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ITALIAN SCHOOLS.

TUSCAN AND UMBRIAN.

GIOTTO DI BONDONE (1276-1337).

GiOTTO was the first artist to free himself from the formal style of Byzantine art, and to give action and expression to his figures.

1. Dante Alighieri (1265-1321).

This portrait of the great Italian poet is in a fresco painted on a wall of the Chapel of the Bargello, or Palace of the Podestà, Florence, about 1300. It is mentioned by Vasari as the first successful attempt at portraiture after the revival of art. It was covered with whitewash for many years, and was discovered in 1840.

MASACCIO (1401-1428).

Masaccio first practiced the modelling of forms, and succeeded in the art of raising his figures from the flat surface.

2. Portrait of an Old Man. *Uffizi, Florence.*

PIERO DELLA FRANCESCA (1416-1492).

He first established the rules of perspective.

3. Federigo di Montefeltro, Duke of Urbino, and Battista Sforza, his wife.

These portraits are executed "with the utmost precision of drawing and minuteness and softness of method." (Kugler.) *Uffizi, Florence.*

MELOZZO DA FORLÌ (1438-1494.)

He was an architect as well as a painter, and is noted for his skill in perspective.

4. Sixtus IV. giving audience to Platina.

Sixtus IV., Pope from 1471 to 1484, founded the Vatican library, and made Platina librarian. Sixtus IV. seated, Platina kneeling, Cardinals Pietro Riaria and Guillano della Rovere in background between the Pope and Platina. A fresco transferred to canvas, painted 1475-80.

Vatican, Rome.

SANDRO BOTTICELLI (1447-1510).

His pictures show much imagination and poetic feeling. He represents motion in a wonderful manner.

5. Lucrezia Tornabuoni. *Staedel Museum, Frankfort.***DOMENICO GHIRLANDAJO (1449-1494).**

Ghirlandajo introduced many portraits of contemporaries into his pictures. They are dignified figures in the costume of their time.

6. Portraits of Marsilio Ficini, Cristofano Landino, Gentile de' Benchi Bishop of Arezzo, and Politian tutor to the children of Lorenzo de' Medici, and Canon of Florence.

Detail of a fresco. *Church of S. Maria Novella, Florence.*

7. Francesco Pitti nei Tornabuoni.
*Church of S. Maria Novella, Florence.*8. Francesco Sassetti. *Church of S. Trinità, Florence.*9. Neri Corsi, wife of Francesco Sassetti.
*Church of S. Trinità, Florence.***FRANCESCO FRANZIA (1450-1517).**

His portraits are distinguished by their clear outline and minuteness of detail.

10. The Evangelist Scappi. *Uffizi, Florence.***LEONARDO DA VINCI (1452-1519).**

Painter, sculptor, architect, engineer, physiologist, author and musician. He was so fastidious in art that he left only half a dozen pictures, but they are among the most noted in the world.

11. **Mona Lisa.**

A beautiful Neapolitan, the third wife of Zanobi Giocondo. Leonardo was four years in painting her portrait, and, it is said, that he always had some one sing or play to her as she sat to him that she might retain her sweet expression. This picture was sold to Francis I. for four thousand golden crowns (about \$9,000), an enormous sum in those days. *Lowvre, Paris.*

FRA BARTOLOMEO (1475-1517).

The best colorist of the Florentine School. His pictures have much dignity and noble feeling.

12. **Savonarola (1452-1498).**

The great Dominican preacher and reformer.

Museum of St. Mark, Florence.

RAPHAEL SANZIO (1483-1520).

Raphael "represents a refinement of feeling and form unattained before, and unequalled since his time." (Kugler.)

13. **Portrait of Raphael.**

Painted for his friends in Urbino about 1506, and left with them as a souvenir. *Uffizi, Florence.*

14. **Julius II.**

Pope from 1503 to 1513. The warlike Pope who was the patron of Raphael and Michael Angelo. *Uffizi, Florence.*

15. **Cartoon for the portrait of Julius II.**

Observe the rows of pinholes for transferring the outline to canvas. *Corsini Palace, Florence.*

16. **Leo X. and his Secretaries, Cardinal Giulio de' Medici, and Cardinal de Rossi.**

Giovanni de' Medici, son of Lorenzo the Magnificent, was Pope under the title of Leo X. from 1513 to 1521. Painted about 1518. *Pitti, Florence.*

17. **Giuliano de' Medici.**

Duke of Nemours, and son of Lorenzo de' Medici. The photograph is from a copy of a lost original in the collection of the late Grand Duchess Marie of Russia.

Quarto, near Florence.

18. Cardinal Bibiena (1470–1520).

Diplomatist and patron of art; author of "Calandra," the earliest comedy in prose written for the Italian stage. Raphael was to have married his niece. *Pitti, Florence.*

19. Portrait of a Cardinal.

Perhaps Cardinal Cibo, a nephew of Leo X.

Prado, Madrid.

20. Baldassare Castiglione (1478–1529).

Man of letters, diplomatist and soldier. Author of "Del Cortigiano," a treatise on the duties of a courtier, which is one of the classics of the sixteenth century. Portrait painted 1516. *Lowvre, Paris.*

21. An Old Man.

Said to be a portrait of Jacopo Sannazaro (1458–1530), an Italian poet of noble family, the author of "Arcadia."

Hermitage, St. Petersburg.

22. Phedra Inghirami (1470–1516).

Tommaso Inghirami, called Phedra and sometimes Cicero from his profound knowledge of Latin, a politician and scholar. He was made Librarian of the Vatican by Julius II., and later Secretary of the Sacred College. This portrait was ordered by Leo X.

Pitti, Florence.

23. Giovanna of Arragon.

The daughter of Ferdinand of Arragon, Duke of Montalto, and the wife of Ascanio Colonna. This portrait was ordered by Cardinal Bibiena as a present to Francis I. Painted 1518, partly by Giulio Romano. *Lowvre, Paris.*

24. Bindo Altoviti.

A Florentine banker, and a friend of Raphael. Painted in Rome 1512. *Pinakothek, Munich.*

25. Portrait of a Youth. *Louvre, Paris.*
26. The Violin Player.
A study from the picture in the Sciarra Colonna Palace,
Rome. *Academy of St. Luke, Rome.*
27. Angiolo Doni.
Painted about 1504. *Pitti, Florence.*
28. Maddalena Strozzi Doni.
This portrait shows the influence of Leonardo.
Pitti, Florence.
29. Portrait of a Lady. *Uffizi, Florence.*
30. The Fornarina.
Formerly thought to be a portrait of Raphael's mistress.
Barberini Palace, Rome.

ANDREA DEL SARTO (1486-1531).

His execution was so fine that he was called by the Italians "The faultless painter." He was a master of chiaroscuro, and his coloring is peculiarly rich.

31. Portrait of Andrea del Sarto.
National Gallery, London.
32. Lucretia Fedè.
The wife of Andrea del Sarto, and the model for most of
his pictures. *Prado, Madrid.*
33. Lucretia Fedè. *Windsor Castle.*

VENETIAN.

GIOVANNI BELLINI (1428-1516).

"The mighty Venetian master, who alone of all the painters of Italy united purity of religious aim with perfection of artistical power." (Ruskin.)

34. The Doge Leonardo Loredano.
Doge from 1501 to 1521. Under his rule Venice was one
of the great powers of Europe.
National Gallery, London.

ANDREA MANTEGNA (1431-1506).

Mantegna's power in drawing the human figure is almost unrivalled. His works show the influence of antique art.

35. Elizabeth, wife of Guidobaldo da Montefeltro.
Uffizi, Florence.

TITIAN (1477-1576).

Titian, called "the divine," is supreme as a colorist. "It is his glory to offer nothing over-prominent, and to keep in all things the middle path of perfection." (Cook's Handbook).

36. Portrait of Titian.
Painted probably about 1562. *Prado, Madrid.*
37. Lavinia, daughter of Titian.
In dress of white silk. She married Cornelio Sarcinelli of Sarravelle in 1555, and died in 1560.
Royal Gallery, Dresden.
38. Lavinia, daughter of Titian.
In green velvet dress. Painted about 1558.
Royal Gallery, Dresden.
39. Salome carrying the head of John the Baptist.
Said to be a portrait of Titian's daughter.
Prado, Madrid.
40. Charles V. on the field of Mühlberg.
Battle fought 1547. Before its restoration this was considered the finest equestrian portrait in the world.
Prado, Madrid.
41. The Empress, Dona Isabella of Portugal.
Wife of the Emperor, Charles V. *Prado, Madrid.*
42. Philip II.
King of Spain from 1556 to 1598. This portrait, painted at Augsburg in 1550, when Philip was twenty-four years old, was sent to England in 1553, when Charles V. preferred the suit of Philip to Mary Tudor, Queen of England.
Prado, Madrid.

43. Mary of Arragon, and her husband Gen. Davalos, Marquis del Vasto (1502-1546).
Davalos was a General of the Emperor Charles V., and the patron of poets and artists. *Louvre, Paris.*
44. The Address of Gen. Davalos to his Soldiers.
Painted about 1541. Francesco Ferrente, the son of Davalos, holds his father's helmet. *Prado, Madrid.*
45. Alphonzo I., Duke of Ferrara.
This portrait was greatly admired by Michael Angelo. *Prado, Madrid.*
46. Alphonzo I., Duke of Ferrara, and Laura de' Dianti.
Painted about 1530. *Louvre, Paris.*
47. Catharine Cornaro.
A Venetian lady of rank, who married James II., King of Cyprus. *Uffizi, Florence.*
48. The Duchess of Urbino.
Eleonora Gonzaga, sister of the Duke of Mantua, and wife of Francesco Maria della Rovere, Duke of Urbino, man of letters and a nephew of Pope Julius II. *Uffizi, Florence.*
49. Paul III.
Pope from 1534 to 1549. He excommunicated King Henry VIII. in 1535: *Hermitage, St. Petersburg.*
50. Cardinal Antonio Pallavicini.
Hermitage, St. Petersburg.
51. Francis I.
King of France from 1515 to 1547. *Louvre, Paris.*
52. Portrait called "The Man with the Glove."
Louvre, Paris.
53. Portrait of an Unknown Man. *Louvre, Paris.*

54. Pietro Aretino (1492-1557).

The celebrated Italian poet and satirist. *Pitti, Florence.*

55. Ippolito de' Medici.

Cardinal and soldier, a son of Guiliamo de' Medici.

Pitti, Florence.

56. Portrait of a Lady.

Called "La Bella di Titiano."

Pitti, Florence.

57. An Unknown Man.

Pitti, Florence.

PARIS BORDONE (1500-1570).

A pupil of Titian. He was in great vogue as a lady's portrait painter, and was invited to France to paint the ladies of the Court.

58. Portrait of a Lady.

A young girl of the Brignole family of Genoa, aged eighteen, according to the inscription.

National Gallery, London.

IL MORETTO (1498-1555).

His portraits are distinguished by their poetic insight, and by the silvery tone of their coloring. Most of his works are in Brescia.

59. An Italian Nobleman.

Count Sciarra Martinengo Cesaresco, of a noble Brescian family which is distinguished at the present day. He died fighting in France in the campaign which ended in the defeat of the Huguenots at the battle of Moncontour, in 1569.

National Gallery, London.

60. An Italian Nobleman.

National Gallery, London.

MORONI (1525-1578).

Titian said of him that no better face painter existed, and Morelli says, "No portrait painter ever placed the human face upon canvas with more fidelity, although his portraits have all a more or less prosaic look."

61. An Italian Ecclesiastic.

Ludovico di Terzi, Canon of Bergamo.

National Gallery, London.

62. A Lawyer. *National Gallery, London.*
63. A Tailor. *National Gallery, London.*
64. A Dominican Lay-Brother.
Staedel Museum, Frankfort.
65. Giovanni Antonio Pantera.
Author of a poem called "La Monarchia di Cristo,"
which was dedicated to Francis I. and published 1535.
Uffizi, Florence.
66. Portrait of an Unknown Man. *Uffizi, Florence.*

PAOLO VERONESE (1528-1588).

He painted the Venice of his time with all its material magnificence and pride of life.

67. The Family of Darius.
Alexander the Great receiving the submission of the
Persian King Darius. The figures are portraits of the
Pisani family. Mr. Ruskin calls this picture "the most
precious Paul Veronese in the world."
National Gallery, London.
68. Madonna with portraits of the Cocina family.
Royal Gallery, Dresden.

TINTORETTO (1518-1594).

The last great artist of the Venetian School. He is the most imaginative of
painters, but his execution is very unequal.

69. Portrait of Tintoretto. *Louvre, Paris.*
70. The Venetian General, Sebastiano Veniero.
Doge from 1576 to 1578, and commander of the fleet at
the battle of Lepanto, 1572. *Prado, Madrid.*
71. Portrait of an Unknown Man. *Prado, Madrid.*
72. Portrait of a Warrior. *Prado, Madrid.*
73. Portrait of a Young Lady. *Prado, Madrid.*
74. Portrait of an Unknown Man.
Hermitage, St. Petersburg.

SPANISH SCHOOL.

ALONSO SANCHEZ COELLO (?-1590).

The first distinguished portrait painter of Spain.

75. The Infanta Isabel-Clara-Eugenie.

Daughter of Philip II. and wife of the Archduke Albert of Austria. *Prado, Madrid.*

76. A Princess of the House of Austria. *Prado, Madrid.*

JUAN PANTOJA DE LA CRUZ (1551-1609).

A pupil of Coello whom he succeeded as court painter to Philip II. His drawing is good and his style remarkable for care and finish.

77. Philip II.

King of Spain from 1556 to 1598. Portrait painted when Philip was about sixty years old. *Prado, Madrid.*

VELASQUEZ (1599-1660).

"Velasquez is emphatically a painter of men; his color is faithful but subdued. For truth and life conferring power he carries everything before him." (Ford). "What we are all attempting to do with great labor, Velasquez does at once." (Sir Joshua Reynolds.)

78. Philip IV.

King of Spain from 1621 to 1665. *Prado, Madrid.*

79. Philip IV.

In a shooting dress. *Prado, Madrid.*

80. Equestrian Portrait of Queen Isabella de Bourbon.

Daughter of Henry IV. of France, and first wife of Philip IV. of Spain. *Prado, Madrid.*

81. Prince Don Balthazar Charles.

Son of Philip IV. Painted when he was six years old. *Prado, Madrid.*

82. Equestrian Portrait of Prince Don Balthazar Charles.

Prado, Madrid.

83. "Las Meninas," or The Maids of Honor.
 Velasquez is painting the portrait of the little Princess Margarita Maria, daughter of Philip IV.; the dwarfs Barbola and Pertusato are playing with dog; in background, Don Joseph Nieto, the Queen's quartermaster. Painted, 1656. *Prado, Madrid.*
84. Prince Don Ferdinand of Austria.
 A brother of Philip IV. *Prado, Madrid.*
85. The Infanta Dona Maria.
 Queen of Hungary and sister of Philip IV. *Prado, Madrid.*
86. The Duke of Olivarez (1587-1643).
 Prime Minister of Philip IV. Painted about 1613. *Hermitage, St. Petersburg.*
87. Equestrian portrait of the Duke of Olivarez.
Prado, Madrid.
88. Portrait of a Sculptor.
 Probably Alonso Cano (1601-1667), painter, sculptor, and architect. Called the "Michael Angelo of Spain." *Prado, Madrid.*
89. Don Antonio.
 An English dwarf of Philip IV. with a mastiff. Ruskin says of the dogs of Velasquez, "He has made some of them nearly as grand as his surly Kings." *Prado, Madrid.*
90. Portrait of an old man called "Æsop."
Prado, Madrid.
91. Head of Æsop. *Prado, Madrid.*
92. Old man called "Menippus." *Prado, Madrid.*
93. Portrait of a Woman. *Prado, Madrid.*
94. The Surrender of Breda (1625).
 Picture known as "Las Lanzas." The Marquis of Spinola is receiving the keys of the fortress of Breda
 **

from the Governor, Justin of Nassau. Portrait of Velasquez at right with plumed hat. "This is perhaps the finest picture of Velasquez." (Ford).

Prado, Madrid.

95. Pope Innocent X.

Jean Baptiste Pamfili, Pope from 1644 to 1655. This is a study for the portrait in the Pamfili Doria Palace, Rome, which was carried through the streets in triumphal procession when it was finished.

Hermitage, St. Petersburg.

SCHOOLS OF GERMANY AND THE NETHERLANDS.

HANS MEMLING (About 1425-1495).

Memling painted with earnest feeling, and careful finish of detail. His color is good, but very thin.

96. The Man with a Red Cap. *Staedel Museum, Frankfurt.*

ALBRECHT DÜRER (1471-1528).

Dürer's drawing is full of life and character, and his color has a peculiar brilliancy. He was sometimes fantastic, but he had a most earnest feeling in art.

97. Portrait of Albrecht Dürer.

According to the inscription this portrait was painted when the artist was twenty-six years old. Dated 1498.

Uffizi, Florence.

GEORGE PENCZ (1500-1550).

A pupil of Dürer. His portraits are distinguished for freedom of drawing and warm coloring.

98. Erasmus (1467-1536).

The great scholar and theologian.

Windsor Castle.

HANS HOLBEIN, THE YOUNGER (1497-1543).

His portraits possess a close adherence to nature, a dignified repose, and careful attention to detail. He was for many years in the service of Henry VIII.

99. **Portrait of Hans Holbein.**

Painted when he was forty-five years old.

Uffizi, Florence.

100. **The Wife and two Children of Hans Holbein.**

Dated 1526.

Gallery, Basle.

101. **Henry VIII.**

King of England from 1509 to 1547.

Windsor Castle.

102. **Anne Boleyn.**

Second wife of Henry VIII., beheaded 1536.

Gallery Czartoryski, Paris.

103. **Anne of Cleves.**

Fourth wife of Henry VIII. Died 1557.

Louvre, Paris.

104. **Portrait of a Princess.**

Christina of Denmark, widow of the Duke of Milan. Painted when she was sixteen for Henry VIII. who sought her in marriage after the death of Jane Seymore.

National Gallery, London.

105. **Hubert Morett.**

Goldsmith of Henry VIII. Painted 1538.

Royal Gallery, Dresden.

106. **Robert Cheseman.**

Falconer of Henry VIII., aged forty-eight. Painted 1533.

Museum, The Hague.

107. **Thomas Howard, Duke of Norfolk (1488-1554).**

Lord High Marshal and Treasurer of England, and the uncle of Anne Boleyn.

Windsor Castle.

108. **Dr. Stokesley.**

Bishop of London in 1530. Waagen says of this picture
 "It has an unusual softness; one of Holbein's finest por-
 traits." *Windsor Castle.*

109. William Warham (1460–1532).
 Archbishop of Canterbury and Lord Chancellor.
Lowre, Paris.
110. Sir Henry Guildford. *Windsor Castle.*
111. Sir Richard Southwell.
 Master of Artillery under Queen Elizabeth.
Lowre, Paris.
112. Sir George of Cornwall. *Staedel Museum, Frankfort.*
113. Sir Thomas More (1480–beheaded 1535).
 Lord Chancellor, and the author of "Utopia."
Gallery Czartoryski, Paris.
114. Erasmus (1467–1536).
 Scholar and theologian. *Hermitage, St. Petersburg.*
115. Erasmus. *Lowre, Paris.*
116. Ulrich Zwingli (1484–1531).
 The great Swiss reformer. *Uffizi, Florence.*
117. Don John of Austria.
 Natural son of Charles V., distinguished in the service
 of Philip II. *Gallery Czartoryski, Paris.*
118. Portrait of a Man and a Child.
Staedel Museum, Frankfort.
119. Sir Thomas and his son John Godsalua.
 Dated 1528. *Royal Gallery, Dresden.*
120. Boniface Amerbach.
 A friend of Holbein, who made the collection of his
 pictures which is at Basle. *Gallery, Basle.*

121. A Lady of the Family of Offenburg. *Gallery, Basle.*
122. Jean Froben, Printer. *Gallery, Basle.*
123. Jacque Meier.
Burgomaster of Basle. *Gallery, Basle.*
124. Dorothée Kannengiesser.
The wife of Jacque Meier. *Gallery, Basle.*
125. A Young Woman. *Museum, The Hague.*
126. An Old Man. *Prado, Madrid.*
127. An Unknown Man. *Hermitage, St. Petersburg.*
128. An Unknown Man. *Uffizi, Florence.*

SIR ANTONIO MORE (1512-1578).

More, Moro or Mor, succeeded Holbein as the principal portrait painter in England. He was in the service of Queen Mary of England, and also of Charles V. and Philip II. of Spain.

129. Portrait of Mary Tudor.
Queen of England from 1553 to 1558, called "Bloody Mary," *Prado, Madrid.*

MICHEL JANSZON VAN MIEREVELT (1567-1641).

His portraits present a faithful portrayal of character.

130. William I. of Orange (1533-1584).
Called "The Silent." The founder of the Dutch Republic. *Museum, The Hague.*
131. William I. of Orange. *Gallery, Amsterdam.*

PETER PAÛL RUBENS (1577-1640).

A great colorist, and an artist of immense power.

132. Portrait of Rubens. *Uffizi, Florence.*

133. Isabella Brant.

The first wife of Rubens, died 1626.

Museum, The Hague.

134. Helena Fourment.

The second wife of Rubens. He married her in 1630, when she was sixteen.

Museum, The Hague.

135. Helena Fourment.

Hermitage, St. Petersburg.

136. The two sons of Rubens.

Liechtenstein Gallery, Vienna.

137. Rubens with his brother, Justus Lipsius and Hugo Grotius.

Justus Lipsius (1547–1606) was a celebrated philologist and critic. Hugo Grotius (1583–1645) was a great theologian and jurist.

Pitti, Florence.

138. Michiel Ophovius.

A Dominican Bishop of Bois-le-Duc, and said to have been the confessor of Rubens.

Museum, The Hague.

139. Philip IV.

King of Spain from 1621 to 1665.

Hermitage, St. Petersburg.

140. Elizabeth of France, Queen of Spain.

Hermitage, St. Petersburg.

141. Anna Maria, Archduchess of Austria.

Wife of Louis XIII. of France.

Gallery, Amsterdam.

142. The "Chapeau de Paille."

A portrait of Mlle. Lunden. She refused to sit to Rubens, but he painted her in a garden without her knowledge. The head is painted in reflected light. This is a copy by Rubens of his original portrait.

National Gallery, London.

143. Theodoor Rombouts (1597-1637).
History and genre painter.
Liechtenstein Gallery, Vienna.
144. An Unknown Man. *Royal Gallery, Dresden.*
145. A Man putting on his gloves. *Royal Gallery, Dresden.*
146. Portrait of a Lady and Child.
In the background the coat of arms of the family of
van de Wouvere, Herren von Heembeek.
Royal Gallery, Dresden.
147. An Old Lady. *Hermitage, St. Petersburg.*

FRANS HALS (1580-1666).

"No one either before or after him ever attained the marvellous exactness with which he places flesh tints in juxtaposition. No artist ever manipulated his brush with such firmness, freedom and life." (Havard.)

148. Frans Hals and his second Wife, Lysbeth Reyniers.
Gallery, Amsterdam.
149. A Dutch Lady.
Painted probably in 1638. *Staedel Museum, Frankfort.*
150. Banquet of the Officers of the Company of Archers
of St. George.
Dated 1616. *Museum, Haalem.*
151. Officers and Sergeants of the Company of Archers of
St. George.
Figure No. 19, in background at left, is a portrait of
Frans Hals. Painted 1639. *Museum, Haalem.*
152. Reunion of the Officers of the Company of Archers
of St. Adrian.
Painted 1630. *Museum, Haalem.*

SIR ANTHONY VAN DYCK (1599-1641).

A pupil of Rubens, and essentially the painter of princes. His portraits are distinguished by their courtly grace and elegance.

153. Portrait of Sir Anthony Van Dyck. *Louvre, Paris.*

154. Charles I.

King of England from 1625 to 1649. The gentleman holding the bridle of the horse is said to be the Marquis of Hamilton. Painted about 1635. *Louvre, Paris.*

155. Charles I.

Three views of Head. Painted for Bernini, who was to make a bust of the King. *Windsor Castle.*

156. Henrietta Maria.

Wife of Charles I., King of England. *Royal Gallery, Dresden.*

157. Henrietta Maria.

This is one of three pictures of the Queen painted by Van Dyck for Bernini to model from. *Windsor Castle.*

158. The Children of Charles I.

Centre, Charles II., on his right, Elizabeth and Maria, left, Anne and James. Dated 1637. *Windsor Castle.*

159. Three Children of Charles I.

Charles, James and Maria. *Royal Gallery, Dresden.*

160. Charles II.

Painted when he was eleven years old. *Windsor Castle.*

161. William II. of Nassau and the Princess Maria.

William II., Prince of Orange, married Maria Henrietta Stuart, daughter of Charles I., King of England. Painted in 1641. *Gallery, Amsterdam.*

162. William II. of Nassau.

Governor of the Netherlands from 1647 to 1650. *Hermitage, St. Petersburg.*

163. Duke of Richmond (1612-1655).
James Stuart. A devoted adherent of Charles I.
Lowre, Paris.
164. William Laud.
Minister of Charles I., and Archbishop of Canterbury.
Born 1573, beheaded 1645. Portrait dated 1638.
Hermitage, St. Petersburg.
165. Inigo Jones (1572-1652).
Architect under James I. and Charles I.
Hermitage, St. Petersburg.
166. Lord Philip Wharton.
Painted when he was about nineteen. He was imprisoned in the Tower because he would not recognize the long parliament. Portrait dated 1632.
Hermitage, St. Petersburg.
167. George and Francis Villiers.
Sons of the Duke of Buckingham. Dated 1635.
Windsor Castle.
168. Cornelius van der Geest.
An amateur in art, and a friend of Rubens and Van Dyck. In point of execution this is considered one of the finest portraits in the world. Mr. Watts, R. A., speaks of it as the portrait "from which the modern student will learn more than from any I am acquainted with."
National Gallery, London.
169. Thomas Parr (1483-1635).
Celebrated for his longevity. This portrait was painted in his one hundred and fifty-first year.
Royal Gallery, Dresden.
170. Portrait of Rubens (1577-1640).
This is said to have been the favorite picture of Sir Joshua Reynolds to whom it formerly belonged.
National Gallery, London.

171. Franz Snyders (1579–1657).
A celebrated animal painter.
Liechtenstein Gallery, Vienna.
172. Franz Snyders and his Family.
Animal painter, and a friend of Rubens and Van Dyck.
His wife was Marguerite de Vos, sister of the artists
Cornelius and Paul de Vos. *Hermitage, St. Petersburg.*
173. Caspar Crayer (1585–1669).
A painter of Biblical subjects.
Liechtenstein Gallery, Vienna.
174. Count John of Nassau.
A brother of William of Orange.
Liechtenstein Gallery, Vienna.
175. N. Bosschaert.
Treasurer of the city of Antwerp.
Hermitage, St. Petersburg.
176. The Archduke Ferdinand of Austria (1503–1564).
The brother of Charles V., whom he succeeded as Emperor
of Germany. *Liechtenstein Gallery, Vienna.*
177. Marie-Louise de Tassis.
A lady of Antwerp. *Liechtenstein Gallery, Vienna.*
178. An Ecclesiastic of the Tassis Family.
Liechtenstein Gallery, Vienna.
179. Portrait of a Lady. *Liechtenstein Gallery, Vienna.*
180. Portrait of a Young Man. *Hermitage, St. Petersburg.*
181. Charles-Louis, Duke of Bavaria (1617–1680), and
his brother Robert, Duke of Cumberland (1619–
1682). *Louvre, Paris.*
182. Jean Grusset Richardot (1540–1609), and his Son.
Richardot was President of the Privy Council of the
Netherlands. *Louvre, Paris.*

183. Portrait of a Gentleman and Child. *Louvre, Paris.*
184. Portrait of a Lady and her daughter.
Thought to be the wife of a brother of Rubens.
Louvre, Paris.
185. Beatrice de Cusance, Princess of Cante Croix.
Windsor Castle.

PHILIPPE DE CHAMPAIGNE (1602-1674).

His portraits are nobly conceived and highly finished.

186. Portrait of Philippe de Champaigne.
In the background is a view of the city of Brussels where the artist was born. Dated 1668. *Louvre, Paris.*
187. Armand-Jean du Plessis, Duke of Richelieu (1585-1642).
Cardinal and minister of state under Louis XIII.
Louvre, Paris.

REMBRANDT VAN RYN (1607-1669).

Rembrandt was the great master of the school of Chiaroscuro. His lights and shadows are sharply opposed, often producing startling effects.

188. Portrait of Rembrandt.
Dated 1633. *Louvre, Paris.*
189. Portrait of Rembrandt.
Dated 1634. *Louvre, Paris.*
190. Portrait of Rembrandt.
Dated 1640. *National Gallery, London.*
191. Portrait of Rembrandt.
Liechtenstein Gallery, Vienna.
192. Saske Van Uylenburgh.
The first wife of Rembrandt. Dated 1641.
Royal Gallery, Dresden.
193. Rembrandt and his wife. *Royal Gallery, Dresden.*
194. The Mother of Rembrandt (1589-1640).
Neeltgen Willemsdotter van Zugbrouck, the daughter of a baker of Leyden. *Hermitage, St. Petersburg.*

195. The Mother of Rembrandt (detail).
Hermitage, St. Petersburg.
196. The Mother of Rembrandt.
Hermitage, St. Petersburg.
197. The Rabbi Manasseh Ben Israel.
A friend of Rembrandt. Dated 1645.
Hermitage, St. Petersburg.
198. The Calligrapher Lieven Willemszon Van Copenol.
Hermitage, St. Petersburg.
199. An Unknown Man. *Hermitage, St. Petersburg.*
200. A Turk. *Hermitage, St. Petersburg.*
201. A Young Man. *Hermitage, St. Petersburg.*
202. A Woman. *Hermitage, St. Petersburg.*
203. An Unknown Man. *Hermitage, St. Petersburg.*
204. An Old Jew. *Hermitage, St. Petersburg.*
205. A Jew. *Hermitage, St. Petersburg.*
206. An Unknown Man. *Hermitage, St. Petersburg.*
207. A Young Woman.
Dated 1656. *Hermitage, St. Petersburg.*
208. An Unknown Man. *Royal Gallery, Dresden.*
209. An Old Man.
Dated 1654. *Royal Gallery, Dresden.*
210. Elizabeth Jacobs Bas.
Widow of Admiral Jochem Hendriksz Swartenhont
(1570-1649). *Gallery, Amsterdam.*
211. A Youth. *Museum, The Hague.*
212. An Old Man.
Dated 1638. *Louvre, Paris.*

213. A Woman. *Louvre, Paris.*
214. A Jewish Rabbi. *National Gallery, London.*
215. A Lady.
Dated 1641. *Buckingham Palace.*
216. A Shipbuilder and his Wife.
One of the most celebrated of Rembrandt's pictures. Dated 1633. "The momentary action, truth of the heads, and clearness of the full, bright sunlight render it extremely attractive." (Waagen). *Buckingham Palace.*
217. The Lesson in Anatomy.
Painted in 1632 for the Guild of Surgeons at Amsterdam. Portraits of Prof. Nicolaas Pieterszoon Tulp and his pupils. *Museum, The Hague.*
218. Portraits of the Directors of the Guild of Cloth-makers.
Picture called the Syndics, painted 1661. Centre, portrait of Jan Six, Burgomaster of Amsterdam from 1691 to 1702. *Gallery, Amsterdam.*
219. The Night Watch.
The company of Captain Frans Banning Cocq going out to fire at a mark. Portraits of Capt. Cocq and Lieutenant Willem van Ruitenberg centre, flagbearer Jan Visser Cornelissen, drummer Jan van Kampoort and others. Dated 1642. This picture is considered the masterpiece of Rembrandt. *Gallery, Amsterdam.*

BARTHOLOMEUS VAN DER HELST (1613-1670).

His pictures much resemble those of Frans Hals.

220. Banquet of the Civic Guard of Amsterdam.

A banquet in commemoration of the Peace of Westphalia in 1648. Sir Joshua Reynolds says of this picture, "It is perhaps the first picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have seen."

Gallery, Amsterdam.

FRENCH SCHOOL.

JEAN CLOUET (about 1485-1541).

His portraits resemble those of the Flemish School.

221. Catharine de Medici (1519-1589).

Wife of Henry II. and regent of France during the minority of her son Charles IX.

Gallery Czartoryski, Paris.

FRANÇOIS CLOUET (about 1500-1572).

Painter and Valet de Chambre to Francis I.

222. Charles IX.

King of France from 1560 to 1574.

Louvre, Paris.

223. Elizabeth of Austria.

The wife of Charles IX., King of France. *Louvre, Paris.*

ELIZABETH-LOUISE VIGÉE LE BRUN (1755-1842).

Her portraits have much grace and sweetness.

224. Mme. Le Brun and her daughter.

Louvre, Paris.

ENGLISH SCHOOL.

SIR JOSHUA REYNOLDS (1723-1792).

First president of the Royal Academy. Ruskin says of him, "Considered as a painter of individuality in the human form and mind, I think him the prince of portrait painters."

225. Portrait of Sir Joshua Reynolds.

Painted in 1775.

Uffizi, Florence.

226. George IV., as Prince of Wales (1762-1830).

National Gallery, London.

227. Dr. Samuel Johnson (1709–1784).

Author and Lexicographer. This portrait was painted for Mr. Thrale in 1772, when Johnson was sixty-three years old. *National Gallery, London.*

228. Lord Heathfield (1718–1790).

General George Augustus Elliot was raised to the peerage as Lord Heathfield for his successful defence of Gibraltar against France and Spain. He holds in his hand the keys of the fortress of Gibraltar.

National Gallery, London.

229. George Huddesford and John Codrington.

Rev. George Huddesford (1750–1809), a pupil of Sir Joshua Reynolds, and his friend John Codrington Warwick Bampfylde (1754–1801), a poet. *National Gallery, London.*

230. Heads of Angels.

Portraits in different views of a daughter of Lord William Gordon. *National Gallery, London.*

THOMAS GAINSBOROUGH (1727–1788).

"Gainsborough is the purest colorist of the whole English School. . . . His forms are grand, simple, ideal. . . . He never loses sight of his picture as a whole." (Ruskin).

231. Portrait of George III.

King of England from 1760 to 1810, when he became insane and his son was appointed regent. *Windsor Castle.*

232. Queen Charlotte.

Wife of George III. and a daughter of the Duke of Mecklenburg-Strelitz. *Windsor Castle.*

233. George, Prince of Wales.

Afterwards George IV. *Windsor Castle.*

234. The Princess Charlotte.

Daughter of George III., and Queen of Würtemberg. *Windsor Castle.*

235. The Princess Elizabeth.
Daughter of George III. *Windsor Castle.*
236. Prince Augustus Frederick.
Son of George III. *Windsor Castle.*
237. Three Daughters of George III.
Buckingham Palace.
238. Edward Orpin.
Parish Clerk of Bradford in Wiltshire.
National Gallery, London.
239. Mrs. Siddons (1755-1831).
Painted when the great English actress was in her twenty-ninth year, and at the height of her fame. Said to be a most excellent likeness. *National Gallery, London.*
- ANGELICA KAUFMANN (1741-1807).**
An artist who was extremely popular in her day.
240. Portrait of Angelica Kaufmann. *Uffizi, Florence.*

