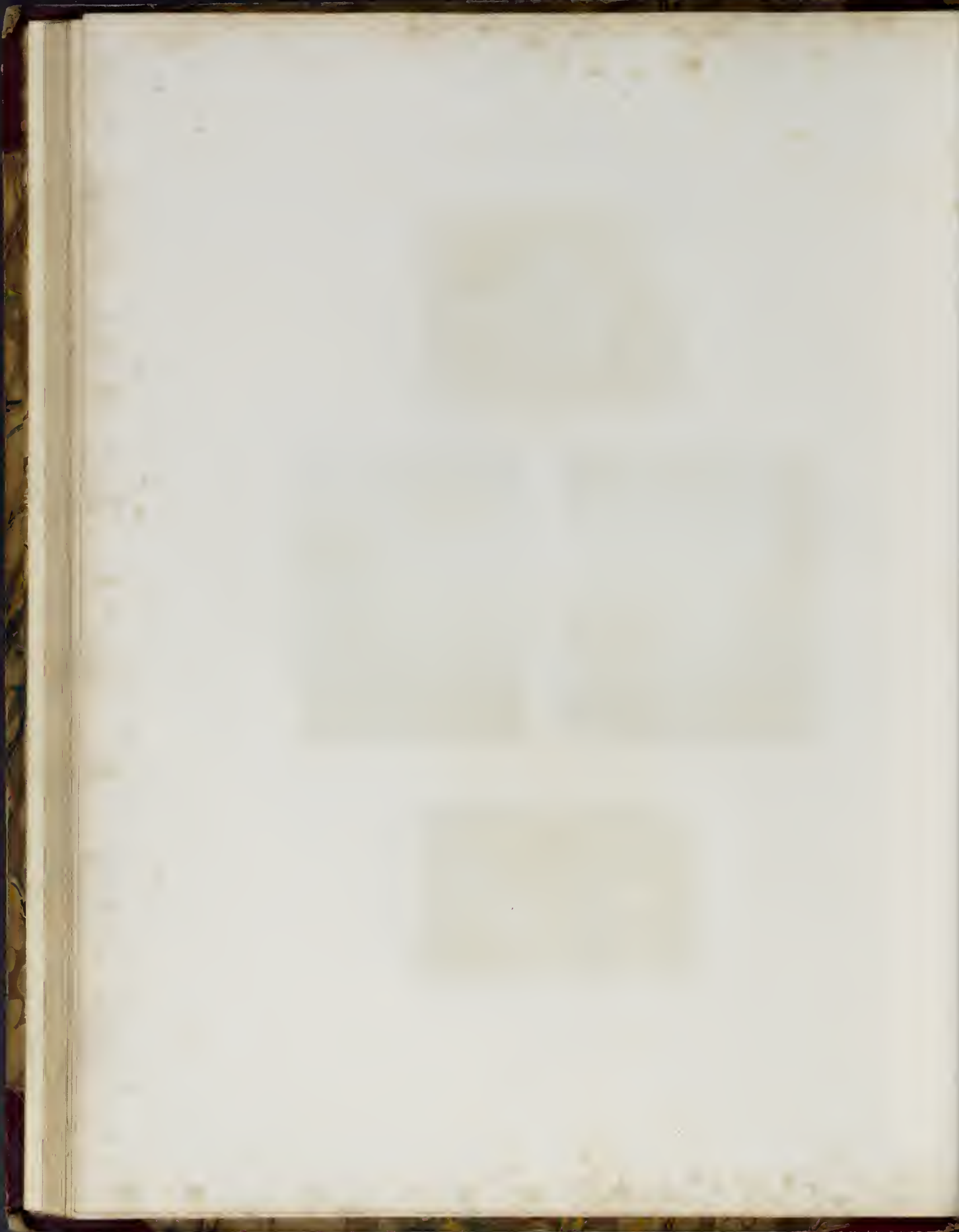


A MUSIC PARTY  
116



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MILTON'S ORIGINALS COLLECTED

*Italy the Land*

THE PORTRAIT OF AN OLD WOMAN

*School of Germany, Flanders, &c. and so*



*Engraved by* \_\_\_\_\_ *in 1711*

THE PORTRAIT OF A GENTLEMAN



*Engraved by* \_\_\_\_\_ *in 1711*

Printed by W. M. C. O. P. Engraved by J. W. L. \_\_\_\_\_ of London to her Majesty's Order  
LONDON Printed by L. G. & J. D. O. V. \_\_\_\_\_  
Printed by L. G. & J. D. O. V. \_\_\_\_\_ & P. C. L. \_\_\_\_\_



leaf the Third

PEACE & WAR  
10

Schools of Germany, Flanders & Holland &c.



W. M. 1780

R. O.

Printed and Sold by W. M. 1780





MAJORS OF STAFFORDS COLLECTION

No. 14.

THE HOSTESS GIVING REPRESHMENT TO A TRAVELLER AT THE DOOR OF AN INN

Schools of colour, Flanders, Twana



G. Metz

1 1/2 x 1 1/2

ST TERESA MAKING INTERCESSION FOR THE SOULS IN PURGATORY



P. Rubin

1 1/2 x 1 1/2

THE ASSUMPTION OF THE VIRGIN



Langhen Jan

1 1/2 x 1 1/2

A PEASANT DRESSING A WOUND



Van der Meer

1 1/2 x 1 1/2

Drawn by W.M. Craig Engraved by C. Warren  
LONDON

Published Sept. 1856 by Longman Hurst, Ross, Orme & Brown, 3 White Court, & Devereux & F. W. Tomes, 54 St. Paul's Churchyard Street



A MAN WITH A GLASS OF LIQUOR

1791



1791

MERCURY & HEBE

12



1791

MAN SINGING A BALLAD

13



1791

W. M. G. 1791

1791





King the East

THE WISE MEN OF THE EAST

Wise of Germany, Flanders & Holland

33



T. von Thuldo

1712

Drawn by W.M. Cress, Engraved by J.A. Fittler A.R.A. Engraver to his Majesty

LONDON

Printed by Longman Hurst, Rees, Orme & Brown, 1 White, Colwell & Davies, & P.W. Tomkins, 31 New Bond Street



Fig. the Third

THE MADONNA & INFANT CHRIST

Schools of Germany, Flanders & Holland, &c. &c.

14



Ant. Vandyck

34 to 47

Drawn by W. M. 1712. Engraved by W. Kneller

LONDON

Printed by J. Sturges, Longman, Hurst, Biers, Orme & Brown, J. White, Cadell & Davies & P. W. Tomkins, at New Bond Street





MARQUIS OF STAFFORD'S COLLECTION

*Ant. the Third*

THE PORTRAIT OF R. WOOD ESQ.  
AUTHOR OF THE WELL-KNOWN WORKS ON THE  
ANTIQUITIES OF PALMYRA & BALBECK  
156

*Schools of Germany, Flanders, & Italy, and K.*



*Ant. Raff. Meng.*

THE PORTRAIT OF THOMAS HOWARD, EARL OF ARUNDEL  
15



*Ant. del.*

*J. W. del.*

*Drawn by W.M. Chiswick. Engraved by J.W. Cook Historical Engraver to Her late Majesty.*

LONDON

*Printed and sold by Longman, Hurst, Rees, Orme, & Brown, Adell & Davies, & J.W. Cook, 55, Abchurch Lane, Strand.*



DESCRIPTION OF STAFFORDS COLLECTION

PLATE 16

THE STARVED DOG



1777 1818



1811 1818

THE DOG AND THE CAT



1811 1818

THE DOG AND THE CAT

PLATE 16





MAPS OF STAFFORD COLLECTOR

A LANDSCAPE & FIGURE



A LANDSCAPE



A LANDSCAPE & FIGURE



Drawn by M. C. Engraved by J. A. D. S.

Printed by Wm. B. Esdaile & Co. at the Stafford Collector's Office.



MARQUIS OF STAFFORD'S COLLECTION

*the Third*

A LANDSCAPE FRIARS IN CONVERSATION  
26

*Schools of Germany, Flanders & Holland*



*J. Van Goyen*

*10 by 11*

A LANDSCAPE WITH NYMPHS  
24



*Car. Leucler sculp.*

*8 by 6*

A LANDSCAPE AND FIGURES  
25



*Car. Patenburgh*

*8 by 6*

A LANDSCAPE WITH FIGURES BATHING  
22



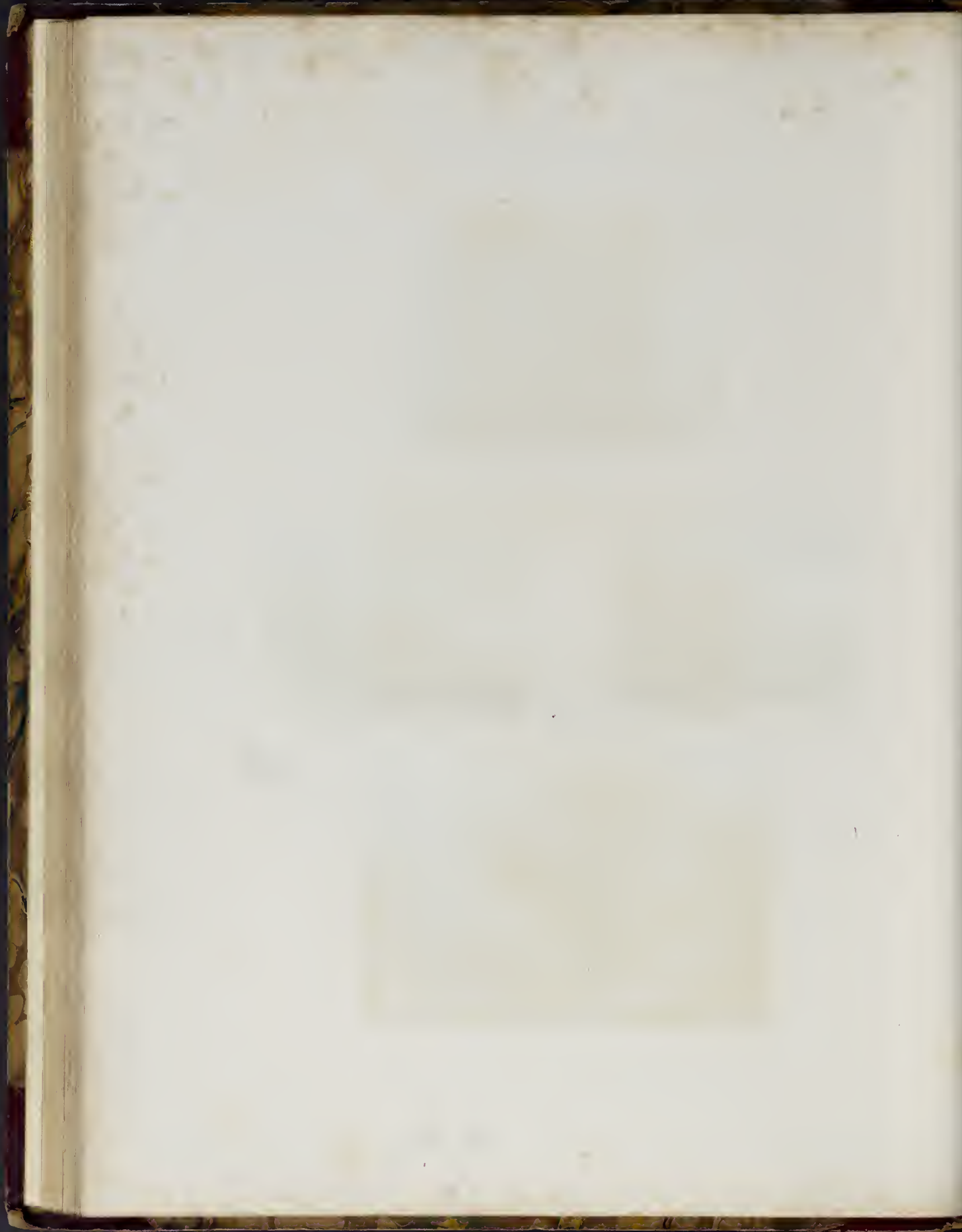
*J. Aurings*

*10 1/2 by 14 1/2*

*Drawn by W. M. Craig Engraved by J. H. Wright*  
*L. D. N. D. G. N.*

*Published Jan'y 1791 by Longman, Hurst, Rees & Orme, J. White & C<sup>o</sup> Cadell & Davies, & P<sup>o</sup> W. Tomkins, 34 Strand Street*







A. M. ... GALEA



DE ... SIMONE



...  
...  
...

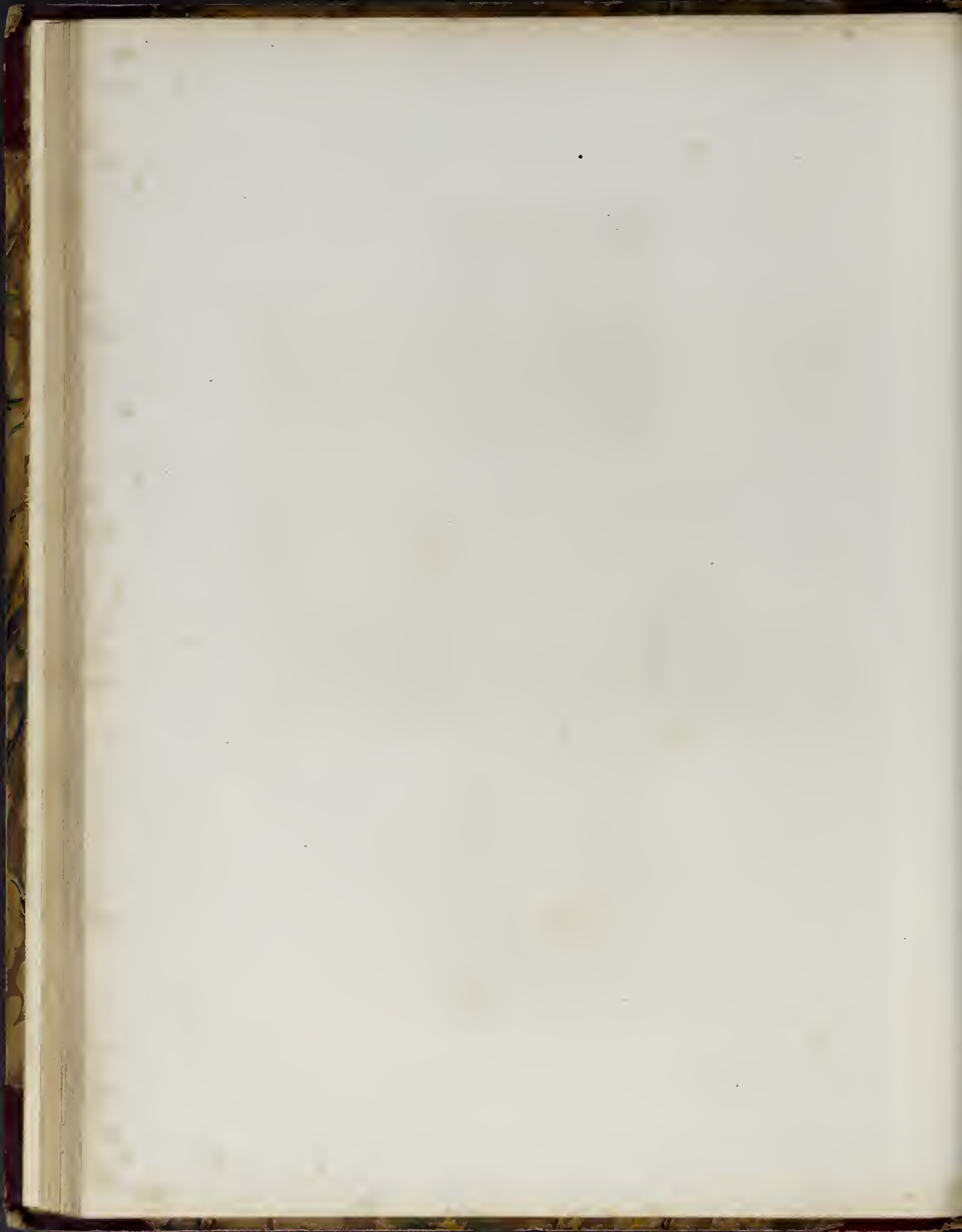




V. ANI. 1711. 171







MARQUIS DE STAFFORD'S COLLECTION

*Wife of Bath*

A DUTCH WAKE  
27

*Books of Germany, Flanders & Holland, &c.*



*Molmer*

*Printed by W.M. G. & Co. in London.*

L. O. A. D. O. A.

*Printed and Sold by Chapman & Hall, 15, Old Bailey, London; and by J. White, 4, Pall Mall, London; and by J. W. & Co., 1, St. Paul's Churchyard, London.*



MARQUIS OF STAFFORD'S COLLECTION

11 Hood

A LANDSCAPE AND FIGURES.  
33

Schools of Germany, Flanders & Holland &c.



*L. Wynant*

2 7/8 by 2 1/2

A LANDSCAPE AND FIGURES  
30

A PILGRIM  
37

A LANDSCAPE AND FIGURES  
31



*L. Wynant*

2 1/2 by 1 8/16



*Wanous son*

1 7/8 by 2 2/8



*L. Wynant*

2 1/2 by 2 1/8

A LANDSCAPE AND RUINS.  
32



*L. Wynant*

4 1/2 by 3 1/2

Drawn by W M Craig Engraved by J F Dauthemai  
LONDON

Published, March 31 1810, by Longman, Hurst, Rees & Orme, 1 White & C<sup>o</sup> Cadell & Davies, & P W Tomlins, New Bond Street





QUEEN OF STAFFORDS COLLECTION.

*Interior*

A GIRL SCOURING A KETTLE  
148

*Schools of Germany, Flanders & Holland*



*Jan 16* *11 1/4 by 12*

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55



*E. Maucherel*

*16 1/4*

A WOMAN FRYING PANCAKES  
61



*14 1/2 by 12*

*Printed by W M Crow, & approved by JH Wright*

LONDON:

*Printed and Sold by Chapman & Bury, in Strand; R. Bayly, in White Chappel; & P. W. Temple, in Fleet Street.*



MANUSCRIPTS OF STAFFORD'S COLLECTION

Third

FRUIT & FLOWERS  
36

Schools of Germany, Flanders & Holland, &c.



The Horn

1746

Drawn by W.M. Co. Engraved by Elizabeth Co.

LONDON

Published June 1<sup>st</sup> 1811, by Longman, Hurst, Rees, Orme & Brown, J. White, Cadell & Davies, T. W. Johnson, & N. & J. M. and Sons.





*Copy the Hand*

LANDSCAPE WITH RUINS  
38

*school of Greenock, 1844*



*A Copy*

*1844 by 1844*

MILKING THE COWS  
40

LANDSCAPE AND FIGURES  
39



*A Copy*

*1846 by 1846*



*A Copy*

*1846 by 1846*

FETE ON THE WATER AT DORT  
37



*A Copy*

*1844 by 1844*

*Drawn by W.M. Craig. Engraved by Letitia Byrne.*

*LONDON.*

*Published for the Author by Longman, Hurst, Rees, Orme, & White, No. 1, Colwell Street, DUBLIN. In C.P.W. Tompkins.*



MARQUIS OF TAFFORDS COLLECTION

1777

A LANDSCAPE & CATTLE  
88

Schools of Germany, in the 18th Century



W. Koenig

1777

A CATTLE PIECE  
118



J. H. Ross

1777

THE TRAVELLER RELOADING  
17



1777

THE PIPING HERDSMAN  
41



1777

1777

Printed by W. M. G. & Co. in the Strand, London.





MARQUIS OF STAFFORD'S COLLECTION

*the Third*

A LANDSCAPE AND FIGURES

*schools of Germany, Flanders & Holland &c*



A LANDSCAPE AND FIGURES.

A LANDSCAPE WITH FIGURES BATHING



A LANDSCAPE AND FIGURES



*Drawn by W M Craig Engraved by J H Wright*

*LONDON*

*Published Nov 20 1805 by L. Colman, Minst. Recs. Stone & Brown, J. White, Cadell & Davies, & P. W. Tomkins, 24 New Bond St.*



PLATE I OF THE WORKS OF THE GREAT

of the Great

A VIEW ON THE TYBER

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J. Verelst

100. 100.

A LANDSCAPE & FIGURES

110



Francesco Mili

110. 110.

A LANDSCAPE & FIGURES

111



Francesco Mili

111. 111.

A LANDSCAPE & FIGURES

112



Francesco Mili

112. 112.

Drawn by W.M.C. Engraved by L. De Laeth

J.D.V.D.A.

110. 110. 111. 111. 112. 112. 113. 113.





MARQUESS OF STAFFORD COLLECTION.

1716

THE VILLAGE PIPER

Scenes of German Flanders Holland &c



Le Xam

1716

THE INTERIOR OF AN ALEHOUSE



H.M. 2009

1716

SAMUEL AND HIS MOTHER



Rembrandt

1716

Drawn by W.M. Craig Engraved by Wm Finden

LONDON

Published per Annum by Lewis and Hurst, R. & Orme, & White, & Cadell, & Davies & P.W. & Kin, No. 6



MARQUIS OF STAFFORD'S COLLECTION.

Third

A GENTLEMAN PAYING HIS ADDRESSES TO A LADY  
71

Schools of Germany, Flanders, & Holland, &c.



16 Tebbergh

22 1/2 1/2

MOORS SINGING  
48



Adrian Zeno

2 1/2 1/2

Drawn by W M Craig Engraved by A W Warren  
LONDON

Printed by Longman, Hurst, Rees, Orme & Brown, J White, Cadell & Davies, & P W Tomkins, 34, New Bond Street.





MARKIS OF STAFFORD'S COLLECTION

*Class, the Third*

BACKGAMMON

*School of Germany, Flanders, &c.*



*Ad. V. Ostade*

*1. 8 1/2 by 1. 1*

A PRESENT TO THE LAWYER

INTERIOR OF A TABARET

DUTCH COURTSHIP



*Ad. V. Ostade*

*1. 8 1/2 by 1. 1*



*Ad. V. Ostade*

*1. 8 1/2 by 1. 1*



*Ad. V. Ostade*

*1. 8 1/2 by 1. 1*

PLAYING AT SKI-JOLLS



*Ad. V. Ostade*

*1. 8 1/2 by 1. 1*

*Drawn by W.M. Craig. Engraved by Jas. Fittler ARA Engraver to His Majesty  
LONDON*

*Printed and Sold by Longman, Hurst, Rees & Orme, J. White, & Co. Cadell & Davies, and P.W. Fen*



SALES OF THE PROPERTY OF THE

In the

TRAVELLERS AT AN INN 1806  
45

Scene of Green



Edm. Goussier

W. & A. Goussier

W. & A. Goussier

Edm. Goussier

W. & A. Goussier

W. & A. Goussier

W. & A. Goussier





MARQUIS OF STAFFORD'S COLLECTION

*Camp the Third*

A VILLAGE FAIR  
56.

*Schools of Germany, Flanders & Holland, &c.*



*Issued with the Guide*

*Drawn by W M Craig Engraved by W Finden*

L O N D O N

*Published, Jun<sup>y</sup> 1 1811 by Longman Hurst, Rees, Orme & Brown, J White - Cadell & Davies & P W Tomkins 75, New Bond Street.*



NINE PINS.  
64



*D. Teniers Junr.*

12 1/2 by 10 1/2

THE CARD PLAYERS  
62



*D. Teniers Junr.*

12 1/2 by 10 1/2

THE ALCHEMIST.  
59



*D. Teniers Junr.*

12 1/2 by 10 1/2

DUCKS IN THE WATER  
58



*D. Teniers Junr.*

12 1/2 by 10 1/2

*Drawn by W.M. Craig Engraved by J. Hilder RA Engraver to his Majesty  
Published Jan'y, 1810, by Longman, Hurst, Rees & Orme, Paternoster-Row,  
J. White Fleet Street, Cadell & Davies Strand & P.W. Tomkins, No. 7 Bond Street.*





MARQUIS OF STAFFORD'S COLLECTION

*Third*

THE INTERIOR OF A TABAGIE  
60

*Schools of Germany, Flanders & Holland*



*D. Teniers. Inv. 1652*

THE VILLAGE WEDDING FEAST  
65



*D. Teniers. Inv. 1652*

*1652*

THE PORTRAIT OF A MAN  
70



*Portrait of Rembrandt 1652*

*Drawn by W<sup>m</sup> Craig Engraved by A. Finler, A.R.A. Engraver to His Majesty.*

LONDON,

*Printed by Longman, Hurst, Rees, Orms, & W. G. Smith, in Pall Mall, near the Theatre Royal, Strand.*



MARQUIS OF STAFFORD'S COLLECTION

71

THE CHILDREN'S SUPPER  
61

Schools of Germany under Hall



O. Schöngen

1744 by 1744

A WINTER PIECE  
61



D. Teniers Junr

1711 by 1711

Painted by W.M. Craig Engraved by J.H. Wright

LONDON

Printed by Messrs. E. Newman, Burdett, Rees, Orme, & Brown, J. White, Cadell & Davies, & P. W. Colnaghi, at the British Museum





THE NATIONAL ANTHROPOLOGICAL COLLECTION

1840

THE GREAT EAST

From Germany, Flanders &c.



1840

1840

Engraved by W. M. G. & Co. London

L. G. & Co. N.

Printed and Sold by

W. M. G. & Co. London

1840



MARQUIS OF STAFFORD'S COLLECTION.

1700 7000

THE PORTRAIT OF A LADY

87

School of Germany, 17th c.



Rembrandt

1700 7000

HIS OWN PORTRAIT

88



Rembrandt

1700 7000

Painted by W.M. van der Meer Engraved by P.W. Temkins Engraver to His Majesty

LONDON

Printed by L. Newman, H. Aust, J. Bosc & P. White, C. Adell & D. Davis & P.W. Temkins in New Bond Street





THE  
COLLECTION OF PICTURES  
OF  
THE MOST NOBLE THE  
**MARQUIS OF STAFFORD,**  
*IN LONDON;*  
ARRANGED ACCORDING TO SCHOOLS,  
AND IN  
CHRONOLOGICAL ORDER.



ENGRAVINGS  
OF THE  
MOST NOBLE  
**The Marquis of Stafford's**  
COLLECTION OF PICTURES,  
IN LONDON,  
ARRANGED ACCORDING TO SCHOOLS,  
AND IN  
CHRONOLOGICAL ORDER,  
WITH  
REMARKS ON EACH PICTURE.

---

By *WILLIAM YOUNG OTTLEY, Esq. F. S. A.*

THE EXECUTIVE PART UNDER THE MANAGEMENT OF  
*PELTRO WILLIAM TOMKINS, Esq.*  
HISTORICAL ENGRAVER TO HER MAJESTY.

---

V O L. IV.

---

**London:**

PRINTED BY BENSLEY AND SON, BOLT COURT, FLEET STREET;  
FOR  
LONGMAN, HURST, REES, ORME, AND BROWN, PATERNOSTER ROW; CADELL AND DAVIES,  
STRAND; AND P. W. TOMKINS, NEW BOND STREET.

1818.





LIST OF PLATES

IN

VOLUME THE FOURTH.

CLASS III. IV. V. VI.

CLASS III.

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	{ A Woman selling Herrings . . . . .	73. <i>G. Metz.</i>
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	{ The Departure of Tobit . . . . .	84. <i>J. Victoors.</i>
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44.	A Landscape and Figures. The Wood-Cutters . . . . .	87. <i>Do.</i>
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	{ The Princess Palatine . . . . .	90. <i>Do.</i>
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46.	A Forest Scene . . . . .	119. <i>J. Ruysdael.</i>
	A View from Nature . . . . .	120. <i>Do.</i>
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57.	A Battle Piece . . . . .	145. <i>J. Hugtenburg.</i>
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1.	Sun-Rise . . . . .	1. <i>Vernet.</i>
2.	A Shipwreck . . . . .	2. <i>Do.</i>

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1.	{ Charles the First . . . . .	1. <i>W. Dobson.</i>
	{ The Portrait of a Lady . . . . .	3. <i>Sir Godfrey Kneller.</i>
2.	The Portrait of the Countess of Middlesex . . . . .	2. <i>Sir Peter Lely.</i>
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	{ Lord Chancellor Ellismere . . . . .	3.**———
4.	Niobe . . . . .	4. <i>R. Wilson, R.A.</i>
5.	{ A Landscape and Figures . . . . .	5. <i>Do.</i>
	{ A Landscape and Figures . . . . .	6. <i>Reinagle.</i>
6.	A Fishing Smack, with a Boat . . . . .	7. <i>J. M. W. Turner, R.A.</i>
7.	{ The Entrance to Conway Castle . . . . .	8. <i>Sir G. Beaumont.</i>
	{ Landscape and Cattle . . . . .	5.* <i>Gainsborough.</i>
8.	The Death of Earl Douglas . . . . .	9. <i>Edward Bird, R.A.</i>



## DIRECTIONS TO THE BINDER.

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### PLANS No. 1 to 13.

Cancel the Plans of New Gallery, Dining-Room, and Drawing-Room, delivered in Nos. 1, 2, and 3, and substitute those delivered in Nos. 67 and 68.

For placing the Plates, see Lists of Plates.

### CLASS I.

For No. 35, see No. 34.—No. 35 being omitted.

Cancel pages 25 and 26, delivered in No. 7, and substitute pages 25 and 26, containing the *Description* of the Subject of No. 48.

### CLASS II.

Nos. 13, 27, and 46, not engraved; the Pictures being removed from the Collection.

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### CLASS III.

Cancel pages 133 and 134, delivered in No. 61, and substitute pages 133 and 134, containing the whole of the *Description* of the Subject of No. 156.

## No. 68. REMBRANDT.

## SAMUEL AND HIS MOTHER.

THIS admirable little picture was formerly said to represent Samuel and Eli. The venerable sitting figure, which occupies the most prominent situation in the piece, is, however, too decidedly that of a female, to admit for a moment of the supposition that Rembrandt meant it for the high priest; and it is now conjectured, with somewhat more plausibility, that the artist might have intended it for Hannah, the mother of Samuel, who, upon the occasion of the yearly sacrifice at the temple, was accustomed to bring her son a new habit. Under the latter supposition we must conclude that the figure of the old man kneeling with an infant in his arms, in the back-ground, is intended for Eli. Whatever doubts may still remain as to the subject of this picture, there can be but one opinion of its merits. The colouring and the clair-obscur are in the highest degree rich and powerful; the group is unaffected and interesting; and the whole derives great dignity from the judicious choice of the artist in the surrounding accessories, especially the massy tables of the law and the brazen serpent, the type of our Lord's crucifixion.

This picture is painted on panel, and measures 1 foot  $4\frac{1}{2}$  inches in height, by 1 foot  $1\frac{1}{4}$  inch in width.

## No. 69. REMBRANDT.

## THE PORTRAIT OF A BURGOMASTER.

A WELL painted portrait: the carnations of a more sanguineous hue than is common in the pictures of Rembrandt.

This picture is painted on canvas, and measures in height 4 feet 4 inches, by 3 feet 4 inches in width.

## No. 70. SCHOOL OF REMBRANDT.

## THE PORTRAIT OF A MAN.

A HEAD, seen in a three-quarters view, boldly and forcibly painted. This picture is painted on panel, and measures 8 inches in height, by 6  $\frac{1}{2}$  inches in width.

## No. 71. GERRARD TERBURGH. Nat. 1608, ob. 1681.

## A GENTLEMAN PAYING HIS ADDRESSES TO A LADY.

THE gentleman, whose habit denotes him a soldier, makes his bow with the easy gracefulness of a person long used to mix in polished society. The young lady listens to his compliments with no small share of complacency, and seems about to reply. The figure of the man is excellent; and if that of the lady is not equally graceful, the deficiency is in some degree compensated by her rich dress of white satin, which, as is usual in the pictures of Terburgh, is admirably painted.

This picture is painted on canvas, and measures 2 feet 6 inches in height, by 2 feet 2  $\frac{1}{2}$  inches in width.

## No. 72. GABRIEL METZU. Nat. 1615, ob. 1658.

## A LADY CARESSING HER LAP-DOG.

THE composition is neither novel nor striking, but may boast the merit of simplicity. The artist, however, appears to have selected his subject chiefly because it afforded an opportunity of displaying the powers of his pencil in representing the lustre of satin, the softness of

fine white fur, and the gorgeous and varied hues of a rich Turkey carpet.

This picture is painted on panel, and measures 1 foot 3  $\frac{1}{2}$  inches in height, by 1 foot  $\frac{2}{3}$  inch in width.

No. 73. G. METZU.

A WOMAN SELLING HERRINGS.

THIS picture is painted throughout with great delicacy of pencil. The chief light is thrown upon the figures, to which the surrounding accessories are judiciously kept subservient. The whole is highly finished.

This picture is painted on panel, and measures 7  $\frac{3}{4}$  inches in height, by 6  $\frac{1}{2}$  inches in width.

No. 74. G. METZU.

THE HOSTESS GIVING REFRESHMENTS TO A TRAVELLER AT THE  
DOOR OF AN INN.

THE figures are agreeably disposed in a pyramidal group; but the arrangement bears not the stamp of artifice. The whole appears easy and natural, and though highly finished, is painted with considerable breadth and freedom of pencil.

This picture is painted on canvas on panel, and measures 2 feet 2  $\frac{1}{8}$  inches in height, by 1 foot 8 inches in width.

No. 75. GERARD DOUW. Nat. 1613, ob. 1674.

THE PORTRAIT OF HIMSELF WITH A VIOLIN.

THIS admirable little picture, although it displays in every part the most diligent and scrupulous attention to minute detail, merits not to



be confounded with that class of Dutch pictures of which elaborate finishing constitutes the sole excellence. The figure, notwithstanding the small space it occupies, immediately declares itself the principal object. The numerous surrounding accessories are subordinate and unobtrusive. Each seems to contribute its part, unostentatiously, to the effect of the whole; each, at the same time, is in itself a masterpiece of exquisite workmanship, to which the eye of the spectator may again and again return with pleasure. It may justly be pronounced one of the finest of Gerard Douw's productions, although, from the date, 1617, upon the picture, it appears to have been painted when the artist was only in his twenty-fourth year.

This picture was formerly in the possession of Mr. Ladbroke, of Portland Place. It is painted on panel, and measures 1 foot in height, by  $8\frac{3}{4}$  inches in width.

No. 76. GERARD DOUW.

A GIRL CHEAPENING HERRINGS.

It is the defect of many of the highly-wrought pictures of the Dutch school that the figures, although carefully painted, want that perfection of execution which is displayed in the surrounding accessories; nor is the piece before us exempt from the fault. The herrings, the turnips, the brass pail, and the ornamental basso-relievo under the window, are exquisitely finished. The figures are manifestly inferior.

This picture is painted on panel, and measures 1 foot  $6\frac{1}{4}$  inches in height, by 1 foot  $1\frac{3}{8}$  inch in width.

## No. 77. D. VAN TOL.

## THE SLEEPING MUSICIAN.

THIS picture is painted with considerable strength of effect, and is at the same time highly finished. It is not without other merits. The somniferous effects produced on the countenance and figure of the fatigued musician, by the recent contents of the large white jug, are well expressed.

This picture is painted on panel, and measures  $11 \frac{3}{4}$  inches in height, by  $8 \frac{3}{4}$  inches in width.

## No. 78. D. VAN TOL.

## AN OLD WOMAN WITH HER LAP-DOG.

THIS picture is, upon the whole, inferior to the last described. The little dog is perhaps the most meritorious part of the performance, and has a pretty natural expression suited to the occasion.

It is painted on panel, and measures 1 foot in height, by 9 inches in width.

## No. 79. D. VAN TOL.

## AN OLD WOMAN READING.

SHE lifts her eyes from her book, and with a countenance expressive of benevolence looks towards the spectator. The whole is highly finished, and has a forcible effect.

This picture is painted on panel, and measures 8 inches in height, by 6 inches in width.

## No. 80. D. VAN TOL.

## AN OLD MAN READING.

THE companion to the last described, and equally well painted. The old man appears profoundly meditating upon the contents of the volume which he holds open before him.

This picture is painted on panel, and measures 8 inches in height, by  $6\frac{1}{2}$  inches in width.

## No. 81. BREKELEN KAMP.

## AN OLD WOMAN SAYING GRACE.

1651.

THE figure of the old woman is unaffectedly devout: she appears sincerely thankful for the plentiful though homely fare of which she is about to partake. The lights and shadows are judiciously disposed, and the whole may be deemed a very agreeable specimen of the pencil of a master whose works are little known.

This picture is painted on panel, and measures  $10\frac{1}{2}$  inches in height, by 1 foot  $1\frac{3}{4}$  inch in width.

## No. 82. ARRY DE VOYS. Nat. 1641, ob.

## A MAN READING A BALLAD TO A YOUNG WOMAN.

THIS little picture is painted with great delicacy, and at the same time freedom of pencil. It is evidently the work of a well practised artist of the Dutch School.

This picture is painted on panel, and measures  $9\frac{3}{4}$  inches in height, by  $7\frac{1}{2}$  inches in width.

## No. 83. ANONYMOUS.

## A WOMAN FRYING PANCAKES.

THIS picture is painted with great richness of colouring and force of effect. That the author of a production possessing so much merit should remain unknown, may appear not a little extraordinary to persons who are ignorant to what a degree the Dutch School abounded, during the seventeenth and eighteenth centuries, with artists, whose sole occupation was to paint cabinet pictures of this class.

This picture is painted on panel, and measures 1 foot 5  $\frac{3}{4}$  inches in height, by 1 foot 3  $\frac{1}{4}$  inches in width.

## No. 84. J. VICTOORS.

## THE DEPARTURE OF TOBIT.

THIS little picture is probably intended to represent the passage in the history of Tobit in the Apocrypha, wherein he instructs his son Tobias, and informs him of the money which he had formerly left in trust with Gabael in Media, preparatory to the youth's journey to that country. The composition is simple, and the figures are natural and expressive. The whole is painted in a rich, rather than a powerful tone of colouring, with a masterly and at the same time a finished pencil.

This picture is painted on canvas, and measures 1 foot 7 inches in height, by 1 foot 11  $\frac{1}{2}$  inches in width.

## No. 85. SIMON DE VLEIGER. Nat. c. 1612, ob.

## A VIEW ON THE COAST OF HOLLAND.

THIS picture exhibits an admirable representation of the flat sea-coast of Holland. The linear, as well as the aerial perspective, is skilfully



managed; and although the whole may be said to be modestly rather than richly coloured, every tint is well placed.

This picture is painted on panel, and measures 1 foot 9 inches in height, by 3 feet 2 inches in width.

No. 86. MINDERHOUT HOBBIWA. Nat. 1611, ob. after 1663.

A LANDSCAPE AND FIGURES. THE TRAVELLERS.

A CHARMING woody scene, enlivened by the introduction of appropriate figures, and the distant view of the steeple of a village church. The gleam of light striking upon the middle ground, behind the cart and figures, produces an admirable effect.

This picture is painted on canvas, and measures 1 foot 11  $\frac{1}{2}$  inches in height, by 2 feet 8 inches in width.

No. 87. HOBBIWA.

A LANDSCAPE AND FIGURES. THE WOODCUTTERS.

THIS picture, the companion of the last described, is a most beautiful example of Hobbima's talents. It represents indeed Nature in her every-day garb; but each object is so well chosen and so well placed, the composition is so agreeable in point of form and arrangement, and the effect of light so admirably managed, that nothing is left to be desired; and the spectator will long dwell on it with pleasure, little regretting that the picture contains neither pyramids, aqueducts, nor antique temples.

This picture is painted on panel, and measures 1 foot 2 inches in height, by 2 feet 7  $\frac{3}{4}$  inches in width.

## No. 88. W. ROMEYN.

## A LANDSCAPE AND CATTLE.

THE scene is evidently Italian, and the cattle are grouped and disposed with much taste; forming, together, a very pleasing picture.

This picture is painted on canvas, and measures 1 foot 11  $\frac{1}{2}$  inches in height, by 1 foot 8  $\frac{1}{2}$  inches in width.

## No. 89. GONZALES COQUES. Nat. 1618, ob. 1684.

## THE PORTRAIT OF THE ELECTOR PALATINE.

IT should appear from this picture and its companion, that it was the ambition of Gonzales to be a Vandyck in miniature. A whole-length portrait of very small dimensions must, however, necessarily want that semblance of reality which it is the first duty of the portrait painter to transmit to his canvas; and hence, such portraits, especially if painted in oil colours, (which seems to stamp them with an air of pretension that slight drawings on paper cannot assume) are seldom either agreeable or striking pictures.

This picture is painted on panel, and measures 1 foot 1 inch in height, by 10  $\frac{1}{4}$  inches in width.

## No. 90. GONZALES.

## THE PORTRAIT OF THE PRINCESS PALATINE.

THIS picture is painted, like the last described, on panel, and measures 1 foot 1 inch in height, by 10  $\frac{1}{4}$  inches in width.

No. 91. GILES SCHAGEN. Nat. 1616, ob. 1668.

THE CHILDREN'S SUPPER.

THE domestic group here represented is sufficiently well painted. The surrounding accessories are perhaps in rather too warm a tone of colouring.

This picture is painted on panel, and measures 1 foot 5  $\frac{3}{4}$  inches in height, by 1 foot 2  $\frac{1}{2}$  inches in width.

No. 92. ANTHONY WATERLOO. Nat. c. 1618, ob. 1662.

A LANDSCAPE. A ROAD THROUGH A WOOD.

No artist perhaps ever felt the charms of tranquil woody scenery better than Waterloo; who is however more generally known by his numerous and excellent etchings, than by his pictures, which are very uncommon. The specimen before us bears the appearance of having been painted from nature, and is executed with great truth and delicacy of pencil.

It is painted on canvas, and measures 1 foot 9  $\frac{3}{4}$  inches in height, by 2 feet 1  $\frac{1}{2}$  inch in width.

No. 93. SOLOMON KOONINCK. Nat. 1609.

THE PHILOSOPHER'S STUDY.

IN consequence of the artist's management of the perspective of the room, the eye of the spectator is very properly first directed to the figure of the Philosopher, notwithstanding the smallness of its dimensions. The numerous surrounding accessories, all of them beautifully

finished, will next claim the attention of the lover of Dutch pictures. The arrangement of the lights and shadows is sufficiently good; but a yellowish tone of colour too equally pervades the whole piece, and the effect appears to want force and precision.

This picture is painted on panel, and measures 1 foot 8  $\frac{1}{2}$  inches in height, by 1 foot 5  $\frac{1}{4}$  inches in width. It bears the name of the artist, and the date 1630.

No. 94. ARNOLD VANDERNEER. Nat. 1619, ob. 1683.

MOONLIGHT.

A MOST beautiful picture. Fishermen dragging their nets, and in the distance a village spire. The reflection of the moon, and of the clouds illumined by its rays, upon the water, is admirably expressed.

This picture is painted on canvas, and measures 1 foot 10 inches in height, by 2 feet 3 inches in width.

No. 95. A. VANDERNEER.

MOONLIGHT.

A SCENE in the vicinity of a small hamlet; cows are represented reposing in the fore-ground; and beyond appears a labourer returning home to his cottage, after the toils of the day.

This picture is painted on canvas, and measures 1 foot 8  $\frac{1}{2}$  inches in height, by 2 feet 4  $\frac{1}{2}$  inches in width.

Few landscape painters have rivalled Vanderneer in the just, and at the same time picturesque, representation of the appearances of nature at the different periods of the day. The cheering light of the rising sun, and its more gorgeous rays when setting, are expressed in his pictures with a truth of effect often bordering upon illusion. No artist



perhaps ever equalled him in depicting a moonlight. Let the frames of these pictures be concealed, and nature herself appears in all the modest charms of tranquil light.

The works of Vanderneer have not to boast the delicate pencilling and elaborate finish, which constitute the sole merit of some of the most highly valued pictures of the Dutch school: but they exhibit excellencies of a much higher kind; and for genuine sentiment and truth of effect have perhaps never been surpassed.

Amongst the numerous productions of the Dutch and Flemish artists, many will be found which, while they display the utmost perfection of execution, evince also, that they are the legitimate offspring of mind and genius. Such pictures deserve the meed of our warmest approbation.

No. 96. CORNELIUS BEGA. Nat. 1620, ob. 1664.

THE INTERIOR OF A COTTAGE

THE group is well composed; but a cold and heavy tone of colouring pervades this picture, which much impairs its general effect; the whole is painted nevertheless with a masterly pencil, and the masses of light and shadow are skilfully distributed.

This picture is painted on canvas, and measures 1 foot 5  $\frac{1}{2}$  inches in height, by 1 foot 3  $\frac{3}{4}$  inches in width.

No. 97. PHILIP WOUWERMANS. Nat. 1620, ob. 1668.

A LANDSCAPE WITH FIGURES—HAWKING.

THE painter has chosen, according to his frequent custom, a moment when every living object represented in his picture is in motion. The

falconer blows his horn, the horses prance, the dogs bark,—nay, the very clouds appear torn by the wind; every thing is alike bustle and activity. The whole, it is almost unnecessary to add of a picture of Wouwermans, is painted with a most finished and at the same time masterly pencil.

This picture is painted on panel, and measures 1 foot 8  $\frac{1}{4}$  inches in height, by 2 feet 4 inches in width.

No. 98. PH. WOUWERMANS.

A LANDSCAPE AND FIGURES—BATHING HORSES.

The figures in this picture likewise are all of them busily employed; but nevertheless the composition is so skilfully arranged, and the lights and shadows are so judiciously disposed, that the picture does not seem wanting in that repose which, whatever may be the subject, will perhaps at all times be found necessary to produce an agreeable impression upon the eye as well as upon the mind of the spectator. This effect, in the instance before us, is produced by the rising bank, the bridge, the hay-cart, and the cloud above it, forming together one large mass of shadow; which, assisted by the dark colour of the horse upon which the man in the fore-ground of the piece is seated, serves to throw out the figure of the horse that is rearing: thus rendering that figure, the most in action, the most prominent object of the picture, and making the others more or less subservient.

This picture is painted on panel, and measures 1 foot 1  $\frac{7}{8}$  inch in height, by 1 foot 4  $\frac{2}{3}$  inches in width.

## No. 99. PH. WOUWERMANS.

## A LANDSCAPE WITH MEN UNLOADING A HAY-CART.

A DELIGHTFUL production of Wouwermans' pencil. Two men are unloading the cart, that the hay may be sent by a canal to its place of destination. Meanwhile the horses are enjoying some repose after their labour.

This picture is painted on panel, and measures 1 foot 1  $\frac{7}{8}$  inch in height, by 1 foot 4 inches in width.

## No. 100. PH. WOUWERMANS.

## A BATTLE-PIECE.

A WELL painted picture, but by no means of equal merit with the three pieces last described.

This picture is painted on panel, and measures 1 foot 4 inches in height, by 1 foot 7 inches in width.

## No. 101. PETER WOUWERMANS.

## A FAIR WITH HORSES FOR SALE.

THIS picture is a very good representation of a country fair, to which horses are brought for sale; and although, in respect of painting, it is greatly inferior to the works of Philip Wouwermans, it sufficiently evinces that the artist by whom it was executed possessed no mean talents.

This picture is painted on canvas, and measures 1 foot 10 inches in height, by 2 feet 2 inches in width.

No. 102. HERMAN SWANEFELD. Nat. 1620, ob. 1680.

A LANDSCAPE AND FIGURES.

AN agreeable little picture, representing a view upon the banks of an Italian river, with figures employed in loading a bark. The masses of light and shadow are skilfully disposed, and the whole is expressive of the tranquil effect of evening.

This picture is painted on copper, and measures 1 foot 3 inches in height, by 1 foot 9 inches in width.

No. 103. JOHN BAPTIST WEENINX. Nat. 1621, ob. 1660.

A VIEW WITH RUINS AND FIGURES.

THE painter has whimsically inscribed upon the pedestal of the monument, in old French, the well-known riddle, that although the father and the mother, the sister and the brother, and the husband and the wife, all repose within that sepulchre, there are altogether only two persons. He has added his name, with the date 1656. The perspective appears very correctly delineated, and the picture is executed with a masterly pencil. The effect of the whole is, nevertheless, not very agreeable.

This picture is painted on canvas, and measures 2 feet 6  $\frac{1}{2}$  inches in height, by 2 feet 2 inches in width.

No. 104. ADAM PYNAKER. Nat. 1621, ob. 1673.

A LANDSCAPE AND FIGURES.

A SMALL but very beautiful landscape, wherein the artist has represented the warm glow of an Italian sky, and at the same time given a



specimen of the elegant and picturesque forms which characterize the mountain scenery of that country.

This picture is painted on panel, and measures 1 foot 8 inches in height, by 1 foot 4  $\frac{1}{2}$  inches in width.

No. 105. HENDRICK MARTENSZE ZORGH. Nat. 1621, ob. 1682.

THE INTERIOR OF AN ALE-HOUSE.

THE picture before us, though sufficiently well painted, wants those qualifications which are requisite to give value to representations of this class. We look in vain for the humour of Brower or Ostade. The Company seems 'a cup too low.'

This picture is painted on panel, and measures 1 foot 4 inches in height, by 2 feet 1  $\frac{3}{4}$  inches in width.

No. 106. NICHOLAS BERGHEM. Nat. 1624, ob. 1683.

A LANDSCAPE WITH CATTLE AND FIGURES.

A VERY beautiful little specimen of Berghem's talents; the colouring finely expressive of the cool and exhilarating atmosphere of an open mountainous country, in a summer's morning; and the composition simple, and, at the same time, picturesque. It is scarcely necessary to add, that the cattle and figures are touched with a most masterly pencil.

This picture is painted on panel, and measures 9  $\frac{1}{2}$  inches in height, by 1 foot in width.

## No. 107. BERGHEM.-

## A LANDSCAPE AND FIGURES. THE BRIDGE.

THE truth of effect with which the broad expanse of the water is represented; the bold relief of the bridge; the warmth and brilliancy of the sky; and the admirable management of the light on the tower and distant mountains; all combine to justify the reputation which this little picture has long enjoyed, of being one of the most exquisite productions of Berghem's pencil: to say nothing of the excellence of the figures in the fore-ground, and the consummate knowledge of perspective displayed by the artist in the gradual declivity of ground by which the eye of the spectator is conducted from this part of the picture to the bank of the river.

This picture is painted on panel, and measures 1 foot 2  $\frac{3}{8}$  inches in height, by 1 foot 9  $\frac{1}{2}$  inches in width.

## No. 108. BERGHEM.

## A LANDSCAPE AND FIGURES. THE BRINK OF THE FORD.

THIS picture will be found, upon examination, to possess considerable merit in its details; though, in consequence of the formality in the shape of the immense rock on the right, and the monotony of its hue, the effect of the whole is not very agreeable.

It is painted on canvas, and measures 3 feet 9 inches in height, by 5 feet 5  $\frac{1}{2}$  inches in width.

## No. 109. BERGHEM.

A LANDSCAPE AND FIGURES. RETURNING HOME IN THE EVENING.

THE picture before us is strikingly contrasted with the one last described : as well in the beautiful combination of woody and mountainous scenery which it represents, as in the vigour and rich glow of its colouring. The figures in the fore-ground, though in themselves excellent, are judiciously kept subservient to the landscape.

This picture is painted on canvas, and measures 2 feet  $\frac{1}{2}$  inch in height, by 2 feet 7 inches in width.

## No. 110. BERGHEM.

A LANDSCAPE AND FIGURES.

THIS little picture is rich in variety of objects, warmly coloured, and beautifully finished in every part. But it is not entirely exempt from a defect which we have had occasion to notice in speaking of some other pictures of this school. The arrangement of the composition savours too much of artifice.

This picture is painted on canvas, and measures 1 foot 11  $\frac{1}{2}$  inches in height, by 1 foot 7  $\frac{3}{4}$  inches in width.

## No. 111. PAUL POTTER. Nat. 1625, ob. 1654.

A CATTLE-PIECE.

ALTHOUGH Paul Potter died before he had completed his thirtieth year, such were his acquirements, that his cattle pieces are generally admitted to be, upon the whole, superior for truth of representation, and firmness

of penciling, to those of every other artist. The short duration of his life permitted him to execute but a comparatively small number of pictures, which, in consequence of the high degree of estimation in which they have ever been held, are now become of extreme rarity. The specimen under consideration, notwithstanding its confined dimensions, possesses beauties sufficient to convince every intelligent observer that the great reputation of its author is not undeserved.

This picture is painted on panel, and measures  $10\frac{1}{2}$  inches in height, by  $11\frac{3}{8}$  inches in width.

No. 111.\* GERB. VANDEN EECKHOUT. Nat. 1621, ob. 1674.

GENTLEMEN PLAYING AT BACK-GAMMON.

THE group is natural, expressive, and well composed; and the whole is beautifully coloured. That, in addition to these excellencies, the picture should possess the merit of a striking effect of chiaro-scuro, will not be deemed extraordinary in a production by the hand of one of Rembrandt's most eminent scholars.

This picture is painted on canvas, and measures 1 foot  $4\frac{1}{4}$  inches in height, by 1 foot  $2\frac{1}{4}$  inches in width.

No. 112. JOHN FYTT. Nat. 1625, ob.

THE STARVED DOG.

A most spirited performance. The eagerness of the poor animal to seize the food which the careless servant has placed beyond the reach of his chain, is admirably expressed.

This picture is painted on canvas, and measures 1 foot  $9\frac{1}{4}$  inches in height, by 2 feet  $0\frac{1}{2}$  inch in width.



No. 113. GILLES TILBORGH. Nat. 1625, ob.

REGALING AT AN ALE-HOUSE DOOR.

THIS picture is painted on canvas, and measures 1 foot 8 inches in height, by 2 feet 3  $\frac{1}{4}$  inches in width.

No. 114. TILBORGH.

A VILLAGE FEAST.

THERE can be no doubt that this extensive composition presents a sufficiently faithful picture of the tumultuous festivities of a Dutch peasant's wedding. It may be added, that the whole is vigorously coloured and painted with a free pencil.

This picture is painted on canvas, and measures 4 feet 4  $\frac{1}{4}$  inches in height, by 6 feet 4 inches in width.

No. 115. JAN LINGLEBACH. Nat. 1625, ob. 1687.

AN ITALIAN MARKET.

THE management of the perspective in this little picture is admirable, and the various groups of figures are well designed and prettily disposed. The whole is harmoniously, though not richly, coloured, and has an agreeable effect of sunshine.

This picture is painted on canvas, and measures 2 feet 6 inches in height, by 2 feet 2 inches in width.

No. 116. JAN TEUNISZ (called also JAN MAAT) BLANKOFT.  
Nat. 1628, ob. 1670.

A VIEW ON THE COAST OF GENOA.

THE gleam of light upon the town is happily managed, and the dark heavy clouds, which are seen resting upon the distant mountains, denote the approaching storm, and are finely contrasted with the clearer atmosphere above. The scanty touches of white upon the agitated waves, in the near part of the scene, produce an admirable effect; and the whole may be justly termed a very excellent specimen of the abilities of an artist who deserves to be better known.

This picture is painted on canvas, and measures 2 feet 3  $\frac{1}{2}$  inches in height, by 4 feet 2  $\frac{1}{2}$  inches in width.

No. 117. WILLIAM KALF. Nat. 1630, ob. 1693.

A CAT WITH CULINARY UTENSILS.

OUT of such materials to make a fine picture! and yet it would be difficult to surpass this as a work of art; whether we consider the skill displayed in its composition, the richness and brilliancy of its colouring, or the magic of its light and shade.

This picture is painted on panel, and measures 9  $\frac{7}{8}$  inches in height, by 8  $\frac{1}{2}$  inches in width.

No. 118. JOHN HENDRICK ROOS. Nat. 1631, ob. 1685.

A CATTLE PIECE.

THE works of this painter, although in his life-time he enjoyed a very great reputation, are commonly less harmonious in their colouring, than perfect in their design. The drawings and etchings, therefore,

which we possess by his hand are, upon the whole, considered as more estimable than his paintings. The picture before us is a good specimen of the artist's abilities.

This picture is painted on canvas, and measures 1 foot 10 inches in height, by 2 feet 1  $\frac{3}{4}$  inch in width.

No. 119. JACOB RUYSDAEL. Nat. 1636, ob. 1681.

A FOREST SCENE.

THIS is a charming little picture, and in Ruysdael's best manner. The composition is excellent, and the masses of light and shadow are managed with great skill. The broken trunk of a tree, which has fallen in an oblique direction into the river, connects the light upon the bank with that upon the rippling water, with admirable effect.

This picture is painted on canvas, and measures 1 foot 6  $\frac{3}{4}$  inches in height, by 2 feet  $\frac{1}{2}$  of an inch in width.

No. 120. JACOB RUYSDAEL.

A VIEW FROM NATURE.

THIS is evidently one of those careful and highly finished studies from individual nature, which a good landscape painter is accustomed to make when in the contemplation of some large work in which he is desirous to display the full powers of his art. It is not to be considered as a perfect picture, being destitute of fore-ground; but, as far as it goes, it is admirable, and for truth and beauty of effect is scarcely inferior to Rembrandt. The monotonous lines of the flat woody country it represents are finely enlivened by the partial gleams of the sun, shining through the openings of the heavy rolling clouds.

This picture is painted on canvas, and measures 1 foot 4  $\frac{1}{2}$  inches in height, by 1 foot 7  $\frac{1}{2}$  inches in width.

## No. 121. JACOB RUYSDAEL.

## A VIEW OF THE OLD GATE OF AMSTERDAM.

THIS picture is interesting from its being a faithful portrait of the former entrance to a great commercial city. It is well painted, and highly finished, though in somewhat a hard manner.

This picture is painted on canvas, and measures 2 feet  $1\frac{1}{4}$  inch in height, by 2 feet  $6\frac{3}{4}$  inches in width.

## No. 122. LUDOLF BACKHUYSEN. Nat. 1731, ob. 1709.

## A BRISK GALE.

PERHAPS had the light in the sky, behind the ships of war in the offing, been of somewhat smaller extent, or of a lower tone, the mass of light upon the water and the boat, in the near part of the scene, would have been rendered more decidedly principal, and the effect of the picture thereby benefited. At present these two masses appear too nearly of the same form and magnitude. The picture, notwithstanding, is full of beauties, and, upon the whole, little inferior to Vandervelde.

This picture is painted on canvas, and measures 2 feet  $\frac{1}{2}$  inch in height, by 2 feet  $6\frac{1}{4}$  inches in width.

## No. 122.\* L. BACKHUYSEN.

## A SEA PIECE.

THIS picture is painted on canvas, and measures 4 feet in height, by 5 feet 1 inch in width.



No. 123. WILLIAM VANDENVELDE, Jun. Nat. 1633, ob. 1707.

A SEA FIGHT BETWEEN THE ENGLISH AND DUTCH FLEETS  
IN THE YEAR 1666.

THIS engagement is one of the most remarkable in the annals of history. It continued four successive days, and was contested on both sides with equal skill and bravery. The English fleet was commanded by the Duke of Albemarle and Prince Rupert, and the Dutch by Admirals de Ruyter and Van Tromp, and it is difficult to say to which side the honour of victory is to be awarded. On the third day, Sir George Ayscue, in the Royal Prince of 92 guns, struck on the Galloper Sands, and finding the enemy preparing to attack him with fire-ships, was under the necessity of surrendering. This is the point of time which the painter has chosen for his picture, which is beautifully executed throughout.

This picture is painted on panel, and measures 1 foot 1  $\frac{1}{2}$  inch in height, by 1 foot 5 inches in width.

No. 124. W. VANDENVELDE, Jun.

A BREEZE.

A MOST spirited performance, in which is represented, with great truth of effect, a boat in the moment of putting about in order to change her tack,—her sails shivering in the wind.

This picture is painted on panel, and measures 1 foot  $\frac{3}{4}$  inch in height, by 1 foot 2 inches in width.

## No. 125. W. VANDENVELDE, Jun.

## THE COMMENCEMENT OF A STORM.

THIS picture is, beyond all doubt, one of the most capital that Vandenvelde, the prince of marine painters, ever produced; and, could such an appellation be given with propriety to any human performance, might claim to be styled a perfect work. The composition unites grandeur and simplicity with richness and variety; the effect of the chiaro-scuro is broad and imposing; and the execution of every part is so exquisitely true to nature, that the attentive spectator is soon carried in imagination from the picture gallery of Stafford House to the precincts of a ship's deck, and feels the gale.

This picture is painted on canvas, and measures 4 feet  $4\frac{1}{2}$  inches in height, by 6 feet  $3\frac{1}{2}$  inches in width.

## No. 126. W. VANDENVELDE, Jun.

## A STRONG BREEZE.

THIS picture, although of so much smaller dimensions than the last, is scarcely inferior to it in merit. Never were the transparency and agitated motion of the sea, and the freshness of the breeze, more truly expressed.

This picture is painted on canvas, and measures 1 foot 5 inches in height, by 1 foot  $11\frac{1}{2}$  inches in width.

No. 127. W. VANDENVELDE, Jun.

A STORM.

THIS piece represents the horrors of a storm, and a ship of the line firing guns of distress. It is very inferior in point of merit to the pictures of the same artist above described.

This picture is painted on canvas, and measures 1 foot in height, by 1 foot  $3\frac{1}{2}$  inches in width.

No. 128. W. VANDENVELDE, Jun.

A SEA-FIGHT BETWEEN THE ENGLISH AND DUTCH FLEETS IN 1666.

THIS picture represents the same subject as has been already described under Number 123, but with many variations in the composition. It is finely painted.

This picture is painted on canvas, and measures 2 feet  $5\frac{1}{4}$  inches in height, by 3 feet  $5\frac{1}{2}$  inches in width.

No. 129. W. VANDENVELDE, Jun.

A CALM, WITH A SHIP SCALING HER GUNS.

A SMALL but very beautiful specimen of the artist's talents. The haze of the atmosphere and the reflections in the water are admirably expressed.

This picture is painted on panel, and measures 10 inches in height, by  $8\frac{1}{4}$  inches in width.

No. 130. MELCHIER HONDECOUTER. Nat. 1636, ob. 1695.

BIRDS.

THE reputation of Hondecouter as a painter of birds is well known, and the picture before us exhibits a good specimen of his abilities, in a large collection of those animals decked in all their gorgeous variety of plumage: the whole painted with exquisite delicacy and richness of pencil. If, instead of fatiguing himself in the arrangement of this motley assemblage, he had been satisfied to present us with the more simple group afforded by a village farm-yard, his picture, though less splendid in its colours, would have been more interesting.

This picture is painted on canvas, and measures 4 feet  $\frac{3}{4}$  inch in height, by 6 feet 3 inches in width.

No. 131. ADRIAN VANDERVELDE. Nat. 1639, ob. 1672.

A WOMAN MILKING A COW.

A SMALL but beautiful specimen of the artist. The cattle are unaffectedly grouped, and admirably drawn; and the whole unites to richness and brilliancy of effect, the most exquisite finish of penciling.

This picture is painted on panel, and measures 5  $\frac{1}{2}$  inches in height, by 6  $\frac{3}{4}$  inches in width.

No. 131.\* PETER VANDER LEEUW. Nat. 1644, ob.

A LANDSCAPE AND CATTLE.

THIS picture, although possessing considerable merit, is vastly inferior to Adrian Vandervelde, whose works the artist is said to have made the model of his imitation.



It is painted on canvas, and measures 1 foot  $\frac{3}{4}$  inch in height, by 1 foot  $3\frac{1}{2}$  inches in width.

No. 131.\*\* PHILIP DE CHAMPAGNE. Nat. 1602, ob. 1674.

THE PORTRAIT OF COLBERT.

WELL painted: but not a striking portrait.

This picture is painted on canvas, and measures 2 feet  $5\frac{1}{2}$  inches in height, by 1 foot 11 inches in width.

No. 132. JAN VANDER HEYDEN. Nat. 1637, ob. 1712.

VIEW OF A TOWN, WITH A DRAW-BRIDGE.

THE landscapes of Vander Heyden appear, for the most part, to be exact views from nature; and we witness in them the same diligent attention to detail, and exquisite delicacy of penciling, which stamp so great a value upon the Interiors of Gerard Douw, Mieris, and other artists of the Dutch school. The piece before us is a good specimen of his abilities.

This picture is painted on panel, and measures 1 foot  $6\frac{1}{2}$  inches in height, by 2 feet  $\frac{1}{2}$  inch in width.

No. 133. JAN STEEN. Nat. 1636, ob. 1689.

THE ITINERANT FISHMONGER.

For the genuine and unaffected representation of subjects of low life, few painters have equalled Jan Steen. Nothing of the trick of art

appears in his works, which, as in the example under consideration, are always full of character, vigorous in effect, and, without being laboured, have the appearance of high finishing.

This picture is painted on panel, and measures 1 foot 9 inches in height, by 1 foot 4  $\frac{1}{2}$  inches in width.

No. 134. KARL DU JARDIN. Nat. 1640, ob. 1678.

TRAVELLERS WITH CATTLE PASSING THE WATER.

A VERY highly studied picture, painted with agreeable warmth of colouring, and great delicacy of pencil. It was probably executed during the artist's stay in Italy.

This picture is painted on canvas, and measures 1 foot 11  $\frac{1}{2}$  inches in height, by 2 feet 5  $\frac{1}{2}$  inches in width.

No. 135. JASPER NETSCHER. Nat. 1639, ob. 1684.

THE DUCHESS OF MAZARINE AND ST. EVREMOND.

THIS picture is said to represent the portrait of the Duchess of Mazarine and the celebrated St. Evremond, under the fabulous characters of Vertumnus and Pomona. The figure of the lady is well painted.

This picture is painted on canvas, and measures 1 foot 6  $\frac{1}{2}$  inches in height, by 1 foot 3  $\frac{1}{4}$  inches in width.

## No. 136. G. NETSCHER.

## A VISIT AT THE TOILET.

A VERY good specimen of the artist's talents. The composition is unaffected and agreeable, and the chiaro-scuro is well managed. It is scarcely necessary to add, that the carpet covering the table and the white satin dress of the lady are admirably painted.

This picture is painted on panel, and measures 1 foot 6  $\frac{1}{2}$  inches in height, by 1 foot 3  $\frac{3}{4}$  inches in width.

## No. 137. P. VAN SLINGELANDT. Nat. 1640, ob. 1691.

## THE INTERIOR OF A KITCHEN.

THIS picture is finished in every part with a minuteness of attention to detail, and a delicacy of penciling little inferior to Gerard Dow, of whom Slingelandt was one of the most eminent scholars.

This picture is painted on panel, and measures 1 foot 5  $\frac{1}{2}$  inches in height, by 1 foot 2  $\frac{3}{4}$  inches in width.

## No. 138. ARRY DE VOYS. Nat. ...., ob. ....

## THE PORTRAIT OF A STUDENT.

THIS little picture has considerable merit. The attitude is easy, the head is animated, and the hand resting upon the book is skilfully drawn.

This picture is painted on panel, and measures 7  $\frac{1}{2}$  inches in height, by 5  $\frac{7}{8}$  inches in width.

No. 139. E. H. VANDERNEER. Nat. 1643, ob. 1702.

A DUTCH DRUMMER-BOY.

THE works of this artist do not appear to be of frequent occurrence in this country. In the small specimen before us the figure is well drawn, and painted with great delicacy of pencil.

This picture is painted on panel, and measures  $7 \frac{3}{4}$  inches in height, by 5 inches in width.

No. 140. FRANCISCO MILE. Nat. 1643, ob. 1680

A LANDSCAPE AND FIGURES.

THIS artist was born in Flanders, but lived the greater part of his life in France: he is said to have painted history-pieces, but is best known by his landscapes, in which he endeavoured to imitate the classic taste of N. Poussin. Milé possessed talents; but his compositions are generally too much crowded with objects, and his colouring wants sobriety and force of effect. The picture before us is an agreeable specimen of his abilities.

This picture is painted on canvas, and measures 3 feet  $1 \frac{1}{2}$  inches in height, by 4 feet  $3 \frac{1}{4}$  inches in width.

No. 141. FRANCISCO MILE.

A LANDSCAPE AND FIGURES.

THE composition of this landscape is simple and agreeable; but the colouring is monotonous.

This picture is painted on panel, and measures 1 foot  $5 \frac{1}{4}$  inches in height, by 1 foot  $11 \frac{1}{4}$  inches in width.



## No. 142. FRANCISCO MILE.

## A LANDSCAPE AND FIGURES.

THIS picture possesses very considerable merit in its details. It would have been more striking as a whole, had those details been less numerous.

THIS picture is painted on canvas, and measures 2 feet 5  $\frac{1}{4}$  inches in height, by 3 feet 11  $\frac{3}{4}$  inches in width.

## No. 143. C. HUYSMANS. Nat. 1648, ob. 1727.

## A LANDSCAPE AND FIGURES. THE POOR TRAVELLER.

THIS little picture, like the following, of which it is the companion, is painted with great richness of colouring and vigour of pencil; and, although in not an elevated style of art, is in all respects a masterly performance.

It is painted on copper, and measures 9 inches in height, by 11  $\frac{3}{4}$  inches in width.

## No. 144. C. HUYSMANS.

## A LANDSCAPE AND FIGURES. LABOURERS REPOSING.

THIS picture is painted on copper, and measures 9  $\frac{1}{4}$  inches in height, by 1 foot in width.

No. 145. JOHN VAN HUGTENBURGH. Nat. 1646, ob. 1733.

A BATTLE PIECE.

THIS spirited performance is said to represent one of Princee Eugene's engagements with the Turks.

It is painted on panel, and measures 1 foot 8  $\frac{1}{2}$  inches in height, by 2 feet  $\frac{1}{2}$  inch in width.

No. 146. HUGTENBURGH.

A BATTLE PIECE.

THIS picture presents a lively representation of the pillage and conflagration of an unfortified town, by a party of the enemy's cavalry. It appears to have been intended as the companion of the last described. Both are good specimens of the talent of the painter.

It is painted on panel, and measures 1 foot 8  $\frac{1}{2}$  inches in height, by 2 feet  $\frac{1}{2}$  inch in width.

No. 147. JOHN WYCKE, Jun. Nat. , ob. 1702.

A BATTLE PIECE.

THE engagement appears carried on in the distance. In the foreground are seen a party of soldiers, busily employed in stripping the enemy's wounded. The figures are skilfully grouped, and well drawn, and the whole bears testimony to the abilities of the artist in subjects of this kind.

This picture is painted on canvas, and measures 1 foot 10  $\frac{1}{2}$  inches in height, by 3 feet 4 inches in width.

No. 148. JANSON. Nat. , ob.  
A GIRL SCOURING A KETTLE.

I FIND no account of this artist, who appears to have possessed considerable merit. The figure in the picture before us is unaffected and animated; and the various surrounding objects of still-life, are represented with great truth of pencil.

This picture is painted on panel, and measures 1 foot 2 inches in height, by 11  $\frac{3}{4}$  inches in width.

No. 149. FRANCIS MIERIS, Sen. Nat. 1635, ob. 1681.  
A LADY AT HER TOILET.

THE pictures of the elder Mieris have ever been considered amongst the most valuable productions of the Dutch school. To the greatest possible delicacy and finish of pencil, they often join the richness, force, and transparency of Venetian colouring.

The picture before us is a good specimen of the artist's extraordinary talents.

It is painted on panel, and measures 10  $\frac{3}{4}$  inches in height, by 8  $\frac{3}{4}$  inches in width.

No. 150. W. MIERIS. Nat. 1662, ob. 1747.  
THE VIOLIN PLAYER.

W. MIERIS is said to have executed this highly-finished picture in composition with other artists for a premium. It bears his name and the date 1712; and so far as respects the mechanism of painting, is certainly an extraordinary performance.

This picture is painted on panel, and measures 1 foot  $\frac{1}{2}$  inch in height, by 10  $\frac{1}{2}$  inches in width.

No. 151. F. MIERIS, Jun. Nat. 1689. Ob.

THE INTERIOR OF A FARM HOUSE.

THE reputation of the family of Mieris appears to have gained little in the person of the younger Francis. A fair judgment of his abilities may be formed upon an examination of the picture before us, which is one of his most laboured and highly-finished performances.

This picture is painted on pannel, and measures 1 foot  $3\frac{5}{8}$  inches in height, by 1 foot  $1\frac{1}{2}$  inch in width.

No. 152. CORNELIUS DUSART. Nat. 1665. Ob. 1704.

THE GAMBLERS.

THIS artist possessed a considerable share of humour, and his designs and etchings of subjects of low life are often little inferior to those of his master Ostade. It appears that he spent a considerable portion of his time in works of this kind. As a colourist he did not possess equal merit. The perspective in the picture before us is correctly delineated, and the group is well composed.

This picture is painted on pannel, and measures 1 foot  $4\frac{1}{2}$  inches in height, by 1 foot 1 inch in width.

No. 153. DUSART.

BOORS REGALING.

THE companion to the last described.

This picture is painted on pannel, and measures 1 foot  $4\frac{1}{2}$  inches in height, by 1 foot  $1\frac{1}{4}$  inch in width.

No. 154. J. VAN HUYSUM. Nat. 1682. Ob. 1749.

A FLOWER PIECE.

THE flower-pieces of Van Huysum, like the sea views of Vandeveldt, are justly entitled to rank amongst the most perfect productions of the



art of painting. The delicacy with which they are pencilled is the least of their merits. They evince in the artist a correct and refined taste in composition, and a thorough knowledge of the principles of the clear-obsure, and the difficult science of distributing colours.

The specimen before us includes but few objects; but these are so well selected, judiciously disposed, and exquisitely painted, that nothing remains to be desired.

This picture is painted on pannel, and measures 1 foot 3  $\frac{3}{8}$  inches in height, by 1 foot 0  $\frac{1}{8}$  inch in width.

No. 155. J. VAN OS. Nat. . . . . Ob. . . . .

FRUIT AND FLOWERS.

A VERY capital picture of the kind, and of such excellence in all its parts, that had we no Van Huysum, Van Os might seem entitled to the honour of having carried this kind of painting to a degree of perfection beyond which little could be hoped.

This picture is painted on pannel, and measures 2 feet 10  $\frac{3}{8}$  inches in height, by 2 feet 3  $\frac{1}{2}$  inches in width.

No. 156. ANT. RAFFAELLO MENGES. Nat. 1728. Ob. 1779.

THE PORTRAIT OF R. WOOD, ESQ. AUTHOR OF THE WELL-KNOWN WORKS ON THE ANTIQUITIES OF PALMYRA AND BALBECK.

THIS Gentleman travelled in Italy with the late Duke of Bridgewater, and was afterwards Under Secretary of State. The portrait, though wanting in force and effect, is sufficiently well coloured and highly finished.

This picture is painted on canvass, and measures 2 feet 2  $\frac{1}{8}$  inches in height, by 2 feet in width.

PLATE OF THE STATE OF THE COLONIES

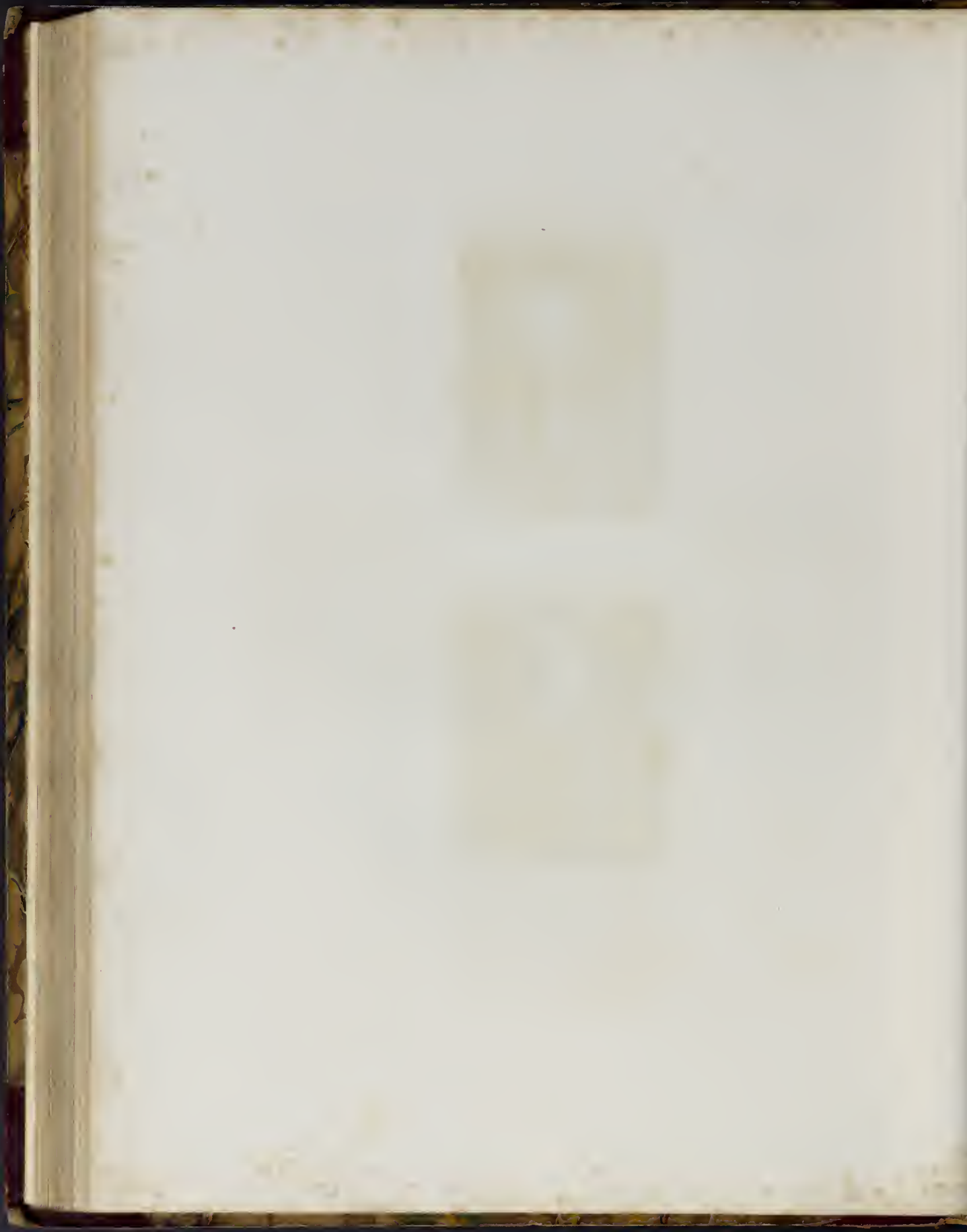
THE EARL OF BURLINGTON



THE EARL OF BURLINGTON



*The Earl of Burlington, who was the first who introduced the modern style of architecture into England, and who was the author of the famous Burlington House, in Pall Mall, London.*



11 71

THE DUCHESSE OF MAZARIN & STEVERMOND

1666 German



1666 German

A ROMAN - ELLING HERING'S



1666 German

A LADY CARESSING HER LAMB



1666 German

A VISIT AT THE POULET



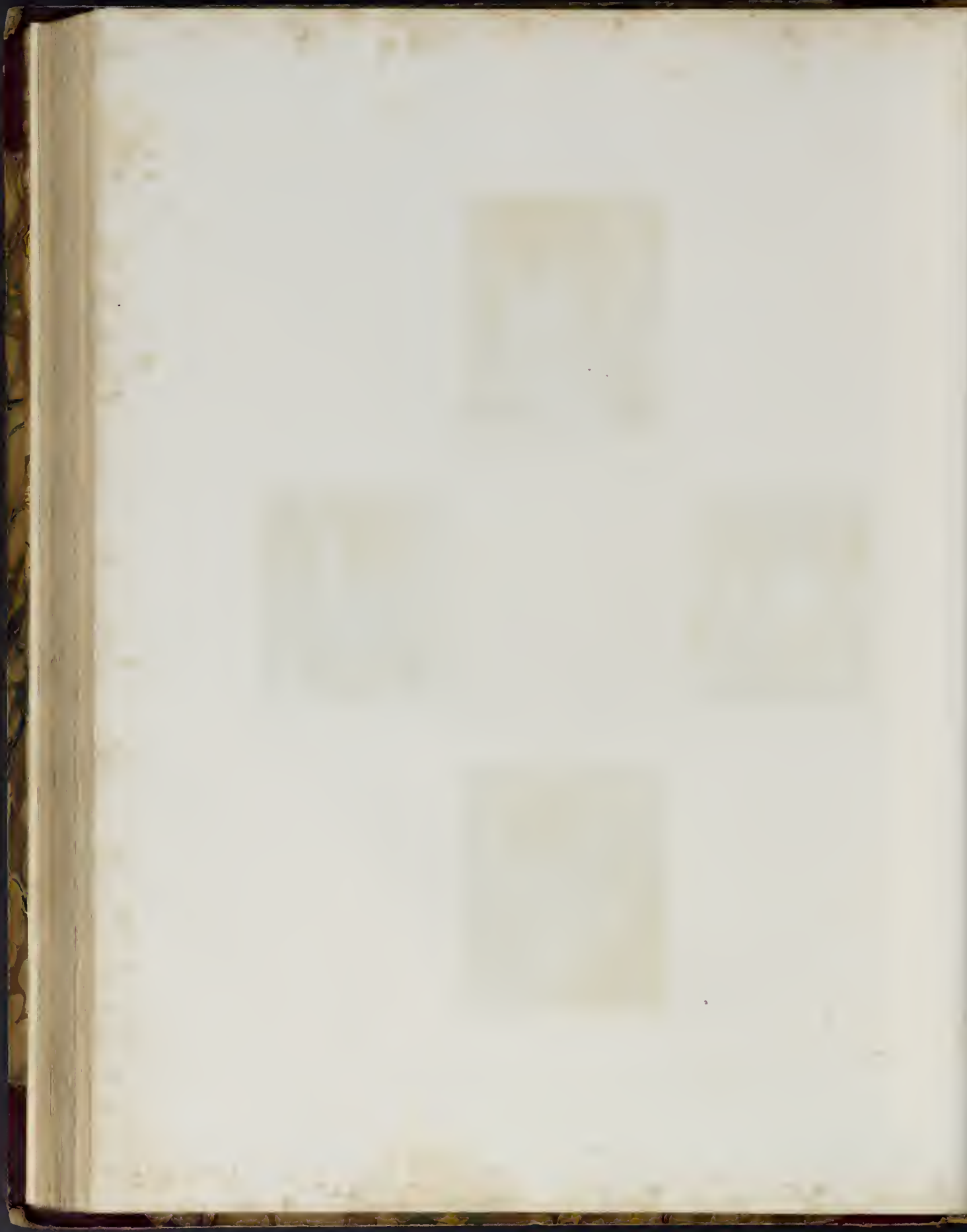
1666 German

Engraved by W. M. G. from the Engraving of R. Rhodes

LONDON

Printed by J. W. G. at the Theatre Royal, Covent Garden







THE PALACE OF LEON



THE PALACE OF LEON





MARQUIS OF STAFFORD'S COLLECTION

*Italy the Artist*

AN OLD WOMAN READING

*Schools of Germany Flanders Holland*



THE SLEEPING MUSICIAN

THE OLD WOMAN WITH HER CAT



AN OLD MAN READING



*Drawn by W.M. G. Engraved by W. P. Finden*  
LONDON

*Printed by Longman, Hurst, Rees & Orme, White & Carter, Pall Mall, London.*





MARQUIS DE VAFFRANSI COLLEZIONE

de 160

THE GAMBLER  
162

Gerardo Fieschi



SAYING OF AUNT  
161



LEURS REGAL  
163



W. W. 164

de 160

de 160



MARQUIS OF STAFFORD'S COLLECTION

*Third*

THE SEA FIGHT BETWEEN THE ENGLISH & DUTCH FLEETS IN 1666  
125

*schools of Germany, Flanders, & Holland*



*H. Vanderweide del.* *by 1. 1*

A VIEW ON THE COAST OF HOLLAND  
126



*de Vries*

THE SEA FIGHT BETWEEN THE ENGLISH & DUTCH FLEETS IN 1666  
128

*by 1. 2*



*H. Vanderweide del.*

*by 1. 3*

*Drawn by WM Craig Engraved by TL Bushy*  
*L. O. A. D. O. S.*

*Published September 1<sup>st</sup> 1812, by Lowman, Hulse, Ross Orme's Row, J. White, Cadell & Davies, & J. W. Tomken, 54, New Bond Street.*





THE HISTORY OF THE PROGRESS OF THE ARTS AND MANUFACTURES IN GREAT BRITAIN

1769

THE PROGRESS OF THE ARTS AND MANUFACTURES IN GREAT BRITAIN

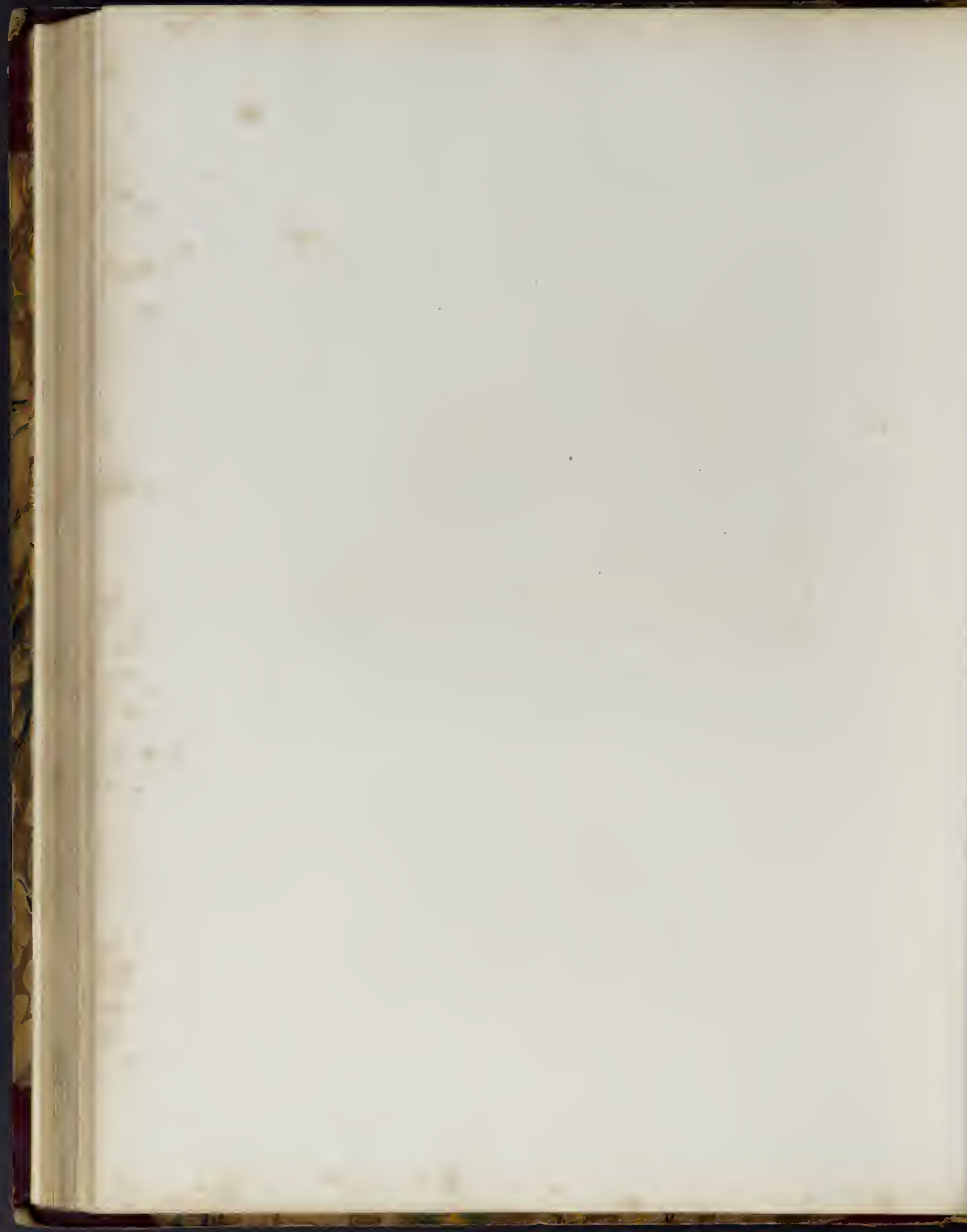
1769



M. Hebburn

Printed by M. G. Smith, at the Office of the Engraver, in Pall Mall.

Printed and Sold by M. G. Smith, at the Office of the Engraver, in Pall Mall.



Walden in der Provinz Carolina

1784



1784

Walden in der Provinz Carolina

1784

Verlag von M. J. Neumann, Neudamm, Buchhändler & Verleger





WARRIOR OF STAFFORD'S COLLECTION

Third

THE DRUMMER BOY  
179



By Vandermere 179

Fourth

THE ELECTOR PALATINE  
80



By Van der Meulen 80

THE PRINCESS PALATINE  
117



By Van der Meulen 117

THE PORTRAIT OF A STUDENT  
138



By Van der Meulen 138

Drawn by W. M. Verelst, Engraved by J. Nominé

LONDON

Printed by Longman, Hurst, & Co., Stationers, & Booksellers, in the Strand, near St. Dunstons Church, in the City of London.



STAFFORD COLLECTION

A VIEW FROM NATURE  
120

Schools of German, Flanders & Italian



*Rossini*

1. 1/2 h. 1 1/2 x

A FOREST SCENE.  
119



*J. Reynolds*

2. 1/2 h. 1 1/2 x

A ROAD THROUGH A WOOD.  
121



*Ant. Waterloo*

2. 1/2 h. 1 1/2 x

A VIEW OF THE OLD GATE OF AMSTERDAM  
122



*J. Reynolds*

2. 1/2 h. 1 1/2 x

Drawn by W.M. Craig Engraved by H.H. Wright  
LONDON

Published Nov 1850, by Longman, Hurst, Wess & Orme, J. White & C<sup>o</sup>, Cadell & Davies, & T. W. Tomkiss, New Bond





SELECTED OF STAFFORD'S COLLECTION

1811

A LANDSCAPE WITH CATTLE  
181

Schools of Germany, Flanders, Holland, &c.



A. Vander Lee

MOONLIGHT  
18



A. Vander Lee

MOONLIGHT  
17



A. Vander Lee

THE DRAW BRIDGE  
182

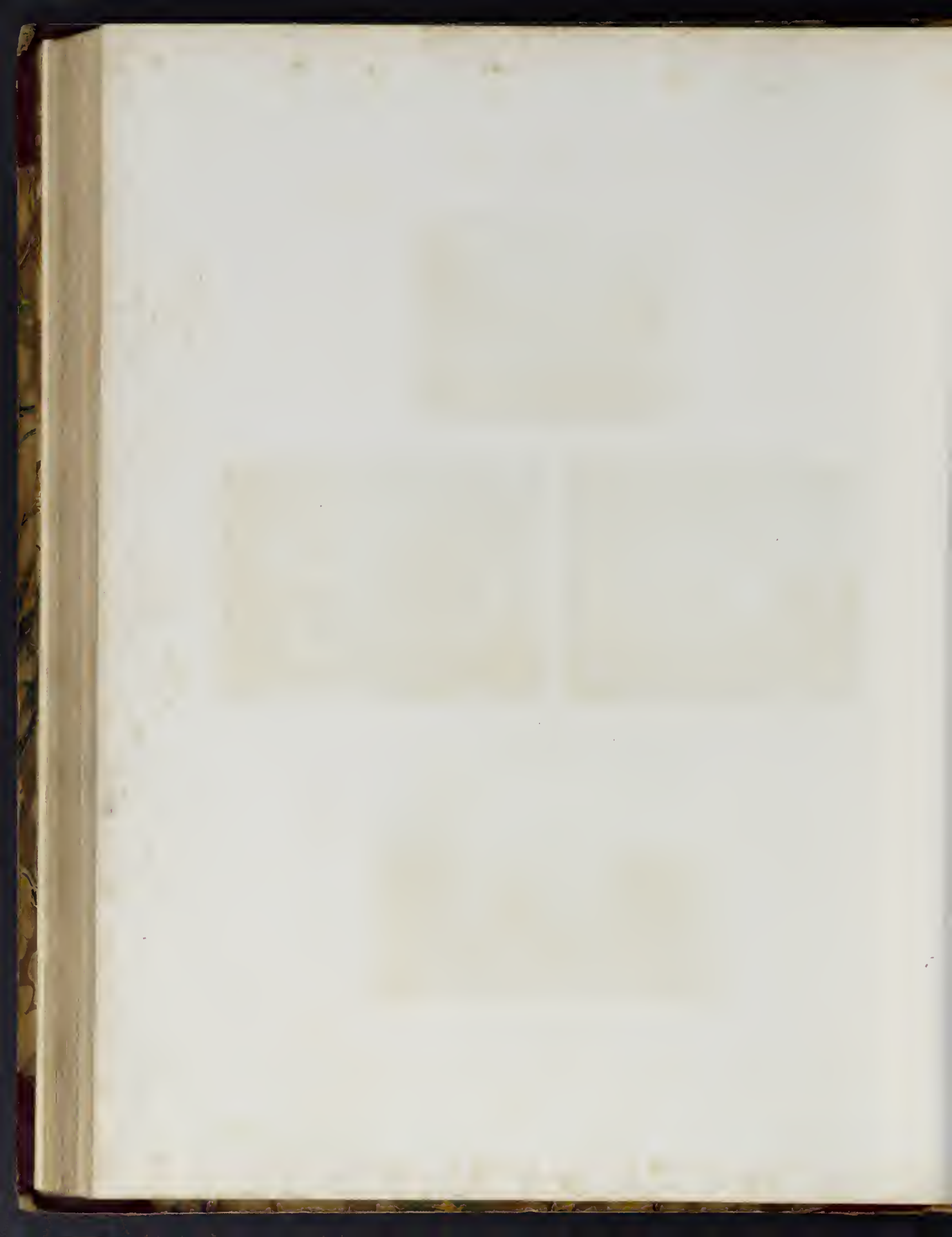


A. Vander Lee

A. Vander Lee

Drawn by W.M. Clay, Engraved by J.F. Handemare  
L. D. V. D. V.

Printed and Sold by Longman, Hurst, Rees, Orme & Brown, 5 White, Colwell & Turvey's Alley, Strand, London, and by N. & J. Bond, 57 St. Paul's Church-yard, London.



MARQUIS OF STAFFORD'S COLLECTION

11. 1804

THE HAY CART

Views of the many Flanders & Hous



J. Wouderman

RAWNS



J. Wouderman

BATHING THE HORSES



J. Wouderman

Drawn by W.M. ... Engraved by I. Scott

1804

Printed by J. Gougeon, at the ... by J. Gougeon, at the ...





THE BATTLE OF BLENHEIM

PLATE I



PLATE II



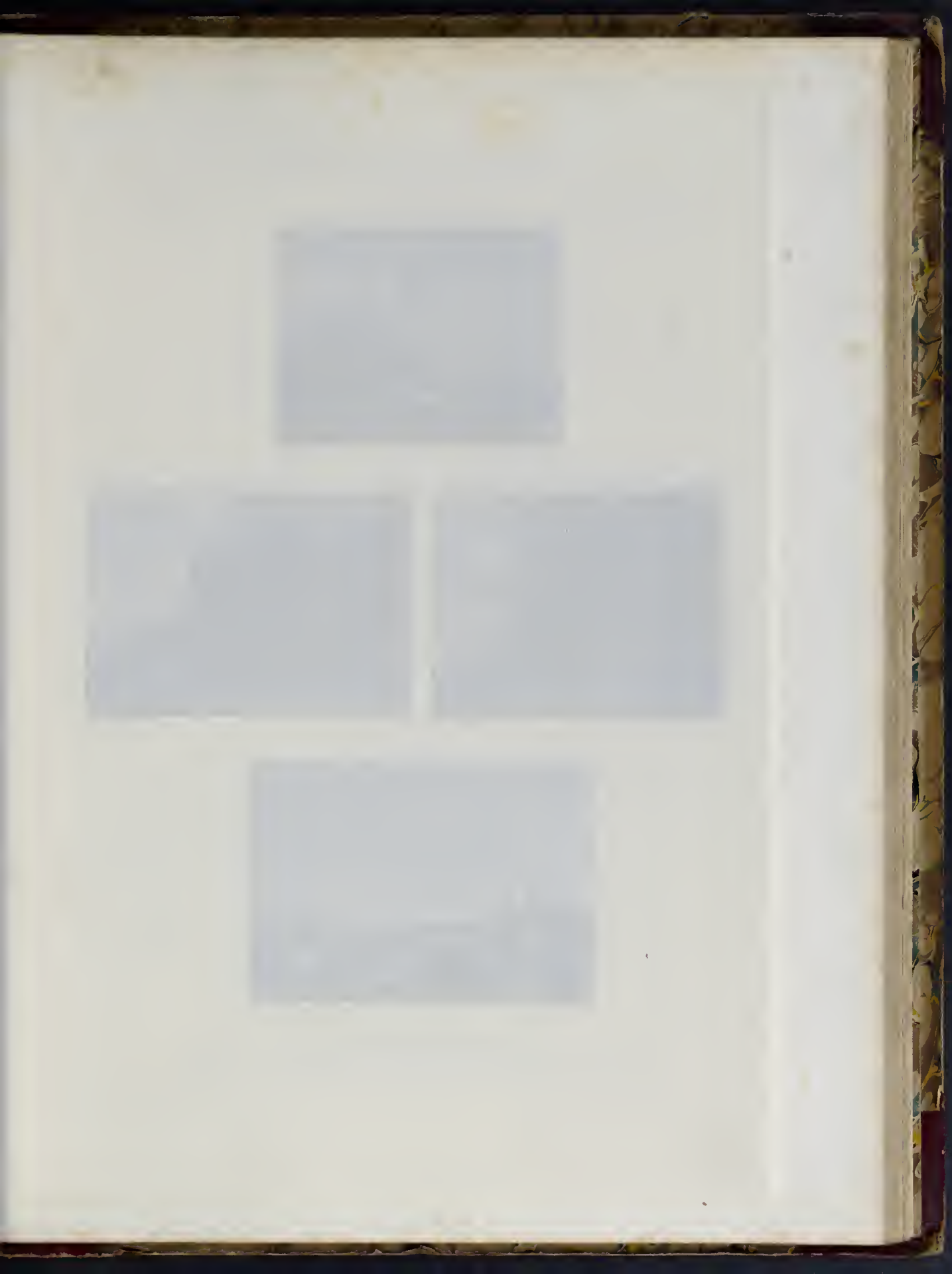
PLATE III



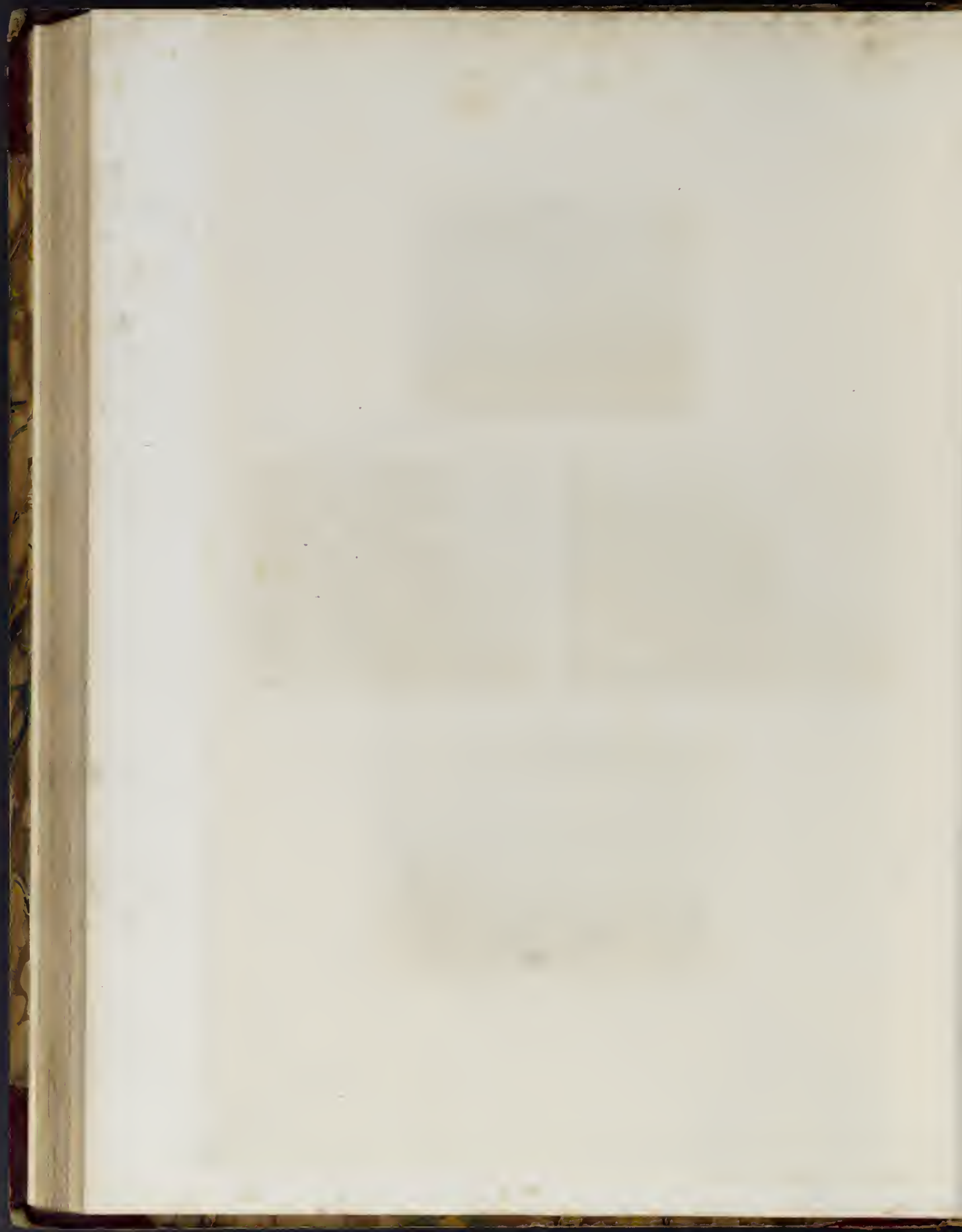
PLATE IV

Printed and Sold by J. B. Nichols, No. 10, South Street, New York.









A GRASSY HILLSIDE

A LANDSCAPE WITH CATTLE



THE BANK OF THE LOPPI

KEEPING HOME IN THE WOODS



THE BRIDGE



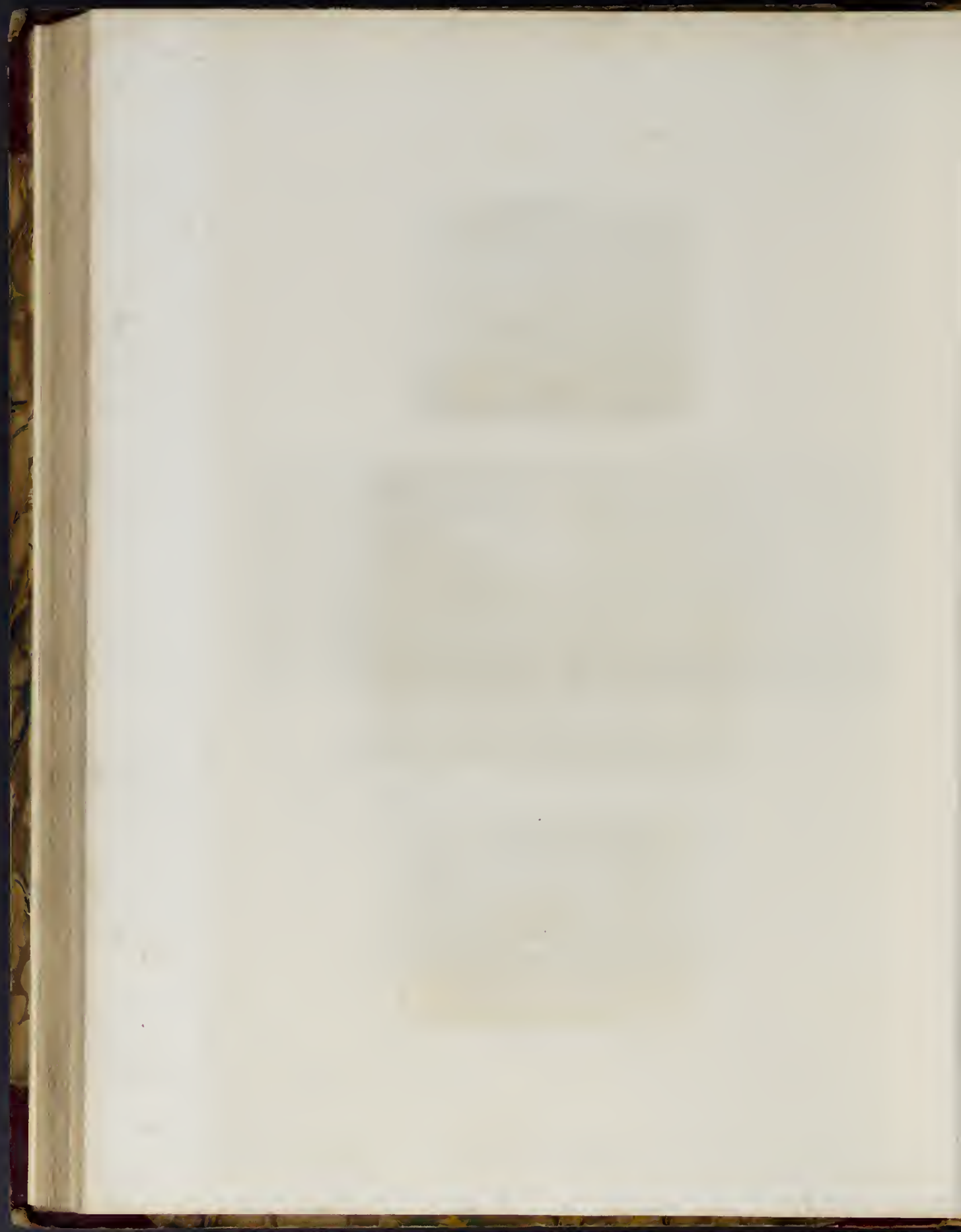
*Engraved by J. G. Smith*

*Printed and Sold by J. G. Smith, No. 10, Pall Mall, London.*









SAIDONS OF STAFFORDS COLLECTION

70 d

A CATTLE PIECE  
131

of Corn, in Flats, in Spain &



Paul Letter

TRAVELLERS WITH CATTLE PASSING THE WATER  
132



King, in, p. 171

A WOMAN MILKING A COW  
133

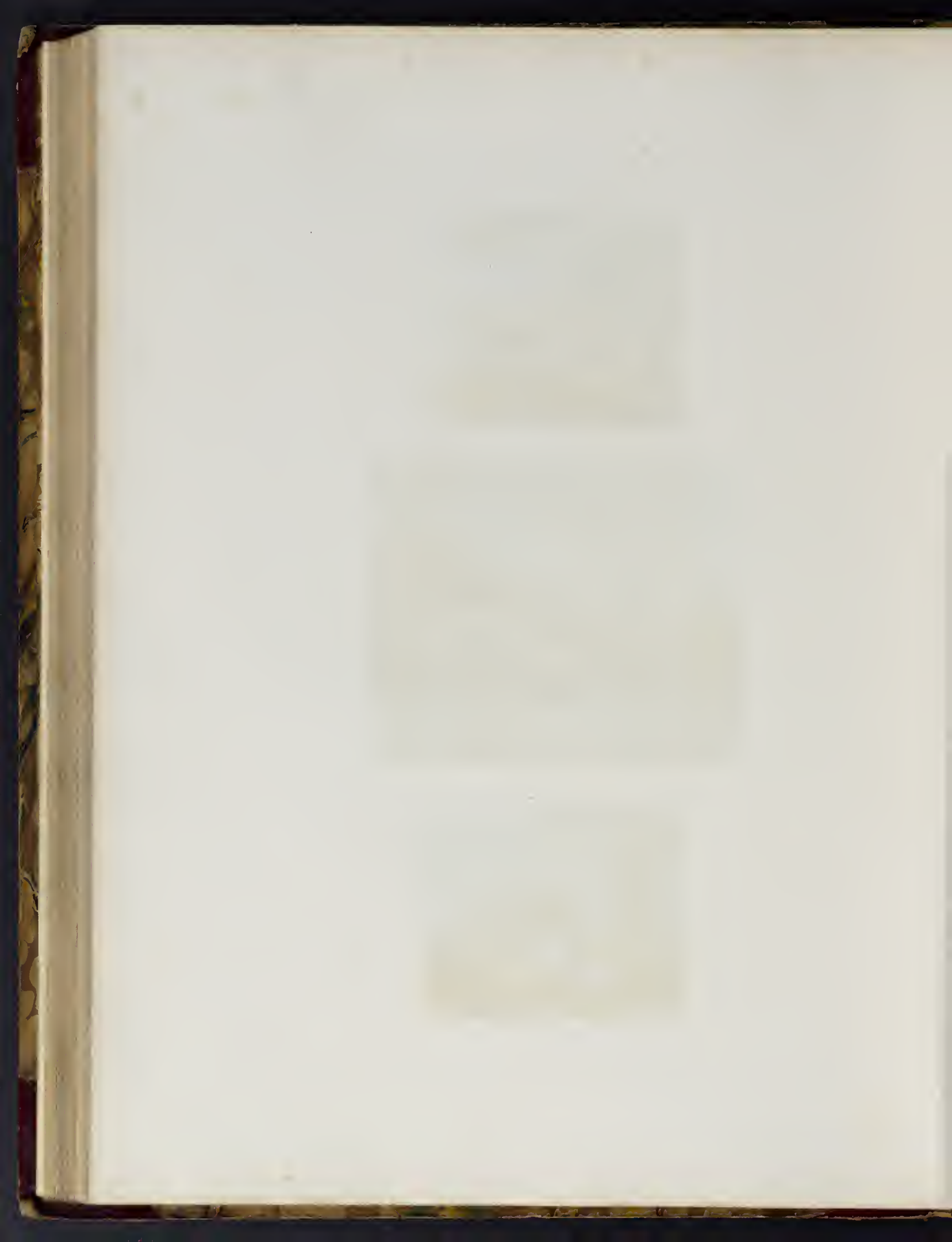


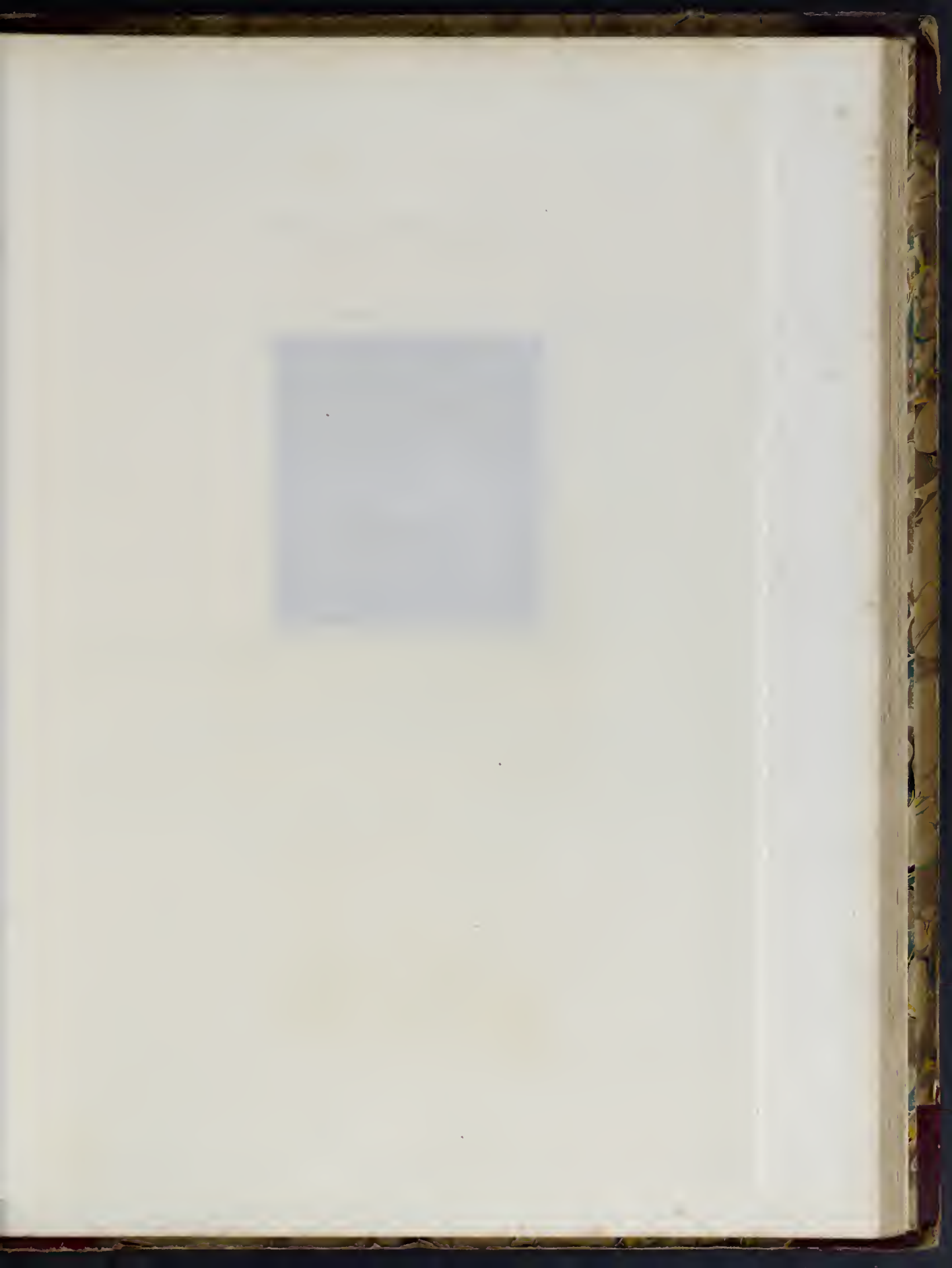
10

10 1/2

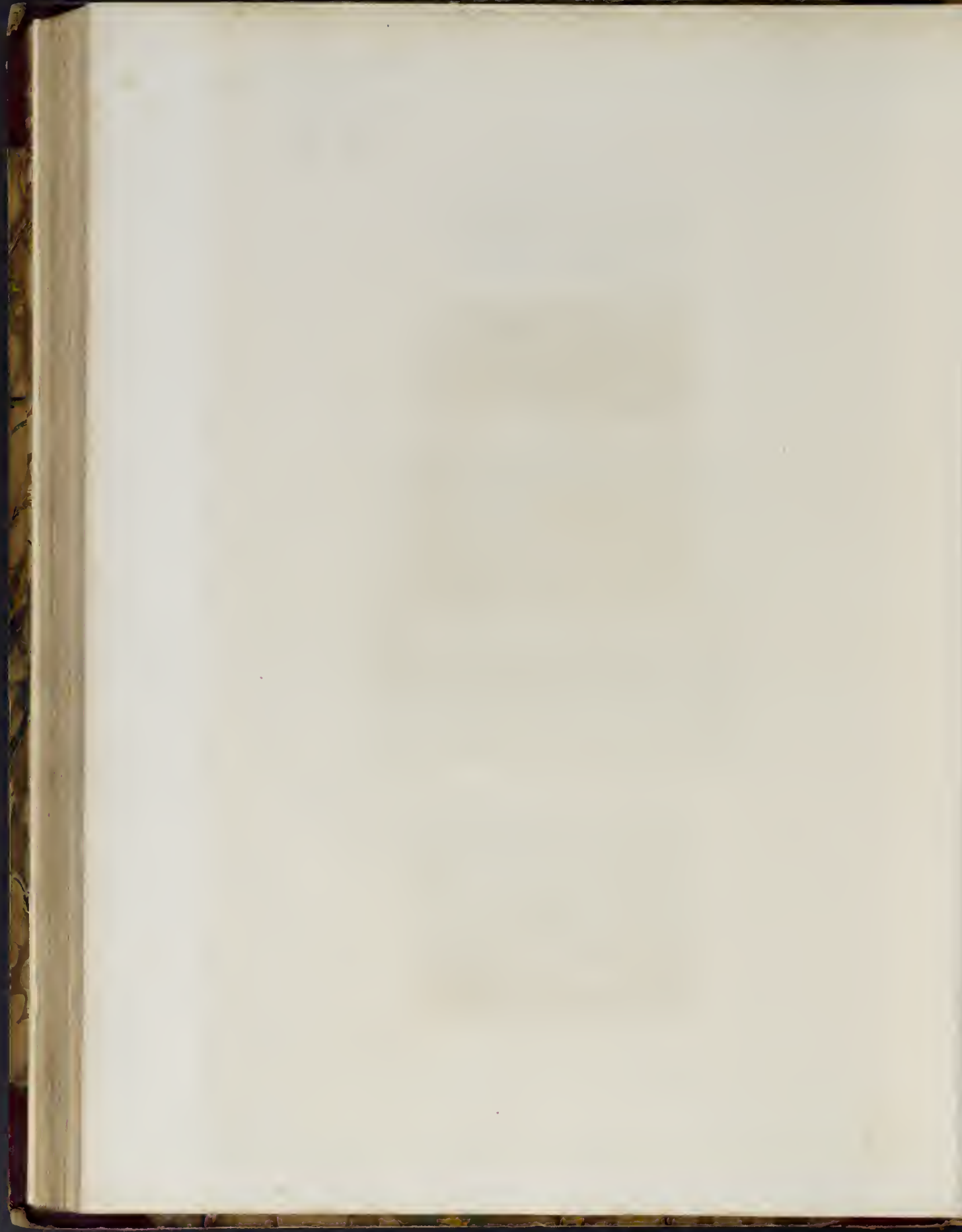
THE END OF THE SAIDONS

Printed and Sold by J. G. S. at the Sign of the Three Kings, in the Strand, near the Old Palace, London.









SCENES OF STAFFORD CATHEDRAL

GENTLEMEN PLAYING AT BACK GAMMON  
III.



*Engraved by W. Wood*

*Printed by W. Wood*

*W. Wood*



Holla





THE HISTORY OF THE GREAT BRITAIN

the Third

JULY FEAST  
111

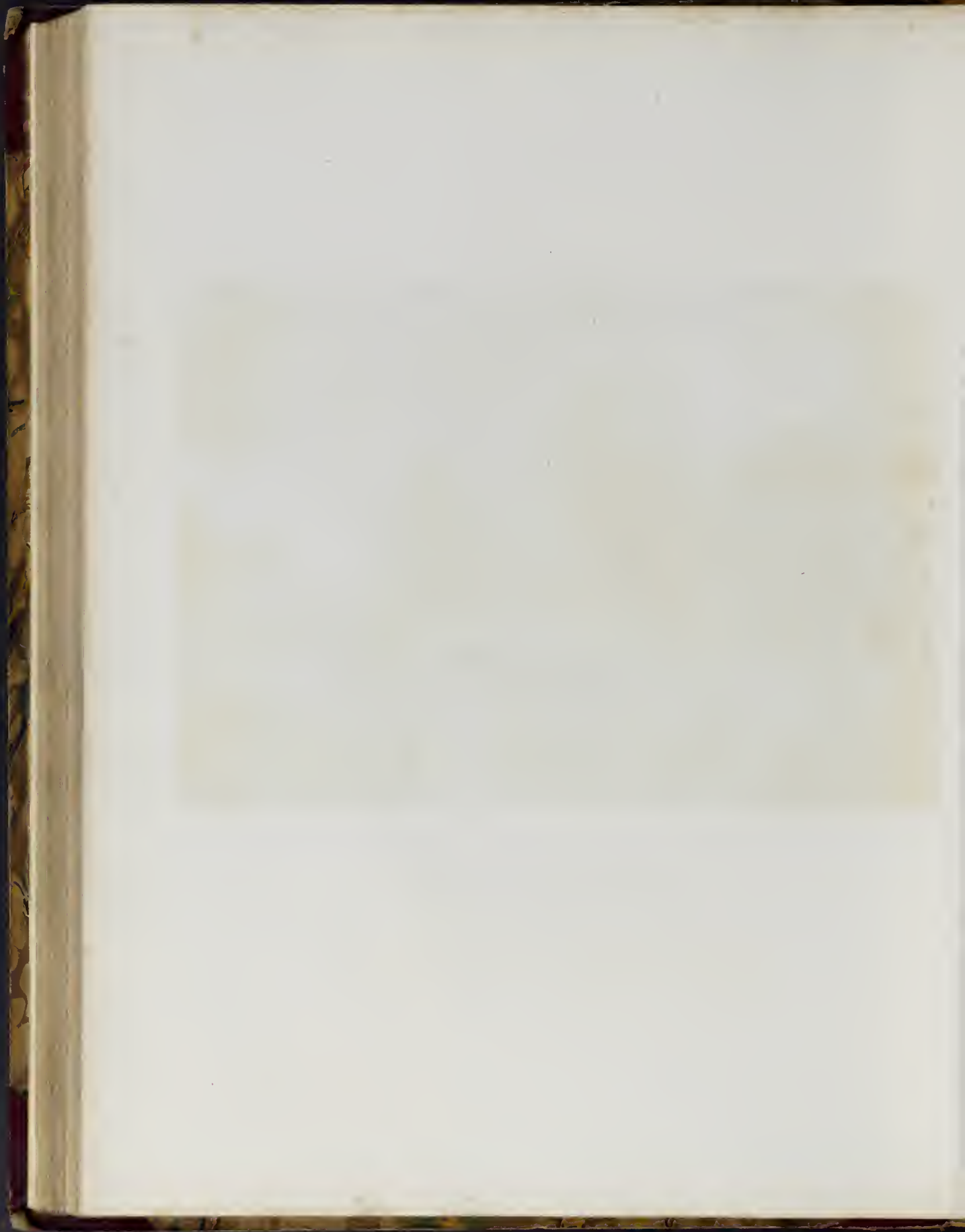
From the Original



G. S. The artist

1744

Printed and Sold by J. W. ARNOLD, in the Strand,  
 LONDON.  
 1744.



MARQUIS OF STAFFORD'S COLLECTION.

*the Third.*

A BRISK GALE  
122

*schools of Germany, Flanders &c*



A STRONG BREEZE  
126



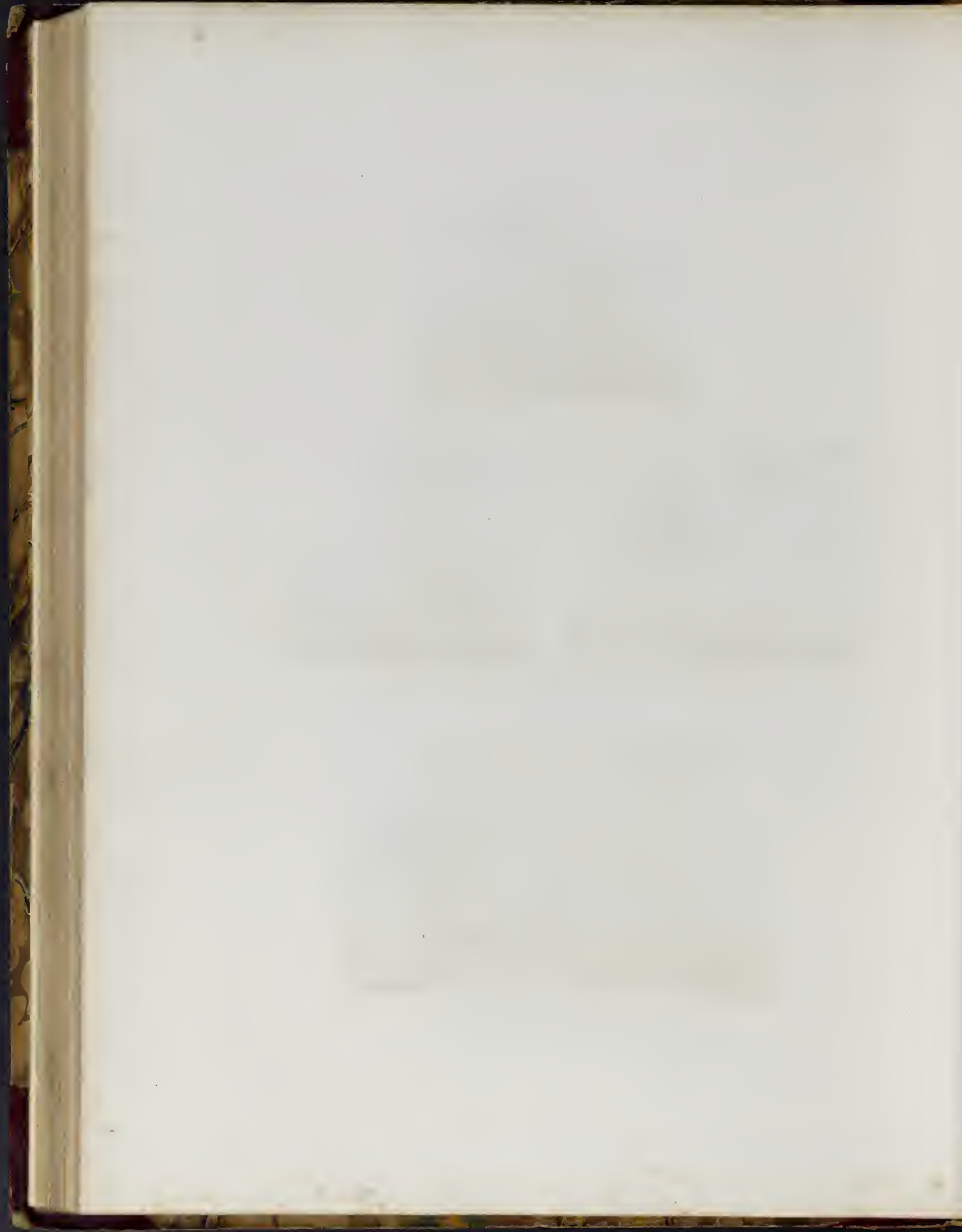
A BREEZE  
124



THE COMMENCEMENT OF A STORM  
125



*Drawn by W.M. Craig Engraved by J. Fisher R.A. Engraver to His Majesty.  
Published Jan. 1840, by Longman Hurst, Rees & Orme Paternoster Row,  
J. White & C. Fleet Street, Cadell & Davies, Strand, & P.W. Tomkins, Via Bond Street*





Vol. 10

Ships of Germany's under the



A CALM  
120  
H. G. Schmitt del. J. G. Schmitt sculp.



A SEA PIECE  
121  
L. B. Krieger del. J. G. Schmitt sculp.



A STORM  
122  
H. G. Schmitt del. J. G. Schmitt sculp.

Printed by W. M. C. King, Finsbury, London. Printed by F. & A. R. Evans, 10, St. Martin's Lane, London. Printed by J. G. Schmitt, 10, St. Martin's Lane, London. Printed by J. G. Schmitt, 10, St. Martin's Lane, London.





MANUSCRIPTS OF STAFFORD'S COLLECTION

A LADY AT HER TOILETTE  
149

Schools of Germany, Flanders, & Holland



THE INTERIOR OF A KITCHEN  
157

J. Verelst

J. Verelst



J. Van Stimpelant

THE INTERIOR OF A FARM HOUSE  
161



J. Mercurius

J. Mercurius

THE VIOLIN PLAYER  
160



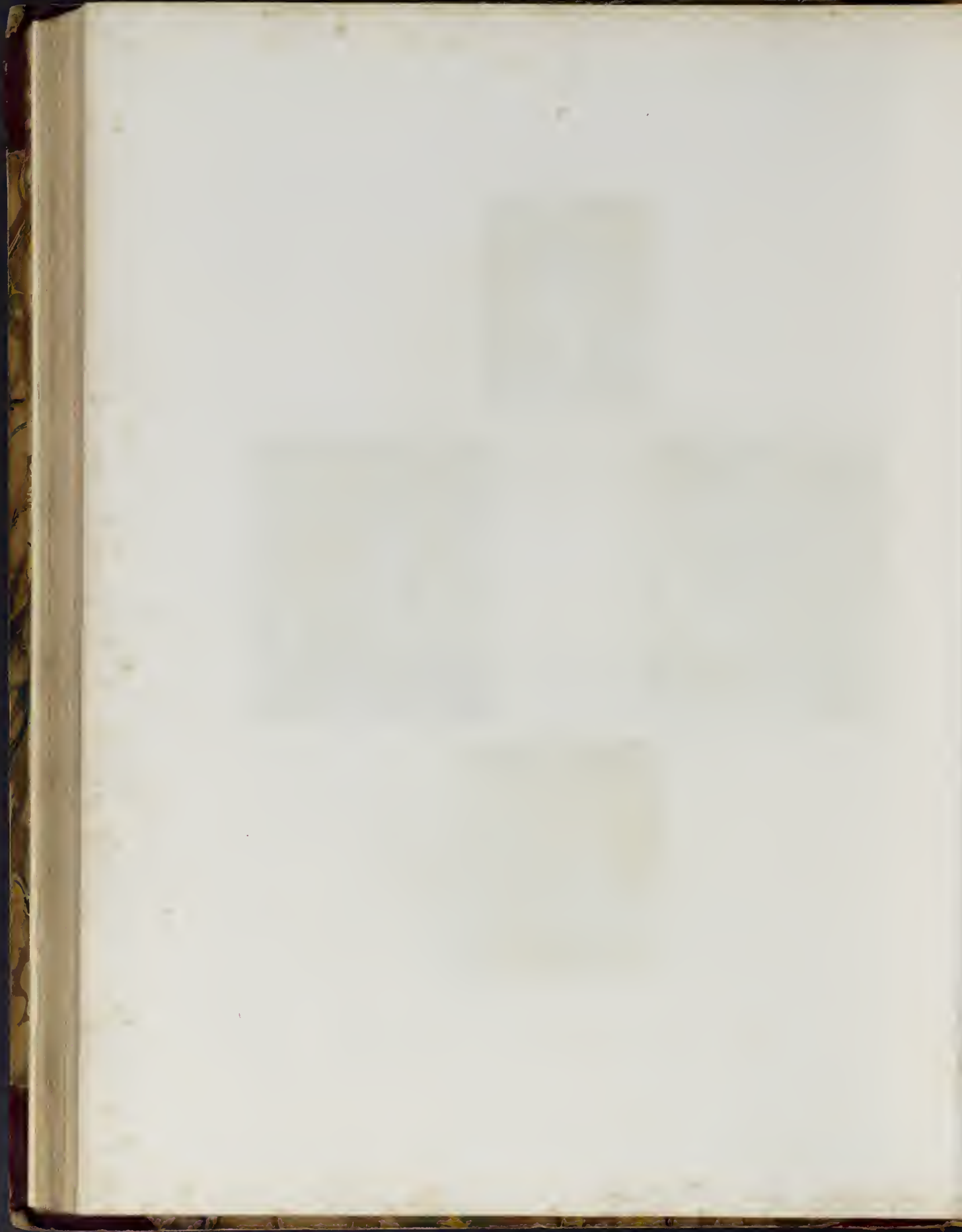
J. Mercurius

J. Mercurius

Drawn by W. M. Crat, Engraved by C. Wallen

LONDON

Printed by W. M. Crat, engraver, 11, Strand, near the Theatre; and by J. White, Cadell & Davies, 1, P. W. Temple, N. 54, New Street.

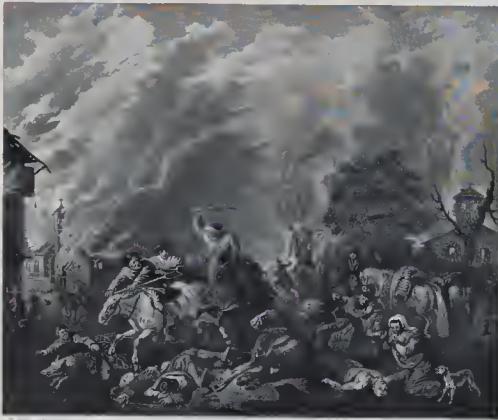


THE HISTORY OF THE GREAT BRITISH EMPIRE

A BATTLE OF THE

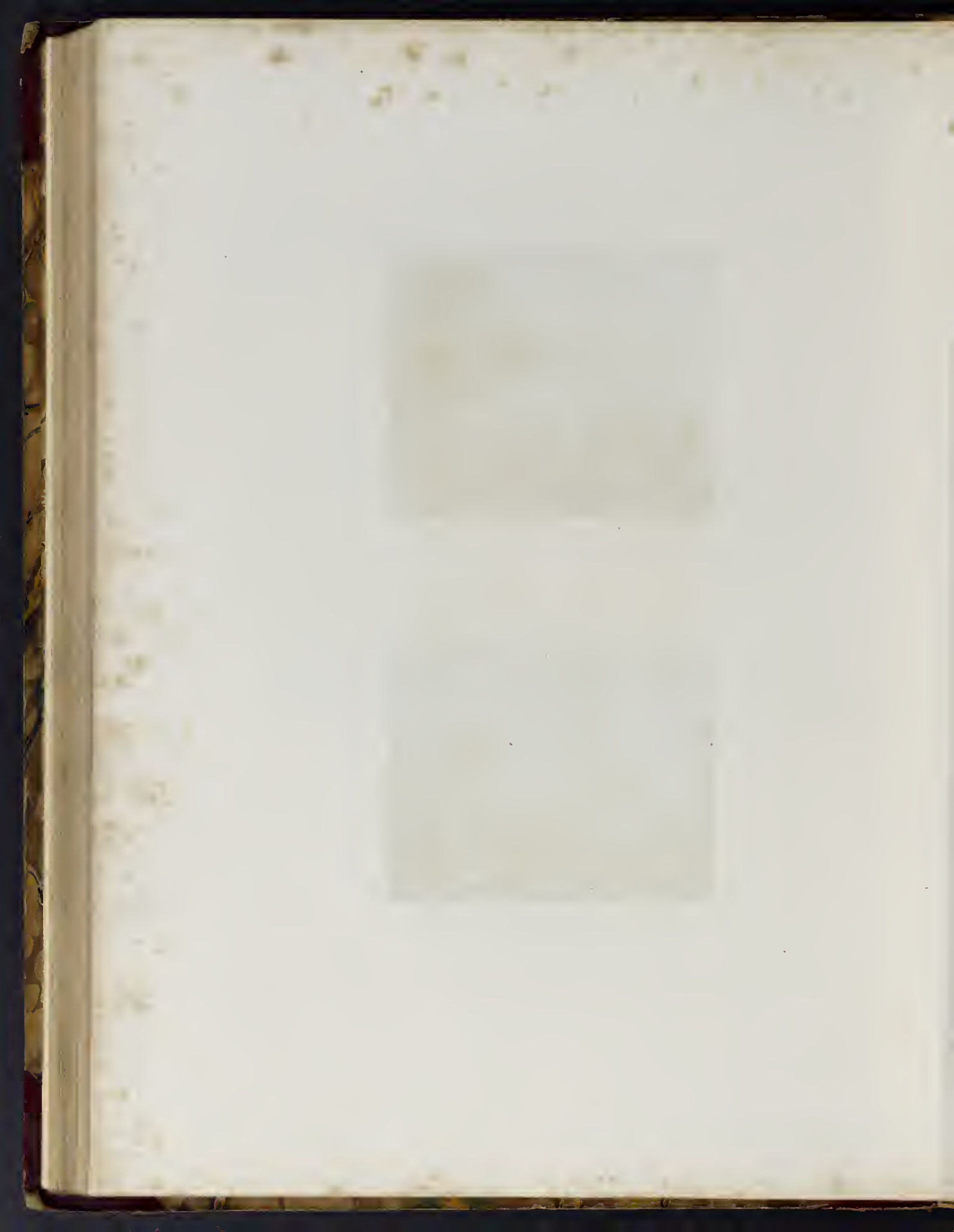


A BATTLE OF THE



Drawn by W. Verelst, Engraved by J. Smith, and Published by W. Bland, in the Strand, 1754.

Printed by W. Bland, in the Strand, 1754.





MARQUIS OF STAFFORD'S COLLECTION

*Clays the Th...*

FLOWERS  
154

*School of (orn) — Flun — & H...*

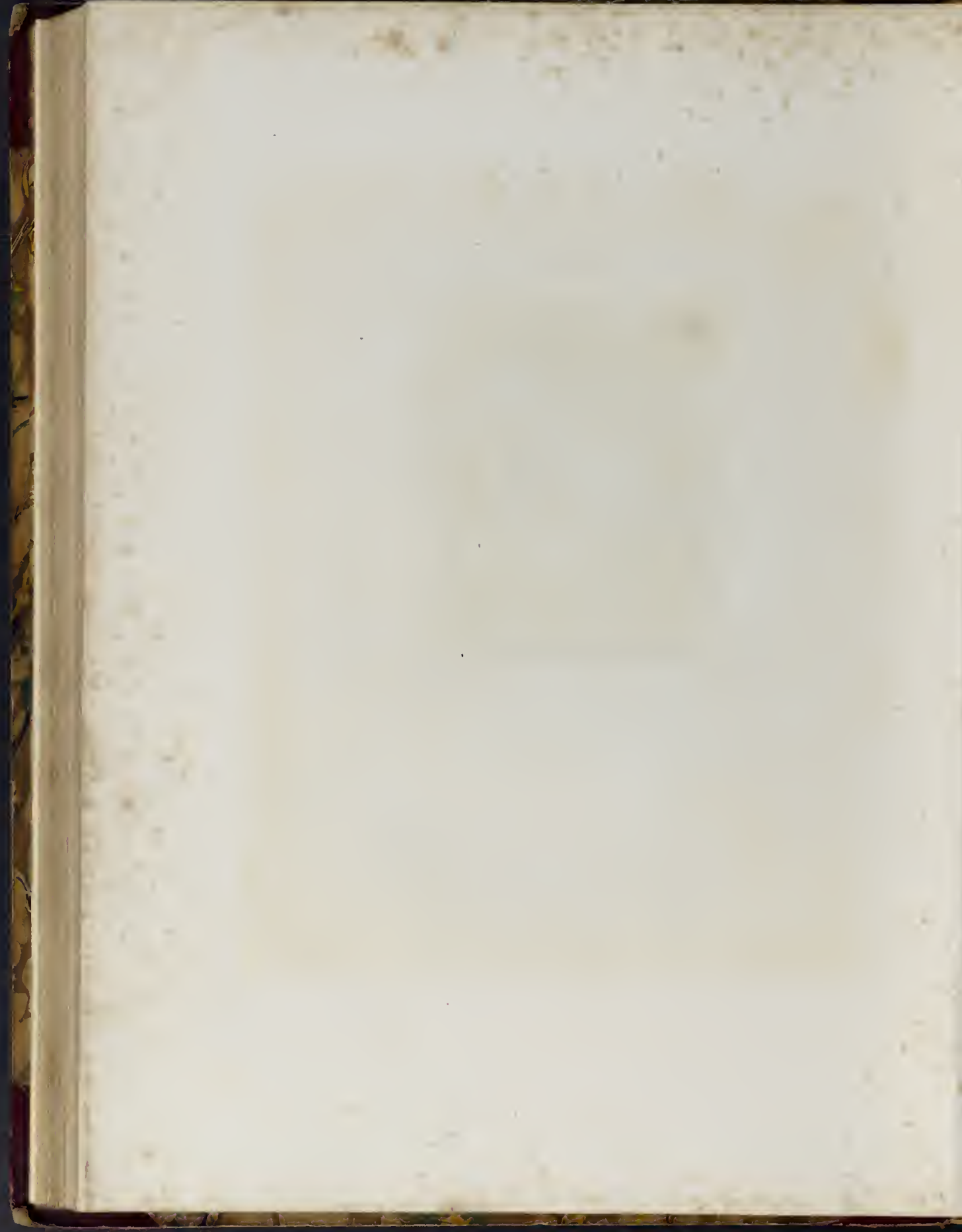


*Van H...*

*Drawn by W.M. Goussier Engraved by Elizabeth Byrne*

LONDON

*Printed and Sold by R. Bayly, in Queen-Street; R. Boscawen & Co. in Pall-mall; J. White & G. Deane, in St. Paul's Church-yard; and J. D. Colman, in Strand.*



MARQUIS OF STAFFORD'S COLLECTION

Class the Third

FRUIT & FLOWERS  
15

Schools of Germany, Flanders & Holland to v.



2. 1/2 by 1. 20/2

Drawn by W. M. C. Engraved by Elizabeth Byrne

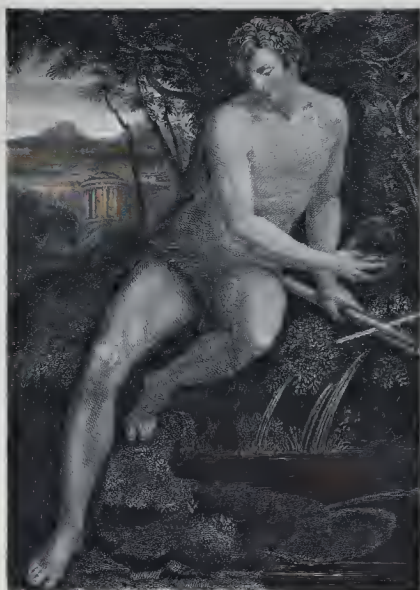
LONDON

Printed by Longman, Hurst, Rees, Orme & Brown, J. White, Cadell & Davies, A. P. W. Larkins, No. 1, New Bond Street





S<sup>T</sup> JOHN



*Louis de Vierge*

*f. 6. by 6. 2/3*





THE COLLECTION  
OF  
THE MARQUIS OF STAFFORD.

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CLASS THE FOURTH.

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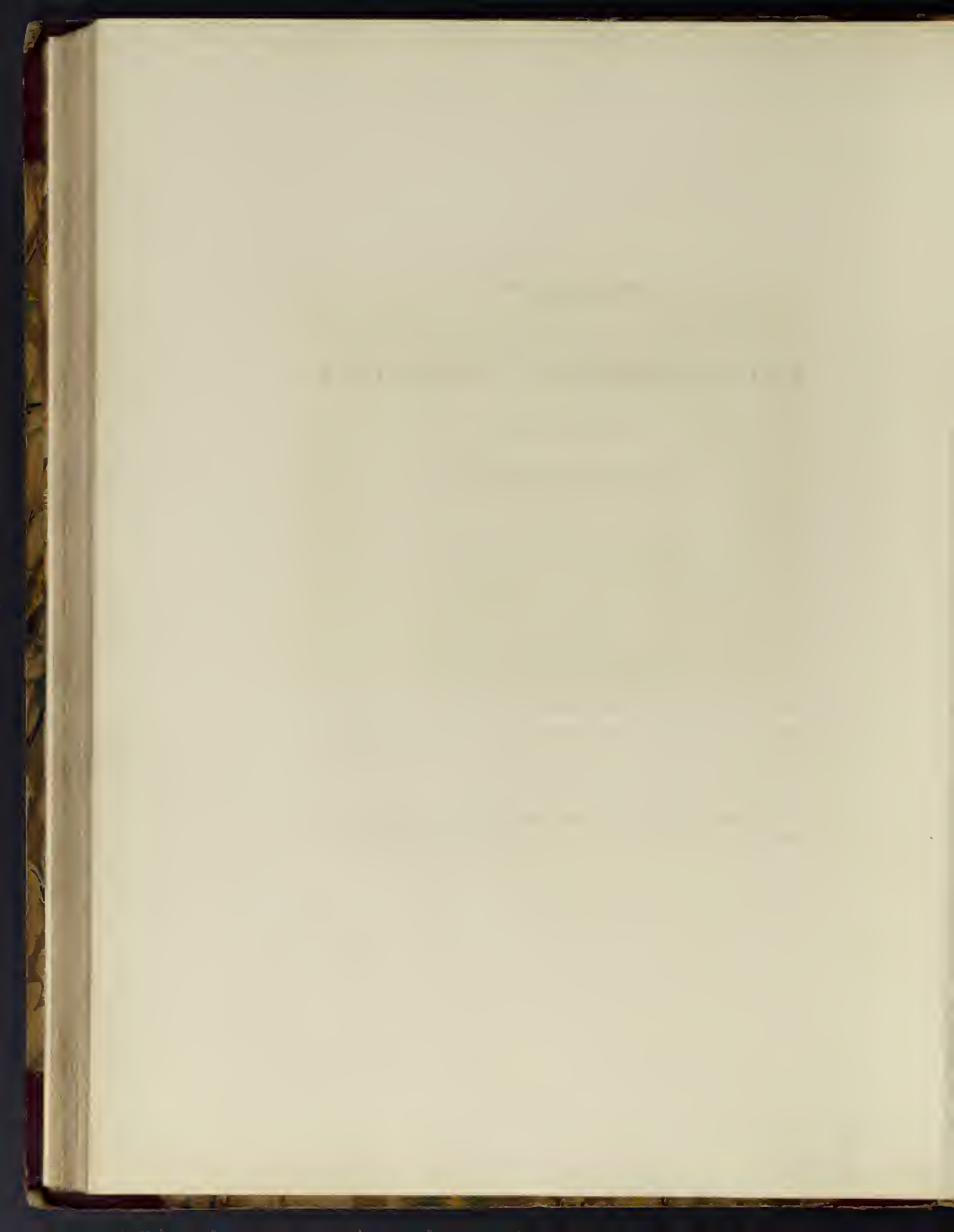
*SPANISH SCHOOL.*

LOUIS DE VARGAS. Nat. 1502. Ob. 1568.

ST. JOHN THE BAPTIST.

THIS artist was a native of Seville, in which city he is said to have been the first to introduce the *great style* of painting. He resided many years in Italy, and is commonly reported to have studied under Pierino del Vaga: the grandeur of outline exhibited in the figure before us, seems however rather to furnish ground for the conjecture, that the painter benefited by the precepts of Michael Angelo.

This picture is painted on canvass, and measures 6 feet  $2\frac{1}{4}$  inches in height, by 4 feet in width. It was formerly in the Orleans Collection.



THE HISTORY OF ST. PETER'S COLLEGE

May the 25th

SUNRISE

French school



Drawn by W. M. G. Engraved by J. Byrne

LONDON

Published December 18th by Longman, Hurst, Rees, Orme & Brown, 7 White Court, Dorset Street, No. 1, Bond Street





THE COLLECTION  
OF  
THE MARQUIS OF STAFFORD.

---

CLASS THE FIFTH.

---

*FRENCH SCHOOL.*

No. 1. JOSEPH VERNET. Nat. 1712. Ob. 1786.

SUNRISE.

VERNET, notwithstanding the reputation he enjoyed whilst living, has no real pretensions to a very eminent rank amongst those artists who have excelled in landscape or marine painting. Over anxious to amuse with variety of object, he lost sight of the dignity and simplicity of nature; and hence his pictures, though artificially composed, harmoniously coloured, and skilfully executed throughout, give him little claim to a praise beyond that of having contributed to enrich our apartments with handsome furniture. The picture before us is an agreeable specimen of his talents.

This picture is painted on canvass, and measures 3 feet  $2\frac{1}{2}$  inches in height, by 4 feet 5 inches in width.

## No. 2. VERNET.

## A SHIPWRECK.

IN respect of the mechanism of painting, this picture, like its companion before described, possesses great merit. Like it, it is deficient in character. The storm has no terrors, and consequently awakens in the mind of the spectator but little sympathy for the shipwrecked mariners, who appear to be in no danger.

This picture is painted on canvass, and measures 3 feet  $2\frac{1}{2}$  inches in height, by 4 feet 5 inches in width.

THE GREAT BRITISH EMERALD COAST

F.

A. H. H. H.

French



1801

4. 1. 1.

THE GREAT BRITISH EMERALD COAST

F.

A. H. H. H.

French



THE COLLECTION  
OF  
**THE MARQUIS OF STAFFORD.**

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CLASS THE SIXTH.

---

*ENGLISH SCHOOL.*

No. 1. WILLIAM DOBSON. Nat. 1610. Ob. 1646.

A HEAD, SAID TO BE THE PORTRAIT OF CHARLES THE FIRST.

THIS head, the features of which bear some resemblance to those of Charles, is executed with a bold pencil, and richly coloured. Its style and merit as a work of art justify the supposition that it is by Dobson.

This picture is painted on pannel, and measures 1 foot 2 inches in height, by 11 inches in width.

No. 2. SIR PETER LELY. Nat. 1617. Ob. 1680.

THE PORTRAIT OF THE COUNTESS OF MIDDLESEX.

THE head and hands are correctly drawn, and the whole is well painted. Unfortunately the white satin dress and light blue scarf, in which it is probable the lady desired to be represented, were habiliments little calculated to give delicacy and brilliancy of effect to the carnations of the face.



This picture is painted on canvass, and measures 4 feet 1 inch in height, by 3 feet 3 inches in width.

No. 3. SIR GODFREY KNELLER. Nat. 1648. Ob. 1726.

THE PORTRAIT OF A LADY.

A MODEST, unaffected portrait.

This picture is painted on pannel, and measures 1 foot 3 inches in height, by 1 foot  $\frac{1}{4}$  inch in width.

No. 3.\* ANONYMOUS.

THE PORTRAIT OF KING JAMES THE FIRST.

THE head is exceedingly well executed, but the other parts of the figure are somewhat hard. It is conjectured the picture may have been painted by George Jamesone, a Scotch artist of the time, who enjoyed considerable reputation.

This picture is painted on canvass, and measures 3 feet 10 $\frac{1}{2}$  inches in height, by 3 feet  $\frac{1}{2}$  inch in width.

No. 3.\*\* ANONYMOUS.

THE PORTRAIT OF LORD CHANCELLOR ELLESMERE.

THOMAS EGERTON, Lord Ellesmere, was the son of Sir Richard Egerton of Ridley, in Cheshire. He was raised to the office of Lord Keeper by Queen Elizabeth, May 6th, 1596, on the death of Sir John Puckering. He died on the 15th of March, 1617.

This picture is painted on canvass, and measures 3 feet 11 inches in height, by 3 feet 3 $\frac{1}{2}$  inches in width.

No. 4. RICHARD WILSON. Nat. 1714. Ob. 1782.

N I O B E.

It is remarked by Sir Joshua Reynolds, that few professed landscape painters have at any time attempted the union of landscape with historical or epic painting, without failure. Of Wilson, especially, he observes, that his landscapes were in reality too nearly resembling common nature to admit the introduction of supernatural objects; illustrating the comment by a reference to the picture now before us. "In a very admirable picture of a storm," says he, "which I have seen by his hand, many figures are introduced in the foreground, some in apparent distress, and some struck dead, as a spectator would naturally suppose, by the lightning; had not the painter injudiciously (as I think) rather chosen that their death should be imputed to a little Apollo, who appears in the sky, with his bent bow, and that those figures should be considered as the children of Niobe." This criticism on the figures is strikingly just. In all other respects the picture may be pronounced one of the artist's most capital performances.

This picture is painted on canvass, and measures 4 feet  $\frac{1}{2}$  inch in height, by 5 feet  $7\frac{3}{4}$  inches in width.

No. 5. WILSON.

LANDSCAPE AND FIGURES.

THIS little picture, if not strictly a study from nature, was doubtless painted whilst the remembrance of an accidental effect which had struck the artist in one of his evening walks, was yet fresh upon his mind. The whole bears the stamp of truth, and the simple group of peasants in the middle ground, repeating their evening orisons before the cross, is in perfect accord with the tranquil solemnity of the surrounding scenery.

This picture is painted on canvass, and measures 1 foot  $9\frac{1}{2}$  inches in height, by 2 feet  $3\frac{1}{4}$  inches in width.

No. 5.\* THOMAS GAINSBOROUGH. Nat. 1727. Ob. 1788.  
A LANDSCAPE AND CATTLE.

THE composition of this picture is extremely simple. Two cows just come to be milked are the principal objects. The whole is richly coloured, and executed with that agreeable lightness and freedom of pencilling for which the artist was ever distinguished.

THIS picture is painted on canvass, and measures 2 feet in height, by 2 feet 6½ inches in width.

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*The following Pieces are by Artists still living.*

No. 6. PHILIP REINAGLE, R. A.  
A LANDSCAPE AND FIGURES.

THIS picture is painted on canvass, and measures 2 feet 7 inches in height, by 3 feet 5 inches in width.

No. 7. JOSEPH MALLORD WILLIAM TURNER, R. A.  
A FISHING SMACK, WITH A BOAT.

THIS picture is painted on canvass, and measures 5 feet in height, by 7 feet ½ inch in width.

No. 8. SIR GEORGE BEAUMONT, BART.  
THE ENTRANCE TO CONWAY CASTLE.

THIS picture is painted on millboard, and measures 2 feet 4 inches in height, by 1 foot 11 inches in width.

## No. 9. EDWARD BIRD, R. A.

## THE DEATH OF EARL DOUGLAS.

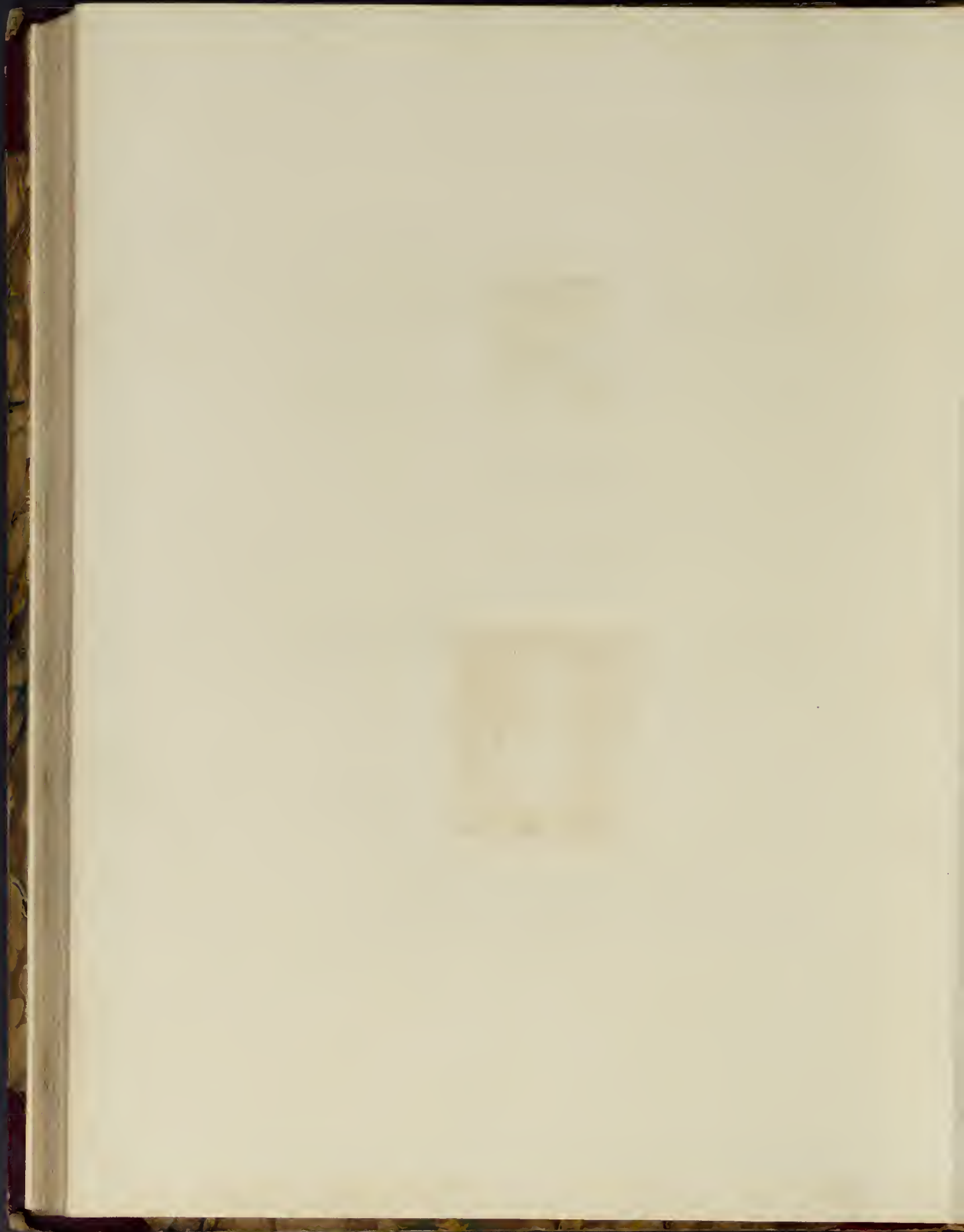
With that there came an arrow keen  
Out of an English bow,  
Which struck Earl Douglas to the heart  
A deep and deadly blow :

Who never spoke more words than these,  
' Fight on, my merry men all ;  
For why—my life is at an end,  
Lord Percy sees my fall ! '

Then leaving life, Earl Percy took  
The dead man by the hand,  
And said, ' Earl Douglas, for thy life  
Would I had lost my land. '

CHEVY CHACE.

This picture is painted on pannel, and measures 2 feet 1½ inch in height, by 3 feet in width.





MARQUEE OF STAFFORDS COLLECTION

the 1710

HARLES THE FIR

the 1710



W. Dobson

THE PORTRAIT OF A LADY

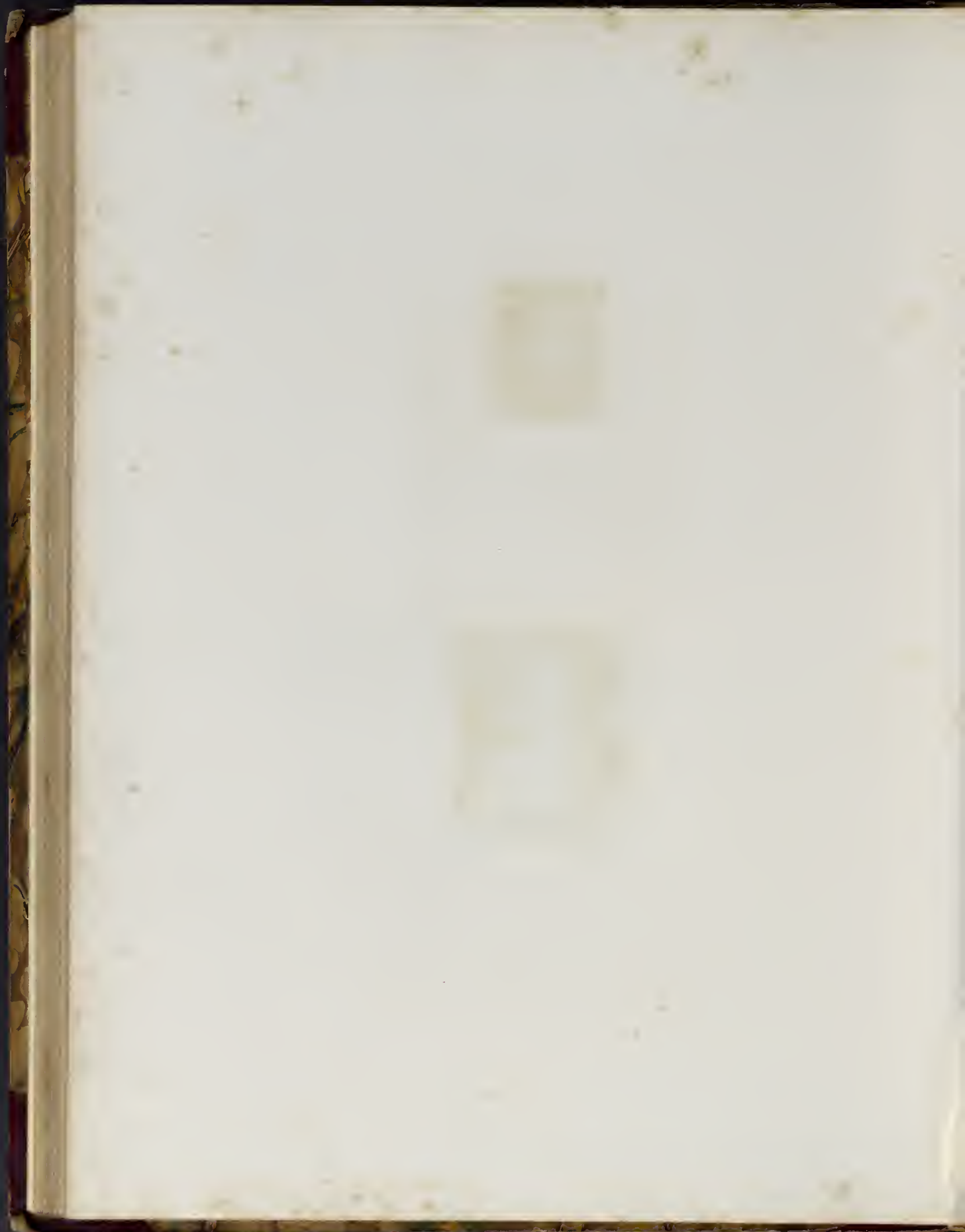


W. Kneller

Drawn by W. Kneller Engraved by W. Kneller Boston by E. Kneller

L. G. D. O. N.

Printed by Longman, Hurst, Rees, Orme & Brown, Cadell, & W. G. & W. G. & W. G.



THE HISTORY OF STAFFORDS COUNTY

by the Rev.

THE PORTRAIT OF THE COUNTESS OF MIDDLESEX

Engraved by



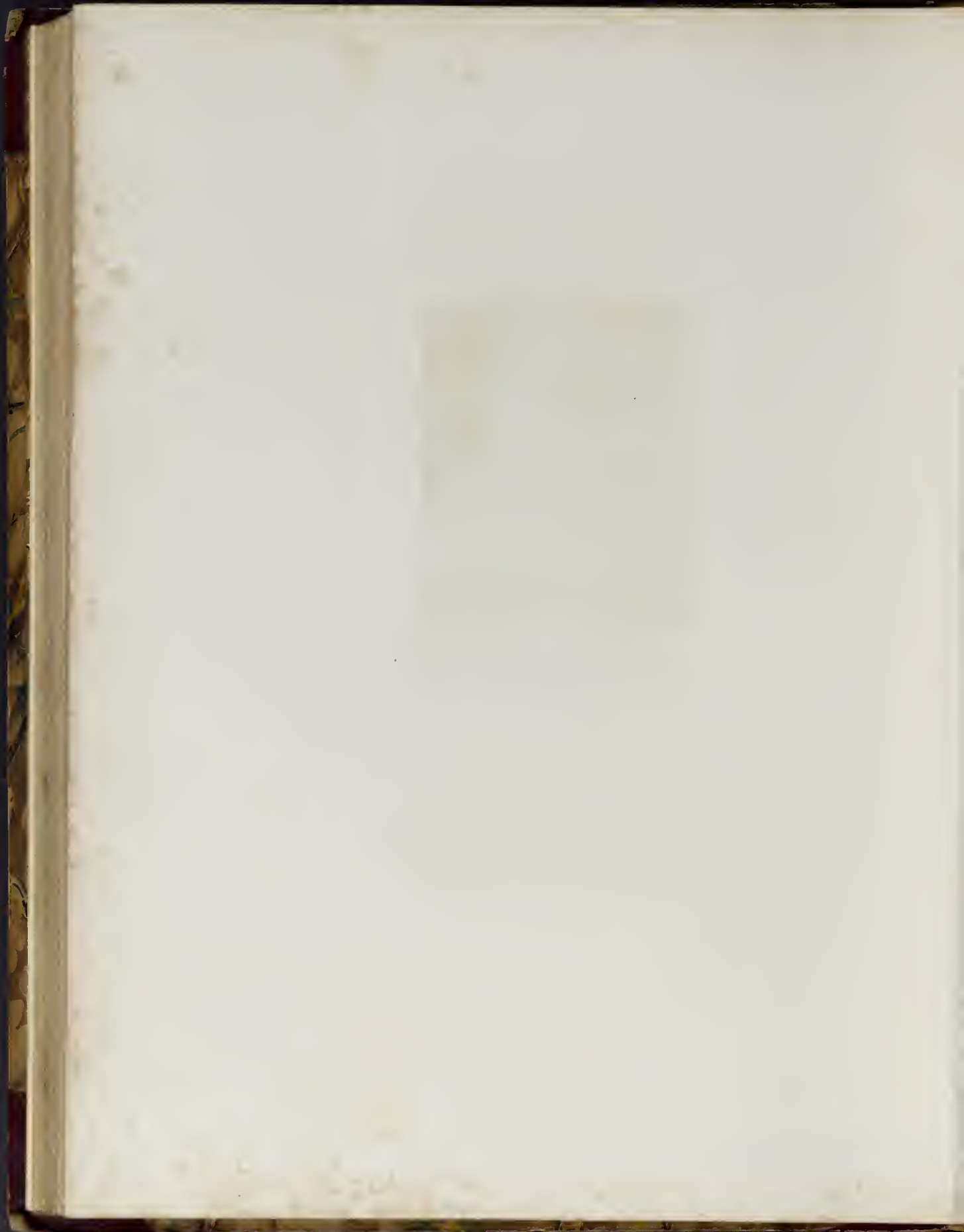
John Leech

by

Drawn by W. M. P. Engraved by P. W. Tomkins, Engraver to His late Majesty

L. O. V. D. O. V.

Printed and Sold by Chapman, Bury St. Edmunds, Brown, Cadell & Davies, & P. W. Tomkins, 54 New Bond Street



1603

JAMES THE 1<sup>st</sup>

1603



26

HANCELLOR ELLISMERE



27

Engraved by W.M. ... Engraved by F.W. Tankers ... Her Majesty ... 1603

Printed by ... Lemman Hurst ... & Brown, J. White, Cadell, Davies & F.W. Tankers ... Street





THE GARDEN OF THE GODS



THE GARDEN OF THE GODS



NOTES OF STAFFORD'S COLLECTION

No. 101

LANDSCAPE & FIGURES

Schools of Great Britain



A. Wilson

1764

LANDSCAPE & FIGURES



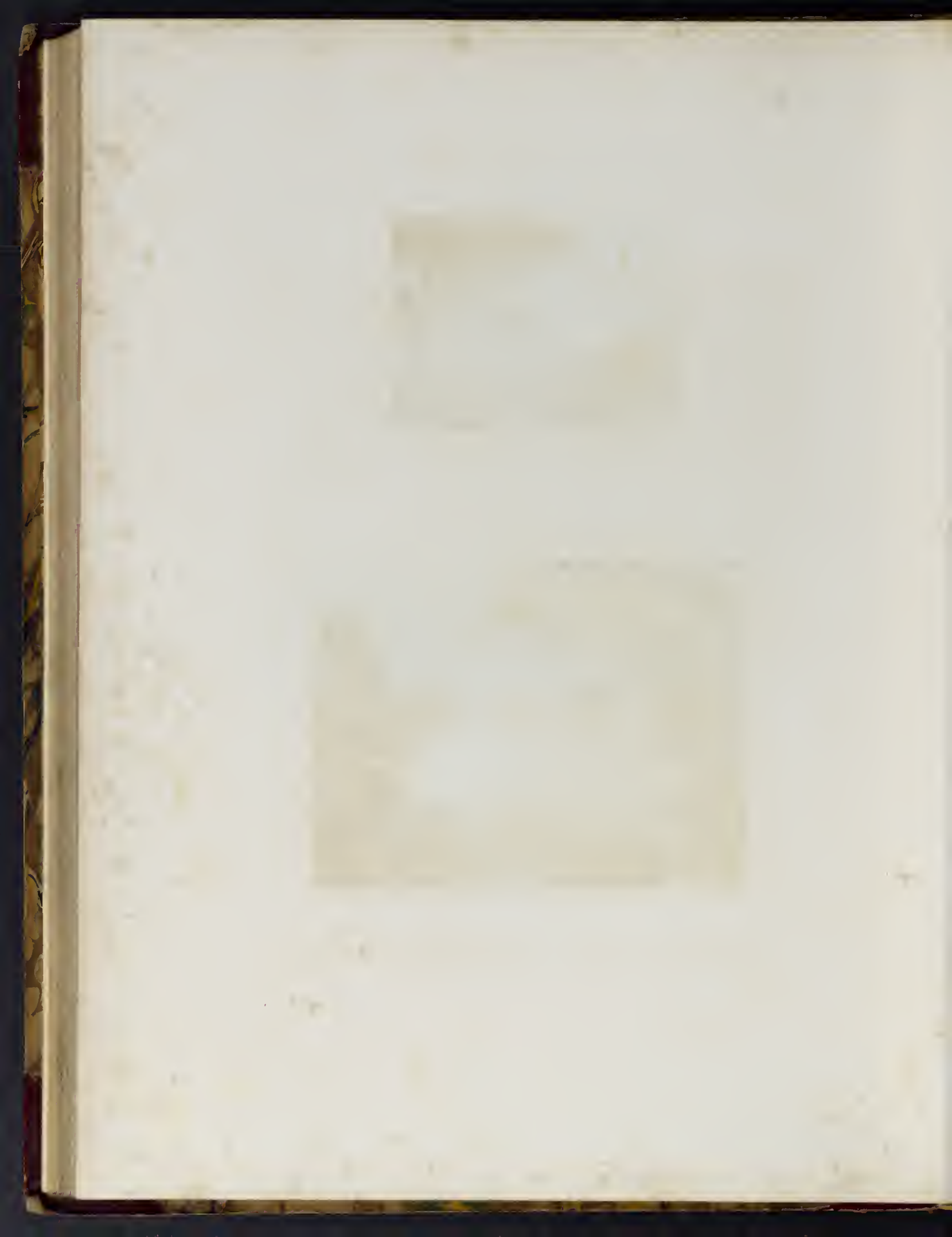
Keston

b.

Drawn by W.M. Craig Engraved by S. Muddiman

L. O. V. D. O. V.

Published April 1864, by Longman Hurst, Rees, Orme & Brown, J. White, Cadell & Davis, W. Lee, and J. Van Nostrand





*Winds to the South*

A FISHING SMACK WITH A BOAT

*Winds to the North*

7



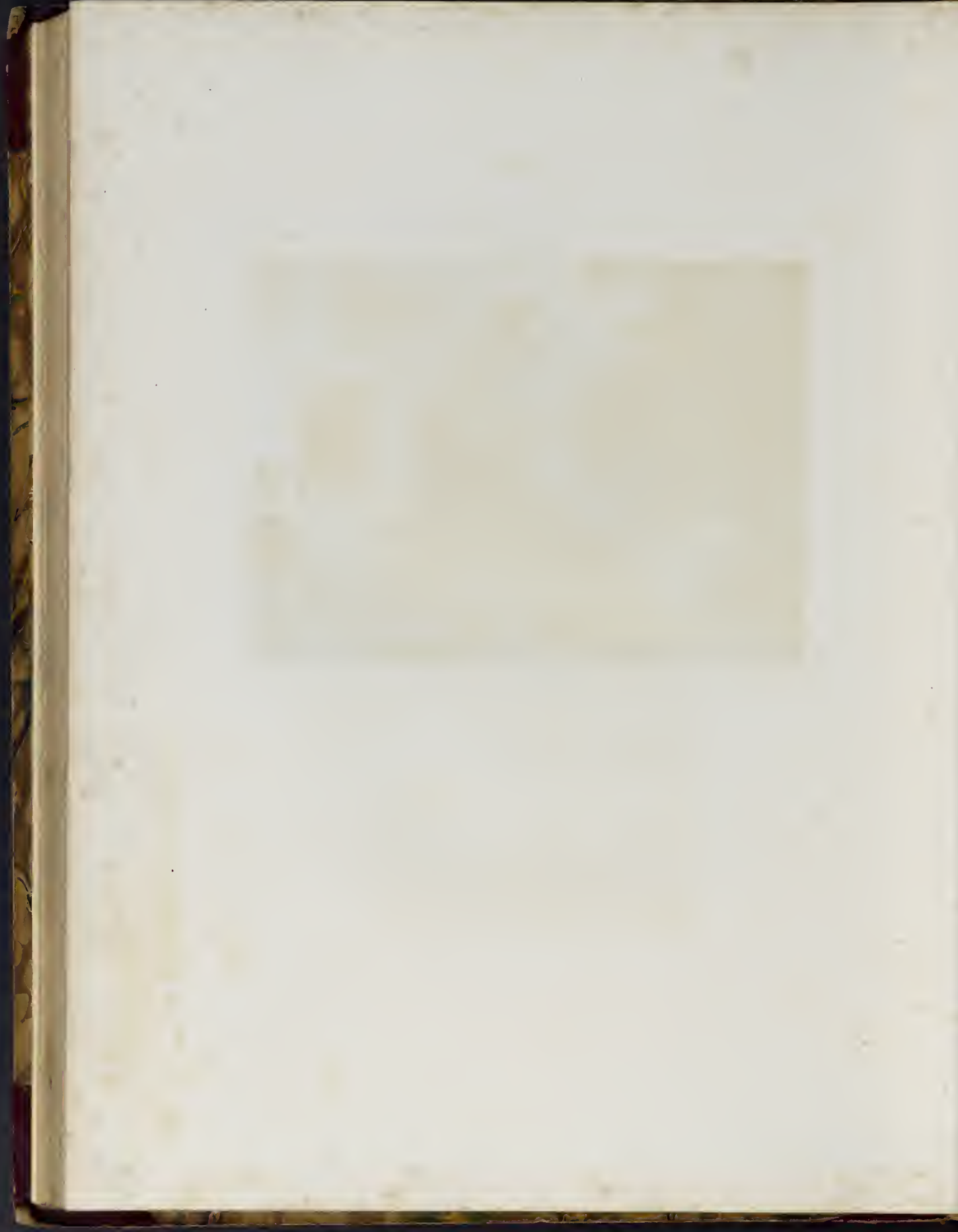
L.M.W. 7. RA

1842

*Drawn by W.M. C. Engraved by J. P. Fittler, A.R.A. Engraver of His Majesty's*

*LONDON*

*Published July 1<sup>st</sup> 1842, by Longman, Hurst, Rees, Orme, & Brown, J. White, Colwell & Davies, CPW, London, & New Bond Street*



MARQUIS OF STAFFORD'S COLLECTION.

*after the north*

THE ENTRANCE TO CONWAY CASTLE

*after the north*



LANDSCAPE & CATTLE



Drawn by W M Craig Engraved by J H Wright  
LONDON

Published Sept 2 1810 by Longman, Hurst, Bess Urme & Brown, J White, Cordell & Davies, & P W Tomkins, No. New Bond street





*After the Death*

THE DEATH OF EARL DOUGLAS

*Engraved*



*Edw. Bird. R.A.*

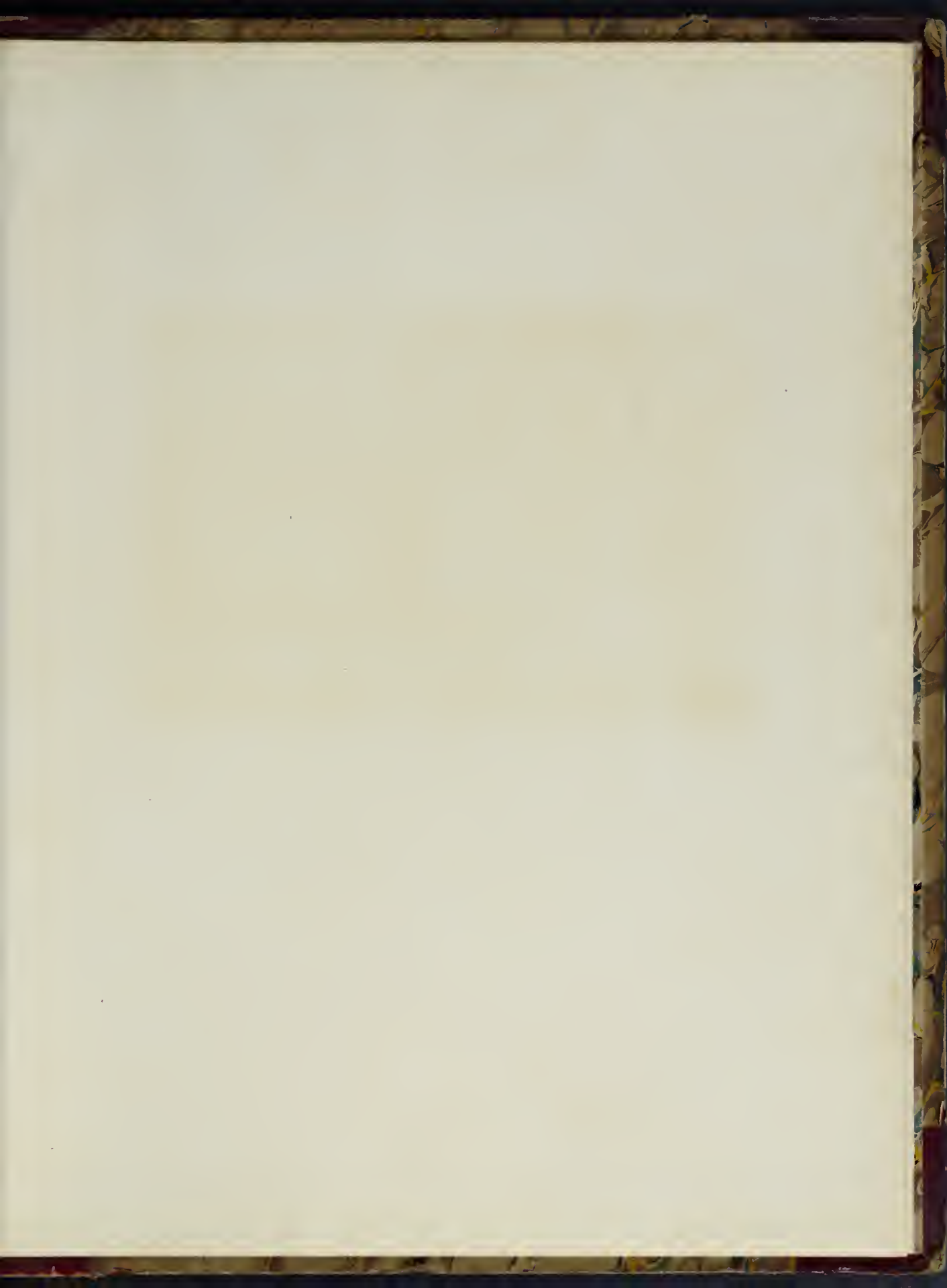
*Printed by W.M. G. & Co. 15, Abchurch Lane, London.*

*London 1843.*

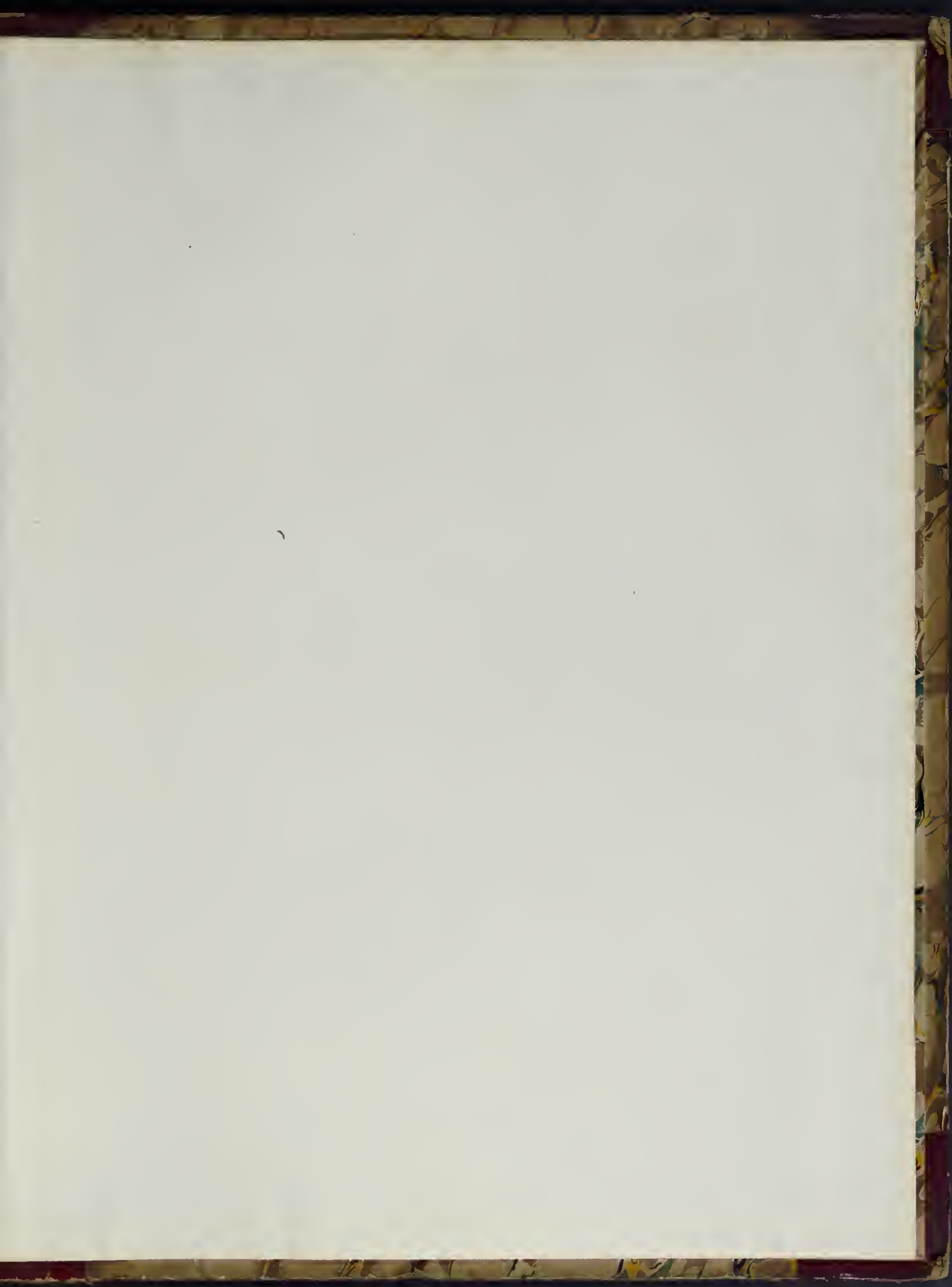
*Published by subscription, in 10 parts, at the rate of 10s. per part, by W. M. G. & Co. 15, Abchurch Lane, London.*



















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