

Const. 1709 Robert

PROVISIONAL CATALOGUE
OF THE
OIL PAINTINGS
AND
WATER COLOURS
IN
THE WALLACE COLLECTION
WITH
Short Notices of the Painters.

BY AUTHORITY OF THE TRUSTEES.



FOURTH EDITION.

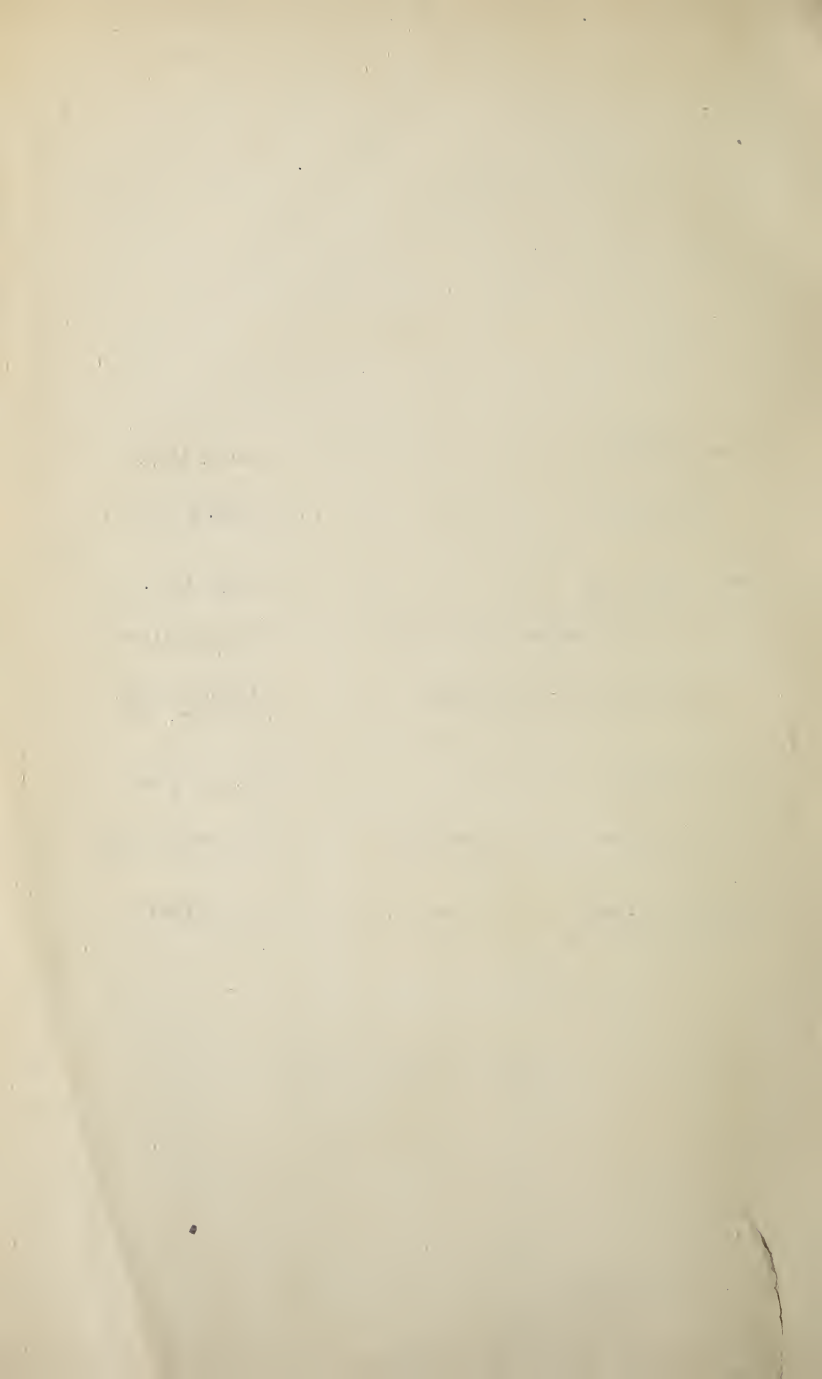
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WALLACE COLLECTION.

HOURS OF OPENING AND CLOSING.

Admission to the Wallace Collection is FREE except on TUESDAYS and FRIDAYS, when SIXPENCE is charged; and is open to the Public as follows:—

HOURS OF OPENING.	HOURS OF CLOSING.
Monday 12 noon.	January 4 p.m.
TUESDAY	February... .. 4.30 p.m.
Wednesday	March 5 p.m.
Thursday	April
FRIDAY ...	to
Saturday ...	} 6 p.m.
	September (inclusive)
	October 5 p.m.
	November
	} 4 p.m.
	December
Sunday 2 p.m.	April 5 p.m.
	May to September (inclusive) 6 p.m.
	October 5 p.m.
(On Sundays open only from April to October inclusive.)	(Closed on Sundays during the remainder of the year.)

NOTE.—The Wallace Collection is closed on Good Friday, Christmas Eve, and Christmas Day. On Bank Holidays the Museum opens at 10 a.m., instead of, as usual on Mondays, at 12.

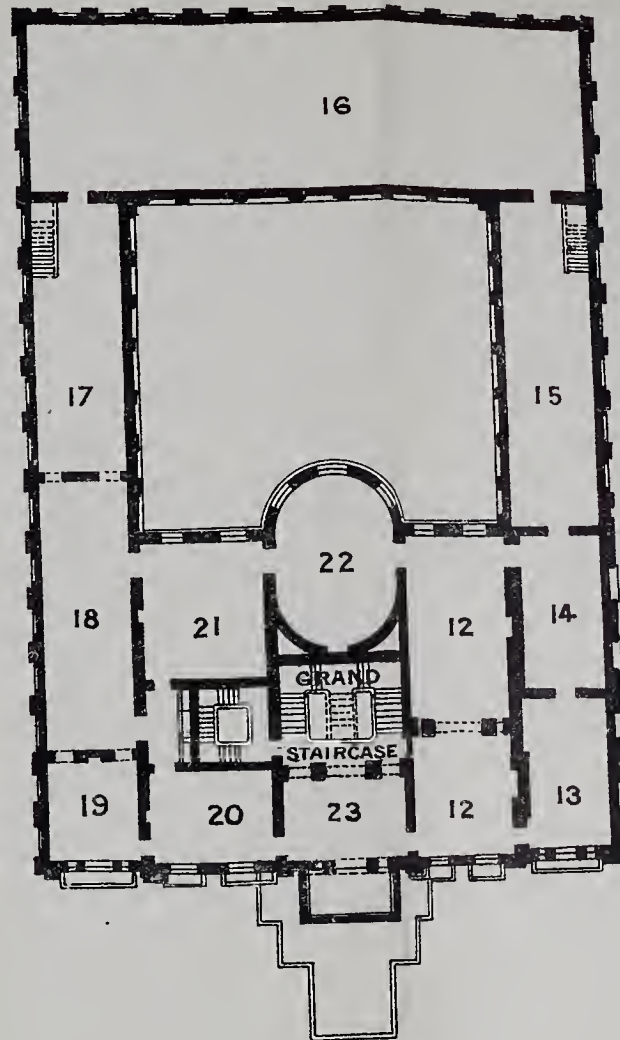
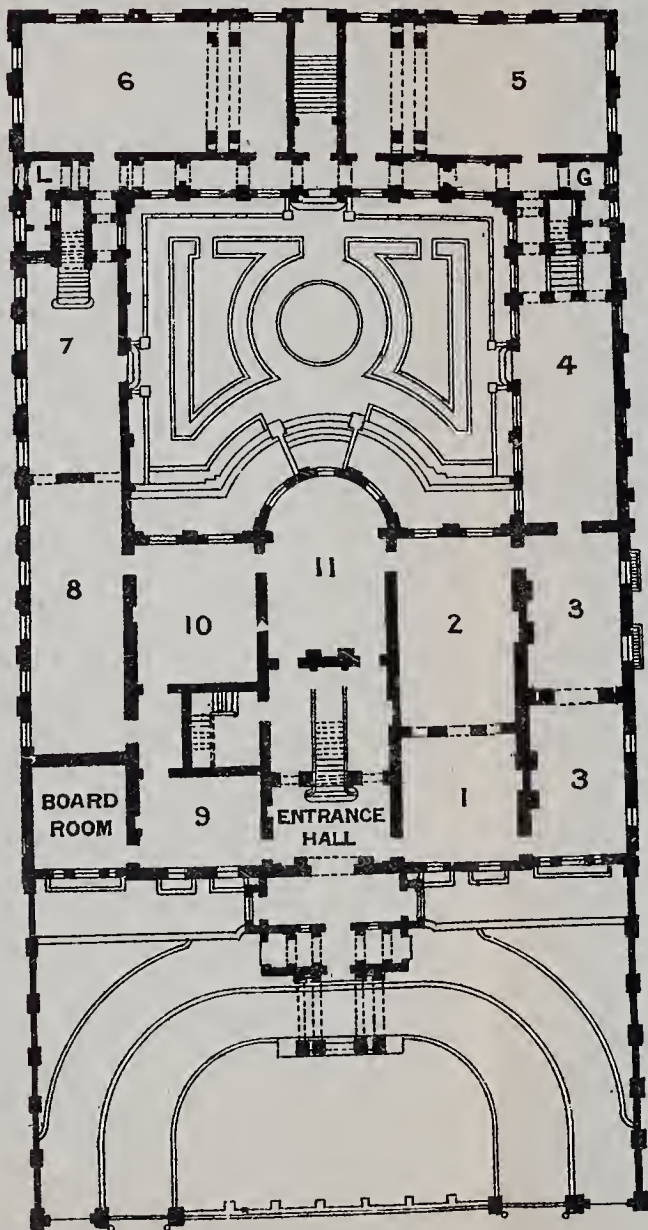
PLAN OF THE WALLACE COLLECTION AT HERTFORD HOUSE.

I. GROUND FLOOR.

II. FIRST FLOOR.

1. Portraits of Royal Personages.
2. French Furniture.
3. Painting of the Earlier Schools, Majolica & Limoges Enamels.
4. Sculpture Hall.
- 5, 6, 7. European Armoury.
8. Oriental Armoury.
- 9, 10. French and British Schools of 19th Century.
11. Paintings by Oudry and Desportes, and Miniatures.

L } Lavatories.
G }



12. French Furniture &c. and Paintings by Canaletto and Guardi.
- 13 & 14. Dutch Schools of 17th Century.
15. French and British Schools of 19th Century.
16. Italian, Spanish, Flemish, Dutch & English Schools.
17. Schools of 17th Century.
- 18, 19, 20. And GREAT STAIRCASE, French Schools of 18th Century.
- 21 & 22. Water Colours.
23. Vestibule, French Schools of 18th Century.



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REGULATIONS.

The Regulations for the admission of the Public are as follows :—

1. No visitor is allowed to touch any picture or object exhibited, or to go within the railings placed before the pictures, furniture, and works of art.

2. It is not permitted to take umbrellas or parcels into the Gallery; or to carry sticks, except in cases of infirmity recognised by the attendants. Sticks, umbrellas, and parasols must be left with the attendants in the Hall. The same Regulation is extended to all articles which might be used to point at pictures.

3. No visitors are permitted to bring in provisions of any kind, or to take refreshments in the Galleries, nor are they allowed to carry or produce bottles, &c., or to throw about any paper or refuse. Smoking is absolutely forbidden in the building.

4. In case of noise, indecorous behaviour, or of other misconduct on the part of any visitor, the attendants will call in the assistance of the police. Any person so offending will be liable to immediate expulsion.

5. Children under the age of 12 will be admitted only when in charge of responsible adults; under the age of 8, they will not be admitted under any circumstances. No person is to be admitted in a state of intoxication.

CATALOGUES.

Authorised Catalogues are sold only at Hertford House, as follows :—

Provisional Catalogue of Paintings	...	...	...	6d.
Abridged Catalogue of Paintings	...	...	...	2d.
Provisional Catalogue of Furniture and Objects of Art generally in the Wallace Collection	...	...	...	} 6d
Catalogue of European Armour and Arms	...	...	...

INTRODUCTION.

THE WALLACE COLLECTION, consisting of paintings, water-colour drawings, miniatures, illuminations, bronzes, armour and arms, furniture, porcelain and faience, enamels, snuff boxes, ivories, medals, glass, and other precious works of art, was bequeathed by the late Lady Wallace to the British nation under her will, bearing date the 23rd of May, 1894. The Testatrix died on the 16th of February, 1897. The main terms of the bequest were the following :—

The collection was bequeathed on the condition that the Government for the time being should agree to give a site in a central part of London, and build thereon a special museum to contain it, and it was provided that the said collection should always be kept together, unmixed with other objects of art, and should be styled "The Wallace Collection."

The bequest was expressly made to include the Louis Quatorze balustrade to the Great Staircase at Hertford House, which was to be used in the new museum to be erected for the display of the collection. The bequest was made subject to the further condition that Her Majesty's Government should nominate Mr. John Murray Scott to be one of the Trustees of the collection for the Nation, and also that for the time (not exceeding a period of four years from the decease of the Testatrix) during which it should remain at Hertford House, it should be at the risk and peril of Her Majesty's Government, by whom was also to be defrayed the cost of superintendence and preservation in respect of the same. As a preliminary to the consideration of the main question whether the Wallace Collection should be permanently established at Hertford House, or, as directed in the

INTRODUCTION.

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will of the late Lady Wallace, in a new museum to be constructed for the express purpose of containing it, a case was submitted to the Law Officers of the Crown. They gave the opinion that, although the purchase and adaptation of Hertford House could not be considered a strict compliance with the terms of the bequest, yet, if the residuary legatee, Mr. Murray Scott—he being, as it was shown, the only person who could make a claim in this respect under the Will—should concur in the arrangement, and bind himself and his legal representatives to treat the purchase and adaptation of Hertford House as a fulfilment of the condition in the same, then the Government would be justified in effecting such purchase and adaptation. Mr. John Murray Scott formally concurred in the adoption of this arrangement by Her Majesty's Government.

Under the Treasury Minute of 3rd May, 1897, a Committee was appointed, consisting of The Right Honourable the Marquis of Lansdowne, K.G., G.C.M.G., G.C.S.I. (Chairman); The Right Honourable Sir William Vernon Harcourt, M.P.; Sir Edward J. Poynter, P.R.A.; Mr. Algernon Bertram Freeman Mitford, C.B.; Sir Francis Mowatt, K.C.B.; Mr. Walter Armstrong, Director of the National Gallery of Ireland; Mr. Alfred C. de Rothschild; Mr. Alfred Waterhouse, R.A., LL.D., to consider "where, in what manner, and at what probable cost, provision might best be made for the housing and exhibition of the art collection recently bequeathed to the nation by Lady Wallace, and to make any recommendations that might seem fit to them as to the constitution of the Trust in which the collection should be vested." The Committee submitted in their Report, presented to both Houses of Parliament in July, 1897, that, in their opinion, Her Majesty's Government would be well advised if they were to arrange that the collection should be allowed to remain at Hertford House subject to the condition that the galleries and apartments should be suitably altered for the purpose. They therein recorded their conclusions to the effect that such an arrangement would be in accordance with the terms of the bequest, and would, in the view of the Executors, give effect to the wishes of the Testatrix; that it would, more than any other arrangement, preserve the

distinctive character of the collection ; that it would be much the least costly of the alternatives suggested ; that it would avoid the risks inseparable from removal and re-arrangement ; that it would provide a museum which, owing to its complete detachment from other buildings, would be specially free from risk of fire ; and finally that it would avoid the necessity for delay, and afford the public an opportunity of entering into the enjoyment of the priceless collection bequeathed to the Nation within a shorter time than under the alternative scheme.

Sir E. J. Poynter, not being in complete agreement with the Committee on certain points, made a separate Report, pointing out the advantages which, in his opinion, would result from the housing of the Wallace Collection in a new building to be constructed in the vicinity of the National Gallery.

In addition to Mr. John Murray Scott (now Sir John Murray Scott, Bart.), who had been specially nominated under the Will, the following Trustees were appointed by Treasury Minute dated 28th July, 1897, to take over the Wallace Collection :—The Right Honourable the Earl of Rosebery, K.G., K.T. ; The Right Honourable Sir Edward Malet, G.C.B., G.C.M.G. ; Sir John Stirling Maxwell, Bart., M.P. ; Major-General Sir Arthur E. A. Ellis, K.C.V.O., C.S.I. ; Alfred C. de Rothschild, Esq. ; A. B. Freeman Mitford, Esq., C.B. Under the Treasury Minute of that date, Mr. Claude Phillips was appointed Keeper of the Wallace Collection.

The Wallace Collection was brought together in the main by Francis Charles, third Marquess, and Richard, fourth Marquess of Hertford. It was, however, largely added to, and in many essential respects, re-organised by the late Sir Richard Wallace, to whom it had passed by bequest. The European armoury, unique of its kind in England, is entirely his creation. The Masters of the French School of Painting of the eighteenth century, and especially Watteau, Lancret, Pater, Le Moine, Oudry, Nattier, Boucher, Fragonard, and Greuze, are represented as they are in no public or private gallery in Europe, except that of the Louvre, which is, under this head, surpassed in several important

particulars by the Wallace Collection. The Italian pictures are few, but of fine quality, and include important works by Cima da Conegliano, Bernardino Luini, Andrea del Sarto, and Titian, besides interesting fragments detached from frescoes of the Lombard and other Italian Schools. A special feature of the collection is the important series of canvases by Canaletto and his School and the unsurpassed group of similar pictures by Francesco Guardi. The works of the Spanish School include groups of paintings by Velazquez and Murillo and a picture by Alonso Cano. Among the great artists of Flanders, Rubens, Van Dyck, Cornelis de Vos, Jordaens, Gonzales Coques, Adriaan Brouwer, David Teniers the Younger, and many others are magnificently represented. Illustrating the Dutch School in its prime there are famous canvases by Rembrandt, Frans Hals, Van der Helst, Adriaan and Isack van Ostade, Adriaan and Willem Van de Velde, Pieter de Hooch, Terborch, Metsu, Philips Wouwerman, Jacob van Ruysdael, Hobbema, Berchem, Paul Potter, Aalbert Cuyp, Jan Davidz de Heem, Jan Baptist Weenix, Jan Weenix, Van Huysum, and many others. The English School is represented by some of the masterpieces of Reynolds and Gainsborough, besides works by Romney, Hoppner, Lawrence, Turner, Bonington, Wilkie, Clarkson, Stanfield, David Roberts, and others. Among the celebrated French artists of the nineteenth century unrepresented in any other public gallery in London are Prud'hon, Géricault, Gros, Delacroix, Léopold Robert, Scheffer, Decamps, Marilhat, Horace Vernet, Couture, Meissonier, Paul Delaroche, Gérôme, Corot, Théodore Rousseau, Troyon, Jules Dupré, and Diaz. The collection comprises rare examples of the Italian majolica of Gubbio, Urbino, Pesaro, Castel Durante, and Caffaggiolo; Limoges and other enamels; ivories and other precious objects. The collection of Sèvres porcelain is among the finest in the world; it can only be paralleled with those of His Majesty the King at Windsor Castle and Buckingham Palace. The collection of French snuff boxes of the eighteenth century is also exceptional. The miniatures comprise some examples by the most renowned artists of the English and foreign schools. The sculpture includes, besides bronzes of the sixteenth and seventeenth centuries, works of the seventeenth and

eighteenth centuries by Warin, Coysevox, Girardon, Bouchardon, Falconet, Houdon, and others. The collection of French furniture of all kinds, of clocks, garnitures, candelabra, candlesticks, bronzes, and ornamental objects of the seventeenth and eighteenth centuries stands alone; no single collection in France or England, whether public or private, affords such opportunity for the study of this branch of decorative art.

An important selection from the pictures now included in the Wallace Collection was exhibited by the then Marquis of Hertford at the Manchester Fine Arts Exhibition of 1857, in a gallery specially set aside for the purpose. After the siege of Paris in 1870-71, the French section of the collection was brought over to England by the late Sir Richard Wallace. The whole of it, as it then existed, with the exception of certain canvases too large for exhibition, was lent by him to the new Bethnal Green Branch of the South Kensington Museum, which it completely filled. This public exhibition at Bethnal Green lasted from June 1872 until April 1875. On or about the latter date, the collections were restored to Hertford House, which had been in the meantime largely altered and partially reconstructed in order to receive them. They were then re-arranged under the personal supervision of the late Sir Richard Wallace and have from that time remained permanently at Hertford House; loans of important pictures being made, however, from time to time to the Winter Exhibitions of Old Masters brought together by the Royal Academy. As a consequence of the recommendations of the Committee, already cited, a partial reconstruction of Hertford House has been carried out, among the main features of which are the building, on the site of the stables, of a series of four large galleries, to contain the European and Oriental Armouries, and the construction, on the first floor, of the top-lighted gallery, which now contains French pictures and furniture of the eighteenth century. The arrangement of the collections in the galleries, as altered and reconstructed, is an entirely new one.

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TO THE NAMES OF THE MASTERS

REPRESENTED IN

THE WALLACE COLLECTION.

ARRANGED ACCORDING TO THE NUMBERS OF THE PICTURES.

OIL PAINTINGS.

Gallery XVI.

Italian, Spanish, Flemish, Dutch, and British Schools.

No.		No.	
1	Cima, <i>Giovanni Battista</i> , (called Cima da Conegliano)	12	Velazquez, <i>Diego</i>
2	Bianchi, <i>Francesco Bianchi Ferrari</i>	13 } 14 }	Murillo, <i>Bartolomé Estéban</i>
3	Murillo, <i>Bartolomé Estéban</i>	15	Cano, <i>Alonso</i>
4	Velazquez, <i>Diego</i>	16	Dyck, <i>Sir Anthony van</i>
5	Tiziano, <i>Vecellio</i> (after)	17	Ostade, <i>Isack van</i>
6	Velazquez, <i>Diego</i>	18	Vos, <i>Cornelis de</i>
7	Murillo, <i>Bartolomé Estéban</i> (School of)	19	Venetian School, (Early 16th Century)
8	Luini, <i>Bernardino</i>	20	Maes, <i>Nicolas</i>
9	Sarto, <i>Andrea d'Agnolo di Francesco</i>	21	Ostade, <i>Isack van</i>
10	Luini, <i>Bernardino</i>	22	Vos, <i>Cornelis de</i>
11	Tiziano, <i>Vecellio</i>	23	Hooch, (or Hoogh), <i>Pieter de</i>
		24	Both, <i>Jan</i>
		25	Berchem, <i>Claes Pietersz</i>
		26	Pourbus, <i>Frans</i> (the Elder)

No.		No.	
27	Hooch, (or Hoogh) <i>Pieter de</i>	53	Dyck, <i>Sir Anthony van</i>
28	Both, <i>Jan</i>	54	Cuyp, <i>Aelbert</i>
29	Rembrandt, <i>Harmensz van Ryn</i>	55	Rembrandt, <i>Harmensz van Ryn</i>
30	Rubens, <i>Sir Peter Paul</i>	56	Ruysdael, <i>Jacob van</i>
31	} Reynolds, <i>Sir Joshua</i> , P.R.A.	57	Pynacker, <i>Adam</i>
32		58	Murillo, <i>Bartolomé Estéban</i>
33		59	Weenix, <i>Jan</i>
4	Murillo, <i>Bartolomé Estéban</i>	60	Hobbema, <i>Meindert</i>
35	} Reynolds, <i>Sir Joshua</i> , P.R.A.	61	Drost, <i>Cornelis</i>
36		62	Weenix, <i>Jan</i>
37	Romney, <i>George</i>	63	Rubens, <i>Sir Peter Paul</i>
38	Reynolds, <i>Sir Joshua</i> , P.R.A.	64	Hondecoeter, <i>Melchior de</i>
39	Lawrence, <i>Sir Thomas</i> , P.R.A.	65	Wouwerman, <i>Philips</i>
40	Reynolds, <i>Sir Joshua</i> , P.R.A.	66	Mierevelt, <i>Michiel Jansz</i>
41	Hoppner, <i>John</i> , R.A.	67	Weenix, <i>Jan</i>
42	Gainsborough, <i>Thomas</i> , R.A.	68	Murillo, <i>Bartolomé Estéban</i>
43	Reynolds, <i>Sir Joshua</i> , P.R.A.	69	Hondecoeter, <i>Melchior de</i>
44	Gainsborough, <i>Thomas</i> , R.A.	70	Velazquez, <i>Diego</i> (ascribed to)
45	Reynolds, <i>Sir Joshua</i> , P.R.A.	71	Rubens, <i>Sir Peter Paul</i>
46	Murillo, <i>Bartolomé Estéban</i>	72	Snyders, <i>Frans</i>
47	} Reynolds, <i>Sir Joshua</i> , P.R.A.	73	Ostade, <i>Isack van</i>
48		74	Bol, <i>Ferdinand</i>
49	Cuyp, <i>Aelbert</i>	75	Hobbema, <i>Meindert</i>
50	Ruysdael, <i>Jacob van</i>	76	Heem, <i>Jan Davidsz de</i>
51	Cuyp, <i>Aelbert</i>	77	Velde, <i>Willem van de</i> (the Younger)
52	Rembrandt, <i>Harmensz van Ryn</i>	78	Flinck, <i>Govert</i>
		79	Dyck, <i>Sir Anthony van</i>
		80	Velde, <i>Adriaen van de</i>
		81	Rubens, <i>Sir Peter Paul</i>
		82	Rembrandt, <i>Harmensz van Ryn</i>
		83	Hondecoeter, <i>Melchior de</i>
		84	Hals, <i>Frans</i>

No.		No.	
85	Dyck, <i>Sir Anthony van</i>	93	Rubens, <i>Sir Peter Paul</i>
86	Rembrandt, <i>Harmensz van Ryn</i>	94	Dyck, <i>Sir Anthony van</i>
87	Weenix, <i>Jan</i>	95	Hobbema, <i>Meindert</i>
88	Velazquez, <i>Diego</i>	96	Maes, <i>Nicolas</i>
89	Backer, <i>Jacob Adriaensz</i>	97	Murillo, <i>Bartolomé Estéban</i>
90	Rembrandt, <i>Harmensz van Ryn</i>	98	Weenix, <i>Jan</i>
91	Weenix, <i>Jan</i>	99	Hobbema, <i>Meindert</i>
92	Coques, (<i>Gonzales Coques or Cocx</i>)	100	Velazquez, <i>Diego</i>
		101	Fyt, <i>Jan</i>

Gallery XVII.

Italian, Flemish, Dutch, and French Schools of 17th Century.

No.		No.	
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103		116	Rosa, <i>Salvatore</i>
104	Murillo, <i>Bartolomé Estéban</i> (School of)	117	Weenix, <i>Jan Baptist</i>
105	Murillo, <i>Bartolomé Estéban</i>	118	Dyck, <i>Sir Anthony van</i> (after)
106	Velazquez, <i>Diego</i> (after)	119	Champaigne, <i>Philippe de</i>
107	Heem, <i>Cornelis de</i>	120	Jordaens, <i>Jacob</i>
108	Poussin, <i>Nicolas</i>	121	Hackaert, <i>Jan</i>
109	Velazquez, <i>Diego</i> (after)	122	Largilliere, <i>Nicolas de</i>
110	Helst, <i>Bartholomeus van der</i>	123	Dyck, <i>Sir Anthony van</i> (after)
111	Steen, <i>Jan</i>	124	Weenix, <i>Jan</i>
112	Dyck, <i>Sir Anthony van</i> (after)	125	Claude Lorrain, (<i>Claude Gellée</i>)
113	Everdingen, <i>Allart van</i>	126	Sassoferrato, (<i>Giovanni Battista Salvi</i>)
114	Claude Lorrain, (<i>Claude Gellée</i>)	127	Champaigne, <i>Philippe de</i>

No.		No.	
128	Raoux, <i>Jean</i>	135	Vernet, <i>Claude-Joseph</i>
129	Champaigne, <i>Philippe de</i>	136	Murillo, <i>Bartolomé Esté-</i> <i>ban</i> (School of)
130	Rigaud, <i>Hyacinthe</i>	137	Velde, <i>Willem van de</i>
131	Domenichino, (<i>Domenico</i> <i>Zampieri</i>)	138	Cuyp, <i>Aelbert</i>
132	Camphuysen, <i>Govert</i>	139	Poussin, <i>Gaspard</i>
133	Murillo, <i>Bartolomé Esté-</i> <i>ban</i> (School of)	140	} <i>Weenix, Jan</i>
134	Champaigne, <i>Philippe de</i>	141	
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Gallery XIV.

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144	Wouwerman, <i>Philips</i>	162	Coques, (<i>Gonzales Coques</i> or <i>Cocx</i>)
145	Velde, <i>Willem van de</i>	163	Mieris, <i>Willem van</i>
146	Weenix, <i>Jan Baptist</i>	164	Hobbema, <i>Meindert</i>
147	Stry, <i>Jacob van</i>	165	Werff, <i>Adriaen van</i> <i>der</i>
148	Ruysdael, <i>Jacob van</i>	166	Boursse, <i>Esaias</i>
149	Huysum, <i>Jan van</i>	167	Netscher, <i>Caspar</i>
150	Steen, <i>Jan</i>	168	Schalcken, <i>Godfried</i>
151	Werff, <i>Adriaen van der</i>	169	Ostade, <i>Adriaen van</i>
152	Neeffs, <i>Peter</i> (the Elder)	170	Dou, <i>Gerard</i>
153	Dietrich, <i>Christian Wil-</i> <i>helm Ernst</i>	171	Schalcken, <i>Godfried</i>
154	Steen, <i>Jan</i>	172	Cuyp, <i>Aelbert</i>
155	Mieris, <i>Willem van</i>	173	Rembrandt, <i>Harmensz</i> <i>van Ryn</i>
156	Ruysdael, <i>Jacob van</i>	174	Weenix, <i>Jan</i>
157	Neer, <i>Aert van der</i>	175	Heem, <i>Jan Davidsz de</i>
158	Steen, <i>Jan</i>	176	Mieris, <i>Willem van</i>
159	Neer, <i>Aert van der</i>	177	Dou, <i>Gerard</i>
160	Wynants, <i>Jan</i>		

No.		No.	
178	} Mieris, <i>Willem van</i>	195	Heyden, <i>Jan van der</i>
179		196	Teniers, <i>David</i> (the Younger)
180	Cuyp, <i>Aelbert</i>	197	Ruysdael, <i>Jacob van</i>
181	Mieris, <i>Willem van</i>	198	Both, <i>Jan</i>
182	Weenix, <i>Jan</i>	199	Velde, <i>Adriaen van de</i>
183	Berchem, <i>Claes Pietersz</i>	200	Neer, <i>Aert van der</i>
184	Neer, <i>Aert van der</i>	201	Rembrandt, <i>Harmensz</i>
185	} Berchem, <i>Claes Pietersz</i>		van Ryn
186		202	Ostade, <i>Adriaen van</i>
187	Wouwerman, <i>Philips</i>	203	Rembrandt, <i>Harmensz</i>
188	Mieris, <i>Willem van</i>		van Ryn
189	Potter, <i>Paulus</i>	204	Netscher, <i>Caspar</i>
190	Wynants, <i>Jan</i>	205	Slingelandt, <i>Pieter</i>
191	Teniers, <i>David</i> (the Younger)		<i>Cornelis van.</i>
192	Pot, <i>Hendrick Gerritsz</i>	206	Metsu, <i>Gabriel</i>
193	Wouwerman, <i>Philips</i>	207	Huysum, <i>Jan van</i>
194	Velde, <i>Willem van de</i> (the Younger)	208	Storck, <i>Abraham</i>

Gallery XIII.

Dutch and Flemish Schools of 17th Century.

No.		No.	
209	Steen, <i>Jan</i>	215	Velde, <i>Willem van de</i> (the Younger)
210	Teniers, <i>David</i> (the Younger)	216	Wouwerman, <i>Philips</i>
211	Brouwer, <i>Adriaen</i>	217	Neer, <i>Aert van der</i>
212	Netscher, <i>Caspar</i>	218	Wouwerman, <i>Philips</i>
213	Berchem, <i>Claes Pietersz</i>	219	Potter, <i>Paulus</i>
214	Netscher, <i>Caspar</i>	220	Mieris, <i>Willem van</i>

No.		No.	
221	Velde, <i>Willem van de</i>	239	Maes, <i>Nicolas</i>
222	Jardin, <i>Karel du</i>	240	Metsu, <i>Gabriel</i>
223	Coques, (<i>Gonzales Coques</i> or <i>Cocx</i>)	241	Jardin, <i>Karel du</i>
224	Maes, <i>Nicolas</i>	242	Metsu, <i>Gabriel</i>
225	Heyden, <i>Jan van der</i>	243	Neer, <i>Eglon Hendrik van</i> <i>der</i>
226	Wouwerman, <i>Philips</i>	244	Bakhuysen, <i>Ludolf</i>
227	Teniers, <i>David</i> (the Younger)	245	Berchem, <i>Claes Pietersz</i>
228	Cuyp, <i>Aelbert</i>	246	Velde, <i>Willem van de</i> (the Younger)
229	Rembrandt, <i>Harmensz</i> van Ryn	247	Ruysdael, <i>Jacob van</i> (as- cribed to)
230	Heyden, <i>Jan van der</i>	248	Bakhuysen, <i>Ludolf</i>
231	Teniers, <i>David</i> (the Younger)	249	Wynants, <i>Jan</i>
232	Cuyp, <i>Aelbert</i>	250	Cuyp, <i>Aelbert</i>
233	Weenix, <i>Jan</i>	251	Metsu, <i>Gabriel</i>
234	Metsu, <i>Gabriel</i>	252	Potter, <i>Paulus</i>
235	} Terborch, or Ter Borch, Gerard	253	Cuyp, <i>Aelbert</i>
236		254	Witte, <i>Emanuel de</i>
237	Netscher, <i>Caspar</i>	255	Cuyp, <i>Aelbert</i>
238	Rembrandt, <i>Harmensz</i> van Ryn	256	Berchem, <i>Claes Pietersz</i>

Gallery XV.
French and British Schools of 19th Century.

No.		No.	
257	Landseer, <i>Sir Edwin</i> , R.A.	261	Decamps, <i>Alexandre-</i> <i>Gabriel</i>
258	Roberts, <i>David</i> , R.A.	262	Couture, <i>Thomas</i>
259	Decamps, <i>Alexandre-</i> <i>Gabriel</i>	263	Decamps, <i>Alexandre-</i> <i>Gabriel</i>
260	Bonheur, <i>Marie-Rosa</i>		

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|-----|-----------------------------------------------|-----|--------------------------------------------------|
| No. | | No. | |
| 264 | Prud'hon, <i>Pierre-Paul</i> | 289 | } Meissonier, <i>Jean-Louis</i>
<i>Ernest</i> |
| 265 | Couture, <i>Thomas</i> | 290 | |
| 266 | Diaz, <i>Narcisse-Virgile Diaz de la Peña</i> | 291 | |
| 267 | Decamps, <i>Alexandre-Gabriel</i> | 292 | Decamps, <i>Alexandre-Gabriel</i> |
| 268 | Diaz, <i>Narcisse-Virgile Diaz de la Peña</i> | 293 | Marilhat, <i>Prosper</i> |
| 269 | Decamps, <i>Alexandre-Gabriel</i> | 294 | Decamps, <i>Alexandre-Gabriel</i> |
| 270 | Bonington, <i>Richard Parkes</i> | 295 | Prud'hon, <i>Pierre-Paul</i> |
| 271 | Isabey, <i>Eugène-Gabriel</i> | 296 | Decamps, <i>Alexandre-Gabriel</i> |
| 272 | Prud'hon, <i>Pierre-Paul</i> | 297 | Meissonier, <i>Jean-Louis-Ernest</i> |
| 273 | Bonington, <i>Richard Parkes</i> | 298 | Scheffer, <i>Ary</i> |
| 274 | Géricault, <i>Jean-Louis-André-Théodore</i> | 299 | Dupré, <i>Jules</i> |
| 275 | Leys, <i>Jean-Auguste-Henri, BARON</i> | 300 | Delaroche, <i>Paul</i> |
| 276 | Delaroche, <i>Paul</i> | 301 | Gérôme, <i>Jean-Léon</i> |
| 277 | Vernet, <i>Horace</i> | 302 | Decamps, <i>Alexandre-Gabriel</i> |
| 278 | Landelle, <i>Charles</i> | 303 | Gros, <i>Antoine - Jean, BARON</i> |
| 279 | Cogniet, <i>Léon</i> | 304 | Gérôme, <i>Jean-Léon</i> |
| 280 | Vernet, <i>Horace</i> | 305 | Decamps, <i>Alexandre-Gabriel</i> |
| 281 | Corot, <i>Jean-Baptiste-Camille</i> | 306 | Gérôme, <i>Jean-Léon</i> |
| 282 | Delacroix, <i>Eugène</i> | 307 | Decamps, <i>Alexandre-Gabriel</i> |
| 283 | Rousseau, <i>Pierre-Étienne-Théodore</i> | 308 | Gallait, <i>Louis</i> |
| 284 | Scheffer, <i>Ary</i> | 309 | Cooper, <i>Thomas Sidney R.A.</i> |
| 285 | Roqueplan, <i>Camille-Joseph-Étienne</i> | 310 | Nuyen, <i>Wynand Jan Joseph</i> |
| 286 | Delaroche, <i>Paul</i> | 311 | Delaroche, <i>Paul</i> |
| 287 | Meissonier, <i>Jean-Louis-Ernest</i> | 312 | Diaz, <i>Narcisse-Virgile Diaz de la Peña</i> |
| 288 | Couture, <i>Thomas</i> | 313 | Prud'hon, <i>Pierre-Paul</i> |
| | | 314 | Delaroche, <i>Paul</i> |

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| No. | No. |
| 315 Prud'hon, <i>Pierre-Paul</i> | 345 Decamps, <i>Alexandre-Gabriel</i> |
| 316 Scheffer, <i>Ary</i> | 346 Vernet, <i>Horace</i> |
| 317 Marilhat, <i>Prosper</i> | 347 } Prud'hon, <i>Pierre-Paul</i> |
| 318 Decamps, <i>Alexandre-Gabriel</i> | 348 } |
| 319 Bonington, <i>Richard Parkes</i> | 349 Vernet, <i>Horace</i> |
| 320 Delaroche, <i>Paul</i> | 350 Decamps, <i>Alexandre-Gabriel</i> |
| 321 Scheffer, <i>Ary</i> | 351 Bonington, <i>Richard Parkes</i> |
| 322 } Bonington, <i>Richard</i> | 352 Wilkie, <i>Sir David</i> , R.A. |
| 323 } <i>Parkes</i> | 353 Decamps, <i>Alexandre-Gabriel</i> |
| 324 Delacroix, <i>Eugène</i> | 354 Stanfield, <i>Clarkson</i> , R.A. |
| 325 } | 355 Delaroche, <i>Paul</i> |
| 326 } | 356 Marilhat, <i>Prosper</i> |
| 327 } Meissonier, <i>Jean-Louis-</i> | 357 Wilkie, <i>Sir David</i> , R.A. |
| 328 } <i>Ernest</i> | 358 Delaroche, <i>Paul</i> |
| 329 } | 359 Troyon, <i>Constant</i> |
| 330 } | 360 Isabey, <i>Eugène-Gabriel</i> |
| 331 } | 361 Robert-Fleury, <i>Joseph-Nicolas</i> |
| 332 } | 362 Bonington, <i>Richard Parkes</i> |
| 333 Bonington, <i>Richard Parkes</i> | 363 Brascassat, <i>Jacques-Raymond</i> |
| 334 Marilhat, <i>Prosper</i> | 364 } Bonheur, <i>Marie-Rosa</i> |
| 335 Isabey, <i>Eugène-Gabriel</i> | 365 } |
| 336 Vernet, <i>Horace</i> | 366 Ziem, <i>Félix</i> |
| 337 Meissonier, <i>Jean-Louis-Ernest</i> | 367 } Vernet, <i>Horace</i> |
| 338 Pettenkofen, <i>August von</i> | 368 } |
| 339 Bonington, <i>Richard Parkes</i> | 369 Meissonier, <i>Jean-Louis-Ernest</i> |
| 340 Couture, <i>Thomas</i> | 370 Couture, <i>Thomas</i> |
| 341 Bonington, <i>Richard Parkes</i> | 371 Meissonier, <i>Jean-Louis-Ernest</i> |
| 342 Heilbuth, <i>Ferdinand</i> | |
| 343 Stanfield, <i>Clarkson</i> , R.A. | |
| 344 Troyon, <i>Constant</i> | |

No.		No.	
372	Bonheur, <i>Marie-Rosa</i>	375	Bonington, <i>Richard Parkes</i>
373	Landseer, <i>Sir Edwin, R.A.</i>		
374	Fauvelet, <i>Jean-Baptiste</i>	376	Landseer, <i>Sir Edwin, R.A.</i>

Gallery XVIII.
French Schools of 18th Century.

No.		No.	
377	Watteau, <i>Antoine</i>	397	Pater, <i>Jean - Baptiste - Joseph</i>
378	Lancret, <i>Nicolas</i>	398	Greuze, <i>Jean-Baptiste</i>
379	Fragonard, <i>Jean-Honoré</i>	399	Boucher, <i>François</i>
380	Pater, <i>Jean - Baptiste - Joseph</i>	400	Pater, <i>Jean - Baptiste - Joseph</i>
381	Watteau, <i>Antoine</i>	401	Lancret, <i>Nicolas</i>
382	Fragonard, <i>Jean-Honoré</i>	402 } Greuze, <i>Jean-Baptiste</i>	
383	Pater, <i>Jean - Baptiste - Joseph</i>	403 }	
384	Greuze, <i>Jean-Baptiste</i>	404	Fragonard, <i>Jean-Honoré</i>
385	Boucher, <i>François</i>	405 } Pater, <i>Jean - Baptiste - Joseph</i>	
386	Pater, <i>Jean - Baptiste - Joseph</i>	406 }	
387	Watteau, <i>Antoine</i>	407	Greuze, <i>Jean-Baptiste</i>
388	Greuze, <i>Jean-Baptiste</i>	408 } Lancret, <i>Nicolas</i>	
389	Watteau, <i>Antoine</i>	409 }	
390	Boucher, <i>François</i>	410	Watteau, <i>Antoine</i>
391	Watteau, <i>Antoine</i>	411	Boucher, <i>François</i>
392	Le Moine, or Le Moyne, <i>François</i>	412	Fragonard, <i>Jean-Honoré</i>
393	Lancret, <i>Nicolas</i>	413	Greuze, <i>Jean-Baptiste</i>
394	Fragonard, <i>Jean-Honoré</i>	414	Nattier, <i>Jean-Marc</i>
395	Watteau, <i>Antoine</i>	415	Greuze, <i>Jean-Baptiste</i>
396	Greuze, <i>Jean-Baptiste</i>	416	Watteau, <i>Antoine</i>
		417	Le Moine, or Le Moyne, <i>François</i>

No.		No.	
418	Boucher, <i>François</i>	424	Pater, <i>Jean - Baptiste - Joseph</i>
419	Greuze, <i>Jean-Baptiste</i>	425	Greuze, <i>Jean-Baptiste</i>
420	Pater, <i>Jean - Baptiste - Joseph</i>	426	Pater, <i>Jean - Baptiste - Joseph</i>
421	Greuze, <i>Jean-Baptiste</i>	427	} Greuze, <i>Jean-Baptiste</i>
422	Lancret, <i>Nicolas</i>	428	
423	Boucher, <i>François</i>		

Gallery XIX.*French Schools of 18th Century.*

No.		No.	
429	Boucher, <i>François</i>	439	Watteau, <i>Antoine</i>
430	Fragonard, <i>Jean-Honoré</i>	440	} Greuze, <i>Jean-Baptiste</i>
431	} Boucher, <i>François</i>	441	
432		442	
433		443	
434	Greuze, <i>Jean-Baptiste</i>	444	} Boucher, <i>François</i>
435	Boilly, <i>Louis-Léopold</i>	445	
436	Lancret, <i>Nicolas</i>	446	
437	Nattier, <i>Jean-Marc</i>	447	
438	Boucher, <i>François</i>		

Gallery XX.*French Schools of 18th Century.*

No.		No.	
448	Lancret, <i>Nicolas</i>	450	Lancret, <i>Nicolas</i>
449	Le Brun, <i>Élisabeth-Louise Vigée</i>	451	Loo, <i>Charles-André</i> (called Carle van Loo)

No.		No.	
452	Pater, <i>Jean - Baptiste - Joseph</i>	465	Lancret, <i>Nicolas</i>
453	Nattier, <i>Jean-Marc</i>	466	Lépicie, <i>Nicolas-Bernard</i>
454	Greuze, <i>Jean-Baptiste</i>	467 } French School 18th	
455	Fragonard, <i>Jean-Honoré</i>	468 } Century).	
456	Nattier, <i>Jean-Marc</i>	469	Marne, <i>Jean-Louis de</i>
457	Le Brun, <i>Élisabeth-Louise Vigée</i>	470	Troy, <i>Jean-François de</i>
458	Pater, <i>Jean - Baptiste - Joseph</i>	471	Boucher, <i>François</i>
459	Greuze, <i>Jean-Baptiste</i>	472	Pater, <i>Jean - Baptiste - Joseph</i>
460	Pater, <i>Jean - Baptiste - Joseph</i>	473	Boilly, <i>Louis-Léopold</i>
461	Nattier, <i>Jean-Marc</i>	474 }	
462	Marne, <i>Jean-Louis de</i>	475 } Charlier.	
463	Troy, <i>Jean-François de</i>	476 }	
464	Lépicie, <i>Nicolas-Bernard</i>	477	Van Loo, <i>Louis-Michel</i>
		478	Lancret, <i>Nicolas</i>
		479	Boilly, <i>Louis-Léopold</i>
		480	Vernet, <i>Claude-Joseph</i>

Grand Staircase.

French Schools of 18th Century.

No.		No.	
481 }	Boucher, <i>François</i>	486	Boucher, <i>François</i>
482 }		487	Le Moine, or Le Moyne
483	Fragonard, <i>Jean-Honoré</i>		<i>François</i>
484	Le Moine, or Le Moyne, <i>François</i>	488	Fragonard, <i>Jean-Honoré</i>
485	Boucher, <i>François</i>	489 }	
		490 }	Boucher, <i>François</i>

Gallery XII.

Paintings by Canaletto and his School: and by Guardi.

No.		No.	
491	Guardi, <i>Francesco</i>	505	Canaletto, (Giovanni Antonio da Canale).
492	Canaletto, (Giovanni Antonio da Canale).	506	
493		507	
494	Guardi, <i>Francesco</i>	508	Guardi, <i>Francesco</i>
495	Canaletto, (Giovanni Antonio da Canale).	509	Canaletto, (Giovanni Antonio da Canale).
496		510	
497		511	
498		512	
499		513	
500		514	
501	Guardi, <i>Francesco</i>	515	Guardi, <i>Francesco</i>
502		516	
503		517	
504		518	

On Screen in Gallery XXII.

No.	
519	Rubens, <i>Sir Peter Paul</i>
520	
521	
522	
523	
524	

Gallery III.

Italian, Netherlandish, French, and German Schools, 14th, 15th, and 16th Centuries.

No.		No.	
525	Beccafumi, <i>Domenico</i>	527	Crivelli, <i>Carlo</i>
525a.	Pollaiuolo, <i>Antonio</i>	528	Flemish School. (15th Century).
526	Luini, <i>Bernardino</i>		

No.		No.	
529	German School (16th Century).	545	Spagna, <i>Lo</i>
530	Clouet, <i>François</i> , School of.	546	Tiziano, <i>Vecellio</i> (after)
531	Pourbus, <i>Pieter</i>	547	Hans Holbein, the Younger, (School of).
532	Clouet, <i>François</i> , School of.	548	Flemish School, (15th Century).
533	Hans Holbein, the Younger, School of.	549	Florentine School, (14th Century).
534	} Flemish School, (16th Century).	550	Sieneſe School (14th Century).
535		551	Clouet, <i>Jean</i> , (School of).
536	Veroneſe School, (15th Century).	552	Parma, School of, (16th Century).
537	} Bramantino, (Bartolomeo Suardi).	553	Roman School, (16th Century).
538		554	Hans Holbein, the Younger, (School of).
539	Ferrareſe School, (15th Century).	555	Bronzino (<i>Angelo di Cosimo</i>).
540	Umbrian School, (Late 15th Century).	556	Florentine School, (Late 15th Century).
541	} North Italian School, (16th Century).		
542			
543	Ferrareſe School, (15th Century).		
544	Milanese School, (Early 16th Century).		

Gallery I.

Portraits of Royal and Eminent Personages.

No.		No.	
557	Angeli, <i>Heinrich von</i>	562	Dolci, <i>Carlo</i>
558	} Lawrence, <i>Sir Thomas</i> , P.R.A.	563	Hoppner, <i>John</i> , R.A.
559		564	Sully, <i>Thomas</i>
560	Ramsay, <i>Allan</i>	565	Sassoferrato, (<i>Giovanni Battista Salvi</i>)
561	Reynolds, <i>Sir Joshua</i> , P.R.A.		

Gallery IX.*French and British Schools of 19th Century.*

No.		No.	
566	Westall, <i>Richard</i> , R.A.	578	Symonds, <i>W. R.</i>
567	Papety, <i>Dominique-Louis-Féréol</i>	579	Isabey, <i>Eugène-Gabriel</i>
568	Schopin, <i>H. F.</i>	580	Gudin, <i>Théodore - Jean - Antoine</i>
569	Saint-Jean, <i>Simon</i>	581	Bellangé, <i>Joseph - Louis-Hippolyte.</i>
570	Vernet, <i>Horace</i>	582	Vernet, <i>Horace</i>
571	Roqueplan, <i>Camille-Joseph-Étienne</i>	583	Roqueplan, <i>Camille-Joseph-Étienne</i>
572	Vernet, <i>Horace</i>	584	} Vernet, <i>Horace</i>
573	Schelfhout, <i>Andreas</i>	585	
574	Morland, <i>George</i>	586	Bellangé, <i>Joseph - Louis - Hippolyte</i>
575	Vernet, <i>Horace</i>	587	Roberts, <i>David</i> , R.A.
576	Heilbuth, <i>Ferdinand</i>		
577	Vernet, <i>Horace</i>		

Corridor between Galleries IX and X.

No.		No.	
588	Calame, <i>Alexandre</i>	589	Landseer, <i>Sir Edwin</i> , R.A.

Gallery X.*French and British Schools of 19th Century.*

No.		No.	
590	} Robert, <i>Louis-Léopold</i>	594	Desportes, <i>Alexandre-François</i>
591		595	Roqueplan, <i>Camille-Joseph-Étienne</i>
592			
593	Vernet, <i>Horace</i>		

No.		No.	
596	Delaroche, <i>Paul</i>	610	Vernet, <i>Horace</i>
597	Merle, <i>Hugues</i>	611	Papety, <i>Dominique - Louis-Féréol</i>
598	Vernet, <i>Horace</i>	612	Roqueplan, <i>Camille-Joseph-Étienne</i>
599	French School (Early 19th Century).	613 } Vernet, <i>Horace</i>	
600	Papety, <i>Dominique-Louis-Féréol</i>	614 }	
601	Saint-Jean, <i>Simon</i>	615	Robert, <i>Louis-Léopold</i>
602	Sant, <i>James, R.A.</i>	616	Scheffer, <i>Ary</i>
603	Roqueplan, <i>Camille-Joseph-Étienne</i>	617	Newton, <i>Gilbert Stuart, R.A.</i>
604	Delaroche, <i>Paul</i>	618	Achenbach, <i>Andreas</i>
605	Müller, <i>Charles-Louis</i>	619	Vernet, <i>Horace</i>
606	} Vernet, <i>Horace</i>	620	Bellangé, <i>Joseph - Louis - Hippolyte</i>
607			
608			
609	Roqueplan, <i>Camille-Joseph-Étienne</i>	621	Pils, <i>Adrien - Auguste - Isidore</i>
		622	Verboeckhoven, <i>Eugène-Joseph</i>

Gallery XI.

No.		No.			
623	} Oudry, <i>Jean-Baptiste</i>	628	Desportes, <i>Alexandre-François</i>		
624					
625			629	} Oudry, <i>Jean-Baptiste</i>	
626			630		
627			631		

Entrance Hall.

No.		No.	
632	Morton, <i>Andrew</i>	633	Hilton, <i>William, R.A.</i>

Gallery XI.

No.

634 Platzer, or Plazer, *Johann Georg***Board Room.**

No.

635 } Teniers, *David* (the Younger).
636 }**Gallery XI.**

No.

637 Teniers, *David* (the Younger).**Board Room.**

No.

638 Teniers, *David* (the
Younger).

No.

639 Mieris *Frans van* (the
Younger).**Gallery XI.**

No.

640 Berchem, *Claes Pietersz*

No.

641 Jardin, *Karel du***Board Room.**

No.

642 Albani, *Francesco*

No.

645 French School, (17th
Century)643 Cagnacci, *Guido*646 Sassoferrato, (*Giovanni
Battista Salvi*)

644 Guido, (Guido Reni).

Gallery XI.

No.

647 Guardi, *Francesco*

No.

648 (No picture in the collection
with this number.)

Gallery XXII.

Water-colours of British and French Schools.

No.		No.	
649	Decamps, <i>Alexandre-Gabriel</i>	666	Decamps, <i>Alexandre-Gabriel</i>
650	Bellangé, <i>Joseph - Louis - Hippolyte</i>	667	Stanfield, <i>Clarkson, R.A.</i>
651	Turner, <i>Joseph Mallord Wm., R.A.</i>	668	Bonington, <i>Richard Parkes</i>
652	Roqueplan, <i>Camille-Joseph-Etienne</i>	669	Winterhalter, <i>François-Xavier</i>
653	Lami, <i>Louis-Eugène</i>	670	Decamps, <i>Alexandre-Gabriel</i>
654	Turner, <i>Joseph Mallord Wm., R.A.</i>	671	Bellangé, <i>Joseph - Louis - Hippolyte</i>
655	Decamps, <i>Alexandre-Gabriel</i>	672	Bonington, <i>Richard Parkes</i>
656	Bonington, <i>Richard Parkes</i>	673	Papety, <i>Dominique-Louis-Féréol</i>
657	Decamps, <i>Alexandre-Gabriel</i>	674	} Bonington, <i>Richard Parkes</i>
658	Harding, <i>John Duffield</i>	675	
659	Roberts, <i>David, R.A.</i>	676	
660	Decamps, <i>Alexandre-Gabriel</i>	677	Decamps, <i>Alexandre-Gabriel</i>
661	Turner, <i>Joseph Mallord Wm., R.A.</i>	678	} Bonington, <i>Richard Parkes</i>
662	Roqueplan, <i>Camille-Joseph-Etienne</i>	679	
663	Lami, <i>Louis-Eugène</i>	680	Roberts, <i>David, R.A.</i>
664	Turner, <i>Joseph Mallord Wm., R.A.</i>	681	Cogniet, <i>Léon</i>
665	Pils. <i>Adrien - Auguste - Isidore</i>	682	Decamps, <i>Alexandre-Gabriel</i>
		683	Bellangé, <i>Joseph - Louis - Hippolyte</i>
		684	Bonington, <i>Richard Parkes</i>
		685	Cogniet, <i>Léon</i>

Gallery **XXI.***Water-colours of British and French Schools.*

No.		No.	
686	Robert - Fleury, <i>Joseph-Nicolas</i>	706	Decamps, <i>Alexandre-Gabriel</i>
687	Scheffer, <i>Ary</i>	707	Roqueplan, <i>Camillo-Joseph-Étienne</i>
688	Bonington, <i>Richard Parkes</i>	708	Bonington, <i>Richard Parkes</i>
689	Roberts, <i>David</i> , R.A.	709	Derby, <i>William</i>
690	} Fielding, <i>Copley</i>	710	Lami, <i>Louis-Eugène</i>
691		711	Papety, <i>Dominique - Louis-Féréol</i>
692	Decamps, <i>Alexandre-Gabriel</i>	712	Stanfield, <i>Clarkson</i> , R.A.
693	Johannot, <i>Tony</i>	713	Derby, <i>William</i>
694	} Harper, <i>Henry A.</i>	714	Bonington <i>Richard Parkes</i>
695		715	} Fielding, <i>Copley</i>
696	Bonington, <i>Richard Parkes</i>	716	
697	Roberts, <i>David</i> , R.A.	717	Decamps, <i>Alexandre-Gabriel</i>
698	Bonington, <i>Richard Parkes</i>	718	Fielding, <i>Copley</i>
699	Decamps, <i>Alexandre-Gabriel</i>	719	Vernet, <i>Horace</i>
700	} Bonington, <i>Richard Parkes</i>	720	Bellangé, <i>Joseph - Louis - Hippolyte</i>
701		721	Brascassat, <i>Jacques-Raymond</i>
702	Lami, <i>Louis-Eugène</i>	722	Decamps, <i>Alexandre-Gabriel</i>
703	Nesfield, <i>William Andrews</i>	723	Lami, <i>Louis-Eugène</i>
704	Bonington, <i>Richard Parkes</i>	724	Vernet, <i>Horace</i>
705	Bellangé, <i>Joseph - Louis - Hippolyte</i>		
		725	Derby, <i>William</i>

Corridor between Galleries XX and XXI.*Water-colours of British and French Schools.*

No.		No.	
726	} Bonington, <i>Richard</i>	738	Delaroche, <i>Paul</i>
727		739	Johannot, <i>Tony</i>
728	} Vernet, <i>Horace</i>	740	} Vernet, <i>Horace</i>
729		741	
730	Bellange, <i>Joseph - Louis - Hippolyte</i>	742	Bellange, <i>Joseph - Louis - Hippolyte</i>
731	Raffet, <i>Denis - Auguste - Marie</i>	743	Vernet, <i>Horace</i>
732	} Bonington, <i>Richard</i>	744	} Raffet, <i>Denis - Auguste - Marie</i>
733		745	
734		746	Callow, <i>William</i>
735	Delaroche, <i>Paul</i>	747	Raffet, <i>Denis - Auguste - Marie</i>
736	Leys, <i>Jean-Auguste-Henri</i> , BARON	748	Bellange, <i>Joseph - Louis - Hippolyte</i>
737	Raffet, <i>Denis - Auguste - Marie</i>	749	} Bonington, <i>Richard</i>
		750		750 } Parkes

Gallery XI.

No.		No.	
751	} Downman, <i>John</i> , A.R.A.	755	Géricault, <i>Jean - Louis - André-Théodore</i> (removed to Board Room).
752			
753			
754			

Board Room.

No.	
756	Ostade, <i>Adriaen van</i> (after)

Gallery I.

No.		No.	
757	Westall, <i>Richard</i> , R.A.	758	German School, (18th Century).

Gallery III.

No.	
759	Predis <i>Cristoforo de</i>

Gallery XVII.

No.	
760 } 761 }	Saint-Jean, <i>Simon</i>

Gallery III.

No.	
762	Pollaiuolo, <i>Antonio</i>

Gallery XI.

No.	
763 } 764 }	Mirbel, <i>Madame de</i>

NOTE.—The measurements given throughout the Catalogue are limited to the area enclosed **within** the frame, and are those known as **sight-measurements**.

CATALOGUE.

ACHENBACH (ANDREAS).

German School. Born at Cassel in 1815. Living Artist.
School of Düsseldorf.

No. 618. *The Ebb-Tide.*

Gallery X.

1 ft. 6½ in. *h.* by 2 ft. 2¾ in. *w.*

ALBANI (FRANCESCO).

Bolognese School. Born at Bologna in 1578. Died in the
same city in 1660. Pupil of Dionysius Calvert, and afterwards
of the Carracci Academy in Bologna.

No. 642. *Venus with Cupids.*

Gallery XI.

ANGELI (Professor HEINRICH VON).

Viennese School. Born at Oedenburg, in Hungary, in 1840.
Living Artist.

No. 557. *Portrait of Her Imperial Majesty the
Empress Frederick.*

Gallery I.

ft. 3¾ in. *h.* by 1 ft. 10¼ in. *w.*

BACKER (JACOB ADRIAENZ).

Dutch School. Born at Harlingen in 1608 or 1609. Died at
Amsterdam on the 27th August 1651. Pupil of Lambert Jacobz

at Leeuwarde and afterwards of Rembrandt at Amsterdam, where he worked from 1636 to the date of his death.

No. 89. *Portrait of an Old Woman.* Gallery XVI.

Formerly, on the evidence of a false signature, ascribed to Rembrandt.

3 ft. 10 $\frac{3}{4}$ in. *h.* by 3 ft. 1 $\frac{1}{2}$ in. *w.*

BAKHUYSEN (LUDOLF).

Dutch School. Born at Emden on the 18th December, 1631. Died at Amsterdam on the 17th November, 1708. Pupil of Allart van Everdingen and Hendrik Dubbels. Practised at Amsterdam from 1650 onwards.

No. 244. *Sea Piece with Shipping.* Gallery XIII.

T. 52 x 61 1 ft. 8 $\frac{1}{2}$ in. h. by 2 ft. 5 $\frac{1}{4}$ in. w. 11015. 1^{re} Semidoff Sawier 1863. 9. 100⁺ à Halford

Formerly catalogued in the collection as by Aalbert Cuyper. *en est un et superbe provient Galerie C^{te} d'Autonne 1851*

No. 248. *Ships in a Storm.*

" "

1 ft. 8 in. *h.* by 1 ft. 11 $\frac{1}{2}$ in. *w.*

BECCAFUMI (DOMENICO).

Sieneſe School. Born in the neighbourhood of Siena in 1486. Died in that city in May, 1551. Influenced by Perugino, then by the contemporary Sieneſe School, and by Michelangelo.

Beccafumi was one of the foremost Sieneſe painters of the 16th century. He ſtudied the works of Raphael and Michelangelo in Rome, but worked chiefly in his native city, and there competed with Sodoma and Girolamo del Pacchia. Among the moſt important of Beccafumi's later works are the cartoons for a large portion of the marble moſaic pavement of Siena Cathedral, and a vaſt ceiling in the Palazzo Pubblico of that city. His works are very rare in England. At the National Gallery he is repreſented by a curious canvas "Eſther before Ahaſuerus," and in the collection of Mr. R. H. Benson by two brilliant late productions "The Martyrdom of St. Lucy" and "The Flight of Clelia." On the great ſtaircaſe at the Victoria and Albert Muſeum are two "Allegorical Figures" attributable to Beccafumi.

No. 525. *Judith with the Head of Holofernes.* Gallery III.

An early example, painted apparently under the influence of the contemporary Sieneſe painter, Baldassarre Peruzzi.

BELLANGE (JOSEPH-LOUIS-HIPPOLYTE).

French School. Born in 1800. Died in 1866.

No. 581. <i>Crossing the Ford.</i>	Gallery IX.
No. 586. <i>A Grenadier.</i>	„ „
No. 620. <i>The Despatch.</i>	„ X.
No. 650. <i>The Soldier's Farewell.</i> —Water-colour. 7½ in. h. by 8⅝ in. w.	„ XXII.
No. 671. <i>Napoleon at Waterloo.</i> —Water-colour. 1 ft. 4¼ in. h. by 1 ft. 1 in. w.	„ „
No. 683. <i>Napoleon and his Staff.</i> —Water-colour. 1 ft. 3½ in. h. by 11⅞ in. w.	„ „
No. 705. <i>The Farewell.</i> —Water-colour. 8¾ in. h. by 7¼ in. w.	„ XXI.
No. 720. <i>The French at Bruges.</i> —Water-colour. 1 ft. ¾ in. h. by 1 ft. 6 in. w.	„ „
No. 730. <i>A Grenadier.</i> —Water-colour. 6¼ in. h. by 5 in. w.	„ „
No. 742. <i>Military Courtship.</i> —Water-colour.	„ „
No. 748. <i>Waterloo.</i> —Water-colour. 3 in. h. by 5¾ in. w.	„ „

BERCHEM (CLAES PIETERSZ).

Dutch School. Baptized at Haarlem on the 1st October 1620. Died at Amsterdam on the 18th February, 1683. Pupil first of his father, Pieter Claesz, afterwards of P. de Grebber and J. Wils at Haarlem, and of Nicolas Moyaert and J. B. Weenix at Amsterdam. He probably visited Italy. Domiciled at Haarlem, and afterwards at Amsterdam.

No. 25. <i>Coast Scene with Figures.</i>	Gallery XVI.
2 ft. 8¾ in. h. by 3 ft. 4½ in. w.	
No. 183. <i>Landscape with Figures.</i>	„ XIV.
1 ft. 1 in. h. by 1 ft. 2¾ in. w.	

- No. 185. *Landscape with Cattle.* Gallery XIV.
1 ft. $\frac{3}{4}$ in. *h.* by 1 ft. 5 in. *w.*
- No. 186. *Italian Landscape with Figures.* " "
1 ft. 8 $\frac{1}{2}$ in. *h.* by 2 ft. 1 in. *w.*
- No. 213. *Landscape with Equestrian Figures.* " XIII.
1 ft. 7 in. *h.* by 1 ft. 3 $\frac{1}{2}$ in. *w.*
- No. 245. *Wooded Banks of a River.* " "
2 ft. $\frac{1}{4}$ in. *h.* by 1 ft. 6 in. *w.*
- No. 256. *Italian Landscape with Figures.* " "
2 ft. *h.* by 2 ft. 8 $\frac{1}{2}$ in. *w.*
- No. 640. *Italian Landscape with Figures.* " XI.
1 ft. 1 in. *h.* by 1 ft. 4 in. *w.*
Unlik. no 251. p. 81

BIANCHI (FRANCESCO BIANCHI FERRARI).

Modenese School. Born — (?). Died in 1510. This scarce master, whose works have not as yet been definitively classified, has recently been studied in the Archivio Storico dell' Arte by the Italian critic, Commendatore Adolfo Venturi. Bianchi's last and best authenticated work is "The Annunciation" in the Estense Gallery at Modena, once ascribed to Francesco Francia. Another characteristic work is the altarpiece "The Virgin and Child with St. Jerome and St. Sebastian" in S. Pietro at Modena, formerly ascribed to Pellegrino Munari. Also ascribed to Bianchi, but differing appreciably from these works in general style and in the facial type of the figures, is the important "Virgin and Child between Saints" of the Louvre.

- No. 2. *Allegorical Subject, with Nude Figures in a Landscape.* Gallery XVI.
2 ft. 3 in. *h.* by 1 ft. 8 in. *w.*

Probably a late work of the master, since it resembles in many particulars the two works firstly above referred to.

BOILLY (LOUIS-LÉOPOLD).

French School. Born at La Bassée, near Lille, in 1761. Pupil of his father. Died at Paris in 1845, at the age of 84. His earlier genre pieces illustrate the transition between the 18th and

the 19th centuries, and are still coloured by the peculiar sentimentality of the former period. He was a naive and sympathetic observer of contemporary types and manners. The most remarkable collection of Boilly's works is that in the Museum at Lille. Characteristic paintings by him are to be found also in the Louvre, and in the collections of many Parisian amateurs.

- No. **435.** *The Dead Mouse.* Gallery XIX.
 1 ft. 3½ in. *h.* by 1 ft. *w.*
- No. **473.** *The Visit.* „ XX.
 1 ft. 5¼ in. *h.* by 1 ft. 9 in. *w.*
- No. **479.** *The Sorrows of Love.* „ „
 1 ft. 5¼ in. *h.* by 1 ft. 9 in. *w.*

BOL (FERDINAND).

Dutch School. Born at Dordrecht in June, 1616. Buried at Amsterdam on the 24th July, 1680. Bol was one of the most prominent and successful among the pupils of Rembrandt. In his later years he to some extent emancipated himself from this influence, and adopted a more colourless and conventional style. Bol established himself at Amsterdam before 1640.

- No. **74.** *The Toper.* Gallery XVI.
 2 ft. 11 in. *h.* by 2 ft. 8¾ in. *w.*
 A vigorous work in the Rembrandtesque manner.

BONHEUR (MARIE-ROSA).

French School. Born at Bordeaux on the 22nd March, 1822. Died at By on the 26th May, 1899. Pupil of her father and of Léon Cogniet. Rosa Bonheur is the most popular and various painter of animals of the modern French School, and her vogue has been even greater in England than in her native country. As an artist she cannot be placed in the category which includes such masters as Brascassat and Troyon. Among her most important and successful works of large dimensions are to be counted "The Horse Fair" (Metropolitan Museum of New Ycrk); "Le Labourage Nivernais" (Luxembourg); and "La Fenaison."

No. 260. *A Waggon and Team of Horses.* Gallery XV.

1 ft. 1 in. h. by 2 ft. w.

No. 364. *Sheep.* " "

1 ft. 5½ in. h. by 2 ft. 1¼ in. w.

No. 365. *A Shepherd's Dog.* " "

1 ft. 5½ in. h. by 1 ft. 2¼ in. w.

1863 No. 372. *Roe-deer.* *3 chevreaux dans un feuillage* etc. *Reveu de Louis Hoff 1107*
 7 in. h. by 9½ in. w. *18 x 24 C^h. B. de Pretaigne -* *J. J. 20 + 1863*

BONINGTON (RICHARD PARKES).

British School. Born at Arnold, near Nottingham, on the 25th October, 1801. Bonington went to Paris at the age of fifteen, and studied in the Louvre. He was a student at the École des Beaux-Arts and in the atelier of Baron Gros, and thus belongs, by training, more to the French than to the British School. He visited Italy, and worked especially at Venice. Bonington died in London on the 23rd September, 1828, before he had completed his twenty-seventh year. There was an interchange of influence between the English painter and Delacroix, arising naturally out of their friendship and personal intercourse. The Wallace Collection contains the most complete series of his works, both in oils and water-colours. He is represented in the National Gallery, the Victoria and Albert Museum, the Louvre, and in private collections, both in England and France.

No. 270. *A Child at Prayers.* Gallery XV.

1 ft. 1¾ in. h. by 10 in. w.

No. 273. *A Sea Piece.* " "

1 ft. 9¼ in. h. by 2 ft. 8½ in. w.

No. 319. *Bergues, near Dunkirk.* " "

1 ft. 1½ in. h. by 9¾ in. w.

Engraved in the annual, "The Gem," for 1831, by W. J. Cook, as "La Tour du Marché at "Bergues, near Dunkirk, on the River Colme," (Canal de la Colme).

No. 322. *Francis I. and Marguerite de Navarre.* Gallery XV.

The Valois king has just inscribed on the *Salon de 1827*
window-pane the famous verse :

"Souvent femme varie, Bien fol qui s'y fie."

vente Delors - 1869
£: 1.240

1 ft. 6 in. h. by 1 ft. 1½ in. w.

No. 323. *Henri III. and the English Ambassador.* " "

1 ft. 9 in. h. by 2 ft. 1½ in. w.

No. 333. *Anne Page and Slender.* *5th Duchesse d'Orleans 20 Janvier 1853 no 6*

1 ft. 5½ in. h. by 1 ft. 2½ in. w. *0.45-0.37 - 8.200 a Lord Hertford*

No. 339. *The Seine near Rouen.* " "

1 ft. h. by 1 ft. 5½ in. w.

No. 341. *A Coast Scene.* " "

1 ft. 2 in. h. by 1 ft. 7¾ in. w.

No. 351. *Henri IV. and the Spanish Ambassador.* *Salon de 1827*

1 ft. 3 in. h. by 1 ft. 7¼ in. w.

From the San Donato Collection. *1870 - £: 3.320 n. 24 1^{re} vente*

No. 362. *A Rustic Scene.* *32 Janvier 1870 - (33.000) 0.40 x 0.153 - provient C^{te} Oudron -*

1 ft. 7¾ in. h. by 2 ft. 2¾ in. w.

No. 375. *The Piazza San Marco, Venice* " "

3 ft. 2¾ in. h. by 2 ft. 7 in. w.

No. 656. *The Doge's Palace, Venice.* — Water-colour. " XXII.

No. 668. *Reading Aloud.* — Water-colour. " "

No. 672. *The Gold Weigher.* — Water-colour. *1^{re} Vente de 1865 - £: 100. Hertford*

No. 674. *A Venetian Scene.* — Water-colour. *part de "Venitienne" 5th Dec 1847*

No. 675. *The Earl of Surrey and the fair Geraldine.* *1.005 frs a Lord Hertford*
— Water-colour. " "

No. 676. *Lady and Page.* — Water-colour. " "

No. 678. *The Letter.* — Water-colour. " "

No. 679. *Lady at her Toilet.* — Water-colour. " "

No. 684. *The Piazzetta, Venice.* — Water-colour. " "

No. 688. *Souvenir of Van Dyck.* — Water-colour. " XXI.

- No. 696. *The Great Staircase in a French Château.*
—Water-colour. Gallery XXI.
- No. 698. *Old Man and Child.*—Water-colour. *V^e Senudoff. 1863. 1/9. 100⁺ fl.*
- No. 700. *Fishing Boats.*—Water-colour. *V^e Senudoff. 1863. 2/30⁺ Herford*
- No. 701. *The Leaning Towers, Bologna.*—Water-colour. *V^e Senudoff. 1863. 3/650⁺ Herford*
- No. 704. *Rouen.*—Water-colour. " "
- No. 708. *Sunset in the Pays de Caux.*—Water-colour. " "
- No. 714. *The Church of Sant' Ambrogio, Milan.*
—Water-colour. " "
- No. 726. *A Balcony Scene.*—Water-colour. " "
- No. 727. *Death of Leonardo da Vinci.*—Water-colour. " "
- No. 732. *Lady and Cavalier.*—Water-colour. *Vente d'Orléans 1853. 2/328*
- No. 733. *Henri IV. and the Spanish Ambassador*
(repetition on a smaller scale of
No. 351)—Water-colour. " "
- No. 734. *An Odalisque.*—Water-colour. *2/120. V^e J. Perier. 1846. 3.000⁺*
- No. 749. *Medora.*—Water-colour. *2/81* " "
- No. 750. *Turk in Repose.*—Water-colour. " "

BOTH (JOHANNES, or JAN).

Dutch School. Born in 1610, at Utrecht. Died in that city on the 9th August, 1652. Pupil of Abraham Blomaert, and, later on, in Rome, influenced by Claude Lorrain. Practised chiefly at Utrecht, with the exception of a few years devoted to travel in Italy. The figures in his landscapes were usually by his brother Andries.

- No. 24. *Italian Landscape with Cattle.* Gallery XVI.
2 ft. 8 $\frac{3}{4}$ in. h. by 3 ft. 7 $\frac{1}{2}$ in. w.

No. 28. *Italian Landscape with Figures.*

Gallery XVI.

2 ft. 7½ in. h. by 3 ft. 5 in. w.

No. 198. *Italian Coast Scene.*

,, XIV.

1 ft. 6½ in. h. by 2 ft. 1¼ in. w.

BOUCHER (FRANÇOIS).

French School. Born at Paris in 1704; died there in 1770. Pupil of François Le Moine, and influenced also in some degree by Watteau, a number of whose paintings and drawings he etched, at the request of M. de Julienne, for the sumptuous volumes which the latter devoted to the reproduction of his dead friend's works. Boucher, unable to secure the Prix de Rome, nevertheless made the journey to Italy on his own account in the company of Carle van Loo. He returned to Paris in 1731, and on the 30th January, 1734, was received at the Académie Royale, on presentation of the picture "Rinaldo and Armida" which is now in the Louvre. Boucher, who had meanwhile carried off in succession all the Academic and official distinctions within reach of the court painter, succeeded Carle van Loo in 1765 as *premier peintre du roi*, and became also Director of the Academy and Inspector of the Tapestry Manufactory of Beauvais. This was the climax of a career which was in a great measure shaped by the patronage of the Marquise de Pompadour, who introduced Boucher and his work at the Court of Louis XV., placed his "Forges de Vulcain" in the private room of the monarch at Marly, purchased, among many other things, the famous "Lever du Soleil" and "Coucher du Soleil" now in this collection, and promoted his interests in every way. The painter was not only the protégé but the intimate companion of Madame de Pompadour, and with him she discussed, not only all matters connected with art and virtuosity, but her tastes and her plans generally. He initiated the royal favourite into the mysteries of etching, and superintended the publication of a volume which appeared in her name with a series of etched plates after the engraved stones of Guay, "Graveur du Roy." Her protection established him in a position so commanding that the royal favour was continued even after her death, and endured indeed to the termination of the popular master's career. Boucher, though he was essentially by inclination a man of pleasure, was the hardest and most assiduous of workers,

devoting ten hours a day to painting and drawing, and producing thus an incredible mass of work, of which a large proportion was necessarily hasty and perfunctory. He was the typical painter-decorator of the Louis Quinze period, which he did so much to shape in art, and of which his style was a perfect embodiment, both in its brilliant attractiveness and its superficiality. To be judged fairly, his gay, daring, and singularly skilful performances—mainly, it should be remembered, decorative in intention—must be taken not alone, but, as they are seen in the Wallace Collection, in conjunction with the furniture, the tapestries, the bronzes, the porcelain, and objects of art of his time. In his most typical productions Boucher is, what the decorator of great spaces should be, a colourist not so much subtle and profound as frank, brilliant, and fresh to the point of crudeness—a designer of astonishing freedom, variety, and inventiveness. At his best he must be deemed one of the most brilliant and accomplished executants of the eighteenth century; and, more than this, in his merits as in his faults, one of the most characteristically French among the French masters. Even at his worst he cannot be said to deserve the unmeasured strictures of Diderot, who from the point of view of the moralist rather than that of the art-critic, covered his conceptions, his works, and his person with ridicule and contempt. And yet the same famous writer, in the earlier stages of Greuze's career, could find nothing but praise for the sentimental morality, the false modesty, and false sensibility of that accomplished yet much overrated master, whose work is full of suggestiveness and *arrière-pensée*, whereas that of Boucher is redeemed by the perfect frankness of the effort to amuse the eye and appeal to the senses.

No gallery—not even the Louvre itself—can vie with the Wallace Collection in the number and importance of its Bouchers. The Swedish National Gallery at Stockholm is one of the best endowed of the European Galleries outside France. It contains the famous "Naissance et Triomphe de Venus," and several other fine examples of the master. Besides the Louvre, the museums of Angers, Nancy, and Tours contain notable canvases from his hand. The four *dessus de porte* painted for the Hôtel de Soubise (now Palais des Archives Nationales) are celebrated. Among the private collections containing fine Bouchers may be particularly mentioned that of Baron Edmond de Rothschild, in Paris, and those of Miss Alice de Rothschild and Mr. Alfred de Rothschild, in England.

No. 385. *Shepherd Watching a Sleeping Shepherdess.*

Gallery XVIII.

3 ft. 6½ in. h. by 5 ft. ¾ in. w.

acquis vente Satureau 1857 n° 585
(Le Berger ou une vache fut vendue en 1822 à Paris
pour 41 frs à la vente J^r Victor

No. 390. *The Modiste*. ("La Marchande de Modes.")

Gallery XVIII.

2 ft. $\frac{1}{2}$ in. h. by 1 ft. 8 in. w.

Engraved by Gaillard.

A larger version of this subject, from the hand of Boucher, dated 1746, is in the National Museum at Stockholm.

No. 399. *Shepherd Piping to a Shepherdess*.

" "

3 ft. $\frac{3}{4}$ in. h. by 4 ft. 7 $\frac{1}{2}$ in. w.

No. 411. *Venus and Cupid with Doves*.

" "

2 ft. 7 $\frac{1}{2}$ in. h. by 4 ft. 6 in. w.

No. 418. *Portrait of the Marquise de Pompadour*. *h. 290 Exp. Salons 1860*

2 ft. 10 $\frac{1}{4}$ in. h. by 2 ft. 2 $\frac{1}{2}$ in. w. *à gauche sous une robe enroulée.*

a ses arm. F. Boucher 1758 mais cette tête a été exécutée de la robe est peinte
 This picture was in 1782 in the sale of the collection of the Marquis de Marigny, brother of Madame de Pompadour, who became afterwards Marquis de Ménars. It was on that occasion purchased for the very small sum of 154 livres by the Duc de Chaulnes, who had been engaged to Alexandrine, daughter of Madame de Pompadour. *C^{te} de Cyrene - Suélos -*

par Roslin (le Suebio)

vente Suélos 1868

5. 1120

The marble group in the background suggests the impetuous advances of young Love, accepted yet moderated by a discreet Nymph. Other portraits of Madame de Pompadour from the same hand, but of wholly different composition, are in the collection of Miss Alice de Rothschild, in the National Gallery of Scotland, in the Jones Bequest Gallery at the Victoria and Albert Museum, and in the collection of Baron Alphonse de Rothschild.

"un portrait de la même" en pied grande naturelle 1 m 25 x 1.28 - 2.400 fr 1^{re} de Veron - mars 1858 Paris. (n^o 66)

No. 423. *Sea Nymph with Cupids*. *St. Moriz - 1865 - 19.000⁺ Sterling*

2 ft. 7 $\frac{3}{4}$ in. h. by 4 ft. 5 $\frac{3}{4}$ in. w. *1.39 - 1.80. ovale n^o 91*

No. 429. *The Visit of Venus to Vulcan*.

" XIX.

5 ft. 4 $\frac{1}{2}$ in. h. by 2 ft. 8 $\frac{1}{2}$ in. w.

No. 431. *Shepherd and Shepherdess Reposing*.

" "

2 ft. 5 $\frac{1}{4}$ in. h. by 1 ft. 11 $\frac{3}{4}$ in. w.

- No. 432. *Cupid a Captive.* Gallery XIX.
5 ft. 4½ in. h. by 2 ft. 8½ in. w.
- No. 433. *The Triumph of Amphitrite.* " "
2 ft. 2¼ in. h. by 3 ft. 11 in. w.
- No. 438. *Venus and Mars surprised by Vulcan.* " "
5 ft. 4½ in. h. by 2 ft. 8¼ in. w.
- No. 444. *The Judgment of Paris.* " "
5 ft. 4½ in. h. by 2 ft. 8¼ in. w.
- This canvas, together with Nos. 429, 432, and 438, formed part of one and the same scheme of decoration, the four pieces being destined for a boudoir. They were painted by Boucher in 1754, and were acquired by the Marquis of Hertford at the Prousteau-Montlouis sale in 1851.
- No. 445. *Shepherdesses with Sporting Loves.* " "
3 ft. ¼ in. h. by 4 ft. ¾ in. w.
- No. 446. *Jove, in the shape of Diana, surprises Calisto.—Oval.* " "
5 ft. 1¾ in. h. by 4 ft. 1¾ in. w.
- [Engraved by Gaillard. A smaller picture by Boucher of the same subject entitled "Jupiter transformé en Diane pour surprendre Calisto" was at the Salon of the Louvre in 1765.
- No. 447. *Shepherdesses with Sporting Loves.* " "
3 ft. ¼ in. h. by 4 ft. ¾ in. w.
- No. 471. *A Group of Lovers.* " "
2 ft. 3½ in. h. by 3 ft. 6 in. w.
- No. 481. *Nymph and Cupids with Musical Emblems.* Great Staircase.
3 ft. 3 in. h. by 4 ft. 8¼ in. w.
- No. 482. *A Pastoral (Autumn).* " "
8 ft. 5½ in. h. by 6 ft. 5½ in. w.

de Printemps - et d'Automne - vte Patureau
1857 - L. 580

1753

BOURASSE.

Salon de 1753 acheté a la vente de Mme de Pompadour en 1766 pour 392 - acquis a la vente de C^{te}

No. 485. *The Rising of the Sun.* Great Staircase.
10 ft. 4½ in. h. by 8 ft. 8½ in. w. *Commâtes &: 108*

Originally designed for the *Manufacture Royale des Gobelins* and destined to be executed in tapestry by Cozette and Audran. Exhibited at the Salon in 1753, and there purchased by the Marquise de Pompadour. Edmond and Jules de Goncourt, in "L'Art du Dixhuitième Siècle—Première Série," say of this picture and No. 486: "Elles (ces deux pages) sont le plus grand effort du peintre, les deux grandes machines de son Oeuvre."

In the catalogue of Madame de Pompadour's paintings and drawings prepared for the sale of her collection in 1766, the expert writes of these pictures: "J'ai entendu plusieurs fois dire par l'auteur qu'ils étaient du nombre de ceux dont il était le plus satisfait." The two great canvases were then sold for 9800 livres, and acquired by M. de Saincy.

No. 485. *The Setting of the Sun.* Great Staircase.
10 ft. 5½ in. h. by 8 ft. 6 in. w.

Same description as No. 485, to which it constitutes a pendant.

No. 489. *A Pastoral (Summer).* " "
8 ft. 5½ in. h. by 6 ft. 5½ in. w.

No. 490. *Nymph and Cupid with Musical Emblems.* " "
3 ft. 2½ in. h. by 4 ft. 9 in. w.

BOURASSE (ESAIAS).

Dutch School. Born at Amsterdam on the 3rd March, 1631. Died at sea on the 16th November, 1672. Boursse is known to have practised his art in Amsterdam from 1656 to 1672. He made several journeys to the East Indies in the service of the East Indian Company. In the month of October, 1672, he started for the Indies on the ship "Reenen," but died on the 16th November, 1672, at sea. He is known to have visited Italy and painted there. His productions, however, as we know them at present, show absolutely no traces of Italian influence. The style of this very rare and highly accomplished master exhibits some affinity to that of Pieter de Hooch and J. Koedyck, and reveals, like the work of those masters, the influence of Rembrandt, though none of the three

can properly be said to belong to his immediate school. There are paintings by Boursse in the Ryks-Museum at Amsterdam, in the Berlin Gallery, and in the Suermondt Museum at Aix-la-Chapelle. Dr. A. Bredius, of the Hague, has recently discovered at Warsaw two unsigned, but in his opinion authentic, works from his brush.

No. 166. *Interior: Woman Cooking.* Gallery XIV.

Signed "L. (E.) Boursse, 1656."

1 ft. 8 in. *h.* by 1 ft. 10½ in. *w.*

From the Roell-Hodshon sale at Amsterdam, in 1872. Price—6000 gulden.

BRAMANTINO (BARTOLOMMEO SUARDI, called
BRAMANTINO).

Lombard School. Born at Milan (?), about 1450; died after 1526. The pupil first of Vincenzo Foppa, then of the great architect and painter, Bramante, from the connection with whom he acquired the name of Bramantino. He occupied an important position in Milanese art after the departure of Leonardo da Vinci in 1499, and influenced both Luini and Gaudenzio Ferrari. In 1506 Bramantino was called to Rome, and he there painted with Sodoma, in the Stanza della Segnatura of the Vatican, fresco decorations, which were destroyed by order of Julius II. in order to make room for those of Raphael. Bramantino's chief works in oils and fresco are still to be found at Milan, and chiefly in the Brera, the Gallery of the Ambrosiana Library, and the Museum of the Castello there. An admirable "Adoration of the Magi" is in Lady Layard's collection at Venice, and will ultimately find a place in the National Gallery, which at present contains no example from his hand.

No. 537. *Head of a Girl.*—Fresco. Gallery III.

1 ft. 6¾ in. *h.* by 1 ft. 2 in. *w.*

No. 538. *The Youthful Gian Galeazzo Sforza
reading Cicero.*—Fresco.

" "

3 ft. ¾ in. *h.* by 4 ft. 2½ in. *w.*

Reproduced in Eugène Müntz's "Leonardo da Vinci" as by Vincenzo Foppa. This fresco appears to have originally adorned the frieze in the Cortile of the Palazzo del Banco Mediceo, erected from the designs of Michelozzo in the Via de' Bossi at Milan, but now no longer in existence. It came last from the collection of Vicomte de Tauzia in Paris.

BRASCASSAT (JACQUES-RAYMOND).

Born at Bordeaux in 1804; died at Paris in 1867. He studied chiefly at the École des Beaux-Arts in Paris. This painter practised landscape and historical subjects, but excelled chiefly in the representation of animals.

No. **363.** *Goat and Kid.* Gallery XV.

1 ft. $2\frac{5}{8}$ in. *h.* by 1 ft. $5\frac{3}{4}$ in. *w.*

No. **721.** *Dogs Attacking a Wolf.*—Water-colour. " XXI.

1 ft. $4\frac{1}{4}$ in. *h.* by 1 ft. $9\frac{1}{2}$ in. *w.* — *V^{te} de Sennhoff. Janvier 1863 - 10. 100⁺*
a. Herford - No. 44 -

BRONZINO (ANGELO DI COSIMO, called BRONZINO).

Florentine School. Born at Monticelli, near Florence, in 1502. Died at Florence, on the 23rd November, 1572. Pupil of Raffaellino del Garbo and Jacopo da Pontormo, and influenced by Michelangelo. He practised in Florence, chiefly as a portrait painter. As such he is, notwithstanding the sculptural hardness of his style, the greatest artist produced by Florence during the 16th century, with the exception of Andrea del Sarto, whose comparatively few portraits are among his finest productions.

No. **555.** *Portrait of Eleonora di Toledo, Grand Duchess of Florence.* Gallery III.

2 ft. $6\frac{1}{2}$ in. *h.* by 1 ft. $11\frac{1}{4}$ in. *w.*

Numerous repetitions exist of this picture and of its pendant, the portrait of the Grand Duke Cosimo I. of Florence.

BROUWER (ADRIAEN).

Dutch-Flemish School. Born in 1605 or 1606, at Oudenarde. Buried at Antwerp, on the 1st February, 1638. Pupil of Frans Hals at Haarlem; painted at Amsterdam, Haarlem, and after 1631 at Antwerp. Brouwer in the passion and vigour of his realism, as well as in the subtlety of his art, more than rivalled his contemporary, David Teniers, the Younger. By far the most important collection of his works is to be found in the Alte Pinakothek

at Munich. The Dulwich College Gallery possesses a fine example. There is another in the Ionides Collection bequeathed to the Victoria and Albert Museum. Brouwer is as yet unrepresented in the National Gallery.

No. 211. *A Boor Asleep.*

Gallery XIII.

1 ft. 2 in. *h.* by 10½ in. *w.*

CAGNACCI (GUIDO).

Bolognese School. Born at Castel Sant-Arcangelo, near Rimini, in 1601. Died at Vienna in 1681. Pupil of Guido Reni, at Bologna, and afterwards Court Painter of the Emperor Leopold I. at Venice.

No. 643. *Tarquinius and Lucretia.*

Board Room.

9¼ in. *h.* by 11½ in. *w.*

This is the copy, on a much reduced scale, of the well-known picture by Cagnacci in the Accademia di San Luca at Rome. The Dresden Gallery possesses a copy on the scale of the original, and also a once popular "Magdalen" doubtfully attributed to him. In the Imperial Gallery at Vienna are two signed pictures by him, "Cleopatra" and "St. Jerome."

CALAME (ALEXANDRE).

Swiss School. Born at Vevey, in Switzerland, in 1817. Died at Mentone in 1864. Pupil of Diday. Calame is represented in the Museum at Bâle.

No. 588. *A Waterfall in Switzerland.*

Je morny 1865 8.500^{fr} à Lord Sheffield
Gallery IX.

2 ft. 7½ in. *h.* by 2 ft. 1 in. *w.* 80 x 65 *hott*

2 dessins et un chasseur à l'affût par A. Bonheur

CALLOW (WILLIAM).

British School. Born at Greenwich on the 28th July 1812.

No. 746. *Entering the Harbour.*—Water-colour.

Gallery XXI.

CAMPHUYSEN (GOVERT).

Dutch School. Born at Gorkum in 1623 or 1624. Buried at Amsterdam on the 4th July, 1672. Probably the pupil of his elder brother Raphael Camphuysen, by whom there are in the Dresden Gallery two moonlight pieces, one of which is signed "R. Camphuysen." Govert Camphuysen was manifestly influenced by Paul Potter. He worked up to 1651 in Amsterdam; then from 1653 to 1663 in Stockholm as court-painter of King Charles X. and the Queen Dowager, Marie-Eleonore; then again in Amsterdam. A large landscape with figures and cattle, by him is in the Cassel Gallery, where it was formerly ascribed to Paul Potter. In the Hermitage at St. Petersburg are three examples of Govert Camphuysen, of which two bear his signature, while the third has a false signature of Paul Potter.

No. 132. *A Dutch Farm at Sunset.*

Gallery XVII.

2 ft. 8½ in. h. by 3 ft. 8½ in. w.

Signed, on a fence to the left, "G. Camphuysen."

CANALETTO (GIOVANNI ANTONIO DA CANALE, called CANALETTO).

Venetian School, 18th Century. Born at Venice on the 18th October, 1697; died there on the 20th April, 1768. Pupil of his father, the decorative painter, Bernardo da Canale, and further developed during a sojourn in Rome. A remarkable "View of the Capitol and the Church of Ara Coeli," by him, is in the collection of Lord Leconfield. He practised chiefly at Venice, but in the years 1746 and 1747 was in London. Besides his nephew and pupil, the noted painter Bernardo Bellotto, Canaletto had a number of followers and imitators, whose works have hitherto been classed under his name. The majority of the works here set down to him for the sake of convenience cannot be reckoned as more than school pieces. The most authentic example of his art in the Wallace Collection is No. 498.

No. 492. *View of the Grand Canal.*

Gallery XII.

1 ft. 6¼ in. h. by 2 ft. 7 in. w.

No. 493. *Panorama of the Harbour of Malta, with Fortified Islands (?)*

" "

School of Canaletto.

3 ft. 5 in. h. by 6 ft. 9 in. w.

- No. **495.** *Church of Santa Maria della Salute.* Gallery XII.
1 ft. 5½ in. *h.* by 2 ft. 6¾ in. *w.*
- No. **496.** *A Fête on the Grand Canal.* " "
1 ft. 10½ in. *h.* by 3 ft. ¼ in. *w.*
- No. **497.** *The Giudecca with the Doge's Palace.* " "
4 ft. 1½ in. *h.* by 6 ft. 2¼ in. *w.*
- No. **498.** *The Grand Canal with the Church of S. Simeone.* " "
3 ft. ½ in. *h.* by 4 ft. 9¾ in. *w.*
- No. **499.** *The Giudecca with the Church of S. Giorgio Maggiore.* " "
4 ft. 1¼ in. *h.* by 6 ft. 2¼ in. *w.*
- No. **500.** *A Fête on the Piazzetta.* " "
School of Canaletto.
1 ft. 10½ in. *h.* by 3 ft. ¼ in. *w.*
- No. **501.** *Old Northumberland House, Charing Cross.* Board Room.
School of Canaletto.
2 ft. 3½ in. *h.* by 3 ft. 7½ in. *w.*
- No. **505.** *The Piazza San Marco with the Campanile.* Gallery XII.
1 ft. 10½ in. *h.* by 4 ft. 1½ in. *w.*
- No. **506.** *View of the Grand Canal.* " "
1 ft. 5¼ in. *h.* by 2 ft. 5⅝ in. *w.*
- No. **507.** *A Canal in Venice.* " "
1 ft. 10¼ in. *h.* by 3 ft. ¼ in. *w.*
- No. **509.** *The Doge's Palace and Riva dei Schiavoni.* " "
1 ft. 10¾ in. *h.* by 3 ft. ½ in. *w.*
- No. **510.** *View of the Grand Canal.* " "
1 ft. 5½ in. *h.* by 2 ft. 5½ in. *w.*

- No. **511.** *The Rialto.* Gallery XII.
1 ft. 10 $\frac{3}{8}$ in. *h.* by 3 ft. $\frac{1}{2}$ in. *w.*
- No. **512.** *The Grand Canal with Palazzo Corner della Cà Grande.* " "
1 ft. 6 $\frac{1}{4}$ in. *h.* by 2 ft. 7 in. *w.*
- No. **513.** *Water Fête from the Riva dei Schiavoni.* " "
School of Canaletto.
1 ft. 8 $\frac{5}{8}$ in. *h.* by 2 ft. 8 in. *w.*
- No. **514.** *The Doge's Palace.* " "
1 ft. 8 in. *h.* by 2 ft. 3 in. *w.*
- No. **515.** *The Dogana from the Molo.* " "
1 ft. 6 $\frac{1}{4}$ in. *h.* by 2 ft. 6 $\frac{3}{4}$ in. *w.*
- No. **516.** *Santa Marie della Saluta from the Piazzetta.* " "
1 ft. 11 in. *h.* by 3 ft. $\frac{1}{2}$ in. *w.*

CANO (ALONSO).

Spanish School. Born at Granada in Spain on the 19th March, 1601. Died in the same city on the 5th October, 1667. He distinguished himself as painter, sculptor, and architect. Studied painting under Francesco Pacheco and Juan de Castillo at Seville, and sculpture under Juan Martinez Montañes. He practised at Seville, Madrid, and Granada, and in the last-named place founded a school. The most important example of his art to be found in England is a large altar-piece, "The Assumption of the Virgin," in the collection of Sir Francis Cook at Richmond. A curious piece of his late time is the large "Adam and Eve after the Fall," in the collection of Sir John Stirling Maxwell.

- No. **15.** *The Vision of St. John the Evangelist.* Gallery XVI.
2 ft. 8 $\frac{1}{4}$ in. *h.* by 1 ft. 5 in. *w.*

This is an example in the earlier and more characteristic manner of the master.

CHAMPAIGNE (PHILIPPE DE).

Flemish School. Born at Brussels in 1602. Died at Paris in 1674. He came to Paris in 1621, and so completely acclimatised himself in France that he would perhaps be more correctly described as belonging to the French than the Flemish School. He became the accredited painter of Port Royal and the Jansenists, of many among whom he has left invaluable portraits. In sacred and historical art he is frigidly correct and conscientious, but he attains to a very high degree of merit as a portrait painter; and here, in the gravity and intensity of his characterisation, he still reveals his Flemish origin.

No. 119. *The Marriage of the Virgin.* Gallery XVII.

2 ft. 2 $\frac{3}{4}$ in. h. by 4 ft. 8 in. w.

No. 127. *Portrait of a French Ecclesiastic,*
(sometimes called "Fénelon, afterwards Archbishop of Cambrai").

" "

2 ft. 4 in. h. by 1 ft. 10 $\frac{1}{4}$ in. w.

The most authentic portrait of Fénelon—the one by Joseph Vivien, which is No. 1,356 in the Alte Pinakothek, of Munich—does not agree with this portrait in form or feature. Another authentic likeness of the Archbishop, agreeing exactly in type and characterization with the Munich example, is in the collection of the Rev. Richard Hugh Cholmondeley. Yet another authentic likeness, by or after Vivien, is among the pictures at Buckingham Palace.

No. 129. *The Adoration of the Shepherds.*

" "

7 ft. 6 $\frac{3}{4}$ in. h. by 5 ft. 3 in. w.

No. 134. *The Annunciation.*

" "

10 ft. 10 $\frac{3}{4}$ in. h. by 7 ft. w.

CHARLIER.

French School. A French miniature painter, who practised in the second half of the eighteenth century, and is supposed to have been a pupil of Boucher.

474. *Nymphs and Cupids* (Gouache after Boucher). Gallery XX.
9 in. *h.* by 6 $\frac{3}{8}$ in. *w.*
475. *The Birth of Venus* (Gouache after Boucher). „ „
2 ft. 3 in. *h.* by 1 ft. 7 $\frac{3}{8}$ in. *w.*
476. *The Judgment of Paris* (Gouache after
Boucher). „ „
9 in. *h.* by 6 $\frac{3}{8}$ in. *w.*
-

CIMA (GIOVANNI BATTISTA, called CIMA DA CONEGLIANO).

Venetian School. Year of birth unknown; that of death believed to be about 1517. He practised at Venice and in the Venetian territory. Cima, though he issued from the elder school of Venice, at the head of which were the Vivarini, was greatly influenced by Giovanni Bellini. He cannot, however, be deemed to have been actually a pupil or even a slavish imitator of that great master. In his earlier and more severe productions, such as the "St. John the Baptist with Saints" (1489) in the Madonna del Orto at Venice, the influence of his elder contemporary, Bartolommeo Montagna, makes itself felt. His chief works are to be found in the churches and the Accademia delle Belle Arti of Venice, in the Brera at Milan, and in the Gallery of Parma. The Berlin Gallery, the National Gallery, the Louvre, the Dresden, Munich, Vienna, Vicenza, and Modena Galleries, and the church at Conegliano also contain examples of his art.

- No. 1. *St. Catharine of Alexandria*. Gallery XVI.
4 ft. 11 $\frac{1}{4}$ in. *h.* by 2 ft. 5 $\frac{1}{4}$ in. *w.*

This great panel is one of the most important examples of the Venetian master to be found in England. According to information kindly furnished by Dr. G. Ludwig, it is the central portion of an altarpiece once in the church of S. Rocco in Mestre, near Venice. There was recently discovered by him in the Albertina at Vienna a print of the last century, showing the original arrangement. The wings, on which are depicted the two saints invoked against the plague, St. Sebastian and St. Roch, are now in the museum of Strassburg. The lunette, "The Virgin and Child between St. Dominic and St. Francis," is in the collection of Mr. John Edward Taylor, of Kensington Palace Gardens.

CLAUDE LORRAIN (CLAUDE GELLÉE, called CLAUDE LORRAIN or LE LORRAIN).

French School. Born at Chamagne in Lorraine in 1600. Died at Rome on the 21st November, 1682. The pupil in Rome of Agostino Tassi, and through him influenced by the Carracci and Paul Bril, but still more by the imaginative Italo-German landscapist Adam Elsheimer. He practised chiefly in Rome. The style of poetic and idealised landscape painting which he invented and brought to perfection has never lost its hold on the world. The greatest modern artists, and among them Turner and Corot, have come under his influence. Characteristic examples of his art are to be found at the Doria Palace at Rome, in the Louvre, the Prado Gallery of Madrid the Dresden, Berlin, and Munich Galleries. Some of his best works are in England, in the National Gallery, in the Bridgewater Gallery, at Grosvenor House, and in the collections of the Earl of Radnor, Lord Leconfield, and Lord Wantage. The *Liber Studiorum*, a portfolio, or book, of landscape drawings preserved—or, as the case may be, specially prepared—by the master as authenticating records of pictures painted by him, and of their purchasers, is in the collection of the Duke of Devonshire at Chatsworth.

des C^h de la maison de Hesse-Cassel, de la Malmaison, Salleyrand, Grey
 No. 114. Italian Landscape. Owen and Ligonier Gallery XVII.
 2 ft. 5 in. h. by 2 ft. 7¼ in. w. *passé dans la galerie Salmarshaus, adjugé à la*
vente de cette C^h en 1846 - n^o: 1.470

No. 125. Coast Scene with Classic Buildings. " "

1 ft. 4¼ in. h. by 1 ft. 9 in. w.

acquis de m^{rs} G. T. Braine en 1857 - n^o: 590

CLOUET (School of the).

The two chief painters of this group were Jean Clouet (called Jehannet or Janet), who died in 1540 or 1541, and his more celebrated son, François Clouet, who was born in 1510 and died in 1572. They evolved out of the Flemish method and tradition a genuinely French style in portraiture. By the former may be cited the "Eléonore d'Autriche, Second Consort of François I.," at Hampton Court; by the latter, the large full length "Charles IX." in the Vienna Gallery, the "Elisabeth d'Autriche" and "Charles IX." in the Louvre, and a little panel, "Portrait of a young Prince," in the Antwerp Gallery. A large group of anonymous portrait painters and copyists flourished round these

two masters and their contemporary, Corneille de Lyon, who was also of Netherlandish origin, but represented a somewhat different phase of French portraiture. The latter is best to be studied in the Museum of Versailles.

No. 530. *Queen Mary Stuart* ("Le Deuil Blanc"). Gallery III.

1 ft. 1¼ in. h. by 9⅝ in. w.

After François Clouet. The original picture— itself not an undoubted Clouet—is in the collection of His Majesty the King. A replica is in that of Mrs. Alfred Morrison.

No. 532. *Portrait of the Earl of Hertford.*

" "

8¼ in. h. by 5⅝ in. w.

Style of François Clouet. There exist repetitions of this portrait in the Louvre and elsewhere.

No. 551. *Portrait of Francis I.*

" "

6⅝ in. h. by 5⅓ in. w.

School of Jean Clouet, called Jehannet.

COGNIET (LÉON).

Modern French School. Born at Paris in 1794; died there in 1880. A pupil of Guérin, the pseudo-classic master, who was himself a disciple of David. He afterwards painted military and romantic subjects, and acquired great reputation as a teacher, among his pupils being Robert-Fleury and Meissonier. Cogniet's portrait, in extreme old age—a fine work by his pupil, M Bonnat—is in the Luxembourg.

No. 279. *Rebecca and Sir Brian de Bois Guilbert.* Gallery XV.

2 ft. 10½ in. h. by 3 ft. 9½ in. w.

No. 681. *The Defence of Paris: 1814.*—Water-colour. " XXII.

No. 685. *The Retreat from Moscow.*—Water-colour. " "

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COOPER (THOMAS SIDNEY), **R.A.**

British School. Born at Canterbury on 26th September, 1803, and died on the 7th February, 1902. He studied animal painting in the Netherlands, whence, after a residence of some years, he was driven back to England by the Belgian revolution. He was elected an A.R.A. in 1845 and an R.A. in 1867. His career has been one of well-nigh unexampled duration and industry.

No. 309. *Cattle.*

Gallery XV.

2 ft. 6 in. *h.* by 2 ft. 6 in. *w.***COQUES** (GONZALES COQUES or COCKX).

Flemish School. Born at Antwerp in 1618. Died there on the 18th April, 1684. A pupil of Pieter Breughel, the younger, and of the second David Ryckaert, who afterwards became his father-in-law. Gonzales Coques was often, by reason of his popularity as a painter of portraits on a small scale, called "the small Van Dyck." Allowing for the difference in scale, he shows, indeed, much of that master's skill and authority in portraiture, without, however, save on rare occasions, approaching his exquisite distinction. Perhaps the most perfect piece of this class is the small full-length "Portrait of a Spanish Gentleman" at Dorchester House. In 1641 he was elected a member of the Guild of St. Luke, at Antwerp, and, in 1664, he became the president of that Guild. He worked for the Princes of Orange, for Charles I. of England, the Elector of Brandenburg, the Archduke Leopold, and other distinguished patrons. At the Château of Honslaerdyck, which now no longer exists, was, in the last century, to be found a series of life-size compositions by Gonzales Coques, with *The History of Cupid and Psyche*. This was a commission from the Stadhouder, Prince Frederick-Henry. (Catalogue Raisonné du Musée Royal de la Haye, 1895.)

No. 92. *A Family Group.*

Gallery XVI.

3 ft. 9½ in. *h.* by 5 ft. 8½ in. *w.*No. 162. *A Family Group.*

,, XIV.

1 ft. 6¾ in. *h.* by 1 ft. 11¾ in. *w.*No. 223. *A Family Group.*

,, XIII.

1 ft. 9¼ in. *h.* by 2 ft. 4 in. *w.*

COROT (JEAN-BAPTISTE-CAMILLE).

French School. Born in Paris on the 20th July, 1796; died there in 1875. Pupil of Michallon and Victor Bertin. Corot, following in the footsteps of the great French landscape painters of the seventeenth century, went to Rome in 1826. His art, with its subtle and entirely personal mode of expression, only by degrees won acceptance in France, and his European fame dates from the last period of his career. Corot's style naturally combines a classic rhythm and harmony, and a perfect felicity in selection and generalisation, with the most profound and loving study of nature. Though he is generally, for the sake of convenience, classed with the so-called Barbizon School, he stands practically alone in modern French art. The picture in the Wallace Collection is at present the only one from his brush to be found in a national museum in the United Kingdom. The Municipal Gallery of Glasgow possesses, however, a fine example of his mature style. The Victoria and Albert Museum will, with the Ionides Collection, enter into possession of canvases by Corot and Jean-François Millet among other modern French masters.

No. 281. *Macbeth and the Witches.* 1 in 20 - 1.50 Gallery XV.

3 ft. 7½ in. h. by 4 ft. 4¾ in. w.

Salon de 1859

Exposition Universelle - 1867

no 1109 - Cat. Nobaut

COUTURE (THOMAS).

French School. Born at Senlis in France in 1815. Died in 1879. The pupil of Gros and Paul Delaroche. He won his first and greatest success with the well-known "Décadence des Romains," painted when he was thirty-two years of age, and now in the Louvre. This success was never increased, or even maintained, in later years. Couture's atelier was much frequented by students, especially by foreigners.

No. 262. *The Young Drummer.*

Gallery XV.

10 in. h. by 8 in. w.

No. 265. *Timon of Athens.*

," "

7½ in. h. by 9½ in. w.

No. 288. *Harlequin and Pierrot.* Gallery XV.
4½ in. h. by 6 in. w.

No. 340. *A Roman Feast.* " "
1 ft. 2¾ in. h. by 1 ft. 5¾ in. w.

This picture contains a reminiscence of the artist's
"Décadence des Romains," above mentioned.

No. 370. *The Duel.* " "
9 in. h. by 7¾ in. w.

This picture, though in composition it is quite different, and represents a different moment in the dramatic action, bears a striking family resemblance to Gérôme's more celebrated rendering of a similar subject, now, in the Musée Condé at Chantilly.

CRIVELLI (CARLO).

Venetian School. Born in the Venetian territory about 1430. Died after 1493. Crivelli issued, in all probability, from the School of Murano, but was in his earlier time strongly influenced by that of Padua. The latter half of the fifteenth century shows no art more intense in conviction than that of Crivelli or more brilliantly decorative after its peculiar fashion; but also none more mannered and excessive in its mode of expression. His finest works are to be found scattered through the Marches of Ancona, in the Brera Gallery at Milan, and in the National Gallery.

No. 527. *St. Roch.* Gallery III.
1 ft. 5 in. h. by 4½ in. w.

This small panel must have formed part of a triptych or polyptych. It is in the artist's finest style and shows strong traces of Paduan influence, though the colour is deeper and more glowing than that of any artist issuing direct from the school of Squarcione.

CUYP (AELBERT).

Dutch School. Born in October 1620 at Dordrecht; buried there on the 7th November, 1691. Pupil of his father Jacob.

Gerritsz Cuyp and strongly influenced by Jan van Goyen. He lived and practised at Dordrecht, different aspects of which picturesque town, all of them crowned by the thickset church-tower which asserts itself from every point of view, continually reappear in his river scenes. Cuyp's masterly treatment, in landscape, of veiled sunlight and the golden glow of afternoon and evening is too well known from familiar examples to need new praise. He also painted horses and cattle, and on occasion still-life, interiors, and portraits. The finest specimens of his art are to be met with in England, and especially in the Royal Collections, at Bridgewater House, Dorchester House, Waddesdon Manor, in the National Gallery, the Wallace Collection, the Dulwich Gallery, and the Collections of the Duke of Bedford, Earl Brownlow, Lord Leconfield, and Mr. Alfred de Rothschild.

No. 49. <i>River Scene with Shipping.</i>	Gallery XVI.
3 ft. 2 in. <i>h.</i> by 4 ft. 10½ in. <i>w.</i>	
No. 51. <i>Landscape with an Avenue</i>	" "
3 ft. 3½ in. <i>h.</i> by 3 ft. 2¼ in. <i>w.</i>	
No. 54. <i>River Scene with Shipping and Figures.</i>	" "
2 ft. 3¾ in. <i>h.</i> by 2 ft. 11 in. <i>w.</i>	
No. 138. <i>River Scene with View of Dort.</i>	" XVII.
3 ft. 3¼ in. <i>h.</i> by 4 ft. 5¼ in. <i>w.</i>	
No. 172. <i>River Scene with Horsemen.</i>	" XIV.
1 ft. 3 in. <i>h.</i> by 1 ft. 9 in. <i>w.</i>	
No. 180. <i>Cattle.</i>	" "
1 ft. 1½ in. <i>h.</i> by 1 ft. 8½ in. <i>w.</i>	
No. 228. <i>Halting at an Inn.</i>	" XIII.
1 ft. 3 in. <i>h.</i> by 1 ft. 11 in. <i>w.</i>	
No. 232. <i>Horses tied to a Tree.</i>	" "
1 ft. 5½ in. <i>h.</i> by 1 ft. 9¼ in. <i>w.</i>	
No. 250. <i>Boy holding a Horse.</i>	" "
1 ft. 3¼ in. <i>h.</i> by 1 ft. <i>w.</i>	

- No. 253. *Horsemen in a Landscape.* Gallery XIII.
1 ft. 1 in. h. by 11 in. w.
- No. 255. *A Shepherd with his Flock.* " "
1 ft. 1½ in. h. by 11 in. w.

DECAMPS (ALEXANDRE-GABRIEL).

French School. Born in Paris on the 3rd March, 1803. Died at Fontaine on the 22nd August, 1860. Pupil of Abel de Pujol. He travelled in the South of France and Italy, and subsequently in the East. Decamps belonged to the Romantic School, and was among the most renowned of the French Orientalist painters. He combines poetic fervour and a true sense of the mystery and splendour of the East with great truthfulness and variety of observation. Especially remarkable is his treatment of local Oriental character, and his interpretation of the phenomena of light and shadow at every moment of the day from dawn to sunset. The collection of paintings and water-colours by Decamps in the Wallace Collection is the finest and most numerous in existence. It is approached only by that of the Musée Condé at Chantilly.

- No. 259. *Arabs Reposing.* Gallery XV.
1 ft. ½ in. h. by 1 ft. 6 in. w.
- No. 261. *The Finding of Moses.* " "
11½ in. h. by 1 ft. 6 in. w.
- No. 263. *A Well in the East.* " "
1 ft. h. by 1 ft. 4 in. w.
- No. 267. *The Villa Doria-Panfilii at Rome.* " "
1 ft. ½ in. h. by 1 ft. 3¼ in. w.
- No. 269. *The Bookworm.* " "
8½ in. h. by 10 in. w.
- No. 292. *The Roman Campagna.* " "
9¼ in. h. by 1 ft. 3¼ in. w.
- doit être "Souvenir d'Asie mineure - date 1847^{ou 41} - 0.31 x 0.42 - n° 8. Vente
Grillard - 25 Février 1867 - 20.000 pour Herford - lithographie par Goussier
Artistes contemporains -
- "Moïse et la fille du pharaon" - 0.29 - 0.46 - adjugé à la vente
Paris 15 mars 1861 - 3.900 frs à lord Herford -

- No. **294.** *The Miraculous Draught of Fishes.* *Le Tau 15 Mars 1861. no. 6. 27 x 46*
 10 $\frac{3}{8}$ in. h. by 1 ft. 6 in. w. *S. 300 frs a' lord Hertford*
 Gallery XV.
- ✓ No. **296** *Arabs Halting.* " "
 11 $\frac{3}{8}$ in. h. by 1 ft. 4 in. w.
- No. **302.** *Mules at Boulac.* " "
 1 ft. 4 $\frac{1}{2}$ in. h. by 2 ft. 2 $\frac{1}{2}$ in. w.
- ✓ No. **305.** *The Watering Place ("L'Abreuvoir").* " "
 2 ft. 6 $\frac{1}{2}$ in. h. by 3 ft. 9 $\frac{1}{4}$ in. w.
- No. **307.** *The Night Watch ("La Ronde de Nuit").* " "
 3 ft. 8 $\frac{1}{2}$ in. h. by 5 ft. 10 in. w.
- ✓ No. **318.** *Eastern Women at a Well.* *no 16 Vente Gaillard - 1867 - 5.050 Hertford*
 1 ft. 1 $\frac{1}{4}$ in. h. by 1 ft. 4 $\frac{1}{2}$ in. w. *32 x 46*
- No. **345.** *The Punishment of the Hooks ("Le Supplice des Crochets").* " "
 2 ft. 11 $\frac{5}{8}$ in. h. by 4 ft. 5 $\frac{3}{8}$ in. w.
- ✓ No. **350.** *The Witches in "Macbeth."* *V^{te} Perrier 18 Dec. 1846 no 3*
 11 $\frac{5}{8}$ in. h. by 1 ft. 3 $\frac{3}{8}$ in. w. *£. 300 Lrd Hertford*
- ✓ No. **353.** *The Anchorage of Smyrna ("La Rade de Smyrne").* " "
 1 ft. 5 in. h. by 2 ft. 2 in. w.
- No. **649.** *The Favourite of the Pacha.—Water-colour.* " XXII.
 1 ft. $\frac{1}{4}$ in. h. by 10 in. w.
- No. **655.** *Children Gathering Flowers.—Water-colour.* " "
 10 $\frac{3}{8}$ in. h. by 8 $\frac{1}{4}$ in. w.
- No. **657.** *The Interior of the Harem.—Water-colour.* " "
 9 $\frac{3}{8}$ in. h. by 7 $\frac{1}{2}$ in. w.
- ✓ No. **660.** *An Albanian Sentinel.—Water-colour* " "
 11 $\frac{1}{8}$ in. h. by 9 $\frac{1}{4}$ in. w.

- No. 666. *An Algerian Woman*.—Water-colour. Gallery XXII.
1 ft. 5½ in. h. by 1 ft. 2 in. w. *N° 46. F^{te} Seindoff. Lavier 1863*
- No. 670. *A Court of Justice in Turkey*.—Water-colour. " "
11½ in. h. by 1 ft. 5¼ w. *1. H 20 + à Hertford*
- No. 677. *On the Roof of an Oriental House*.—*peinture le "Sivan"*
Water-colour. *acheté 3. 120 frs par Lord Hertford vendu P. Seize 1854*
8½ in. h. by 9 in. w.
- No. 682. *Crossing the River*.—Water-colour. *dessin relevé - acheté par Suisse -*
1 ft. ½ in. h. by 1 ft. 6 in. w. *400 frs - à Paris 100. par Veron 1.100 - V^{te} Veron*
directeur de l'Opera - 17. 18 mars 1858 - 15.600 frs à Lord Hertford -
- No. 692. *Released from School ("La Sortie de l'École Turque")*.—Water-colour. " XXI.
1 ft. 11 in. h. by 2 ft. 7¼ in. w.
- No. 699. *Albanians*.—Water-colour. " "
10 in. h. by 7½ w.
- No. 706. *Arabs Fording a River ("Le Passage du Gué")*.—Water-colour. " "
1 ft. 7 in. h. by 2 ft. 9 in. w.
- No. 717. *Cart Horses*.—Water-colour. " "
8½ in. h. by 1 ft. ½ in. w.
- No. 722. *The Watering Place*.—Water-colour. " "
1 ft. ¼ in. h. by 10 in. w.

DELACROIX (FERDINAND-VICTOR-EUGÈNE)

French School. Born at Charenton-Saint-Maurice on the 26th April, 1798. Died at Paris in 1863. The pupil of Guérin, of whose artificial style he soon became intolerant. Making a great success at the Salon, first with "La Barque de Dante," in 1822, then with the "Massacre de Scio," in 1824, Delacroix came by degrees to be regarded as the leader of the Romantic painters, whose aim was the substitution of colour, life, and

poetry for the frigid Græco-Roman classicality of David's School. Ingres, who sought above all to revive the traditions of Raphael and the *Cinquecento*, and to express classicality of a truer and more suave type, was the great rival and detractor of the Romantic painter. Delacroix's most important works are in the Louvre, the Salon du Roi of the Palais Bourbon, the Library of the Luxembourg, the Church of Saint-Sulpice in Paris, the Musée Condé at Chantilly, the provincial museums of France, and this collection. Among the finest productions of the artist outside the Louvre may be mentioned the "Médée" at Lille, the "Deux Foscari" at Chantilly, the "Marc Aurèle mourant" at Lyons, the "Triomphe de Trajan" at Rouen, and the "Boissy d'Anglas à la Convention" at Bordeaux. Exceedingly few paintings by this master are to be found in England. Delacroix also lithographed subjects from Shakespeare's "Hamlet" and Goethe's "Faust."

No. 282. *The Execution of the Doge, Marino Faliero.* Gallery XV.

4 ft. 9½ in. h. by 3 ft. 8⅜ in. w.

Exhibited at the Salon of 1827. From the collection of M. Isaac Pereire, of Paris.

No. 324. *Faust and Mephistopheles.*

" "

1 ft. 5¼ in. h. by 1 ft. 2½ in. w.

This same composition was lithographed by Delacroix for the series from Goethe's "Faust," above mentioned. It is there rendered with a higher dramatic intensity.

DELAROCHE (HIPPOLYTE, called PAUL).

French School. Born at Paris on the 17th July, 1797. Died in that city on the 4th November, 1856. Pupil of Gros. He formed a style midway between the tempered classicism and suave Italianism of Ingres and the fiery romanticism of Delacroix, his success in the domain of Romantic art being at first much less contested than that of the latter. Delaroche exercised a great influence over modern art, and inaugurated the style of artificial stage-dramatic representation in painting which obtained for many years all over Europe. His chief work is the elaborate "Hémicycle" at the École des Beaux Arts of Paris. The most important examples of his art in England are the "Charles I. insulted by the Parliamentary Soldiers," at Bridgewater House, and the "Strafford going to the Scaffold," at Stafford House.

No. 276. *Edward V. and the Duke of York in the Tower* ("Les Enfants d' Edouard"). Gallery XV.

1 ft. 4½ in. h. by 1 ft. 8 in. w.

A reduced version of the picture in the Louvre.

No. 286. *The Virgin and Child* ("La Vierge au "Lézard").

4 ft. 8½ in. h. by 2 ft. 10 in. w.

" "

No. 300. *Joan of Arc in Prison.*

1 ft. 5½ in. h. by 1 ft. 2¼ in. w.

" "

No. 311. *The Temptation of St. Anthony.*

7¼ in. h. by 6½ in. w.

" "

No. 314. *Cardinal Mazarin's Last Sickness* (painted in 1830).

1 ft. 10¼ in. h. by 3 ft. 2 in. w.

" "

No. 320. *The State Barge of Cardinal Richelieu on the Rhone.*

1 ft. 10¼ in. h. by 3 ft. 2 in. w.

" "

No. 355. *A Mother and Children.*

5¼ in. h. by 5¼ in. w.

" "

No. 358. *A Child Learning to Read*

5¾ in. h. by 5¾ in. w.

" "

No. 596. *The Saviour on the Steps of the Temple.*

Gallery X.

Apparently the design for a monumental composition on a large scale.

7¼ in. h. by 1 ft. 4 in. w.

No. 604. *Joan of Arc in Prison* (smaller version).

8½ in. h. by 7 in. w.

" "

No. 735. *The Alchemist.*—Water-colour.

" XXI.

No. 738. *Death of the Duc de Guise.*

" "

A smaller version in water-colours of the oil painting now in the Musée Condé at Chantilly.

aquarelle - n. 56. St. Senu doff. Paris 1863 - 6.200 a Herf find

DERBY (WILLIAM).

British School. Born at Birmingham in 1786; died in 1847. He first studied under J. Barber, who was chiefly a portrait and miniature painter, and came to London in 1806. Derby copied with great skill paintings in the Stafford Gallery, and made drawings for "Lodge's Portraits of Illustrious Personages." He also executed, as a commission from the Earl of Derby, portraits of the house of Stanley from the reign of Henry VIII.

- No. 709. *Portrait of the Duke of Wellington.*
(after Sir Thomas Lawrence). Gallery XXI.
7 in. *h.* by 5 $\frac{3}{8}$ in. *w.*
- No. 713. *Portrait of Sarah Jennings, Duchess of Marlborough* (after Sir Godfrey Kneller?). " "
7 in. *h.* by 5 $\frac{3}{8}$ in. *w.*
- No. 725. *Portrait of Lady Lyndhurst* (after Sir Thomas Lawrence). " "
10 $\frac{1}{8}$ in. *h.* by 8 $\frac{1}{8}$ in. *w.*

DESPORTES (ALEXANDRE-FRANÇOIS).

French School. Born at Champigneul, in Champagne, on the 24th February, 1661. Died at Paris, on the 15th April, 1743. Pupil of an obscure Fleming, Nicasius. He first established himself at Warsaw, and painted Johann Sobieski, King of Poland, and his Court; then returned to France and obtained the highest success at the Court of Louis XIV. He was received at the Académie Royale de Peinture on the 1st August, 1699. Desportes excelled chiefly in the rendering of domestic and wild animals, of landscape, fruit and flowers. He practised also as a portrait painter, an important example of his capacity in this branch being his own portrait in shooting costume, painted for the Académie Royal as his *morceau de réception*, and now in the Louvre.

- No. 594. *Dogs, Dead Game, and Fruit.* Gallery X.
4 ft. 2 $\frac{1}{4}$ in. *h.* by 5 ft. 3 $\frac{1}{4}$ in. *w.*
- No. 628. *Classic Ruins with Flowers and Dead Game.* " XI.
4 ft. 2 $\frac{1}{4}$ in. *h.* by 5 ft. 3 $\frac{3}{8}$ in. *w.*

DIAZ (NARCISSE-VIRGILE DIAZ DE LA PEÑA).

French School. Born at Bordeaux in 1808; died in 1876. He was to a great extent self-taught, the influences which chiefly dominated him being that of Delacroix in figure painting, and that of Théodore Rousseau in landscape. Diaz became a prominent member of the so-called Barbizon School of landscape, and lived in close companionship and sympathy with Jean-François Millet and Rousseau. Though he repeated himself somewhat too much in his Fontainebleau forest scenes, he is at his best one of the most powerful and pathetic landscape painters of the middle of the century.

No. 266. *Venus disarming Cupid.* Gallery XV.

7 in. h. by 4½ in. w.

No. 268. *The Education of Cupid.* " "

7 in. h. by 4½ in. w.

No. 312. *A Fountain at Constantinople.* " "

11 in. h. by 1 ft. 4 in. w.

peinture sur bois au premier plan figures et architecture.

DIETRICH (CHRISTIAN WILHELM ERNST).

German School. Born at Weimar on the 30th October, 1712. Died at Dresden on the 23rd April, 1774. Pupil of the landscape painter Alexander Thiele. Dietrich played a great part at Dresden. He became Court Painter, then Inspector of the Gallery, later Director of the Manufactory of Porcelain, and finally Professor at the Academy. He was chiefly remarkable for his imitations of Rembrandt and other old masters. From his hand is "The Itinerant Musicians," No. 205 in the National Gallery.

No. 153. *The Circumcision.* Gallery XIV.

1 ft. 3 in. h. by 1 ft. 7¾ in. w.

DOLCI (CARLO).

Florentine School of 17th century. Born at Florence on the 25th May, 1616; died there on the 17th January, 1686. Pupil of

Jacopo Vignali. Dolci painted in a smooth and self-conscious style, which, applied as it was to artificial conceptions, peculiarly of his own time in their calculated sweetness and superficial assumption of spirituality, won for him at the time great renown. His reputation has, during the course of this century, steadily declined.

No. 562. *A Saint Reading*.—School of Carlo Dolci. Gallery I.

2 ft. 5½ in. *h.* by 3 ft. 6 in. *w.*

DOMENICHINO (DOMENICO ZAMPIERI, called
DOMENICHINO).

Bolognese School. Born at Bologna on the 21st October, 1581. Died at Naples on the 15th April, 1641. Pupil first of Dionysius Calvert and afterwards of the Carracci. Domenichino counts as one of the chief painters of the Carracci group, among his most important works being "The Communion of St. Jerome," in the Pinacotheca of the Vatican; "Diana and her Nymphs," in the Borghese Gallery; and the decoration of the *Cappella del Tesoro*, in the Cathedral of Naples. During the execution of this last task he was persistently persecuted and threatened by the notorious triumvirate known as the "Cabal of Naples." He died there, not without suspicion of poison.

No. 131. *A Sibyl*.

Gallery XVII.

2 ft. 5½ in. *h.* by 2 ft. 2¼ in. *w.*

DOU (GERARD).

Dutch School. Born at Leyden on the 7th April, 1613; buried there on the 9th February, 1675. Pupil of his father, the glass-painter, then of Bartholomeus Dolendo, and others; afterwards the pupil and companion of the youthful Rembrandt (1628–1631). Dou is celebrated for the extraordinary finish of his execution, combined nevertheless, in his finer work, with a certain vigour of accent which his pupils did not possess in the same degree. The school of which he was the acknowledged head included such painters as Frans van Mieris, Slingelandt, Schalcken, De Pape,

and Van Staveren. Recently (1901) Dr. W. Martin, of the Hague, has published a detailed biography of this master with a catalogue raisonné of his works.

- No. 170. *A Hermit.* Gallery XIV.
1 ft. h. by 9 in. w.
- No. 177. *A Hermit at Prayer.* " "
1 ft. 3 in. h. by 11 in. w.

DOWNMAN (JOHN), A.R.A.

British School. Born in Devonshire in the middle of the 18th century, the exact date being unknown. Died at Wrexham, in Denbighshire, on the 24th December, 1824. He studied under Benjamin West, and in the Schools of the Royal Academy, of which he became an Associate in 1795. He practised successively at Cambridge, London, Plymouth, Exeter, Chester, and at Wrexham, where he died. Downman, although, like many of his contemporaries, he attempted subjects coming within the category of what was called "high art," is now chiefly known by his skilful and charming portraits in crayons, slightly heightened with colour, of the class to which the four examples in this collection belong. In these he shows something of the charm and distinction which mark the portraits of Sir Joshua Reynolds, by whose art he was no doubt greatly influenced.

- No. 751. *Portrait of a Young Lady.* Gallery XI.
- No. 752. *Portrait of a Child.* " "
- No. 753. *Portrait of a Young Lady.* " "
- No. 754. *Portrait of a Young Lady.* " "

DROST (CORNELIS).

Dutch School. Years of birth and death unknown. Pupil of Rembrandt towards the year 1638. Later on he is said to have visited Italy and to have had close relations in Rome with Jan van

der Meer of Utrecht and Karel Loth. There exists considerable confusion as to the works set down in the name of this painter. In the Ryks-Museum at Amsterdam a large canvas "Herodias receiving the Head of St. John the Baptist" is catalogued in the name of Drost; but this picture is by some critics ascribed to the scarce Karel Fabritius. In the Picture Gallery at Cassel is a "Noli Me Tangere" signed "Drost. f." In the Dresden Gallery a "Mercury putting Argus to Sleep" is catalogued as by Jacob van Dorsten, who may prove to be indetical with Drost.

A "Bathsheba," signed by Cornelis Drost, is now in the Musuem of the Louvre.

No. 61. *Portrait of a Young Woman.* Gallery XVI.

2 ft. $\frac{1}{2}$ in. *h.* by 1 ft. $7\frac{1}{4}$ in. *w.*

The attribution is in this instance confirmed by marked analogies of style with the signed work in the Louvre.

Bought in May 1872, for £100, from M. Nieuwenhuys.

DUPRÉ (JULES).

French School. Born at Nantes in 1812. Died at L'Isle-Adam in October 1889. Inspired by the works of Ruysdael and Hobbema, and also by Constable. He became one of the most remarkable landscape painters of the so-called Romantic School, which applied itself to the truthful and poetic interpretation of Nature in her more familiar aspects.

No. 299. *Crossing the Bridge.* Gallery XV.

1 ft. 7 in. *h.* by 2 ft. $1\frac{1}{4}$ in. *w.*

✓ This example bears the date 1838, and shows the earlier style of the painter.

DYCK (Sir ANTHONY VAN).

Flemish School. Born at Antwerp on the 22nd March, 1599. Died in London on the 9th December, 1641, and was buried in Old St. Paul's Cathedral. Pupil first of Hendrik van Balen, then for four years the assistant of Rubens. Van Dyck in 1620-1621 resided for some months in England, and received a salary of £100 as painter to King James I. On the advice of Rubens

he went to Italy in 1621, or as some hold a couple of years later, and worked much at Genoa, Rome, and Venice, returning to Antwerp some time previous to 1628. He then established himself again there, painting a whole series of vast sacred works for the churches of Flanders, and also a long succession of portraits. In 1632 Van Dyck, at the express desire of Charles I., established himself definitively in England, and he was immediately appointed Principal Painter in Ordinary to their Majesties. He remained domiciled in England down to the date of his death, in 1641, but returned temporarily to Antwerp in 1634. In 1639 or 1640, urged thereto by the King, he married Mary Ruthven, granddaughter of William Ruthven, Earl of Gowrie. Van Dyck's career as a painter may be roughly divided into four periods:—The first years of youthful striving and success at Antwerp; the years of work and wandering in Italy, which have as their outcome the Genoese or, more properly, the Italian style; the second Flemish manner; and the English manner. Included in this last period is another subsection, comprising the group of magnificent works produced during the master's visit to Antwerp in 1634. These are in the English style, yet they stand by themselves in virtue of a marked superiority, both in conception and execution, over the English portraits of the same late time.

The European collections most richly endowed with the works of Van Dyck are the Alte Pinakothek at Munich, the Louvre, the Hermitage at St. Petersburg, the Imperial Gallery at Vienna, the Cassel Gallery, the Berlin Gallery, the Antwerp Gallery, and the Wallace Collection. He is also represented by striking works in the National Gallery and the National Gallery of Scotland, in the Dresden Gallery, and the Brussels Gallery. His great sacred works are still to be found in Flanders, in the churches of Antwerp, Ghent, Malines, Courtrai, Termonde and Saventhem. The Royal collections at Windsor Castle and Buckingham Palace give as a whole an unsurpassed representation of Van Dyck's art, and especially of his English period. He is also superbly represented in the collection of Earl Cowper at Panshanger, in that of the Earl of Pembroke at Wilton House, in that of Lord Leconfield at Petworth House, in that of the Earl of Radnor at Longford Castle, in that of Captain Holford at Dorchester House; and finely in the collections of the Duke of Sutherland, the Duke of Abercorn, the Duke of Newcastle, the Earl of Warwick, the Earl of Craven, the Earl of Clarendon, the Earl of Hopetoun, Lord Iveagh, Earl Spencer, the Duke of Portland, the Duke of Norfolk, Earl Darnley, Earl Fitzwilliam, Mr. Pierpont Morgan, Mr. Whitney, and some others. The Liechtenstein collection at Vienna, the Arenberg collection at Brussels, and the Serge Stroganoff collection at St. Petersburg have magnificent portraits belonging some to the earlier, some to the later Flemish period.

No. 16. *Portrait of a Flemish Lady.*

Gallery XVI.

3 ft. 10½ in. *h.* by 3 ft. ¾ in. *w.*

This picture has been sometimes called "The Wife of Cornelis de Vos." The personage represented would appear to be Isabella Waerbeke, the wife of Paul de Vos, brother of Cornelis. It is in the second Flemish manner. The pendant portrait of Paul de Vos perished in 1890, in the fire at the Palace of Laeken, near Brussels.

No. 53. *Portrait of an Italian Nobleman.*

" "

In the so-called Genoese manner.

6 ft. 7¾ in. *h.* by 4 ft. 4¾ in. *w.*No. 79. *Portrait of the Wife of Philippe le Roy.*

" "

6 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*

Inscribed "Aetatis suae 16." Painted in 1631.
(See No. 94.)

In the second Flemish manner.

No. 85. *Portrait of the Artist as the Shepherd Paris.*

" "

3 ft. 4 in. *h.* by 2 ft. 10¾ in. *w.*

In the Italian manner, and under the direct influence of Titian.

No. 94. *Portrait of Philippe le Roy, Seigneur de Ravels.*

" "

6 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*

This is one of the relatively few pictures signed by the artist. It bears the inscription "Aetatis suae 34. A. Van Dyck A° 1630."

In the second Flemish manner, and, with its pendant, No. 79, one of the masterpieces of that phase of Van Dyck's practice. An etched portrait in half length of Philippe le Roy, closely resembling this picture, was done by Van Dyck himself, and counts among the fine productions of this very limited class. It was not, however, elaborated into an engraving, or included in the "Iconographie" (or "Centum Icones") published in 1645 from originals by the master.

No. 112. *Portrait of King Charles I.—After Van Dyck.* Gallery XVII.

3 ft. 11½ in. h. by 3 ft. 1¼ in. w.

No. 118. *Portrait of Queen Henrietta Maria.—After Van Dyck.* " "

4 ft. h. by 3 ft. 2 in. w.

No. 123. *The Virgin and Child.—After Van Dyck.* " "

3 ft. 5¼ in. h. by 2 ft. 8¼ in. w.

The original of this picture, which is in the second Flemish manner, is in the Royal collection at Buckingham Palace. Another copy is at Penshurst in Kent.

EVERDINGEN (ALLART VAN).

Dutch School. Born in 1621, at Alkmaar. Died at Amsterdam on the 8th November, 1675. The young brother of Cæsar van Everdingen. Allart was the pupil of Roelant Savery at Utrecht, and of P. Molyn at Haarlem. He travelled between 1640 and 1644 in Norway, lived between 1645 and 1652 at Haarlem, and later on was domiciled at Amsterdam. Everdingen's admirable Norwegian scenes inspired Jacob van Ruysdael, who is believed never to have seen that country.

No. 113. *A Waterfall.* Gallery XVII.

2 ft. 7 in. h. by 2 ft. 1½ in. w.

FAUVELET (JEAN-BAPTISTE).

French School. Born at Bordeaux in 1819. Died 1890. A follower of Meissonier, he often chose for representation subjects similar to those of his master, and executed them with remarkable skill. In the Museum of the Luxembourg is a small canvas "Ascanio" by this painter.

No. 374. *Pheasants.* Gallery XV.

6¼ in. h. by 8¼ in. w.

FERRARESE SCHOOL (15TH CENTURY).

No. **539.** *Portrait of an Italian Gentleman.* Gallery III.

1 ft. 2 in. *h.* by 10 in. *w.*

The style is that of Francesco Cossa, but the modelling appears too weak for his hand.

No. **543.** *St. Jerome.* " "

11½ in. *h.* by 8½ in. *w.*

FIELDING (ANTHONY VANDYKE COPLEY, known as COPLEY FIELDING).

British School. Born at East Sowerby in 1788; died at Worthing in 1855. Developed under the influence of John Varley. Copley Fielding became an Associate of the Water-colour Society in 1810, a full member in 1812, and was elected President of that body in 1847. His art was facile and brilliant, though he was overmuch given to perfunctoriness and self-repetition. He excelled greatly in the legitimate and characteristically English method of pure water-colour. Copley Fielding cannot, all the same, be placed in the front rank among his great contemporaries, although he displayed genuine mastery in the treatment of two quite opposite subjects—inky storms at sea with strong contrasts of livid light, and the Sussex Downs half-veiled in sunlit mist. He filled with great capacity and much profit to the "Old" Society his office of President, and, moreover, exhibited in all on its walls no fewer than 1748 subjects.

No. **690.** *Langdale Pikes, Westmoreland.*—Water-colour. Gallery XXI.

1 ft. 6 in. *h.* by 2 ft. *w.*

No. **691.** *Bridlington Harbour.*—Water-colour. " "

1 ft. 6½ in. *h.* by 2 ft. 6¼ in. *w.*

Exhibited at the Water Colour Society in 1839.

No. **715.** *Crowborough Hill, Sussex.*—Water-colour. " "

1 ft. 4½ in. *h.* by 1 ft. 11½ in. *w.*

No. **716.** *Loch Katrine.*—Water-colour. " "

1 ft. *h.* by 1 ft. 4 in. *w.*

No. **718.** *Traeth Mawr, North Wales.*—Water-colour. " "

1 ft. 4½ in. *h.* by 1 ft. 11¾ in. *w.*

FLEMISH SCHOOL (15TH CENTURY).No. 528. *St. Michael.*

Gallery III.

1 ft. 2½ in. *h.* by 6½ in. *w.*

The style, which for the period is facile and somewhat superficial, recalls that of Simon Marmion of Valenciennes, by whom are two small panels in the National Gallery.

No. 548. *The Virgin and Child.*

" "

7½ in. *h.* by 5½ in. *w.*

The style is a later development of that of Roger van der Weyden.

FLEMISH SCHOOL (16TH CENTURY).No. 534. *Portrait of a Nobleman.*

Gallery III.

2 ft. 11½ in. *h.* by 2 ft. 3½ in. *w.*

Formerly catalogued as "Ambrose Dudley, Earl of Warwick," and ascribed to Frans Pourbus. The style approaches, however, more nearly to that of Frans Floris and Lucas de Heere. The old designation of the personage is probably the right one.

No. 535. *Portrait of the Earl of Leicester* (so-called).

" "

2 ft. 9¾ in. *h.* by 2 ft. ¼ in. *w.*

The style shows affinity to that of Pieter Pourbus. On the evidence of an inscription partly of later date, this portrait has been erroneously described as that of Robert Dudley, Earl of Leicester, and attributed to Antonio Moro. The personage represented has not as yet been satisfactorily identified.

FLINCK (GOVERT).

Born on the 25th January, 1615, at Cleves. Died the 2nd February 1660, at Amsterdam. Pupil, at Leeuwarde, of Lambert Jacobz, then at Amsterdam of Rembrandt. Flinck became

one of the ablest painters of the Rembrandt school, and his pictures were not infrequently, in former days, mistaken for those of his master. He worked for Frederick William, Elector of Brandenburg, and Prince John Maurice, of Nassau, but had his chief domicile at Amsterdam. Flinck is very liberally represented in the Ryks-Museum of Amsterdam, and may be studied also in the Louvre, in the Galleries of Dresden, Munich, and Berlin, and the Hermitage of St. Petersburg.

No. 78. *Portrait of a Young Woman.* Gallery XVI.

2 ft. 7 in. h. by 2 ft. 1 in. w.

FLORENTINE SCHOOL (14TH CENTURY).

No. 549. *The Nativity.* Gallery III.

5 in. h. by 4 in. w.

FLORENTINE SCHOOL (LATE 15TH CENTURY).

No. 556. *The Triumph of Venus.* Gallery III.

2 ft. h. by 2 ft. 5½ in. w.

This work, dating from the end of the 15th century, has been ascribed, on insufficient grounds, to Piero di Cosimo. It shows exactly the same composition as the reverse of a bronze medal ascribed to Bertoldo di Giovanni, the pupil and assistant of Donatello in the old age of the latter, except that in the medal appear two men at the horses' heads.

FRAGONARD (JEAN-HONORÉ).

French School. Born at Grasse in 1732. Died at Paris on the 22nd August, 1806. Pupil first, for a few months, of Chardin, then of Boucher. Fragonard, having carried off the Prix de Rome in 1752, proceeded to Italy, and there studied especially the masters of the 17th and 18th centuries, and above all Giambattista Tiepolo. He travelled through Southern Italy and Sicily with the Abbé de St. Non and the painter Hubert Robert, drawing all the sites and monuments as he went. St. Non afterwards etched a great many of these subjects, and published them in an important work—"Voyages de Naples et de Sicile." Fragonard on his return made a great success with his vast canvas, "Le grand prêtre Corésus

"se sacrifie pour sauver Callirhoé," exhibited at the Salon of 1765, and now in the Louvre; notwithstanding which he returned no more to this style of composition. He identified himself with a brilliant and audacious phase of amorous and sentimental genre illustrative of the 18th century and its manners, and by the masterly frankness of his execution, as well as by the spontaneity and passion of his mode of conception, easily obtained pardon for any overboldness of which he might be guilty. Edmund and Jules de Goncourt have not without reason styled Watteau and Fragonard the only two poet-painters of the 18th century in France. Like Greuze, the sculptor Houdon, and many other artists of this late period in the eighteenth century, this master had to endure comparative oblivion and the strictest penury during the last years of his career. Fragonard's chief works are in the Wallace Collection, in the Lacaze section of the Louvre, in the Hermitage of St. Petersburg, at the Banque de France, which shows the large "Foire de St. Cloud," in the collections of M. Léopold Goldschmidt, M. Camille Groult, M. Rodolphe Kann, and M. Jacques Doucet at Paris, and in that of Mr. Pierpont Morgan, who now owns the famous decorative canvases which until lately adorned the Salon Malvilain at Grasse.

No. 379. *The Gardens of a Roman Villa.* Gallery XVIII.

1 ft. 2 in. h. by 1 ft. 5½ in. w.

This picture has hitherto in the Wallace Collection been called "The Gardens at Fontainebleau." There exists, however, an etching by the Abbé de Saint-Non, after a drawing by Fragonard, styled "Le Petit Parc," which is one of those done by the latter in the course of the joint tour of the Abbé and the painter through Italy. The scene represented is probably a portion of the garden of the beautiful Villa d'Este at Tivoli, near Rome, where Fragonard, Hubert Robert, and Saint-Non lived for a summer season.

No. 382. *A Lady Carving Her Name* ("Le Chiffre d'Amour").

10 in. h. by 7½ in. w.

Engraved in reverse by De Launay. From the collection of the Duc de Morny. *vte Morny - 1865 - 7. 400 lines*
n. 99

No. 394. *The Fountain of Love* ("La Fontaine d'Amour").

2 ft. ¼ in. h. by 1 ft. 8¼ in. w.

de souvenir

35.000^{fr} - Lord Hertford

Engraved by N. F. Regnault. From the Demidoff collection. A repetition is in the collection of Madame Paillard.

Purchased by Sir Richard Wallace at the San Donato Sale in 1870, for 31,500 francs. £. 1.260

No. 404. *The Schoolmistress* ("La Maitresse d'École").

Gallery XVIII.

11 in. *h.* by 1 ft. 2½ in. *w.*

From the Perrégaux collection (1841). Another original version, in slightly larger dimensions, of this picture was engraved by N. de Launay under the title "Dites donc s'il vous plaît."

no 49. Vente Perregaux Paris 1841 - 385 frs

1 coll. Gallman - 1888 - 1. Coll. Zharoff 1921

No. 412. *The Fair-haired Child* ("L'Enfant blond").

" "

1 ft. 11½ in. *h.* by 1 ft. 7½ in. *w.*

This picture has hitherto been known as "Le Jeune Écolier," a title which is obviously a misfit. It was exhibited under that name at the Bethnal Green Museum in 1872. The title "L'Enfant blond" is given by Baron Roger Portalis to a small canvas in the collection of the Viscomtesse de Courval.

No. 430. *The Swing* ("Les Hazards heureux de l'Escarpolette").

" XIX.

2 ft. 8 in. *h.* by 2 ft. 1½ in. *w.* 0.80 - 0.64

Painted for the Baron de St. Julien in 1768 or 1769 (see Baron Roger de Portalis: "Honoré Fragonard.") Engraved by Nicolas de Launay. From the collections of Baron de St. Julien (1788) and the Duc de Morny (1865). A repetition is in the collection of Baron Edmond de Rothschild; a smaller version was in that of the Duc de Polignac, (see Virgile Jozz: "Fragonard"). Another "Escarpolette," by Fragonard, of larger dimensions, and wholly different both in conception and design, is in the collection of M. Rodolphe Kann, at Paris. This last, in its romantic and ornate character, suggests some scene in a ballet of the period.

*no 98
Morny. 1865 - £: 1.200
" " - 30.200+*

No. 455. *Study of a Young Girl.*

" XX.

1 ft. 5½ in. *h.* by 1 ft. 2½ in. *w.*

No. 483. *Cupids Sporting* ("Amours Joueurs"). Great Staircase.
3 ft. 1½ in. h. by 4 ft. 7¾ in. w.

No. 488. *Cupids Reposing* ("Amours Endormis"). " "
3 ft. 1½ in. h. by 4 ft. 7¾ in. w.

FRENCH SCHOOL (17TH CENTURY).

No. 645. *Portrait of Jean du Verger de Havranne,*
Abbé de St. Ciran. Board Room.
6½ in. h. by 4½ in. w.

FRENCH SCHOOL (18TH CENTURY).

No. 467. *The Toilet of Venus*: After Boucher.— Gallery XX.
Water-colour.

No. 468. *The Triumph of Amphitrite*: After " "
Boucher.—Water-colour.

FRENCH SCHOOL (EARLY 19TH CENTURY).

No. 599. *Portrait of the Prince de Ligne.* Gallery X.

Artist unknown. Apparently the reduced copy of a portrait by some artist of the 18th century.

7½ in. h. by 6 in. w.

FYT (JAN).

Flemish School. Born at Antwerp in March, 1611; died there on the 11th September, 1661. Pupil of Frans Snyders. Fyt travelled in France and Italy, and on his return joined the Guild of "Romanists," at Antwerp. He surpassed his master in the richness of his touch and the harmonious depth of his colour, if he did not equal the incisiveness of his drawing or the force of his design.

No. 101. *Still Life and Youthful Male Figure.* Gallery XVI.
8 ft. 11½ in. h. by 6 ft. 8 in. w.

GAINSBOROUGH (THOMAS), **R.A.**

British School. Born at Sudbury, in Suffolk, in 1727. Died in London on the 2nd August, 1788. The pupil of Francis Hayman, and influenced, it is believed, by the French engraver Gravelot. Gainsborough first set up as a portrait and landscape painter in Hatton Garden, but without success. Returning to his native place, he married Margaret Burr, a young lady of some fortune, and settled at Ipswich. He removed to Bath in 1760, and in that fashionable centre found a wider field for his unsurpassed powers in portraiture and landscape. In 1774 he migrated to London, and rented a portion of Schomberg House, Pall Mall, maintaining from that time to the date of his death a rivalry in portraiture with Sir Joshua Reynolds, which has endured undiminished down to our own time, and will probably last as long as the English School of the 18th century has passionate admirers. Gainsborough was one of the original members of the Royal Academy, and exhibited regularly from the first exhibition in 1769 to 1783, after which date, in consequence of a misunderstanding connected with the hanging of pictures, he ceased to contribute. Though Gainsborough worshipped Van Dyck above all painters, he is rather to be classed among the swiftest, surest, and most brilliant executants that the world has seen—that is to say, with, if after, Velazquez and Frans Hals. In landscape, if he did not rival the classic dignity or the loftiness of sentiment of Wilson, he had an inimitable charm of his own. He gave rather the light, the colour, the enchantment of Nature, than the detail or the structure of the scenes which he paraphrased. His finest works are to be found in the National Gallery, the National Gallery of Scotland, the Wallace Collection, the Royal Galleries at Hampton Court and Buckingham Palace; in the collections of the Duke of Westminster, Lord Rothschild, Miss Alice de Rothschild at Waddesdon Manor, Mr. Alfred de Rothschild, and Lord Burton.

No. 42. *Portrait of Mrs. Robinson* ("Perdita"). Gallery XVI.

7 ft. 6 in. h. by 4 ft. 10¼ in. w.

No. 44. *Portrait of Miss Haverfield*. *Vente Anonyme—1859—* 756

4 ft. ½ in. h. by 3 ft. 3¼ in. w.

GALLAIT (LOUIS).

Belgian School. Born at Tournai, in Belgium, in 1810. Died at Brussels in 1887. Gallait studied at Antwerp and Paris, and

adopted in historical painting the style made popular by Paul Delaroche, whom he at least equalled on his own ground. Among his chief works are "The Abdication of Charles V.," in the Modern Gallery, at Brussels, "The Last Moments of Count "Egmont," in the National Gallery of Berlin, and "After the "Execution of Egmont and Horn," in the Museum of Tournai.

No. 308. *The Duke of Alva Administering an Oath.* Gallery XV. 1835
 3 ft. 3 in. h. by 2 ft. 7½ in. w. 1 m. - 0.80. *V^e vente de Senidoff - 1863*
 10.5 - 15.500 à *Hertford*

GÉRICAULT (JEAN-LOUIS-ANDRÉ-THÉODORE).

French School. Born at Rouen on the 26th September, 1791. Died on the 18th January, 1824. The pupil first of Carle Vernet and afterwards of Guérin. Géricault early revolted against the tyranny of David and his school. He was a precursor of Romanticism in French art, and influenced Delacroix. In 1819 he sent to the Salon his great work, "Le Radeau de la Méduse," which there met with an indifferent reception. He afterwards exhibited it with much success and profit in London. It is now in the Louvre. Géricault's chief works are to be found in the Louvre and the provincial museums of France.

No. 274. *A Cavalry Skirmish.* Gallery XV.
 1 ft. 3 in. h. by 1 ft. 6 in. w.

No. 755. *Equestrian Portrait of the Prince Regent—*
Water-colour. Board Room.
 11½ in. h. by 9½ in. w.

GERMAN SCHOOL (16TH CENTURY).

No. 529. *Portrait of the Emperor Charles V.* Gallery III.
 5¼ in. h. by 4¾ in. w.

No. 533. *Portrait of a Boy.* " "
 Dated 1560.

Dr. A. Bredius has suggested that this portrait, the technique of which differs materially from that of Holbein the Younger, and his school, may be by the Austrian artist Jacob Seisenegger (Born 1505. Died 1567), who was court painter to the Emperor Ferdinand.

GERMAN SCHOOL (18TH CENTURY).

No. 758. *The Empress Maria-Theresia of Austria with her Family*—
Water-colour. Gallery I.

The Empress-Queen is represented with her Imperial Consort, Francis Stephen of Lorraine (Emperor in 1745) and thirteen out of the sixteen children who were the issue of this marriage. On the back of the Empress's armchair are inscribed the words "Moriamur pro Rege Nostro." This is the famous acclamation with which the Magnates of the Hungarian Diet, assembled at Pressburg, greeted their young Queen when she appeared before them on the 11th of September, 1741, with her infant son Joseph in her arms, seeking their aid in support of her inheritance, then attacked on all sides. The date inscribed on the armchair of the Emperor is 1760. A large oil painting of the same subject, and of similar but by no means identical design, is in the picture gallery on the second floor of the Palace of Versailles. It lacks the inscriptions on the chairs, and bears as yet no definite attribution.

10 $\frac{3}{4}$ in. h. by 9 $\frac{1}{2}$ in. w.

GÉRÔME (JEAN-LÉON).

French School. Born at Vesoul on the 11th May, 1824. Pupil of Paul Delaroche. Gérôme's reputation as a painter has been obtained chiefly by his studies of oriental life and character, and by the long series of works in which he expresses with the most vigorous finish subjects of the strongest dramatic import. Among the most celebrated of these last may be mentioned "Les Suites d'un Bal Masqué," "La Mort du Maréchal Ney," "La Mort de César," "Ave Cæsar, morituri te salutant," and "L'Éminence Grise." Gérôme has also achieved considerable distinction as a sculptor.

No. 301. *The Draught Players.*

Gallery XV.

1 ft. 3 $\frac{1}{2}$ in. h. by 11 in. w.

No. 304. *An Arab Soldier.*

" "

9 $\frac{1}{2}$ in. h. by 7 $\frac{1}{2}$ in. w.

No. 306. *The Guard of the Harem.*

" "

8 $\frac{1}{2}$ in. h. by 5 $\frac{1}{2}$ in. w.

GREUZE (JEAN-BAPTISTE).

French School. Born at Tournus, near Mâcon, on the 21st August, 1725; died on the 21st March, 1805. Pupil of an obscure Lyons painter, Grandon. Greuze came to Paris and achieved a great success with his first picture, "La Lecture de la Bible"; further establishing his reputation with such popular works as "La Malédiction Paternelle," "Le Fils puni," and "L'Accordée de Village." His celebrity was attained in a great measure with these sentimental scenes from the life of the lower bourgeoisie, and Diderot, in his "Salon" of 1755 wrote of him as "le premier parmi nous qui se soit avisé de donner des mœurs à l'art." Greuze was "received" by the Académie Royale on the 23rd August, 1769; but the picture, "The Emperor Severus reproaching Caracalla," presented by him was judged so defective that he was only accepted as "peintre de genre." Bitterly humiliated and disappointed, he exhibited no more at the Salon until the year 1800. His reputation with the connoisseurs of to-day is chiefly sustained by the single heads and the figures of girls of tender years and beauty still immature, in which he has cunningly mingled seeming simplicity with a voluptuous grace. Some of his portraits of men, as well as of women, have great merit. The reputation of Greuze declined greatly in his old age, and he died in indigence. Like many great artists of his time, especially Fragonard and Houdon, he was unable to accommodate himself to the change of taste which set in with the Revolution. The Wallace Collection possesses the largest collection of Greuze's paintings, chiefly fanciful and sentimental single-figure studies, with one or two portraits. The varied-group of his works in the Louvre ranks next. It includes the "Severus reproaching Caracalla," "L'Accordée de Village," "La Malédiction Paternelle," "Le Fils Puni," and the two famous pieces "La Cruche Cassée" and "La Laitière." Almost all the provincial museums of France have examples of Greuze, the museum of Angers being particularly fortunate in possessing the much admired "Madame de Porcin." The National Gallery of Scotland has five examples, including the charming "Girl with a Dead Canary." The private collections of England are still even richer in the works of this master than those of France. The most remarkable examples are to be found in those of Mr. Alfred de Rothschild, the Earl of Dudley, Mr. Pierpont Morgan, Mr. H. L. Bischoffsheim, the Duke of Wellington, and some others.

No. 384. *Innocence.*

Gallery XVIII.

2 ft. $\frac{1}{2}$ in. h. by 1 ft. 8 $\frac{1}{2}$ in. w.

de Ducloux - Infamouy - 1795 - 27.600 francs en assignats - acquis par le Musée de Pombales 1865

1795 - 27.600

celui de Pombales est un autre

- No. 388. *Sorrow.* *Ste Morry. 1865 - 8. 100⁺ Vente inconsolable*
Gallery XVIII
1 ft. 5½ in. h. by 1 ft. 2½ in. w. *HO 232*
- No. 396. *Espèglerie.* " "
1 ft. 3½ in. h. by 1 ft. ½ in. w.
- No. 398. *Fidelity, vente a Londres 1832 - £: 700 - acquis en 1870*
1 ft. 8½ in. h. by 1 ft. 4½ in. w. *a Paris £: 3. 560* " "
- No. 402. *The Listening Girl.* " "
1 ft. 6½ in. h. by 1 ft. 3 in. w.
- No. 403. *Portrait of Mlle. Sophie Arnould (a famous singer and actress of the French Opera, 1744—1803).* " "
2 ft. h. by 1 ft. 8½ in. w.
- No. 407. *A Bacchante ("La Bacchante"). J. Dantigny. 1870 - £: 2. 320*
1 ft. 5¾ in. h. by 1 ft. 2½ in. w.
- No. 413. *Portrait of a Lady.* " "
1 ft. 7¼ in. h. by 1 ft. 3½ in. w.
- No. 415. *Girl with a Gauze Scarf.* " "
1 ft. 10½ in. h. by 1 ft. 6 in. w.
- No. 419. *Boy with a Dog.* " "
1 ft. 11½ in. h. by 1 ft. 7½ in. w.
- No. 421. *Ariadne.* *vente W. W Hope 1844 £: 556*
1 ft. 7 in. h. by 1 ft. 4¼ w.
- No. 425. *Girl in a Blue Dress.* " "
1 ft. 4 in. h. by 1 ft. ½ in. w.
- No. 427. *Girl in a White Dress.* " "
1 ft. 6 in. h. by 1 ft. 3 in. w.
- No. 428. *A Girl with Doves.* " "
2 ft. 3 in. h. by 1 ft. 10¾ in. w.
- Perhaps "L'Innocence tenant deux pigeons,"
exhibited at the Salon of "AN. VIII." (1800).
Sent par Greuze pour M^{re} Wilkinson pour £: 180
acquis à la vente Wells de Redleaf en 1841 - £: 787

No. 434. *Flying Cupid with a Torch. vente du comte Gallery XIX.*
 10½ in. h. by 8 in. w. de l'Espagne - 1866 - £: 600

No. 440. *Study of Grief.* " "
 1 ft. 4 in. h. by 1 ft. ½ in. w.

No. 441. *The Votive Offering to Cupid ("L'Offrande à l'Amour").* " "
 4 ft. 9 in. h. by 3 ft. 8 in. w.

Engraved by Macret. Exhibited at the Salon of 1769 under the title "La Jeune Fille qui fait la prière au pied de l'autel de l'Amour." The picture belonged originally to the Duc de Choiseul; afterwards to M. de Calonne, by whom it was sold in London in 1793. Its last appearance was at the sale of the collection of Cardinal Fesch in 1844. *a sa vente: £: 7.355*

*vendu en 1772 à la vente du cabinet de Choiseul - £. 225
 une réplique au même sujet peinte par Greuze pour Mme du Barry a atteint £: 1.600
 à la vente J^{de} Donato*

No. 442. *The Broken Mirror ("Le Miroir Cassé" or "Le Malheur imprévu")* " "
 1 ft. 9¼ in. h. by 1 ft. 5½ in. w.
 Engraved in 1779 by R. de Launay.

No. 443. *Girl leaning on her Hand.* " "
 1 ft. 5½ in. h. by 1 ft. 2½ in. w.

No. 454. *Filial Piety ("La Piété filiale").* " XX.
 1 ft. 3¼ in. h. by 1 ft. ¾ in. w.

No. 459. *The Letter-Writer.* " "
 1 ft. 4 in. h. by 1 ft. 1 in. w.

GROS (ANTOINE-JEAN), Baron.

French School. Born at Paris on the 16th March, 1771. Died at Meudon on the 26th June, 1835. Pupil of David. Gros travelled in Italy, and having been presented to Bonaparte was attached to his head-quarters in the capacity of military painter. In his celebrated "Pestiférés de Jaffa" and "Bataille d'Eylau" he broke away from the classicism of David and, in his ardent

GUARDI.

passion as in his approach to realism, showed himself a precursor of Romanticism. Returning later to the traditions of his youth he became, all the same, a pronounced opponent of the Romantic School, and painted in an old-fashioned style which subjected him to violent criticism. Stung to the heart by the attacks on his "Hercule et Diomède," exhibited in 1835, he committed suicide by throwing himself into the Seine at Meudon.

No. 303. *General Bonaparte reviewing Troops.* Gallery XV.

1 ft. 3½ in. h. by 1 ft. ½ in. w.

At the Palace of Compiègne is a large "Equestrian Portrait of General Bonaparte reviewing troops after the battle of Marengo," by Gros, the central motive of which is very similar to that of the present picture.

GUARDI (FRANCESCO).

Venetian School, 18th century. Born at Venice in 1712; died there in 1793. Pupil of Antonio Canale, called Canaletto. Guardi had not the accurate knowledge of perspective or the mastery of intricate composition which distinguished his leader. He surpassed him, on the other hand, in pictorial charm and lightness of touch, as in the quality and intensity of his illumination. No painter has more finely rendered the beauty and variety of the atmospheric effects in Venice and the Lagunes, or with so great a fascination given the sparkle and vivacity of the city and its inhabitants in the most brilliant period of the 18th century.

No. 491. *The Church of San Giorgio Maggiore.* Gallery XII.

2 ft. 2½ in. h. by 3 ft. w. 0.68 x 0.91 *2nd copy, 1865 - 20.000⁺ Stafford*
no 119

No. 494. *The Dogana.* *2nd copy, 1865 - 20.000⁺ a "Stafford"*

2 ft. 2½ in. h. by 3 ft. w. 0.68 - 0.91 no 118

No. 502. *An Archway in Venice.* " "

11 in. h. by 8½ in. w.

No. 503. *Church of Santa Maria della Salute.* *2nd copy, 1865 - 18.000⁺*

2 ft. 2½ in. h. by 3 ft. w. 0.68 x 0.91 no 117

No. 504. *Vaulted Arcade of the Doge's Palace.* " "

11 in. h. by 8½ in. w.

- No. 508. *The Rialto.* Gallery XII.
2 ft. 2½ in. h. by 3 ft. w.
- No. 517. *The Church of San Giorgio Maggiore.* " "
1 ft. 1¼ in. h. by 1 ft. 9½ in. w.
- No. 518. *The Dogana and Seminario Patriarcale.* " "
1 ft. 1¾ in. h. by 1 ft. 9¼ in. w.
- No. 647. *A Courtyard in Venice.* " XI.
1 ft. 3 in. h. by 11½ in. w.
-

GUDIN (THÉODORE-JEAN-ANTOINE).

French School. Born at Paris in 1802; died there in 1880. Gudin was marine painter to Louis-Philippe and afterwards to Napoleon III. As a commission from the former he undertook no less than eighty works for Versailles, but with these achieved no success. For Napoleon III. he painted "The Arrival of Queen Victoria at Cherbourg."

- No. 580. *Coast Scene in Stormy Weather.* Gallery IX.
2 ft. 10½ in. h. by 4 ft. 1½ in. w.
-

GUIDO (GUIDO RENI, in England known as GUIDO).

Bolognese School. Born at Calvenzano, near Bologna, on the 4th November, 1575. Died at Bologna on the 18th August, 1642. Pupil of the Carracci, and afterwards the recognised head of the Bolognese School. Guido's first works were in the naturalistic style of Caravaggio. He afterwards developed and practised with commanding ability the more idealistic and conventional manner with which he is chiefly identified.

- No. 644. *The Virgin and Child with St. John.*—School of Guido Reni. Board Room.
8½ in. h. by 10¾ in. w.

HACKAERT (JAN).

Dutch School. Born at Amsterdam in 1629; died there about 1699. He travelled in Switzerland and Italy, but practised chiefly at Amsterdam. Adriaen van de Velde and Lingelbach usually painted the figures in his landscapes.

No. 121. *Avenue in a Wood*.—The figures by Adriaen van de Velde. Gallery XVII.

1 ft. 11½ in. h. by 1 ft. 7¼ in. w. 60x50. *St. Morry - 1865 - 29,000⁺ - Hertford*
h=49

HALS (FRANS).

Dutch School. Born at Antwerp (of parents belonging to Haarlem families) in 1580 or 1581. Died at Haarlem and was buried there on the 1st September, 1666. Frans Hals, on settling at Haarlem in 1604, became the pupil of Karel van Mander. His most famous works are the series of portrait-groups in the Haarlem Museum, showing the officers of the Civic Guard in the act of celebrating the anniversary days of their respective companies. The Berlin Gallery also possesses a superb series both of his portraits proper and of his freer and more humorous portrait-studies. Frans Hals depicts with a vital force and energy hardly paralleled in art the brighter and more momentary aspects of life and character, but avoids the whole domain in which Rembrandt, the master of the profounder and more pathetic realism, is supreme. He is one of the greatest masters of the brush of all time, and in this respect stands second to Velazquez alone. Among the public collections of Europe, other than those of Haarlem and Berlin, which show notable works by Frans Hals, are the Ryks-Museum of Amsterdam, the Louvre, the Cassel Gallery, the Antwerp and Brussels Galleries, and the Hermitage of St. Petersburg. The Liechtenstein Gallery at Vienna contains the famous full-length "Portrait of Willem van Heidthuysen." Among the best examples of the master in England are the "Laughing Cavalier" here, "L'Homme au Gant" (1630) at Buckingham Palace, the "Portrait of a Woman" in the collection of Mr. Pierpont Morgan, and a small pair of portraits, representing a burgomaster and his spouse, at Longford Castle.

No. 84. *The Laughing Cavalier*.

Gallery XVI.

2 ft. 9 in. h. by 2 ft. 2½ in. w.

Signed with the monogram of the artist, and dated 1624. Purchased by the Marquis of Hertford at the sale of the Pourtalès collection in 1865, for 51,000 francs.

HARDING (JAMES DUFFIELD).

British School. Born in Deptford in 1797 or 1798. Died at Barnes in 1863. Pupil of Samuel Prout. A member of the Society of Painters in Water Colours in 1821. Harding was also highly distinguished as a lithographer. He published technical treatises on art, including many Lithographic Drawing Books and "Lessons."

No. 658. *Berncastel on the Moselle.*

Gallery XXII.

2 ft. 6 in. *h.* by 3 ft. 5 in. *w.*

HARPER (HENRY A.).

British School. Born at Blunham, in Bedfordshire, in 1835. Died in 1900. A frequent exhibitor at the Royal Academy, and the author of books on Palestine and the Bible. Chiefly occupied with the scenery of Egypt and the East.

No. 694. *The Jews' Wailing Place.*

Gallery XXI.

1 ft. 1 in. *h.* by 2 ft. 2½ in. *w.*

No. 695. *The Nile at Cairo.*

" "

1 ft. 6½ in. *h.* by 2 ft. 4½ in. *w.*

HEEM (JAN DAVIDSZ DE).

Dutch or Flemish School. Born at Utrecht in 1606. Died at Antwerp in 1683 or 1684. Pupil of his father, David de Heem. He practised at Leyden, then at Utrecht, and finally at Antwerp.

No. 76. *Still Life* ("Les Champignons").

Gallery XVI.

3 ft. 10¼ in. *h.* by 5 ft. 6½ in. *w.*

No. 175. *Still Life, with a Lobster.*

" XIV.

2 ft. 7 in. *h.* by 3 ft. 4¼ in. *w.*

HEEM (CORNELIS DE).

Dutch or Flemish School. Born at Leyden in April 1631. Died at Antwerp on the 17th May, 1695. Pupil of his father, Jan Davidsz de Heem. He practised chiefly at Antwerp.

No. 107. *Still Life, with Fruit and Gold Plate.* Gallery XVII.

4 ft. 1 $\frac{3}{4}$ in. *h.* by 4 ft. 6 $\frac{1}{4}$ in. *w.*

HEILBUTH (FERDINAND).

French School. Born at Hamburg in 1826. Died in 1887. Having at the outset developed his art during a residence of several years in Rome, Heilbuth became in his definitive style a characteristically Parisian painter. In Rome he had been known as "the Painter of Cardinals." In Paris he rendered with great delicacy and a rare truth of atmospheric effect the landscapes of the *Banlieue*, or outskirts of the city, and the environs—combining with these landscape settings modern genre scenes and studies of the *Parisienne* of his day. A Prussian by birth, he declined, when war was declared between France and Prussia, to take up arms against his adopted country. He accordingly fled to London, and on his return at the termination of the conflict became by naturalization a French citizen.

No. 342. *Excavations in Rome.* Gallery XV.

2 ft. 9 in. *h.* by 4 ft. 10 $\frac{1}{4}$ in. *w.*

No. 576. *The Cardinal.* " IX.

2 ft. 3 $\frac{3}{8}$ in. *h.* by 4 ft. *w.*

HELST (BARTHOLOMEUS VAN DER).

Dutch School. Born at Haarlem in 1611 or 1612. Buried at Amsterdam on the 16th December, 1670. Probably the pupil of Nicolas Elias. Van der Helst practised chiefly at Amsterdam. He was one of the most skilful and painstaking of the Dutch portrait-painters, and in his way a consummate master, although he cannot be placed in the very first rank, beside Rembrandt and Frans Hals. His two masterpieces are "The Banquet of the

Civic Guard in honour of the Peace of Westphalia," and "The Civic Guard of Captain Roelof Bicker," both in the Ryks Museum at Amsterdam.

No. 110. *A Family Group.*
5 ft. 6 in. h. by 6 ft. 5½ in. w.

Gallery XVII.

HEYDEN (JAN VAN DER).

Dutch School. Born at Gorkum in 1637. Died at Amsterdam on the 28th September, 1712. Pupil of an unknown painter on glass. He practised chiefly at Amsterdam, but travelled also in England and Germany. His street scenes are marked by a unique combination of wonderful finish with perfect breadth and harmony, as well as by a true sense of atmospheric environment. The figures introduced are often by Adriaen van de Velde or Eglon van der Neer.

No. 195. *A Street Scene.*
1 ft. h. by 1 ft. 3½ in. w.

Gallery XIV.

No. 225. *The Margin of a Canal.*
1 ft. 3¼ in. h. by 1 ft. 10¾ in. w.

„ XIII.

(The figures are by Adriaen van de Velde.)

No. 230. *Exterior of a Church.*
1 ft. 5½ in. h. by 1 ft. 11 in. w.

„ „

HILTON (WILLIAM), R.A.

British School. Born at Lincoln. Died in 1839. A.R.A. in 1813; R.A. in 1819. Keeper of the Royal Academy in 1827.

No. 633. *Venus appearing to Diana and her Nymphs.*

Entrance Hall.

5 ft. h. by 6 ft. 2¼ in. w.

*Acquis en 1854 pour L: GHO -
avait été payé à l'artiste le même prix*

HOBBEMA (MEINDERT).

Dutch School. Born at Amsterdam in 1638. Died there on the 7th December, 1709. Pupil of Jacob van Ruysdael. Hobbema

HONDECOETER (MELCHIOR DE).

Dutch School. Born at Utrecht in 1636. Died at Amsterdam on the 3rd April, 1695. Pupil of his father Gysbert de Hondecoeter and his uncle Jan Baptist Weenix. He lived between 1659 and 1663 at The Hague and afterwards at Amsterdam. Hondecoeter depicted the life and character of birds—especially those of the farmyard—with extraordinary energy and the most vigorous dramatic characterisation, as well as with great decorative effect, the only drawback to the enjoyment of his art being a pervading hotness and rustiness of colour.

No. 64. *Peacock and other Birds.* Gallery XVI.

6 ft. 9 in. *h.* by 5 ft. 8½ in. *w.*

No. 69. *Dead Birds and Game.* " "

6 ft. 1½ in. *h.* by 5 ft. 4½ in. *w.*

No. 83. *Cock and other Birds.* " "

3 ft. 5 in. *h.* by 4 ft. 1½ in. *w.*

HOOCH (PIETER DE) or **HOOGH**.

Dutch School. Born at Utrecht in 1630. Died after 1677, presumably at Amsterdam. He was at first influenced by Jacob Duck, afterwards by Rembrandt, but worked out a style absolutely his own. He was in 1653 at The Hague, then for a couple of years at Delft, and later on at Amsterdam. In the treatment of subtle gradations and brilliant contrasts of indoor light, as in the rendering of the intimate charm and repose of indoor life, De Hooch has only one rival in art—his own fellow-countryman, the great Vermeer of Delft.

No. 23. *Interior with a Woman Peeling Apples.* Gallery XVI.

2 ft. 2 in. *h.* by 1 ft. 9 in. *w.*

No. 27. *Interior with Woman and Boy.* " "

2 ft. 4½ in. *h.* by 1 ft. 11 in. *w.*

HOPPNER (JOHN), R.A.

British School. Born in London in 1759. Died in 1810. A.R.A. in 1793 and R.A. in 1795. He soon became, through the patronage of the Prince of Wales, a very fashionable portrait painter. Hoppner, in his earlier style, took Reynolds as his model and exercised a fascination of a lower order than his, yet undeniable of its kind. In his later time he was the friendly rival of Lawrence.

- No. 41. *Portrait of a Lady.* Gallery XVI.
2 ft. 5 in. *h.* by 2 ft. $\frac{1}{2}$ in. *w.*
- No. 563. *Portrait of George Prince of Wales*
(*afterwards George IV.*). " I.
4 ft. $1\frac{1}{2}$ in. *h.* by 3 ft. 9 in. *w.*

HUYSUM (JAN VAN).

Dutch School. Born at Amsterdam on the 15th April, 1682; died there on the 7th February, 1749. Pupil of his father Justus. Van Huysum practised chiefly at Amsterdam. In his day he was called "The Phoenix of Flower and Fruit Painters." His works are more remarkable for the extraordinary finish and perfection of every detail than for true pictorial power, or effectiveness.

- No. 149. *Flowers in a Vase.* Gallery XIV.
2 ft. $7\frac{1}{4}$ in. *h.* by 1 ft. $11\frac{1}{2}$ in. *w.*
- No. 207. *Fruit and Flowers.* " "
2 ft. $7\frac{1}{2}$ in. *h.* by 1 ft. $11\frac{1}{2}$ in. *w.*

ISABEY (EUGÈNE-GABRIEL).

French School. Born at Paris in 1804; died there in 1886. The son of the celebrated miniature-painter Jean-Baptiste Isabey. He first painted genre, and then more or less abandoned this style, in which he had shown great facility and elegance, for marine painting, which he practised with unquestioned success for more than half a century.

- No. 271. *Court Reception at a Château.* Gallery XV.
2 ft. 1 in. h. by 2 ft. 11 in. w.
- No. 335. *The Young Mother.* " "
1 ft. 4½ in. h. by 11½ in. w.
- No. 360. *A Promenade by the Sea.* " "
1 ft. 7¼ in. h. by 2 ft. 2¼ in. w.
- No. 579. *Ships on the Seashore.* " IX.
2 ft. ¼ in. h. by 2 ft. 11½ in. w.
-

JARDIN (KAREL DU).

Dutch School. Born in 1622, at Amsterdam. Died at Venice on the 20th November, 1678. Pupil of Claas Pietersz Berchem, at The Hague; afterwards developed under the influence of Paul Potter. Du Jardin made a lengthy sojourn in Italy, and afterwards practised at The Hague and Amsterdam.

- No. 222. *The Smithy.* Gallery XIII.
1 ft. 6½ in. h. by 1 ft. 8 in. w.
- No. 241. *Portrait of a Gentleman* " "
1 ft. h. by 9 in. w.
- No. 641. *Boors Merrymaking.* " XI.
9 in. h. by 9 in. w.
-

JOHANNOT (TONY).

French School. Born at Mannheim on the 9th November, 1803. Died at Paris on the 3rd August, 1852. Chiefly famous as a vignettist, aquafortist, and engraver of works of the Romantic epoch. Tony Johannot was the youngest of three brothers, the elder being Charles and Alfred. He worked at first in collaboration with Alfred, with whom he illustrated Walter Scott and Fenimore Cooper. He also illustrated alone Molière's plays, as well as "Gil Blas" and "Don Quixote."

- No. **693.** *Minna and Brenda.*—Water-colour. Gallery XXI
 1 ft. $4\frac{1}{2}$ in. *h.* by 1 ft. $1\frac{1}{2}$ in. *w.*
- No. **739.** *Young Girl Asleep.*—Water-colour. " "
 $4\frac{1}{2}$ in. *h.* by $2\frac{1}{2}$ in. *w.*

JORDAENS (JACOB).

Flemish School. Born at Antwerp on the 19th May, 1593; died there on the 18th October, 1678. Pupil of his father-in-law, Adam Van Noort, but mainly developed under the influence of Rubens. Jordaens has been wrongly counted among the actual pupils of the great head of his school. Although he constantly recalls the latter, both in his types and his general mode of conception—more especially in the intensity with which he expresses joy in the physical side of life—his style shows the strongest and most exuberant individuality, and is easily distinguishable from that of any of his contemporaries. The art of Jordaens is insufficiently represented in England, whether in public or private collections. He must be studied in the National Collections of Belgium, in the Summer Palace called "The House in the Wood" at the Hague, in the Louvre, the Dresden Gallery, and the other state collections of Germany.

- No. **120.** *The Riches of Autumn.* Gallery XVII.
 6 ft. $5\frac{1}{2}$ in. *h.* by 7 ft. $4\frac{1}{2}$ in. *w.*

LAMI (LOUIS-EUGÈNE).

French School. Born in 1800. Died in 1894. Pupil of Gros and Horace Vernet. His reputation was chiefly acquired as a water-colour painter, his style being marked rather by delicacy and vivacity than by strength or concentration. The Victoria and Albert Museum contains an extensive series of drawings in this medium from his brush, these being comprised partly in the Bequest of the Rev. Chauncy Hare Townshend (1868), partly in that of Mr. Bryan (1880).

- No. **653.** *The Great Staircase at Versailles.*—
 Water-colour. Gallery XXII.
 1 ft. $\frac{2}{3}$ in. *h.* by 1 ft. $7\frac{1}{2}$ in. *w.*

- No. **663.** *Before the Great Revolution.*—Water-colour. Gallery XXII.
1 ft. 2 $\frac{3}{4}$ in. h. by 2 ft. 1 $\frac{3}{4}$ in. w.
- No. **702.** *The Court of Louis XIV. in Flanders.*—Water-colour. „ XXI.
7 $\frac{1}{2}$ in. h. by 1 ft. 1 $\frac{1}{2}$ in. w.
- No. **710.** *The Royal Procession at the Opening of Parliament.*—Water-colour. „ „
5 $\frac{3}{4}$ in. h. by 1 ft. $\frac{1}{4}$ in. w.
At the San Donato Sale of 1870, “Le Cortège de la Reine,” to give the drawing its French title, was bought for 4,900 francs.
- No. **723.** *British Horse Artillery Marching Past.*—Water-colour. „ „
11 $\frac{1}{4}$ in. h. by 1 ft. 7 $\frac{1}{2}$ in. w.

LANCRET (NICOLAS).

French School. Born at Paris on the 22nd January, 1690; died there on the 14th September, 1743. His first master was Dulin. Then, attracted by the style developed by Watteau, he entered the atelier of Gillot, whose pupil the former had been, and worked there for several years. A close friendship had sprung up between Watteau and Lancret, but the latter followed the manner of his senior so closely and deliberately that some of his productions were actually attributed to Watteau, who took offence and withdrew from the intimacy. Two paintings in this collection, Nos. 422 and 448 are instances of this close imitation, which Lancret later on exchanged for a more individual manner. He was received at the Académie Royale on the 24th March, 1719, as a painter of *Fêtes Galantes*. Wholly lacking Watteau's power to infuse poetry and tenderness into the most frivolous subjects, and failing, moreover, to equal his rich, vibrating colour-chords, Lancret has yet an exquisiteness peculiarly his own. He is light, gay, humorous, with a touch of irony, and even in his artifice perfectly represents the character of his time. He might fittingly be called the Marivaux of painting. The most notable examples of Lancret's works are to be found in the Royal Palaces at and near Potsdam, in the Wallace Collection, the Dresden Gallery, the Condé Museum at Chantilly, the Museum of Angers, the Hermitage at

St. Petersburg, the National Museum of Stockholm, the Louvre, and the National Gallery; in the collections of Lord Wantage, Mr. Alfred de Rothschild, Mr. Pierpont Morgan, and some others.

No. 378. *Girl in a Kitchen* (ascribed to). Gallery XVIII.

11½ in. h. by 9¾ in. w.

The attribution is in this case not free from doubt. In the Hermitage are two kitchen-pieces ascribed to Lancret "Une Cuisine," and "Le Valet Galant."

No. 393. *Mademoiselle Camargo Dancing* ("La Camargo essaye un nouveau pas"). " "

1 ft. 4¼ in. h. by 1 ft. 9½ in. w. *H. 2 x 5 H*

Engraved by Laurent Cars. Bought by Sir Richard Wallace in 1872, at the Vente Pereire for 9,500 francs. *£. 396*

There is an original repetition of this picture, with a marked variation in the colour-scheme, in the Hermitage Gallery at St. Petersburg. Another original repetition, with a slight variation in the grouping, is in the Museum of Nantes. In the Neues Palais at Potsdam is "La Camargo avec son Danseur," showing the ballerina, in the same costume and the same attitude, but in the act of executing a *pas de deux* with a male dancer. Voltaire adroitly balancing the beauty and skill of this dancer with the equal attractions of her rival, Mlle. Sallé, wrote the following graceful lines on the two divinities of the ballet :—

" Ah ! Camargo, que vous êtes brillante !"
 " Mais que Sallé, grands dieux est ravissante !"
 " Que vos pas sont légers, et que les siens sont doux !"
 " Elle est inimitable, et vous toujours nouvelle ;"
 " Les Nymphes sautent comme vous,"
 " Et les Grâces dansent comme elle."

No. 401. *An Italian Comedy Scene*. Gallery XVIII.

11 in. h. by 1 ft. 2¼ in. w. *vt. Cth Louis-Philippe - (Mandiac) 1853 - £. 753*

No. 408. *Girls Bathing*. *vente Boustales - £. 292 - "*

9½ in. h. by 1 ft. 1 in. w.

No. 409. *The Broken Necklace*. " "

10½ in. h. by 1 ft. 1¾ in. w.

Engraved in reverse by N. de Larmessin as "Le petit chien qui secoue de l'argent et des pierreries."

No. 422. *Conversation Galante.*

Gallery XVIII.

2 ft. 3¼ in. h. by 1 ft. 9½ in. w.

This, or a painting of identical design, was one of Lancret's *morceaux de réception* at the Academy in 1719. It was finely engraved by Le Bas in 1743 for his *morceau de réception* at the Academy.

No. 436. *The Bird Catchers.*

" XIX.

1 ft. ½ in. h. by 1 ft. 3¼ in. w.

No. 448. *Fête in a Wood.*

" XX.

2 ft. 11¼ in. h. by 2 ft. 1 in. w.

This picture has hitherto been attributed to Jean-Baptiste Pater. It is in the earliest style of Lancret, and is probably the "Bal dans un Bois," which was exhibited at the Place Dauphine in or about 1718, and there excited the ire of Watteau.

No. 450. *Portrait of an Actress* ("La Belle Grecque").

" "

2 ft. 2 in. h. by 1 ft. 9¼ in. w.

Engraved under the latter name by Schmidt. A repetition of less merit is in the collection of the Vicomtesse de Courval.

No. 465. *An Italian Comedy Scene.*

" "

3 ft. h. by 2 ft. 10½ in. w.

The attribution is in this instance not quite certain. It is based on the close resemblance of this work in style and technique to the "Conversation Galante," No. 422 in this collection. Much in the same style is "Les Jeunes Oiseleurs" by Lancret at the Hermitage.

No. 478. *Pastoral Revels.*

" "

1 ft. ½ in. h. by 1 ft. 3¼ in.

LANDELLE (CHARLES).

French School. Born at Laval, in France, in 1816. Painted chiefly historical and Oriental subjects.

No. 278. *An Armenian Woman.*

Gallery XV.

4 ft. 2 in. h. by 2 ft. 6¼ in. w.

LANDSEER (SIR EDWIN), R.A.

British School. Born in London on the 7th March, 1802; died there on the 1st October, 1873. Pupil of his father, John Landseer, and afterwards a student at the Royal Academy. He was elected A.R.A. in 1826; R.A. in 1830; and received the honour of knighthood in 1850. The honour of a public funeral in St. Paul's Cathedral was accorded to him. Landseer had in his time an unrivalled reputation as a painter of animals and of genre in which animals play an important part.

No. 257. "*Looking for the Crumbs that fall from the Rich Man's Table.*" Gallery XV.

3 ft. $\frac{1}{2}$ in. h. by 2 ft. 6 in. w.

Exhibited at the Royal Academy in 1859.

No. 373. *A Highland Scene. Vente du Général Philippe - 1859 - £. 855*
11 in. h. by 1 ft. 4 $\frac{1}{2}$ in. w.

No. 376. *The Arab Tent.* " "

5 ft. $\frac{1}{2}$ in. h. by 7 ft. 4 $\frac{1}{2}$ in. w.

No. 589. *Portrait of Miss Nellie Power (niece of Lady Blessington).*—Coloured chalks. " XI.

LARGILLIÈRE (NICOLAS DE).

French School. Born at Paris on the 10th October, 1656. Died on the 20th March, 1746. Largillière was the pupil, at Antwerp, of Antoine Goubeau; he subsequently passed over to England, and became the assistant of Sir Peter Lely. He was received at the Académie Royale on the 30th March, 1686. Largillière was one of the most brilliant portrait painters of the age of Louis XIV. Though he belonged in point of date equally to the succeeding reign, he never completely abandoned the dignified mode of conception or the weighty splendour of adjustment which mark the portraits of his earlier maturity.

No. 122. *Louis XIV., with his son, the Grand Dauphin, his grandson, the Duc de Bourgogne, the infant Duc d'Anjou, Child of the latter (afterwards Louis XV.), and Madame de Maintenon.* Gallery XVII.

4 ft. 2 in. h. by 5 ft. 3 in. w.

LAWRENCE (SIR THOMAS), P.R.A.

British School. Born at Bristol on the 4th May, 1769. Died in London on the 7th January, 1830. Lawrence was in the beginning self-taught, and showed marvellous precocity. At the age of ten years he set up as a portraitist in crayons at Oxford. In 1787 he entered himself as a student at the Royal Academy. In 1791 he was elected an Associate of that body, and on the death of Sir Joshua Reynolds, in the succeeding year, became Painter to the King. In 1794 he was elected a Royal Academician. After 1810, when his friendly competitor Hoppner died, Lawrence knew no rival as a portrait painter, whether in official circles or in the world of fashion. His most interesting and individual performances belong, however, to the years of his youth and earlier maturity. The portraits of his late time, in which pupils often had a considerable part, are relatively superficial and perfunctory.

No. 39. *Miss Siddons (daughter of Mrs. Siddons)*. Gallery XVI.

2 ft. 5½ in. *h.* by 2 ft. ½ in. *w.*

No. 558. *Portrait of Lady Blessington*. " "

2 ft. 11½ in. *h.* by 2 ft. 3½ in. *w.*

No. 559. *Portrait of King George IV*. " "

8 ft. 8½ in. *h.* by 5 ft. 8½ in. *w.*

LE BRUN (ÉLISABETH-LOUISE VIGÉE).

French School. Born at Paris on the 16th April, 1755; died there on the 30th March, 1842. Mlle. Vigée was in the first place the pupil of Briard, but also received advice from Doyen, Greuze, and Joseph Vernet. She married at an early age the picture-dealer Le Brun. On the 31st May, 1783, she was received by the Académie Royale. Madame Le Brun, who had been one of the favourite painters of Queen Marie-Antoinette and her court, travelled throughout Italy during the period of the Great Revolution, then visited Vienna, Dresden, Berlin, and St. Petersburg, and practised her art with great success in these cities. Later on she visited England, Switzerland, and Holland, and then finally settled down in France, where she passed the rest of her life. She composed admirably, and painted with unflinching grace and distinction, if without any deep tenderness or sympathy; but her colouring is cold and occasionally even harsh; it lacks harmony as compared with that of not a few of her predecessors in the 18th century.

Madame Vigée le Brun can be best studied in the Louvre, the Museum of Versailles, and the Uffizi at Florence. The Prado Gallery at Madrid and the Darmstadt Gallery also contain examples of her painting. Very many of her portraits remain in the private collections of France, Russia, Austria, Germany, and England.

No. 449. *Portrait of a Boy in Red.* Gallery XX.

2 ft. $\frac{3}{4}$ in. *h.* by 1 ft. $8\frac{1}{4}$ in. *w.*

No. 457. *Portrait of Madame Perrégaux.* " "

3 ft. $1\frac{3}{4}$ in. *h.* by 2 ft. $6\frac{3}{4}$ in. *w.*

LE MOINE (FRANÇOIS) or LE MOYNE.

French School. Born at Paris in 1688 ; died there on the 4th June, 1737. Pupil of Louis Galloche. Received at the Académie Royale on the 30th July, 1718. Le Moine was chiefly a painter of monumental decorations, and especially of vaults and ceilings after the fashion of the Italian masters of the 17th century. His most famous work of this class is the immense "Apothéose d'Hercule" in the Salon of that name at Versailles. Le Moine's only serious competitor in art of this order was Jean-François de Troy, each of the two distinguished artists having ardent partizans among the connoisseurs of the time. As a result of the incessant labour undergone in connection with his vast undertakings, Le Moine's mind became unhinged. A few hours after he had finished the canvas "Le Temps découvre la Vérité," now in this collection, he put an end to his own life. As the precursor of Boucher, he can be better studied at Hertford House than in any other gallery. His most important work in the Louvre is the "Hercule et Omphale" of the collection Lacaze.

No. 392. *Time revealing Truth* ("Le Temps découvre la Vérité"). Gallery XVIII.

5 ft. $11\frac{1}{2}$ in. *h.* by 4 ft. 9 in. *w.*

Engraved by Laurent Cars.

No. 417. *Perseus and Andromeda.* " "

5 ft. $11\frac{1}{2}$ in. *h.* by 4 ft. $9\frac{1}{2}$ in. *w.*

Engraved by Laurent Cars. This picture bears a singularly close resemblance to the "Perseus delivering Andromeda," of Paolo Veronese (or a painter of his school), now in the Museum of Rennes. This last was formerly in the collection of Louis

XIV. ("Ancien Cabinet du Roi"), and may have been seen by Le Moine.

It was evidently inspired by the "Perseus and Andromeda" of Titian in this collection.

No. 484. *The Rape of Europa.*

Great Staircase.

7 ft. 6 in. *h.* by 8 ft. 11½ in. *w.*

This canvas and No. 487 would appear to be the "Enlèvement d'Europe" and "Naissance de Bacchus" purchased by the Marquis of Hertford at the Paul Périer sale in 1843 as by Boucher. (See Edmond et Jules de Goncourt: *L'Art du XVIII^me Siècle.*—"Boucher.")

No. 487. *Mercury Confiding the Infant Bacchus to the Nymphs.*

" "

7 ft. 6 in. *h.* by 8 ft. 10½ in. *w.*

LÉPICIÉ (NICOLAS-BERNARD).

French School. Born at Paris in 1735. Died in 1784. The son of Bernard Lépicier, the noted engraver, and of Renée-Elisabeth Marlié, also an engraver. The pupil in painting of Carle van Loo. Lépicier became a member of the Académie Royale in 1768, and was afterwards made Painter to the King.

No. 464. *Mother Feeding her Child.*

Gallery XX.

5½ in. *h.* by 3¾ in. *w.*

No. 466. *The Reading Lesson.*

" "

5½ in. *h.* by 3¾ in. *w.*

LEYS (JEAN-AUGUSTE-HENRI), Baron.

Belgian School. Born at Antwerp in 1814. Died in 1869. Pupil of De Brakeleer. Among his most important works are those in the Hôtel de Ville at Antwerp. As illustrating the history of the Netherlands may be mentioned, "The Institution of the Golden Fleece," "Mary of Burgundy Giving Alms," and "The Inquisition Proclaimed in the Netherlands." Leys sought, with great success, to revive, in a free modern adaptation, the Flemish and German styles of the 16th century.

LOO.

Fr. Floris se rendant à une fête du duc de Savoie 71

No. 275. *Guests at a Feast.* *V^{te} heveu de Demu doff 1863* Gallery XV.

2 ft. 2 in. h. by 2 ft. 10½ in. w. 65 x 85 no 8 — 10,000⁺ a *Sturford*

No. 736. *Doorway, Antwerp.*—Water-colour. „ XXI.

6½ in. h. by 4½ in. w.

LOO (CHARLES-ANDRÉ, called CARLE VAN LOO).

French School. Born at Nice on the 15th February, 1705. Died at Paris on the 15th July, 1765. Pupil of his brother, Jean-Baptiste van Loo, and afterwards, at Rome, of Benedetto Luti. Carle van Loo subsequently settled with his elder brother in Paris, where he assisted in restoring the paintings of Rosso and Primaticcio at Fontainebleau. He also designed costumes and decorations for the Opera of Paris. In 1727 he returned to Rome, where he executed works of monumental decoration. On the 30th July, 1735, he was received by the Académie Royale, and he then, year by year, carried off all the official honours of his profession. His last important work was the decoration of a cupola at the Invalides, only the designs for which he was able to complete. Shortly before his death Carle van Loo passed a few months in England.

No. 451. *The Grand Turk gives a Concert to his Mistress* (“*Le Grand Seigneur donnant un Concert à sa Maîtresse*”).

Gallery XX.

2 ft. 4¼ in. h. by 2 ft. 11¼ in. w.

Engraved by C. A. Littret in 1766.

Exhibited under the above title at the Salon of 1737. This picture has hitherto been catalogued in the Wallace Collection as by Jean-Baptiste van Loo.

LOO (LOUIS-MICHEL VAN).

French School. Born at Toulon in 1707. Died in Paris on the 20th March, 1771. Son of Jean-Baptiste van Loo. Received by the Académie Royale on the 25th April, 1733. Philippe V., King of Spain, appointed him court painter. Returning to Paris after the

death of that monarch he became a favourite at court, and painted the portrait of Louis XV. in his robes of state. This was exhibited at the Salon of 1761. Louis-Michel succeeded his uncle Carle van Loo in some of his official posts. Two of the most acceptable works by this painter are his portrait of himself grouped with his family (1757), and that of his uncle Carle van Loo, exhibited in 1765, immediately after the death of the latter. A group of portraits by Louis-Michel van Loo presenting various personages of the Royal House of Spain, is in the Prado Museum at Madrid. Of these the most important is the vast canvas "The Family of Philip V."

No. 477. *Portrait of Louis XV. in robes of state.* Gallery XX.

This is a reduced version of the original painted as above. A larger original, signed by the artist, belongs to the Earl of Orford. Another repetition of full size is in one of the upper galleries at Versailles. In a ground-floor gallery of the same palace is a copy in Gobelins tapestry of the original picture, signed "Michel Vanloo, 1760," and, beneath that signature, "Cozette, 1771."

LUINI (BERNARDINO).

Milanese School. Born at Luino on the Lago Maggiore about 1475. Died after 1533. Developed under the influence of Ambrogio Borgognone and his school, and later on indirectly influenced by Leonardo da Vinci, with whom, however, he cannot well have come in personal contact. Luini excelled both in fresco and oil painting, but his greatest works are in the former medium. The most famous of his frescoes are to be found in the Monastero Maggiore at Milan, in the Santuario dell Beata Vergine at Saronno, and in the Church of Santa Maria degli Angeli at Lugano. There are vast altarpieces from his hand at Legnano and in the cathedral at Como. Luini's exquisite suavity and his inclination to transmute even tragic passion into beauty and grace must not be mistaken for mere weakness or mannerism. He never achieved complete success when he attempted to present dramatic action or violent movement, but he could enwrap his conceptions in an atmosphere of tenderness and spiritual beauty all his own. Among the European galleries which contain specimens of his art may be specially mentioned the Brera, the Poldi Pezzoli Gallery, the Museum of the Castello, and the Borromeo collection (private), all of them at Milan; the Louvre; the National Gallery at Buda-Pest; the Hermitage at St. Petersburg; and the National Gallery. The two most beautiful Luinis in England are a "Nativity," in

the collection of Lord Windsor, and another larger "Nativity"—the central compartment of a great altarpiece—in that of Mr. R. H. Benson. The celebrated "Vanity and Modesty," formerly (as a Leonardo da Vinci) in the Sciarra Palace at Rome, is now in the collection of Baron Edmond de Rothschild at Paris.

No. 8. *The Virgin and Child.*

Gallery XVI.

2 ft. 5½ in. *h.* by 1 ft. 9 in. *w.*

An early work of the master.

No. 10. *The Virgin and Child.*

" "

2 ft. 4½ in. *h.* by 1 ft. 9½ in. *w.*

From the Pourtales collection, where it was attributed to Leonardo da Vinci. Repetitions of this picture of varying merit, but all greatly inferior to the original, exist in the Hermitage at St. Petersburg, in the Czernin collection at Vienna, in the Palazzo Borromeo at Milan, and at Apsley House. A work of Luini's maturity.

No. 526. *A Child-Genius holding Grapes.*

" III.

1 ft. 7½ in. *h.* by 2 ft. 1¼ in. *w.*

A fragment of fresco decoration from the Villa Pelucca, near Monza. Other fragments of the same decoration are in the Louvre, the Brera, and some private collections.

MAES (NICOLAS).

Dutch School. Born at Dordrecht in 1632. Buried at Amsterdam on the 24th December, 1693. Maes was the pupil of Rembrandt at Amsterdam between 1648 and 1652. In his later time, after a short sojourn in Antwerp (between 1662 and 1665), he came under the influence of the Flemish school. He practised his art at Dordrecht, and afterwards at Amsterdam. Maes showed himself in his earlier and more forcible style the ablest and most personal of Rembrandt's pupils. In the portraits of his later time he became vapid and perfunctory, adopting the conventionality of the French style without its elegance or distinction.

No. 20. *Boy with a Hawk.*

Gallery XVI.

2 ft. 7¼ in. *h.* by 2 ft. 1 in. *w.*

- No. **96.** *Boy with a Hawk.* Gallery XVI.
 2 ft. $\frac{1}{2}$ in. *h.* by 1 ft. $8\frac{3}{4}$ in. *w.*
- No. **224.** *The Listening Housewife.* " XIII.
 2 ft. 9 in. *h.* by 2 ft. $3\frac{1}{2}$ in. *w.*
- No. **239.** *A Housewife at Work.* " "
 2 ft. 5 in. *h.* by 1 ft. $11\frac{1}{4}$ in. *w.*
-

MARILHAT (PROSPER).

French School. Born at Thiers in the Puy-de-Dôme on the 20th March, 1811. Died on the 13th September, 1847. A pupil of Roqueplan, but further developed in the course of a sojourn in the East. Marilhat, short as was his career, became one of the greatest of Orientalist painters, and in some respects, as this collection shows, more than the equal of Decamps himself.

- No. **293.** *On the Nile.* Gallery XV.
 1 ft. *h.* by 1 ft. $5\frac{1}{2}$ in. *w.*
- No. **317.** *Palm Trees.* " "
 1 ft. 1 in. *h.* by 9 in. *w.*
- No. **334.** *The Erectheum at Athens.* " "
 2 ft. $4\frac{1}{4}$ in. *h.* by 3 ft. *w.*
- No. **356.** *A Scene on the Nile.* " "
 1 ft. $4\frac{3}{4}$ in. *h.* by 2 ft. $4\frac{3}{4}$ in. *w.*
-

MARNE (JEAN-LOUIS DE).

French School. Born at Brussels in 1744. Died at Batignolles, near Paris, on the 24th March, 1829. Pupil of Gabriel Briard. De Marne essayed first historical subjects, then landscape of the classic and severe order. He had more success with the paintings into which he introduced animals, and with genre pieces. His best period was between 1792 and 1808.

No. 462. *Women and Soldiers Revelling.*

Gallery XX.

1 ft. 6½ in. h. by 1 ft. 10 in. w.

No. 469. *The Elixir.*

" "

1 ft. 7½ in. h. by 1 ft. 11½ in. w.

MEISSONIER (JEAN-LOUIS-ERNEST).

French School. Born at Lyons on the 21st February, 1815. Died at Paris in 1891. Pupil of Julien Pothier and of Léon Cogniet. Meissonier is the most famous "small master" of modern France. He rivals in breadth and vigour combined with extreme finish, the greatest of the seventeenth century Dutchmen, among those whom we class as "small masters," but does not equal them in beauty of colour, subtlety of illumination, or sympathetic truth of characterisation. Meissonier excelled in every phase of dramatic and costume genre, but was much less successful when, on rare occasions, he depicted scenes and personages of our own time. His military pieces, of which some few are on a comparatively large scale, but the majority are restricted to the usual small dimensions, are in historic truth, dramatic intensity, and rigorous finish, among the most remarkable performances of their class. Most of his works are in private collections in France, Belgium, England, and the United States. The Luxembourg contains a small group of Meissonier's less celebrated paintings, together with a large series of drawings and studies. "La Rixe" is in the collection of His Majesty the King. The larger version of "1814" belongs to M. Chauchard. The Musée Condé at Chantilly contains "Les Amateurs de Tableaux," "La Vedette des Dragons sous Louis XV," and a very representative piece "Les Cuirassiers de 1805."

No. 287. *A Musketeer: Time of Louis XIII.*

Gallery XV.

10 in. h. by 6 in. w. 25½ - 15

No. 289. *Halting at an Inn. 17th century. 1865. No. 21 - "36,000 Sterling"*
 7½ in. h. by 9½ in. w. 24 x 20.

No. 290. *Napoleon I. and his Staff.*

" "

5½ in. h. by 7 in. w. 14 x 18

- No. 291. *A Cavalier: Time of Louis XIII.* Gallery XV.
 9½ in. h. by 6½ in. w. *24 x 16*
- No. 297. *St. John in Patmos.* " "
 1 ft. 1¼ in. h. by 8¼ in. w. *3 x 20½*
- No. 325. *The Print Collector ("L'Amateur d'Estampes").* Exp. *Beau de Stalens* no 255 - " "
 1 ft. 2¼ in. h. by 11½ in. w.
- No. 326. *The Decameron.* Exp. 1860. *St. des Stalens - payé d'100 fr 50.000 fr 18 x 21*
 7 in. h. by 8¼ in. w.
- No. 327. *The Bravos ("Les Bravi").* *V^e Morzy. 1865* "0.37 x 0.29
 1 ft. 2¼ in. h. by 11¼ in. w. *1852* n° 20 *28.700 à Herford*
n° 255 Exp. h. Beau de Stalens 1850-
- No. 328. *The Roadside Inn.* n° 1 *V^e Baron d'Outrou 3 février 1870*
 8½ in. h. by 7¼ in. w. *date 1865 - 0.23 x 19 - 37.000 Herford*
- No. 329. *Portrait of Colonel Félix Massue.* *devenue et date. 1867*
 4½ in. h. by 4¼ in. w. *n° 46 - Vente Baron de Menasse 7 mai 1894 - 2.000*
- No. 330. *Soldiers Gambling.* 1858 - 20 x 27 - *V^e Demuboff - 1864 - 28.700*
 8½ in. h. by 10¾ in. w.
- No. 331. *A Cavalier: Time of Louis XIV.* " "
 5½ in. h. by 3¾ in. w. *13 x 8½*
- No. 332. *A Musketeer: Time of Louis XIII.* " "
 11 in. h. by 6¾ in. w. *23 x 17*
- No. 337. *Polichinelle.* " "
 1 ft. 9¼ in. h. by 1 ft. 2½ in. w.
- No. 369. *Dutch Burghers.* n° 3. *V^e Palude. 1872 - 4.600 fr.* " *and Herford*
 7¼ in. h. by 9¼ in. w. *n° 1 Exp. Meissonier - Paris - 1884*
 A very early work, which is supposed to be *Exposé en 1834*
 Meissonier's first picture.
- No. 371. *The Guard Room.* " "
 6½ in. h. by 7¼ in. w. *16 x 20*

MERLE (HUGUES).

Born in 1823 at St. Marcelin. Died in 1880. Pupil of Léon Cogniet. He achieved in his day a considerable reputation as a painter of romantic and sentimental genre. The picture "Une Mendiante" by him is, or was, in the Luxembourg Gallery at Paris. He has painted a "Hagar and Ismael," a "Charlotte Corday," a "Beatrice," an "Ophelia," &c.

No. 597. *Reading the Bible.*

8¼ in. h. by 10¾ in. w.

METSU (GABRIEL).

Dutch School. Born at Leyden about 1630. Buried at Amsterdam on the 24th October, 1667. Son of the painter Jacob Metsu, and believed to have been the pupil of Gerard Dou, at Leyden. He developed under various influences, including especially that of Rembrandt, and at one moment of his career was, it may be surmised, strongly attracted by a slightly younger contemporary, Vermeer of Delft. Metsu practised at Leyden, and afterwards at Amsterdam. He ranks as one of the greatest of the Dutch "small masters" of the 17th century. Leaving out of the question those two supreme painters, Pieter de Hooch and Vermeer of Delft, who made gradations and contrasts of light their chief study, he has only one equal, Terborch. The latter has a subtler charm of colour and chiaroscuro, but reveals a less forcible dramatic instinct, and altogether less power of invention.

No. 206. *A Woman at her Toilet.*

Gallery XIV.

7¼ in. h. by 6½ in. w.

No. 234. *An Old Woman selling Fish.*

„ XIII.

1 ft. 6½ in. h. by 1 ft. 3 in. w.

No. 240. *The Letter Writer Surprised.*

„ „

1 ft. 5½ in. h. by 1 ft. 3 in. w.

No. 242. *An Old Woman Asleep.*

„ „

1 ft. 4¼ in. h. by 1 ft. 1¾ in. w.

- No. 251. *The Sleeping Sportsman* ("Le Chasseur Endormi"). Gallery XIII.
1 ft. 4 in. h. by 1 ft. 2 in. w.
-

MIERIS (WILLEM VAN).

Dutch School. Born at Leyden in 1662; died there on the 27th January, 1747. Pupil of his father, Frans van Mieris the Elder. Willem van Mieris practised his art chiefly at Leyden. His style is marked by an excessive and mechanical polish. He has little of the power of observation or the vigorous characterization which distinguish his father.

- No. 155. *The Lute Player*. Gallery XIV.
1 ft. 7¼ in. h. by 1 ft. 4 in. w.
- No. 163. *Joseph and Potiphar's Wife*. " "
1 ft. 6½ in. h. by 1 ft. 2½ in. w.
- No. 176. *Lady and Cavalier*. " "
11 in. h. by 8¼ in. w.
- No. 178. *Boy with a Drum*. " "
1 ft. 1¼ in. h. by 10 in. w.
- No. 179. *Venus and Cupid* " "
5¼ in. h. by 7½ in. w.
Signed and dated 1698.
- No. 181. *A Nymph*. " "
5¼ in. h. by 7½ in. w.
Signed and dated 1698.
- No. 188. *Nymph and Satyr*. " "
10½ in. h. by 8½ in. w.
- No. 220. *An Old Woman Selling Vegetables*. " XIII.
1 ft. 3¼ in. h. by 1 ft. 1 in. w.

MIERIS (FRANS VAN, THE YOUNGER).

Dutch School. Born at Leyden in 1689; died there on the 22nd October, 1763. Pupil of his father, Willem van Mieris.

No. **639.** *Venus Reposing.*—*Attributed to.* Board Room.
5½ in. h. by 6½ in. w.

MILANESE SCHOOL (EARLY 16TH CENTURY).

No. **544.** *Head of a Youthful Saint.*—Fresco. Gallery III.
11¼ in. h. by 9¼ in. w.

MIEREVELT (MICHIEL JANSZ).

Dutch School. Born at Delft on the 1st May, 1567; died there on the 27th July, 1641. Pupil of Willem Willemsz, and of Augustyn at Delft, and later of Anthony van Montfoort at Utrecht. Mierevelt practised his art chiefly at Delft, where he had a host of followers and imitators. His most distinguished pupil was Paulus Moreelse. He was the court painter of the House of Orange, and as such painted also at The Hague. His sober and concentrated style in portraiture, aiming chiefly at objective truth, has its own reserve and dignity. It is based on that of the elder Netherlandish School.

No. **66.** *Portrait of a Dutch Lady.* Gallery XVI.
2 ft. 1½ in. h. by 1 ft. 8¾ in. w.

MIRBEL (MADAME DE).

French School. Born 1796. Died 1849. Chiefly renowned as a miniature painter.

No. **763.** *Portrait in water-colour of J. Fenimore Cooper.* Gallery XI.
5½ in. h. by 3½ in. w.

No. 764. *Portrait in water-colour of Sir Walter Scott.*

Gallery XI.

5½ in. h. by 3½ in. w.

MORLAND (GEORGE).

British School. Born on the 26th June, 1763. Died in London on the 29th October, 1804. Pupil of his father, Henry Robert Morland, a painter and engraver of distinction, who is represented in the National Gallery. Morland married the sister of James Ward, R.A., who was afterwards united to Maria Morland, the painter's sister. His career as an artist was greatly marred by an indulgence in dissipation, which hastened his death. He expired in a spunging-house in Eyre Street, Coldbath Fields, in his forty-first year. Morland, though his art at its worst betrays much of superficiality and perfunctoriness, shows extraordinary natural gifts as a painter. His rustic scenes and genre subjects are composed with a felicity which appears instinctive. He expresses the pictorial element of rusticity with a more naïve simplicity and truth than Gainsborough, and with something, too, of his easy mastery and exquisiteness of touch. His colour, within his own self-imposed limits, is ever fresh and harmonious, and his treatment of English landscape of great facility and charm.

No. 574. *The Visit to the Boarding School.*

Gallery IX.

1 ft. 11¼ in. h. by 2 ft. 5 in. w.

Engraved by W. Ward.

MORTON (ANDREW).

British School. Born at Newcastle-on-Tyne in 1802. Died in 1845. He came to London, and entered the schools of the Royal Academy. Later on he attracted the attention of the Royal Family, from whom he received several commissions, William IV. sitting to him for a portrait, which is now in Greenwich Hospital. Several portraits by Morton were included in the bequest made by Marianna Augusta, Lady Hamilton, to the Nation, and these were, between 1892 and 1900, exhibited at the National Gallery. They have since been removed.

No. 632. *The Duke of Wellington with his
Secretary, Colonel Gurwood.*

Entrance Hall.

7 ft. 9 $\frac{3}{8}$ in. h. by 5 ft. 10 $\frac{3}{8}$ in. w.

*Provient de la C^{te} de Lord Northwick - payé
200 guinees en 1859*

MULLER (CHARLES-LOUIS).

French School. Born at Paris in 1818. Died (?).
Pupil of Léon Cogniet and Baron Gros. A painter of historical
and romantic subjects, of which the best known is "The Roll-call
of the Condemned in the Reign of Terror," a vast canvas
formerly in the Museum of the Luxembourg.

No. 605. *An Eastern Woman at her Toilet.*

Gallery X.

11 $\frac{3}{4}$ in. h. by 10 $\frac{1}{4}$ in. w.

MURILLO (BARTOLOMÉ ESTÉBAN).

Spanish School. Born at Seville and baptized on the 1st
January, 1618; died there on the 3rd April, 1682. Pupil of
Juan del Castillo. In 1641 he proceeded to Madrid, and was there
kindly received by his fellow-townsmen Velazquez. Declining to
follow the advice of the latter that he should make the usual art-
tour in Italy, Murillo returned in 1645 to Seville, where, in 1648,
he married. Having become the acknowledged head of the School
he founded there in 1660 the Academy of Painting. Murillo's
finest works are executed in the realistic style proper to the
Spanish School of the 17th century, tempered, however, by a
peculiar ingenuousness and a charm almost feminine, which, not-
withstanding its excess of tenderness, has in it nothing of
conscious affectation or insincerity. He had an unerring instinct
for graceful and finely balanced composition, but, even in his
famous *sfumato* or vaporous style, he cannot be ranked high
among the true colourists. His finest works are at Seville, and
in the Academy of San Fernando and the Gallery of the Prado
at Madrid. The Louvre, the Alte Pinakothek of Munich, the
National Gallery of Buda-Pest, the Hermitage of St. Petersburg, the
Dresden Gallery, the Wallace Collection, and the Gallery of the
Duke of Sutherland at Stafford House, also contain important
groups of works from his hand. Mr. Alfred Beit owns the series
of canvases "The History of the Prodigal Son," which was in the
now dispersed Dudley Collection.

- | | |
|-----------------------------------------------------------------------------------|--------------|
| No. 3. <i>The Virgin in Glory with Saints Adoring.</i> —
Sketch. | Gallery XVI. |
| 2 ft. 3 in. <i>h.</i> by 1 ft. 8 in. <i>w.</i> | |
| No. 7. <i>The Assumption of the Virgin.</i> —School of
Murillo. | " " |
| 5 ft. 5 in. <i>h.</i> by 3 ft. 7 in. <i>w.</i> | |
| No. 13. <i>The Virgin and Child.</i> | " " |
| 5 ft. 4½ in. <i>h.</i> by 3 ft. 7 in. <i>w.</i> | |
| No. 14. <i>The Marriage of the Virgin.</i> | " " |
| 2 ft. 5 in. <i>h.</i> by 1 ft. 10¼ in. <i>w.</i> | |
| No. 34. <i>The Adoration of the Shepherds.</i> | " " |
| 4 ft. 10 in. <i>h.</i> by 7 ft. 1½ in. <i>w.</i> | |
| No. 46. <i>Joseph and His Brethren.</i> | " " |
| 4 ft. 11 in. <i>h.</i> by 7 ft. 4½ in. <i>w.</i> | |
| No. 58. <i>The Holy Family.</i> | " " |
| 5 ft. 5½ in. <i>h.</i> by 4 ft. 2¼ in. <i>w.</i> | |
| No. 68. <i>The Annunciation.</i> | " " |
| 6 ft. 2 in. <i>h.</i> by 4 ft. 4½ in. <i>w.</i> | |
| No. 97. <i>The Charity of St. Thomas of Villanueva.</i> | " " |
| 4 ft. 10½ in. <i>h.</i> by 4 ft. 11 in. <i>w.</i> | |
| No. 104. <i>The Virgin and Child with a Female
Saint.</i> —School of Murillo. | " XVII. |
| 2 ft. 2½ in. <i>h.</i> by 2 ft. 8¼ in. <i>w.</i> | |
| No. 105. <i>The Assumption of the Virgin.</i> —Sketch. | " " |
| 2 ft. 1½ in. <i>h.</i> by 1 ft. 3¾ in. <i>w.</i> | |
| No. 133. <i>The Virgin and Child.</i> —School of
Murillo. | " " |
| 3 ft. 5¼ in. <i>h.</i> by 2 ft. 6¾ in. <i>w.</i> | |
| No. 136. <i>The Virgin and Child.</i> —School of
Murillo. | " " |
| 3 ft. 5¼ in. <i>h.</i> by 2 ft. 6¾ in. <i>w.</i> | |

NATTIER (JEAN-MARC).

French School. Born at Paris on the 17th March, 1685; died there on the 7th November, 1766. Pupil of his father, Marc Nattier, and probably of his godfather, Jean Jouvenet. After the death of Louis XIV., in 1715, Nattier proceeded to The Hague, there painted Peter the Great and several personages of the Russian Court, produced a picture on the subject of the Battle of Pultava, and began the portrait of the Empress Catherine, which, however, remained unfinished. He was received at the Académie Royale on the 29th October, 1718. Having been ruined in 1720 by speculation in the shares of Law's Bank, he devoted himself exclusively to portraiture, and became one of the favourite artists of the Court and the Painter-in-Ordinary of the Royal Princesses, especially of the daughters of Louis XV, whom he represented under all sorts of mythological disguises. He occasionally excelled, too, in the portraiture of men, a noble example of his style in this branch being the "Comte Maurice de Saxe" in the Dresden Gallery, and another, the "Buffon," in the collection of M. Cahen d'Anvers. Nattier was for his time and school a skilful and brilliant colourist. His wholly superficial, yet of its kind brilliant and accomplished, art proved to be exactly suited to the Court and the personages of his time. He betrayed, however, in many of his fashionable *portraits d'apparat*, and especially in those of Court beauties, a curious incapacity for realising the true individuality of his sitters. Nattier is well represented in the Louvre, but the most extensive collection of his paintings is to be found in the Palace of Versailles, where one entire gallery, on the ground floor, is filled with the portraits of the Princesses of the House of France. Four portraits by Nattier are in the Prado Museum at Madrid, two of which present the Duchess de Berry, daughter of the Regent, Philippe d'Orleans.

No. 414. *A Prince of the House of France.*

Gallery XVIII.

2 ft. 8 in. h. by 1 ft. 11¼ in. w.

This portrait has hitherto been catalogued as that of the Duc de Penthièvre, son of the Comte de Toulouse; but a life-size original, identical with it in composition, which is in the collection of Mr. H. L. Bischoffsheim, bears on the back, with the signature of the artist, the date 1732. In that year the Duc de Penthièvre was but seven years old, and this personage must be between twenty-five and thirty. There is a tradition that Nattier's son-in-law, Louis Tocqué, collaborated in the execution of these pictures. In a small painting of the interior of the Hôtel de Toulouse (now Banque de France), by Garneray (Collection

of Comte de Lariboisière), this same portrait, identical in every particular, is introduced, the scale being, however, that of a large miniature.

No. **437.** *Marie Leczinska, Queen of France.*

Gallery XIX.

1 ft. 9 $\frac{3}{4}$ in. *h.* by 1 ft. 7 $\frac{3}{4}$ in. *w.*

The repetition, on a much-reduced scale, of the life-size, three-quarter length portrait, of which the original (popularised by the fine engraving of J. Tardieu) is in the museum of Dijon. Better known is the almost exactly similar full-length in the Museum of Versailles, in the right-hand corner of which, however, a royal crown and robe are added as accessories. This last is apparently an atelier work touched by the master.

No. **453.** *Portrait of a Lady in Blue.*

„ XX.

2 ft. 7 $\frac{3}{4}$ in. *h.* by 2 ft. 1 in. *w.*

No. **456.** *The Bath* (Fanciful portrait of Mademoiselle de Clermont).

„ „

3 ft. 6 $\frac{1}{2}$ in. *h.* by 3 ft. 4 $\frac{1}{2}$ in. *w.*

Exhibited at the Salon of 1742 under the following title: "Un tableau représentant le Portrait de "feüe Mademoiselle de Clermont, Princesse du "Sang, Surintendante de la Maison de la Reine, "représentée en Sultane sortant du Bain, servie "par les Esclaves."

A picture by Nattier of the same class, and representing in a quasi-allegorical fashion the same lady, is the "Mademoiselle de Clermont aux Eaux "de Chantilly," in the Musée Condé at Chantilly.

no 77 - Vente Veron - Paris - 17. 18 Mars 1858 - 14. 150 frs a

No. **461.** *Portrait of the Comtesse de Dillières.*

„ „ *Comtesse de Dillières
de Chateauroux
Lord Stanford*

2 ft. 7 $\frac{1}{4}$ in. *h.* by 2 ft. 1 in. *w.*

NEEFFS (PETER), the Elder.

Flemish School. Born at Antwerp shortly after 1577; died there between 1657 and 1661. Pupil of the elder Steenwyck. The two Francks, Teniers, Jan Breughel, and Van Thulden painted

the figures in his interiors. Neeffs was, notwithstanding the extreme formality of his style, one of the most distinguished architectural painters of the Netherlands.

- No. 152. *Interior of a Gothic Church.* Gallery XIV.
1 ft. 7½ in. h. by 2 ft. ¾ in. w.

NEER (AERT or AERNOUT VAN DER).

Dutch School. Born at Amsterdam in 1603; died there on the 9th November, 1677. He practised his art at Amsterdam, but met with little appreciation during his lifetime, and died very poor. The Wallace Collection contains a remarkably representative series of his works.

- No. 157. *A River Scene by Moonlight.* C^o Stevens Gallery XIV. D'Anvers
H. & M. 1 ft. 7½ in. h. by 2 ft. 4¾ in. w. achek en 1839 par G. Gruyter a Amsterdam
C^o hagell van Amst'fen la Haye - de Semidoff 1863 - 3. 020 Herford
- No. 159. *A Winter Scene.* " "
1 ft. 10 in. h. by 2 ft. 5½ in. w.
- No. 161. *A Canal Scene by Moonlight.* " "
1 ft. 11 in. h. by 2 ft. 4¼ in. w.
- No. 184. *Scene on a Canal.* " "
5½ in. h. by 9¼ in. w.
- No. 200. *A River Scene: Afternoon.* " "
9 in. h. by 6¾ in. w.
- No. 217. *A Skating Scene.* " XIII.
1 ft. 9 in. h. by 2 ft. 2½ in. w.

NEER (EGLON HENDRIK VAN DER).

Dutch School. Born 1635 or 1636 at Amsterdam. Died at Düsseldorf on the 3rd May, 1703. Pupil of his father, the landscape painter, Aert van der Neer, and of Jacob van Loo, at Amsterdam. Egлон van der Neer practised his art first at Rotterdam and The Hague, then in Brussels, and lastly at Düsseldorf as

Court Painter to the Elector Johann Wilhelm of the Palatinate. He followed in genre painting the style of which Frans van Mieris the Elder, is the most prominent representative; but his art, notwithstanding its mechanical finish and completeness, betrays the decadence of style which showed itself in Dutch art before the close of the 17th century.

- No. 243. *Lady in a Red Dress.* Gallery XIII.
11½ in. h. by 9¼ in. w.
-

NESFIELD (WILLIAM ANDREWS).

British School. Born about 1794. Died 1881. A member of the Royal Society of Painters in Water-colours. Nesfield practised not only as a water-colour painter, but as a landscape gardener. In the latter capacity he attained considerable celebrity, his co-operation and advice being extensively sought for throughout the country.

- No. 703. *Kilchurn Castle: Loch Awe.* Gallery XXI.
10½ in. h. by 1 ft. 2 in. w.
-

NETSCHER (CASPAR).

Dutch School. Born at Heidelberg in 1639. Died at The Hague on the 15th January, 1684. Netscher came as a child to Holland, and was at Arnheim the pupil of H. Coster, and later on, at Deventer, the pupil of Gerard Terborch. He was domiciled at The Hague, but resided between 1659 and 1662 at Bordeaux. Netscher lacked the strong personality, the mastery and variety of the greatest among the "Small Masters" of Holland, yet showed a finesse and elegance of his own in the treatment of genre.

- No. 167. *Portrait of a Lady.* Gallery XIV.
1 ft. 5½ in. h. by 1 ft. 3 in. w.
- No. 204. *A Dutch Lady* " "
6¼ in. h. by 5¼ in. w.
- No. 212. *Portrait of a Child.* " XIII.
1 ft. 2 in. h. by 10¾ in. w.
- No. 214. *A Lady playing the Guitar.* " "
1 ft. 2 in. h. by 11 in. w.

No. **237.** *The Lace Maker.*

Gallery XIII.

1 ft. 1 in. *h.* by 10 $\frac{3}{4}$ in. *w.*

Signed on the picture-frame "C. Netscher, 1664." Engraved by "P. de M."

This unusually broad, vigorous, and masterly work will not be immediately recognised as a Netscher. It shows, however, great analogy of style and execution with two genre pieces by Netscher "Die Spinnerin" (No. 1352) and "Die Näherin" (No. 1353) in the Dresden Gallery, and must be from the same hand.

NEWTON (GILBERT STUART), **R.A.**

British School. Born at Halifax in Nova Scotia in 1794. Died at Chelsea on the 5th August, 1835. A.R.A. in 1828, R.A. in 1832. Among his better known works are "Captain Macheath," exhibited in 1826, and "Abelard in his Study," exhibited in 1833.

No. **617.** *Portrait of a Lady.*

Gallery X.

1 ft. *h.* by 9 $\frac{3}{4}$ in. *w.*

This picture has been hitherto catalogued as "Lady Theresa Lewis," but the correctness of the description has been questioned by the family of that lady.

NORTH ITALIAN SCHOOL (16TH CENTURY).

No. **541.** *Portrait of a Gentleman.*

Gallery III.

? ft 8 $\frac{1}{2}$ in. *h.* by 2 ft. 1 in. *w.*

No. **512.** *Young Man holding a Viol.*

" "

3 ft. $\frac{5}{8}$ in. *h.* by 2 ft. 2 $\frac{1}{4}$ in. *w.*

NUYEN (WYNAND JAN JOSEPH)

Modern Dutch School. Born at The Hague in 1813. Died in 1859. Pupil of Andreas Schelfhout. Nuyen painted landscapes, views of towns, and sea-pieces with considerable success. He was a member of the Academies of Antwerp and Amsterdam.

No. **310.** *River Scene* ("Le Coup de Canon").

Gallery XV.

2 ft. 11 in. *h.* by 3 ft. 9 in. *w.*

Bought at the sale of Baron Brienens de Grootelindt for 10,000 francs.

OSTADE (ADRIAEN VAN).

Dutch School. Baptized at Haarlem on the 10th December, 1610; buried there on the 2nd May, 1685. Pupil of Frans Hals, but strongly influenced after 1640 by Rembrandt, and perhaps also by Adriaen Brouwer. Adriaen von Ostade practised his art at Haarlem. The quality of his painting, both in the cooler tonality which marks his earlier time, and the more golden which was adopted in the period of his maturity under the influence of Rembrandt, is hardly surpassed by any painter of his age and nationality. His genre becomes, nevertheless, to a great extent conventional, from the too persistent repetition of a few types, often bordering on caricature, and the too great monotony in the choice of motives. In finesse of observation and variety he cannot compare with Adriaen Brouwer.

No. 169. *Interior with Peasants.* Gallery XIV.

1 ft. 1 in. *h.* by 1 ft. 3½ in. *w.*

No. 202. *Buying Fish.* " "

1 ft. 3¼ in. *h.* by 1 ft. 2 in. *w.*

No. 756. *Interior: Boors Carousing.* " XI.

1 ft. 5½ in. *h.* by 1 ft. 3½ in. *w.*

After Adriaen van Ostade. The original signed, and dated 1660, is No. 1396 in the Dresden Gallery.

OSTADE (ISACK VAN).

Dutch School. Baptized at Haarlem on the 2nd June, 1621; died there on the 16th October, 1649. Pupil of his brother Adriaen. He practised at Haarlem. Isack was wonderfully productive during his short life of twenty-eight years. Many of his best works are in England. The National Gallery shows no less than four examples of his art; two unusually fine landscapes, with figures, by him are in the collection of Mr. Alfred de Rothschild; and an important picture of the same class, in which he collaborates with his brother Adriaen, is to be found at Dorchester House. His genre is mainly an echo of that of his brother, but his landscape is quite personal, and easily recognisable from the peculiarity of the sparkling touch. He is at his best in his winter scenes, of which this collection contains perhaps the finest.

No. 17. <i>A Market Place.</i>	Gallery XVI.
1 ft. 10½ in. h. by 2 ft. 7¼ in. w.	
No. 21. <i>A Village Scene.</i>	" "
2 ft. 1¼ in. h. by 2 ft. 8¼ in. w.	
No. 73. <i>A Winter Scene.</i>	" "
2 ft. 9 in. h. by 3 ft. 6 in. w.	

OUDRY (JEAN-BAPTISTE).

French School. Born at Paris on the 17th March, 1686. Died at Beauvais on the 30th April, 1755. Pupil first of his father, Jacques Oudry, afterwards of De Serre, and finally of Largillière, who watched over him with paternal care. This great portrait-painter advised his favourite to relinquish portraiture for the representation of animals and still-life. Oudry was received at the Académie Royale on the 25th February, 1719. He became one of the favourite painters of Louis XV. Among his official appointments were those of Director of the Beauvais Tapestry Works and Inspector-in-chief of the Gobelins. Of the Beauvais manufacture Oudry effected a complete regeneration. He himself supplied the cartoons for some of the most celebrated series of furniture tapestries, and among them for the *Fables de La Fontaine* (see the furniture in Galleries I. and II. of this collection), the *Amusements Champêtres*, the *Chasses*, and the *Comédies de Molière*. He further designed for the Royal Manufactory of the Gobelins in 1733 and the succeeding years, the great series of tapestries *Les Chasses de Louis XV.*, the piece in which the artist has represented himself in the act of drawing being signed "Peint par J. B. Oudry, 1738." This important work represents the highest level of Oudry's achievement in decorative composition. There is a set of these tapestries at Fontainebleau, and another much finer and more complete in the Museo Nazionale at Florence. His favourite subjects for oil paintings were incidents in connection with sport, sporting dogs, and still-life. It was the fashion to call him the "La Fontaine of Painting." In closeness of observation and thoroughness of working out, and in the rendering of landscape backgrounds, he was often inferior to the Dutch painters of the 17th century, who treated similar subjects. He as often surpassed them, however, in the breadth and freedom of his execution, as well as in the freshness of his colour. As a painter of still-life, he showed much of the power and richness of touch which afterwards distinguished Chardin. The Louvre and this collection contain

remarkable examples of his art as a painter; but the most complete series of canvases from his brush is that painted expressly for the Duke of Mecklenburg-Schwerin, who built a gallery to receive them. This group of more than forty paintings by Oudry is now in the Museum at Schwerin.

- | | |
|------------------------------------------------------------------------------|-------------|
| No. 623. <i>Dogs and Dead Game.</i> | Gallery XI. |
| 6 ft. 4 $\frac{3}{4}$ in. <i>h.</i> by 4 ft. 2 $\frac{1}{2}$ in. <i>w.</i> | |
| No. 624. <i>A Hawk Attacking Wild Duck.</i> | " " |
| 6 ft. 4 $\frac{3}{4}$ in. <i>h.</i> by 4 ft. 2 in. <i>w.</i> | |
| No. 625. <i>Dog and Pheasants.</i> | " " |
| 3 ft. 10 $\frac{1}{4}$ in. <i>h.</i> by 4 ft. 11 $\frac{1}{4}$ in. <i>w.</i> | |
| No. 626. <i>Dogs and Still-Life.</i> | " " |
| 6 ft. 3 in. <i>h.</i> by 8 ft. 4 $\frac{1}{4}$ in. <i>w.</i> | |
| One of the masterpieces of the painter. | |
| No. 627. <i>A Hawk Attacking Partridges.</i> | " " |
| 3 ft. 10 $\frac{3}{4}$ in. <i>h.</i> by 4 ft. 11 $\frac{1}{4}$ in. <i>w.</i> | |
| No. 629. <i>A Fox in the Farmyard.</i> | " " |
| 3 ft. 9 $\frac{1}{4}$ in. <i>h.</i> by 4 ft. 11 $\frac{1}{4}$ in. <i>w.</i> | |
| No. 630. <i>A Terrace with Dogs and Dead Game.</i> | " " |
| 6 ft. 2 $\frac{1}{4}$ in. <i>h.</i> by 8 ft. 4 $\frac{1}{4}$ in. <i>w.</i> | |
| No. 631. <i>Wild Duck Aroused.</i> | " " |
| 3 ft. 10 $\frac{1}{4}$ in. <i>h.</i> by 4 ft. 11 $\frac{1}{4}$ in. <i>w.</i> | |

PAPETY (DOMINIQUE-LOUIS-FÉREOL).

French School. Born at Marseilles in 1815. Died in 1849. He painted historical, romantic, and genre subjects.

- | | |
|--------------------------------------------------------------------|-------------|
| No. 567. <i>An Italian Contadina.</i> | Gallery IX. |
| 1 ft. $\frac{1}{4}$ in. <i>h.</i> by 9 $\frac{1}{2}$ in. <i>w.</i> | |
| No. 600. " <i>He Loves me, Loves me not.</i> " | " X. |
| 1 ft. 1 in. <i>h.</i> by 9 $\frac{1}{4}$ in. <i>w.</i> | |

- No. 611. *The Temptation of St. Hilarion.* Gallery X.
1 ft. 6½ in. h. by 1 ft. 11½ in. w.
- No. 673. *Roman Contadina and Child.*—Water-
colour. „ XXII.
9½ in. h. by 7⅞ in. w.
- No. 711. *A Japanese Girl.*—Water-colour. „ „
8½ in. h. by 10½ in. w.

SCHOOL OF PARMA (16TH CENTURY).

- No. 552. *The Holy Family.* Gallery III.
8½ in. h. by 5½ in. w.

This little piece is in the style of Parmigianino, yet too smooth to be from his hand. It may be by Girolamo Bedoli Mazzola.

PATER (JEAN-BAPTISTE-JOSEPH).

French School. Born at Valenciennes in 1696. Died at Paris on the 25th July, 1736. Pupil of his fellow-townsmen Watteau, whose impatient and irritable disposition was the cause that Pater did not remain long with him. Watteau in the last months of his life repented of his injustice, frankly owning that he had feared the possible development of his pupil's ability. He then sent for him, and as long as his strength endured continued to give him lessons. Pater subsequently declared that this was the only fruitful teaching that he had ever received. Like that of Watteau, though in another fashion, the character of Pater was strangely at variance with his work. He lived under the constant apprehension that his health might give way before he had secured a competency, and laboured day and night to amass wealth. The result was that he died, worn-out, at the age of forty. Pater was received at the Académie Royale on the 31st December, 1728, on presentation of a "Réjouissance de Soldats." Although high rank has been accorded to him as a painter of *Fêtes Galantes*, his art cannot be regarded as more than a faint echo of that of his master. He had no genuine artistic personality of his own, yet he maintains a place beside his more gifted contemporaries in

virtue of the delicacy and sparkle of his colour, the evenness and brilliancy of his general tone, and the essentially decorative aspect of his works. By far the most remarkable series of Pater's paintings is to be found in the Royal Prussian palaces in and near Potsdam. The Wallace Collection comes next, but with a wide interval. Characteristic examples of his art are to be found in the Lacaze Collection now in the Louvre, at Buckingham Palace, in the National Gallery of Scotland, the Jones Collection at the Victoria and Albert Museum, the Arenberg Collection at Brussels, the Museum of Angers, and especially in the collections of the Marquise de Lavalette, Mr. Alfred de Rothschild, and Miss Alice de Rothschild.

- No. 380. *Conversation Galante.* *doit être No 10 de Seyndoff Louvre 1863-17.800*
 1 ft. 8½ in. h. by 2 ft. ¾ in. w. *0.53 x 64* *à Herford* Gallery XVIII.
- No. 383. *Fête Champêtre.* *le Marquis de maison - 1869 - 4.000*
 1 ft. 10¼ in. h. by 1 ft. 6 in. w.
- No. 386. *The Swing.* " "
 1 ft. 10 in. h. by 1 ft. 6 in. w.
- No. 397. *The Dance.* " "
 1 ft. 10¼ in. h. by 1 ft. 6 in. w.
- No. 400. *Blind Man's Buff.* ("Le Colin Maillard"
 or "Les Plaisirs de la Jeunesse." En-
 graved by Fillœul—1738.) " "
 1 ft. 10¼ in. h. by 1 ft. 6 in. w.
- No. 405. *The Boudoir.* *doit être le No 10 de Seyndoff Louvre 63-17.800*
 1 ft. ½ in. h. by 1 ft. 3¾ in. w. *2.53 x 64* " "
- No. 406. *Conversation Galante.* " "
 2 ft. 1 in. h. by 2 ft. 7½ in. w.
- No. 420. *The Ball* (after Watteau). *vendu sous le nom de Watteau à la*
 1 ft. 9½ in. h. by 2 ft. 2½ in. w. *vente du duc de Morny - 1865 - £: 1.480*
37.000+
- No. 424. *Fête in a Park.* *Lord Pembroke - 1862 - £: 1.312*
 1 ft. 8¾ in. h. by 2 ft. 1½ in. w.
- No. 426. *Bathing Party in a Park.*
 2 ft. ¾ in. h. by 2 ft. 10 in. w.
- No. 452. *Fête Galante.* *le Morny. 1865 - 0.52 x 64 - 29.000XX.*
 1 ft. 8¾ in. h. by 2 ft. 1 in. w.

No. 458. *Conversation Galante.*

Gallery XX.

1 ft. 5½ in. *h.* by 1 ft. 2¼ in. *w.*

No. 460. *A Camp Scene* ("Les Vivandières"). *de Brest* — "

T 1 ft. 6¼ in. *h.* by 1 ft. 10¼ in. *w.* *0.47 x 0.60*

Bought by Sir Richard Wallace, in 1872, at the Vente Pereire for 18,500 francs.

No. 472. *The Bath.*

" "

1 ft. 5½ in. *h.* by 1 ft. 1¼ in. *w.*

PETTENKOFEN (AUGUST VON).

German School. Born at Vienna in 1821. Died in 1889.

No. 338. *Robbers in a Cornfield.* (1852) Gallery XV.

11½ in. *h.* by 9¼ in. *w.* *30 x 23.* *St. Denidoff - Janvier 1865. no 33*
sur carton varoufle sur bois 5.000 + a Herford

PILS (ADRIEN-AUGUSTE-ISIDORE).

French School. Born at Paris in 1813. Died in 1875. Pupil of Picot. Pils obtained the Grand Prix de Rome in 1838. He began by attempting sacred art, but after a visit to the Crimea devoted himself to Eastern and military subjects.

No. 621. *The Surprise.*

Gallery X.

7½ in. *h.* by 9¾ in. *w.*

No. 665. *An Arab Encampment.*—Water-colour.

„ XXII.

9¾ in. *h.* by 1 ft. 1¼ in. *w.*

PLATZER (JOHANN GEORG PLATZER or PLAZER).

German School. Born at Eppan in the Tirol in 1702. Died at St. Michael in the Tirol in 1760. Platzer received his artistic education and development in Vienna, where he continued to practise. He painted mythological and historical subjects with extreme finish in a turgid style, arraying his personages in the strange pseudo-classic costumes affected by painters of the *Barocco*

period. He painted almost invariably on copper. Two remarkable specimens of his extravagance and his extreme elaboration are the "Battle of Actium" and "Death of Cleopatra," at Apsley House.

No. 634. *The Rape of Helen.*

Gallery XI.

1 ft. 3¼ in. h. by 1 ft. 11 in. w.

POLLAIUOLO (ANTONIO POLLAIUOLO, OR DEL POLLAIUOLO).

Florentine School. Born at Florence about 1429. Died at Rome on the 4th February, 1498. Pupil in the first place of the goldsmith Bartoluccio, but influenced in painting by Andrea del Castagno. He was in the first place a sculptor, goldsmith, draughtsman, and engraver though he practised also as a painter, in some few instances alone, but chiefly in collaboration with his brother Piero. Antonio Pollaiuolo represents with absolute authority the austere and passionate side of Florentine Quattrocento art, and is thus to be grouped in his proper order with Donatello, Andrea del Castagno, and Andrea Verrocchio.

No. 762. *Lamentation over a Dead Hero or Martyred Saint (?)*—Preliminary Design in the Nude.—Pen and Bistre.

Gallery III.

The pen outlines of the figures have apparently been traced, or retraced, by an inferior hand, not that of the master himself.

POT (HENDRICK GERRITZ).

Dutch School. Born at Haarlem about 1585. Died at Amsterdam in October, 1657. Probably a fellow-student of Frans Hals in the atelier of Karel van Mander, and developed under the influence of the former master. Pot was for a short time in London about 1632, but practised chiefly in Haarlem and Amsterdam. He is sometimes known as "The Monogrammist HP" (see Bode: "Holländische Malerei," p. 157, Ed 1883). There is a small full-length portrait of Charles I. by Hendrick Pot in the Louvre, dated 1632. The Royal Gallery at Hampton Court contains (No. 634) a humorous genre picture by him catalogued as "A Startling Introduction."

No. 192. *Ladies and Cavaliers at Cards.*

Gallery XIV.

1 ft. 11 in. *h.* by 2 ft. 7 in. *w.*

Signed with the monogram HP.

POTTER (PAULUS).

Dutch School. Baptized on the 20th November, 1625, at Enkhuizen. Buried at Amsterdam on the 17th January, 1654. Pupil of his father, Pieter, in Amsterdam, and of Jacob de Wet at Haarlem. Potter, during his short life, practised his art at Delft, The Hague, and Amsterdam. He is unrivalled among the masters of the 17th century in the precision, finesse, and dramatic force with which he characterises and individualizes cattle and domestic animals generally. Some of the finest examples of his work are to be found at The Hague, the Hermitage at St. Petersburg, the Louvre, and in some private collections, including those of Bridgewater House and Grosvenor House.

No. 189. *Herdsmen with their Cattle.*

Gallery XIV.

1 ft. 2½ in. *h.* by 1 ft. 4½ in. *w.*

No. 219. *The Milkmaid.*

„ XIII.

1 ft. 2½ in. *h.* by 1 ft. 7¼ in. *w.*

No. 252. *Cattle in Stormy Weather.*

„ „

1 ft. 2½ in. *h.* by 1 ft. 1 in. *w.*

POURBUS (PIETER).

Flemish School. Born at Gouda between 1510 and 1513. Died at Bruges on the 30th January, 1584. Pourbus established himself at Bruges, where he painted historical and allegorical subjects and portraits. He chiefly excelled as a portrait-painter in the severe and sharply characterised Netherlandish style of the 16th century. This painting is his most remarkable effort in a style combining allegory with idealised portraiture. It is signed, and bears the artist's monogram. His works are chiefly to be found at Bruges and in the Imperial Gallery at Vienna. A "Resurrection of Christ," signed, and dated 1566, is in the Louvre.

No. 531. *An Allegorical Love Feast.*

Gallery III.

4 ft. 4½ in. *h.* by 6 ft. 8¼ in. *w.*

The personages represented are (according to the names affixed to them) Pasithea, Aglaia, and Euphrosyne (two out of the Three Graces—one of the Goddesses being by mistake twice named, under different designations); Affectio, Cordialitas, Fiducia, and Reverentia; Adonis, Daphnis, Sapiens, and one other male personage, whose name is not now decipherable. In the left corner lies Cupid, in the right is shown the Fool with his bauble. The allegory teaches that Love and Folly are for Youth, but that the greybeard, wise through experience, contents himself with mutual respect and confidence. For Youth, are both the sensuous and the higher graces of life; for Old Age, only the latter.

POURBUS (FRANS), the Elder.

Flemish School. Born at Bruges in 1545. Died at Antwerp on the 19th September, 1581. Pupil of his father, Pieter Pourbus, and of Frans Floris, whose niece he married. He excelled in the painting of portraits and practised also historical art.

No. 26. *Portrait of a Gentleman.*

Gallery XVI.

3 ft. 2 in. *h.* by 2 ft. 3¼ in. *w.*

POUSSIN (GASPARD DUGHET, called GASPARD POUSSIN, or "LE GUASPRES").

French School. Born at Rome of French parents in 1613; died there on the 25th May, 1675. Pupil of his brother-in-law, Nicolas Poussin. Gaspard was second only to that great master and to Claude Lorraine as the poetic interpreter of Italian scenery. Fine and numerous groups of his works are to be found at the Church of San Martino al Monte at Rome, in the Doria and Colonna Palaces in that city, and at the National Gallery.

No. 139. *The Falls of Tivoli.*

Gallery XVII.

3 ft. 3 in. *h.* by 2 ft. 8 in. *w.* *C^t Waldegrave et Fleming et vente de Lord Ashburnham - 1850, £ 504*

POUSSIN (NICOLAS).

French School. Born at Les Andelys in Normandy in June, 1594. Died at Rome on the 19th November, 1665. Pupil of

Quentin Varin, L'Allemand, and others, but further developed by the study of Raphael's compositions. Poussin visited Rome in 1624, and there formed an intimacy with Du Quesnoy (Il Fiammingo). He also frequented the academy of Domenichino. His first period of maturity was marked by the production of classic and biblical subjects, treated with great severity and grandeur, in a system of harshly contrasted colours. Poussin went to Paris in 1640 with M. de Chantelou, and was there graciously received and employed by Louis XIII. and Cardinal Richelieu. His return to Italy was, however, accelerated by the intrigues of Simon Vouet, Feuquières, and the architect Mercier, of which he has perpetuated the memory in the ceiling-picture "Le Temps soustrait la Verité aux atteintes de l'Envie et de la Discorde" (Louvre). Poussin's colouring became softer and his capacity for suggesting atmosphere greater, after his return from Paris, and he then produced such masterpieces as the "Echo et Narcisse" and "Les Bergers d'Arcadie," in the Louvre. Finest of all his works in conception and design, if not in realisation, are the solemn conceptions of his last years. Noticeable among these last are the series of four canvases "The Seasons" and the beautiful unfinished composition "Apollo and Daphne"—all of them in the Louvre. A great number of Poussin's most important works are in England, most of them, however, belonging to the earlier time. The National Gallery, the Dulwich Gallery, and the collections of the Duke of Portland at Belvoir Castle, and of the Earl of Ellesmere at Bridgewater House, are especially rich in his works. An important series of paintings from his hand is to be found in the Museum of the Prado at Madrid.

No. 108. *The Dance of the Seasons.*

Gallery XVII.

2 ft. 8½ in. h. by 3 ft. 5½ in. w. *vente Tech - 1845 - £: 1,400 -
exactement 5,970 scudi romains —*

PREDIS (CRISTOFORO DE).

Milanese School. A miniature painter, born at Modena, but belonging, if he be judged by style, to the elder branch of the Milanese School. He flourished in the latter half of the 15th century, and is believed to have been the father of the noted Milanese painter Ambrogio de Predis, whose name and works were some twenty years ago rescued from oblivion by the celebrated Italian critic Giovanni Morelli (Ivan Lermolieff). There is a very fine miniature by Cristoforo signed "Opus Xpofori de Predis," and dated 1474, in the Royal Library at Turin. The

only other miniatures certainly from his hand are in the Church of the Madonna del Monte above Varese and in the Ambrosianá Library at Milan.

No. **759.** *Galeazzo Maria Sforza, Duke of Milan, praying for Victory.*—Illumination on Vellum.

Signed, on the gold ground, "OPUS XPSTOFORI DE PREDIS, VII DIE APRILIS, 1475."

1 ft. 2½ in. *h.* by 9¼ in. *w.*

Gallery III.

PRUD'HON (PIERRE-PAUL).

French School. Born at Cluny on the 4th April, 1758. Died at Paris on the 16th February, 1823. Pupil of Devosges at Dijon. Prud'hon travelled in Italy, and received from the works of Leonardo da Vinci, Raphael, Andrea del Sarto, and Correggio an indelible impression. In an age dominated by the false classicality and the artificial mode of conception of Jacques-Louis David and his school, Prud'hon remained the only true painter. While adopting in a modified form their standpoint, which was that of his time, he combined with it the magic of chiaroscuro and the flexibility of life. Among his most celebrated works are "La Justice et la Vengeance divine poursuivant le Crime," "L'Assomption de la Vierge," "Le Christ en Croix," the "Portrait de Madame Jarre," and the ceiling "Diane implorant Jupiter"—all of them in the Louvre. The Museum of Dijon contains a fine series of male portraits by him, as well as a great ceiling, adapted from one by Pietro da Cortona in the Barberini Palace at Rome. Outside the Wallace Collection Prud'hon is almost unrepresented in England. Nowhere does he show himself a greater master than in his drawings, of which magnificent series are to be found in the Louvre and the Musée Condé at Chantilly.

No. **264.** *Puppies* ("Oh! les jolis petits chiens"!). Gallery XV.

8 in. *h.* by 6¼ in. *w.*

Engraved by Roger. An early work of the master.

No. **272.** *The Assumption of the Virgin.*

" "

11⅓ in. *h.* by 10⅓ in. *w.*

Finished sketch for the picture exhibited at the Salon of 1819, and now in the Louvre.

Another similar sketch is in the Marquand section of the Metropolitan Museum of New York.

No. 295. *The Zephyr* ("Jeune Zéphyr se balançant au-dessus de l'eau").

Gallery XV.

8½ in. h. by 6½ in. w.

The life-size original of this subject, by Prud'hon, appeared at the Salon of 1814 as the property of M. de Sommariva. A life-size sketch in oils for that canvas belongs to the Baron de Schlichting. Both of these paintings are inferior in charm and accomplishment to this small version in the Wallace Collection.

No. 313. *Maternity* ("La Mère heureuse").

" "

9 in. h. by 6½ in. w.

Prud'hon's pupil and companion, Mlle. Constance Mayer, enlarged this subject into a canvas with life-size figures, which is now in the Louvre under the same title.

No. 315. *Portrait of Joséphine Beauharnais* (afterwards the Empress Joséphine).

" "

1 ft. 11 in. h. by 1 ft. 6½ in. w.

No. 347. *Venus and Adonis*. ^{2.45}
7 ft. 10½ in. h. by 5 ft. 6 in. w. ^{2.70 x 1.70}

" "

Engraved by Normant fils. Lithographed by Jules Boilly and by Sirouy.

Exhibited at the Salon of 1812. In the Musée Condé at Chantilly is an original repetition of the figure of Venus, in half-length only. The sketch in oils for the whole work—much praised by the Goncourts—is in the Marcille Collection.

Achete 67.000 frs - Vente Auguier 1875 - n° 56 *Goncourt n° 39*

No. 348. *The Sleep of Psyche*.

" "

3 ft. 1½ in. h. by 4 ft. 9¼ in. w.

(A sketch for, or reduced version of, this picture is in the Musée Condé at Chantilly.)

Commandé par Joséphine fait par elle Mayer pour le Salon de 1806 -
Vendu 300 frs a la vente de la Malmaison - Vte Dubois Paris. 16 Ventur 1800
revenu a 30.000 - Il portait la signature de Mlle Mayer, il ne le portait plus
en entrant dans la **PYNACKER (ADAM)**. *Goncourt n° - p. 313*
(H. de dinotus fol -

Dutch School. Baptized on the 13th February, 1622, at Pynacker near Delft. Buried at Amsterdam on the 28th March,

1673. Developed chiefly under the influence of Jan Both. Pynacker visited Italy in youth, and spent much time in Rome; he practised afterwards at Delft, Schiedam, and Amsterdam, taking very often Italian motives for his landscapes.

No. 57. *Landscape with Animals.* Gallery XVI.

3 ft. 11 in. *h.* by 3 ft. 4½ in. *w.*

No. 115. *Landscape with Cattle.* „ XVII.

2 ft. 7½ in. *h.* by 2 ft. 3¼ in. *w.*

RAFFET (DENIS-AUGUSTE-MARIE).

French School. Born at Paris in 1804. Died in 1860. Pupil of Baron Gros, and of the military draughtsman and painter Charlet. Raffet was without a rival in the rendering of the battle scenes and military subjects of the First Republic and the First Empire. The heroic ardour of these, undiminished by the realistic truth of the delineation, is hardly paralleled in modern art. Living and working in the Romantic period, and seeing his favourite subjects from a certain distance, he was able to impart to them with the utmost dramatic passion, an almost epic breadth and grandeur. He also achieved success in his studies of Russian, Caucasian, and Italian types and incidents of his own time. He is pre-eminent above all as a lithographer.

No. 731. *Soldiers of the Republic.*—Water-colour. Gallery XXI.

8¼ in. *h.* by 5⅝ in. *w.*

No. 737. *The Trial of Queen Marie-Antoinette.* „ „ „

5⅝ in. *h.* by 4⅞ in. *w.*

No. 744. *French Infantry in Square.* „ „ „

3½ in. *h.* by 5 in. *w.*

No. 745. *Napoleon after Austerlitz.* „ „ „

4½ in. *h.* by 6 in. *w.*

No. 747. *St. Jean d' Acre.* „ „ „

3½ in. *h.* by 4⅝ in. *w.*

RAMSAY (ALLAN).

British School. Born at Edinburgh in 1713. Died at Dover in August, 1784. He studied first at the St. Martin's Academy, and in 1736 went to Italy, where he was first the pupil of Solimena, then of Imperiali. On his return he established himself at Edinburgh, whence about 1762 he migrated to London. He was introduced by his fellow-countryman, Lord Bute, to George, Prince of Wales (afterwards George III.), who, in 1767, a few years after his accession, appointed him Painter-in-Ordinary. He executed throughout his career numerous portraits of that monarch and of his consort, Queen Charlotte. Ramsay was a respectable painter of solid accomplishment, who at his best showed much of the completeness and also of the coldness which marked the French and Italian portraiture of the period to which he belonged. Sir Joshua Reynolds, who was on friendly terms with him, used to say:—"There's Ramsay, a *very* sensible man, but "he is *not* a good painter." He is not at present represented in the National Gallery, but curiously enough has found a place in the British section of the Louvre.

No. 560. *Portrait of King George III.*

Gallery I.

2 ft. 7 $\frac{1}{4}$ in. *h.* by 2 ft. 1 in. *w.*

This is a type very frequently repeated by the Scotch painter, both in full-length and half-length.

RAOUX (JEAN).

French School. Born at Montpellier in 1677. Died at Paris in 1734. Pupil of Bon Boullogne. Received at the Académie Royale on the 28th August, 1717. He painted chiefly decorative subjects, *fêtes galantes*, and the portraits of ladies of the Court and actresses in fanciful dresses.

No. 128. *A Lady at her Mirror.*

Gallery XVII.

2 ft. 7 $\frac{1}{2}$ in. *h.* by 2 ft. 1 $\frac{1}{4}$ in. *w.*

REMBRANDT (HARMENSZ) **van Ryn.**

Dutch School. Born at Leyden on the 15th July, 1606. Buried at Amsterdam on the 8th October, 1669. Pupil of Jacob van Swanenburgh, at Leyden; then of Pieter Lastman, at Amsterdam. Rembrandt practised his art up to 1631 at Leyden,

and afterwards at Amsterdam. His first manner, characterised by greenish-grey flesh-tones and high finish, coincides with the years of youthful endeavour at Leyden, but extends onwards to about 1632 or 1633. The second manner coincides more or less with the years of Rembrandt's vogue and worldly success at Amsterdam; it may be said to culminate with the years 1640-1642, but is not completely merged in the third and greatest manner until 1648-1650. The third manner may again be divided into two sections, the first ending about 1658, and the second occupying roughly the last ten years of the master's life. Rembrandt is the greatest master of a century which contained Velazquez and Frans Hals, Rubens, and Van Dyck. If Velazquez is incomparably the greatest painter of his age, Rembrandt is the mightiest genius, the artist who has penetrated deepest into the secrets of humanity, who has, with the greatest insight and the greatest sympathy portrayed the men and women of his time and his race. He is the veritable precursor of modern art in its finest essence, and it is only now that the full scope of his genius has been universally recognised. The most remarkable collections of this master's works to be seen in public museums are at the Hermitage in St. Petersburg, in the Cassel Gallery, the Louvre, the Berlin Gallery, the Dresden Gallery, the Brunswick Gallery, the Royal Museum of Stockholm, the Ryks-Museum of Amsterdam, the Royal Gallery of The Hague, the National Gallery, the Wallace Collection, and the Imperial Gallery of Vienna. Rembrandt is also represented in the Corporation Art Gallery of Glasgow, the National Gallery of Scotland, the National Gallery of Ireland, the Dulwich Gallery, the Metropolitan Museum of New York, the National Gallery of Buda-Pest, the Darmstadt Gallery, the Staedel Institut of Frankfurt-a-Main, the Brussels and Antwerp Galleries, the Uffizi and the Pitti at Florence, the Royal Gallery of Hampton Court, the collection of the King of Roumania, and some others. Among the private collections which contain the most remarkable groups of his works are to be cited those of H.M. the King at Buckingham Palace and Windsor Castle; those of the Duke of Westminster, Lord Ashburton, the Earl of Ellesmere, the Duke of Devonshire, Lord Leconfield, Lord Iveagh, the Earl of Ilchester, Earl Cowper, Captain Holford, and Mr. Alfred Beit in England; those of M. Rodolphe Kann, M. Maurice Kann, and Baron Gustave de Rothschild in Paris; that of Prince Liechtenstein at Vienna; that of Dr. A. Bredius at The Hague; and those of Prince Youssouppoff, Prince Serge Stroganoff, and Count Orloff Davidoff in St. Petersburg.

No. 29. *Portrait of the Artist's Son Titus.*

Gallery XVI.

2 ft. 2½ in. h. by 1 ft. 10 in. w.

PAINTED about 1657.

11958 doit être le n° 216 Smith - Vendu par lui en 1823 à un marchand de
Bruxelles pour 4,000 fr. Collection prince d'Orange - Vente prince
d'Orange (roi des P. Bas) 1850. 3,700 fl. - n° 74.

Se ut de faire à 3 ans - Toque velours rouge, gest cramoisi foue, fente sur la poitrine par des creves, au
un double chaîne d'or cabrés en perle par un point fourure - Sig. Rembrandt f. 1643

REMBRANDT.

103

1 X
No. 52. Portrait of the Artist (in a cap).

2 ft. 1 in. h. by 1 ft. 7½ in. w.

Signed Rembrandt. Painted about 1634.

Gallery XVI.

2 X
No. 55. Portrait of the Artist (in a plumed hat).

2 ft. 2 in. h. by 1 ft. 8 in. w.

Signed Rembrandt f. Painted about 1635.

3 X
No. 82. Portrait of the Burgomaster Jan Pellicorne,
with his Son.

5 ft. 1 in. h. by 4 ft. w. 57 x 45 cent

Signed Rembrandt f. Painted in 1632 or 1633.

From the collections of Valckenier van de Poll, Nieuwenhuys, and William II., King of Holland. *De Amsterdam 21 Nov. 1848 fl: 35. 445 a Nieuwenhuys. avec le n° 90*

à dord Hertford avec le pendant n° 90

4 X
No. 86. The Parable of the Unmerciful Servant.

5 ft. 10½ in. h. by 7 ft. 2¼ in. w.

Painted about 1655. From the Duke of Buckingham's collection at Stowe. Often catalogued as "The Workers in the Vineyard." It was mezzotinted in 1800 by James Ward under the title "The Centurion Cornelius" (Acts, Ch. X., verses 7-8).

There is a pen drawing for this picture in the Amsterdam Print Room.

5 X
No. 90. Portrait of Suzanna van Collen, wife of
Jan Pellicorne, with her Daughter.

5 ft. 1 in. h. by 4 ft. ¼ in. w.

Signed Rembrandt f., 163, (probably 1633).
Pendant of No. 82, and from the same collections.

De Roi des Pays bas - 1850 - n° 77 30. 200 fl. avec le n° 82 -

6 X
No. 173. Portrait of the Artist (on copper).

8½ in. h. by 6 in. w.

Painted about 1655-1657.

., XIV.

7 X
No. 201. Portrait of a Boy.

8 in. h. by 6½ in. w.

Signed Rembrandt f., 1633. A somewhat similar picture with the same date is in the collection of

Prince Youssouppoff, at St. Petersburg. In the present example the painting of the robe and cap is much inferior to that of the face.

The same model appears in pictures by the master at the Hermitage, and in several private collections.

No. 203. *The Good Samaritan.*

Gallery XIV.

9½ in. h. by 8 in. w.

Almost identical in design with the master's etching of the same subject dated 1633, and probably painted in the same year. The etching is in reverse, and introduces a grotesque dog in the foreground.

From the collections of M. de Jullienne, Duc de Choiseul, Prince de Conti, Nogaret, M. de Calonne, and Mr. Edward Coxe.

No. 229. *An Ideal Landscape.*

„ XIII.

1 ft. 6 in. h. by 2 ft. 1 in. w.

Called by Dr. Bode, in his great publication "The Complete Work of Rembrandt," "The Landscape with a Fortress."

Painted between 1640 and 1645. From the Jullienne, Choiseul, Conti, Vaudreuil, Calonne, and F. W. Taylor Collections.

No. 238. *A Young Negro Archer.*

„ „

2 ft. 2 in. h. by 1 ft. 8 in. w.

Painted about 1635.

From the Duke of Buckingham's collection at Stowe.

REYNOLDS (SIR JOSHUA), P.R.A.

British School. Born at Plympton, in Devonshire, on the 16th July, 1729. Died at his house in Leicester Square on the 23rd

February, 1792, and was buried in St. Paul's Cathedral. Pupil of Hudson, and further developed by the study of the Italian masters in the course of a sojourn of three years (1749-1752) in Italy. Reynolds was also very strongly influenced by Rembrandt. After the Italian journey he settled in London, and soon became the leading portrait-painter in the capital. In 1768 he was elected President of the newly-established Royal Academy of Arts, and in 1784 he succeeded Allan Ramsay as Painter-in-Ordinary to George III., who, however, made but little use of his services, preferring that the Royal person and the Royal family should be portrayed by his rival, Gainsborough. Reynolds exhibited altogether 245 works at the Royal Academy, sending on an average as many as eleven annually. His Discourses on Art were delivered regularly there from January, 1769, to December, 1790. After 1789, he was compelled to practically relinquish his art in consequence of great weakness of sight. Reynolds's career, from the date of his return to London after his Italian tour to that of his retirement, so soon to be followed by his death, was one of unchecked artistic and social success. He showed infinite variety in the portrayal of the men and women of his time, and in this respect was above rivalry. His portraits of women are marked by a suavity, grace, and distinction upon which it is unnecessary to dwell; his portraits of men show a grasp of character and a dramatic instinct which had hardly a parallel in the 18th century. If Gainsborough was the greater master of the brush, the more astonishing executant, Reynolds was perhaps the greater artist. The most important groups of his works in public galleries are to be found in the National Gallery and the Wallace Collection. Among the private collections which can boast of splendid examples of his art may be cited those of Miss Alice de Rothschild at Waddesdon Manor, of Earl Spencer, the Earl of Crewe, Lord Leconfield, Lord Burton, Sir Charles Tennant, Lord Rothschild, the Earl of Radnor, the Duke of Westminster, the Duke of Marlborough, the Earl of Normanton, Lord Iveagh, Sir Charles Bunbury, Mr. W. W. Astor, Mrs. Thwaites, and Mr. Alfred Beit.

No. 31. Portrait of Lady Elizabeth Seymour.

Gallery XVI.

2 ft. h. by 1 ft. 6 in. w.

Painted in 1781. This lady was the eighth child of Francis, first Marquis of Hertford, and Lady Elizabeth Fitzroy, daughter of the Duke of Grafton. She was born on the 3rd March, 1754, and died unmarried in 1825.

Commandé à Reynolds par le 2^e marquis de Hertford qui lui paya avec le n^o 33 - £:110 pour les deux et probablement lui versa une 2^e fois la même somme

Provenant de la Chaise Colonel Paget 1850 - payé - £: 2. 6/7 -

No. 32. Portrait of Mrs. Richard Hoare with her Infant Son.

Gallery XVI.

4 ft. 4½ in. h. by 3 ft. 6½ in. w.

Painted about 1783.

The child in this picture is probably the "Master Hoare" painted by Reynolds in 1788. This last work is now in the collection of Baron Albert de Rothschild, of Vienna.

*Superbe
Assise, tient son enfant
dans ses bras, très
gracieuse, jaune passé
sur fond brun vert.*

No. 33. Portrait of Lady Frances Seymour, Countess of Lincoln.

2 ft. h. by 1 ft. 6½ in. w.

Painted in 1781 or 1782. This lady was the seventh child of Francis, first Marquis of Hertford, and Lady Elizabeth Fitzroy (see No. 31). She was born on the 4th December, 1751; married in May, 1775, Henry Pelham Clinton, Earl of Lincoln, son of the Duke of Newcastle; and died in 1820.

*accoudée, pensive
cheveux blonds blancs
fond bleu de ciel
que no 4345*

No. 35. Portrait of Mrs. Carnac.

7 ft. 9 in. h. by 4 ft. 9½ in. w.

Engraved by J. Raphael Smith in 1778.

*blanc chaud, or, coiffure à plume
ton or - on fond, tablier merveilleux*

No. 36. Portrait of Miss Bowles ("Love me, Love my Dog").

2 ft. 11½ in. h. by 2 ft. 3¾ in. w.

Painted in 1775.

Engraved by William Ward (1798); also in stipple (1817), and afterwards in mezzotint by Charles Turner.

*à film au 1^{er} excellent
tient un chien dans ses bras, jaune or
chaud fond brun (japonnais)*

No. 38. Portrait of Nelly O'Brien.

4 ft. 1½ in. h. by 3 ft. 3½ in. w.

Painted in 1763.

Engraved by Charles Phillips (1770), Samuel Okey, and S. W. Reynolds.

No. 40. The Strawberry Girl.

2 ft. 5½ in. h. by 2 ft. ¾ in. w.

Exhibited at the Royal Academy in 1773. Described by Reynolds himself as "one of the half-dozen original things which no man ever exceeded in his life-work."

*merveilleux, de face, chapeau
plat, tient un chien dans ses bras
petite fille aux mains croisées
sur la robe jaune or passé fond le "sombre"*

vente Samuel Rogers - £: 2. 205 -

*vente sur St. C.
1861 - £: 1. 7/95*

*vente publique
du vivant de Reynolds
Guinée: 10 -
1793 Ste. Chantal
£ 21 - ach. par
mar sur W.W. Wynm. adj. marquis
Hertford pour £ 600*

Another version of this picture, belonging to the Marquess of Lansdowne, was engraved by T. Watson (1774).

te. Philp No. 43. Portrait of Mrs. Nesbitt with a Dove. *dans un ovale, de 3/4 de haut - regards très intelligents*

2 ft. 5½ in. h. by 2 ft. ¼ in. w. *une colerone - fond bleu sombre haute cuffure blonde*

No. 45. Portrait of Mrs. Robinson ("Perdita"). *regarde avec une pointe de mépris la mer, les passants*

2 ft. 5 in. h. by 2 ft. ¼ in. w. *costume blanc*

Probably the portrait painted in 1784. *vue de 3/4 / profil (bleu sombre fond)*

Engraved by William Birch, and by S. W.

Reynolds. *Vente Philp - 1859 - £: 540*

No. 47. Portrait of Mrs. Braddyll. *très beau très fin, très distingué*

2 ft. 5½ in. h. by 2 ft. ¼ in. w. *poignée accoudee de 3/4 sur sa main - fond sombre*

Painted in 1788 or 1789.

Engraved by S. Cousins, J. W. Chapman, Walker,

and E. J. Edwards. *payé £: 100 guinees, a Reynolds en 1777 et*

achevé en 1854 de don Ch. Favonius - £: 225 elle voudrait plus de 50 fois pour maintenant

No. 48. St. John the Baptist in the Wilderness. *moins bon + jaune*

4 ft. 1 in. h. by 3 ft. 3 in. w.

Probably the picture exhibited at the Royal Academy in 1776. *£: 82 en 1821*

Engraved by J. Grozer (1799), S. W. Reynolds,

and T. Downey. *£: 63 vente Scobell en 1845*

tableau £: 105 - pour ce tableau

No. 561. Portrait of the Duke of Queensberry. " I.

2 ft. 11¾ in. h. by 2 ft. 3 in. w.

un portrait de Reynolds. fut adjugé 8.000 à la vente de St. Ursin directeur de l'Opera mars 1888 - représentant "La duchesse de Marlborough". Se trouvait de la vente Paul Serier - 0.76 a. 62 - Serier l'avait payé 1.000 à la vente Van

RIGAUD (HYACINTHE).

French School. Born at Perpignan on the 20th July, 1659. Died at Paris on the 27th December, 1743. Pupil of Pezet and Ranc. Received at the Académie Royale on the 2nd January, 1700. Rigaud was the principal official painter of the Court of Louis XIV., and no artist of his time so frequently represented that monarch himself. Like his contemporary and friendly rival, Largillière, he belongs, in point of time, both to the age of Louis XIV. and that of Louis XV. Yet to the end of his career he preserves in his art the character of the former period.

No. 130. *Portrait of Cardinal Fleury.*

Gallery XVII.

2 ft. 8 in. *h.* by 2 ft. 1½ in. *w.*

A picture identical in design and treatment with this portrait is No. 903 in the National Gallery. Both are probably derived from a common original—the official three-quarter length portrait by Rigaud now exhibited in the new picture gallery on the second floor of the Palace at Versailles.

ROBERT (LOUIS-LÉOPOLD).

French School. Born on the 13th May, 1794, at La Chauv-de-Fonds, in Switzerland. Died at Venice on the 20th March, 1835. He studied in the school of Jacques-Louis David. Robert went to Rome, and there made an especial study of the Roman brigands and the peasants allied to them. He then exhibited at Rome a dozen pictures on these motives, and these made a great sensation among the artists then inhabiting the Holy City. He continued to paint Italian brigands as well as the *contadini* and *contadine* of the regions round Rome and Naples. His two principal works, "L'Arrivée des Moissonneurs dans les Marais Pontins" and "Le Retour du Pèlerinage à la Madone de l'Arc," are in the Louvre. Léopold Robert committed suicide at Venice.

No. 590. *The Brigand on the Watch.*

Gallery X.

1 ft. 6 in. *h.* by 1 ft. 2½ in. *w.*

No. 591. *The Brigand Asleep.*

" "

1 ft. 6 in. *h.* by 1 ft. 2¾ in. *w.*

No. 592. *The Death of the Brigand.*

" "

1 ft. 6 in. *h.* by 1 ft. 3 in. *w.*

No. 615. *A Neapolitan Fisherman.*

" "

1 ft. ½ in. *h.* by 9¾ in. *w.*

ROBERT-FLEURY (JOSEPH-NICOLAS).

French School. Born of French parents at Cologne, on the 8th August, 1797. Died at Paris in 1891. Pupil of Gros, Girodet, and Horace Vernet. A notable painter of historical incident and historical genre. In style and conception he approaches more nearly to the coldly correct romanticism of Delaroche than to the passionate and lyrical romanticism of Delacroix. Robert-Fleury

was Director of the École des Beaux-Arts in 1864, and Director of the Académie de France at Rome in 1865.

No. **361.** *Charles V. at the Monastery of Yuste.* Gallery XV.
3 ft. 2½ in. h. by 4 ft. 8½ in. w.

Bought by Sir Richard Wallace, in 1872, at the Vente Pereire, in Paris, for 40,000 francs.

No. **686.** *Cardinal Richelieu.*—Water-colour. „ XXI.
4½ in. h. by 5½ in. w.

ROBERTS (DAVID), R.A.

British School. Born at Stockbridge, near Edinburgh, in 1796. Died in London on the 25th November, 1864. He was first apprenticed to a house-painter and decorator in the Scotch capital. In 1822 he went to London and was engaged as a scene-painter at Drury Lane Theatre. He soon passed on to higher efforts, and tried his fortune with great success as a painter of architectural subjects in oils and water colours. In 1832–33 he made a tour in Spain, and afterwards undertook many fruitful journeys on the Continent of Europe and in the East. He was elected an Associate of the Royal Academy in 1838, and a full member in 1841.

No. **258.** *Interior of St. Gommar, Lierre, in Belgium.* Gallery XV.

3 ft. 11 in. h. by 3 ft. ¼ in. w.

No. **587.** *The Chapel of Ferdinand and Isabella at Granada.* „ IX.

1 ft. 6¼ in. h. by 1 ft. 2¼ in. w.

No. **659.** *The Seminario and Cathedral of Santiago, from the Paseo de Santa Susanna.*—Water-colour. „ XXII.

9½ in. h. by 1 ft. 3¼ in. w.

No. **680.** *Baalbec: The Temple of the Sun.*—Water-colour. „ „

5½ in. h. by 8 in. w.

No. **689.** *Mayence Cathedral.*—Water-colour. „ XXI.

9 in. h. by 1 ft. ½ in. w.

No. **697.** *The Great Square of Tetuan, from the Jews' Quarter, during the celebration of a Marriage Festival.*—Water-colour. „ „

10½ in. h. by 1 ft. 3 in. w.

ROMAN SCHOOL (16TH CENTURY).No. 553. *The Holy Family.*

Gallery III.

1 ft. 5 $\frac{3}{8}$ in. *h.* by 1 ft. $\frac{1}{4}$ in. *w.***ROMNEY** (GEORGE).

British School. Born at Dalton, in Lancashire, on the 15th December, 1734. Died at Kendal on the 15th November, 1802, and was buried at his birthplace, Dalton. Romney, having shown natural ability for drawing, was at the age of nineteen placed by his father with a painter of the name of Steele, at Kendal. In 1762 he went to London, and there rapidly rose to fame and fortune. In 1773 he paid a long-desired visit to Italy, and in 1775 settled in London, and took a house in Cavendish Square. He acquired a popularity hardly second to that of Reynolds and Gainsborough, and, indeed, divided the town into a Reynolds and a Romney faction. He excelled not only in the portraiture of the beautiful and fashionable women of his day, but in the representation of men. Moreover, as the painter of boys, preserving in their beauty a characteristically British and manly type, he was hardly second to Reynolds himself. Romney conceived in middle life a passionate and romantic affection for the beautiful Emma Hart (or Lyon), afterwards Lady Hamilton. He portrayed her in an unending series of studies and portraits, and under many transparent disguises, which served but to enhance her loveliness. He painted also with less acceptance works in which his imagination sought to soar into the regions of poetry. In Lord Leconfield's collection at Petworth House are to be found "The Infant Shakespeare nursed by Tragedy and Comedy," "Mirth and Melancholy," and another fanciful portrait-group of the same class. Romney is now fairly represented at the National Gallery. His finest portraits are, however, scattered through the private galleries in England. Among those best endowed in this respect may be mentioned the collections of the Duke of Sutherland, Lord Iveagh, the Earl of Jersey, Lord Burton, Mr. Alfred de Rothschild, Lady de Saumarez, Miss Alice de Rothschild, Lord Hillingdon, Mr. J. Pierpont Morgan, Mr. F. C. Pawle, and Mr. Tankerville Chamberlain.

No. 37. *Portrait of Mrs. Robinson* ("Perdita"). Gallery XVI.2 ft. 5 $\frac{1}{2}$ in. *h.* by 2 ft. $\frac{3}{8}$ in. *w.*

*Portrait of Mrs. Robinson of Reynolds
see the gallery 3/4 see portrait below about in picture*

ROQUEPLAN (CAMILLE-JOSEPH-ÉTIENNE).

French School. Born at Malemort, in the South of France, in 1803; died in 1855. Pupil of Baron Gros and of Abel de Pujol. Roqueplan belonged to the Romanticists of 1830, and painted romantic subjects, genre, and landscape.

No. **285.** *The Lion in Love* ("Le Lion Amoureux"). Gallery XV.
6 ft. 4 in. *h.* by 4 ft. 11 in. *w.*

No. **571.** *A Sentimental Conversation.* " IX.
1 ft. 3 in. *h.* by 1 ft. $\frac{1}{2}$ in. *w.*

No. **583.** *Summer Pleasures.* " "
1 ft. 5 $\frac{1}{4}$ in. *h.* by 11^s in. *w.*

No. **595.** *An Evening Landscape.* " X.

No. **603.** *Portrait of the Duke of Orleans* ("Philippe
Égalité.") " "

Small copy after Sir Joshua Reynolds, probably made not from the original, but from the copy, on a much reduced scale, now in the Musée Condé at Chantilly. The original full-length was irreparably injured in the fire at Carlton House, and is now, in a ruined condition, at Hampton Court.

7 $\frac{3}{4}$ in. *h.* by 5 $\frac{3}{8}$ in. *w.*

No. **609.** *Peasants of Béarn.* " "
1 ft. 9 in. *h.* by 1 ft. 4 in. *w.*

No. **612.** *Gathering Cherries.* " "
2 ft. 1 $\frac{3}{8}$ in. *h.* by 1 ft. 6 $\frac{1}{4}$ in. *w.*

No. **652.** *The Watering Place.*—Water-colour. " XXII.
1 ft. *h.* by 8 in. *w.*

No. **662.** *On the Sea Shore.*—Water-colour. " "
6 $\frac{5}{8}$ in. *h.* by 9 $\frac{7}{8}$ in. *w.*

No. **707.** *The Stolen Kiss.*—Water-colour. " XXI.
10 $\frac{1}{4}$ in. *h.* by 8 $\frac{1}{8}$ in. *w.*

ROSA (SALVATORE).

Neapolitan School. Born at Renella, near Naples, on the 21st July, 1615. Died at Rome on the 15th March, 1673. Developed under the influence of the Naturalistic School of the 17th century. Salvatore Rosa practised his art at first at Naples, but ultimately settled in Rome, where he died. He was not only one of the foremost painters of his school, but also an etcher, and, moreover, according to tradition, an accomplished musician. He painted with great force rugged, picturesque landscapes, dens and caverns of banditti, scenes of violence and terror; but rose to a higher level when he treated from the standpoint of the pastoral poet familiar subjects from biblical history. Here he showed creative power and pathos of the highest order. Some of his finest works are to be found in the Pitti Palace at Florence, in the Hermitage at St. Petersburg, in the Louvre, and at the Bridgewater Gallery in London.

No. 116. *River Scene with Apollo and the Sibyl.* Gallery XVII.

5 ft. 7½ in. h. by 8 ft. 5¾ in. w.

ROUSSEAU (PIERRE-ÉTIENNE-THÉODORE).

French School. Born at Paris on the 12th April, 1812. Died at Barbizon on the 22nd December, 1867. Pupil of Guillon Lethière. Rousseau was one of the chief painters of the so-called Barbizon School, and fought his way to fame through a thousand obstacles and difficulties. For thirteen years, from 1835, his pictures were systematically excluded from the Salon, in company with those of Delacroix, Champmartin, Huet, Marilhat, Decamps, and other Romanticists. The climax of his reputation was attained in 1867, when, at the Exposition Universelle, he carried off one of the four Grand Medals of Honour. Rousseau was the brother in art and the companion of Jean-François Millet, whom he often befriended in his hours of need. He painted mainly the Forest of Fontainebleau, and painted it with infinite variety in the motives selected, the mode of conception, and the illumination. Originally inspired by Constable, as were not a few of the French landscapists of the Romantic School, he developed, on this basis, a wholly original style. If Corot is the most inspired poet-painter of his group, and Daubigny its most pathetic realist, Théodore Rousseau is certainly the most vigorous and dramatic, the most various artist, and the most enthusiastic student of Nature in every phase to be found in this great modern school of landscape.

He, in his turn, exercised a marked influence over another admirable landscape painter of the group, Narcisse-Virgile Diaz.

No. 283. *A Glade in the Forest of Fontainebleau.* Gallery XV.

3 ft. 2 $\frac{1}{2}$ in. h. by 4 ft. 4 $\frac{3}{8}$ in. w.

A somewhat similar but in no respect identical picture is in the Louvre.

RUBENS (Sir PETER PAUL).

Flemish School. Born at Siegen in Westphalia on the 28th June, 1577. Died at Antwerp on the 30th May, 1640. Pupil, first of Tobias Verhaagt, then of Adam van Noort, finally of Otto van Veen (Otho Venius). In 1600, Rubens went to Italy and entered the service of Vincenzo I. Gonzaga, Duke of Mantua, to whom he remained attached, with certain intervals, until 1608. In 1603 he was sent by Vincenzo to Spain on a mission to Philip IV., and remained there until 1604. He was, in 1609, soon after his return to Antwerp, appointed Court Painter to Albert and Isabella, Regents of the Netherlands. In October of that year he married his first wife, Isabelle Brant. He visited Paris in 1620, and there received from Marie de Médicis the commission for the celebrated series of paintings, illustrating incidents in her life. These were completed in 1625 by the master and his pupils, and placed in the new palace of the Luxembourg; they are now in the Louvre, and have recently been set up in a gallery expressly constructed to receive them. In 1628 Rubens was sent by Isabella, Regent of the Netherlands, on a diplomatic mission to Philip IV. of Spain, and in 1629-1630, he was in England on a similar mission to Charles I., by whom he was knighted in the latter year. In 1630 he married as his second wife, the beautiful Héléne Fourment, niece of Isabelle Brant. Rubens, in the magnificent house and studio which he built for himself at Antwerp, was surrounded by pupils and assistants, whose large share in the works of his maturity accounts for the extraordinary number and dimensions of these. His influence was paramount, not only with his immediate followers, but, more or less, with the whole of the contemporary Flemish school. Perhaps no painter enjoyed during his lifetime so brilliant and exceptional an artistic and social position. The art of Rubens did not fully develop itself until his return from Italy, when he assumed, with the "Elevation of the Cross," and afterwards with the "Descent from the Cross," the commanding position among Flemish painters which was never again disputed. The final development of his style in the direction of sensuous

beauty, of magic swiftness and strength of touch, of transparency and glow of colour coincides with his second marriage, and extends to the date of his death.

The most important collections of the master's works are to be found in the museum and churches of Antwerp; in the Alte Pinakothek of Munich; in the Hermitage of St. Petersburg; in the Louvre; in the Imperial and Liechtenstein Galleries and the Academy of Arts at Vienna; in the Uffizi and the Pitti Palace at Florence; in the Dresden and Berlin Galleries, the Brussels Gallery, and the National Gallery. The museums of Lille, Lyons, Marseilles, Nancy, Caen, Aix, Valenciennes, and Grenoble, in France, contain remarkable canvases from the brush of Rubens, some of which are of peculiar importance as representing the earlier and less known phases of his career. Among the private collections in which he is exceptionally well represented may be mentioned those of Baron Alphonse de Rothschild, at Paris, and of the Duke of Westminster at Grosvenor House. The Rubens Room, dedicated to the master at Windsor Castle, contains, with notable works undoubtedly his, a good deal that is not from his hand, including the celebrated "St. Martin dividing his Cloak with the Beggar," which is now universally recognised as a work of Van Dyck's first period.

les mains croisées sur les reins un peu bête, costume noir
 No. 30. Portrait of Isabelle Brant, first wife of
 Rubens.

chapeau et
 Gallery XVI.

A slightly enlarged repetition of the portrait of this lady in the Royal Gallery of the Hague.

8 ft. 3½ in. h. by 2 ft. 4½ in. w.

No. 63. The "Rainbow" Landscape.

4 ft. 4¾ in. h. by 7 ft. 7 in. w.

curieux toute charade "
commande de face
dans un tableau
avec un ciel bleu
avec un amon
légendaire.

Another original of smaller dimensions, and, fine as it is, hardly equal to this example in quality, is in the Alte Pinakothek, at Munich. This work—probably the later of the two—was painted about 1636. It came from the Balbi Palace at Genoa, where it had as a pendant the "Château de Steen," by Rubens, now in the National Gallery; the dimensions of the two canvases being nearly identical. Brought to England in 1802, it was afterwards purchased by the Earl of Orford for 2600 guineas. At his sale it was purchased by the Marquis of Hertford for 4550 guineas.

No. 71. *The Crucified Saviour.*3 ft. 5½ in. *h.* by 2 ft. 3 in. *w.*

Purchased in 1862 by the Marquis of Hertford from the Baillie collection at Antwerp for 6300 francs. The type is that of the "Christ au coup de poing," now only known by the magnificent drawing in the Musée Boymans, at Rotterdam, made by the master for the engraving of Paul Pontius.

Gallery XVI.

No. 81. *The Holy Family, with St. Elizabeth, and St. John the Baptist.*4 ft. 5½ in. *h.* by 3 ft. 3 in. *w.*

Engraved by P. J. Tassaert.

Painted for the Oratory of the Archduke Albert, Co-Regent of the Netherlands. This "Holy Family" belonged, in 1770, to Duke Charles of Lorraine, Governor of the Netherlands. It was later in the Imperial Gallery of Vienna, and is mentioned in the catalogue of 1784, but was presented by the Emperor Joseph II. to the Chevalier Burton, of Brussels, and by him sold to M. de la Hante, who transported it to England. The picture was, in 1840, in the collection of Mr. E. Higginson, of Saltmarsh Castle. At his sale, in 1846, it was purchased by the Marquis of Hertford, for £3000. (See Max Rooses: "L'Oeuvre de Rubens.")

A small copy of this canvas, painted by David Teniers the Younger, in a much cooler, greyer tonality, is in the gallery at Apsley House.

No. 93. *Christ's Charge to Peter.*4 ft. 7 in. *h.* by 3 ft. 8½ in. *w.* 0.51 x 0.41½

Painted about 1616 for Nicholas Damant, and by him placed on an altar in the chapel of the Holy Sacrament, in the Collegiate Church of St. Gudule at Brussels. Beneath the picture was then an elaborate dedicatory inscription, which is given in full in M. Max Rooses's monumental work on Rubens already cited. After many vicissitudes this picture was purchased, in 1824, by the Prince of Orange for £2500. At the sale of the collection belonging to William II., King of Holland, it was purchased by the Marquis of Hertford for 18,006 florins.

" "

C. d'afontaine
C. Anonyme a Londres
Revenue par Meuvroux en
1824 à Bruxelles. qui le
vendit au Prince d'Orange

- No. 519. *The Adoration of the Magi.*—
Sketch for the great Altar-
piece in the Antwerp Gallery. Gallery XXII. (screen).

2 ft. $\frac{3}{4}$ in. *h.* by 1 ft. 6 $\frac{1}{2}$ in. *w.*

- No. 520. *The Defeat and Death of* " " "
Maxentius.

1 ft. 2 $\frac{1}{2}$ in. *h.* by 2 ft. 1 in. *w.*

Engraved by N. Tardieu. This picture belongs to a series of sketches in oils representing *The History of Constantine*, being the master's original designs for the cartoons commissioned of him by Louis XIII. for a set of tapestries, of which two complete examples from different factories are still in the Garde-Meuble, at Paris. From these sketches Rubens's pupils, Justus van Egmont, Wildens, Snyders, Lucas van Uden, and Theodor van Thulden elaborated the cartoons. The sketches were originally in the Orleans Gallery. The Marquis of Hertford purchased the "Defeat and Death of Maxentius" at the Rogers sale (1856) for 260 guineas. (See Max Rooses: "L'Oeuvre de Rubens.")

- No. 521. *The Adoration of the Magi.*— " " "
Sketch for the Altarpiece in
the collection of the Duke
of Westminster.

1 ft. 7 $\frac{1}{4}$ in. *h.* by 1 ft. 1 $\frac{1}{2}$ in. *w.*

- No. 522. *The Triumphal Entry of Henri*
IV. into Paris.—Sketch for
the picture in Uffizi at
Florence. " "

Purchased at the sale of Baron Brienens
de Grootelindt for 20,650 francs.

8 in. *h.* by 3 $\frac{1}{2}$ in. *w.*

A larger sketch by Rubens, of somewhat different design, is in the collection of the Earl of Darnley, at Cobham. This sketch, Nos. 523 and 524 in this collection, and other designs of the same order in the Liechtenstein collection at Vienna and the Berlin Museum, contain Rubens's preliminary ideas in

oils for a series of great pictures, "*The Life of Henri IV.*," which were intended by Marie de Médicis to balance the series in which were symbolised incidents from her own life. Of this "*Life of Henri IV.*" only the two vast canvases now in the Uffizi, "*The Triumphal Entry of Henri IV. into Paris*" and "*The Battle of Ivry*" were carried out, and even these remained unfinished.

No. 523. *The Birth of Henri IV.* Gallery XXII. (screen).

8½ in. h. by 1 ft. 2 in. w.

This sketch and No. 524 were bought by the Marquis of Hertford at the Sullivan sale (1859) for £86.

No. 524. *The Marriage of Henri IV. and Marie de Médicis.* " " "

9 in. h. by 4½ in. w.

RUYSDAEL (JACOB VAN).

Dutch School. Born at Haarlem in 1628 or 1629. Buried in that city on the 14th March, 1682. Probably developed under the example of Cornelis Vroom, and of his uncle, Salomon van Ruysdael, but powerfully influenced by Allart van Everdingen. He practised his art first at Haarlem, but removed in 1657 to Amsterdam, where he remained until 1681. Jacob van Ruysdael was but little appreciated in his day; he was reduced to extreme poverty, and died in an almshouse. His finest works are transcripts of the scenery of his native country, forest prospects, farms and homesteads nestling in woods, sea and sea-coast scenes. His most popular pieces, however, are the waterfalls of a Norwegian character, though these are clearly adapted from the similar paintings of Everdingen. There is no reason to believe that Ruysdael ever visited Norway. In his sad and solemn treatment of nature, from a poetic and yet a homely and realistic standpoint, he is one of the precursors of modern landscape.

No. 50. *Rocky Landscape.* Gallery XVI.

3 ft. 4 in. h. by 4 ft. 1 in. w

14283—(W.C.)

- No. 56. *Landscape with Waterfall.* Gallery XVI.
3 ft. 4 in. *h.* by 4 ft. 7½ in. *w.*
- No. 148. *Landscape with a Blasted Tree.* „ XIV.
11½ in. *h.* by 10 in. *w.*
- No. 156. *Landscape with a Village.* „ „
2 ft. 4¼ in. *h.* by 2 ft. 11¼ in. *w.*
- No. 197. *Landscape with a Farm.* „ „
1 ft. 6 in. *h.* by 1 ft. 10 in. *w.*
- No. 247. *Sunset in a Wood (ascribed to Jacob van Ruysdael).* „ XIII.
2 ft. 11 in. *h.* by 2 ft. 6 in. *w.*
-

SAINT-JEAN (SIMON).

French School. Born at Lyons in 1808. Died in 1860. Pupil of Révoil. Confined himself to flower and fruit painting.

- No. 569. *Flowers and Fruit.* Gallery IX.
2 ft. 9 in. by 2 ft. 2 in. *w.*
- No. 601. *Flowers and Fruit.* „ X.
1 ft. 5 in. *h.* by 1 ft. 8¼ in. *w.*
- No. 760. *Flowers and Grapes.* „ XVII.
4 ft. ½ in. *h.* by 3 ft. 3 in. *w.*
- No. 761. *Flowers and Grapes.* „ „
4 ft. ½ in. *h.* by 3 ft. 3 in. *w.*
-

SANT (JAMES), R.A.

British School. Born at Croydon on the 23rd April, 1820. Pupil of John Varley and Sir Augustus Calcott, R.A. He became A.R.A. in 1861 and R.A. in 1870. In January, 1871, he was appointed Principal Painter in Ordinary to Her Majesty the Queen. Sant painted for the late Countess Waldegrave the portraits of twenty-two members of the Strawberry Hill circle.

- No. 602. *Portrait Study of a Young Lady.* Gallery X.
2 ft. 5¼ in. *h.* by 2 ft. ¼ in. *w.*

SARTO (ANDREA D'AGNOLO DI FRANCESCO).

Florentine School. Called Andrea del Sarto from the occupation of his father, who was a tailor. Born at Florence on the 16th July, 1486; died there on the 22nd January, 1531. Pupil of an obscure painter, Gian Barile, then of Piero di Cosimo; developed under the influence of Fra Bartolomeo, Leonardo da Vinci, and Michelangelo. He practised his art chiefly in Florence, but was during a portion of 1518 and 1519 in France, in the service of Francis I. The king received him with honour, and entrusted to him a sum of money to purchase works of art. Andrea having been led—it is believed through the extravagance of his wife, Lucrezia del Fede—to squander this sum, never dared to return to France. In general technical accomplishment, in faultless harmony of composition, in a rare combination of the gift of the colourist with that of the draughtsman and monumental designer, Andrea del Sarto exceeded all the painters of his time. If his genius, if his imaginative power had equalled his executive skill he would have been, perhaps, the greatest of Italian masters. Unfortunately beneath the grandeur and the technical perfection of his work there is often little inspiration or true creative power. He was called, from the excellence of his frescoes at the Santissima Annunziata in Florence, "Andrea senza Errori." His greatest works are still to be found in Florence. In the Pitti and Uffizi galleries are his finest oil paintings, while his most famous frescoes are at the Santissima Annunziata, in the Cloister of the Scalzo, and at S. Salvi, outside the walls of the city. The Louvre, the Hermitage, the Prado, the Dresden Gallery, the Berlin Gallery, and the National Gallery also contain characteristic canvases. England is on the whole singularly poor in examples from his brush.

No. 9. *The Virgin and Child, with St. John the Baptist (?) and two Angels.*

Gallery XVI.

3 ft. 6 in. h. by 2 ft. 8 in. w.

This picture is the unquestionable original of many repetitions and copies. Of these, there are two, Nos. 384 and 390, in the Prado Gallery, at Madrid. Others are to be found in the gallery at Munich, and in the collection at Longford Castle. Another copy is in the possession of Lt.-Col. H. M. L. Hutchison at Exeter.

A sheet of drawings by Andrea del Sarto, upon which are two studies for the "St. John" in this picture, is in the Print Room of the British Museum.

SASSOFERRATO (GIOVANNI BATTISTA SALVI).

Bolognese School. Called after his birthplace Sassoferrato. Born on the 11th July, 1605, at Sassoferrato. Died at Rome on the 8th April, 1685. Pupil of his father, Tarquinio Salvi, but developed under the influence of the Carracci School and their followers. In the over-sweetness of his style and the finish of his draughtmanship, though not in his types or his technique generally, Sassoferrato bears some resemblance to his contemporary Carlo Dolci.

No. 126. *The Virgin and Child.* Gallery XVII.
1 ft. 6 in. *h.* by 1 ft. 5 in. *w.*

No. 565. *The Virgin and Child.* „ I.
2 ft. 9¼ in. *h.* by 2 ft. 4¼ in. *w.*

Repetition on a larger scale of No. 126, and less certainly from the painter's own hand.

No. 646. *The Mystic Marriage of St. Catharine.* Board Room.
7 ft. 6 in. *h.* by 4 ft. 5 in. *w.*

This picture, though in style and execution it closely resembles Sassoferrato's work, shows in the chief personages types which are distinguishable from his.

SCHALCKEN (GODFRIED).

Dutch School. Born at Made, near Geertruidenberg, in 1643. Died on the 16th November, 1706, at The Hague. Pupil first of Samuel van Hoogstraten, then of Gerard Dou. Schalken practised chiefly at Dort, but was employed for some time in England by William III., and at Düsseldorf by the Elector Johann Wilhelm. His favourite candlelight pieces are borrowed from those of his master Gerard Dou, by whose art, indeed, that of Schalken is entirely shaped and dominated. The pupil's colour is on occasion hot and disagreeable, and his laborious finish is not often redeemed, like that of Dou, by the luminous breadth and authority of the rendering.

No. 168. *Girl watering Plants.* Gallery XIV.
1 ft. *h.* by 8 in. *w.*

No. 171. *Girl threading a Needle by Candlelight.* „ „
7½ in. *h.* by 6 in. *w.*

SCHEFFER (ARY).

French School. Born at Dordrecht, in Holland, on the 10th February, 1795, his father being a German and his mother of Dutch origin. Died in 1858. Pupil first of his father in Holland, then of Guérin in Paris. Scheffer, like Géricault, rebelled against the pseudo-classical style and the teachings of this master, who represented the principles of the school of David. He became one of the most ardent Romanticists of his day, and as such achieved a reputation which the verdict of subsequent generations has not ratified. A certain element of German mysticism and sentimentality, attributable to his Teutonic origin, gave a peculiar colour to his art. He began his career with scenes of a pathetic realism, but in his maturity turned his attention chiefly to the works of the great poets worshipped by the Romanticists, and more particularly to Dante, Goethe, Schiller, and Byron. On motives derived from their works many of his once celebrated compositions are based. In his last period he devoted himself chiefly to sacred art.

No. **284.** *Gretchen at the Fountain.*—From Goethe's "Faust."

Gallery XV.

5 ft. 3 in. *h.* by 3 ft. 3½ in. *w.*

Painted in 1858, and thus one of Scheffer's last works.

Bought by Sir Richard Wallace at the Vente Pereire, in Paris, in 1872, for 56,000 francs.

No. **298.** *Portrait of a Child.*

" "

1 ft. 3 in. *h.* by 11 in. *w.*

Painted in collaboration with Eugène Isabey.

No. **316.** *Paolo and Francesca.*

" "

5 ft. 5¼ in. *h.* by 7 ft. 7¾ in. *w.*

Bought at the San Donato Sale in 1870, for 100,000 francs.

Painted in 1835. A later repetition from the hand of the artist, framed in precisely the same fashion, no doubt from his own design, is in the Academy of Arts at St. Petersburg. Another, of smaller dimensions, has been bequeathed by the family of the artist to the Louvre.

No. **321.** *The Return of the Prodigal Son.*

" "

2 ft. *h.* by 1 ft. 8 in. *w.*

- No. 616. *The Sister of Mercy*. Gallery X.
1 ft. $\frac{1}{4}$ in. *h.* by 1 ft. $3\frac{1}{2}$ in. *w.*
- No. 687. *A Mother and Child*.—Water-colour. „ XXI.
8 in. *h.* by $5\frac{3}{4}$ in. *w.*

SCHELFHOUT (ANDREAS).

Modern Dutch School. Born at The Hague on the 16th February, 1787; died there on the 19th April, 1870. Pupil of Johannes Breckenheimer. A painter of landscape who in his own day achieved considerable success. He very frequently rendered winter scenes.

- No. 573. *Winter in Holland*. Gallery IX.
1 ft. $6\frac{1}{4}$ in. *h.* by 2 ft. $\frac{1}{2}$ in. *w.*

SCHOPIN (H. F.).

French School. Born at Lübeck, of French parents, in 1804. Died in 1880. Pupil of Baron Gros, and a student at the École des Beaux-Arts. He obtained the Grand Prix de Rome in 1831. By this painter is a large canvas "The Battle of Hohenlinden" in the *Galerie des Batailles* at Versailles.

- No. 568. *The Divorce of the Empress Joséphine*. Gallery IX.
1 ft. $8\frac{3}{4}$ in. *h.* by 2 ft. $7\frac{3}{4}$ in. *w.*

SIENESE SCHOOL (14TH CENTURY).

- No. 550. *The Virgin and Child, with St. Peter and St. John*. Gallery III.

This picture approaches closely in style to the works of Lippo Memmi, but appears slightly less archaic in character than the most typical of these.

SLINGELANDT (PIETER CORNELIS VAN).

Dutch School. Born at Leiden on the 20th October, 1640; died there on the 7th November, 1691. Pupil of Gerard Dou, whose laborious style and extreme finish he successfully imitated. Slingelandt practised at Leiden. Among the public galleries in which examples of his art are to be found may be mentioned the Louvre, the Ryks-Museum at Amsterdam, the Dresden Gallery, the Alte Pinakothek at Munich, the Berlin Gallery, and the Staedel Institut at Frankfurt-am-Main.

No. 205. *A Scene of Courtship.*

1 ft. 1 in. *h.* by 10 in. *w.*

Hitherto catalogued as by Ary de Voys.

SNYDERS (FRANS).

Flemish School. Baptized at Antwerp on the 11th November, 1579; died there on the 19th August, 1657. Pupil of Pieter Brueghel, the younger, and afterwards of Hendrick van Balen. He settled permanently at Antwerp after travelling in Italy during the years 1608 and 1609. Snyder began by painting still-life, dead game and fish, fruit and vegetables, and, later on, under the influence of Rubens, produced pictures in which these subjects were relieved by the introduction of the human figure, as well as dramatic hunting-scenes with savage beasts at bay, in which he showed himself second only to his great exemplar. He frequently collaborated both with his great *chef d'école* and with the painters of his circle. The colouring of Snyder is hard and trenchant as compared with that of Rubens and some other contemporaries of the Flemish school, but he is unsurpassed in the incisive force of his touch, and the sustained vigour of his execution.

No. 72. *Dead Game with Male Figure.*

Gallery XVI.

4 ft. 1½ in. *h.* by 6 ft. 6 in. *w.*

SPAGNA (GIOVANNI DI PIETRO, called LO SPAGNA).

Umbrian School. Born in the last quarter of the 15th century. Died after 1530. Pupil of Pietro Perugino, and the fellow-student

of Raphael in the workshop of the former. Lo Spagna was in his best manner a close imitator of his master, in many of whose works he must have had a part. Not a few of his paintings are still put down to Perugino, though they are to be distinguished without much difficulty from his by reason of certain peculiar mannerisms in the colouring, in the drawing of the human face, and in the casting of draperies.

No. 545. *The Assumption of the Magdalen.*

Gallery III.

1 ft. 2 in. *h.* by 11¼ in. *w.*

STANFIELD (CLARKSON), R.A.

British School. Born at Sunderland in 1793. Died on the 18th May, 1867. Stanfield began life as a sailor, but soon relinquished this calling, and began his art career as a scene-painter at the Royalty Theatre in Wellclose Square, whence he passed in the same capacity to Drury Lane Theatre. He was elected an Associate of the Royal Academy in 1832, and a full member in 1835. Stanfield was one of the most assiduous exhibitors at the Academy, to which he contributed a long series of marine subjects, coast and river scenes, and landscapes, most of them of a romantic character, or relieved by some dramatic incident. He so exhibited altogether no fewer than 132 pictures.

No. 343. *Beilstein on the Moselle.*

Gallery XV.

3 ft. 9 in. *h.* by 5 ft. 3¼ in. *w.*

Exhibited at the Royal Academy in 1837.

No. 354. *Oxford on the River Ore.*

„ „

10 in. *h.* by 11¾ in. *w.*

No. 667. *A Canal in Venice.*—Water-colour.

„ XXII.

1 ft. 1 in. *h.* by 9 in. *w.*

No. 712. *S. Giorgio Maggiore, Venice.* „

„ XXI.

7½ in. *h.* by 9¾ in. *w.*

STEEN (JAN).

Dutch School. Born at Leyden about 1626; buried there on the 3rd February, 1679. Steen was in 1646 a student at the

University of Leyden. He was a pupil of Nikolaus Knupfer, at Utrecht ; then, it is said, of Adriaen van Ostade, at Haarlem ; and, finally, of Jan van Goyen, at The Hague. He married the daughter of the latter in 1649. Steen came also within the circle of influence of Frans Hals. In Leyden he is said to have combined the business of a tavern keeper with the occupation of painting. Steen was in his more carefully rendered efforts one of the most brilliant and accomplished painters of the Dutch School. His most usual mood was that of a coarse, boisterous, yet genial humour, strongly inclining to low comedy and broad farce ; but he could be in turn a grim and a sly satirist, and even on occasion a simple and pathetic realist. His art is, however, like that of Adriaen van Ostade, considerably marred by the monotonous and mask-like character of the expression in many of his faces. He seldom succeeds in combining breadth of generalization with truthful adherence to individual nature.

- | | |
|--------------------------------------------------|---------------|
| No. 111. <i>A Supper Scene.</i> | Gallery XVII. |
| 2 ft. 10½ in. <i>h.</i> by 3 ft. 6 in. <i>w.</i> | |
| No. 150. <i>The Guitar Player.</i> | „ XIV. |
| 1 ft. 3¼ in. <i>h.</i> by 1 ft. 7¾ in. <i>w.</i> | |
| No. 154. <i>The Harpsichord Lesson.</i> | „ „ |
| 1 ft. 2½ in. <i>h.</i> by 1 ft. 7 in. <i>w.</i> | |
| No. 158. <i>Merry Making in a Tavern.</i> | „ „ |
| 2 ft. 4¾ in. <i>h.</i> by 2 ft. 1¾ in. <i>w.</i> | |
| No. 209. <i>A Boor Household.</i> | „ XIII. |
| 1 ft. 3¾ in. <i>h.</i> by 11¼ in. <i>w.</i> | |

STORCK (ABRAHAM).

Dutch School. Born about 1630 at Amsterdam ; died there in 1710. An imitator and, perhaps, pupil of Ludolf Backhuysen. The aim of Storck in the riverside pieces, set off with florid buildings in the style of the 17th century, with which his name is chiefly connected, is mainly a decorative one. Pictures from his

hand are to be found in the National Gallery (No. 146), and in the galleries of Dresden, Rotterdam, and Brussels.

No. 208. *A Riverside Scene.*

Gallery XIV.

2 ft. 11½ in. *h.* by 3 ft. 9¾ in. *w.*

STRY (JACOB VAN).

Dutch School. Born at Dordrecht on the 2nd October, 1756; died in that town on the 4th February, 1815. Pupil of Andreas-Cornelis Lens. A deliberate and very close imitator of Aalbert Cuyp.

No. 147. *Cattle.*

Gallery XIV.

1 ft. 3¾ in. *h.* by 1 ft. 2 in. *w.*

SULLY (THOMAS).

American School. This painter was born in England in 1782, but went to the United States as a child and was educated at Washington. In 1820 he came to London and was much encouraged by Sir Thomas Lawrence. He returned to America in 1838, and died at Philadelphia in November 1872, at the age of ninety. A very similar but rather more elaborate full-length portrait was painted by Sully as a commission from the St. George's Society of Philadelphia, and is now in the Academy of Fine Arts of that city. Some curious particulars as to the painting of these portraits of Queen Victoria are to be found in a paper entitled "Recollections of an Old Painter," written by Sully in old age, and published, in November 1869, in an American magazine, "Hours at Home." The Hertford House picture was copied by command of Her late Majesty for Kensington Palace.

No. 564. *Portrait of Her Majesty Queen Victoria in her Robes of State.*

Gallery I.

4 ft. 6½ in. *h.* by 3 ft. 7¾ in. *w.*

In Gallery XI. is to be found a water-colour copy of this picture.

SYMONDS (W. R.)

British School.

No. 578. *Portrait of Sir Richard Wallace, Bart.,*
K.C.B., M.P. Gallery IX.

Painted in 1885, and presented to Sir Richard and Lady Wallace by "Tenants and Friends of the Sudbourn Estate."

TENIERS (DAVID), the Younger.

Flemish School. Baptized at Antwerp on the 15th December, 1610. Died at Brussels on the 25th April, 1690. Pupil of his father, David Teniers the Elder, and further developed under the influence of Adriaen Brouwer, and, in a wider sense, of Rubens. The career of Teniers is one unbroken record of success and easy achievement. The Archduke Leopold William, Governor of the Spanish Netherlands, appointed him his court painter and the keeper of his rich gallery of paintings, of which, with the pictures in it, Teniers painted many and diverse views, some of which are now to be found in the Imperial Gallery of Vienna and the Alte Pinakothek of Munich. He further painted a vast number of small copies from pictures in that prince's gallery, a great many of which were formerly collected at Blenheim Palace. Several examples of this class are in the Wallace Collection. Teniers bought himself a picturesque country seat at Perck, between Antwerp and Mechlin, and there received the best company of his native city. His style of execution at its highest is incomparably sparkling and brilliant; his colour fresh, bright, and stimulating; his humour merry and superficial. He is at his best when he studies nature and humanity at first-hand, and not when he contents himself, as he too often does, with a restricted number of well-worn types and incidents taken once for all from the contemporary peasant life of his native Flanders. Almost all the public and private galleries of importance in Europe possess examples of this prolific master; but the most important group of his works is to be found in the Hermitage at St. Petersburg. This numbers no less than forty-three canvases, among which is his masterpiece, "Les Arquebusiers et les Membres des Corporations d'Anvers."

- No. 191. *The Entry of Charles II. into a Flemish City.* Gallery XIV.
2 ft. 1½ in. h. by 2 ft. 7¼ in. w.
- No. 196. *A Riverside Inn.* „ XIV.
9 in. h. by 1 ft. 1½ in. w.
- No. 210. *The Deliverance of St. Peter.* „ XIII.
Signed “D. Teniers f.”
1 ft. 2 in. h. by 1 ft. 7½ in. w.
There is another “Deliverance of St. Peter,” by Teniers, of quite different design, in the Dresden Gallery. Very similar to No. 210 in composition, but larger and more elaborate, is “The “Guard Room,” in the Hermitage, at St. Petersburg.
- No. 227. *Boors Carousing (“La Chemise Blanche”).* „ „
Signed “David Teniers f.”
1 ft. 1½ in. h. by 1 ft. 6½ in. w.
- No. 231. *Soldiers Gambling.* „ „
1 ft. 3½ in. h. by 1 ft. 9¾ in. w.
- No. 635. *The Ascension.* Board Room.
After an Italian Master.
1 ft. h. by 8 in. w.
- No. 636. *The “Virgin of the Cherries.”* „ „
After Titian’s picture in the Imperial Gallery at Vienna.
5½ in. h. by 6¾ in. w.
- No. 637. *The Woman Taken in Adultery.* Gallery XI.
After the picture in the Imperial Gallery of Vienna ascribed to Titian, but now believed to be by Padovanino.
6½ in. h. by 8¾ in. w. 0.17 x 0.32. C* C* Surwilliers - from S. Napoleon ancien roi d’Espagne - No 22 2^{te} Semidoff de S. Bonats Saurier 1863 - 4.000⁺ a Hertford

No. 638. *The Mystic Marriage of St. Catharine.* Board Room.

After Bartolommeo Schedone (?).

1 ft. h. by 8 in w.

TERBORCH, or TER BORCH (GERARD).

Dutch School. Born at Zwolle in Overyssel, 1617. Died at Deventer on the 8th December, 1681. Terborch received preliminary instruction from his father Gerard Terborch the Elder, a rather obscure painter, and then became the pupil of Pieter Molyn at Haarlem, in which city he also came under the influence of Frans Hals. He afterwards visited England, and then, setting out on further wanderings, travelled through Germany to Italy, and returned to Holland by way of France. He remained some time at Amsterdam, and there studied the works of Rembrandt. In 1646 he repaired to Münster, where, in 1648, he painted the famous "Ratification of the Treaty of Peace," which was presented by the late Sir Richard Wallace to the National Gallery, of which it is one of the chief treasures. The Comte de Peferanda, Spanish Plenipotentiary at the Imperial Court, took Terborch with him to Spain, and he there had an opportunity of studying Velazquez. The Dutch master was again in Holland in 1650. In 1654 he settled down at Deventer, and it is there that he elaborated the style of his maturity, and produced those studies of Dutch life and manners which have won for him his greatest fame. Though Terborch had thus exceptional opportunities for studying the greatest masters of his own and earlier times, he was in no sense an eclectic. He developed his own artistic personality and his own style quite consistently, though he was undoubtedly aided by the great examples before him. If Terborch has not the dramatic intention or the finesse of observation of Metsu, he far surpasses him as a colourist. In this respect Terborch is indeed supreme among the "small masters" of his time. In freshness and delicacy, in reticent and subtle harmony, above all in the inventiveness of his colour-schemes he stands alone. He is sometimes less than happy in his combination of single figures and studies, which have already done duty elsewhere, into compositions of a genre character.

No. 235. *A Lady at Her Toilet.*

Gallery XIII.

1 ft. 2 in. h. by 11 in. w.

No. 236. *A Lady Reading a Letter.*

1 ft. 5 in. h. by 1 ft. $\frac{1}{2}$ in. w.

TIZIANO (TIZIANO VECCELIO).

Venetian School. Called Tiziano and (in England) Titian. Born at Pieve di Cadore, in Friuli, in 1477. Died at Venice on the 29th August, 1576. Developed in the school of Giovanni and Gentile Bellini, and above all under the influence of Giorgione, his contemporary. Titian collaborated with the latter in the frescoes of the Fondaco de' Tedeschi, now almost entirely effaced. In 1511 he painted three frescoes in the Scuola del Santo of Padua, still in the style common to Giorgione and himself in the first decade of the 16th century. Typical works of the early time are the "Three Ages," of the Bridgewater Gallery, the falsely named "Sacred and Profane Love," of the Borghese Gallery, and the "St. Mark Enthroned, with Saints," which is in the Sacristy of the Santa Maria della Salute at Venice. Titian's growing fame attracted the attention of Alfonso I., Duke of Ferrara, for whom he painted the "Cristo della Moneta," of the Dresden Gallery, the "Worship of Venus" and "Bacchanal," of the Prado Gallery at Madrid, and the "Bacchus and Ariadne," of the National Gallery. 1518 saw the completion, and the setting up on the high altar of the Frari at Venice, of the great *Assunta* or Assumption of the Virgin. To the year 1526 belongs the Pesaro altar-piece, still in the Frari, and to 1528 the "St. Peter Martyr," painted for the chapel of that saint in the church of SS. Giovanni e Paolo, and which was very generally cited by his biographers as Titian's masterpiece. It perished in a fire which destroyed the sacristy of the church in August, 1867. In 1532, on the occasion of his second visit to Bologna, Titian painted Charles V., and this proved to be the beginning of a connection with the Royal house of Spain which lasted as long as life. He painted the Farnese Pope, Paul III., a first time at Bologna in 1543, and again in 1545 at Rome, on the occasion of his only visit to the Eternal City. The finest original from Titian's own hand representing this pontiff, is the unfinished piece in the Naples Gallery, in which he appears with Cardinal Farnese and Ottavio Farnese, his relations. In 1548, the master proceeded to Augsburg and there painted the incomparable equestrian portrait of Charles V. now in the Prado Gallery, as well as another portrait now in the Alte Pinakothek at Munich. Among the many great works of the later time executed for Philip II.—a large proportion of them dedicated to the worship of sensuous beauty—may be mentioned the "Venus and Adonis" of the Prado, the "Diana and Calisto," and "Diana and Actæon" of the Bridgewater Gallery, the "Perseus and Andromeda" of this collection, the "Rape of Europa," formerly in the Earl of Darnley's collection at Cobham, and the "Jupiter and Antiope," or "Venere del Pardo" of the

Louvre. The sacred works of the latest stage in the wonderful life of a century less a few months, are marked by a more sombre passion, by a greater intensity than those which preceded them. Among these may be cited the "Ecce Homo" of Munich, which is a later version of the picture in the Louvre, and the "Pietà" of the Accademia delle Belle Arti at Venice, left unfinished at the master's death and completed by Palma Giovane. The "Education of Cupid" at the Borghese Gallery, and the still later "Nymph and Shepherd" of the Imperial Gallery at Vienna, are among the last productions of the artist's brush devoted to the glorification of feminine loveliness. Titian, in the first section of his career, brought to perfection the Giorgionesque phase of Venetian art; his middle time represented at its height the splendour and the dignity of the full Renaissance; the art of his last period while, on the one hand it embodied in mythological subjects a lower and more sensuous ideal of humanity and of poetry, was marked, on the other, by a sombre fire and an intense conviction, by a sentiment of awe and almost of fear, in the treatment of sacred subjects, which answered to, and emanated from, the Catholic Revival.

No. 5. *The Rape of Europa* (after Titian).

Gallery XVI.

1 ft. 11 in. *h.* by 2 ft. 4½ in. *w.*

The original work, one of the most notable productions of the late time, was formerly at Cobham, but is now in the collection of Mrs. J. Gardner at Boston, U.S.A. A copy by Rubens, of the same size as the original, is in the Prado Gallery at Madrid. This very fine copy on a reduced scale reproduces with singular fidelity the beauty and charm of the original. By Crowe and Cavalcaselle it has been tentatively attributed to the pupil and son-in-law of Velazquez, Juan Bautista del Mazo.

No. 11. *Perseus and Andromeda.*

" "

5 ft. 10½ in. *h.* by 6 ft. 5½ in. *w.*

Painted for Philip II., about 1562, and highly lauded by Vasari in the "Vite." It was in the Orleans Gallery, and was then engraved by T. L. Delignon. With the other Italian pictures belonging to this famous collection, it was sold in London in 1798, and was then purchased by Mr. Bryan, the picture-dealer. The "Perseus and Andromeda," which has been hidden away and lost to the world since the

first years of the nineteenth century, now for the first time takes its place in the Wallace Collection. In Sir Abraham Hume's "Notices of the Life and Works of Titian (London: Rodwell, 1829), the "Perseus and Andromeda" is mentioned as having come into the Orleans Gallery from the collection of M. de la Vrillière, and as having been previously with the "Rape of Europa" in the gallery of Christina, Queen of Sweden; but further research tends to show that the originals of these pictures were never in that collection. At the date of publication of this work (1829) the picture was in the possession of the then Marquis of Hertford. It was mentioned by Dr. Waagen as a Paolo Veronese painted under the influence of Titian, and since his time has been completely forgotten. The life-size contemporary copy at the Hermitage in St. Petersburg was there for many years classed as a Tintoretto, but has in the later catalogues been restored to Titian. Among other Venetian pictures which are based on this work may be mentioned the "Perseus delivering Andromeda," of Palma Giovane, in the gallery at Cassel, and the painting of the same subject, by Paolo Veronese (or a painter of his school), in the Museum of Rennes in France.

No. 546. *Danaë and the Golden Rain.*

Gallery III.

1 ft. h. by 1 ft. 5 in. w.

A Bolognese copy (possibly by Francesco Albani) of Titian's great work painted at Rome in 1545, and now in the Naples Gallery.

TROY (JEAN-FRANÇOIS DE).

French School. Born at Paris in 1679. Died at Rome on the 24th January, 1752. Pupil of his father, the portrait-painter François de Troy. He went to Italy at the age of twenty, and remained there until 1706. He was received by the Académie Royale on the 28th July, 1708, and was in 1719 appointed professor. To the year 1727 belong his rivalry with Le Moine—another master of monumental decoration—and the competition in which he divided the prize with his rival. In 1728 he decorated the apartments of the financier, Samuel Bernard, and in the succeeding year completed thirty-six compositions for the hôtel of M. de la Live. Finding that the art of Watteau and the other painters of *Fêtes Galantes* was more and more gaining ground, De Troy boldly and successfully cast aside the ideals of the age of

Louis Quatorze, and adopted the new style, producing in it such charming things as the "Déjeuner d'Huitres" of the Condé Museum at Chantilly, "La Surprise," in the Jones collection at the Victoria and Albert Museum, and the "Conversation Galante" in the Palace of Sans Souci, near Potsdam. He took part in the decoration, in this style, of the *Petits Cabinets* at Versailles. In 1738 De Troy was appointed Director of the Académie de France at Rome. Among his most considerable achievements are oil paintings executed as the designs for two great series of Gobelin tapestries, "The History of Queen Esther" and "The History of Medea and Jason." Those for the former series were exhibited at the Salons of 1737, 1738, 1740, and 1742; those for the latter at the Salon of 1748. Admirably preserved sets of these tapestries exist in the state apartments at Windsor Castle. A complete of the "Medea and Jason" series is owned by Lord Burton. The Académie de France at Rome has a perfect set of the "History of Queen Esther." De Troy, thinking that he had causes of complaint against the court, demanded his recall, which, to his great surprise and disgust, was conceded. When he was reluctantly making preparations to leave Rome he was overtaken by an illness, to which he succumbed. Important works by De Troy, other than those above mentioned, are to be found in the Louvre, the provincial museums of Angers and Nancy, and the Hermitage of St. Petersburg.

No. 463. *The Hunt Breakfast* ("Un Déjeuner de Chasse") Gallery XX.

1 ft. 9 $\frac{3}{4}$ in. *h.* by 1 ft. 5 $\frac{3}{4}$ in. *w.*

Exhibited under the above title at the Salon of 1737.

No. 470. *The Stag at Bay* ("La Mort d' un Cerf") " "

1 ft. 9 $\frac{3}{4}$ in. *h.* by 1 ft. 5 $\frac{3}{4}$ in. *w.*

Exhibited with No. 463 as above.

TROYON (CONSTANT).

French School. Born at Sèvres in 1810. Died at Paris in 1865. He entered the porcelain factory of his native town,

Sèvres, in 1817 and there received some lessons from Riocreux. In the course of his wanderings in search of landscape motives, he met Roqueplan, who gave him valuable advice and assisted in the development of his art. He first exhibited at the Salon in 1833. Taking up his quarters in the year 1842 in Paris, he found himself in the midst of a brilliant group of landscape painters, forming a school whose achievements have not been surpassed—if, indeed they have been equalled—by the Dutch masters of the 17th century. Among these were Decamps, Rousseau, J. Dupré, Millet, Daubigny, Diaz, Huet, François, and Harpignies. Troyon began his career as a landscape painter pure and simple, but, after studying Paul Potter's works, developed, from the year 1848 onwards, an unsuspected capacity for cattle painting. It is in the combination of cattle with landscape, so as to make an integral whole, in which the one element of the picture cannot be conceived without the other, that Troyon is supreme. In this respect he surpasses even Paul Potter, while the Dutch master is greatly his superior in the individualisation, and what may be called the dramatic characterisation, of cattle and domestic animals. A comparison of the two eminent painters in the same class of subject can be made in the galleries of Hertford House. Two of Troyon's masterpieces are the "Vallée de la Toucque," formerly in the Goldschmidt collection, and the "Boeufs se rendant au Labour" (1855), in the Louvre.

très curieux coucher de soleil derrière un arbre chêne annéaux dans l'eau à droite chênes
 No. 344. Watering Cattle. *a gauche un trou* Gallery XV.

3 ft. 11 $\frac{3}{4}$ in. h. by 5 ft. 3 $\frac{1}{4}$ in. w. *au milieu un chien dedans dans l'eau*
assez rare.

(1) No. 359. Cattle in Stormy Weather. *de l'eau 1869. no 19* " "

1 ft. 3 $\frac{3}{8}$ in. h. by 1 ft. 10 $\frac{1}{2}$ in. w. *40 x 58 7.400 + à Hertford*
vache blanche et jaune, au fond falaises, au premier plan vache
couchée de dos. au fond vache mal dessinée de face, kempis tombe

TURNER (JOSEPH MALLORD WILLIAM), R.A.

British School. Born on the 23rd April, 1775, in Maiden Lane, Covent Garden. Died at Chelsea on the 19th December, 1851. Turner was the friend and fellow-student of Girtin, the water colour painter, and owed much to the example of John Robert Cozens. He profited greatly by the opportunities afforded for copying a collection of drawings in the possession of Dr. Munro, of the Adelphi. Turner entered as a student of the Royal Academy in 1789, he was elected an A.R.A. in 1799, and in 1802 became a full R.A. In this year he visited France and Switzerland. In 1807 he began to publish his "Liber Studiorum," a

(2) *une réplique, pour le d'œuvre de Noyardts van den Ham*
Amsterdam - Bois 27 x 35 - 20.000 frs à Broussod
(avait été vendue vers 1885 par eux à l'amateur) diffèrent: 2
vaches au 2 plan au loin et sans le hamer au 1 plan à gauche et 1 mort

series of designs in mezzotint and etching, done in emulation of Claude Lorrain's "Liber Veritatis," though not with the object, fulfilled by the last-named series, of authenticating pictures already painted. In 1812 Turner built himself a house, 47, Queen Anne Street, in which he had a gallery where for many years he exhibited a selection of his pictures. He visited Italy three times: in 1819, in 1829, and again about 1840. He died unmarried under an assumed name in an obscure lodging at Chelsea, and was buried by the side of Sir Joshua Reynolds, in the crypt of St. Paul's Cathedral. His large fortune, both in pictures and funded property, he bequeathed to his country: the finished pictures being given to the nation, on condition that the Government should provide suitable accommodation for them within ten years; the funded property going towards the establishment of an institution for the benefit of decayed artists. Ruskin divides Turner's career, irrespective of his student's days, into five periods. The first comprises, according to him, the years between 1800 and 1810; the second those between 1810 and 1820; the third those between 1820 and 1830; the fourth those between 1830 and 1840; the fifth and last period those between 1840 and 1850. For general purposes, however, the career may be divided into three great styles. The first period is one of careful notation of natural fact, of sombre grandeur, of dignity and reserve. The second period shows the master interpreting, still with well-restrained emotion, the beauties of his native country, as well as of Switzerland and Italy, indulging on occasion in the highest finish, and greatly developing his power and variety as a colourist. To this phase of his art belongs the brilliant yet mistaken imitation, or emulation, of Claude Lorrain, in such works as the "Dido building Carthage," and other similar canvases in the National Gallery. We find him in the third and greatest period rising to heights hardly attained by any other landscape painter, and standing alone in the lyrical interpretation of nature, in the conception and realisation of dream-visions as sad and awe-inspiring as they are radiantly beautiful. It is not safe to judge this period of Turner's career exclusively from the oil paintings, as even the greatest of these have been to a certain extent impaired by a process of disintegration resulting from the hazardous experiments of his technique. The finest of the water-colours alone give an adequate notion of what he attempted and achieved in this the greatest phase of his wonderful career.

No. 651. *Woodcock Shooting; with the Portrait of Sir H. Pilkington* Gallery XXII. (1813).

11 in. *h.* by 1 ft. 3½ in. *w.*

This and the three following drawings belong to the earlier middle period.

- No. **654.** Scarborough Castle: Boys Crab-fishing Gallery XXII.
 (1809). *Exposé à la royale Académie en 1811 - vente Sick-*
 11 in. h. by 1 ft. 3½ in. w. nell - 1863 - £: 798
- No. **661.** Mowbray Lodge, Ripon, Yorkshire. " "
 10¾ in. h. by 1 ft. 3½ in. w.
- No. **664.** Grouse Shooting; with the Portrait of " "
 the Artist. (The dogs by Stubbs, R.A.) "
 10¾ in. h. by 1 ft. 3½ in. w.

UMBRIAN SCHOOL (LATE 15TH OR EARLY 16TH CENTURY).

- No. **540.** *The Virgin* (fragment of an "Annunciation").—Fresco.
 Gallery III.

This fragment is by a Perugian artist of the last years of the XV. or first of the XVI Century, influenced, apparently, both by Perugino and Pinturicchio.

VELAZQUEZ (DIEGO VELAZQUEZ DE SILVA, KNOWN AS VELAZQUEZ).

Spanish School. Born at Seville and baptized there on the 6th June, 1599. Died at Madrid on the 7th August, 1660. Pupil of Francisco Herrera, the Elder, at Seville, and then of Francisco Pacheco in the same city; further developed under the influence of Il Greco's pupil Luis Tristan, and, as it is said, also of Ribera. The latter master had, however, left Spain in his youth, and in the early time of his younger contemporary his pictures could not have been common at Seville. Velazquez, who had married Pacheco's daughter Juana, paid a visit in 1622 to Madrid. He was invited to return to the capital by the Count-Duke of Oliváres, and by him presented to Philip IV., then a young man of something less than his own age. The king very soon afterwards appointed him Court Painter. In 1629 Velazquez paid his first visit to Italy, spending a year in Rome and some time in Naples. His style was developed, but not in any sense radically altered, by the contemplation and study of the great Italian masters. A second journey to Italy was undertaken in 1648, and it is to this period that belongs the wonderful portrait of Pope Innocent X. now in the Panfilii-Doria Palace at Rome, and studies for which exist in the Hermitage

at St. Petersburg and at Apsley House. On his return the King created him *Aposentador Mayor* or quarter-master, and decorated him with the cross of Sant' Iago. In execution of the duties belonging to this onerous office, he followed the King to Irun in 1660, on the occasion of the marriage of Louis XIV. with Philip's daughter, the Infanta Maria Theresa, and it is in consequence of his exertions on this occasion that he was seized with the sickness which, on his return to Madrid, proved mortal. In a Gobelin tapestry, designed by Lebrun, with a representation of the marriage ceremony, and showing the two monarchs with their courtiers grouped opposite each other, Velazquez is depicted in the suite of Philip. The first phase of the great Spanish master's art is one of naïve and unaspiring realism. It is represented by the "Aguador" and another similar work at Apsley House, and by canvases in the Prado, the National Gallery, the Hermitage, and the collection of Sir Francis Cook. The masterpiece of the second manner, which may be taken to end with the second Italian journey, is "Las Lanzas" or "The Surrender of Breda," in the Prado Gallery; and to this time belong also the magnificent equestrian portraits of Philip IV., Don Baltasar Carlos, and the Conde-Duque de Olivares, in the same place. The last and greatest manner is illustrated by such world-famous pieces as "Las Meninas" ("The Maids of Honour"), "Las Hilanderas" ("The Carpet Manufactory of Santa Isabel de Madrid"), the "Æsop," and the "Menippus." Velazquez, if not the greatest genius or the most various artist of all time, is the greatest master of the brush that the world has seen. In inventiveness and authority of design in modes the most unconventional and the most personal to the artist; in force, directness, and concision of representation; in supreme certainty and accomplishment of execution, he is without a rival. His prosaic surroundings, and his mode of life at a Court in which a freezing etiquette reigned supreme, compelled him to confine his art within certain rigidly fixed boundaries. Even in portraiture he was absolutely reserved and objective, and only on some few exceptional occasions coloured his wonderful presentations with full human warmth and vivacity. To the regions of the imagination in which the greatest of the Italian masters dwelt, to the highest phases of sacred art, in which they had shown themselves supreme, Velazquez but seldom aspired, and never with complete success. The Museum of the Prado at Madrid contains all the most important masterpieces of Velazquez, and it is there alone that his art can be completely studied and understood. The Imperial Gallery at Vienna, the National Gallery, the Wallace Collection, the Dresden Gallery, the Louvre, the Munich Gallery, the Berlin Gallery, the Staedel Institut at Frankfurt, the Pitti Palace, the Museum of the Capitol, the Estense Gallery at Modena,

and the Hermitage of St. Petersburg possess examples from his brush. Among the relatively few great works by Velazquez to be found in private collections may be mentioned the "Innocent X." in the Doria Palace at Rome, the "Portrait of an Unknown Gentleman" at Apsley House, the "Philip IV." and "Conde Duque de Oliváres" at Dorchester House, the "Venus with the Mirror" in the Morritt Collection at Rokeby Park, the "Femme à l'Eventail" here, and the "Lady in the Mantilla," in the Duke of Devonshire's Collection at Devonshire House.

No. 4. *Portrait of Don Baltasar Carlos, Infante of Spain.* (Ascribed to Velazquez.)

Gallery XVI.

4 ft. 10 in. *h.* by 3 ft. 5½ in. *w.*

This picture is a slightly larger repetition of the painting by Velazquez, No. 616 in the Imperial Gallery at Vienna. It is probably by Juan Bautista del Mazo, the pupil and son-in-law of the master.

No. 6. *Don Baltasar Carlos in the Riding School.*

" "

4 ft. 3½ in. *h.* by 3 ft. 4 in. *w.*

A somewhat similar but rather more elaborate design by Velazquez—materially different, however, in the figures and the working out—is in the collection of the Duke of Westminster at Grosvenor House.

No. 12. *Don Baltasar Carlos in Infancy.*

" "

3 ft. 10 in. *h.* by 3 ft. 1½ in. *w.*

This portrait closely resembles that of the same baby prince in the picture by Velazquez, "Don Baltasar Carlos with his Dwarf," formerly in the gallery of the Earl of Carlisle at Castle Howard.

No. 70. *A Boar Hunt.* (Ascribed to Velazquez.)

" "

2 ft. 2¾ in. *h.* by 3 ft. 7 in. *w.*

This does not appear to be, as has been assumed, a study for the "Boar Hunt" No. 197 in the National Gallery. It represents the same space in the forest region enclosed for the royal sport, but shows a much less animated composition, of which only the left half and the landscape agree precisely with that of the National Gallery picture. The hand, practised as it is, cannot be that of the

master himself, as we see it in the much injured but authentic canvas of the National Gallery. Moreover the picture in the Wallace Collection suggests rather a reduced and simplified replica than a spontaneous sketch for a larger work.

No. 88. *Portrait of a Spanish Lady* ("La Femme à l'Éventail").

Gallery XVI.

3 ft. $\frac{1}{2}$ in. *h.* by 2 ft. 3 in. *w.*

One of the very few extant portraits by Velazquez presenting a lady of the class outside the restricted circle of the Spanish Court. The same lady is presented in the wonderful sketch "The Lady in the Mantilla," in the collection of the Duke of Devonshire. That piece, though materially different in design and shape, may well have been a preliminary study from the life for the less living and momentary but more strongly and subtly characterised portrait in the Wallace Collection.

No. 100. *Portrait of the Infanta Margarita Maria.* (Ascribed to Velazquez.)

2 ft. $3\frac{1}{2}$ in. *h.* by 1 ft. $9\frac{1}{2}$ in. *w.*

One of numerous repetitions. The type most nearly approached here is that of the full lengths in the Imperial Gallery of Vienna and the Staedel Institut at Frankfurt-am-Main.

No. 106. *Equestrian Portrait of Philip IV.,*
after Velazquez.

„ XVII.

2 ft. 2 in. *h.* by 1 ft. $10\frac{3}{4}$ in. *w.*

The copy, on a much reduced scale, by a contemporary painter, of the life-size equestrian portrait No. 1066 in the Gallery of the Prado.

No. 109. *Equestrian Portrait of the Count-Duke of Olivares,* after Velazquez.

„ „

The copy (as above) of the life-size equestrian portrait No. 1069 in the Gallery of the Prado.

Adriaen van de Velde. - La fuite de Jacob -

Collection comtesse de Serrue -

Cabinet Veendert de Newville

Collection Van Alphen d'Amsterdam

Vente ^{no} 1844 - **VELDE**. acheté 24.000 par Lord Teesk

" Vente 1844. 49.500. Von Buzer. Trésor d'art p. 209

Exposition "Fresco d'art **VELDE** (ADRIAEN VAN DE). a Manchester 1857
a Lord Hertford -

Dutch School. Born at Amsterdam in 1635 or 1636 ; died there on the 21st January, 1672. Pupil of his father, the marine painter, William van de Velde, the Elder, at Amsterdam, and afterwards of Jan Wynants and Philips Wouwerman at Haarlem. Further developed under the influence of Paul Potter. Adriaen van de Velde practised his art chiefly at Amsterdam. He was, notwithstanding a certain element of coldness and over-deliberation in his execution, one of the most accomplished painters of landscape, cattle, and figures that Holland produced during the great period of the 17th century. In small pieces his art is of the subtlest in the suggestion of atmospheric gradations ; in vast canvases such as those in the Wallace Collection and the FitzWilliam Museum at Cambridge, he appears relatively frigid and hard. Adriaen van de Velde painted figures in the pictures of Jacob van Ruysdael, Hobbema, Van der Heyden, Hackaert, and others.

(1) No. 80. The Departure of Jacob into Egypt. Gallery XVI.

4 ft. 4½ in. h. by 5 ft. 10½ in. w. ^{no 1842} Vente Cardinal Teesk. 1844. 49.500 frs.

proient de la Collection Comtesse de Serrue; au Musée de Neuchamp Cabinet Veendert de Newville.
puis dans la Collection Comtesse de Serrue van Alphen puis
en 1841 dans une vente de Jacob van de Velde par le Cardinal Feux d'Adieu. 24.000 frs. XIV.

No. 199. Noonday Rest.

1 ft. h. by 1 ft. 4 in. w.

VELDE (WILLEM VAN DE), the Younger.

Dutch School. Born at Amsterdam in 1633. Died at Greenwich on the 6th April, 1707. Pupil of his father, Willem van de Velde, the Elder, and of Simon de Vlieger. The younger of these marine painters was up to 1677, and again temporarily in 1686, at Amsterdam. After 1677 both father and son were established in England in the service of the English Crown ; to each of them being granted a pension of £100 per annum—to the father "for taking and making draughts of sea-fights," to the son for "putting the said draughts into colours." Both lived at Greenwich, the father dying there in 1693, the son in 1707. The father executed a great number of pen-and-ink drawings, of which some are in the Ryks-Museum at Amsterdam ; but no painting has hitherto been recognised with certainty as his. The younger Van de Velde, though he does not equal Van de

Cappelle in breadth and delicacy of aerial effect or in poetic charm, is incomparable in the accuracy of his draughtsmanship and the authority of his composition, and very happy too, notwithstanding a characteristic hardness, in the notation of atmospheric conditions, and especially in the rendering of masses of white sunlit cloud hanging heavy in skies of pale blue.

- No. **77.** *A Naval Engagement.* Gallery XVI.
2 ft. 9½ in. h. by 3 ft. 6½ in. w.
- No. **137.** *Shipping in a Calm* ("Le Coup de Canon"). „ XVII.
5 ft. 6 in. h. by 7 ft. 7 in. w.
- No. **143.** *A Coast Scene with Fishing Boats.* „ XIV.
1 ft. ¾ in. h. by 1 ft. 2¼ in. w.
- No. **145.** *Ships in a Calm.* „ „
1 ft. ½ in. h. by 1 ft. 2 in. w.
- No. **194.** *The Embarkation of William, Prince of Orange.* „ „
1 ft. 7 in. h. by 1 ft. 10¼ in. w.
- No. **215.** *Ships in a Breeze.* „ XIII.
1 ft. 4 in. h. by 1 ft. 9¼ in. w.
- No. **221.** *A Coast Scene with Shipping.* „ „
1 ft. 2¾ in. h. by 1 ft. 7¼ in. w.
- No. **246.** *Landing from Ships of War.* „ „
1 ft. 11¾ in. h. by 2 ft. 5¼ in. w.

VENETIAN SCHOOL (EARLY 16TH CENTURY).

- No. **19.** *Venus disarming Cupid.* Gallery XVI.
3 ft. 7¼ in. h. by 3 ft. w.

Formerly in the Orleans Gallery as a Giorgione, and then engraved by De Longueil and L. M. Halbou. Again sold in 1834 with the collection of Charles O'Neil, Esq., under the same name, for the price of 90 guineas.

This picture has hitherto been classed in the Wallace Collection as by Giorgione. It stands midway in style between that master and Titian in his Giorgionesque phase; but with all the beauty of the characteristically Venetian colour and the noble simplicity of design, it is too weak in construction and, especially in the landscape, too empty in execution, to be by either the one or the other of these great masters. The Venus, the Cupid, and the landscape-background approximate more closely in type to the productions of Titian in his early style than to the best authenticated works of Giorgione.

VERBOECKHOVEN (EUGÈNE-JOSEPH).

Belgian School. Born at Warneton, in West Flanders, on the 8th June, 1799. Died at Brussels on the 19th January, 1881. Pupil of his father, Barthélemy Verboeckhoven. Painted chiefly sheep and cattle, but also on occasion other animals, and landscapes.

No. **622**. *Sheep and Cows*.

Gallery X.

1 ft. 4 in. *h.* by 1 ft. 9 $\frac{3}{4}$ in. *w.*

VERNET (CLAUDE-JOSEPH).

French School. Born at Avignon on the 14th August, 1714. Died in Paris, at his studio in the Louvre, on the 3rd December, 1789. Pupil of his father, Antoine Vernet, and of the Roman painter, Bernardino Fergioni. Joseph Vernet set out at the age of 18 for Italy, and then seeing the sea for the first time experienced a profound artistic emotion, which revealed to him his true vocation in painting. At Rome he studied the ruins and landscapes in the environs of the Eternal City, as well as the costumes of the higher and lower class and the people. Soon the "Tempests," the "Calms," the "Moonlight Scenes," which were the outcome of these studies became the fashion in Rome. He was recalled to France after an absence of 20 years, and arrived in Paris in 1753. He was received at the Académie Royale on the 23rd August of that same year. Shortly afterwards the King gave him the

order to paint the celebrated series of marine pictures, "Les Ports de France," which occupied him during a period of nine years. The principal canvases of this series are now in the Louvre.

No. 135. *Rocky Coast, with Shipping in a Storm.* Gallery XVII.

2 ft. 9 $\frac{3}{4}$ in. *h.* by 4 ft. 5 $\frac{1}{2}$ in. *w.*

A "Coast Scene," by Joseph Vernet, very similar in design but of colossal dimensions, is at Petworth House in Sussex.

No. 480. *A River Scene.* „ XX.

2 ft. $\frac{1}{8}$ in. *h.* by 3 ft. 1 $\frac{1}{2}$ in. *w.*

VERNET (EMILE-JEAN-HORACE, called Horace Vernet).

French School. Son of Carle and grandson of Joseph Vernet. Born in Paris, at his father's studio in the Louvre, in 1789; died in the same city on the 17th January, 1863. Horace Vernet's career was one of extraordinary brilliancy and material success, both artistically and socially. He had at first identified himself with the Bonapartist régime and the spirit of the Revolution, but afterwards became the special protégé of the Orleans branch of the French Royal Family. In 1828 he was appointed Director of the Académie de France at Rome, and remained there until 1834. He then paid a visit to Algeria. Versailles having, by decree of Louis-Philippe, been converted in 1833 into an historical museum, that monarch confided to Horace Vernet many gigantic tasks, including the execution of vast canvases representing the battles of Jena, Friedland, and Wagram. He next proceeded, by invitation of the Czar, to Russia, and then, returning to France, was in 1837 sent officially to Algiers to obtain material for illustrating the series of battles which culminated in the taking of Constantine. The "Prise de la Smala" (1844) of the Versailles Gallery, one of the most colossal canvases ever carried out by a single painter, was among the pictures produced as the result of this visit. Biblical scenes, of which there are examples in this collection, were treated by Vernet in the modern spirit and in the modern Arab costume, a practice which he defended before the Academy with the aid of evidence gathered during his residence in the East and in Africa. During the last

period of his career Vernet began to feel himself at a disadvantage in the competition with his younger and more gifted contemporaries. In these years he painted, among other things, scenes of the Crimean War, including the "Battle of the Alma." Horace Vernet was, as a painter, capable, various, and indefatigable, but never inspired with the lyrical enthusiasm of the Romanticists or with the passion for truth that distinguished the realists of the higher type who grew up in the later years of his career. His chief rewards were reaped during his life-time. Posterity has only partially ratified the verdict of his contemporaries. The Museum of Versailles contains Horace Vernet's vastest and most important works. Of the smaller compositions, the Wallace Collection has the most complete and varied series.

- | | |
|----------------------------------------------------------------------------|--------------|
| No. 277. <i>A Roman Herdsman Driving Cattle.</i> | Gallery XV.. |
| 2 ft. 10 in. <i>h.</i> by 4 ft. 3½ in. <i>w.</i> | |
| No. 280. <i>The Arab Tale Teller.</i> | " " |
| 3 ft. 2¾ in. <i>h.</i> by 4 ft. 5½ in. <i>w.</i> | |
| No. 336. <i>An Eastern Trader.</i> | " " |
| 10¼ in. <i>h.</i> by 8 in. <i>w.</i> | |
| No. 346. <i>Judah and Tamar.</i> | " " |
| 4 ft. 2½ in. <i>h.</i> by 3 ft. 2 in. <i>w.</i> | |
| No. 349. <i>Joseph's Coat.</i> | " " |
| 4 ft. 6 in. <i>h.</i> by 3 ft. 3½ in. <i>w.</i> | |
| No. 367. <i>A Sentinel.</i> | " " |
| 2 ft. 1¼ in. <i>h.</i> by 1 ft. 9 in. <i>w.</i> | |
| No. 368. <i>A Moorish Chief.</i> | " " |
| 2 ft. 1 in. <i>h.</i> by 1 ft. 9 in. <i>w.</i> | |
| No. 570. <i>Soldiers Playing at Cards.</i> | " IX.. |
| 1 ft. 1¾ in. <i>h.</i> by 1 ft. 4 in. <i>w.</i> | |
| No. 572. <i>The Emperor Napoleon I. Reviewing Troops at the Tuileries.</i> | " " |
| 2 ft. ½ in. <i>h.</i> by 3 ft. ¾ in. <i>w.</i> | |

No. 575. <i>The Apotheosis of Napoleon.</i>	Gallery IX.
No. 577. <i>The Brigand Betrayed.</i> 1 ft. 9 in. <i>h.</i> by 2 ft. 1½ in. <i>w.</i>	" "
No. 582. <i>The Veteran at Home.</i> 1 ft. 5½ in. <i>h.</i> by 1 ft. 2½ in. <i>w.</i>	" "
No. 584. <i>Arabs Travelling in the Desert.</i> 1 ft. 6½ in. <i>h.</i> by 1 ft. 10½ in. <i>w.</i>	" "
No. 585. <i>The Lion Hunt.</i> 1 ft. 9½ in. <i>h.</i> by 2 ft. 7½ in. <i>w.</i>	" "
No. 593. <i>A Bashi Bazouk.</i> <i>n° 14. 8^{te} de neuve de Senudoff X. 1863</i> 1 ft. 9½ in. <i>h.</i> by 1 ft. 6 in. <i>w.</i> <i>O. 55-0, 46 - 12. 400⁺ a Hertford</i>	
No. 598. <i>Peace and War.</i> 1 ft. 9½ in. <i>h.</i> by 1 ft. 6 in. <i>w.</i>	" "
No. 606. <i>Allan McAulay (?)</i> 2 ft. 1 in. <i>h.</i> by 1 ft. 8½ in. <i>w.</i>	" "
No. 607. <i>The Dog of the Regiment Wounded.</i> 1 ft. 8¾ in. <i>h.</i> by 2 ft. ¾ in. <i>w.</i>	" "
No. 608. <i>The Sportsman.</i> 1 ft. 6 in. <i>h.</i> by 1 ft. 11¼ in. <i>w.</i>	" "
No. 610. <i>A Lady Hawking.</i>	" "
No. 613. <i>The Dead Trumpeter.</i> 1 ft. 8½ in. <i>h.</i> by 2 ft. 1 in. <i>w.</i>	" "
No. 614. <i>The Quarry.</i> 1 ft. 6 in. <i>h.</i> by 1 ft. 11¼ in. <i>w.</i>	" "
No. 619. <i>The Duke of Orleans Entering Constantine.</i> 10 in. <i>h.</i> by 7½ in. <i>w.</i>	" "

- No. **719.** *A Charge of Cuirassiers.*—Water-colour. Gallery XXI.
9 in. *h.* by 1 ft. $\frac{3}{8}$ in. *w.*
- No. **724.** *Heron Shooting.*—Water-colour. " "
 $7\frac{5}{8}$ in. *h.* by $10\frac{1}{8}$ in. *w.*
- No. **728.** *On the March.*—Water-colour. " "
 $7\frac{1}{2}$ in. *h.* by 5 in. *w.*
- No. **729.** *The Soldier's Grave.*—Water-colour. " "
 $4\frac{1}{2}$ in. *h.* by $3\frac{3}{4}$ in. *w.*
- No. **740.** *A Sportsman.*—Water-colour. " "
 $3\frac{1}{2}$ in. *h.* by $4\frac{7}{8}$ in. *w.*
- No. **741.** *A Drummer.*—Water-colour. " "
3 in. *h.* by 2 in. *w.*
- No. **743.** *Soldiers Firing.*—Water-colour. " "
 $2\frac{7}{8}$ in. *h.* by 2 in. *w.*

VERONESE SCHOOL (15TH CENTURY).

- No. **536.** *The Annunciation.* Gallery III.

VOS (CORNELIS DE).

Flemish School. Born at Hulst about 1585. Died at Antwerp on the 9th May 1651. Pupil of David Remeus. Cornelis de Vos practised chiefly at Antwerp, where he was received into the Guild of Painters in 1608. He acquired great reputation as a portrait painter, even by the side of Rubens and Van Dyck. Although, like all the Flemish artists of the same epoch, he came within the circle of influence of the former great master, he maintained more of independence than any other contemporary Fleming, showing to the end that his art was rooted in that of the preceding century. His portraiture is strong, sober, concentrated, objective, and withal full of vitality and character, while that of Rubens is demonstrative, passionate, and unconsciously subjective. We must not, however, in the works of Von

look for the pictorial splendour or the decorative attractiveness of the chief of the school. The most characteristic canvases of De Vos are to be found in the public galleries of Brussels, Antwerp, Munich, Brunswick, Berlin, St. Petersburg, and Frankfort-on-the-Main. He is at present unrepresented in the National Gallery.

No. 18. *Portrait of a Flemish Gentleman.* Gallery XVI.
3 ft. 11 in. *h.* by 3 ft. *w.*

No. 22. *Portrait of a Flemish Lady.* " "
4 ft. *h.* by 3 ft. *w.*

WATTEAU (ANTOINE).

French School. Born at Valenciennes in 1684. Died at Nogent, near Vincennes, on the 18th July, 1721. Pupil first of an obscure painter at Valenciennes, then of Métayer, and afterwards of Claude Gillot. Watteau, on leaving Métayer, entered the service of a manufacturer of coarse daubs destined for the provinces and for exportation. His particular task was to constantly repeat a "Saint Nicolas," which he got to know by heart. He next entered the studio of Claude Gillot, a painter, designer, and draughtsman of a sprightly and original fancy, and himself an innovator. It was the example of this artist which directed his attention to the scenes of the Italian comedy and to schemes of fanciful and brilliant decoration. According to Caylus, Gillot and Watteau parted on bad terms. Watteau found a new home with Claude Audran, the Keeper of the Luxembourg, and one of the first decorative draughtsmen of his day. There he had great opportunities for the study of Rubens, whose art, dissimilar as it was to his in its essence, exercised a great and enduring influence on that of the Valenciennes painter. The beautiful gardens of the Luxembourg, less formal than those of the other royal palaces, left a deep impress on Watteau's landscape art. His two earliest extant paintings are supposed to be the "Départ de Troupe" (or "Recrue Allant Joindre le Régiment") and the "Halte d'Armée." These were the first of a series of military pictures on a small scale. Nevertheless, such genre pieces, based entirely on Flemish models, as the "Boors Rejoicing" (or "La Vraie Gaiété") in the collection of Sir Charles Tennant, and the "Laveuse de Vaisselle" in the Municipal Gallery at Strassburg, may well belong to a still earlier period. On his return from a journey to Valenciennes the artist took up his abode with Sirois, the dealer. In 1712 he came into contact with Crozat, and enjoyed unrivalled

opportunities for the study of his great collection of paintings and drawings by old masters. It was then that Watteau, made acquainted with the Venetian masters of the sixteenth century, and with their example before him, completely developed the finer and more poetic side of his art. If in his colour-schemes and the general arrangement of his pictures he owes much to Paolo Veronese, his mode of conception shows a natural affinity to that of Giorgione and the painters of his immediate group. There are to be detected throughout his life-work, from this point onwards, traces of the direct influence of this collection of paintings and drawings upon his development. He became himself, in his studies from nature, executed very frequently in three chalks, the greatest and most expressive draughtsman of the eighteenth century. He was received by the Académie Royale on the 28th August, 1717, the work presented and accepted on that occasion being the famous "Embarquement pour Cythère," now in the Louvre, and of which a more finished and elaborate but less charming version exists in the Royal Palace at Berlin. Watteau, whose health had never been robust, developed at this period a restlessness and irritability peculiar to the phthisical temperament. He left Sirois and set up house with a new friend, the artist Nicolas Wleughels. On the 3rd September, 1720, he writes to his patron, M. de Julienne, with regard to the "Rendez-Vous de Chasse" in this collection, the canvas of which he finds himself compelled to enlarge on the right side. A little later on, in this same year, he passed over to England, hoping thus to remedy the disordered state of his affairs. The climate of London had, as it would appear, a disastrous effect on his already shattered constitution. Returning some time before the beginning of February, 1721 (see Lady Dilke: "French Painters of the 18th Century"), he took up his quarters with his faithful friend, Gersaint. It was then that as a pictorial exercise he painted that incomparably brilliant improvisation, the "Enseigne de Gersaint," which is now, in two separate sections, preserved in the Royal Palace at Berlin. Watteau, becoming more and more restless, left his kind host, and settled down in a lodging at Nogent, near Vincennes, procured for him by the Abbé Haranger, Canon of Saint Germain l'Auxerrois. Here he expired in the arms of his devoted friend, Gersaint, on the 18th July, 1721. One of the last pieces upon which he was engaged was a "Christ on the Cross surrounded by Angels." His little fortune of 9,000 livres was divided among his four dearest friends, M. de Julienne, l'Abbe Haranger, Henin, and Gersaint. A noble record of the artist's life-work was published in 1734, by M. de Julienne, in the shape of a colossal *Recueil* in two magnificent volumes under the title "L'Oeuvre d'Antoine Watteau, Peintre du Roi en son

Académie Royale de Peinture et Sculpture. Gravé d'après ses tableaux et dessins originaux tirés du Cabinet du Roi et des plus curieux de l'Europe. Par les soins de M. de Julienne." The engravers were Tardieu, B. Audran, C. N. Cochin, Thomassin, Thomassin fils, Laurent Cars, De Larmessin, Le Bas, Lépicié, Aveline, T. M. Liotard, and others. This work contains, in addition to a great series of well-known things, reproductions of a considerable number of paintings which have either perished, or have hitherto remained unrecognised. Watteau was not only the inventor and the head of the charming school of painters of *Fêtes Galantes* and the most exquisite colourist among the French artists of the eighteenth century. He was the true poet-painter whose temperament unconsciously coloured all that he produced, transfiguring by the magic of the imagination the elegant frivolities of his time and country into shadowy dreams of amorous dalliance, the very gaiety of which is tempered by an atmosphere of melancholy and remoteness. The most important collections of his works are to be found in the Museum and the Royal Palace of Berlin, and the Palaces in and near Potsdam; in the Louvre and the Musée Condé at Chantilly; in the Wallace Collection; in the Hermitage at St. Petersburg; in the Dresden Gallery; the Prado at Madrid; the Dulwich Gallery, the National Gallery of Scotland; and some private collections in France and England. Among these last may be cited those of M. Camille Groult, Baron Alphonse de Rothschild, Baron Edmond de Rothschild, and the Comtesse de Miranda (Madame Christine Nilsson), in Paris; those of the Earl of Northbrook, Mr. Alfred de Rothschild, Lord Leconfield, and Mr. Julius Wernher in London and elsewhere in England.

No. 377. *The Music Lesson* ("Pour nous prouver que cette belle"). Gallery XVIII.

7 in. h. by 9 in. w.

Engraved by L. Surugue in 1719. *vente Rogers - 1856 - £ 183*

No. 381. *Gilles and his Family* ("Sous un habit de Mezzetin" or "Le Concert de Famille"). *probablement celui qui fut vendu 28, 28 a la vente de Julienne en 1767 passé de la C^{te} de*
 10½ in. h. by 8 in. w. *voir Mandelsk dans celle de roi Louis Philippe et acquies a cette dernière vente*
 Engraved by Thomassin fils. A drawing in sanguine for the heads of the two women is in the Print Room of the British Museum (Malcolm Collection). *1854 - £: 735*

No. 387. *Harlequin and Columbine*. (Voulez-vous triompher des Belles"?). *O. 35-0; 25 "*

Engraved by Thomassin in 1725 *avec les vers qui commencent*
 1 ft. 1½ in. h. by 13 in. w. *"A Monsieur le Comte de Caylus ...*

14283—(W.C.)

Voulez vous triompher des belles!

Seulez leur des bagatelles,

Harley d'un bon facecheux ...

M

no 272. Ex p. Blv des Italiens - Paris - 1860 a R. Wallace sous le titre e'Amour Bardin -

No. 389. *The Champs Élysées* ("Les Champs-Élysées"). Gallery XVIII

1 ft. $\frac{1}{2}$ in. h. by 1 ft. $4\frac{1}{2}$ in. w.

Engraved by N. Tardieu.

No 391. *Les Amusements Champêtres*.

$\frac{1}{2}$ ft. $1\frac{1}{4}$ in. h. by 6 ft. 2 in. w.

Collections of Cardinal Fesch (1845), and Duc de Morny (1865). A similar but not identical piece by Watteau has been engraved by B. Audran.

No. 395. *The Fountain* ("La Cascade").

1 ft. $5\frac{1}{2}$ in. h. by 1 ft. $1\frac{1}{4}$ in. w.

Engraved by G. Scotin, and etched, on a smaller scale, by Mercier.

Nc. 410. *The Music Party* ("Les Charmes de la Vie").

2 ft. $1\frac{1}{2}$ in. h. by 3 ft. $\frac{1}{2}$ in. w.

Engraved by P. Aveline. A variation of this subject by Watteau, with a wholly different setting and background, is known as "Le Concert." This is in the Sans Souci Palace near Potsdam.

No. 416. *The Return from the Chase* ("Le Rendez-Vous de Chasse").

1.25×7.00 $\frac{1}{4}$ ft. 1 in. h. by 6 ft. $1\frac{3}{4}$ in. w.

Engraved by Aubert. Painted for Watteau's patron, M. de Jullienne, at the end of 1720, and thus one of the latest works of the artist. Collections of Cardinal Fesch (1845), and Duc de Morny (1865). *C^{te} Racine de Longueville*

No. 439. *A Lady at her Toilet* ("La Toilette").

1 ft. $5\frac{3}{4}$ in. h. by 1 ft. $2\frac{3}{4}$ in. w.

Another piece of the same type by Watteau is "La Toilette du Matin" in the collection of the Vicomtesse de Courval.

adj. £: 520 vente marquis de Madorin en 1869

Gallery XVIII

" "

" "

provenç C^{te} de Julienne 1761
vendu £: 250. vte Calandrel de glagny 1776
£: 320 - Ste d'Azincourt - payé ensuite
£: 945 en 1848

adj. avec son pendant: des
amusements champêtres "no 391
à la vente Morny - le rendez
vous .. monté seul à £: 1.000
acheté postérieurement 31.00.
£: 1.240

" XIX.

WEENIX (JAN BAPTIST, often, from his mode of signature, called Giovanni Battista Weenix).

Dutch School. Born at Amsterdam in 1621. Died at Ter Mey, near Utrecht in 1660. Pupil, first of Jan Micker, then of Abraham Blomaert at Utrecht, and of Claes Moeyaert at Amsterdam. He visited Italy, and resided in that country between 1642 and 1646, chiefly at Rome. Returning to Amsterdam, he remained there until 1649, after which he fixed his residence definitively at Utrecht and at Ter Mey in its neighbourhood. Jan Baptist Weenix, while dwelling in Italy, studied especially the sea-coast and the people, the result of his observation being the stately scenes, half conventional, half real, of which good examples are to be found in the Wallace Collection. He painted also, in his later years, dead game and fruit and flowers, though the subjects of this class, properly to be ascribed to him, and not to his son, are less numerous than was formerly imagined. An example of this type is No. 1611 in the Ryks-Museum at Amsterdam. A "Poultry Yard among Ruins," signed by him, is No. 1620 in the Dresden Gallery. In the Episcopal Palace at Würzburg is a "Piece with Dead Game" by Giovanni Battista. An admirable toilet scene from his brush, "A Lady at her Mirror," is in the Brussels Gallery.

No. **117.** *Coast Scene with Classic Ruins.* Gallery XVII.

2 ft. 8 $\frac{3}{4}$ in. *h.* by 3 ft. 6 in. *w.*

No. **146.** *Coast Scene with Buildings.* „ XIV.

11 in. *h.* by 9 in. *w.*

WEENIX (JAN).

Dutch School. Born at Amsterdam in 1640; died there on the 20th September, 1719. Pupil of his father, Jan Baptist Weenix, and fellow pupil of his cousin, Melchior de Hondecoeter. His father died when he was twenty years old, but even then the younger artist had so entirely assimilated his style that his early works are often confused with those of Giovanni Battista. Jan Weenix, though he was domiciled at Amsterdam, was from 1664 to 1668 at Utrecht, and from 1702 to 1712 at Bensberg, near Düsseldorf, in the employment of Johann Wilhelm, Elector of the Palatinate. He had not the energy or the dramatic force shown by Melchior de Hondecoeter in the representation of live birds and their habits, but surpassed him in the finish as in the harmony of his decorative arrangements of dead game and still-life. His colour is somewhat less hot than that of the master

just named. Jan Weenix preferred, as a rule, to represent dead game and birds, while Hondecoeter was at his best when he depicted the flutter and fury of the poultry yard in moments of exceptional excitement. The Wallace Collection contains an unsurpassed series of works by Jan Weenix. This is only approached by the series of twelve canvases in the Alte Pinakothek of Munich, which includes, however, his masterpiece the vast game-piece with a striking view, in the background, of the Château of Bensberg.

No. 59. <i>Flower Piece with Peacock.</i>	Gallery XVI.
5 ft. 10¼ in. h. by 5 ft. 5 in. w.	
No. 62. <i>White Cockatoo and other Birds.</i>	„ „
3 ft. 11¼ in. h. by 3 ft. 7 in. w.	
No. 67. <i>Red Macaw and other Birds.</i>	„ „
3 ft. 11½ in. h. by 3 ft. 7½ in. w.	
No. 87. <i>Dead Game with Sporting Dog.</i>	„ „
5 ft. 2¼ in. h. by 6 ft. 11 in. w.	
No. 91. <i>Dead Game.</i>	„ „
2 ft. 11 in. h. by 3 ft. 3 in. w.	
No. 98. <i>Dead Game and Small Birds.</i>	„ „
4 ft. 5½ in. h. by 5 ft. 7¼ in. w.	
No. 102. <i>Flowers and Fruit.</i>	„ XVII.
4 ft. 1 in. h. by 3 ft. 4¾ in. w.	
No. 103. <i>Dead Game.</i>	„ „
4 ft. h. by 3 ft. 5¾ in. w.	
No. 124. <i>Dead Swan and Peacock.</i>	„ „
5 ft. 8 in. h. by 3 ft. 11 in. w.	
No. 140. <i>Dead Peacock and Game.</i>	„ „
3 ft. 9¼ in. h. by 3 ft. 2 in. w.	
No. 141. <i>Dead Hare and Still Life.</i>	„ „
3 ft. 10¾ in. h. by 3 ft. 2¼ in. w.	
No. 142. <i>Dead Game with Sporting Dog.</i>	„ „
4 ft. 10 in. h. by 4 ft. 1¼ in. w.	

WERFF—WESTALL.

153

"nature morte et Equipement de chasse"

- No. 174. *Dead Hare and Still Life.* Cⁿ Muller Gallery XIV. *Cth Heuvenhuy*
 2 ft. 6½ in. h. by 2 ft. 1 in w. O. 89 - 1 m. *Vte Semdoff. Janvier 1863*
no 29 17,500 a Hertford
- No. 182. *Dead Hare and other Game.* "
 2 ft. 10½ in. h. by 2 ft. 3½ in. w.
- No. 233. *Dead Birds.* " XIII.
 2 ft. h. by 1 ft. 6¾ in. w.

WERFF (ADRIAEN VAN DER).

Dutch School. Born at Kralingen, near Rotterdam, on the 21st January, 1659. Died at Rotterdam on the 12th November, 1722. Pupil of Eglon van der Neer. Van der Werff had his domicile at Rotterdam, but after 1696 was very frequently at Düsseldorf, as Court Painter of Johann Wilhelm, Elector of the Palatinate. This prince conferred on him the honour of knighthood, and we find the painter, as a consequence, signing himself on occasion "Chevalier van Werff." The cold, porcelain-like colour and mechanical finish of this artist in the treatment of the nude are much less appreciated by modern connoisseurs than they were by his contemporaries. Still his general accomplishment, and the certainty of his execution, in a vicious and wholly conventional style, are not to be denied. Van der Werff enjoyed the greatest success during his life-time; his works being eagerly sought after and commanding very high prices. The most considerable collections of his paintings are in the Alte Pinakothek of Munich and the Dresden Gallery.

- No. 151. *Venus and Cupid.* *achete par Hertford. 20.000 fr* Gallery XIV. *à la vente*
 1 ft. 5½ in. h. by 1 ft. 1 in. w. *Khalil bey. 4 Avril 1868. no 105 -*
- No. 165. *Shepherd and Shepherdess.* " "
 1 ft. 6 in. h. by 1 ft. 3 in. w.

WESTALL (RICHARD), R.A.

British School. Born at Hertford in 1765. Died in 1836. Apprenticed first to an heraldic engraver, but afterwards (1786) a student at the Royal Academy. He at one time kept house with Sir Thomas Lawrence, who greatly influenced his art. Westall

was elected a Royal Academician in 1794. He painted historical, classical, and imaginative subjects, and illustrated Shakespeare, Milton, and the Bible.

No. 566. *Cymon and Iphigenia.*

Gallery IX.

7½ in. h. by 10 in. w.

This painting is the copy on a small scale of a well-known work by Sir Joshua Reynolds, in the picture-gallery at Buckingham Palace.

No. 757. *Venus and Sporting Cupids.*

„ I.

11½ in. h. by 1 ft. 3 in. w.

WILKIE (SIR DAVID), R.A.

British School. Born in the parish of Cults, Fifeshire, on the 18th November, 1785. Died on board the *Oriental* steamer, off Gibraltar, on the 1st June, 1841. He was placed in 1799 in the Trustees' Academy at Edinburgh, where he won the prize for the best painting of "Calisto in the Bath of Diana." He came to London in 1805 and became a student at the Royal Academy. His "Village Politicians," exhibited there in 1806, attracted general attention. To this earlier time belong some of his most popular genre pictures, such as "The Blind Fiddler," "Rent Day," "The Cut Finger." He was elected an Associate in 1809, and a Royal Academician in 1811. To the period between 1811 and 1825 belong "Blind Man's Buff," "The Letter of Introduction," "Distraint for Rent," "The Rabbit on the Wall," "The Penny Wedding," "The Reading of the Will," and "Chelsea Pensioners." In 1825 Wilkie made a tour through France, Germany, Italy, and Spain, and there made a careful study of the old masters, and especially of Correggio, Rembrandt, and Velazquez. He then broadened his style, and treated historical subjects and portraiture in preference to genre, one of his chief works in this second manner being the "John Knox Preaching," painted in 1832, and now in the National Gallery. Several life-size full-lengths, in which the effort to obtain breadth and mastery on this scale is painfully apparent, are in the collection at Apsley House. Wilkie cannot be said to have added to his fame by this forced development of his art, the result rather of ambition than of true inclination. The peculiarities of his technique, in the later period of his career, have caused an alarming deterioration in many of his paintings of that period. On the death of Sir Thomas Lawrence in 1830, Wilkie was appointed in his place Painter-in-Ordinary to the King, a post which he already filled in Scotland in succession to Sir Henry Raeburn. He was knighted

in 1836. In the autumn of 1840 he undertook a tour in the East, going from Constantinople to the Holy Land and Egypt. He expired on board the *Oriental* steamer, off Gibraltar, and his body was consigned with due honours to the deep. This scene has been commemorated by Turner in a famous picture "The Burial of Wilkie," now in the National Gallery. Wilkie's true province is humorous genre based on the closest and most sympathetic observation of types and manners, and happily preserving the individual in the type. His touch, when he confines himself to the scale best suited to it, combines sharpness and breadth with the highest finish.

No. 352. *Scotch Lassies Dressing.* *peint pour le* du Gallery XV. *de Bedford*

11½ in. h. by 1 ft. 2½ in. w. *exposé à la Royal Academie en 1824—*

Called by the artist "A Cottage Toilette Scene from the 'Gentle Shepherd.'" Painted in 1823 for Sir Robert Liston. *vente aux enchères de Bedford—1853—L. 543.*

No. 357. *A Sportsman Refreshing.*

10 in. h. by 11½ in. w.

Called by the artist "The Sportsman." Painted in 1824 for the Hon. General Phipps. *vente General Phipps—1859—L. 402*

WINTERHALTER (FRANÇOIS-XAVIER).

German School. Born at Baden-Baden in 1806. Died in 1873. He studied at Munich and Rome, and in 1834 established himself in Paris, where he became the Painter-in-Ordinary of Louis-Philippe, and afterwards of Napoleon III. Winterhalter in this development of his style became to all intents and purposes a French painter, and he would, perhaps, be classed more properly as belonging to the French than to the German School. He painted not a few portraits of Her Majesty the Queen, of the late Prince Consort, and other members of the Royal Family.

No. 669. *A Girl of Frascati.*—Water-colour. Gallery XXII.

9 in. h. by 7½ in. w.

WITTE (EMANUEL DE).

Dutch School. Born, probably at Alkmaar, in 1617. Died at Amsterdam in 1692. Pupil of Evert van Aelst at Delft. He practised his art at Alkmaar, Rotterdam, Delft, and finally, after 1656, at Amsterdam. De Witte is pre-eminent among the Dutch masters of the 17th century as the painter of church interiors peopled by sombre crowds of worshippers, and seen in a luminous half-gloom traversed with bands of bright light. His style in the treatment of these subjects is absolutely opposed to that of the somewhat earlier painters of the Flemish School, Steenwyck the Younger and Pieter Neeffs the Elder, who obtained their chief effects by accuracy of linear perspective, while De Witte realised his by broad and masterly chiaroscuro. In his treatment of colour and light and shade he shows some affinity to Pieter de Hooch.

No. 254. *Interior of a Protestant Church.*

Gallery XIII.

1 ft. 11½ in. *h.* by 1 ft. 5 in. *w.*

From the Roell-Hodshon sale at Amsterdam, in 1872, "Intérieur d'une Église Protestante." Price 27,000 gulden.

WOUWERMAN (PHILIPS).

Dutch School. Baptized at Haarlem, on the 24th May, 1619; died there on the 19th May, 1668. Pupil of his father, Paulus Joosten Wouwerman, of Frans Hals, Pieter Verbeeck, and Jan Wynants, perhaps also of Pieter de Laer. Philips Wouwerman practised almost exclusively at Haarlem. His art, which is technically of great subtlety and beauty, shows a curious mixture of delicate realism and close observation of nature on the one hand, of conventionality in the conception and arrangement of his figure-subjects on the other. The relation of these vivacious groups to the scenes which they fill with their restless movement is not always a natural and inevitable one, leading the onlooker unconsciously to accept the compositions as a whole, one and indivisible. Wouwerman excels particularly in rendering skies of tender blue in which heavy white cumuli hang suspended, and undulating hillocks of silver-grey sand tipped with pale light. The Hermitage at St. Petersburg, the Dresden Gallery, the Louvre, the National Gallery, and the Wallace Collection, among other public collections, contain fine groups of Philips Wouwerman's works. Among the private collections of England, that of the Duke of Wellington, at Apsley House, is one of the richest in this respect.

No. 65. *The Horse Fair.*

Gallery XVI.

2 ft. 1 in. *h.* by 2 ft. 10½ in. *w.*

Smith no 13. p. 206

*Un Wouwerman merveilleux - Marche aux chevaux - no 29 de
Baron de Mecklenbourg - 1854 - 80.000 + a Lord Hertford -*

No. 144. <i>Shoeing a Horse.</i>	Gallery XIV.
1 ft. 1½ in. <i>h.</i> by 1 ft. ¼ in. <i>w.</i>	
No. 187. <i>A Coast Scene with Figures.</i>	" "
9½ in. <i>h.</i> by 1 ft. 1 in. <i>w.</i>	
No. 193. <i>A Camp Scene.</i>	" "
1 ft. 3 in. <i>h.</i> by 1 ft. 7¾ in. <i>w.</i>	
No. 216. <i>A Coast Scene with Figures.</i>	" XIII.
1 ft. 3¾ in. <i>h.</i> by 1 ft. 1½ in. <i>w.</i>	
No. 218. <i>A Stream in Hilly Country.</i>	" "
2 ft. 2¼ in. <i>h.</i> by 1 ft. 10½ in. <i>w.</i>	
No. 226. <i>Afternoon Landscape, with a White Horse.</i>	" "
1 ft. 4½ in. <i>h.</i> by 1 ft. 8½ in. <i>w.</i>	

WYNANTS (JAN).

Dutch School. Born between 1615 and 1620 at Haarlem. Died probably at Amsterdam after 1682. Little is at present known of his life or artistic training. He married in 1660 at Amsterdam, and settled there. The dates on his pictures range from 1641 to 1679. Wynants would appear to have exercised considerable influence on the contemporary landscape painters whose art had its origin at Haarlem. The figures in his pictures were inserted for him by Philips Wouwerman while he resided at Haarlem, by Adriaen van de Velde and Lingelbach during his life at Amsterdam.

No. 160. <i>Landscape with Cattle.</i>	Gallery XIV.
2 ft. ¼ in. <i>h.</i> by 2 ft. 11 in. <i>w.</i>	
No. 190. <i>Landscape with a bare Tree.</i>	" "
1 ft. 6½ in. <i>h.</i> by 1 ft. 10¾ in. <i>w.</i>	
No. 249. <i>A Hilly Landscape.</i>	" XIII.
1 ft. 10 in. <i>h.</i> by 1 ft. 7¼ in. <i>w.</i>	
14283—(W.C.)	N

ZIEM (FELIX).

French School. Born at Beaune in 1822. Educated at the art school of Dijon. He is chiefly a painter of marine and architectural subjects in combination, but more especially of Venice and Constantinople. He revels in gorgeous combinations of blue waters, gay shipping, and splendid architecture, realising effects of a showy and brilliant if also of a somewhat superficial and scenic character, but failing to approach the greater modern painters—such as Turner and Bonington—who have taken Venice as their theme.

No. 366. *Venice.*

Gallery XV.

3 ft. 2 $\frac{3}{4}$ in. *h.* by 4 ft. 10 $\frac{3}{4}$ in. *w.*

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