

DESCRIPTIVE AND HISTORICAL  
CATALOGUE  
OF THE  
PICTURES  
IN  
THE NATIONAL GALLERY;

WITH  
**Biographical Notices of the Painters.**

BY  
RALPH N. WORNUM.

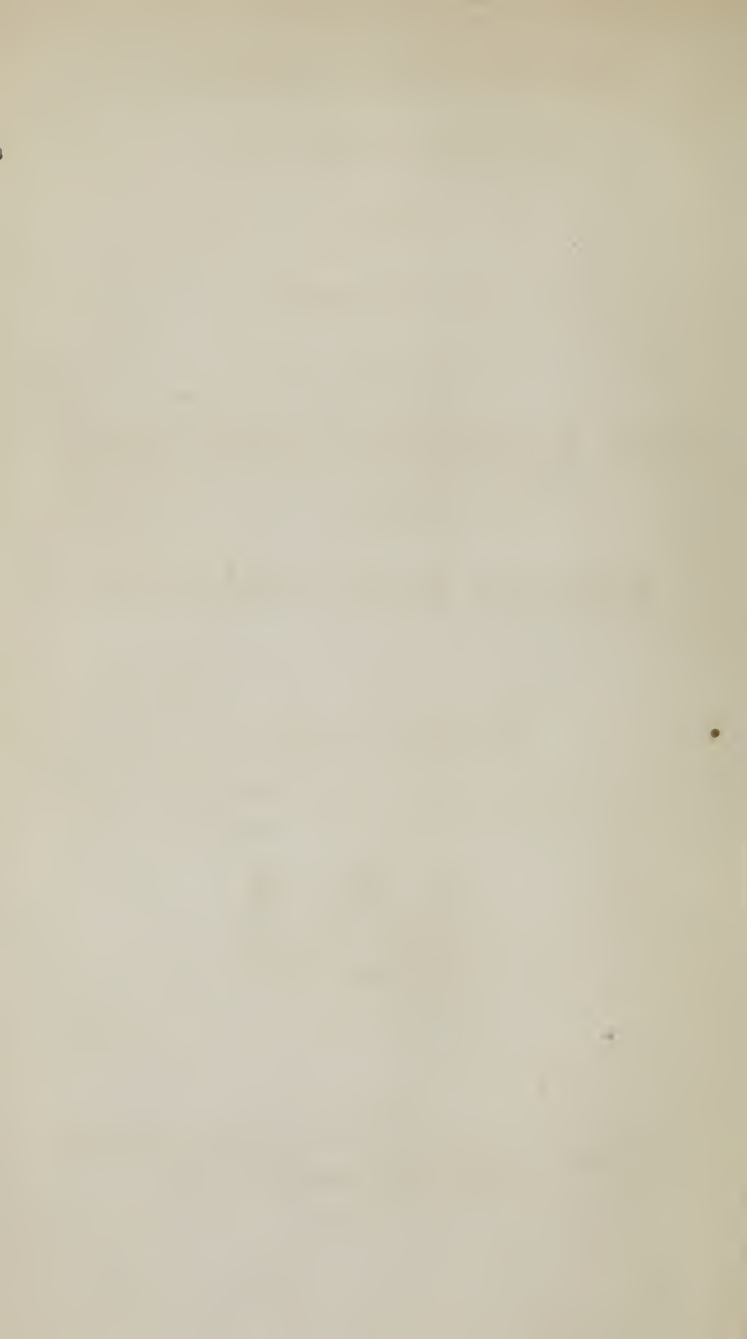
REVISED BY C. L. EASTLAKE, R.A.



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1847.

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## NOTICE.



IN using this catalogue in the Gallery, reference should be made from the painter's name on the frame of the picture to the corresponding name at the head of the page in the catalogue, where the order is alphabetical. When more than one designation occurs, as, for example, Sebastiano del Piombo, the name to be looked for in the catalogue may be found by referring to the number in the Index-list, page 8, corresponding with that on the picture-frame. The same list may be consulted, if the name of the master on the picture-frame should not be easily legible.

The plan of the catalogue is historical, as well as descriptive. Biographical notices of the several painters precede, in most cases, the descriptions of their works: the history, as far as known, of each picture is also given; together with its dimensions, the material on which it is executed, and other details, which may sometimes serve to identify it. Among the sources of information which have reference to the history of the art, the opinions of eminent critics on the merits of particular masters, and of remarkable works, have not been overlooked.


A certain degree of historical knowledge, as regards both the art itself and its criticism, is perhaps indispensable for the due appreciation of some works; the

merit of which, depending on the time and circumstances of their production, is in a great measure relative. The information thus offered, without superseding individual predilections, may sometimes assist in the formation of a correct judgment, which is the basis of a correct taste.

The present catalogue is thus designed, not merely as a book of reference for visitors in the Gallery, but also as a guide to the history of painting, as represented by the examples in the collection: it may be used likewise, so far as it extends, as a Biographical Dictionary of Painters.

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The Gallery is open to the public on Mondays, Tuesdays, Wednesdays, and Thursdays; and on Fridays and Saturdays to students only. It is open from *Ten* to *Five* from November 1 until April 30, inclusive; and from *Ten* to *Six* from May 1, inclusive, until the middle of September, when it is wholly closed until the latter part of October following.

# THE NATIONAL GALLERY.

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THE British National Gallery of Pictures was founded in 1824, during the administration of the Earl of Liverpool, by the purchase of the collection of the late John Julius Angerstein, Esq., which thus formed the nucleus of the present national collection.

The establishment of a National Gallery had long been desired, and His Majesty George IV. is said to have been the first\* to suggest the propriety of purchasing the Angerstein collection. Sir George Beaumont, also, and the late Lord Dover, then the Hon. George Agar Ellis, took an active part towards the accomplishment of this object. Lord Dover first brought the subject before Parliament in 1823;† and Sir George Beaumont was so desirous to see a National Gallery established, that he offered to give his own pictures to the nation as soon as the Government should allot a proper place for their reception.

The Angerstein collection, consisting of thirty-eight pictures,‡ was accordingly secured to the nation, and a

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\* Hansard, *Parliamentary Debates*, speech of Sir C. Long, April 2, 1824.

† Hansard, *Parliamentary Debates*, July 1, 1823; Cunningham, *Lives of the most Eminent British Painters, &c.*, Sir George Beaumont, vol. vi.

‡ The entire collection was not included in the Government purchase; a few pictures were excepted. See the *Catalogue of the Pictures of J. J. Angerstein, Esq., with Historical and Biographical Notices*, by John Young, fol. 1823, which contains etchings of all the pictures.

grant of Parliament of 60,000*l.*, proposed by Government, was voted April 2, 1824, to defray the charge of purchase and the expense incidental to the preservation and public exhibition of the collection for that year—57,000*l.* for the pictures, and 3000*l.* for the incidental expenses.\*

A National Gallery was thus established. It was opened to the public, in the house of Mr. Angerstein, in Pall Mall, May 10, 1824. In 1826 the collection was increased by the munificent donation of sixteen pictures from Sir George Beaumont, as well as by further purchases on the part of the Government. In 1831 it was enriched by the valuable collection (consisting of thirty-five pictures) which was bequeathed to the nation by the Rev. William Holwell Carr; and from that time to this, works have been constantly added to it, by donation, by bequest, and by Government purchase.

The principal donations and bequests besides those already mentioned, are: six pictures presented in 1836 by William IV.; seventeen bequeathed, in 1837, by Lieutenant-Col. John Harvey Ollney; fifteen bequeathed, in 1838, by Lord Farnborough; fourteen bequeathed, in 1846, by Richard Simmons, Esq.; and six presented at different times by the Governors of the British Institution. The "Corn Field," by John Constable, R. A., and "Serena rescued by Sir Calepine," by William Hilton, R. A., were purchased, by subscription, by the respective friends of the painters, from their executors, and presented by them to the National Gallery.

Of the 214 pictures which now constitute the national collection, 148 have been presented or bequeathed,† the

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\* Hansard, *Parliamentary Debates*, April 2, 1824; and the *Report from the Select Committee on National Monuments and Works of Art, with the Minutes of Evidence and Appendix*, 1841. Appendix.


† Complete lists of pictures purchased for, and of donations and bequests to the National Gallery, are given at the end of the Catalogue.

remaining 66\* have been purchased by Government, by grants of Parliament. The building in which the collection is at present deposited was erected, at the national expense, expressly for the purpose, after a design by William Wilkins, R.A., architect. It was commenced in 1832, and was opened to the public April 9, 1838.†

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\* It may not be uninteresting to the reader to compare the number of pictures in the National Gallery, with the number, according to the published catalogues, in the several principal national collections in Europe. In Rome, in the gallery of the Vatican, there are only 32 pictures; in that of the Capitol there are 225; at the academies of Bologna and of Venice, there are in each about 280; in the Städcl Institution, at Frankfort, there are about 380; at Naples, there are 700, exclusive of the ancient paintings from Pompeii and Herculaneum; in the Berlin Gallery, recently established, there are about 1200 pictures; in the new Pinacothek, at Munich, there are about 1270; in the gallery of the Belvedere, at Vienna, there are upwards of 1300; in the Imperial Gallery of Florence (Degl' Uffizj), there are upwards of 1200, and about 500 in the Pitti Palace. At Amsterdam, there are 386; at the Hague, in the Museum, there are 304, and 173 in the King's collection. The collection of Antwerp, contains between 300 and 400; but they are not yet catalogued. There are 1406 in the Louvre, exclusive of the Spanish pictures; in the Museo of the Prado, at Madrid, there are 1833; and the celebrated gallery of Dresden contains about 1850 pictures. At Versailles, there are about 3300 works of art, chiefly paintings, and almost exclusively illustrative of French history. The Borghese Gallery, at Rome, which is the best and largest private collection in Europe, contains, according to Melchiorri, about 1700 pictures. In the Grosvenor Gallery there are 143; in the collection of the Duke of Sutherland, 323; in the Bridgewater Gallery, belonging to the Earl of Ellesmere, there are 318. The largest private collection in England is that of Burleigh House, Northamptonshire, belonging to the Marquis of Exeter, in which there are upwards of 600 pictures.

† The number of visitors to the National Gallery has, with one or two exceptions, annually increased from the date of its opening up to the present time. It has already been visited in a single year by upwards of 500,000 persons.—*Report from Select Committee on National Monuments: Appendix.*



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## THE SCHOOLS OF PAINTING.

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THE word school has various significations with writers on art: in its general and widest sense it denotes all the painters of a given country, without special reference to time or subdivisions of style; as, the Italian School. In a more limited sense, it refers to the characteristic style which may distinguish the painters of a particular locality or period; as, the Bolognese School. In its strictest sense, it signifies the distinctive style of a particular master; as, the School of Raphael: whence it is also applied to the scholars or imitators of an individual, who are said to be *of the school* of such master.

In the following table, the word is used in its wider senses. With regard to the chronology there observed, it must be apparent, that it is impossible to fix with precision the commencement of any school. There are isolated facts of very remote dates, connected with the history of painting in many countries; but such facts cannot be assumed to indicate the existence of a class of painters having a more or less common and definite style. It is only when such a class exists that a school can be said to be established; and when there is evidence of the practice of painting in a more limited degree yet tending to such development, the school is said to have commenced.

*Tabular View of the Schools of Painting, as represented by the Pictures in the National Gallery.*

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TUSCAN OR FLORENTINE SCHOOL.

Established in the thirteenth century, in Florence, in Pisa, and in Siena.\* Distinguished chiefly for form.

—————

*Fifteenth Century.*

Leonardo Da Vinci, 1452—1519.

—————

*Sixteenth Century.*

Michelangelo, 1475—1564.

Baldassare Peruzzi, 1481—1536.

Andrea del Sarto, 1488—1530.

—————

*Seventeenth Century.*

Cristoforo Bronzino, 1577—1621.

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ROMAN SCHOOL.

Commencement in the thirteenth century, in Assisi, Perugia, Gubbio, and other cities of Umbria.† Distinguished for form and expression.

—————

*Fifteenth Century.*

Pietro Perugino, 1446—1524.

—————

*Sixteenth Century.*

Raphael, 1483—1520. Giulio Romano, 1492—1546.

Barocci, 1528—1612.

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\* The Sienese school may be considered to have a character of its own, but as it is represented, as yet, in the National Gallery, by Baldassare Peruzzi only, it is for the present comprehended in the Florentine school.

† The Umbrian school, like that of Siena, has a character of its own, but being scarcely represented in the Gallery, it is here comprehended in the Roman school.

*Seventeenth Century.*

Michelangelo da Caravaggio, 1569—1609.\*  
 N. Poussin, 1594—1665. Claude Lorrain, 1600—1682.  
 G. Poussin, 1613—1675.  
 Il Sassoferrato, 1605—1685.  
 Carlo Maratti, 1625—1713.

*Eighteenth Century.*

Paolo Pannini, 1691—1764.

## VENETIAN SCHOOL.

Established in the thirteenth century. Distinguished chiefly for colour.

*Fifteenth Century.*

Giovanni Bellini, 1426—1516.

*Sixteenth Century.*

Giorgione, 1477—1511. Titian, 1477—1576.  
 Sebastiano del Piombo, 1485—1547.  
 Jacopo Bassano, 1510—1592. Tintoretto, 1512—1594.  
 Paolo Veronese, 1528—1588.

*Seventeenth Century.*

Leandro Bassano, 1558—1623.  
 Alessandro Veronese, 1582—1648-50.  
 Padovanino, 1590—1650.

*Eighteenth Century.*

Canaletto, 1697—1768.

## BOLOGNESE SCHOOL.

Distinguished, in its later and chief period, for execution, or general technical excellence. Commencement in the fourteenth century.

*Fifteenth Century.*

Francia, about 1450—1518.

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\* According to the sense, before explained, in which the word school is here used, it must be apparent that individual painters may sometimes have but slender claims to the characteristic attributes of those chiefly constituting the school.

*Sixteenth Century.*

Lodovico Carracci, 1555—1619.

Agostino Carracci, 1559—1602.

Annibale Carracci, 1560—1609.

*Seventeenth Century.*

Domenichino, 1581—1641. Guido, 1575—1642.

Guercino, 1590—1666.

Pier Francesco Mola, 1612—1668.\*

## FERRARESE SCHOOL.

Established in the fifteenth century.

Mazzolini da Ferrara, 1481—1530.

Garofalo, 1481—1559. Ercole da Ferrara, 1491—1531.

## PARMESE (LOMBARD) SCHOOL.

The Parmese is one of several subdivisions† of the Lombard School, which is distinguished chiefly for *chiaroscuro*.‡ Established in the fifteenth century.

*Sixteenth Century.*

Correggio, 1494—1534. Parmigiano, 1503—1540.

## NEAPOLITAN SCHOOL.

Established in the fifteenth century.

*Seventeenth Century.*

Salvator Rosa, 1615—1673.

\* For a concise history and account of the above four Italian schools of painting, see the articles "Bolognese," "Roman," "Tuscan," and "Venetian" Schools of Painting, in the *Penny Cyclopædia* of the Society for the Diffusion of Useful Knowledge.

+ Lanzi, in his *History of Painting in Italy*, treats of five several schools of Lombardy—the Mantuan, the Modenese, the Parmese, the Cremonese, and the Milanese.—*Storia Pittorica dell'Italia*, vol. iv.

‡ *Chiaroscuro* (literally *light-dark*) means the mutual relation of bright and obscure masses; it is therefore not limited to light and shade, but comprehends also light and dark colours.

## FLEMISH SCHOOL.

Established in the fourteenth century.

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*Fifteenth Century.*

Johan Van Eyck, about 1395—1445.

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*Seventeenth Century*

Rubens, 1577—1640. Vandyck, 1599—1641.

Jordaens, 1594—1678. Teniers, 1610—1694.

Huysman, 1656—1696. G. Van Harp.



## DUTCH SCHOOL.

Commencement in the fifteenth century.

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*Sixteenth Century.*

Steinwyck, 1550—1603.

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*Seventeenth Century.*

C. Poelenburg, 1586—1666.

T. De Keyser, between 1595 and 1660.

Van Goyen, 1596—1656. Rembrandt, 1606—1664.

Both, 1610—1656. Cuyp, 1605—1683.

Gerard Dow, 1613—1680. Vander Helst, 1613—1670.

A. Vander Neer, about 1613—1691.

Breenberg, about 1620—1660.

Nicolas Maas, 1632—1693.

M. Hondekoeter, 1636—1695.

W. Vandevelde, 1633—1707.

Schalken, 1643—1706. Huchtenburg, 1646—1733.

L. Bakhuizen, 1631—1709. Vander Pias, 1647—1704.

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*Eighteenth Century.*

Stork, 1650—1708. Decker, 1684—1751.



## GERMAN SCHOOL.

Established in the fifteenth century.

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*Eighteenth Century.*

C. W. E. Dietrich, 1712—1774.

## SPANISH SCHOOL.

Established in the fourteenth century.

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*Seventeenth Century.*

Velazquez de Silva, 1599—1660. Esteban Murillo,  
1618—1682.

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FRENCH SCHOOL.

Established in the fifteenth century.

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*Seventeenth Century.*

Sebastien Bourdon, 1616—1671.

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*Eighteenth Century.*

Nicolas Lancret, 1690—1745.

Claude Joseph Vernet, 1714—1789.

Jean Baptiste Greuze, 1726—1805.

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ENGLISH SCHOOL.

Commencement in the sixteenth century.

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*Eighteenth Century.*

Hogarth, 1697—1764. Wilson, 1713—1782.

Sir J. Reynolds, 1723—1792.

Gainsborough, 1727—1788. Copley, 1737—1815.

West, 1738—1820. Angelica Kaufmann, 1742—1807.

Sir W. Beechey, 1753—1839.

Hoppner, 1759—1810.

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*Nineteenth Century.*

Sir T. Lawrence, 1769—1830. Jackson, 1778—1831.

Constable, 1776—1837. Sir D. Wilkie, 1785—1841.

Hilton, 1786—1839. Phillips, 1770—1845.

Williams.

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## BAKHUIZEN.

LUDOLF BAKHUIZEN was born at Emden, Dec. 18, 1631. His father was a government secretary at Emden, and Ludolf acted as his clerk until 1650, when he was placed with a merchant at Amsterdam, to learn commercial business. While thus engaged, Bakhuizen commenced making drawings of ships from nature, for which he soon found willing purchasers. He eventually studied painting under Aldert van Everdingen, and he received also some instruction in the style which he had chosen from the marine-painter Hendrik Dubbels.

Bakhuizen's favourite subjects were wrecks and stormy seas, which he frequently sketched from nature in an open boat, at the great peril of himself and the boatmen. He engraved a few pieces : there are some etchings of the Y,\* and other marine views, executed by him when old. He made also many constructive drawings of ships for the Czar Peter the Great, who took lessons of the painter, and frequently visited his painting-room. Among his other avocations, Bakhuizen also gave lessons in writing, in which he had introduced a new and approved method. He died at Amsterdam, in 1709. Ludolf Bakhuizen, called the younger, a battle-painter, was the nephew of the subject of this notice.†

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No. **204**. DUTCH SHIPPING. A Dutch ship of war, firing a salute ; with fishing-boats, and other vessels, in a fresh breeze, off the Dutch coast.

On canvas, 3 ft.  $4\frac{3}{4}$  in. *h.* by 4 ft.  $6\frac{3}{4}$  in. *w.*

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\* That part of the Zuider Zee on which Amsterdam is situated.

† Houbraken, *Groote Schouburg der Nederlantsche Konstschilders, &c.* Amsterdam, 1718-21. Immerzeel, *De Levens en Werken der Hollandsche en Vlaamsche Konstschilders, &c.* Amsterdam, 1842.

Bequeathed to the National Gallery, in 1846, by Richard Simmons, Esq.

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BARO'CCI.\*

FEDERIGO BAROCCI, called also BAROCCIO, was born at Urbino, in the Papal State, in 1528. His father Ambrogio Barocci, a sculptor, originally of a Milanese family, gave him his first instruction in design; he was afterwards placed with the distinguished painter Battista Franco, who spent some time at Urbino in the service of the Duke Guidubaldo II. After the departure of Franco, Barocci also left Urbino, and accompanied his uncle Bartolomeo Genga, the duke's architect, who taught him perspective, to Pesaro, then under the dominion of the Dukes of Urbino; his uncle procured him permission to copy some pictures by Titian in the ducal gallery there.

In 1548, in his twentieth year, Barocci visited Rome, and remained there a few years, devoting his time chiefly to the study of the works of Raphael. At Rome he made the acquaintance of Taddeo Zuccaro, and of Giovanni da Udine, one of Raphael's most distinguished scholars; he attracted also the notice of Michelangelo, then an old man, who encouraged him to persevere in his studies.

After his return to Urbino, he painted several pictures for which he obtained great reputation; and his admiration was at this time excited by some parts of cartoons and crayon drawings of heads by Correggio, which a painter had brought from Parma, and which Barocci successfully imitated. This appears to have been

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\* The mark here inserted against the second vowel is not an accent, but merely a guide to the emphasis in pronunciation of the name, as on all other occasions where it so occurs in this catalogue. It may not be superfluous to add, for the benefit of the reader unacquainted with Italian pronunciation, that in all Italian words *c* before *e* or *i* is pronounced *ch*, and *i* as the letter *e* in English, as *ci-che*; *ch* on the contrary in Italian is pronounced as *k*, and *e* as *a* in English, as *che-ka*.



his only opportunity of studying after Correggio ; yet he may have acquired his peculiar softness of light and shade in some measure from copying these fragments. The great knowledge of chiaroscuro, which they no doubt exhibited, may have fixed his attention ; and to one accustomed to the works of the Roman School, such a quality would, in some degree, have the charm of novelty, in addition to its own inherent attraction.

In 1560, Barocci returned to Rome, and was employed in the following year by Pius IV., with Federigo Zuccaro, in the Vatican. While engaged in this work he was nearly poisoned, by some rival, as supposed. The attempt failed ; but nevertheless it wholly incapacitated Barocci for painting, for four years, and afflicted him for the remainder of his life, fifty-two years, with a disease of the stomach which rendered it impossible for him to work for more than two hours in the day. From the period of this misfortune, with the exception of three years passed at Perugia, and during which he paid a short visit to Florence, Barocci spent the remainder of his long life at Urbino, where he died of apoplexy on the last day of September, 1612, aged 84 : he was buried there in the church of San Francesco, with all the ceremony due to his great merits and reputation.

Barocci painted almost exclusively religious subjects ; he has executed several large and excellent altar-pieces, some of which he etched himself—as the Pardon of San Francesco d'Assisi, at Urbino, in 1581 ; and The Annunciation, at Loreto, a few years later ; two of his master-pieces.

According to his biographer Bellori, he invariably sketched his attitudes from nature ; and he is said to have generally made models of his figures, which he dressed in the required costume. He first designed his compositions in chiaroscuro ; from the sketch he made a cartoon of the size of the intended picture, from which he traced the

outline upon his canvas, and he then painted from a coloured sketch.

Barocci is generally said to have founded his style upon the works of Raphael and Correggio: his design is correct and his colouring rich and varied, but his productions bear little resemblance in either respect to the works of those masters; they have, however, considerable resemblance to those of Correggio in delicacy of light and shade. In colouring Barocci was peculiar; Mengs\* has observed, that his works are deficient in yellow tints. Bellori has also pointed out the defects of his colouring, remarking that he used too much vermilion and too much ultramarine.† Reynolds observes that Barocci “falls under the criticism that was made on an ancient painter, ‘that his figures looked as if they fed upon roses.’”‡ He was not without imitators: his style had considerable influence upon the painters of his time, both at Rome and Florence. Of all his followers, the most distinguished was Lodovico Cardi, commonly called Cigoli, who, partly through the example of Barocci’s works, became a great reformer of the Florentine school.

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No. 29. A “HOLY FAMILY,” known as “La Madonna del Gatto,” from the circumstance of a cat being introduced into the picture. Though the subject is ostensibly holy, it is here treated merely as an ordinary domestic scene. The little St. John, leaning with his left arm upon the lap of the Virgin, is playfully teasing a cat, by holding up a little bird beyond its reach. The Madonna is pointing with her right hand to the cat, as if to direct the attention of her infant son, who has just turned from

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\* Mengs, *Hinterlassne Werke*, vol. i. p. 252.

† Bellori, *Vite de' Pittori, Scultori, ed Architetti moderni, &c.* Rome, 1672; Baldinucci, *Notizie de' Professori del Disegno da Cimabue in qua.* Florence, 1681-88.

‡ Sir J. Reynolds, *Notes on Du Fresnoy's Art of Painting*, note lv.

the breast, to the incident. Behind is Joseph, who, with his left hand resting upon a table, is leaning forward, and appears to be equally engrossed by the trivial circumstance.

Engraved by C. Cort, in 1577; and by A. Cardon, and others. On canvas, 3 ft. 9 in. *h.* by 3 ft. *w.*

A "Madonna del Gatto" is noticed by Bellori, and he appears to allude to this picture, though he calls the little bird a swallow, and mentions that it is tied with a piece of string, which is not evident at present, and the bird is a goldfinch. Bellori terms the composition a *scherzo* (a playful piece), and adds that it was painted for the Count Antonio Brancaloni. It was long in the Cesare Palace at Perugia, whence it was procured by a collector in 1805, of whom it was subsequently purchased by the late Rev. W. H. Carr, who bequeathed it in 1831 to the National Gallery. There are several old copies of it.

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### BASSANO, JACOPO.

JACOPO DA PONTE, commonly called Il Bassano, or Jacopo da Bassano, from his native place, in the Venetian State, was born in 1510. His father Francesco da Ponte, who was a painter of the school of the Bellini, was his first instructor in letters and in the arts; he studied afterwards under Bonifazio at Venice. After a short stay in Venice, which he spent chiefly in copying the drawings of Parmigiano, and the pictures of Bonifazio and of Titian, Jacopo returned, in consequence of the death of his father, to Bassano, where he established himself for the remainder of his life, visiting neighbouring places only as his engagements required. He died at Bassano, Feb. 13, 1592.\*

The works of Bassano are conspicuous for Venetian

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\* Ridolfi, *Le Maraviglie dell'Arte, ovvero le Vite degli illustri Pittori Veneti, e dello Stato*. Venice, 1648; Verci, *Notizie intorno alla Vita e alle Opere de' Pittori, Scultori, ed Intagliatori della città di Bassano*. Venice, 1775; Lanzi, *Storia Pittorica dell' Italia*. Florence, 1822.

excellence of colour, and for masterly chiaroscuro; and some of his best pictures are not unworthy of Titian. In a few years, however, he forsook what may be termed the grand style, for one more in unison with untutored apprehensions, and characterised by the introduction of all sorts of familiar objects, whatever may be the subject of the picture. He was perhaps the earliest Italian *genre*-\* painter. Even when he painted religious subjects from the Old or New Testament, which was very frequently, he treated them as familiar scenes of his own time. He excelled in painting landscape and animals, particularly the latter, in which he took great delight; and he introduced them on all occasions when admissible with, or even without, propriety. His works are very numerous in the Venetian state, and they are frequent in picture-galleries generally: his masterpieces are considered the Nativity, at San Giuseppe, and the Baptism of Santa Lucilla, at Santa Maria delle Grazie, in Bassano. Portraits by Jacopo Bassano are comparatively rare. Of his four sons—Francesco, Giambattista, Leandro, and Girolamo, all of

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\* *Genre* is a term borrowed from the French, for which we have no equivalent in English. As it is a term of frequent occurrence in works which treat of painting, an explanation of it may not be out of place here. Strictly speaking a *peintre de genre*, or *genre*-painter, signifies a painter of any particular class of subject; and, according to some explanations, any painter except an historical painter—but this is a meaning too vague for any critical purpose. Common usage has now limited the signification of the term *genre*-painting to a less elevated class of painting. The full expression is apparently *peintre du genre bas*, painter of a low class of subjects, which occasionally occurs (Millin, *Dictionnaire des Beaux-Arts*, vol. iii. p. 160). It does not however follow that a *genre*-picture is low in its subject; yet, it must be a picture of some familiar object, or ordinary custom or incident; and every such picture which does not belong to any other recognised class of paintings, as history, portrait, animal, landscape, marine, fruit and flower, or still-life, but which may nevertheless be something of all, is a *genre*-picture.

The Dutch have hitherto been the great *genre*-painters; indeed, their pictorial fame is so closely associated with this class of painting, that *genre* and *the Dutch style* are nearly synonymous.

whom he brought up as painters, Francesco, the eldest, was the most distinguished.

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No. **173**. PORTRAIT OF A GENTLEMAN, standing, dressed in a black robe trimmed with fur; his right hand rests on a table placed before an open window, and on which is a silver vase containing a sprig of myrtle; in his left hand he holds a black cap.

Three-quarter-length. On canvas, 3 ft. 11 in. *h.* by 3 ft. 2 in. *w.*

Presented, in 1839, by Henry Gally Knight, Esq.

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### BASSANO, LEANDRO.

LEANDRO DA PONTE, *Cavaliere*, called also Leandro Bassano from his birth-place, was the third son of Jacopo da Ponte, and was born in 1558. He was the pupil, imitator, and assistant of his father; and obtained distinction as a portrait-painter. He lived much at Venice, where he was created Cavaliere di San Marco, by the Doge Grimani, whose portrait he painted. He died at Venice in 1623.

Leandro Bassano, like his father, was also a good animal-painter, and according to Lanzi he surpassed his father in portraiture. His masterpieces are considered—The Coronation of the Virgin, in San Francesco at Bassano; and the Resurrection of Lazarus, formerly in the church Della Carità, now in the Academy, at Venice.\*

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No. **60**. THE BUILDING OF THE TOWER OF BABEL. Many small figures busily engaged in the various occupations connected with building—as wheeling barrows, sifting, mixing mortar, hewing stone, carrying, fixing scaffolding, &c.

On canvas, 4 ft. 6 in. *h.* by 6 ft. 2 in. *w.*

Bequeathed to the National Gallery, in 1837, by Lieut. Col. Ollney.

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\* See the works of Ridolfi, Verci, and Lanzi, quoted in the preceding article.



## BEAUMONT.

SIR GEORGE HOWLAND BEAUMONT, seventh baronet of the ancient family of the Beaumonts, of Stoughton Grange, Leicestershire, was born at Dunmow, in Essex, in 1753. He succeeded to the baronetcy in 1762, and was educated at Eton School and at New College, Oxford. In 1778 he married Margaret Welles, granddaughter of Lord Chief Justice Welles, and in 1782 he made a tour, with Lady Beaumont, in Italy. During this tour he improved a taste which he had always shown for the fine arts, and became a painter, having already had some instruction, from Richard Wilson, in landscape-painting, the branch of the art which he adopted. He had, however, a generally cultivated taste in all matters of art, and he was ever the kind friend and the liberal patron of artists. His munificent donation of his own collection of pictures to the National Gallery, and the active interest which he took in the foundation of the institution, have been already noticed in this catalogue (p. 5). Sir George was returned to Parliament, for Beeralston, in 1790. He died at the family seat of Coleorton, in Leicestershire, Feb. 7, 1827.\*

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No. **105**. A SMALL LANDSCAPE. The wooded bank of a river, with a dark cluster of trees in the middle-ground; two figures in full light in the fore-ground; mountains in the distance, and a stormy sky.

Engraved by R. Brandard, for Jones's *National Gallery of Pictures*, &c. On panel, 7½ in. *h.* by 9½ in. *w.*

Presented to the National Gallery, in 1828, by the dowager Lady Beaumont.

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\* Jones, *National Gallery of Pictures*, &c.; there is a life of Sir G. Beaumont, and some account of the origin of the National Gallery, in Cunningham's *Lives of the most eminent British Painters, Sculptors, and Architects*, vol. vi.

No. 119. A LANDSCAPE, WITH JAQUES AND THE WOUNDED STAG, from Shakspeare's "*As You Like It*," act ii.

. . . . . "He lay along  
Under an oak, whose antique root peeps out  
Upon the brook that brawls along this wood;  
To the which place a poor sequester'd stag,  
That from the hunter's aim had ta'en a hurt,  
Did come to languish."

A woody landscape, representing a scene in the Ardennes. In the midst is a running stream, arched over by spreading oaks, admitting a glimpse of light from the distance. Jaques, part only of whose figure is seen, reclines under the shade of an old oak in the fore-ground, and is contemplating the wounded stag, which is drinking on the opposite side of the stream. In the middle-distance is a small herd of deer, disturbed by the approach of a huntsman and his dogs.

Engraved by J. C. Bentley, for Jones's *National Gallery*. On canvas, 2 ft. 6 in. *h.* by 3 ft. 4 in. *w.*

Presented to the National Gallery, in 1828, by the dowager Lady Beaumont.

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### BEECHEY.

SIR WILLIAM BEECHEY was born at Burford, in Oxfordshire, in 1753, and was originally articled to a conveyancer at Stow. But having a strong love for art, he determined to follow painting as a profession, and in 1772 he obtained admission, as a student, into the Royal Academy of Arts in London. He early obtained reputation as a portrait-painter, and became ultimately one of the most distinguished painters of that class. In 1793 he was elected an associate of the Royal Academy, and was appointed in the same year portrait-painter to the queen. He was elected an academician in 1798, after the completion of his large equestrian picture of George III., the Prince of Wales, and the Duke of York, attended by Generals Dundas, Sir W. Fawcett, and Goldsworthy, reviewing

the Third and Tenth Dragoons; for this picture, which is now at Hampton Court, he was knighted; being the first artist since Sir J. Reynolds who had received that honour: West had declined it. Sir William died at Hampstead in 1839, at the advanced age of 86.\*

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No. **120**. PORTRAIT OF JOSEPH NOLLEKENS, R.A., SCULPTOR. Nollekens was a distinguished sculptor of busts, and was the predecessor of Sir F. Chantrey in the public favour in this respect. He died, possessed of great wealth, in London, in 1823, aged eighty-six.†

Engraved by C. Turner. On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Presented to the National Gallery, in 1835, by the Rev. R. E. Kerrick.

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### BELLI'NI, GIOVA'NNI.

GIOVANNI BELLINI, the most distinguished of the *quattrocentisti*, or painters of the fifteenth century, at Venice, was born in that city about 1426. He was the son and pupil of Jacopo, and the younger brother of Gentile, Bellini, both distinguished painters in their time, but inferior to Giovanni. Ridolfi observes, that the style of Giovanni was an aggregate of all that was beautiful in painting in his time; and Lanzi remarks, that had his outline been less hard, he would have been a just representative of even the modern, or *cinquecento* style—that of the great masters of the sixteenth century. His style is individual, and rather full than meagre in form; it is positive in colour, and is distinguished for much detail of costume and ornament. His works, which are still very numerous, though probably many have perished, range in their dates from 1464 to 1516. The celebrated pictures described

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\* *Art-Union Journal*, 1839.

† J. T. Smith, *Nollekens and his Times*, &c., London, 1828.



by Vasari, which he painted with Luigi Vivarini and his brother Gentile, in the Sala del Gran Consiglio, in the ducal palace of Venice, were destroyed in the fire of 1577. They were, however, replaced by others painted by the great Venetian masters of the sixteenth century.

Giovanni Bellini's earlier works were executed in distemper ; but upon seeing some of the oil pictures of Antonello da Messina, who settled in Venice about 1470, he perceived the great advantage of the new method, and, according to an improbable story told by Ridolfi, he disguised himself as a Venetian cavaliere, sat to Antonello for his portrait, and by watching the painter's proceedings during the sittings, contrived to discover his secret.\* Bellini's best works are in oil, and consist chiefly of Madonnas and portraits. The last picture painted by *Joannes Bellinus*, as he wrote his name, is the Madonna of Santa Giustina at Padua, mentioned by Brandolese and others, which bears the date 1516. Ridolfi erroneously states that his last picture was the Bacchanalian piece, painted in 1514 for Alfonso I. of Ferrara, long

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\* It must have been after 1473 that Giovanni practised the new method ; for according to Zanetti, the first oil picture known to have been executed in Venice by a Venetian master, was painted in that year, by Bartolomeo Vivarini, for the church of SS. Giovanni e Paolo. It does not appear that Antonello executed any pictures in Venice during his first short visit there on his return from Flanders, about 1455 ; and Domenico Veneziano, to whom he communicated his secret, must have returned immediately to Florence, where he was soon after employed. Lanzi (vol. i.) appears to think that Domenico painted several pictures in Venice after his acquaintance with Antonello. Had this been the case, or had Antonello made known his secret at once to others besides Domenico (as Vasari in one place seems to say), oil painting must have been practised in Venice much earlier than 1473. The first oil pictures known to have been executed in Italy by Italian artists, in consequence of Antonello's communication, were those (now no longer existing) by Domenico Veneziano and Andrea del Castagno on the walls of the Porcinari chapel in Santa Maria Nuova, at Florence. The execution of those works must have taken a considerable time, the middle period of which may have been about 1460.

preserved subsequently in the Aldobrandini Villa at Rome, and now in the Cammuccini collection there. Giovanni died without finishing it, and it was completed by Titian, who painted the landscape back-ground to it. Giovanni Bellini died at the advanced age of 90, November 29, 1516.\* Albert Dürer, who was in Venice in 1506, describes him, in a letter to Pirkheimer, though very old, as the best of all the Venetian painters. Giorgione and Titian were two of his many eminent scholars.†

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No. **189**. BUST PORTRAIT OF THE DOGE LEONARDO LOREDANO, IN HIS STATE ROBES. He died in 1521, having filled the office of Doge from 1500. Joannes Bellinus is written on an unfolded scrip of paper.

On wood, 2 ft. *h.* by 1 ft. 5½ in. *w.*

This picture was formerly in the Grimani Palace at Venice, whence it was brought to England by the late Lord Cawdor. It passed subsequently into the possession of the late Mr. Beckford, from whom it was purchased by the Government, for the National Gallery, in 1844.

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## BOTH.

JAN or JOHN BOTH was born at Utrecht about 1610. He and his younger brother Andries, or Andrew, both learnt the first rudiments of their art under their father, a painter on glass, who placed them afterwards with Abraham Bloemart. The two brothers visited France and Italy together, and spent some time in Rome. Jan was an excellent landscape-painter, and Andries embellished

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\* Cadorin, *Dello Amore ai Veneziani di Tiziano Vecellio*. Venice, 1833.

† Vasari, *Vite*, &c., and Schorn's translation—*Leben der ausgezeichnetsten Maler*, &c., Notes; Ridolfi, *Le Maraviglie dell' Arte*, &c.; Zanetti, *Della Pittura Veneziana, e delle opere pubbliche de' Veneziani Maestri*, Venice, 1771; Lanzi, *Storia Pittorica dell' Italia*; Von Murr, *Journal zur Kunstgeschichte*, vol. x. p. 7.

his landscapes with figures and cattle, which his brother had little skill in painting. Andries Both fell into a canal at Venice, and was drowned, in 1650; Jan returned to Utrecht, and died there in 1656.\*

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No. **71**. LANDSCAPE, A PARTY OF MULETEERS, WITH LADEN MULES: MORNING. Mountain scenery; a dark picturesque rocky fore-ground, with a lake in the middle-ground, and blue mountains in the distance, contrasting forcibly with the fore-ground.

Engraved by W. Byrne; and by J. C. Bentley, for Jones's *National Gallery*. On canvas, 3 ft. 9 in. *h.* by 5 ft. 3 in. *w.*

Presented to the nation, in 1826, by Sir G. Beaumont.

No. **209**. LANDSCAPE, WITH FIGURES. A rocky and woody landscape, with figures, by Cornelis Poelenburg,† representing the Judgment of Paris.

On canvas, 3 ft. 3 in. *h.* by 4 ft. 3½ in. *w.*

Bequeathed to the National Gallery, in 1846, by Richard Simmons, Esq.

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## BOURDON.

SEBASTIEN BOURDON was born at Montpellier in 1616. He was instructed by his father, and exhibited great ability at a very early age; he painted a ceiling in fresco in a château near Bordeaux, in his fourteenth year. He studied afterwards at Paris, and subsequently three years at Rome; and obtained great reputation in 1643, by his celebrated picture of the Crucifixion of St. Peter, which

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\* Sandrart, *Teutsche Academie*, 1675. Houbraken has corrected the mistakes of some writers respecting these painters, in his *Groote Schouburg der Nederlantsche Konstschilders*, &c., Amsterdam, 1718-21; Descamps, *La Vie des Peintres Flamands, Allemands et Hollandois*, Paris, 1753-63.

† Poelenburg was born at Utrecht in 1586, and studied first under Abraham Bloemart, and afterwards in Italy. He died at Utrecht in 1666.

was originally placed in the Cathedral of Notre Dame, at Paris, but is now in the Louvre. Bourdon was a Protestant, and being anxious to avoid the troubles of the civil wars of the time, he went in 1652 to Sweden, where he was appointed by Christina her principal painter. On the abdication of Christina he returned to France, and in 1663 again settled in Paris, where he executed many works in different styles, history, landscape, and *genre*, by which he added greatly to his reputation. He was one of the original twelve *anciens* of the old academy of painting, established at Paris in 1648: he died rector of the academy May 8, 1671.

The landscapes of Bourdon somewhat resemble those of Salvator Rosa, and have a wild melancholy character. In his historical works, colour and effect appear to have engrossed more of his attention than form; his less finished works, says D'Argenville, are his best. Bourdon has also executed many masterly etchings, the most celebrated of which are the "Seven Acts of Mercy."\*

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#### No. 64. THE RETURN OF THE ARK FROM CAPTIVITY.

The Philistines "took two milch kine, and tied them to the cart, and they laid the ark of the Lord upon the cart, and the coffer with the mice of gold, and the images of their emerods. And the kine took the straight way to the way of Beth-shemesh, and went along the highway, lowing as they went, and turned not aside to the right hand, or to the left; and the lords of the Philistines went after them unto the border of Beth-shemesh. And they of Beth-shemesh were reaping their wheat harvest in the valley: and they lifted up their eyes, and saw the ark, and rejoiced to see it. And the cart came into the field of Joshua, a Beth-shemite, and stood there, where there was a great stone."—I *Samuel*, vi. 10-14.

A dark rocky landscape, intersected by a large river: in the middle-ground is the "great stone of Abel," and by the side of it is the city, Beth-shemesh. The ark

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\* D'Argenville, *Abrégé de la Vie des plus fameux Peintres*, Paris, 1745-52; Gault de Saint-Germain, *Les Trois Siècles de la Peinture en France*, Paris, 1808.



is represented in the fore-ground as having crossed the river, and the car is standing still near the "great stone": the five lords of the Philistines are on the bridge over which the ark has passed: the Beth-shemites are rejoicing, and returning thanks for its restoration.

Engraved by J. C. Varral, for Jones's *National Gallery*. On canvas, 3 ft. 5 in. *h.* by 4 ft. 5 in. *w.*

This picture was long in the possession of Sir Joshua Reynolds, and was much admired by him. He instanced it, and a picture of "Jacob's Dream" by Salvator Rosa, as happy examples of the poetical style of landscape, in his discourse on the character of Gainsborough, to the students of the Royal Academy in 1788. It was bequeathed by Sir Joshua to Sir George Beaumont, by whom it was presented to the nation in 1826.

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### BREENBERG.

BARTOLOMEUS BREENBERG, landscape and figure painter, was born at Utrecht, about 1610-20. He went early to Italy, and studied there some time, chiefly in Rome, where he was commonly known as Bartolomeo. His favourite subjects were landscapes with ruins, in which he often introduced figures illustrating some fable or ancient story. His smaller pictures are most prized. Breenberg executed also a considerable number of etchings, some of which are described by Bartsch: among them is a collection of Roman ruins engraved in 1640. He died, according to Houbraken, in 1660.\*

No. **203**. LANDSCAPE, WITH FIGURES, representing the finding of Moses. In the middle-ground, on the banks of a river, over which is a lofty bridge, are some tombs and ancient ruins, beyond which is a view of a city, with blue mountains in the extreme distance.

On panel, 1 ft. 4½ in. *h.* by 1 ft. 10¼ in. *w.*

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\* Houbraken, *Groote Schouburg*, &c.; Immerzeel, *Levens en Werken der Hollandsche en Vlaamsche Kunstschilders*, &c.; Bartsch, *Le Peintre-Graveur*.

Bequeathed to the National Gallery, in 1846, by Richard Simmons, Esq.

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### BRONZINO, CRISTOFORO.

CRISTOFORO ALLORI, sometimes called also after his great uncle, Bronzino, because his father Alessandro Allori went generally by that name, was born at Florence, in 1577. He was by some considered the best painter of his time in execution. He was first the pupil of his father, a devoted admirer of Michelangelo, but they soon disagreed; the son pronounced the taste of his instructor to be perverted, and entered the studio of Gregorio Pagani, one of the reformers of the Florentine school, and a painter distinguished for his brilliant colouring. Cristoforo was a great admirer of the works of Cigoli and Pagani, and had a proportionate dislike to the anatomical school of Michelangelo, to which his father belonged. He was fastidious in his execution, which at times was extremely delicate, and he has consequently finished but few pictures. His style was suited to portraiture, in which he was excellent. His masterpieces are, the *Miracle of San Giuliano* in the Pitti Palace, the *Beato Manetto* in the church de' Servi at Florence, and *Judith with the head of Holophernes* in the Pitti Palace. There is a small repetition or copy of the last picture in the Dulwich Gallery. The *Judith* is said to have been painted from his own mistress, and the head of *Holophernes* from himself: the picture was engraved by Gandolfi for the 'Musée Napoléon.' The *Judith* and the *San Giuliano* were both in the Louvre in 1814. Cristoforo is said to have made some copies, with slight alterations in the back-grounds, of Correggio's *Magdalen*, which have passed as duplicates by Correggio: he was the best landscape-painter of Florence in his time. He died at Florence in 1621.\*

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\* Baldinucci, *Notizie de' Professori del Disegno*, &c.; Lanzi, *Storia Pittorica dell' Italia*; Fiorillo, *Geschichte der Malerei in Toscana*, vol. i.

No. **21**. PORTRAIT OF A LADY, in a white bodice with red sleeves, and a head-dress richly ornamented with gold: the red sleeves are relieved by a green curtain, which constitutes the back-ground.

Engraved by J. Jenkins, for Jones's *National Gallery*. On panel, 1 ft. 11 in. *h.* by 1 ft. 6 $\frac{3}{4}$  in. *w.*

From the collection of the Duke of San Vitale, at Parma, whence it was procured by the Rev. W. H. Carr, who bequeathed it in 1831 to the National Gallery.

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### CANALETTO.

ANTONIO CANAL, commonly called CANALETTO, was born in Venice, in 1697. His father, Bernardo Canal, was a scene-painter, and Antonio practised the same art for several years: he, however, gave it up while still young, and went to Rome, where he devoted the whole of his time to the study of architectural prospects and ancient ruins. He was accompanied while at Rome by his nephew and pupil, Bernardo Bellotto, who painted similar pictures to those of his uncle, and is known by the same name; whence the works of the two are often confounded together. After his return to Venice, Canaletto painted pictures of that city, one of the most remarkable of which is a view on the Grand Canal, in which he has substituted a design by Palladio for the Rialto instead of the actual scene; he took also other liberties with the disposition of the buildings. Tiepolo occasionally painted the figures in his pictures. In 1746 he came to England, but remained here only two years. Walpole possessed an interior of King's College Chapel, Cambridge, by him. His nephew was in the same year made a member of the Academy of Dresden, where he was known by the title of Count Bellotto. He painted many pictures there: twenty-five of them are still preserved under the name of Canaletto, in a distinct collection at Dresden. He died at Prague in 1780. Canaletto, the uncle, died at Venice in 1768, aged

71.\* Many of his works have been engraved, especially his Venetian views, of which there are three sets, one by himself, another by Vicentino, and a third by Fletcher and Boitard.

The two Canaletti painted so much alike that it is very difficult, if practicable, to distinguish their works. Bellotto being long the pupil of his uncle, completely acquired his manner of execution. Canaletto's style is prospect-portraiture, distinct in forms, individual in colour, and effective in light and shade; it displays so much or so little of contrivance, that, as Lanzi has remarked, the common observer perceives nature, and the artist art in his works. He used the camera lucida, which, says Lanzi, he was the first to apply to its proper use, to the linear perspective only; aerial effects he commonly painted from nature.

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No. **127**. A VIEW IN VENICE. In the fore-ground are the sheds and yard of a stone mason; in the middle-distance are a quay and a broad canal, with gondolas upon it; beyond these are various buildings, the most conspicuous of which is the tall campanile of the church of Santa Maria de' Frari, built in 1250, after a design by Niccolo Pisano. The campanile was built by Giacompo and his son Pietro Paolo Collega, in 1361-96.

Engraved by H. Le Keux, in the series of prints published for the '*Associated Engravers*;' and by E. Challis for Jones's *National Gallery*. On canvas, 4 ft. *h.* by 5 ft. 4 in. *w.*

Presented to the nation in 1826 by Sir G. Beaumont, Bart.

No. **135**. RUINS AND FIGURES, with a city in the back-ground. Italian scenery; a composition.

On canvas, 1 ft. 10 in. *h.* by 2 ft. 5 in. *w.*

Bequeathed to the National Gallery, in 1837, by Lieut. Col. Ollney.

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\* Zanetti, *Della Pittura Veneziana*, &c.; Lanzi, *Storia Pittorica*, &c.; Matthäy, *Beschreibung der neu errichteten Sammlung Vaterländischer Prospective von Alexander Thiele und Canaletto*, Dresden, 1834.



No. **163**. A VIEW ON THE GRAND CANAL, VENICE. The church of Santa Maria della Salute, which is a principal feature in this picture, was built in commemoration of the cessation of the plague, in 1630, after a design by Baldassare Longhena. The pictures by Titian, which the church and sacristy contain, were originally in Santo Spirito.

On canvas, 4 ft. 1 in. *h.* by 6 ft. 8½ in. *w.*

Bequeathed to the National Gallery, in 1838, by Lord Farnborough

No. **210**. VIEW OF THE CHURCH, CAMPANILE, AND PIAZZA, OF SAN MARCO, AT VENICE. The building of the church was commenced in the tenth and finished in the eleventh century; the Campanile, which was commenced in the ninth, was not completed until the fourteenth century.

On canvas, 2 ft. 4 in. *h.* by 3 ft. 11½ in. *w.*

Bequeathed to the National Gallery, in 1846, by R. Simons, Esq.

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### CARAVA'GGIO, M. DA.

MICHELANGELO MERÍGI was born at Caravaggio in the Milanese, in 1569, and on this account is generally known as Michelangelo da Caravaggio. His father was a mason; and it is remarkable that the history of the two most celebrated painters of Caravaggio is much the same. Polidoro and Michelangelo Merigi both commenced life as masons' labourers; were subsequently employed to attend upon fresco-painters, the former at Rome, the latter at Milan; and from this humble beginning each became one of the most celebrated painters of his time: in their deaths too they somewhat resembled each other. Polidoro was assassinated when about to return to Rome; Caravaggio's death was, under similar circumstances, scarcely less unhappy.

This artist maintained himself for about five years

painting portraits at Milan ; he then went to Venice, where he studied the works of Giorgione, and painted some pictures which gave indications of a fine taste in colour. From Venice he proceeded to Rome ; but there, owing to his poverty, he could not procure the requisite materials to produce a picture ; he therefore entered the service of the Cavaliere Cesare d'Arpino, who employed him in painting fruit and flowers and other ornamental parts of his own works. Caravaggio at length produced the celebrated picture of " *Il Giuoco di Carte,*" or the Card-players ; it was purchased by the Cardinal del Monte, and established the independence and the reputation of its author. He also painted about this time the portrait of the poet Marino, through whose kind offices he became acquainted with Virgilio Crescenti, the heir of Cardinal Contarelli : Caravaggio was, in consequence of this introduction, selected to execute several oil pictures for the Contarelli Chapel, in the Church of San Luigi de' Francesi. His first altarpiece in this chapel, " *St. Matthew writing the Gospel,*" was removed by the priests as too vulgar for such a subject ; Caravaggio painted a second, which gave satisfaction, and the first was purchased by the Marchese Vincenzo Giustiniani. His masterpiece at Rome is " *The Pietà,*" or Deposition of Christ, formerly in the Chiesa Nuova de' Padri dell' Oratorio, or Santa Maria in Vallicella, now in the gallery of the Vatican ; a copy was substituted in the church for the original, and there is a mosaic of it in the Chapel of the Sacrament in St. Peter's.

Caravaggio was now fully established, with a reputation equal to that of any painter of his time. He was introduced to Pope Paul V., and painted Cardinal Barberini, who became afterwards Urban VIII. ; but his disposition was violent and his habits peculiar, and he owed entirely to himself the change which now took place in his fortunes. He used to paint only a few hours in the early part of the day ; the rest of his time he spent in parade with his

sword at his side, or in amusement. It was on one of these afternoons, that as he was playing at tennis with an acquaintance, he became so violent in a dispute, that he killed his companion. He immediately fled to Naples, whence, after executing a few pictures, he proceeded to Malta, where he obtained the favour of the Grand-master Vignacourt, who sat to Caravaggio for two portraits, and made him a knight of the Cross of Malta. Here again his temper was his enemy, he quarrelled with one of the knights, and was cast into prison: he contrived, however, to escape, and fled to Syracuse. He afterwards visited Messina and Palermo: having executed a few pictures in those cities he returned to Naples, where after a little time he hired a felucca and set out for Rome, having by means of his friends at length procured the pope's pardon for the offence which caused his flight from that city. On his way, however, he fell in with a Spanish coast-guard, who arrested him, mistaking him for another person, and when he was at length liberated he found that the people of the felucca had gone off with all his property. He wandered despondingly along the coast until he came to Porto Ercole, where, partly from his disappointment and partly from the extreme heat of the weather, he was seized with a fever and died in a few days, in 1609, aged only forty.\*

The followers of Caravaggio have been called *naturalists*: their style, which was founded on a literal imitation of the model, was thus opposed to that more *ideal* view of nature which is founded on selection. Caravaggio's manner is well characterized by his biographer Bellori, who refers to some of the opinions of the painter's contemporaries. He was said (for example) never to emerge from his cellar; this alludes to his habit of painting with a high small light, which cast an isolated illumination upon his

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\* Bellori, *Vite de' Pittori Scultori, ed Architetti Moderni, &c.*, Rome, 1672.

model; but instead of leading Caravaggio to the production of a gradual concentration of light, with a transparent mass of shade, as we find it expressed in the works of Rembrandt, it caused him only to make strong contrasts and shadows without transparency. In spite of the vulgarity of his taste and his defective design, his influence upon many of his contemporaries was great. Bellori accounts for this by the emptiness of the prevailing *ideal* style, which was founded exclusively upon examples and precepts, while nature was overlooked. Caravaggio had a host of imitators among the younger painters of the age; even Guido and Domenichino were not exempt from the influence. Guercino in part adopted his style, but Bartolomeo Manfredi, Spagnuololetto, Carlo Saracino, Valentin, and Gerard Honthorst (Gherardo della Notte) became his decided imitators.

An objection advanced by Bellori to this school, is its custom of painting only half figures, a practice detrimental to high art generally, as precluding a knowledge of the human figure. N. Poussin is reported to have said that Caravaggio came into the world to destroy painting—"costui era venuto per distruggere la pittura."\* On the other hand, Annibale Carracci, while he often regretted that Caravaggio was not more refined in his taste, expressed his admiration of the unaffected truth of his colouring, and observed, that "he did not grind colours, but flesh."

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No. **172.** CHRIST AND THE TWO DISCIPLES AT  
EMMAUS.

As he sat at meat with them,—“He took bread and blessed it, and brake and gave to them. And their eyes were opened, and they knew him.”—*Luke* xxiv. 30, 31.

A composition of four half-length figures. Christ breaking bread is seated between the two disciples at a

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\* Massi, *Galleria di Quadri al Vaticano*, p. 13.



table, on which is spread an Italian meal; the fourth figure behind is the cook or host. Ramdohr, in his account of the pictures and statues in Rome in 1784, notices the masterly manner in which the accessory objects in this picture are executed.\*

On canvas, 4 ft. 7 in. *h.* by 6 ft. 5½ in. *w.*

Bellori mentions three pictures of this subject, which were painted by Caravaggio, all slightly different. The first, containing five figures, was painted at Rome, for the Marchese Patrizi; the second was painted likewise at Rome, for the Cardinal Scipione Borghese; and the third at Zagarolo, near Palestrina, after Caravaggio's flight from Rome, for the Duke Marzio Colonna. The picture in this collection is the second mentioned; it constituted part of the Borghese Gallery at Rome, until the great dispersion of pictures which took place in Italy in consequence of the French occupation of that country. It came eventually into the possession of Lord Vernon, who presented it in 1839 to the National Gallery.

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### CARRACCI, AGOSTINO.

AGOSTINO CARRACCI was born at Bologna of an old family of that place, in 1559.† His father Antonio was a tailor. He was placed first with a jeweller, then, by the advice of his cousin Lodovico, with Prospero Fontana, the master of Lodovico, and afterwards with Domenico Tibaldi and Cornelius Cort, under whom he advanced greatly in engraving, an art with which he was always more occupied than with painting. He studied also some time at Parma and at Venice, and after his return

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\* Ramdohr, *Ueber Malerei und Bildhauerarbeit in Rom, für Liebhaber des Schönen in der Kunst*. Second Edition. Leipzig, 1798.

† Agostino's age and the date of his death are thus written upon his tomb in the cathedral of Parma:—"OB. V. ID. MART. M.DCII. ÆT. SUÆ. AN. XLIII.," as given by Bellori. If Bellori is correct, therefore, the note of the date of his baptism, August 16, 1557, quoted by Malvasia from the baptismal register, must be a misprint for August 16, 1559. Lanzi, Giordani, and others, have followed the date of Malvasia, and have given 1557 as the year of Agostino's birth. Bellori, *Vite de Pittori Moderni, &c.*; Malvasia, *Felsina Pittrice*, Bologna, 1678.

to Bologna, in 1589, was the most active teacher in the celebrated school of the Carracci, then first established there. When Annibale was engaged on his frescoes in the Farnese Palace at Rome, Agostino joined him and assisted him in those works. He executed the Triumph of Galatea and the Cephalus and Aurora of that series; according to Malvasia, he was not only the painter but the designer of these compositions. The success of those works, however, appears to have caused the separation of the two brothers; it was reported that the engraver (for as such Agostino was chiefly known) had surpassed the painter in the Farnese. This is said to have excited the jealousy of Annibale; differences arose between them, and Agostino left Rome for Parma, where he entered the service of the Duke Ranuccio, brother of the Cardinal Odoardo Farnese; after painting a few pictures, he died there on the 22nd of March, 1602, in his forty-third year only. He was buried in the Cathedral of Parma; his funeral was, however, celebrated with great pomp at Bologna, by the artists of that school, and a description of it was published by Vittorio Benacci, in 1603.\*

Agostino was painter, engraver, poet, and musician, and well versed in the arts and sciences generally. He was also fond of the society of the great, and this disposition was, according to Malvasia, the principal cause of his separation from Annibale while engaged in the Farnese Gallery; the immediate ground of offence being a caricature of their father and mother engaged in their tailor's work, which Annibale put into the hands of Agostino while surrounded by some of his distinguished acquaintances.

Agostino is allowed to have been the most learned of the Carracci, in the principles of art; he is said by Malvasia to have been at all times more correct than

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\* Reprinted, without the cuts, in the *Felsina Pittrice* of Malvasia.



Annibale, and sometimes more correct than Lodovico. His masterpiece is the communion of St. Jerome, formerly in the church of the Certosa, now in the gallery of the Academy at Bologna; it is said to be the only picture on which he wrote his name.\* He left an unfinished engraving of it, which was completed by Francesco Brizzio. Agostino's prints are very numerous; one of the earliest, largest, and best of them is the "Crucifixion," painted by Tintoretto for the Scuola of San Rocco, in Venice. That engraving, completed in Venice in 1589, received the highest encomiums from Tintoretto himself. The print after the St. Jerome of Vanni is also one of Agostino's earliest and best works.†

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No. **147**. CEPHALUS AND AURORA. Cephalus, while on a hunting expedition on Mount Hymettus, is forcibly carried off by Aurora, who was enamoured of him.‡ The aged Tithonus, her husband, is represented in the foreground sleeping. Figures larger than life.

A cartoon, 13 ft. 4 in. *w.* by 6 ft. 8 in. *h.*

No. **148**. GALATEA. The sea-nymph, Galatea, is borne on the ocean by Glaucus, or some other marine deity, preceded by a Triton blowing his horn, and surrounded by Nereides and Cupids on dolphins. Some of the Cupids, bearing torches and bow and arrow, are sporting in the air; one of them, as if stunned by the noise made by the marine horn of the Triton, holds his hands to his ears.

A cartoon, 13 ft. 7½ in. *w.* by 6 ft. 8½ in. *h.*

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\* Giordani, *Catalogo dei Quadri nella Pinacoteca della Pontificia Accademia di Belle Arti in Bologna*, 1835.

† See, besides the works of Bellori and Malvasia, already quoted, the following works on engravings:—Gandellini, *Notizie Istoriche degl' Intagliatori*, Siena, 1771, reprinted in 1808; Heineken, *Dictionnaire des Artistes dont nous avons des Estampes; avec une notice détaillée de leurs ouvrages gravés*, 4 vols. 8vo. to DIZ. only, Leipzig, 1768-90; Bartsch, *Le Peintre-Graveur*, Vienna, 1803-21.

‡ Ovid. *Met.* vii. 701.

These cartoons, which formed part of the celebrated collection of drawings belonging to Sir Thomas Lawrence, are the original designs made by Agostino Carracci, for the frescoes of the two principal lateral compartments of the vault of the Carracci Gallery, in the Farnese Palace at Rome. This Gallery has been engraved, in whole and in part, several times. The first set of prints executed from it was by Carlo Cesio, published at Rome in 1657, in thirty sheets, and with the descriptions of Bellori, *Galleria nel Palazzo Farnese in Roma*, &c. It was subsequently engraved by Pietro Aquila, *Galleria Farnesiana Icones*, &c., and by others. In the explanations accompanying Cesio's prints,\* the principal figure is named Galatea or Venus, but in the life of Annibale Carracci, published fifteen years later, Bellori describes the subject definitely as the Triumph of Galatea. Both cartoons were presented to the National Gallery in 1837 by the Earl of Ellesmere, by whom they were purchased from Messrs. Woodburn.

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### CARRACCI, ANNIBALE.

ANNIBALE CARRACCI, the younger brother of Agostino, was born at Bologna in 1560. His father intended to bring him up to his own business, and employed him in his shop; but his decided ability and taste for painting led him, with the aid of his cousin Lodovico Carracci, to adopt that art as his profession; and Lodovico, who was five years his senior, was his first and only master in the art. In 1580 he visited Parma, and studied the works of Correggio there for about three years. It seems that he was joined at Parma by his brother Agostino, who, however, left Annibale to go to Venice, where they again met, and dwelt a considerable time. Agostino did not return to Bologna until 1589; Annibale returned somewhat earlier. The three Carracci opened their academy in 1589. After executing, toge-

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\* *Argomento della Galleria Farnese dipinta da Annibale Carracci. disegnata ed intagliata da Carlo Cesio. Nel quale spiegansi et riduconsi allegoricamente alla moralità, le Favole Poetiche in essa rappresentate.* It is reprinted by Malvasia in his *Felsina Pittrice*.

ther with Lodovico and Agostino, several public and private works in Bologna, Annibale was invited, about 1600, to Rome, by the Cardinal Odoardo Farnese, who, says Bellori, received and treated him as a gentleman—granting the usual table allowance of a courtier, for himself and two attendants, and a monthly salary. He was assisted in the frescoes of this palace, as already stated, by his brother Agostino, who arrived shortly after Annibale at Rome, by Lanfranco, and by Domenichino, then a very young man. The whole works of the Farnese must have been completed before or about 1604; for, according to a letter of Annibale's intimate friend, Monsignore Agucchi, in whose arms he died, he painted scarcely anything (*quasi niente*) during the last five years of his life. He died July 15th, 1609, and was buried near Raphael, in the Pantheon. Malvasia says that Annibale was assisted also by Lodovico in the Farnese; but, as Lodovico was only a fortnight in Rome, from May 31st to June 13th, 1602, he could scarcely have afforded any great assistance beyond his advice. The altar-piece and frescoes of the chapel of San Diego, in the church of San Giacomo degli Spagnuoli, were probably also completed in 1604; they were all designed by Annibale, but he painted the altar-piece only; the frescoes were executed by Albani.\* Annibale Carracci engraved a few plates.

The Farnese gallery was preferred by Poussin to all the works in Rome after those of Raphael. It is supe-

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\* Annibale contracted to paint these works for 2,000 scudi, 1,000 of which he gave to Albani, though it was his wish that Albani should receive 1,800, reserving only 200 for himself, which, he maintained, was as much as his designs were worth. Albani, however, would not accept more than the half. The account of the remuneration which Annibale received for the Farnese gallery is unsatisfactory. He is said to have been paid only 500 scudi, through the interference of Don Juan de Castro, a courtier of the cardinal's. Baglione, however (*Vite de' Pittori*, &c., Rome, 1642), mentions this sum as a *present* (*regalo*), and, therefore, as over and above his salary (10 scudi a month), which it doubtless was.

rior in form to those executed previously by the Carracci, but is inferior in colour to the works of the Sala of the Signori Magnani at Bologna. Annibale's portrait, by himself, from the Orleans gallery, is in the collection of the Earl of Carlisle, at Castle Howard, where there are also several other excellent pictures by him, from the same gallery.\*

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No. 9. CHRIST APPEARING TO SIMON PETER AFTER HIS RESURRECTION. St. Peter, according to a legend of the Roman church, when flying from Rome to avoid persecution, was surprised on the Appian way by a vision of Christ bearing his cross; and on asking "Lord, whither goest thou?" was answered, "To Rome, to be crucified again." Feeling thus rebuked for his own pusillanimity, he returned to the city, and was shortly afterwards crucified, about the year 64 or 65, during the reign of the Emperor Nero.† The keys are attached to the girdle of St. Peter. Small full-length figures.

Engraved by G. Chasteau; in a large size by G. T. Doo, for the series of prints published for the *Associated Engravers*; and, small, by J. W. Shaw, in Jones's *National Gallery*, &c. On canvas, 2 ft. 6 in. *h.* by 1 ft. 9 in. *w.*

A picture of this subject, which was often treated by the early Italian painters, is generally described under its Latin title as a "*Domine, quò vadis?*" the words of the question of St. Peter to the Lord. Before the French Revolution, this picture was in the apartments of Prince Aldobrandini in the Borghese Palace at Rome, and is described by Ramdohr in his account of the Paintings and Sculptures of Rome, in

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\* The Orleans collection was brought to England in 1792, and was disposed of by private and public sales, in 1798, 1799, and 1800. The principal works contained in it are engraved in *La Galerie du Palais Royal*, Paris, 2 vols. fol. 1786. See the list of the Italian and French pictures in Mr. Buchanan's *Memoirs of Painting, &c.*; and in Passavant's *Kunstreise durch England, &c.* Dr. Waagen also has given a nearly complete catalogue of the collection in his *Kunstswerke und Künstler in England*, vol. i. Appendix B.

† Eusebius, *Hist. Eccles.*, l. ii. c. 25.



1784.\* It passed subsequently into the possession of Lord Northwick and of Mr. Hamlet, and was purchased of the latter by Parliament, for the National Gallery, in 1826.

**No. 25. ST. JOHN IN THE WILDERNESS.**

“And the child grew, and waxed strong in spirit, and was in the deserts till the day of his showing unto Israel.”—*Luke i. 80.*

A rocky picturesque landscape; St. John is reclining upon a skin, and holds in his left hand the standard of the lamb, the symbol of his mission; while, with his right, he is catching water in a cup from a stream which flows from the rocks. Whole figure, less than life size.

Engraved by Le Cerf in the *Galerie du Palais Royal*; also in Young's *Catalogue of the Angerstein Collection*; and in Jones's *National Gallery*. On canvas, 5 ft. 5 in. *h.* by 3 ft. 1 in. *w.*

Formerly in the Orleans collection, from which it passed, in 1799, into the possession of Mr. Angerstein, of whose son it was purchased by Parliament, for the nation, in 1824.

**No. 56. LANDSCAPE, WITH FIGURES.** A lake or river scene, with much foliage, and mountains in the distance. On the water are parties of pleasure; in the foreground are an angler and another figure conversing.

Engraved by H. Wallis, for Jones's *National Gallery*. On canvas, 3 ft. 1½ in. *h.* by 4 ft. 4½ in. *w.*

Formerly in the collection of Prince Cellamare at Naples, whence it came into the possession of the Rev. W. H. Carr, who bequeathed it in 1831 to the National Gallery.

**No. 63. LANDSCAPE, WITH FIGURES.** A rocky and woody landscape, with mountains in the distance, and a party of figures on foot and on horseback; supposed to represent Prince Giustiniani and attendants returning from the chace: in the middle distance, to the right, is a villa situated upon a rocky eminence.

Engraved in Jones's *National Gallery*. On canvas, 3 ft. 5 in. *h.* by 4 ft. 5 in. *w.*

Formerly in the Giustiniani Palace at Rome, whence it

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\* Von Ramdohr, *Ueber Malerei und Bildhauerarbeit in Rom, &c.*



was procured by the Rev. W. H. Carr, who bequeathed it in 1831 to the National Gallery.

No. **88**. ERMINIA TAKES REFUGE WITH THE SHEPHERDS. From the story of Erminia, in Tasso's *Jerusalem Delivered*.

Erminia, daughter of the King of Antioch, having disguised herself in the armour of the heroic Clorinda, leaves Jerusalem, and attempts to gain the tent of the wounded Tancred, but being discovered by some Christian soldiers, she is pursued, and escapes with difficulty, eventually taking refuge among some shepherds. The picture represents that part of the story when Erminia, startled by the sound of pastoral music from the first repose which she had taken after her flight, rises, and attracted by the rustic strains, discovers an old shepherd, whilst tending his flock, busy making curd-baskets, and listening the while to the music of three children :—

“ Risorge, e là s' indrizza a passi lenti,  
E vede un uom canuto all' ombre amene  
Tesser fiscelle alla sua greggia accanto,  
Ed ascoltar di tre fanciulli il canto.”

*La Gerusalemme*, c. vii. st. 6.

Engraved in Young's *Catalogue of the Angerstein Collection*, and by G. Presbury, for Jones's *National Gallery*. On canvas, 4 ft. 10 in. *h.* by 7 ft. *w.*

This picture was purchased on the Continent, many years since, as a work by Annibale Carracci, but while in the possession of Mr. Angerstein, it was attributed to Domenichino; upon the removal, however, of the collection into the present building, it was again assigned to Annibale Carracci. As Annibale occasionally employed Domenichino to execute some of his designs, both masters may have had a share in the painting of this picture.\* It was purchased by Parliament, with the other works of the Angerstein collection, in 1824.

No. **93**. SILENUS GATHERING GRAPES. Two fauns are raising Silenus on a skin to enable him to pluck some grapes from a vine above his head: on each side is a stripling boy or young faun climbing the supports of the

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\* Passeri, *Viti de' Pittori*, &c., p. 12.

vine with a similar object. The autumnal colour of the leaves is assisted with gold leaf.

Engraved by W. Bromley, for the series of prints published for the *Associated Engravers*; and, on a small scale, for Jones's *National Gallery*. On wood, 1 ft. 9½ in. *h.* by 2 ft. 11 in. *w.*

No. **94.** PAN TEACHING APOLLO TO PLAY ON THE PIPES. Such is the title Lanzi gives to this picture. Ramdohr describes it as BACCHUS PLAYING TO SILENUS. Both figures are musicians, for the pipes of Silenus are hanging on the stem of a tree behind him; and a double flute is suspended to the tree by the side of the younger musician, who has the pipes in his hands, and appears to be watching the effects of his notes upon his companion.\*

Engraved by D. Cunego for Hamilton's *Schola Italica*; and by J. Rolls, for Jones's *National Gallery*. On wood, 1 ft. 2 in. *h.* by 2 ft. 8 in. *w.*

These two pictures used to hang in the Lancellotti Palace at Rome, together with the "Lot" and the "Susannah" of Guido, in this collection. No. 94 is described, both by Ramdohr and Lanzi, as a painting *a colla*, or in distemper, but it is now saturated with oil. Ramdohr says, that the "Silenus" decorated the top of a harpsichord, and he supposed that the "Apollo" or "Bacchus" decorated the front of the same instrument. Lanzi speaks highly of the second picture, † which formed part of the Angerstein collection, and was purchased by Parliament in 1824. The "Silenus" was in the collection of the Rev. W. H. Carr, and was added to the National Gallery, with the rest of that gentleman's bequest, in 1831.

No. **198.** THE TEMPTATION OF ST. ANTONY IN THE DESERT. The Saint, tempted on each side by demons, is reclining on his back, and appears engrossed

\* Pan is represented by Greek writers as having the legs of a goat, and horns. Compare Lucian's *Dialogues of the Gods*, xxii., and Lord Bacon's exposition of the fable of Pan. *Works*, vol. i.

† Ramdohr, *Ueber Mahlerei und Bildhauerarbeit in Rom, &c.* (1784), vol. iii. p. 75; Lanzi, *Storia Pittorica dell' Italia*, vol. v. p. 76. The Marchese Melchiorri, in his *Guida Metodica di Roma* of 1836, apparently copying earlier accounts, speaks of the Silenus as still in the Lancellotti Palace.

at the moment by a vision above of the Saviour supported by angels. At his feet is a crouching lion.

Engraved by G. Audran and by B. Farjat. On copper, 1 ft.  $7\frac{1}{2}$  in. *h.* by 1 ft.  $1\frac{1}{2}$  in. *w.*

This picture was formerly in the Borghese Gallery at Rome, where it was much admired by Mengs, who said of it, that with Italian composition and drawing, it combined the execution of the Netherlands school.\* It was some time in the collection of Lord Radstock, and was purchased for the nation in 1846 of the Earl of Dartmouth.

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### CARRA'CCI, LODOVI'CO.

LODOVICO CARRACCI, the founder of the eclectic school of Bologna, was born at Bologna in 1555. He was placed with Prospero Fontana; and while in his school his apprehension appeared to be so slow, that, like Domenichino afterwards, he was called by his companions the ox, *il bue*. He afterwards entered the school of Passignano at Florence, and studied the works of Correggio and Parmigiano at Parma, those of Giulio Romano at Mantua, and those of Titian at Venice. The works of these and other masters, afforded the elements of the eclectic style of the Carracci, as expressed in the well-known sonnet of Agostino.†

The school of the Carracci was opened in 1589, and

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\* Ramdohr, *Ueber Malerei und Bildhauerarbeit in Rom*, &c. vol. i. p. 294.

† "Let him who wishes to be a good painter acquire the design of Rome, Venetian action, and Venetian management of shade, the dignified colour of Lombardy; the terrible manner of Michelangelo, Titian's truth and nature, the sovereign purity of Correggio's style, and the just symmetry of a Raphael; the decorum and well-grounded study of Tibaldi, the invention of the learned Primaticcio, and a *little* of Parmigiano's grace; but, without so much study and toil, let him apply himself to imitate the works which our Niccolino left us here." The last sentence, which is a mere compliment, refers to Niccolò del Abate. This sonnet sufficiently explains the principles of the eclectic school, and, at the same time, shows their mere technical tendency.

carried on by the cousins conjointly up to 1600, from which time it was conducted by Lodovico alone, until his death (in December, 1619), which is said to have been considerably hastened by some errors in the fresco of the Annunciation, in the Cathedral of Bologna, his last work. The frescoes of the Convent of San Michele in Bosco, from the life of St. Benedict, commenced in 1602, after Lodovico's short visit to Rome, and which were generally considered his masterpieces, have long since perished, though the designs are preserved in the prints of G. M. Giovannini, *Il claustro di San Michele in Bosco di Bologna*, &c., published in 1694, with descriptions by Malvasia. There are thirteen pictures by Lodovico Carracci in the gallery of the Academy at Bologna, including some of his most celebrated works in oil.\*

In the opinion of Sir Joshua Reynolds, no painter knew how to harmonize the treatment of a picture with its subject better than Lodovico Carracci. "Style in painting," says Sir Joshua, "is the same as in writing, a power over materials, whether words or colours, by which conceptions or sentiments are conveyed. And in this Lodovico Carracci, I mean in his best works, appears to me to approach the nearest to perfection. His unaffected breadth of light and shadow, the simplicity of colouring, which, holding its proper rank, does not draw aside the least part of the attention from the subject, and the solemn effect of that twilight which seems diffused over his pictures, appear to me to correspond with grave and dignified subjects better than the more artificial brilliancy of sunshine which enlightens the pictures of Titian.†"

The scholars of the Carracci produced a change in all the schools of Italy; but the qualities of their works, in

\* Malvasia, *Felsina Pittrice*; Lanzi, *Storia Pittorica*, &c.; Giordani, *Catalogo dei Quadri nella Pinacoteca di Bologna*.

† Discourse II.



contradistinction to those of the great masters of the preceding century, are strictly technical or material. They remained as much below the great masters of Rome and Florence in expression, composition, and character, as they surpassed them in general execution. The most distinguished masters of this school were Domenichino, Guido, Albani, and Lanfranco.

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No. **28**. SUSANNAH AND THE TWO ELDERS, in the Garden of Joachim, at Babylon. Susannah, an entire figure, is kneeling in the fore-ground, and is holding back her garment from the rough touch of one of the elders.—*Apocryphal Book of Susannah*.

Engraved by J. H. Watt for the *Associated Engravers*; also by A. L. Romanet in the *Galerie du Palais Royal*; in Young's *Catalogue of the Angerstein Collection*; and in Jones's *National Gallery*. On canvas, 4 ft. 8 in. *h.* by 3 ft. 7 in. *w.*

Formerly in the Orleans collection, from which it passed in 1799 into the possession of Mr. Angerstein, from whose heir it was purchased by Parliament, for the nation, in 1824.

No. **86** THE ENTOMBMENT OF CHRIST, by torch-light. The body of Christ, wrapped in a sheet, is being lowered into the tomb by Joseph of Arimathea and Nicodemus or John, in the presence of the three Marias and one of the disciples, who bears a torch.—*John* xix. 38—42; *Luke* xxiii. 55.

Seven small figures. On copper 1 ft. 5 in. *h.* by 1 ft. 1 in. *w.*

Formerly in the Corsini Palace at Rome; subsequently in the collection of Mr. W. T. Ottley.\* Bequeathed to the National Gallery, in 1837, by Lieut. Col. Ollney.

No. **96**. AN ECCE HOMO. A copy of the picture by Correggio, No. 15, in this collection; it is attributed to Lodovico Carracci.

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\* See Buchanan's *Memoirs of Painting*, &c.



## CLAUDE.

CLAUDE GELE'E or GILLE'E, called Claude de Lorraine, or le Lorrain, and also Claude Lorrain, was born in Lorraine, at Château de Chamagne, near Charmes, department des Vosges, in the year 1600. His parents were very poor, and as Claude showed no disposition to learn to read or write, he was placed with a baker and pastry-cook. The cooks of Lorraine were celebrated in the time of Claude's youth, and according to his friend and biographer, Sandrart, Claude travelled to Rome in the company of some of these cooks, like them, to seek employment there. He found it with Agostino Tassi, and the circumstance of his master being a painter, appears to have been an incident of the utmost consequence to Claude. Tassi was a good landscape-painter; he was the pupil of Paul Bril, and with this painter Claude engaged himself as an ordinary domestic servant. He both prepared his master's meals and ground his colours for him; but he acquired at the same time the rudiments of his art.\*

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\* Sandrart, from whose *Teutsche Academie, &c.*, or *Academia Todesca*, the above account is taken, was the intimate companion of Claude, and his work was published during Claude's lifetime (1675); it is therefore most probably correct, or at least must be of more authority than the account in the posthumous volume of Baldinucci, who lived at Florence, and was probably not even acquainted with Claude. This subject is noticed here, as Baldinucci (*Notizie dei Professori del Disegno, &c.*) is represented in the *Biographie Universelle*, and elsewhere, as contradicting Sandrart's account of Claude's origin. Baldinucci does not contradict Sandrart; he merely gives a different account of Claude's journey to Rome. He states that Claude, after the death of his parents, who died when he was twelve years of age, joined an elder brother in Alsace, who was a wood-engraver, and subsequently accompanied a lace-merchant, his relation, to Rome. This may have taken place after Claude had been some years with the pastry-cook with whom he was placed by his parents, according to Sandrart. But Claude's history was too remarkable for Sandrart not to have heard it from his own mouth during their repeated intercourse and sketching excursions together when in Rome (*Lebens-*

How long Claude was engaged in this menial capacity is uncertain, but probably some years after his repeated efforts in art. Tassi's principal works were those of the Lancellotti and Quirinal palaces, executed during the pontificate of Paul V. (1605-21), and it must have been during their progress that Claude was Tassi's servant. In the pontificate of Urban VIII. (1623-44), he was already known at Rome as a great landscape-painter. The intervening pontificate of Gregory XV., therefore, was about the period that he was struggling for the obscure independence noticed by Sandrart, and he appears at this time to have visited his native country. He visited also Venice and Naples, and in the latter place he is said to have received some instruction from a landscape-painter of the name of Gottfried Vals. Sandrart first taught Claude to paint from nature. In 1630 he appeared as an engraver: of the several etchings ascribed to him, about one-half bear dates from 1630 to 1663 \*, the rest are without dates. His earliest pictures of note may have been painted from about 1630, the best, fifteen or twenty years later. He was in the habit of preserving sketches of his pictures in a portfolio or book, which he called *Libro di Verità*, or Book of Truth; and on the backs of some of these drawings are written the dates of the completion of the pictures, and the names of the purchasers.

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*lauf Joachims von Sandrart, &c.*, p. 12, and in the second volume of the *Academia Todesca*, p. 332). In the Latin translation of Sandrart, which was published in 1684, nine years after the original work, there is a misprint in the text of *pictori* for *pistori*, by which Sandrart is made to say that Claude's master was a *painter* of pies instead of a baker of pies (*pictori cuidam artocreatum*); the same mistake occurs in the marginal note, and in the *index*, and a few recent writers have been led into error by it. The misprint, however, is quite evident merely from the context.

\* Robert Dumesnil, in *Le Peintre-Gaverur Français*, describes forty-two etchings by Claude, and gives fac-similes of eighteen of his signatures, no two of which are alike. He wrote his christian name generally in the Italian form—Claudio, and sometimes in the Latin form—Claudius. His surname is written in a variety of ways.

This remarkable collection of drawings is now in the possession of the Duke of Devonshire.\*

Claude was extremely slow and careful in his execution. Sandrart says that he often painted for a week or a fortnight on one part of a picture, without showing any progress. He always had a great difficulty in painting or drawing the human figure or animals, though he drew much from the life, and attended the Academy of Rome many years. He generally procured the assistance of F. Lauri, J. Courtois, A. Both, and others, in executing this part of his pictures.

Claude's chief excellence is in aërial perspective, and in the management of light generally. He died at Rome in 1682, and was buried in the church of La Trinità de' Monti. The two Poussins and Salvator Rosa were contemporary with him at Rome.† There is a good collection of Claude's drawings in the British Museum.

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No. 2. PASTORAL LANDSCAPE, WITH FIGURES, illustrating the reconciliation of Cephalus and Procris. The principal feature of this picture is a large cluster of trees in the centre; at the left is a stream, with cattle wading through it; a bridge through which the stream flows and forms a small cascade, and a castellated height behind it, constitute the back-ground on this side; on the other is a distant view of a champaign country, bordered by mountains. To the right, Cephalus is receiving from

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\* It was engraved by Richard Earlom, for John Boydell, under the following title:—" *Liber Veritatis; or, a Collection of Two Hundred Prints after the original designs of Claude le Lorrain, in the Collection of his Grace the Duke of Devonshire, London, 1777.*" Copied by Ludovico Caracciolo, Roma, 1815. Caracciolo, in a Life of Claude prefixed to his work, pretends to correct previous writers by referring to the (misprinted) Latin passage in Sandrart above quoted.

† Sandrart, *L'Academia Todesca; or, Teutsche Academie der edlen Bau-Bild-und Mahlerey-Künste*, 4 vols. folio, Nürnberg, 1675-79; Pascoli, *Vite de' Pittori, Scultori, ed Architetti Moderni*, Rome, 1736; D'Argenville, *Abrégé de la Vie des plus fameux Peintres*, Paris, 1745.

Procris the presents of Diana, the hound Lelaps, and the fatal dart with which she was subsequently killed.

Engraved by R. Earlom, in the *Liber Veritatis*, No. 91; by J. Browne, for Boydell, in 1779; by J. Pye, for the series of prints published for the *Associated Engravers*; and small, in Jones's *National Gallery*. On canvas, 3 ft. 4 in. *h.* by 4 ft. 5 in. *w.*

Painted, according to the date upon it, in 1645, for some person residing in Paris. It formed subsequently part of the Angerstein Gallery, and was purchased, with the rest of that collection, by Parliament, in 1824.

**No. 5. A SEAPORT AT SUNSET.** A composition. On the left are masses of Italian architecture in perspective; on the extreme right a few ships are lying at anchor: in the fore-ground are several figures, variously occupied. Towards the middle of the picture, the declining sun is already nearly level with the horizon.

Engraved in the *Liber Veritatis*, No. 28; in Jones's *National Gallery*; and by E. Goodall, for the series of prints published for the *Associated Engravers*. On canvas, 3 ft. 3 in. *h.* by 4 ft. 3 in. *w.*

This picture is dated 1644: it was painted for the Cardinal de' Medici. It formed part of the Angerstein collection, with which it was purchased by Parliament for the nation in 1824.

**No. 6. LANDSCAPE, WITH FIGURES,** supposed to represent Sinon brought prisoner before Priam.

“ Meantime, with shouts, the Trojan shepherds bring  
A captive Greek in bands before the king;

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Trembling the miscreant stood; unarm'd and bound;  
He star'd, and roll'd his haggard eyes around.”

*Dryden's Æneid, ii. 75-85.*

On the right, behind the principal figures, is a broken rocky height, thinly covered with small trees and bushes; opposite this, towards the left, is a very prominent group of trees, constituting with its fore-ground the principal dark mass of the picture, and giving distance to the woody castellated eminence in the middle ground behind. Immediately before the trees two warriors are hastening to join the assemblage around Priam. The distance is an



extensive and varied country. Several groups of small figures are interspersed about the picture.

Engraved in the *Liber Veritatis*, No. 145; and by J. C. Varrall, for Jones's *National Gallery*. On canvas, 3 ft. 9 in. *h.* by 6 ft. 2½ in. *w.*

This picture, called the Chigi Claude, was painted in 1658 for the Prince Agostino Chigi, and was, up to the time of the French revolution, in the Chigi Palace at Rome. It came subsequently into the possession of the Rev. W. H. Carr, who bequeathed it in 1831 to the National Gallery.

No. 12. LANDSCAPE, WITH FIGURES, representing the marriage festival of Isaac and Rebecca. A broad river, with a picturesque water-mill on the left hand, and a more distant bridge leading to a town on the opposite side, constitute the centre of the picture: the scene is bounded by mountains. On each side are lofty spreading trees, and behind those on the left is seen a waterfall: in the fore-ground is a bridge of a single arch, with cattle drinking from the stream which flows under it; to the right are the figures celebrating the marriage festival of Isaac and Rebecca, according to the inscription on the picture itself—" *Mariage d'Isaac avec Rebecca.*"

Engraved in the *Liber Veritatis*, No. 113; by J. Mason, in 1748; by E. Goodall, for the series of prints published for the *Associated Engravers*; and small, in Jones's *National Gallery*. On canvas, 4 ft. 11 in. *h.* by 6 ft. 7 in. *w.*

This picture, which, with the following, was painted in 1648, for the Duke de Bouillon, at Paris, is a repetition, with considerable variations in the details, of the celebrated Doria, or Panfili Claude, known as "*Il Molino,*" or Claude's Mill, and is of the same dimensions. There is a print of the Doria picture, by F. Vivares, engraved in 1766, and another by F. W. Gmelin, engraved in 1804. The picture above described was subsequently in the Angerstein collection, with which it was purchased by Parliament for the nation in 1824.\*

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\* Dr. Waagen (*Kunstwerke und Künstler in England*), and others, have pronounced this picture a *copy* of the Doria Claude, but a comparison of the above-mentioned respective prints will show that there are considerable variations in all parts of the two pictures. The figures are very different.



No. **14**. SEAPORT, WITH FIGURES, representing the embarkation of the Queen of Sheba, on the occasion of her visit to Solomon. The time appears to be the early morning, as the sun is represented only a little above the horizon; on the left, in the fore-ground, and occupying the whole height of the picture, is a Corinthian ruin, behind which is seen some shipping; on the right, extending back towards the centre of the picture, is a pile of Italian architecture, partly relieved by foliage: the queen and her attendants are descending a broad flight of steps on this side, to enter a boat, which is waiting to receive them. A ship is lying at anchor near the entrance of the port. Several figures to the right, and a boat in the centre, occupy part of the fore-ground. The words *La Reine de Saba va trouver Salomon*, are written in the right corner of the picture.

Engraved in the *Liber Veritatis*, No. 114; by J. C. Varrall, for Jones's *National Gallery*; and by J. Pye. On canvas, 4 ft. 11 in. *h.* by 6 ft. 7 in. *w.*

This picture is known as the Bouillon Claude, from the Duke de Bouillon, with whose name it is inscribed,\* and for whom it was painted, together with No. 12, in 1648. Both pictures remained in the possession of the Bouillon family until the French revolution, when they were brought to England, and were bought by Mr. Angerstein, with whose collection they were purchased by Parliament for the nation, in 1824.

No. **19**. LANDSCAPE, WITH FIGURES, representing the story of Narcissus and Echo. This picture is almost equally divided into two principal masses: dark shady foliage, occupying the whole left, is separated from the bright sky of the rest of the picture by a castellated eminence and more distant foliage in the middle ground. The distance to the right represents a bay of the sea, with a small town on either side, and is bounded by mountains. There is also a small cluster of trees to the right of the picture. The fore-ground is occupied by a transparent shady pool, on the farther side of which Narcissus is ad-

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\* The inscription is—CLAUDE, GIL. JV., FAICT POUR SON ALTESSE, LE DUC DE BOUILLON, A ROMA, 1648.

miring his image in the water ; above him, to the left, are two nymphs, almost hidden by the trees, watching him. The nymph, lying at the extreme left on this side of the pool, is apparently the disconsolate Echo, pining for the love of Narcissus.

Engraved in the *Liber Veritatis*, No. 77 ; by F. Vivares, in 1743 ; and by W. B. Cooke, in Jones's *National Gallery*. On canvas, 3 ft. 1 in. *h.* by 3 ft. 11 in. *w.*

According to the *Liber Veritatis*, this picture was painted for England in 1644. It was formerly in the possession of P. Delmé, Esq., from whose collection it was purchased by Sir George Beaumont, who presented it, with other pictures, in 1826, to the National Gallery.

**No. 30.** SEAPORT, WITH THE EMBARKATION OF ST. URSULA. The water in this picture is a small basin or harbour ; on the left side is a perspective view of a rich pile of architecture, on the other are harbour works and foliage, and the ships about to conduct St. Ursula and her followers on their pilgrimage. The Saint, with a long train of virgins, is descending a flight of steps to the boats, which are ready to convey them on board the ships. In the fore-ground are various figures busily occupied, some with merchandise, others with their boats. "The effect of the breeze upon the water and upon the trees, and the freshness of the morning atmosphere," in this picture, says Mr. Ottley,\* "are expressed with a closeness of imitation bordering on illusion."†

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\* *Descriptive Catalogue of the Pictures in the National Gallery, &c.* London, 1832.

† The pilgrimage of St. Ursula and her attendant virgins is the subject of the beautiful paintings by Memling, on the celebrated Shrine or Châsse de St. Ursule, preserved in the Hospital of St. John, at Bruges. St. Ursula, according to the legend, was an English princess ; she and her followers suffered martyrdom at Cologne, in the third century. In some accounts the number of virgins is not specified, in others 11,000 are mentioned, but the figures XI.M.V. might be explained as Undecim Martyrum Virginum, eleven martyr virgins, with much more probability than as Undecim Millia Virginum, eleven thousand virgins. See *Notice des Tableaux de l'Hôpital Civil de S. Jean à Bruges*, 1842 ; also Baron Keversberg, *Ursule, Princesse britannique, d'après la Légende, et les Peintures d'Henning* ; and the Article MEMLING, in the Supplement in the *Penny Cyclopædia*.

Engraved in the *Liber Veritatis*, No. 54; also by Dominique Barriere, at Rome, in 1665; by J. Fittler, in 1787; by H. Le Keux, for the series of prints published for the *Associated Engravers*; and small, in Jones's *National Gallery*. On canvas, 3 ft. 8 in. *h.* by 4 ft. 11 in. *w.*

This picture was painted for Cardinal Barberini, in 1646, and remained in the possession of the Barberini family until 1760, when it was purchased by Mr. Lock, of Norbury Park. It formed subsequently part of the Angerstein Gallery, and was purchased by Parliament, with the other works of that collection, for the nation, in 1824.

No. 55. LANDSCAPE, WITH FIGURES, representing the death of Procris. The scene is in a forest; the sun is still high. In the middle-ground, among the trees, may be discerned a town on the border of a small lake; a deer is also very prominently introduced descending a hill which leads towards the lake. In the fore-ground Procris lies pierced by the fatal arrow from the hand of her husband Cephalus, who, followed by his hound, is hastening to her assistance.

Engraved in the *Liber Veritatis*, No. 100; of the full size, by J. Browne; and small, in Jones's *National Gallery*. On canvas, 1 ft. 3 in. *h.* by 1 ft. 7 in. *w.*

Presented to the nation in 1826 by Sir George Beaumont, Bart.

No. 53. LANDSCAPE, WITH GOATHERD AND GOATS; sometimes called a study of trees. A large open cluster of trees constitutes nearly the whole picture: in the fore-ground is a goatherd, playing the pipes while tending his goats.

Engraved by G. A. Chocarne for Jones's *National Gallery*. On canvas, 1 ft. 8½ in. *h.* by 1 ft. 4 in. *w.*

Presented to the nation in 1826 by Sir George Beaumont, Bart.

No. 61. LANDSCAPE, WITH FIGURES, supposed to represent either the Annunciation or the Angel appearing to Hagar. The figures are in the foreground to the left; on each side of the picture is foliage, that to the right covering a great portion of the picture. The middle-ground is occupied by a broad winding river, over which a

single arch conducts to a high rock, occupying the centre of the middle distance, and which is surmounted by a castle or town. The view is bounded by low mountains.

Engraved in the *Liber Veritatis*, No. 106 ; by J. Pye, for the series of prints published for the *Associated Engravers* ; and by J. C. Varrall, in Jones's *National Gallery*. On canvas, 1 ft. 8 in. *h.* by 1 ft. 5 in. *w.*

Presented to the nation in 1826 by Sir George Beaumont, Bart., with whom, however, this picture was so great a favourite, that he requested permission to have it returned to him for his life-time: it was restored to the National Gallery, upon Sir George's death, by his widow, Lady Beaumont.

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### CONSTABLE.

JOHN CONSTABLE, R.A., was born at East Bergholt, in Suffolk, in 1776. His taste for landscape-painting early developed itself. He became a student of the Royal Academy in 1800, and received some instruction in landscape-painting from R. R. Reinagle, R.A. From 1820 he resided at Hampstead, the beautiful neighbourhood of which chiefly occupied his pencil for the remainder of his life. He was elected a member of the Royal Academy in 1829. He died in London the 30th of March, 1837. Constable's landscapes are conspicuous for the simplicity of their subjects, consisting generally of a cottage, a village church, or green, or the simple meadow ; many are distinguished for the effect of the morning dew, which is a prominent characteristic of his works.\*

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No. **130**. THE CORN FIELD. The principal feature of this English landscape, the field of ripe corn, is seen in the middle-ground, between two clusters of trees occu-

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\* *Memoir of the Life of John Constable, Esq., R.A., composed chiefly of his Letters.* By C. R. Leslie, Esq., R.A. London, 1842.



pying the whole sides of the picture. In the foreground is a shepherd boy drinking from a stream on the left; his small flock, guarded by his trusty dog, occupies the centre of this part of the picture. In the extreme distance is seen a village church towering above the humble dwellings of its neighbourhood.

Engraved by D. Lucas. On canvas, 4 ft. 8 in. *h.* by 4 ft. *w.*

This picture was painted in 1826, and presented to the National Gallery, in 1837, by an association of gentlemen, who purchased it of the painter's executors.

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### COPLEY.

JOHN SINGLETON COPLEY, R.A., historical and portrait painter, was born in 1737, at Boston, U. S., where his parents had then recently settled. His father was English, his mother Irish. In 1774, having already attained eminence as a painter at Boston, he set out for Italy by way of England. He returned from Italy at the close of the year 1775, and established himself in London, where he was elected a member of the Royal Academy in 1783, about three years after the completion of his masterpiece, "The Death of Lord Chatham," now in this collection. This picture was followed by two other very celebrated works, the "Death of Major Pierson," and "Charles I. ordering the Arrest of the Five Members of the House of Commons."

Copley died September the 9th, 1815. His son, the present Lord Lyndhurst, is in possession of "The Death of Major Pierson," and several other of his best works.\*

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No. **100.** THE DEATH OF LORD CHATHAM. The scene represented in this picture took place in the old House of Lords (the Painted Chamber), April the 7th,

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\* Cunningham, *Lives of the most Eminent British Painters*, &c.



1778. The Earl, after unusual exertions, when in a very debilitated state of health, fainted in making an effort to reply to the Duke of Richmond's speech on his motion respecting an address to the King, intimating the necessity of the acknowledgment of the independence of that portion of the British North American colonies now constituting the United States.\* The Earl was carried home and never again rose from his bed. He died on the 11th of May following. The heads in this picture, of which there are fifty-five, are all portraits. The peers are in their state robes. The prominent figure to the right is the Duke of Richmond, the well-known patron of the arts.†

Engraved on a large scale, by F. Bartolozzi, and in small in Jones's *National Gallery*. On canvas, 7 ft. 6 in. *h.* by 10 ft. 1 in. *w.*

This picture, painted in 1779–80, was presented to the National Gallery in 1828 by the late Earl of Liverpool.

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## CORREGGIO.

ANTONIO ALLEGRI, commonly called CORREGGIO from his birth-place, a small town now constituting part of the duchy of Modena, was born probably in the winter of 1493–4; the exact date is not known. His father, Pellegrino Allegri, was a merchant in good circumstances. The whole youth of Antonio is involved in obscurity; but he is supposed to have been first instructed in painting by Tonino Bartolotto, a painter of Correggio. He executed several good pictures in his native place. In 1519 we find him a master of established reputation at Parma. The celebrated cupola of San Giovanni was commenced in the following year; and two years later, 1522, he contracted for the great works of the dome of the cathedral of that place. The works of these two

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\* Thackray, *History of the Earl of Chatham*.

† See the Explanatory Key below the picture.

churches are painted in fresco. In the church of San Giovanni he has represented the Ascension of Christ, and in the cathedral, the Assumption of the Virgin, the apostles being witnesses of both events.\*

The frescoes of the cathedral were left unfinished by Correggio. He contracted to paint the whole dome and choir for 1000 ducats, † but he did not complete even the dome; it was finished by his pupil, Giorgio Gandini. He died of a fever at Correggio, on March the 5th, 1534, in his forty-first year, being survived by his father, his wife, his son Pomponio, and one of three daughters.

Correggio was married, in 1520, to Girolama Merlini, a young lady of Mantua, with whom he received a considerable dowry. She is supposed to have been the original of the Madonna in the Holy Family, known as *La Zingarella*. ‡ Correggio's great reputation rests chiefly upon the frescoes mentioned above, but he is the master likewise of many of the most celebrated productions of oil-painting extant; and some of these were painted at Correggio before his visit to Parma in 1519, when he was then only in his twenty-sixth year, as the St. George and the St. Sebastian, now two of the principal ornaments of the celebrated gallery of Dresden. The

\* Engraved by G. B. Vanni. A new series of admirable prints from these and the frescoes of San Giovanni are being engraved by the Cav. Toschi.

† This and other circumstances, shown by documents published by Pungileoni in his Memoir of Correggio, prove that the common report, circulated by Vasari about Correggio's poverty, is more than doubtful. He appears on all occasions to have been well paid for his works. One thousand ducats are equal to about five hundred pounds sterling, and must, at that period, have been equivalent to the value of three or four thousand pounds at the present day.

‡ Pungileoni, *Memorie Istoriche di Antonio Allegri detto il Correggio*, Parma, 1817-21; *Sketches of the Lives of Correggio and Parmigiano*, London, 1823.

celebrated pictures of the "Notte," and the "Magdalen Reading," are also in that collection.

Correggio's frescoes, and even some of his oil pictures, are remarkable for violent, but skilful foreshortenings. His proverbial *grace*—apparent, not only in his undulatory forms and soft transitions, but in the action and expression of his figures,—is a distinctive characteristic of his works; and he is still unrivalled in a certain harmony which results from delicate gradations of light and shade.

The pictures of Correggio were so exclusively conspicuous for these qualities before the rise of the modern school of Bologna, that the first sight of some of his works forced Annibale Carracci, in a letter to his cousin Lodovico, to declare that in comparison with them the St. Cecilia of Raphael appeared to be wooden. He says, in a letter to his cousin, dated Parma, April 18th, 1580, "Tibaldi, Niccolino, I would almost say Raphael himself, are not to be compared [with Correggio].—The St. Jerome, the St. Catherine, the Madonna della Scodella, I would rather have any one of them than the 'Saint Cecilia.' How much grander, and at the same time more delicate, is St. Jerome than that St. Paul,\* which at first appeared to me to be a miracle; but now I feel as if it were made of wood, it is so hard."†

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**No. 7. GROUP OF HEADS.** Ten various views of heads, representing apparently part of a choir of angels. These are marked as being "*after* Correggio."

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\* The figure of Paul in the picture of St. Cecilia.

† Malvasia, *Felsina Pittrice*, vol. i. p. 365. The St. Jerome is now in the Gallery of the Academy of Parma. There are prints of it by Ag. Carracci, C. Cort, and Sir R. Strange. Annibale was only twenty years of age when he wrote this letter; he would probably not have used such expressions after his acquaintance with the works of Raphael in Rome. They however explain the tendency of the rising school of Bologna; it was sensuous and technical.

Engraved in Jones's *National Gallery*. On canvas, 5 ft. *h.* by 3 ft. 6 in. *w.*

This picture and its companion, No. 37, were formerly in the possession of Christina, Queen of Sweden: they subsequently passed into the Orleans collection, with which they were brought to this country, and were purchased by Mr. Angerstein. They were probably taken to Sweden as part of the plunder of Prague, when that city was captured by the Swedes under Count Königsmark, July 15, 1648, and the pictures collected by the Emperor Rudolph II. were carried to Stockholm. Among these pictures were several by Correggio, which had been presented to the Emperor by Federigo Gonzaga, Duke of Mantua, for whom they had been originally painted.\*

**No. 10. MERCURY INSTRUCTING CUPID IN THE PRESENCE OF VENUS.** Mercury, dressed only in his winged cap (Petasus) and sandals (Talaria), is seated on the ground, and is endeavouring to teach Cupid his letters, of which, according to a Greek myth, he was the inventor. The little god, standing by his side, appears to be paying due attention to his lesson. Venus, here represented as winged, has taken temporary charge of Cupid's bow, which she holds in her left hand, and appears to be entertained with the novel spectacle. The background of dark foliage contrasts finely with the well-rounded nude of the figures. Entire figures nearly of the natural size.

Engraved on a large scale by Arnold de Jode, in 1667, and in small, in 1786, by Le Villain, for the *Galerie du Palais Royal*, in which there was a duplicate of this composition. On canvas, 5 ft. 1 in. *h.* by 3 ft. *w.*

This picture, one of Correggio's masterpieces, was formerly in the possession of Charles I., who purchased it of the Duke of Mantua with the rest of that prince's collection in 1630. It was bought, after the dispersion of the King's effects, by the Duke of Alva, in whose family it remained until the occupation of Madrid by the French, when it came into the possession of Murat, afterwards King of Naples, and it was thus, after a lapse of two centuries, restored to Italy. Its next

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\* Winckelmann, *Werke*, vol. i. p. 70.



possessor was the Marquis of Londonderry, who obtained it, together with the "Ecce Homo," No. 15 in this collection, of the ex-Queen of Naples, at Vienna; and both pictures were finally purchased by the British Government, from the Marquis of Londonderry, in 1834, to be placed in the National Gallery.

**No. 15.** CHRIST PRESENTED BY PILATE TO THE PEOPLE, called the "ECCE HOMO."

"Then came Jesus forth, wearing the crown of thorns, and the purple robe. And *Pilate* saith unto them, Behold the man!"\*—*John* xix. 5.

The greater part of the picture is occupied by the figure of our Saviour, behind whom, to the left, is Pilate, pointing with his right hand to Christ, and uttering the words which constitute the title of the subject. On the right is seen the head of a Roman soldier, and in the fore-ground to the left, the Virgin Mary is represented in a swoon, supported in the arms of St. John. Half-length figures, of the natural size.

Engraved in 1587 by Agostino Carracci, of which print there are several copies; more recently by P. Bettelini, and, in small, in Jones's *National Gallery*. On wood, 3 ft. 2½ in. *h.* by 2 ft. 7½ in. *w.*

This picture, formerly in the possession of the Counts Prati of Parma, was subsequently long in the Colonna Palace in Rome, and it was, according to Ramdohr † the best picture by Correggio in that city (in 1784). It is noticed also by Mengs, who supposed it to be one of the painter's earlier works. ‡ It was purchased of the Colonna family by Sir Simon Clarke, who, being unable to remove it from Italy, sold it to Murat, then King of Naples, and, as already mentioned, it was purchased by the British Government, with No. 10, from the Marquis of Londonderry in 1834.

**No. 23.** THE HOLY FAMILY. The infant Saviour is seated on the lap of the Virgin. In the back-ground is St. Joseph occupied as a carpenter planing a board. In the fore-ground, to the left, is a small toilet-basket,

\* Et dicit eis: Ecce Homo! in the words of the Latin Vulgate, whence the common title of "Ecce Homo" to a picture of this subject.

† *Ueber Mahlerei und Bildhauerarbeit in Rom, &c.*, vol. ii. p. 85.

‡ *Hinterlassne Werke*, vol. iii. p. 157.



whence this picture is known on the continent as "La Vierge au Panier." "This picture," says Mengs, "shows that Correggio was the greatest master of aërial perspective of his time."\*

Engraved by Diana Ghisi in 1577; by F. F. Aquila in 1691; and recently by G. Faccioli; by G. T. Doo, for the *Associated Engravers*; and in Jones's *National Gallery*. On wood, 1 ft. 1½ in. *h.* by 10 in. *w.*

Formerly in the royal collection at Madrid, from which it passed, by the gift of Charles IV., to Emanuel Godoy, Prince of Peace. After falling into various hands during the French invasion of Spain, it was eventually purchased for the National Gallery, by the British Government, in 1825.

**No. 37.** GROUP OF HEADS AND FIGURES. Nine various views of heads and figures, constituting probably a part of the same composition as its companion piece, No. 7, described at page 63. In the lower part of the picture, to the left, is the head of a lamb.

On canvas, 5 ft. 1 in. *h.* by 3 ft. 6 in. *w.*

**No. 71.** CHRIST'S AGONY IN THE GARDEN.

"And he was withdrawn from them about a stone's cast, and kneeled down and prayed, saying, Father, if thou be willing, remove this cup from me; nevertheless not my will, but thine, be done.

"And there appeared an angel unto him from heaven, strengthening him."—*Luke xxii.* 41-43.

The effect of light in this picture is peculiar. The time is in the night, and our Saviour is lighted directly from heaven, while the angel is illuminated by the light reflected from the Lord.† The angel points with his right hand to a cross and crown of thorns lying upon the ground, as emblems of the approaching consummation of the passion of Christ; with the left he points to heaven, intimating the will of the Father. In the background, to the right, the three disciples are seen asleep, and beyond them is the Jewish crowd, led on by Judas.

Engraved by B. Corti in 1640; by Volpato; by S. Cousins; and others. On wood, 1 ft. 2 in. *h.* by 1 ft. 4 in. *w.*

\* *Werke*, vol. iii. p. 156.

† See Mengs, *Werke* iii. 156.

This picture is a repetition or copy of the original, now in the possession of his Grace the Duke of Wellington, which is said to have been painted by Correggio, for an apothecary to whom he was indebted four scudi; it was sold shortly afterwards for 500 scudi.\* It was subsequently in the royal collection at Madrid, and was presented by Ferdinand VII. to the Duke of Wellington. The picture in this gallery formed part of the Angerstein collection, with which it was purchased by Parliament for the National Gallery.

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CUYP.

ALBERT CUYP was born at Dort in 1605. The date of his death is not known, but he was still living in the beginning of 1683. He was taught painting by his father, Jacob Gerritz Cuyp, but his true instructor was nature. Cuyp was by trade a brewer, and it is perhaps partly owing to this circumstance that he was so much underrated as a painter during his lifetime, and indeed for many years after his death. Though known chiefly as a landscape-painter, he executed also some good portraits. The management of light was Cuyp's great power, and he has been called the Dutch Claude. Though among the best of cattle-painters, his highest excellence is his treatment of atmospheres, whether that of the misty morning, of the glowing noon, or of the golden evening. He painted likewise birds, fish, fruit, flowers, still life, and executed also a few etchings.†

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NO. 53. LANDSCAPE, WITH CATTLE AND FIGURES; EVENING. A man dressed in a red coat, seated on a gray horse, conversing with a female standing near him, and

\* Gandellini, *Notizie, &c., degl' Intagliatori*, article Corti, B.

† Houbraken, *Groote Schouburg der Nederlandsche Konstschilders, &c.*; Van Eynden and Vander Willigen, *Geschiedenis der Vaderlandsche Schilderkunst*, i. 382; Immerzeel, *De Levens en Werken Hollandsche en Vlaamsche Konstschilders, &c.*, Amsterdam, 1842.

pointing to the opposite side of the picture, is a very prominent feature in this composition; some cattle and sheep add to the beauty of the group. The figures are finely relieved by foliage, and a sloping hill behind, which is made to retire by the branches of a wide-spreading tree overhanging this part of the picture. On the opposite side is a picturesque sheet of water, at the further bank of which three horsemen are refreshing their steeds: the distance is bounded by low hills; two dogs, a goat, and the stump of a tree occupy the fore-ground on this side. A sunny aërial effect pervades the whole picture.

Engraved by J. C. Bently, for Jones's *National Gallery*; and by E. Goodall, for the series of prints published by the *Associated Engravers*. On canvas, 4 ft. 4 in. *h.* by 6 ft. 6 in. *w.*

Formerly in the collection of Sir Lawrence Dundas, and subsequently in that of Mr. Angerstein, with which it was purchased by Parliament in 1824.

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## DECKER.

FRANS DECKER, historical, portrait, *genre*, and landscape painter, was born at Haarlem in 1684, and was the pupil of Romein de Hooge. He died at Haarlem in 1751.\*

No. **134**. LANDSCAPE, WITH BUILDINGS AND FIGURES. Apparently the view of a village, of which a church is the principal feature.

On wood, 2 ft. 1 in. *h.* by 1 ft. 7 in. *w.*

Bequeathed to the National Gallery, in 1837, by Lieut. Col. Ollney.

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\* Van Gool, *Nieuwe Schouburg der Nederlandsche Kunstschilders*, &c.; Van Eynden and Vander Willigen, *Geschiedenis der Vaderlandsche Schilderkunst*, &c.

## DIETRICH.

JOHANN WILHELM ERNST DIETRICH was born at Weimar in 1712, where his father, Johan Georg Dietrich, was court-painter. After acquiring the rudiments of his art from his father, he was sent to Dresden to pursue his studies under the celebrated landscape-painter Alexander Thiele. Dietrich was of such precocious talent that he was appointed, when only in his eighteenth year, court-painter to Augustus II. King of Poland and Elector of Saxony. In 1741 he received a similar appointment from Augustus III., who, in 1743, sent him to Rome, in order that he might become acquainted with the great productions of Italian art.

In 1746 he was appointed keeper of the celebrated Dresden gallery of pictures; he was likewise one of the professors of the Academy of the Arts at Dresden, and director of the school of painting attached to the porcelain manufactory of Meissen. He died at Dresden April 24, 1774.

Dietrich painted almost all subjects, and was remarkable for the facility and fidelity with which he imitated any style or any manner. His pictures are very numerous, and there are likewise many etchings by his hand.\*

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NO. 205. THE ITINERANT MUSICIANS. An old man playing the fiddle, with a boy accompanying him on the bagpipes, are standing under a doorway, and entertaining a small rustic audience; some rich foliage in the background.

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\* Meusel, *Miscellaneen Artistischen Inhalts*. Erfurt, 1779; Heineken, *Neue Nachrichten von Künstlern und Kunstsachen*, Dresden, 1786; and his *Dictionnaire des Artistes dont nous avons des Estampes*, vol iv. Dietrich is said, about 1733, to have written his name Dietricy; in the signature, however, of the picture in this collection it is written Dietrich, the last letter of the name resembling the English long s, in the German manuscript *h*.

Etched by Dietrich himself; admirably engraved by J. G. Wille in 1764; also by J. F. Bause and others. On wood, 1 ft. 5¼ in. *h.* by 1 ft. 1 in. *w.*

This picture was painted in 1745. It was bequeathed to the National Gallery in 1846 by R. Simmons, Esq.

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### DOMENICHI'NO.

DOME'NICO ZAMPIE'RI, commonly called DOMENICHINO, was born at Bologna in 1581. Having studied some time in the school of Denis Calvart, he entered that of the Carracci. He was invited in the beginning of the seventeenth century by Albani, to Rome, where he lived for some time in his friend's house, and he soon earned a reputation equal to that of any of his competitors for fame. He acquired great honour for a fresco of the "Flagellation of St. Andrew," painted opposite to a fresco by Guido, representing the same saint going to martyrdom, in the church of San Gregorio at Rome. It was at first a question which was the superior production, but Domenichino appears to have finally secured the general voice on his side. When Annibale Carracci was asked his opinion of the two works, he answered, "That Guido appeared to be the master, and Domenichino the scholar, but that the scholar knew more than the master."

The most celebrated picture by Domenichino, is "The Communion of St. Jerome in the Church at Bethlehem," now in the Vatican, hanging opposite to the picture of The "Transfiguration," by Raphael. The "Martyrdom of St. Sebastian," formerly in the chapel of that saint in St. Peter's, is likewise one of this painter's masterpieces; it is now in the church of Santa Maria degli Angeli, and a mosaic has been substituted for it in St. Peter's.

The "Communion of St. Jerome,"\* considered by

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\* Engraved by Cesare Testa, B. Farjat, and A. Tardieu.



Sacchi and Poussin inferior only to Raphael's "Transfiguration," of all the altar-pieces in Rome, was painted by Domenichino for *fifty scudi*, about *ten guineas*. He adopted in this picture, says Bellori, Agostini Carracci's treatment of the same subject. Domenichino was much persecuted by his rivals both at Rome and at Naples, but especially by the notorious triumvirate\* known as the "Cabal of Naples." He died at Naples, April 15, 1641, not without suspicion of having been poisoned by the agents of this Cabal. Domenichino is generally accounted the ablest of all the scholars of the Carracci: he excelled in design, in composition, and in expression. †

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No. **43**. LANDSCAPE, WITH FIGURES, representing the story of Tobias and the angel, from the apocryphal book of 'Tobit.' Tobias is drawing the fish that attacked him out of the water by the gills, as directed by the angel. The landscape is intended to represent a view on the banks of the Tigris.—*Tobit* vi. 4, 5.

Engraved in Jones's *National Gallery*. On copper, 1 ft. 5½ in. *h.* by 1 ft. 1¼ in. *w.*

Formerly in the Colonna Palace at Rome. Bequeathed to the National Gallery by the Rev. W. H. Carr, in 1831.

No. **75**. LANDSCAPE, WITH FIGURES, representing the story of St. George and the Dragon. ‡ The saint,

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\* Belisario Corenzio, Giuseppe Ribera (Spagnuolo), and Giambattista Carracciolo. See Dominici, *Vite de' Pittori, &c.*, and Lanzi.

† Bellori, *Vite de' Pittori, &c.*; Passeri, *Vite de' Pittori, &c.*

‡ This was a dragon which dwelt in the time of Diocletian, in a marsh near the city of Lysia, in the province of Lybia, and was appeased only by two sheep daily; when all the sheep were exhausted, human victims were offered to him, their fate being decided by lot. At length it came to the lot of the King's daughter to be given to the dragon, and after much useless resistance, the King finally delivered her, clad in her royal robes, to the people, who exposed her to the dragon, and looked on from the walls. St. George passing at the time, and learning from the lady the cause of her distress, immediately resolved to become her champion.

mounted on his charger, is on the point of spearing the dragon; the princess is running from the spot. The landscape, to which the figures are merely accessory, is a picturesque country; on the right is the view of a fortified town, before which is a sheet of water. The inhabitants are watching the result of the combat from the walls.

Engraved by A. W. Graham in Jones's *National Gallery*. On wood, 1 ft. 8½ in. *h.* by 2 ft. 1 in. *w.*

Formerly in the Collection of Prince Lucien Bonaparte. Bequeathed to the National Gallery in 1831 by the Rev. W. H. Carr.

**No. 77. THE STONING OF ST. STEPHEN.**

"Then they cried out with a loud voice, and stopped their ears, and ran upon him with one accord, and cast *him* out of the city, and stoned *him*; and the witnesses laid down their clothes at a young man's feet, whose name was Saul."—*Acts* vii. 57, 58.

The scene is taking place immediately outside the walls, which occupy a large portion of the picture; above them are seen the upper parts of some buildings, and a few figures are distributed on the ramparts, witnessing the tragedy enacting beneath. Seven small figures.

Engraved in Jones's *National Gallery*. On canvas, 2 ft. 1 in. *h.* by 1 ft. 7 in. *w.*

Formerly in the Collection of Prince Lucien Bonaparte. Bequeathed to the National Gallery, in 1831, by the Rev. W. H. Carr.

**No. 85. ST. JEROME AND THE ANGEL.** The saint is represented seated in a cave, occupied in the study of his books and manuscripts; his attendant lion is crouching at his feet; the apparition of the angel seems to imply the special mission of St. Jerome as the interpreter of the Scriptures: his version of the Old and New Testaments into Latin is the first translation that was made into that language; it is known as the Vulgate of

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Accordingly, when the monster made his appearance, St. George mounted his steed, and couching his lance, attacked him vigorously, and having given him a fatal wound, he dismounted and cut off the dragon's head with his sword. See the account, from Peter de Natalibus, in Lord Lindsay's *Sketches of the History of Christian Art*, vol. i.

the Roman church. St. Jerome died about the year 420, at an advanced age, in the monastery of Bethlehem, near Jerusalem. The red robe, and the Cardinal's hat, placed against a skull, upon the piece of rock which serves him as a table, indicate his rank as a Cardinal of the Church.

Engraved in Jones's *National Gallery*. On canvas, 1 ft. 8 in. *h.* by 1 ft. 3½ in. *w.*

Formerly in the Aldobrandini Collection at Rome. Bequeathed to the National Gallery, in 1831, by the Rev. W. H. Carr.

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### DOW.

GERARD DOW or DOU, one of the most celebrated of the Dutch *genre* painters, was born at Leyden, in 1613. His father was a glazier, and Gerard was at first brought up to be a painter on glass, but in 1628 he was placed as a pupil in the school of Rembrandt, with whom he remained three years. He attained wonderful mastery in delicate execution; his works are remarkable at once for high finish and for lightness of handling. He died at Leyden, in 1680, not, however, before he had reaped ample fruits from his great reputation. An amateur of the name of Spiering paid the painter annually, a thousand florins, alone a good income, for the mere privilege of having the first offer of his pictures,\* which have steadily increased in value up to the present time. Schalken, Mieris, and Metz, were pupils of Gerard Dow.

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No. **197**. THE PAINTER'S OWN PORTRAIT. He holds a pipe in his hand.

On wood; an oval, 7½ in. *h.* by 5¾ in. *w.*

Formerly in the Collection of M. Paignon Dijonval, at Paris. Purchased by Parliament for the National Gallery, at the sale of Mr. J. Harman's Collection, in 1844.

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\* Houbraken, *Groote Schouburg*, &c.; Immerzeel, *Levens en Werken der Hollandsche Kunstschilders*, &c.

## ER'COLE DA FERRA'RA.

ERCOLE GRANDI, commonly called Ercole da Ferrara, was born in Ferrara, in 1491. He was the pupil of Lorenzo Costa, at Bologna, where he chiefly resided and executed his best works. He died at Ferrara, in 1531. His pictures are very rare.\*

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No. 73. THE CONVERSION OF SAINT PAUL. Confused groups of men and horses, with the Saviour in the clouds, and a view of Jerusalem in the back-ground.

Engraved in Jones's *National Gallery*. On wood, 1 ft. 11 in. *h.* by 2 ft. 3 in. *w.*

Formerly in the Aldobrandini Collection at Rome. Bequeathed to the National Gallery, in 1831, by the Rev. W. H. Carr.

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J. VAN EYCK.

JAN or JOHN VAN EYCK was born probably at Alden Eyck, near Maas Eyck, on the Maas, about 1395, but the exact date is very doubtful. His elder brother, Hubert, was born, according to Van Mander, in 1366: this leaves a long interval between the births of the two brothers, though longer intervals constantly occur, especially in cases of first and second marriages. There is sufficient historical evidence to show that John was many years younger than Hubert: in their portraits in the Gallery of Berlin, on one of the wings originally belonging to the altar-piece of the Adoration of the Lamb, in St. Bavon's, at Ghent, Hubert looks at least old enough to have been John's father; and according to Markus Van Vaernewyck, in his 'History of Belgium,' published in 1565, John Van Eyck was still young when he died. Making due allowance for the diversity of opinions as to when a man ceases to be young, it may be assumed that

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\* Baruffaldi, *Le Vite de' Piu Insigni Pittori e Scultori Ferraresi*, Ferrara, 1846; Lanzi, *Storia Pittorica*, &c.



he was not much more than fifty at his death; and as it is sufficiently established that he died in the winter of 1445-46,\* he may have been born about the year 1395. His brother Hubert died September 18, 1426.

The Van Eycks resided chiefly at Ghent and Bruges, where they founded a great school. They are particularly distinguished as the inventors (or improvers) of *Oil Painting*; general repute gives the credit of this discovery to John, but from all the circumstances, Hubert appears to have a better claim to the invention. The whole of the upper part of the "Adoration of the Lamb," their masterpiece, was painted by Hubert, who was thus evidently complete master of the method; and at the date at which Van Mander fixes the discovery, 1410, Hubert was already forty-four years of age, while John, according to good evidence, was still but a youth.

This celebrated picture, painted for Judocus Vyd, was finished by John in 1432, six years after the death of his brother, and in the inscription on the work the chief merit is given to Hubert, who is called the greatest in art, while John is styled the second.†

Vasari's general statement that John Van Eyck was

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\* John Van Eyck was living in 1445, but it is shown by a lottery notice concerning his *widow*, that he must have been dead before Feb. 24, 1446. De Bast, *Messenger des Sciences et des Arts*, Gand, 1824; the *Kunstblatt*, 1826; Passavant, *Kunstreise durch England und Belgien*; Rathgeber, *Annalen der Niederländischen Malerei*, &c.; *Von den Brüdern Van Eyck bis zu Albrecht Dürers anwesenheit in den Niederlanden*, Gotha, 1842; Michiels, *Peintres Brugeois*; the Author's *Epochs of Painting*, ch. xxiii.; and Eastlake's *Materials for a History of Oil Painting*.

† The inscription is as follows, the last line being what is termed a chronogram, the Roman capitals making together, according to their value as numerals, the date 1432, on the sixth of May of which year the picture was fixed in its place:—

Pictor Hubertus e Eyck, major quo nemo repertus  
 Incepit; pondusque Johannes arte secundus  
 Frater perfecit, Judoci Vyd prece fretus  
 VersV seXta MaI Vos CoLLoCat aCta tUerI.

The two central divisions of this picture are all that now remain in the



the inventor of *oil painting*, was formerly much impugned, as it was known that the mere inmixture of oil with colours was practised in Germany and elsewhere long before the time of Van Eyck. Vasari, however, in his life of Agnolo Gaddi, intimates that oil painting, though sometimes adopted by the earlier masters, was not employed by them for figures, but for decorative purposes only.

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No. **186**. PORTRAITS OF A FLEMISH GENTLEMAN AND LADY, standing in the middle of an apartment with their hands joined. In the back-ground are a bed, a mirror, and a window partly open; the objects in the room are distinctly reflected in the mirror. A branch brass chandelier hangs from the ceiling, with a candle still burning in it; in the fore-ground is a small poodle. In the frame of the mirror are ten minute circular compartments, in which are painted stories from the life of Christ; and immediately under the mirror is written "Johannes de Eyck fuit hic," with the date 1434 below.\*

On wood, 2 ft. 9 in. *h.* by 2 ft.  $\frac{1}{2}$  in. *w.*

This picture, about a century after it was painted, was in the possession of a barber-surgeon at Bruges, who presented it to the then Regent of the Netherlands, Mary, the sister of Charles V., and Queen Dowager of Hungary. This princess valued the picture so highly, that she granted the barber-surgeon in return, an annual pension, or

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church at Ghent, some of the wings are in the Gallery of Berlin. The whole work is engraved in outline in Passavant's *Kunstreise*, &c. It was copied by Michael Coxie for Philip II. of Spain, in 1559; it occupied him two years, and he received 4000 florins for his work.

\* This signifies literally "John Van Eyck was this (man)," an interpretation which leads to the conjecture that this may be Van Eyck's own portrait with that of his wife, though in this case his wife's name should have been written as well as his own; and the expression is not exactly that which would have been expected. The words are, however, distinctly *fuit hic*. As already mentioned, the date of the picture is 1434, when John Van Eyck was, according to the assumed date of his birth, in his fortieth year, which is about the age of the man in this picture. Van Mander speaks of the picture as the portraits of a man and his wife, or bride and bridegroom. It may be a bridegroom introducing his bride to her home.



"Giovanni De Gherck fecit hic,  
1434."

VAN EYCK'S PICTURE IN THE NATIONAL GALLERY.

*Inscription on the picture.*

green air, and all the deleterious influences. The Van Eyck seems to have been protected, and to owe its freshness to some process of this kind.

The "discovery"—or rather we should say the improved rediscovery—of the principle of which this remarkable picture was painted is one of the principal "Lives of Most Excellent Painters," and published in Florence 1550 in "nothing more than this:—according to the ancient practice, a fresh colour was never added to the panel until the first covering had been dried in the sun; a mode infinitely tedious, and one in which the colour could never perfectly harmonize. Van Eyck saw this difficulty, and he became more truly sensible of it from the circumstance of having exposed one of his paintings to the sun in order to harden them, when the excess of heat split the panel. Being at that period admirably skilled in philosophical inquiries, he began to

speculate on the manner of applying oils, and of their acquiring a proper consistency without the aid of the sun. By uniting it with other mixtures he next produced a varnish, which, dried, was waterproof, and gave a clearness and brilliancy while it added to the harmony of his colours. The oils used by him are said to have been "beaked and" some sort of polishing before the time of van Eyck, "beaked and" some sort of polishing before the time of van Eyck, extremely tedious and imperfect, as to be scarcely applicable to the production of figure-pieces. It was practised beyond the Alps, and we may add, by the Egyptians of the Greek period, of which a most remarkable specimen may be seen in the Louvre; "but it is not known to have been in use in Italy." Giovanni carried the first discovery to its completion; he perfected the art, which was afterwards diffused over all Europe, and introduced into Italy by Antonio da Messina.



of the country, and the schools, to be taken into consideration the education classes of the population. It is the duty of the State to see that the resolutions were adopted, recommending the education to the voluntary and national agency principle and declaring that the adoption of any scheme of national education which shall have the effect of weakening, superseding, or destroying the existing system of Sunday-schools, will be a great national calamity.

ERISMA.—At this moment prevalent in St. Giles's, and other metropolitan parishes (in Whitechapel and Kentish-town), in consequence of the appearance of what is considered to be an epidemic of a very fatal nature. In the parish of St. Giles's, in particular, there is a larger number of fever cases in the hospitals, and a larger number of deaths than in any other parish in the metropolis. It is thought that the disease has been introduced with this infectious complaint, and, in a number of instances, notwithstanding the best medical attendance, the patients have fallen victims to the disease.

SODDEN DEATH IN NAWORTH.—In the course of Wednesday night, a man named John McKeown, aged 122, accidentally shot himself in the neck, on Thursday week he was arraigned at the Central Criminal Court, and pleaded guilty to charges contained in two indictments. He was a student in St. George's Hospital, and, in consequence of frequent deprivations committed in the ante-room, steps were taken to divert the chief, and to give him a more comfortable and healthy residence. The complaint evinced great weakness, and it was ascertained that the patient had been suffering from a sudden depression of spirits, which resulted in a premature death.

#### EPITOME OF NEWS.

The French Chamber of Deputies have voted that the head of Napoleon should be again placed on the cross of the Legion of Honour.—At the quarterly general court of the Royal Free Hospital, held on Tuesday night, it was stated that the number of patients relieved during the quarter was 4918, and that the subscriptions amounted to £2785.—On Tuesday last several houses in Belton-street, Long-acre, and to Broad-street, St. Giles's, which stand in the way of the proposed metropolitan improvements, were sold by auction, by order of the Commissioners of Woods and Forests. The bidders were invited to bid on the works as speedily as possible. The highest bidder was the Metropolitan Railway Company, which has agreed to buy the property for the sum of £100,000.—The Exchequer bills issued in payment of the claims of the holders of forged bills having been at a less premium in the market than the others the Chancellor of the Exchequer has written an official letter expressing his surprise at the circumstance, as they are not different for purposes of payment or exchange from other supply bills.—From the report of the Church Missionary Society, a meeting of which was held on Tuesday last, it appears that the annual receipts of this society, notwithstanding the great distress that prevails in this country, is upwards of £115,000.—The disorders that have broken out in St. Domingo have caused some alarm in France, independently of financial consideration. The Minister of Marine had forwarded orders to the Maritime Prefect of Brest to despatch two men-of-war to Hayti to protect the French settlements.—The first omnibus ever seen in Madrid was started a few days ago.—The performance of the "Messiah," by the Sacred Harmonic Society, in Exeter Hall, on Wednesday evening, possessed additional interest from the fact of its being the centenary concert.—The election of six East India Company Directors is now being held at the residence of the Earl of Devonport, in Grosvenor Gardens, Westminster.—The sheriff of the county of Suffolk, William Leary, Esq., has appointed the nomination of the candidates, for the vacant seats in the county, to be held on Tuesday next, in the county, to take place on Tuesday next.—The mastership of Drogheda College is vacant by the death of Dr. Alevyne. The college called "God's Gift" College, was founded in 1619 by Edward Alevyne, the player, and friend of Shakspeare. He endowed it with the manor of Dulwich, and tenements in London, producing at present about £15,000 a year. The foundation consists of a master (who must bear the same name as the founder), a warden, four fellows, six poor brothers, the like number of poor sisters, twelve poor scholars, six assistants, and thirty non-resident members.—On Monday a new police court and station was opened at Sidcup, Kent (under the provisions of the new Police Act), by Viscount Sidney and James Malcolm, Esq., of Lamb Abhey. The business before the court consisted principally of parish affairs.—A general strike of the coal-shippers of the Thames, a class of hard-working men, who appear to have been grossly ill-treated by their employers, took place on Tuesday last. Several meetings have been since held, at which resolutions were adopted.—At the Liverpool Sheriff's Court, on Wednesday week, an action was brought by a Mr. Armstrong against Miss Ann Crellin, to recover the sum of £500 for services rendered, in assisting her to bring to justice the persons concerned in carrying her off against her will. Gretna Green some time ago. The jury awarded the plaintiff £17.—The annual meeting of the South-west Bible Society was held at the Horns Tavern on Tuesday, when the operations of the society for the year were reported, and gave the greatest satisfaction.—Letters from Milan, dated the 4th inst., announce the departure of Gerito for this country. That charming ballerina, "Alma," has first appeared as "Alma" in the "Follies of the Hall of 'Alma,'" on Friday evening last. Lord O'Connell, the son of the late Duke of Devonshire, is to be married to the daughter of "Alma," on Friday evening last. Mr. P. O'Connell and his seat in the House of Lords.—Morgan Jones, of the "Cannon," was elected a member of the House of Commons, on Tuesday last. Esq., M.P. was, on Friday week, sworn in before the Assistant-Barrister, as a Deputy-Lieutenant for Kerry.—The "Pall Mall Gazette," published on Tuesday week.—William

Guards of Paris towards the Gasdoulgne relief fund in 32,500 l.—The Marquis of Lansdowne has consented to preside at a dining anniversary dinner of the Royal Naval School.—A limitation postage penny stamp was detected by the post at Monmouth, on Sunday week, on a letter which had been sent to the office. The party who had used it was traced, and a representation of the circumstance made to the higher authorities.—A number of Turkish inhabitants, *i. e.* the gentry of Bosnia, aged Pachas, has ended by the latter yielding to the demands of the states that has been consequently restored.—The *Bredas*, a vessel that flag of the German union, for its shipping, is at present at White above, black below, and the particular colour, tricolour—in the midst.—On Holy Thursday the Bishop of Exeter confirmed several of the young nobility at the Chapel of duty at Dublin, for the purpose of being made into benefactors for the use of the emigrant vessels now taking in passage for North America.—We regret to learn that Chief Justice Father is seriously ill, and there are rumours of his resignation. There has been a failure at Manchester of a house, established a few months ago, in the fashion trade. The parties owe £24,000, and it would appear the principal creditors scarcely to obtain so much pence.—Another action is reported to have been beaten off by the Yucatan rum-bunks.—One of the Indian is said to have disappeared during the late dreadful sea. The bills in Antigua, as seen from the sea, appeared to be in the "idea of the west."—From five to six thousand tons of opium present wanted by Government, for Hong-kong and other parts of China.—Mr. Thomas Stocker and crew, at the Millner station, in the port of Southwell, after great exertion, are in creeping up sixty-two tubs of foreign spirits. On and on the 2nd they got up the remainder of the cargo of forty-eight tubs more, making in all a hundred and ten tubs. The annual general meeting of the copper miners of England held at their office, Old Broad-street, on Saturday, when Gower, Esq., the Governor, and the court of assistants for that year, were re-elected.—We regret to perceive, by the papers, that several alarming incendiary fires took place during the week in various parts of the country, where considerable damage was done. Of Birmingham, in the house No. 27, Rowland street, was III King, Sweden, died in the house No. 27, Rowland street, at Paris, on Monday last.—The National Bank of the head office of which is situated in this country, while it is carried on in Ireland, have appealed against the Inco and the result has been a decision that those subscribers or shareholders in England will be liable to the tax for the amount shares, and that the institution, as such, will be untaxed.

#### VAN EYCK'S PICTURE IN THE NATIONAL GALLERY.

A picture has just been added to the National Gallery, affords as much interest to the public as it administrators to the colour-grinders, painters, and connoisseurs, who the day of its exhibition, have crowded the rooms to admire its gularity or discuss its merits. To every one it is a mystery subject is unknown, the composition and preservation of it called Gio. Annib. Bazzi, who was born 1570, became the book illuminator of his time, and died in 1641. The picture the founder of the Flemish school, and died in 1441. The picture which on engraving save our own has ever been made, was sold to the Government for six hundred guineas. It was exhibited to the public for the first time in 1841, at the exhibition of the masters in the British Institution, and entitled in the catalogue "Portraits of a gentleman and a lady." Since then it has excited the fancy of holders, a multitude of names, and some of them flattering to the good taste or moral purity of the parties described. An able reviewer says "they exhibit neither passion, heat, grandeur, though they are simple and solemn enough straight, frank, full-blooded, in a black, broad-brimmed crown hat, stands full-front before us, as if ready to mount twisted three ways at once, bends sidelong towards him, I hand on her stomach, like a lady who had loved her husband months ere he became so. Verily this strange pair, hand-in-resemble nothing better than Simon Pure about to atone *faux pas* by making Sarah Prim an honest woman. However, it old-fashioned costume occasions much of this ludicrous effect present fashions will perhaps render portraits painted now-a-days less laughable to posterity." Others again are "almost sure the portraits represent either a mother elect consulting her medical attendant, or even honest Giovanni, the painter, and his wife engaged in a similarity delicate business. But none of these conjectures accord with the precise action of the figures, the religious character of early art, or the elaborate and costly execution of the picture. The story of the picture is evidently incomplete; it seems, as we gaze upon it, that our artist, who, to have referred to, as a portrait picture, which, to make it intelligible, should be placed in a neighbourhood; and that it is, in fact, only one of

office worth 100 florins per annum.\* It appears, however, to have again fallen into obscure hands, for it was discovered by Major-General Hay, in the apartments to which he was taken in 1815 at Brussels, in order to recover from wounds he had received in the battle of Waterloo.† He purchased the picture after his recovery, and disposed of it to the British Government in 1842, when it was placed in the National Gallery. It is the oldest picture in this collection.

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### FRANCIA.

FRANCE'SCO RAIBOLI'NI, commonly called FRANCIA, was born at Bologna about the year 1450: his father, Marco di Giacomo Raibolini, was a carpenter. He assumed the name of Francia from his master, the goldsmith to whom he was apprenticed; he was originally a goldsmith, and die and niello engraver, in which profession he was very eminent. He must, however, have attained also some distinction as a painter before the year 1490, as he was then employed on several important works, especially for the Bentivogli family, both in oil and in fresco. He frequently signed his pictures, *Aurifex*, jeweller; and on his jewellery he inscribed himself *Pictor*, painter.

Francia died, according to a document discovered by J. A. Calvi, on the 6th of January, 1518.‡ This date

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\* Van Mander, *Leven der Schilders*, &c. vol. i. p. 24.

† Nieuwenhuys, *Description de la Galerie des Tableaux de S. M. Le Roi des Pays-Bas*, Bruxelles, 1843; Kugler's *Hand-book*, &c., Part ii. p. 71.

‡ The date in the document in question is 1517, but this, according to the old custom of beginning the ecclesiastical and legal year on the 25th of March, is, according to the modern mode of reckoning, 1518. This custom prevailed very generally in Europe, not excepting England, at that time and until 1752. Much confusion occasionally resulted: in the year 1667 there were two Easters, the first on the 25th of April, and the second on the 22nd of March following. Similar confusion occurred in the dates of State documents. See Granger's *Biographical History of England*, Preface. Vasari, to avoid mistake, has given the date according to both systems, in his notice of the death of Michelangelo.—See *L'Art de Verifier les Dates*.

agrees with the time assigned for his death by Vasari, though the circumstance to which that writer imputes the cause of his death may be doubted. Vasari states, that Francia died of grief, at seeing himself so much surpassed in painting by his young friend Raphael, who had consigned to the Bolognese painter his picture of St. Cecilia, painted for the church of San Giovanni in Monte, requesting him to repair any damage that might have happened to it, or to correct it if necessary, and to superintend the placing of it in the church.

Though Francia appears to have died soon after the arrival of the St. Cecilia at Bologna, there is hardly a necessity for accounting for the coincidence in any extraordinary way, as he was then nearly seventy years of age.

Francia is the greatest painter of the earlier school of Bologna; his works are considered the most perfect specimens extant of that intermediate style of painting which the Italians term the *antico-moderno*, and which immediately preceded the more complete development of the art, which distinguished the great masters of the sixteenth century; the latter is known as the *cinquecento* style, in contradistinction to the *quattrocento*, or the *antico-moderno*.\*

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NO. 179. THE VIRGIN WITH THE INFANT CHRIST, AND ST. ANNE ENTHRONED, SURROUNDED BY SAINTS. Before the throne in the front is the little St. John with the standard of the Lamb, pointing to the infant Saviour above; on the left are St. Sebastian and St. Paul; on the right, St. Lawrence and St. Romualdo. The picture is marked — Francia Aurifex Bononiensis P. Full-length figures, nearly of the natural size.

On wood, 6 ft. 6½ in. *h.* by 6 ft. *w.*

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\* Vasari; Malvasia; Lanzi; and Calvi, *Memorie della Vita e delle Opere di Francesco Raibolini detto il Francia*, Bologna, 1812; see also Passavant, *Rafael von Urbino*, &c.



No. **180**. THE VIRGIN AND TWO ANGELS WEeping OVER THE DEAD BODY OF CHRIST. A Pietà; formerly the lunette of the picture described above.

On wood, 3 ft. 2 in. *h.* by 6 ft. *w.*

These two pictures constituted formerly one altar-piece, and were originally placed in the Buonvisi chapel in the church of San Fridiano at Lucca, for which they were painted. They were subsequently purchased by the Duke of Lucca, and were placed in the palace. They were finally bought by the British Government, at the sale of the Duke of Lucca's Collection in England in 1840. There is an old copy or repetition of No. 180 in the Gallery of Berlin.

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### GAINSBOROUGH.

THOMAS GAINSBOROUGH, R.A., was born at Sudbury, in Suffolk, in 1727. After evincing a decided ability for landscape-painting, by his unaided attempts from nature, he left Sudbury for London when he was about fourteen years of age, and became the pupil of Francis Hayman, then a painter of repute, and, like Gainsborough himself, one of the original members of the Royal Academy, which was founded in 1768. Gainsborough returned to his native place after a four years' residence in the metropolis. When still a youth, he married a lady of some fortune, and settled in Ipswich. One of his first pictures which attracted notice, was a view of Languard Fort, of which there is a print by Major; the picture has perished. His reputation extending, he settled, in 1758, in Bath, as a more suitable field for the exercise of his abilities. At Bath much of his time was devoted to portraiture, which from this time appears to have divided his attention with landscape-painting. In 1774 he settled in London, and from this period his reputation was such that he was considered at the same time the rival of Sir Joshua Reynolds in portrait, and

of Wilson in landscape, painting. He died in London, August 2, 1788, and was buried in Kew church-yard.\*

Shortly after Gainsborough's death, Sir Joshua Reynolds, then President of the Royal Academy, delivered a discourse to the students, of which the "Character of Gainsborough" was the subject. In this he alludes to Gainsborough's method of handling—his habit of *hatching*. "All those odd scratches and marks," he observes, "which, on a close examination, are so observable in Gainsborough's pictures, and which, even to experienced painters, appear rather the effect of accident than design—this chaos, this uncouth and shapeless appearance—by a kind of magic, at a certain distance, assumes form, and all the parts seem to drop into their proper places; so that we can hardly refuse acknowledging the full effect of diligence, under the appearance of chance and hasty negligence." He observes, in another place, "whether he most excelled in portraits, landscapes, or fancy pictures, it is difficult to determine." †

Among Gainsborough's most popular pictures are the youth in a blue satin dress, known as "The Blue Boy;" "The Shepherd Boy taking shelter from the Shower;" "The Cottage Girl;" "The Shepherd Boys with their Dogs fighting;" and "The Woodman and his Dog in the Storm." Gainsborough is said never to have put his name to any picture. ‡

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NO. 80. THE MARKET CART. The horse with loaded cart, from which this picture takes its name, is on the point of passing through a shaded pool on the high road; two girls are seated on the cart, and two boys and a

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\* Edwards, *Anecdotes of Painters who have resided or been born in England, &c.* London, 1808.

† Discourse XIV. delivered Dec. 10, 1788.

‡ Edwards, *l. l.*

dog are walking by the side of it: in the fore-ground to the left are two other figures, seated, and a dog; to the right, in the middle-ground, is a youth collecting faggots.

Engraved by E. Goodall for the *Associated Engravers*; and in Jones's *National Gallery*. On canvas, 6 ft.  $\frac{1}{2}$  in. *h.* by 5 ft.  $\frac{1}{2}$  in. *w.*

Presented to the National Gallery in 1828, by the Governors of the British Institution.

No. **109**. THE WATERING PLACE: a thickly-wooded landscape, with a few figures in a retired spot to the left, and some cattle and goats standing in a pool of water in the fore-ground to the right.

Engraved by W. Miller for the *Associated Engravers*; and in Jones's *National Gallery*. On canvas, 4 ft. 10 in. *h.* by 5 ft. 11 in. *w.*

Presented to the National Gallery, in 1827, by the late Lord Farnborough.

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### GAROFALO.

BENVENU' TO TISIO, commonly called GAROFALO, from the monogram (the Gilliflower) with which he marked his pictures, was born in the Ferrarese in 1481. He had many masters. He was at first the pupil of Domenico Pennetti, at Ferrara, and studied afterwards under his uncle, Niccolo Sorriani at Cremona. In 1500 he visited Rome, and remained there fifteen months with Giovanni Baldini; he studied subsequently under Lorenzo Costa at Mantua, and was finally, in 1508, engaged by Raphael at Rome, to assist him in the frescoes of the Vatican.

Garofalo had remained some years with Raphael in Rome, when his family affairs called him to Ferrara, whither he went, with the intention, however, of returning to Rome as soon as his occupations might permit; but circumstances detained him in Ferrara, and he never afterwards quitted it. He was employed by Alphonso I.,

with the two Dossi, at Belriguardo and elsewhere. He died at Ferrara in 1559, having been quite blind the last few years of his life.

Garofalo is the chief of the Ferrarese painters. His small easel pictures are universally admired. In these works he was a close imitator of Raphael's style, a Raphael in miniature; and these small pictures are sometimes attributed to his great master.

Several of his frescoes are still extant at Ferrara, the principal of which are the Slaughter of the Innocents, and others, painted about 1519-24, in the church of San Francesco. Other frescoes by Garofalo are still preserved in the Palazzo del Magistrato at Ferrara.\*

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No. 81. THE VISION OF ST. AUGUSTIN. Augustinus, one of the four "Doctors" of the church, and bishop of Hippo, in Africa,† relates, that while engaged on a work on the Trinity, he had a vision in which he saw a child endeavouring with a ladle to empty the ocean into a hole which he had made in the sand; and upon the saint pointing out the futility of his labour, the child retorted by observing how much more futile must be his efforts to explain that which it had pleased the Deity to make an inscrutable mystery. The picture illustrates the moment of the dialogue; St. Catherine is represented behind the saint, and in the clouds above is a vision of the Holy Family attended by a choir of angels: the back-ground is a varied rocky landscape, with a view of the sea.

Engraved by P. W. Tomkins; and by J. Rolls in Jones's *National Gallery*. On wood, 2 ft. 1½ in. *h.* by 2 ft. 8 in. *w.*

Formerly in the Corsini palace at Rome: bequeathed to the National Gallery in 1831 by the Rev. W. H. Carr.

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\* Vasari, *Vite de' Pittori*, &c.; Lanzi, *Storia Pittorica*, &c.

† He was born at Tagasta, in Africa, in the year 354, and died at Hippo in 430.—*Acta Sanctorum*, vol. vi., Aug. 28.

No. 170. THE HOLY FAMILY, WITH ELIZABETH AND THE YOUNG ST. JOHN, and two other saints: above is a vision of God the Father surrounded by a choir of angels.

On canvas, 2 ft. 6½ in. *h.* by 1 ft. 11½ in. *w.*

Formerly in the collection of Mr. Beckford, from whom it was purchased by Government for the National Gallery, in 1839.

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### GIORGIONE.

GIORGIO BARBARELLI, commonly called, from his large and handsome stature, GIORGIONE, was born of parents in good circumstances, in the neighbourhood of Castelfranco, in 1477. He was the fellow-pupil of Titian with Giovanni Bellini at Venice, and early distinguished himself for his beautiful colouring, and his effective treatment of light and shade. He was further distinguished for a general objective truth of representation, which he acquired by his practice of referring to nature on all occasions. After having visited his native place, where he painted some pictures, Giorgione returned to Venice, and by way of exhibiting a specimen of his ability, he decorated the front of his house with subjects in fresco: he was, in consequence, employed on other works of the kind. Like many artists of the period, he was also in the habit of painting panels for various articles of ornamental furniture; for these he generally chose his subjects from Ovid, enriching them with appropriate landscape back-grounds. Giorgione's frescoes have perished, and few even of his oil pictures are now in existence. The works by which he is at present most generally known are his portraits, in some of which he is still unsurpassed. Du Fresnoy observes of Giorgione's pictures of this class, "He dressed his figures wonderfully well: and it may be truly said, that, but for him, Titian would never have attained that perfection, which



was the consequence of the rivalry and jealousy which prevailed between them."\*

This great painter died in 1511, before the completion of his thirty-fourth year. Some of the greatest masters of the Venetian school were the scholars or imitators of Giorgione:—Sebastiano del Piombo, Giovanni da Udine, and Francesco Torbido.†

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No. 41. THE DEATH OF PETER THE MARTYR. St. Peter the Dominican, a native of Verona, was an active agent of the Inquisition in the thirteenth century; and having, as such, made many enemies, he was at length assassinated by one of these, named Cavina, at the entrance of a wood on the road from Milan to Como. He was attended by a single brother of his order, who is seen attacked by another assassin in the middle-ground to the right.

Engraved in Jones's *National Gallery*. On canvas, 3 ft. 4½ in. *h.* by 4 ft. 9½ in. *w.*

Formerly in the possession of Christina, queen of Sweden, and subsequently in the Orleans collection. Bequeathed to the National Gallery, in 1831, by the Rev. W. H. Carr.

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## J. VAN GOYEN.

JAN VAN GOYEN was born at Leyden, Jan. 13, 1596. He studied under various masters, and lastly under Esaias Vanderveelde. He painted landscape of every description, but his sea and river pieces are the most prized. All his works are enlivened by figures; in these, however, he was occasionally assisted by Jan Steen. Van Goyen died at the Hague, in 1656, according to Houbraken,

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\* Du Fresnoy's *Sentiments*, printed with Sir Joshua Reynolds's Notes on his Poem.

† Vasari, *Vite de' Pittori*, &c.; Ridolfi, *Le Maraviglie dell' arte*, &c.

but according to other accounts, ten years later. There are a few etchings by his hand.

The gray flatness which now generally distinguishes the works of this painter, is attributed to his indiscriminate use of what was called Haarlem blue, a very inconstant colour.\*

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No. **137**. LANDSCAPE WITH FIGURES. A cottage on a heath, with a few small figures dispersed about; a cloudy sky.

On wood, 1 ft. 4 in. *h.* by 2 ft. *w.*

Bequeathed to the National Gallery, in 1837, by Lieut. Col. Ollney.

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## GREUZE.

JEAN BAPTISTE GREUZE was born 'at Tournus, in Burgundy, 1726. He was at first the pupil of Landon, at Lyons; he studied afterwards in the academy at Paris, and at Rome. He was long an *agrée* or associate of the French Academy of Painting; but, as he was placed in the class of *genre*-painters, when he was elected a member, he considered it a degradation, and retired altogether from the academy. He died March 21, 1805.

Greuze was a portrait and *genre* painter; he executed only one historical picture—Severus reprimanding his son Caracalla. His favourite subjects were illustrations of the affections or domestic duties, their observance or violation. He is unique in the French school, and is sometimes termed the Lachausée of Painting, and sometimes, but very inappropriately, the French Hogarth. Among his most celebrated pieces are—The Village Bride (*L'Accordée de Village*); The Broken Pitcher (*La*

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\* Houbraken, *Groote Schouburg der Kunstschilders*, &c.; Immerzeel, *Levens en Werken der Hollandsche Kunstchilders*, &c.

*Cruche Cassée*); The Little Girl with the Dog (*La Petite Fille au Chien*), and others: the two former are in the Louvre, and the last is considered by some the painter's best picture: there is a print of it by Ch. Porporati.\*

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NO. 206. THE HEAD OF A GIRL.

On wood, 1 ft. 6. in. *h.* by 1 ft. 3 in. *w.*

Bequeathed to the National Gallery, in 1846, by R. Simons, Esq.

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GUERCINO.

GIOVA'NNI FRANCESCO BARBIE'RI, *Cavaliere*, commonly called, from his squinting, GUERCINO, was born of very humble parents at Cento, near Bologna, in 1590: his father carried supplies of wood and faggots to the towns, and Guercino used to take care of his cart. He was self-taught: and after studying some time at Bologna and Venice, he repaired in the time of Paul V. to Rome; he there made the acquaintance of Michelangelo da Caravaggio, and became a decided imitator of his style; but, in consequence of the impetuous temper of that painter, soon avoided his society. Having executed several honourable commissions at Rome, he returned to his native place after the death of his patron, Gregory XV. (Ludovisi), in 1623.

Guercino remained at Cento for a space of twenty years, when, after the death of Guido in 1642, he removed to Bologna, where he died in very affluent circumstances in 1666.† He is one of the principal

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\* Gault de Saint-Germain, *Les trois Siècles de la Peinture en France*, 1808; Gabet, *Dictionnaire des Artistes de l'Ecole Française au xix<sup>e</sup> Siècle*, 1831; *Notice des Tableaux exposés dans le Musée Royal*, 1841.

† See the notice of Caravaggio in this Catalogue.

‡ Passeri, *Vite de' Pittori*, &c.; Malvasia, *Felsina Pittrice*. A life of Guercino was published by J. A. Calvi at Bologna in 1808. *Notizia della Vita, &c., di Gio. Francesco Barbieri*.

masters of the class called *Tenebrosi*; but in his later works, or those which he painted after he settled in Bologna, in which he appears to have endeavoured to approximate the style of Guido, he forsook the vigorous handling and treatment of his earlier pictures, and fell into an insipid manner. His masterpiece is the great picture of Santa Petronilla,\* in the Capitol of Rome. It was painted for one of the chapels of St. Peter's, where there is now a mosaic of it: the body of the saint is being deposited in the vault prepared for it in the Via Ardeatini outside the walls of Rome: above is a vision of the Saviour, with angels, receiving the soul of the saint.

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No. 22. ANGELS WEEPING OVER THE DEAD BODY OF CHRIST. The head and shoulders are supported against a stone; the figure is slightly foreshortened: two angels kneeling complete the composition.

Engraved by J. Cheesman; by P. W. Tomkins; and by S. Freeman in Jones's *National Gallery*. On copper, 1 ft. 2½ in. *h.* by 1 ft. 5½ in. *w.*

Formerly in the Borghese Gallery at Rome. Ramdohr, in his account of that collection (1784), notices this picture as one of the productions of Guercino's best time.† It was bequeathed to the National Gallery in 1831 by the Rev. W. H. Carr.

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## GUIDO.

GUIDO RENI, commonly called GUIDO, was born at Bologna in 1575. His father was a flute-player, and Guido was himself brought up to this occupation; but evincing at an early age a decided taste for painting, he was placed in the school of Denis Calvart, whence he

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\* Santa Petronilla, or Perina, was the reputed daughter of St. Peter the apostle. Guercino's picture has been engraved by Frey and by Dorigny.

† *Mahlerei and Bildhauerarbeit in Rom., &c.*

removed, about the year 1595, to that of the Carracci, and became one of their most distinguished pupils. In the beginning of the seventeenth century he, with Albani, followed Annibale Carracci to Rome, where he attracted universal notice, and he obtained great distinction there in the pontificate of Paul V. (Borghese). After a residence of about twenty years in Rome, including a short visit to Naples, Guido returned to and settled in Bologna. He left Rome abruptly, during the pontificate of Urban VIII., in consequence of an offensive reprimand which he received from the Cardinal Spinola. Guido had been commissioned to paint one of the altar-pieces of St. Peter's, and had received 400 scudi in advance; but having allowed a few years to pass without even commencing the picture, he was rather harshly reminded by Cardinal Spinola of the money that he had received, for which he had done nothing. Guido immediately restored the 400 scudi, and in a few days left Rome: all attempts to induce him to return were vain. He from this time settled in Bologna, where he lived in great splendour, and established a celebrated school.\* He died at Bologna, August 18, 1642, and was buried with great pomp in the church of San Domenico. Notwithstanding the princely income of which Guido was in receipt for many years, he died in debt: his embarrassed circumstances are attributed to his habit of gaming, and a profuse and indiscriminate liberality. It was during the latter unhappy period of his career, according to his well-informed biographer, Malvasia, that he sold his time at a stipulated sum per hour, to certain dealers, one of whom tasked the painter

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\* Passeri mentions the following as Guido's charges when he settled in Bologna:—for an entire figure, 100 scudi, about twenty guineas; for a half-length, 50 scudi; and for a simple head, 25 scudi, or five guineas. He raised them afterwards to five times the amount.



so rigidly, as to stand by him, with watch in hand, while he worked. Thus were produced numbers of heads and half figures which, though executed with the facility of a master, had little else to recommend them. Malvasia relates that such works were sometimes begun and finished in three hours, and even in less time.\*

Guido painted in various styles; his earlier works were painted much in the forcible style of Caravaggio. This style he laid aside during his residence in Rome for one more graceful but of an *ornamental* character, of which the Aurora,† of the Rospigliosi Palace, is an excellent example; it is by some considered his masterpiece. Latterly he was engrossed by a species of *ideal*, of form rather than of character, of which the Niobe appears to have been a standard example with him: he was absorbed by this ideality, and at the same time he adopted a very slight mode of painting, and a cold silvery tone of colour. Of his numerous scholars, Simone Cantarini, called Il Pesarese, is the most distinguished: there is an admirable head of Guido, by this painter, in the Gallery of Bologna.

Guido painted very few portraits; his pictures are chiefly scriptural or mythological: of these there are between two and three hundred in the various collections of Europe. Many etchings are attributed to this celebrated painter.‡

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No. 11. ST. JEROME kneeling before a crucifix, and beating his breast with a stone. Large half-length figure.

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\* *Felsina Pittrice*, tom. ii., p. 46.

† Engraved by Frey and Morghen.

‡ Passeri, *Vite de' Pittori*, &c.; Malvasia, *Felsina Pittrice*; Lanzi, *Storia Pittorica*, &c.; Landon, *Vies et Œuvres des Peintres*, &c.; Bartsch, *Le Peintre-Graveur*.

Engraved by B. Coriolano; by D. Cunego, for Gavin Hamilton's *Schola Italica Picturæ*, &c.; by W. Sharp; and by J. Fussell, in Jones's *National Gallery*. On canvas, 3 ft. 10½ in. *h.* by 3 ft. *w.*

Formerly in the possession of Gavin Hamilton. Bequeathed to the National Gallery, in 1831, by the Rev. W. H. Carr.

No. **87**. PERSEUS AND ANDROMEDA. Andromeda, the daughter of Cepheus, a king of Ethiopia, was adjudged, by the oracle of Jupiter Ammon, to be exposed to a sea-monster, which Neptune had sent to ravage the country, because Calliope, Andromeda's mother, had boasted herself to be more beautiful than Juno or the Nereïdes. Andromeda was accordingly exposed on a rock, but she was rescued by Perseus when returning on the winged Pegasus, from his victory over the Gorgons: he converted the monster into stone by showing it the head of Medusa. He received the princess in marriage as his reward. There is a duplicate of this picture in Devonshire-house.

No. **90**. VENUS, ATTIRED BY THE GRACES; or rather THE HOURS. Sometimes called the Toilet of Venus. Aphrodite, the goddess of love, called by the Romans Venus, the daughter of Heaven and the Day, sprung from the foam of the sea, and before being presented to the assembly of the gods, she was adorned by the Hours,\* on the island of Cyprus. This is the passage of her history, which appears to be illustrated by this picture. The two attendant Cupids, or *amoretto*, were probably introduced by Guido, from examples in ancient art, and are apparently Eros, or Cupid, and his brother Anteros, the avenger of slighted love.† Composition of six figures, of the natural size.

Engraved by Sir R. Strange. Pendant or companion picture

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\* The Hours, *Horæ*, were three, according to Hesiod—Eunomia, Diké, and Eirené, or Order, Justice, and Peace; they are sometimes called the Seasons, which they originally presided over. The Greeks divided the year into three seasons.—See Keightley's *Mythology of Ancient Greece and Italy*, second edition, London, 1838; and Tooke's *Pantheon*.

† Eros and Anteros are probably the figures represented riding on the dolphin, forming the support of the Venus de' Medici.

to No. 87, described above; both on canvas, and of the same dimensions; 9 ft. 3 in. *h.* by 6 ft. 9 in. *w.*

Both pictures were in the Royal collection at Windsor, and were presented to the National Gallery by King William IV. in 1836.

No. 90 was formerly in the collection of Charles I., and was sold at the dispersion of that King's effects for 200*l.*

No. **177.** THE MAGDALEN. Half-length, of the natural size.

Engraved by J. Bouillard, in the *Galerie du Palais Royal*. This subject was often repeated by Guido, with but slight variations; and the prints after these pictures are very numerous. On canvas, 2 ft. 7 in. *h.* by 2 ft. 3 in. *w.*

Formerly in the Orleans Gallery. Purchased by Parliament for the National Gallery, at the sale of Sir Simon Clarke's pictures, in 1840.

No. **191.** THE YOUTHFUL CHRIST EMBRACING ST. JOHN. Two heads.

Engraved by J. B. Cecchi. On canvas, 2 ft. 3 in. *h.* by 1 ft. 7 in. *w.*

Purchased by Government for the National Gallery, at the sale of Mr. J. Harman's pictures in 1844.

No. **193.** LOT AND HIS DAUGHTERS LEAVING SODOM.

"And Lot went up out of Zoar, and dwelt in the mountain, and his two daughters with him."—*Gen.* xix. 30.

Three half-length figures of the natural size.

Engraved by D. Cunego for the *Schola Italica, &c.* On canvas, 3 ft. 9½ in. *h.* by 4 ft. 10½ in. *w.*

No. **196.** SUSANNAH ASSAULTED BY THE TWO ELDERS, in the garden of her husband Joachim, at Babylon.—*Apocryphal Book of Susannah.*

Three half-length figures of the natural size.

Engraved by Corn. Visscher; and by P. Beljambe for the *Galerie du Palais Royal*. On canvas, 3 ft. 10 in. *h.* by 4 ft. 11½ in. *w.*

These two pictures, probably painted as companions, were, until the French Revolution, in the Lancellotti Palace at Rome: they are both described by Ramdohr, in his account

of the pictures of Rome in 1784.\* They came subsequently into the possession of Mr. Penrice, of Norfolk, and were finally purchased by Government for the National Gallery; the "Lot," in 1844, and the "Susannah" in the following year. There was a duplicate of the "Susannah" in the Orleans Gallery. There are several repetitions of it.

No. **214**. THE CORONATION OF THE VIRGIN.

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### HILTON.

WILLIAM HILTON, R.A., was born at Lincoln, June 3, 1786. His father was a portrait-painter, and was probably his first instructor. In 1800, he was placed with J. R. Smith, the engraver, in London, and he obtained admission as a student into the Royal Academy about the same time. Already, in 1803, he appeared as an exhibitor at the Academy, and very soon acquired distinction for his choice of subject, his

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\* *Mahlerei und Bilhauerarbeit in Rom, &c.*, iii. 74.

refined taste in design, and a harmonious and rich style of colouring.

He was elected a member of the Royal Academy in 1820, and he succeeded Fuseli in the office of keeper in 1825. He died in London, December 30, 1839, in his fifty-fourth year.\*

Hilton died in possession of most of his best pictures : —“The Angel releasing St. Peter from Prison,” and “Sir Calepine rescuing Serena,” both exhibited in 1831 ; “Comus;” “Amphitrite;” “Una, with the Lion, entering Corceca’s Cave,”† exhibited in 1832 ; “The Murder of the Innocents,” in the exhibition of 1838, the last picture exhibited by Hilton ; and “Rizpah watching the dead bodies of Saul’s Sons,” but this was left unfinished at his death. A large collection of his works was exhibited at the British Institution in 1840.

No. 178. SERENA RESCUED BY THE RED CROSS KNIGHT, SIR CALEPINE. Spenser, “*Faerie Queene*.” Book VI. c. viii.

“Serena, found of Salvages,  
By Calepine is freed.”

These savages into whose hands Serena fell

“ ——— used one most accursed order,  
To eat the flesh of men, whom they mote find,  
And strangers to devour, which on their border  
Were brought by error or by wreckful wind.”

Serena is stretched naked, in a swooning state, upon a pile in a sequestered woody spot, and the officiating priest with upraised arm is on the point of plunging his knife into her bosom, when Sir Calepine, whom chance had brought to the place, rushes sword in hand to her rescue :—

“Effsoones he saw one with a naked knife  
Ready to launch her breast, and let out loved life.”

\* *Art-Union Journal*, 1840.

† Engraved by W. H. Watt, for the subscribers to the Art-Union of London, for 1842.



“ With that he thrusts into the thickest throng,”  
 \* \* \* \* \*

Those

—— “ that ’scape his sword, and death eschew,  
 Fly like a flock of doves before a falcon’s view.”

A composition of five principal figures, of a small size. On canvas, 4 ft. 7 in. *h.* by 7 ft. 7 in. *w.*

Presented to the National Gallery in 1841, by an association of gentlemen, chiefly artists, by whom the picture was purchased of the painter’s executors, after his death.

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### HOGARTH.

WILLIAM HOGARTH was born Dec. 10, 1697, in the parish of St. Bartholomew, London. His father, a native of Westmoreland, and originally a schoolmaster, was employed in London as a corrector of the press; he spelt his name Hogart. Hogarth was apprenticed at an early age to Mr. Ellis Gamble, who kept a silversmith’s shop in Cranbourn-alley; and he was bred an engraver of crests and ciphers on silver and other metal plates. This occupation, however, does not appear to have suited his taste, and at the expiration of his apprenticeship in 1718, he turned his attention to engraving on copper for book-sellers.

His earliest known print is his own shop-bill, which is dated 1720; but the first of his prints which attracted public notice, are twelve small illustrations to Butler’s *Hudibras*, published in 1726: they were copied for Gray’s *Hudibras*, in 1744, and for Townley’s French Translation, which was published in London in 1757.

In the year 1730, he married the only daughter of Sir James Thornhill, against that painter’s consent. He engraved many book-plates at this period, but he derived little benefit from the employment; sometimes receiving little more than the mere value of the copper for his plates. He therefore set up as a portrait-painter,

in which occupation he met with considerable success for a time.

It was during this early stage of his career as a painter, 1734, that he painted his series of "The Harlot's Progress," which was immediately followed by "The Rake's Progress," engraved in 1735. He acquired still greater fame by his series of the Marriage "à la Mode," which appeared in the prints in 1745: the original pictures adorn this collection.

Hogarth was now an artist of high repute, both as a painter and satirist. As a portrait-painter "his own likeness" in this collection, and that of "Captain Coram" in the Foundling Hospital, are capital specimens of his ability; of his moralizing, satirical capacity, and his abilities as a painter generally, the Marriage "à la Mode" affords adequate proof.

In 1753 Hogarth appeared as an author; he published in that year "The Analysis of Beauty, written with a view of fixing the Fluctuating Ideas of Taste,"\* in the literary department of which he was assisted by Dr. Benjamin Hoadly and Dr. Morell. In 1757 Hogarth was appointed Serjeant Painter to the King, in the place of Mr., the son of Sir James, Thornhill, who resigned. He died at his house in Leicester-fields, October 26, 1764, aged sixty-seven, and was buried in a vault at Chiswick, where he had a villa, and where he generally resided in the summer. His widow survived him twenty-five years.†

"Hogarth," says Walpole, "had no model to follow, and improve upon. He created his art, and used colours instead of language. His place is between the Italians,

\* A German translation of this work was printed at Berlin, in 1754; and it appeared in Italian at Leghorn, in 1761.

† Walpole, *Anecdotes of Painting, &c.*; Nichols, *Biographical Anecdotes of William Hogarth; and a Catalogue of his Works, &c.*, London, 1781 and 82; Ireland, *Hogarth Illustrated*, London, Boydell, 1791.

whom we may consider as epic poets and tragedians, and the Flemish painters, who are as writers of farce, and editors of burlesque nature.

“Hogarth resembles Butler; but his subjects are more universal, and amidst all his pleasantry, he observes the true end of comedy—Reformation. There is always a moral to his pictures. Sometimes he rose to tragedy, not in the catastrophe of kings and heroes, but in marking how vice conducts insensibly and incidentally to misery and shame. He warns against encouraging cruelty and idleness in young minds, and discerns how the different vices of the great and vulgar lead by various paths to the same unhappiness.”\*

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No. **112.** HIS OWN PORTRAIT: the picture is represented resting on volumes of Shakspeare, Milton, and Swift; and Hogarth's favourite dog Trump is painted by the side of it. In the lower corner to the left is a palette with the “Line of Beauty and Grace,” marked upon it, and bearing the date 1745.

Engraved in 1749 by Hogarth himself, but the plate was converted in 1763 into a satirical print of Churchill, the poet, as “A Russian Hercules.” It is beautifully engraved in small by J. Barlow, on the title-page of the first volume of Ireland's *Hogarth Illustrated*. There are also several other more recent prints of it—in the *Gallery of Portraits*, in Cunningham's *Lives*, in Jones's *National Gallery*, &c.

On canvas, 2 ft. 11 in. *h.* by 2 ft. 3 in. *w.*

This picture remained in the possession of Mrs. Hogarth until her death in 1789, when it was bought by Mr. Angerstein, with whose collection it was purchased by Parliament in 1824.

Nos. **113—118.** THE MARRIAGE “À LA MODE.” A series of six pictures, representing profligacy in high

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\* *Anecdotes of Painting.* There are several sets of prints of Hogarth's designs, more or less complete; but most of them are copies. The best original set is that of 110 plates, sold by the Boydells, after the death of the painter's widow.

life, or the ill effects of a marriage, of which the rank of one party and the wealth of the other, are the sources of mutual attraction. Both are indifferent; the husband, a peer, proves neglectful and profligate; the lady, faithless, and her lord is finally killed in a duel by her paramour, who is hanged for the murder; the suicide of the lady by poison, is the closing act of the tragedy.

No. **113**. THE MARRIAGE CONTRACT. The scene takes place in a splendid apartment, adorned with pictures. The gouty old nobleman, the father of the bridegroom, is pointing to his pedigree, and appears engrossed by his own imaginary dignity, while the rich citizen, the father of the bride, is equally absorbed by the details of the marriage settlement. The bride and bridegroom are seated, turned away from each other, on a sofa. "The lady shows by her countenance, and the manner in which she is playing with her wedding-ring, that but a sullen consent has been wrung from her, by the promise of a title and an equipage; and the young nobleman evinces his utter indifference for his bride, and his admiration for himself, by turning his head from her, for the superior gratification of contemplating his own person in a mirror. The closing catastrophe of the drama is sufficiently indicated by the insidious attention which the young counsellor *Silvertongue* is paying to the bride. The two pointers in the fore-ground to the left, chained together against their inclinations are good emblems of the ceremony which has lately passed."\* Composition of seven small figures.

Originally engraved by G. Scotin, in 1745; also, by Earlom; by J. Garner, for Jones's *National Gallery*.

No. **114**. SHORTLY AFTER MARRIAGE. This scene represents the breakfast-parlour, with an inner-room beyond, in which are seen cards and card-tables, with the candles still burning, though it is now noon; a sleepy servant is on the point of putting out the candles. The peer has, after a night's debauch, just entered the apartment, in which his wife, who has also been up all

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\* See the elaborate description of this picture and the rest of the series by Ireland, in his *Hogarth Illustrated*.



night playing at cards, is seated at breakfast. He has thrown himself carelessly upon a chair, with his hands in his pockets, in an attitude replete with the expression of reckless indifference, a sentiment which appears to be vividly echoed by his hopeless victim. A very expressive feature in this composition also, is the old steward, who, with a parcel of bills and a solitary receipt in his hands, is leaving the apartment in despair. Various articles are strewed about the room, and a little dog is sniffing at a lady's cap in the pocket of the young libertine. Composition of three principal figures.

Originally engraved by B. Baron; also by Earlom; by T. E. Nicholson, for Jones's *National Gallery*; and by many others.

No. **115**. THE VISIT TO THE QUACK DOCTOR. Here we have further evidence of the husband's profligacy: to his ruined fortunes he now adds a wasted constitution. The libertine rallies a quack and a procuress for having deceived him, and the latter, in fear of her reputation, threatens him with her knife in return; the hardened quack, on the other hand, treats the reprimand with stoic indifference. The young girl, the cause of the visit, presents a hapless picture of deadened sympathies. Composition of four figures.

Engraved for the original set of prints by B. Baron: afterwards by Earlom; by C. Mottram, for Jones's *National Gallery*; and by others.

No. **116**. THE COUNTESS'S DRESSING-ROOM. "By the old peer's death, our fair heroine has attained the summit of her wishes, and is become a countess. Intoxicated by this elevation, and vain of her new dignity, she ranges through the whole circle of frivolous amusements, and treads every maze of fashionable dissipation. Her excesses are rendered still more criminal, by the consequent neglect of her domestic duties, for, by the coral on the back of her chair, we are led to suppose that she is a mother."\* Her morning levee is crowded with persons of rank, and attended by her paramour and an Italian singer, with whose dulcet

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\* Ireland, *Hogarth Illustrated*.



notes two of the group seem in the highest degree enraptured. Silvertongue, the young lawyer, reclining upon the sofa, is presenting the countess with a ticket of admission to a masquerade, at which the assignation is made which leads to the catastrophes of the two following designs. Composition of eleven figures.

Engraved originally by S. F. Ravenet; also, afterwards, by Earlom; by Armstrong, for Jones's *National Gallery*; and by several others.

No. **117**. THE DUEL AND DEATH OF THE EARL. The peer becomes aware of the infidelity of his wife, and discovers her with her paramour, the counsellor, in a disreputable house. A duel ensues, and the earl is slain. The countess implores the forgiveness of her lord, and the guilty paramour endeavours to escape at the window, but the watch has already arrived and he is arrested. The apartment, a bed-room, is skilfully illuminated from a wood fire, without the picture, on the left. Composition of five, but only two principal, figures.

This picture was likewise engraved for the original set of prints by Ravenet—in the back-ground he was assisted by his wife; engraved also by Earlom; by T. E. Nicholson, for Jones's *National Gallery*; and by others.

No. **118**. THE DEATH OF THE COUNTESS. This scene, the sixth, completes the tragedy; she dies by her own hand, by poison; the catastrophe takes place in her father's house in the city, of which he is one of the sheriffs: the window of the apartment opens upon the Thames. The bottle which contained the poison, laudanum, lies upon the floor, and close to it is a paper with the words *Counsellor Silvertongue's last dying speech* upon it, by which we learn that her paramour has suffered the extreme penalty of the law. The avaricious father seeing his daughter upon the point of death, is carefully drawing the rings from her fingers.

The only two of the party who exhibit any grief, are the child of the countess, and the old nurse, who is holding it up to the face of its dying mother. In the back-ground is the apothecary rating the domestic for

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\* See Nichols's *Anecdotes*, and Ireland's *Hogarth*.

having purchased the poison. A lean half-starved hound, taking advantage of the disorder, is stealing a "brawn's head" from the table, on the right. On the extreme left, is the back of the retreating physician. Composition of six principal figures.

Engraved by G. Scotin, for the original set of prints published in 1745; by Earlom; by J. Mansell, for Jones's *National Gallery*; and by others.

The pictures are on canvas, and are all of the same size, 2 ft. 3 in. *h.* by 2 ft. 11 in. *w.*

These pictures were completed in 1744, and were sold by Hogarth by auction, June 6, 1750. They were purchased by Mr. Lane, of Hillingdon, near Uxbridge, who, to the painter's great disappointment, was the only bidder; he obtained the pictures for the small sum of 110 guineas; the frames alone had cost Hogarth 24 guineas. The pictures were bequeathed by Mr. Lane to Colonel Cawthorne, who sold them in 1797 for 138*l.* to Mr. Angerstein, with the rest of whose collection, they were purchased by Parliament for the nation, in 1824.

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### HONDEKOETER.

MELCHIOR DE HONDEKOETER, one of the most distinguished of the Dutch painters of birds and animals, foreign and domestic, was born at Utrecht in 1636. He was first instructed by his father, Gysbert de Hondekoeter, and after his death in 1653, by his uncle, J. B. Weenix. Melchior died at Utrecht, April 3, 1695.\*

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No. **202.** DOMESTIC POULTRY; a beautiful brood of young chickens in the fore-ground. The cock was Hondekoeter's favourite bird, which he is said to have taught to stand to him in a fixed position as a model.

On canvas, 2 ft. 10 in. *h.* by 3 ft. 8 in. *w.*

Bequeathed to the National Gallery by R. Simmons, Esq., in 1846.

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\* Houbraken, *Schouburg der Kunstschilders*, &c.; Immerzeel, *Levens en Werken*, &c.

## HOPPNER.

JOHN HOPPNER, R.A., was born in London in 1759. When young, he was one of the choristers of the Royal Chapel; but having a more decided taste for the formative than the vocal art, he gave up music for painting, and entered as a student in the Royal Academy. He soon became, through the patronage of the Prince of Wales, a very fashionable portrait-painter; Sir Thomas Lawrence was for many years his only rival. He was elected a member of the Royal Academy in 1795. Hoppner died of dropsy in 1810, in the fifty-first year of his age. Sir Thomas Lawrence thus speaks of him in a letter to a friend, shortly after the painter's death:—"You will believe, that I sincerely feel the loss of a brother artist, from whose works I have often gained instruction, and who has gone by my side in the race these eighteen years."\*

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No. **133**. PORTRAIT OF MR. SMITH THE ACTOR. This actor was known as "Gentleman Smith:" he used to perform in Drury-lane Theatre, and was the original "Charles Surface," in the *School for Scandal*.

Bust, on canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Presented to the National Gallery by Mr. Serjeant Taddy in 1837.

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## HUCHTENBURG.

JOHAN VAN HUCHTENBURG, or HUGTENBURG, a distinguished Dutch battle-painter, was born at Haarlem in 1646. He went to Rome in 1667, to join his brother Jacob, a landscape-painter, upon whose death, in 1669, he removed to Paris, and there studied a short time under Vander Meulen. He returned to Holland in 1670, and died at Amsterdam in 1733, but he resided chiefly at the Hague.

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\* Cunningham, *Lives of the most Eminent British Painters, &c.*

Huchtenburg was commissioned, in 1708, or the following year, by Prince Eugene, to paint pictures of the recent victories which that prince, the Prince of Orange, and the Duke of Marlborough had obtained over the French. There are etchings of these battles by Huchtenburg himself:\* there are also many other etchings by the hand of this painter, some after Vander Meulen.†

No. **211**. A BATTLE; in the fore-ground a cavalry fight, with a town burning in the distance.

On wood, 1 ft. 4 $\frac{3}{4}$  in. *h.* by 1 ft. 11 in. *w.*

Bequeathed to the National Gallery by R. Simmons, Esq., in 1846.

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### HUYSMAN.

JACOB OR JAMES HUYSMAN was born at Antwerp in 1656. He was the pupil of Gilles Backereel, and settled in the latter part of the reign of Charles II. in England, where, notwithstanding the rivalry of Sir Peter Lely, he obtained considerable employment as a portrait-painter. He died in London in 1696. The portrait of Lady Byron, or Bellasys, among the "Windsor Beauties," now at Hampton-court, was painted by Huysman.

No. **125**. PORTRAIT OF IZAAK WALTON, the well-known author of the *Complete Angler*. He died in 1683, aged ninety. Small half-length.

Engraved by P. Audinet, in 1815; and by W. Humphrys in 1836.‡ On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Painted for the family of Mr. Walton, with which it remained until 1838, when it was bequeathed to the National Gallery, by the Rev. Dr. Herbert Hawes of Salisbury, one of his descendants.

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\* In the *Beschrijving der Veldslagen van Prins Eugenius van Savoije, den Prins van Oranje, en den Hertog van Marlborough*. 's Hage, 1727.

† Van Gool, *Nieuwe Schouburg der Kunstschilders*, &c.; Bartsch *Peintre-Graveur*.

‡ In the edition of the *Complete Angler*, by Sir N. H. Nicolas.

## JACKSON.

JOHN JACKSON, R. A., was born at Lastingham, in Yorkshire, in 1778. His father was a tailor, and he was himself brought up to that business. He hated his occupation, and having shown considerable ability for art, the unexpired period of his apprenticeship was purchased by Lord Mulgrave and Sir George Beaumont. The latter behaved with the greatest liberality and generosity to the young painter; he allowed him 50*l.* a-year, and gave him an apartment in his house in town, to enable him to prosecute his studies in the Royal Academy.

Jackson early obtained distinction as a portrait-painter, and in 1817 was elected a member of the Royal Academy. In 1819 he visited Rome, in company with Sir F. Chantrey, and painted for him there a portrait of Canova. He was elected a member of the Academy of St. Luke at Rome. His taste in colouring and agreeable execution rendered him justly popular. He died at his house in St. John's Wood, June 1, 1831.

Jackson's master-piece, is probably the portrait of Flaxman, which he painted for Lord Dover. There is a sombre grandeur, says Allan Cunningham, about this picture that awes one.\* The portrait of Lady Dover, that already mentioned of Canova, and one of himself, are likewise among his best works.

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No. **124**. PORTRAIT OF THE REV. WILLIAM HOLLWELL CARR. Painted by his direction to be placed in the National Gallery, and bequeathed to the Gallery with the rest of his collection in 1831.

Bust, on canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

No. **171**. PORTRAIT OF SIR JOHN SOANE, KNT., the architect of the Bank of England, and the founder of

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\* Cunningham, *Lives of the most Eminent British Painters*, &c.



the Soane Museum in Lincoln's-inn-fields. He was born in Reading in 1753, and died in London in 1837.

Small half-length. On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Presented to the National Gallery by the Governors of the British Institution, in 1839.

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### JORDAENS.

JACOB JORDAENS, or JORDAANS, was born at Antwerp in 1594. He was the pupil of Adam van Oort; and was afterwards much employed as an assistant by Rubens, who had a high opinion of his abilities, and of whom Jordaens was a confirmed imitator. His pictures, among which are some large altar-pieces, are very numerous; but he was unsuccessful in the treatment of exalted subjects. "He had no idea," says Sir Joshua Reynolds, "of grace or dignity of character; he makes therefore a wretched figure in grand subjects. He certainly, however, understood very well the mechanical part of the art; his works are generally well coloured, and executed with great freedom of hand."\*

There are two capital pictures by Jordaens in this country—the full-length portraits of the Prince and Princess of Orange, on the same piece, in Devonshire-house; and the *Boon-Koning*, or "Twelfth Night," in the collection of the Duke of Devonshire at Chiswick.

He died at Antwerp, October 18, 1678: there is a print of him by P. Pontius, after a picture by Vandyck. There are a few engravings by his own hand.†

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No. **164**. THE HOLY FAMILY, with the young St. John: the infant Saviour is standing upright, supported

\* *A Journey to Flanders and Holland.*

† Sandrart, *Teutsche Academie*, &c.; Houbraken, *Schouburg der Kunstschilders*, &c.; Immerzeel, *Levens en Werken*, &c.

by his mother, who is behind him; he occupies the principal portion of the picture.

On wood, 4 ft. *h.* by 3 ft. *w.*

Presented to the National Gallery, by the late Duke of Northumberland in 1838.

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### KAUFMANN.

MARIA ANGELICA KAUFMANN was born at Chur, in the Grisons, about the year 1742. Her father, who was a portrait-painter, bestowed unusual care on her education. She resided some time with him at Milan, and in 1763 visited Rome, where she attracted great notice both for her portraits and musical accomplishments. The celebrated Winckelmann, in a letter to a friend, speaks in admiring terms of Angelica's acquirements, and especially of her facility in speaking the German, Italian, French, and English languages.

In 1765 she visited Venice, and in the same year came with Lady Wentworth to England, where she was received with great distinction; and upon the foundation of the Royal Academy in 1768, she was elected one of the original 36 members. In 1781 she married Antonio Zucchi, a Venetian painter, and an associate of the Royal Academy in London; and in the following year, 1782, she retired with her husband to Rome, where she died in 1807. The prints after her works are very numerous; and she engraved some plates herself.\*

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NO. 139. RELIGION ATTENDED BY THE VIRTUES. An allegorical composition of eleven figures; of the natural size.

Engraved by W. H. Worthington. On canvas, 7 ft. *h.* by 9 ft. *w.*

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\* Goethe, *Winckelmann und sein Jahrhundert*; Fiorillo, *Geschichte der Zeichnenden Künste in Deutschland*, &c.; Nagler, *Künstler Lexicon*.

Painted in Rome for J. Forbes, Esq., and by him bequeathed to the National Gallery in 1835.

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### DE KEYSER.

THEODORE DE KEYSER, son of the sculptor and architect Hendrick de Keyser, was born about 1595, probably at Amsterdam. He is distinguished as a portrait-painter, both in large and small, but especially in his full-length portraits of a small size: his execution is very exact and elaborate. There are several capital pictures by De Keyser in the museums of Amsterdam and the Hague. He died at Amsterdam about the year 1660.\*

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No. **212**. A MERCHANT AND HIS CLERK; a portrait. The "merchant" dressed in riding costume, is seated at a table in a private apartment which bespeaks affluence in the owner: the back-ground is a costly piece of tapestry. On the table are a plan, books, a guitar, and other objects.

The "clerk" is standing with his hat in his hand behind the chair of the seated figure, to whom he is respectfully handing a packet. Small, full-length figures.

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

Bequeathed to the National Gallery by R. Simmons, Esq., in 1846.

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### LANCRET.

NICOLAS LANCRET was born at Paris in 1690. He was the pupil of Pierre d'Ulin, but he adopted Watteau as his model. He soon distinguished himself in this style, and became the rival of his model: he was elected a member of the French Academy of Painting in 1719,

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\* Van Eynden und Vander Willigen, *Geschiedenis der Vaderlandsche Schilderkunst*.

as a painter of *Fêtes Galantes*. He died at Paris in 1745.

The pictures of Lancret have not the facility of those of Watteau, but they are more finished.\*

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Nos. **101-4**. THE FOUR AGES OF MAN.

No. **101**. INFANCY. Groups of gaily-dressed children, at play, under a stately arcade or portico.

No. **102**. YOUTH. An assemblage of young people of both sexes, who appear to be contemplating the adornment of the person: a group of seven figures in a garden pavilion.

No. **103**. MANHOOD. A party of pleasure, some reclining upon the green sward: two archers are shooting at the popinjay. A composition of ten figures: the arrangement of the grouping indicates the age of courtship.

No. **104**. AGE. An old woman spinning, with another asleep in a chair by her side: of the male portion of the group, one old man is caressing a dog, another is making advances to a young girl. Composition of six figures.

Engraved by L'Armessin, fils. On canvas, 1 ft. 1 in. *h.* by 1 ft. 5½ in. *w.* each picture.

They are mentioned by D'Argenville among the principal works of Lancret. Bequeathed to the National Gallery in 1837 by Lieut. Col. Ollney.

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LAWRENCE.

SIR THOMAS LAWRENCE, P.R.A., was born May 4, 1769, at Bristol. He early distinguished himself for his ability in drawing. His father was landlord of the Black Bear Inn, Devizes; and the first efforts of the young painter which attracted notice were some portraits in

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\* D'Argenville, *Abrégé de la Vie des Plus Fameux Peintres*, &c.

chalk of his father's customers. At the early age of ten years, he set up as a portrait-painter in crayons at Oxford; but he soon afterwards ventured to take a house at Bath, where he immediately met with much employment and extraordinary success. In his seventeenth year he commenced oil painting; in 1787, twelve months afterwards, he settled in London, and entered himself as a student in the Royal Academy. His success in London was as great as it had been in the provinces. In 1791, though under the age required by the laws (twenty-four), he was elected an associate of the Academy, and after the death of Sir Joshua Reynolds in the following year, he succeeded him as painter to the King. He painted at this time, in his twenty-third year, the portraits of the King and Queen, which were presented by Lord Macartney to the Emperor of China. In 1795, he was elected a Royal Academician; he was knighted by the Prince Regent in 1815; and at the death of West, in 1820, he was unanimously elected President of the Academy. From the time of his election as a member of the Academy to his death, his career as a portrait-painter was unrivalled: he died in London, at his house in Russell Square, January 7, 1830. He was never married.\*

The Waterloo Gallery at Windsor remains a noble monument of the skill of Sir Thomas Lawrence as a portrait-painter. The pictures of the Emperor Francis, of Pius VII., and of the Cardinal Gonsalvi, in that collection, are among the masterpieces of the art of portraiture. These pictures were painted on the Continent in the years 1818-19. Sir Joshua Reynolds is reported to have said of Lawrence,—“This young man has begun at a point of excellence where I left off.”

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\* Williams, *The Life and Correspondence of Sir Thomas Lawrence*, 1831; Cunningham, *Lives of the most eminent British Painters*, &c. 1833.



He excelled chiefly in the portraits of ladies and children. He was a member of the Academy of St. Luke at Rome, and of many other foreign academies; and in 1825, he was created a Chevalier of the "Légion d'Honneur."

No. **129**. PORTRAIT OF THE LATE JOHN JULIUS ANGERSTEIN, the Banker, and collector of the Angerstein Gallery; he died in 1823, aged eighty-eight.\* Small half-length.

Engraved by E. Scriven. On canvas, 3 ft. *h.* by 2 ft. 3 in. *w.*

Painted for George IV., and presented to the National Gallery by William IV. in 1836.

No. **136**. PORTRAIT OF A LADY, in a white dress. Full-length.

On canvas, 7 ft. 10 in. *h.* by 4 ft. 10 in. *w.*

Presented to the National Gallery in 1837 by Francis Robertson, Esq., of Brighton, whose wife the picture represents.

No. **142**. HAMLET APOSTROPHIZING THE SKULL, or the Portrait of John Philip Kemble, as Hamlet. He holds the skull of Yorick, the King's Jester, in his hand:

*Hamlet*. "Alas, poor Yorick!—I knew him, Horatio; a fellow of infinite jest, of most excellent fancy; he hath borne me on his back a thousand times; and now, how abhorred in my imagination it is! my gorge rises at it."—*Church-yard Scene*, act v. sc. i.

This celebrated actor died at Lausanne, in Switzerland in 1823, aged sixty-six. Full-length, of the natural size.

Engraved by S. W. Reynolds and several others. On canvas, 10 ft. *h.* by 6 ft. 6 in. *w.*

This picture was painted in 1801, and was considered by Sir Thomas Lawrence one of his best works. It was presented to the National Gallery by William IV. in 1836.

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\* See prefatory remarks, p. 5, of this catalogue.

No. **144**. PORTRAIT OF BENJAMIN WEST, P.R.A. The venerable painter is represented in his painting-room; on the easel is a sketch of Raphael's cartoon of the "Death of Ananias." Full-length, of the natural size.

Engraved by C. Rolls. On canvas, 8 ft. 10 in. *h.* by 5 ft. 10 in. *w.*

This picture is a duplicate of one that was sent to America. It was painted for the Prince of Wales in 1811, and was presented to the National Gallery by William IV. in 1836.

No. **183**. PORTRAIT OF MRS. SIDDONS. On a table by her side are, a folio copy of *Paradise Lost*, and a volume of Otway's "Plays:" her left hand is turning over a leaf of the open volume of "Milton." This celebrated actress, the sister of John Kemble, died in 1831, in her seventy-sixth year. Full-length, of the natural size.

Engraved by W. Say. On canvas, 8 ft. 2½ in. *h.* by 4 ft. 8½ in. *w.*

Presented to the National Gallery by the actress's friend Mrs. Fitz-Hugh, in 1843.

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## MAAS.

NICOLAS MAAS OR MAES,\* a distinguished Dutch portrait and *genre*-painter, was born at Dort, in 1632. He was the pupil of Rembrandt. In 1678 he settled at Amsterdam, where he died, in 1693. He etched a few plates.†

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No. **153**. THE CRADLE. A little girl is rocking a child to sleep in a cradle. An open book and a jug are standing upon a table, covered with a rich Turkey mat.

On wood, 15½ in. *h.* by 12½ in. *w.*

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\* Both pronounced broad, like the a in *Mars*; the former is now the common Dutch form, though the painter signed his name Maes.

† Houbraken, *Groote Schouburg*, &c.; Bartsch, *Le Peintre-Graveur*.

No. **159**. THE DUTCH HOUSEWIFE. A girl scraping parsnips, with a child by her side watching her. On the other side is the Flemish kruik or beer-jug, so often introduced into the pictures of this master. Dated 1655.

On wood, 13½ in. *h.* by 11½ in. *w.*

Both pictures were bequeathed to the National Gallery in 1838 by Lord Farnborough.

No. **207**. THE IDLE SERVANT. A kitchen-maid has fallen asleep over her work; before her on the floor are strewn various kitchen utensils; and on a cupboard behind her a cat is in the act of stealing a duckling ready trussed for cooking. Another servant standing by her side, with a beer-kruik in her hand, is laughing at the disorder around. In an inner apartment in the back-ground, the family is seen at dinner.

On wood, 2 ft. 3½ in. *h.* by 1 ft. 9¼ in. *w.*

Bequeathed to the National Gallery in 1846 by R. Simmons, Esq.

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## MARATTI.

CARLO MARATTI, *Cavaliere*, was born at Camurano, between Loreto and Ancona, in 1625. He went early to Rome, where he entered the school of Andrea Sacchi. He soon became the most distinguished pupil of that master; and after the deaths of Pietro da Cortona and Sacchi, he was for nearly half a century the most eminent painter in Rome. He was honoured with the favour of six successive popes—Clements IX. and X., Innocent XI., Alexander VIII., Innocent XII., and Clement XI. He was appointed superintendent of the Vatican Chambers by Innocent XI.; and in the years 1701 and 2, he restored the frescoes of Raphael there, which had been suffered to fall into a state of decay and imminent ruin. He died in Rome in 1713, at the advanced age of eighty-eight.\*

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\* Lioni, *Vite de' piu celebri Pittori del secolo XVII.*, &c., Roma. 1731; Pascoli, *Vite de' Pittori*, &c.

Maratti was considered by Mengs to have arrested at Rome the general decline of painting which prevailed at the close of the seventeenth century.\* He was an ardent admirer of Raphael, whose style, though weakened in his hands by the eclecticism of the Carracci, he endeavoured to uphold, in opposition to the then prevailing school of Cortona, and the *macchinisti* generally. Maratti painted little in fresco; his chief works, which are very numerous, are easel pictures in oil. A "Baptism of Christ" by him, now in the church of Santa Maria degli Angeli at Rome, has been executed in mosaic for the altar of one of the chapels of St. Peter's. From his frequent pictures of the Virgin, he acquired the name of Carlo delle Madonne. His pictures are distinguished for their academic precision of design, but are more conspicuous for the general absence of defects, than for any particular excellence. There are several etchings by this painter.

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No. **174**. PORTRAIT OF A CARDINAL, seated. Half-length, of the natural size.

On canvas, 3 ft. 11 in. *h.* by 3 ft. 2 in *w.*

Presented to the National Gallery in 1839 by Henry Gally Knight, Esq.

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### MAZZOLI'NI.

LODOVI'CO MAZZOLI'NI, sometimes called Mazzolini da Ferrara, and Lodovico Ferrarese, was born at Ferrara about 1481. He was the scholar of Lorenzo Costa; and after Garofalo, whom he somewhat resembles in style, may perhaps be considered the most distinguished of the Ferrarese painters. He died at Ferrara in 1530.† His

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\* Lanzi, *Storia Pittorica*, &c.; Mengs, *Hinterlassne Werke*, vol. i. p. 304.

† The authentic works of this painter are very scarce; his pictures are frequently attributed to other masters, his own name being, through Va-

pictures are remarkable for the architectural back-grounds which he frequently introduced into them. His masterpiece is probably the large picture of Christ disputing with the Doctors, in the Gallery of Berlin; it was painted in 1524.

NO. 82. THE HOLY FAMILY, with Saint Francis adoring the infant Christ; behind, are Elizabeth and Saint John. The little Saint John is protecting a lamb from a monkey which appears to menace it. The back-ground is an architectural elevation, adorned with bassi rilievi.

Engraved in Jones's *National Gallery*. On wood, 1 ft. 9 in. *h.* by 1 ft. 3½ in. *w.*

Formerly in the Durazzo Palace at Genoa. Bequeathed to the National Gallery, in 1831, by the Rev. W. H. Carr.

NO. 169. THE HOLY FAMILY, with saints and angels adoring the infant Saviour; St. Joseph is presenting him with cherries. Immediately above the Virgin is the Dove in a glory of light, the symbol of the Holy Ghost, and in the upper part of the picture, is a vision of the Father surrounded by a choir of angels.

The whole is symmetrically arranged; the back-ground of the composition is an architectural elevation, enriched with bassi rilievi.

On wood, 2 ft. ¼ in. *h.* by 1 ft. 6¾ in. *w.*

Formerly in the Lecari palace at Genoa. Purchased for the National Gallery by Government, of the late Mr. Beckford, in 1839.

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## MICHELANGELO.

MICHELANGELO BUONARRO'TI, was born at Castel Caprese, in the diocese of Arezzo in Tuscany, March 6,

sari's omission of him, comparatively unknown. He is only slightly noticed by Vasari under the name of Malini, whence, says Lanzi, he has been divided into two—Malini and Mazzolini. His name is also sometimes confounded with that of Mazzolino, a name given by Lomazzo to Parmigiano. Lanzi, *Storia Pittorica*, &c.



1475:\* his father Lodovico Buonarroti was governor of the castles Caprese and Chiusi. On the 1st of April, 1488, he was apprenticed by his father to the celebrated painter Domenico Ghirlandajo, for three years, during which period Michelangelo was to receive 24 florins for his services, an unusual arrangement.

Michelangelo soon distinguished himself from the other pupils of Ghirlandajo, and evinced such superior ability in his drawings and models, made in the garden, or so-called academy, of Lorenzo de' Medici, near the church of San Marco, that that eminent patron of the arts took him under his especial protection, and employed Michelangelo to execute several pieces of sculpture for him: Michelangelo devoted his attention for many years from this time chiefly to sculpture. After the death of Lorenzo in 1492, to avoid the disturbances which ensued upon the accession of his son Pietro to the government of Florence, Michelangelo removed for a short time to Bologna; he returned however to Florence in the following year, in 1494. Very shortly after this period, in consequence of the remarkable excellence of a "Sleeping Cupid" which he produced after his return to Florence, and which was sold at Rome as a veritable *antique*, he was persuaded to try his fortunes in the papal capital; and it was during this first visit to Rome, that he produced his celebrated group of the dead Christ on the knees of the Virgin, or *Pietà*, which is now in the Church of St. Peter.

He returned again to Florence about the year 1501, and there executed his colossal statue of "David," now in the Piazza del Granduca. In about 1503 he received a commission from Soderini, then Gonfaloniere of Florence,

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\* This date is commonly given as 1474, because the Florentines commenced their year at that time with the 25th of March, the Annunciation day. This practice was introduced by the Florentines about the tenth century. See *L'Art de Verifier les Dates*.

to decorate one end of the Council Hall; the opposite wall was intrusted to Leonardo da Vinci.\* Leonardo began but did not complete his picture. Michelangelo's does not appear to have been commenced; but his cartoon, well known as the "Cartoon of Pisa," was finished about the year 1506: it represented some Pisan Soldiers, while bathing in the Arno, surprised by Florentines. Both designs presented so many various and masterly views of the human figure, that they became, to use the words of Benvenuto Cellini, "The School of the World."† During the progress of this cartoon, Michelangelo paid a second visit to Rome by the invitation of Julius II., recently elected to the papal chair, who commissioned him to make a design for a mausoleum which that Pope intended to erect for himself in the church of St. Peter. Michelangelo, however, returned again to Florence in 1505, having taken offence at certain treatment from one of the Pope's servants; but he was reconciled to the Pope at the close of the following year, at Bologna; he there made the well known statue of Julius II., which was afterwards destroyed, then cast as a cannon, and used against the Pope by the Bolognese. In 1508 Michelangelo returned to Rome.

In this year he was commissioned by Julius to paint the ceiling of the Sistine chapel. He commenced this task very reluctantly, and adverted to Raphael, whose fame was already great, and who was then about to commence his series of frescoes in the Vatican Stanze, as a more fit person to execute the work. Michelangelo commenced his designs in 1508, and the ceiling was finished on All Saints' day (Nov. 1), 1512.‡ The

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\* See the notice of Da Vinci in this catalogue.

† *Vita di Benvenuto Cellini*, Milan. 1806, p. 31. Gaye, *Carteggio*, &c., v. ii. p. 90. Vasari, *Life of Michelangelo*.

‡ There is a document in the possession of the Buonarroti family at Florence which purports to be an original contract made by Michel-

painting, says Vasari, was executed by Michelangelo alone, in the short space of twenty months : but it need not be assumed that these were consecutive months, especially as a writer quoted by Fea speaks of the ceiling as already begun in 1509.\* In any view of the question, the greater part of the time above specified must have been employed on the designs and cartoons. The frescoes represent the creation of the world and of Man ; his Fall ; and the early history of the world, with reference to Man's final redemption and salvation.†

These extensive frescoes necessarily caused Michelangelo to suspend his labours for the mausoleum of Julius, and as the Pope died shortly after their completion, in 1513, the monument was never finished.

During the whole pontificate of Leo. X., the successor of Julius II. (nearly nine years), Michelangelo was employed in the unworthy occupation of procuring marble from the quarries of Pietra Santa, for the façade of the church of San Lorenzo at Florence. During the pontificate of Leo's successor, Adrian VI., and part of that of Clement VII., he was employed on the works of the Medici Chapel in the Church of San Lorenzo at Florence : in the tenth year, however, of Clement's pontificate, 1533, thirteen years after the death of Raphael, he commenced his cartoons for the celebrated fresco of the Last Judgment, on the altar wall of the Sistine Chapel.

angelo with the Pope, respecting the commencement of his designs for this ceiling : it is dated May 10, 1508. The whole work, therefore, occupied Michelangelo about four years, for his scaffolding was still not removed from the chapel by Christmas-day, 1512, as noticed in the *Diary of Paris de Grassis*, quoted by Pungileoni, *Elogio Storico*, &c. p. 131 ; and by Passavant, *Rafael von Urbino*, i. p. 167. See also the *Kunstblatt*, No. 105, 1844.

\* Franc. de Albertinis, *Mirab. Romæ*, lib. iii. Fea, *Notizie*, &c., p. 27.

† There is an outline of this ceiling in the English translation of Kugler's *Handbook of Painting*, Italy, vol. i. See the Editor's notes on the subjects of the frescoes, pp. 203, 206, 216.

It was continued during the pontificate of Paul III., and was finished in 1541.\* Michelangelo did little more in painting from this period; the frescoes of the Cappella Paolina, built for Paul III., were his last works of the kind: they were finished in 1549, when he was seventy-four years of age. He had been appointed, in 1546, to succeed Antonio da San Gallo, as architect of St. Peter's, which, though the first stone had been laid by Julius II. in 1506, was still very little advanced: the original architect was Bramante. Michelangelo undertook the responsibility without salary. He continued architect throughout the pontificates of Paul III., Julius III., Marcellus II., Paul IV., and Pius IV., until his death: he carried the building to the base of the cupola.

Michelangelo died at Rome, February 17, 1564;† his body was taken to Florence, and, on the 14th of March following, was buried in a vault in the church of Santa Croce.

The opinions concerning Michelangelo are so uniform in their expressions of praise, and so well known, that to quote them would be superfluous; that of Raphael,

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\* This great fresco measures 47 feet in height by 43 in width. The Cappella Sistina, or Sistine Chapel, was built by Baccio Pintelli, for Sixtus IV. in 1473, whence its name of Sistine. There are a ground plan and sections of the chapel in Appendix XIV. to the Third Report of the Commissioners on the Fine Arts. The chapel is of an oblong shape, with a vaulted roof; is 133 feet long, 43 wide, and 58 high. It is reserved for the especial use of the Popes: the church ceremonies of the first Sunday in Advent, and of the Holy Week take place in it. The scrutiny also of the votes for the papal dignity, takes place in this chapel, when the cardinals hold their conclave in the Vatican.

† He lived 88 years, 11 months, and 15 days, whence he must have been born in 1475, for Vasari expressly states that he died February 17, according to the Florentine mode of reckoning in 1563, but, according to the Roman, in 1564. *Vita di Michelangelo, Vite*, pt. iii. The Romans appear to have always commenced their year with January. See the *Kalendarium Gregorianum Perpetuum*. Rome, 1582.



however, may be here recorded: this prince of painters is said to have often exclaimed, that he thanked God he was born in the days of Michelangelo.\*

To his acquirements already noticed, Michelangelo added the cultivation of poetry.† As a painter he is almost exclusively known by his productions in fresco: he executed a few works in distemper, one of which, a Holy Family in the Gallery of Florence, painted for Angelo Doni, is well authenticated.‡

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No. 8. A DREAM OF HUMAN LIFE. A naked figure, seated, is reclining against a globe; he appears to be roused by the sound of a trumpet which an angel is

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\* Condivi, *Vita di Michelangelo Buonarroti*, &c. § lvii. Flor. 1746, (Ed. Prin. Rome, 1553). Duppa, *Life of Michelangelo*, London, 1816. Sir Joshua Reynolds's last discourse, the Fifteenth, consists chiefly of a recommendation to study the works of Michelangelo. The following are the concluding words of this discourse, and the last uttered by Sir Joshua in the Academy:—"If the high esteem and veneration in which Michael Angelo has been held by all nations and in all ages, should be put to the account of prejudice, it must still be granted that those prejudices could not have been entertained without a cause: the ground of our prejudice then becomes the source of our admiration. But, from whatever it proceeds, or whatever it is called, it will not, I hope, be thought presumptuous in me to appear in the train, I cannot say of his imitators, but of his admirers. I have taken another course, one more suited to my abilities, and to the taste of the times in which I live. Yet, however unequal I feel myself to that attempt, were I now to begin the world again, I would tread in the steps of that great master; to kiss the hem of his garment, to catch the slightest of his perfections, would be glory and distinction enough for an ambitious man.

"I feel a self-congratulation in knowing myself capable of such sensations as he intended to excite. I reflect, not without vanity, that these discourses bear testimony of my admiration of that truly divine man; and I should desire, that the last words which I should pronounce in this academy, and from this place, might be the name of Michael Angelo."

† His poems, chiefly sonnets, were first published by his great-nephew, Michelangelo Buonarroti, at Florence, in 1623, and again by Bottari in 1726. Select specimens have been translated into English by Mr. J. E. Taylor.

‡ Lanzi.



blowing immediately above him. Beneath his seat is a collection of masks illustrating the insincerity or duplicity of human dealings, and around him are visions of the many vices and depravities of mankind.

Engraved by J. Bonasone, the contemporary of Michelangelo; also by others; and recently in Jones's *National Gallery*. On wood, 2 ft. 1 in. *h.* by 1 ft. 9 in. *w.*

This picture, of which there are several repetitions, was painted from a design by Michelangelo, by one of his scholars, and was formerly in the Barberini Palace at Rome. It was bequeathed to the National Gallery in 1831 by the Rev. W. H. Carr.

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### MOLA.

PIETRO FRANCESCO MOLA was born in or near Milan,\* in 1612. He went very early with his father, Gio Battista Mola, an architect, to Rome, where he studied painting under the Cavaliere d'Arpino. He removed while still young to Venice, where he dwelt some time; but he afterwards returned to Rome, and then visited Milan, and subsequently Bologna, where he adopted the style of the Bolognese painters, imitating especially Albani, whose landscape pieces embellished with figures were particularly suited to the taste of Mola. He settled finally in Rome in the latter part of the pontificate of Innocent X., and died there in 1668.† He had held the office of President of the Academy of St. Luke, and he had been invited to settle in Paris as Court-painter to Louis XIV. Mola painted large and small figures, and excelled in landscape: in light and shade he was much influenced by the style of Guercino. He etched a few plates.

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\* Lanzi says Como; in Goethe's *Winkelmann und sein Jahrhundert*, it is stated that he was born at Coldre, in Italian Switzerland.

† Passeri, *Vite de Pittori*, &c. Pascoli, a more modern writer, says 1666: but Passeri, Mola's contemporary, is the better authority.

NO. **69**. ST. JOHN PREACHING IN THE WILDERNESS; the Saviour is seen approaching in the distance:—

“The next day John seeth Jesus coming unto him, and saith—Behold the Lamb of God, which taketh away the sin of the world. This is he of whom I said, after me cometh a man which is preferred before me; for he was before me.”—*John* i. 29, 30.

Landscape, with five small figures.

On canvas, 1 ft.  $8\frac{1}{2}$  in. *h.* by 2 ft. 2 in. *w.*

Formerly in the Robit\* collection at Paris: bequeathed to the National Gallery in 1837 by Lieut. Col. Ollney.

NO. **151**. LEDA. Jupiter, in the form of a swan, seeks protection from an eagle with Leda, the wife of Tyndarus, King of Laconia.

On canvas, 1 ft.  $2\frac{1}{2}$  in. *h.* by 1 ft. 8 in. *w.*

Bequeathed to the National Gallery, in 1838, by Lord Farnborough.

NO. **160**. THE REPOSE; landscape with small figures. The “Holy Family,” during the flight into Egypt, is reposing under the shade of some trees; three angels are hovering over the sleeping infant, who is watched by its mother: in the distance is a shepherd tending his flock. This subject, which is often treated by the Italian painters, is commonly called the Riposo.

Engraved by J. Cœlemans. On canvas, 1 ft. *h.* by 1 ft. 6 in. *w.*

Formerly in the Orleans collection: bequeathed to the National Gallery, in 1838, by Lord Farnborough.

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## MURILLO.

BARTHOLOME' ESTE'BAN MURILLO was born at Seville, January 1, 1618. After receiving some education, he was placed with Juan del Castillo, a relation, to learn painting, for which he had shown a decided ability. In

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\* Mr. Buchanan's *Memoirs of Painting* contains a catalogue of this and of many other valuable collections, which were dispersed at the period of the French Revolution.

1642, when he was twenty-four years of age, having acquired a little money by painting heads of Saints and other pictures for the dealers, who exported such articles to America, he set out on foot from Seville for Italy. When he arrived at Madrid, Murillo, though unacquainted with Velazquez except by fame, called upon that celebrated painter for letters of recommendation to Rome. Velazquez, however, explained to Murillo the impracticability of his attempt with his limited resources and experience, and persuaded him to give up his intention and reside with him in Madrid. At the same time he gave him every facility which his own high position as painter to the king enabled him to offer: he procured him permission to copy pictures in the Royal Galleries.

In the year 1644, Murillo had made such progress that Velazquez recommended him then to prosecute his journey to Rome, and offered him letters of recommendation from the King; Murillo, however, now felt no desire to go to Italy, and he returned in the following year, 1645, to Seville. His first works in Seville were a series of pictures illustrating the life of St. Francis, in the Franciscan convent of that city; and, though unknown in his native place up to this time, he thenceforth became the *capo scuola*, or head of the school of Seville; his principal rivals being Francisco de Herrera the younger, and Juan de Valdes Leal. In 1648 he married a lady of fortune of Pilas, and from this time his house became a favorite resort of people of taste and fashion. In 1660 he established the Academy of Seville, of which he was in that year president, but he never filled the office after the first year.

Murillo's principal works were eight large pictures, painted for the Hospital of St. George, called La Caridad, which he completed in 1674: they represent Moses striking the rock; the miracle of the loaves and fishes;

the Return of the Prodigal Son; Abraham visited by the Angels;\* Christ healing the Sick of the Palsy (commonly called the Pool of Bethesda†); the Angel liberating St. Peter from Prison; and the two following illustrating charity,—San Juan de Dios bearing a poor man upon his back; and Sant' Isabel, Queen of Hungary, healing the sick poor; the last picture went by the name of El Tiñoso, from the principal figure. These pictures are now dispersed: some of them formed part of the acquisitions of Marshal Soult during the Peninsular war; the Tiñoso is at Madrid.

Murillo's last work was the large altar-piece of St. Catherine, painted at Cadiz for the church of the Capuchins there: this picture he never completed; owing to a fall which he had from the scaffolding while engaged upon it, he was forced to return to Seville, and died there not long afterwards, April 3, 1682. Two sons and a daughter survived him; his daughter had taken the veil eight years before his death.

Murillo, in the latter part of his life, changed both his style and his subjects. His earlier pictures, which are painted in a forcible manner, are chiefly illustrative of humble life; his later works, with equal truth, are in a more elevated and chaste style, and are almost exclusively scriptural or religious in their subjects. He occasionally painted landscapes. His favourite masters were Spagnuololetto, Vandyck, and Velazquez.‡

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**No. 13. THE HOLY FAMILY.** The youthful Saviour, with the Virgin seated on the right, and Joseph kneel-

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\* These two pictures are now in the possession of the Duke of Sutherland.

† Now in the possession of Mr. Tomline.

‡ Cean Bermudez, *Diccionario Historico de los mas Ilustres Profesores de las Bellas Artes en España*, Madrid, 1800; and the Letter of the same author on the *School of Seville*, Cadiz, 1806; translated in Davies's *Life of Murillo*, London, 1819.



ing on the left, is represented standing on the base of a ruined column: the Holy Spirit is descending upon him from above, where the Father is represented supported by angels.

On canvas, 9 ft. 6 in. *h.* by 6 ft. 10 in. *w.*

This picture, which is one of Murillo's last works, was painted at Cadiz when he was probably about sixty years of age. It belonged to the family of the Marquis del Pedroso until the French occupation of Spain, when it was brought to this country; and, after passing through various hands, was in 1837 purchased by the British Government for the National Gallery. It is sometimes called the Pedroso Murillo: it is mentioned by Palomino, and by Cean Bermudez.

No. **74.** A SPANISH PEASANT BOY. A laughing boy, with one shoulder exposed, is leaning on his elbows and appears to be looking out at a window.

Engraved by J. Rogers, for Jones's *National Gallery*, and by W. Humphrys, for the *Associated Engravers*. On canvas, 1 ft. 9 in. *h.* by 1 ft. 3 in. *w.*

Formerly in the collection of the Marquis of Lansdowne; presented to the National Gallery in 1826 by M. M. Zachary, Esq.

No. **176.** ST. JOHN AND THE LAMB. An image of the divine mission of the Baptist. St. John, a child, embraces the lamb, and with his left hand points towards heaven: an illustration of the words,—“Behold the Lamb of God,” *John* i. 29. The standard of the Lamb is lying upon the ground: a dark rocky landscape forms the back-ground.

Engraved by V. Green and others. On canvas, 5 ft. 5 in. *h.* by 3 ft. 7 in. *w.*

Formerly in the collection of M. Robit, from which it passed into the possession of Sir Simon Clarke, at the sale of whose pictures, in 1840, it was purchased by Parliament for the National Gallery.

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## PADOVANI'NO.

ALESSANDRO VAROTA'RI, commonly called PADOVANINO, from his birth-place Padua,\* where he was born in

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\* In Italian, Padova.



1590, was the son of Dario Varotari, a Veronese painter. Alessandro lost his father when very young, and went early to Venice, where he became a diligent student of the pictures of Titian, and he is accounted one of the most successful imitators of that painter. He lived alternately at Venice and Padua, and his pictures are seldom seen out of these places. He died in 1650.

Padovanino excelled in painting children, and often introduced them into his pictures: he was also a good landscape painter. His masterpiece is the "Marriage at Cana," formerly in the monastery of San Giovanni di Verdara at Padua, now in the Academy at Venice. Like many of the Venetian painters, he was more remarkable for facility of execution and for colouring than for correctness of form. \*

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No. 70. CORNELIA AND HER CHILDREN. Cornelia, daughter of the elder Scipio Africanus, and "mother of the Gracchi," when asked by a Campanian lady, who was ostentatious of her jewels, to show her her ornaments, pointed to her two sons, Tiberius and Caius, just then returning from school, and said, "These are my ornaments." † Composition of four figures, of the natural size.

On canvas, 4 ft. 8 in. *h.* by 4 ft. *w.*

Bequeathed to the National Gallery in 1837 by Lieut. Col Ollney.

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## PANNINI.

GIOVA'NNI PA'OLO PANNINI, *Cavaliere*, was born at Piacenza in 1691, but lived chiefly at Rome, where he attained a great reputation by his views of ruins and

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\* Ridolfi, *Le Maraviglie dell'Arte*, &c.; Orlandi, *Abecedario Pittorico*, Bologna, 1719; Lanzi, *Storia Pittorica*, &c.

† See Plutarch's lives of the Gracchi; the anecdote is told by Valerius Maximus.

other architectural pictures. He died at Rome in 1764.\* His shadows are considered generally too dark and too brown for exteriors.

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No. **138.** ANCIENT RUINS, WITH FIGURES. The pyramid of Cestius in the middle-ground. A composition.

On canvas, 1 ft. 7½ in. *h.* by 2 ft. 1 in. *w.*

Bequeathed to the National Gallery in 1837 by Lieut. Col. Ollney.

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### PARMIGIA'NO.

GIRO'LAMO FRANCESCO MARIA MA'ZZOLA, commonly called PARMIGIA'NO, and sometimes PARMIGIANI'NO, from his birth-place Parma, was born Jan. 11, 1503.† In consequence of the death of his father, Filippo Mazzola, when he was still very young, he was brought up by his uncles Michele and Pietro Ilario, who, as well as his father, were both painters, and Parmigiano was determined to follow the same profession. When Correggio visited Parma in 1519, Parmigiano was much struck with the works of that great master, and he became a successful imitator of his style. After acquiring considerable distinction in Parma, he went in 1523 to Rome, where he was well received by Clement VII. He was at Rome during the memorable sack of the city by the soldiers of Charles V. under Bourbon, in 1527; and the picture of St. Jerome in this collection was painted there at that period. Some of the imperial soldiers entered the room where he was at work, but their officer prevented them from doing any mischief to

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\* Lanzi, *Storia Pittorica*, &c.

† According to the Register, or 1504 according to the present mode of reckoning; 1504 is the year given by Vasari.

the pictures, exacting only for himself a few sketches which had attracted his attention.

Parmigiano left Rome shortly after this event, and resided some time at Bologna. In 1531 he returned to Parma, and was engaged to execute some extensive frescoes in the choir of the church of Santa Maria della Steccata; but, owing to his repeated delays, having scarcely commenced the frescoes after a lapse of five or six years from the time of the original agreement, he was thrown into prison by the authorities of the church for breach of contract. Instead of prosecuting the work after his release from prison, according to his promise, he fled to Casal Maggiore, in the territory of Cremona, where he died very soon afterwards, August 24, 1540, in the thirty-seventh year of his age.

The well-known figure of "Moses breaking the Tables of the Law," is a part of the unfinished frescoes of the Steccata. Sir Joshua Reynolds\* says of this figure,— "We are at a loss which to admire most, the correctness of the drawing or the grandeur of the conception." The most celebrated of Parmigiano's altar-pieces is the Santa Margherita in the academy at Bologna: it was preferred by Guido to the St. Cecilia of Raphael. Of the easel-pictures of this master, the most admired is the "Cupid making a Bow," painted about 1536 for Francesco Boiardi, and now in the gallery at Vienna: it is well known in prints and copies, and was commonly attributed to Correggio. Parmigiano etched a few plates, and is said also to have executed several wood-cuts.†

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No. 33. THE VISION OF ST. JEROME. Such is the title given to this picture by Vasari. John the Baptist,

\* Discourse XV.

† Vasari, *Vite de Pittori*, &c.; Affó, *Vita del Graziosissimo Pittore, Francesco Mazzola, detto il Parmigianino*, Parma, 1784; *Sketches of the Lives of Correggio and Parmigiano*, London, 1823.

kneeling on one knee on the ground, is pointing upwards to a vision of the Virgin with the infant Saviour; in the middle-ground is St. Jerome lying on his back, asleep; his figure is much foreshortened. Composition of four figures, somewhat larger than the life.

Engraved by J. Bonasone, the painter's contemporary; and by W. T. Fry, in Jones's *National Gallery*. On wood, 11 ft. 6 in *h.* by 5 ft. *w.*

This picture was painted at Rome, in Parmigiano's twenty-fourth year, for Maria Bufalina, to be placed in her family chapel, in the church of San Salvatore di Lauro, at Città di Castello. It remained in Città di Castello until 1780, when the church of San Salvatore was ruined by an earthquake, and the picture was purchased by an English collector and brought to this country. After passing through different hands, it was finally purchased by the Governors of the British Institution, at the sale of Mr. G. Watson Taylor's pictures, in 1826, and by them presented to the National Gallery. There are several old copies of the picture extant.

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## PERUGINO.

PIETRO VANNUCCI, commonly called IL PERUGINO, was born at Città della Pieve about 1446: he was established in the neighbouring city of Perugia, where he had the right of citizenship, whence his surname of Perugino.\* His first master is unknown; but Vasari states that when in Florence he studied under Andrea Verocchio: this is confirmed by various circumstances. Perugino's first works of note were painted in Florence; he afterwards distinguished himself by his works at Siena, Vallombrosa, the Certosa di Pavia, Naples, Borgo San Sepolcro, Bologna, and Rome. He executed several works for Pope Sixtus IV. in the newly built Cappella Sistina, and in the Stanze of the Vatican. He began his frescoes in Rome about 1480, four years before the

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\* He is sometimes called Petrus de Castro Plebis, and Civis Perusinus. Mariotti, *Lettere Pittoriche Perugine*.



demise of Sixtus, and appears to have been employed there altogether about ten years. In 1495, after having executed some works in Florence, he was again engaged in Perugia, and it was then that Raphael, a boy of twelve years of age, was placed by his uncles with the great painter; for Pietro was now the most celebrated of all the Umbrian painters.

After this period, Perugino executed several works for Florence, and other places; but the great *cinquecento* style, which was now rapidly superseding that of the earlier schools, began to obscure the reputation of the older painters; and when Pietro saw the Cartoons of Michelangelo and Leonardo Da Vinci at Florence, in 1506, he felt that his own star was declining, and accordingly set himself against the innovation. He made no secret of his distaste for the new style, and having unreservedly expressed his opinions in the presence of Michelangelo, the imperious *innovator* called him a *dunce*\* in art; Pietro took him before a magistrate for the affront, but, according to Vasari, the dispute ended with little honour to the complainant.

Perugino returned to Perugia, where he married a young wife; and after executing several works there and in the neighbourhood, he died possessed of considerable property, at Castello di Fontignano, in 1524, at the advanced age of seventy-eight years.†

Perugino was one of the principal *quattrocento* masters. As an oil-painter his example was important. Vasari, in the *Proemio* or Introduction to the third part of his

\* Goffo nell' arte: literally, inexpert. Vasari, *Vite de Pittori, &c.*

† The memoirs of Perugino are numerous; besides the notice of Vasari there are—a notice in the *Vite de' Pittori Perugini*, by Pascoli, 1732; Mariotti, *Lettere Pittoriche Perugine*, 1788; Orsini, *Vita, Elogio e Memorie dell' Egregio Pittore Pietro Perugino e degli Scolari di esso*, Perugia, 1804; and Mezzanotte, *Della Vita e delle opere di Pietro Vannucci da Castello della Pieve, Commentario Istorico*, Perugia, 1836.



*Lives of the Painters*, speaks of the great sensation produced on the artists of the time by the rich and forcible colouring of Perugino and Francia, an excellence then, in a great measure, new; since those masters were among the first Italian oil-painters. The scholars of Perugino were numerous, and no pupils probably have been more faithful to the style of their master: with the single exception of Raphael, they all persevered in the *quattrocentismo*, or that peculiarity of taste in design which had prevailed from the time of Masaccio to that of Michelangelo and Raphael; but as regards colouring most of his imitators were inferior to him.

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No. **181**. THE VIRGIN AND INFANT CHRIST, WITH ST. JOHN. Landscape back-ground. Three small figures; the Virgin and St. John half-length.

On wood, 2 ft. 2½ in. *h.* by 1 ft. 5½ in. *w.*

This picture, which is painted in tempera, was obtained by the late Mr. Beckford at Perugia, and was purchased of him by Parliament, for the National Gallery, in 1841. It has been attributed to Lo Spagna, a fellow-scholar of Raphael with Perugino.

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### PERUZZI.

BALDASSA'RE PERUZZI, sometimes called Baldassare da Siena, was born at Accajano, near Siena, in the beginning of the year 1481. His master is not known. His first work of merit was executed at Volterra; and he distinguished himself at Rome, in the beginning of the pontificate of Julius II. (1503-13). At Rome, having attracted the notice of Agostino Chigi, of Siena, he turned his attention to the study of perspective and architecture, in which he obtained no less distinction than in painting. For Agostino Chigi, he built a villa—the well-known Farnesina—on the western bank of the Tiber. From this period his time was chiefly devoted to archi-

ecture. He was appointed by Leo. X., in 1520, the successor to Raphael as architect of St. Peter's; the salary, however, of this post was only 250 scudi per annum. At the sack of Rome, in 1527, he was plundered of all he possessed by the Imperial soldiers, and was forced to paint a picture of their general, the Constable Bourbon, who had been killed in the first assault of the city.\* After the completion of this picture, he escaped to Siena, where he was well received by his fellow-citizens. He was made city architect, was employed in the superintendence of the fortifications, and received a pension from the authorities. After a few years he returned again to Rome, and died there in his fifty-sixth year, at the close of 1536, not without suspicion of having been poisoned. He was buried in the Pantheon, near the tomb of Raphael. Antonio da San Gallo succeeded him as architect of St. Peter's.†

Though Peruzzi excelled in drawing, his occupations were too various to admit of his acquiring the reputation of a great painter; but as an architect, he ranks with the artists of the highest class.

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NO. 167. THE ADORATION OF THE KINGS. The Magi, or Kings, are approaching with their presents, and their retinues, from both sides of the picture. In the centre, near a picturesque ruin, of which a great arch is the principal feature, is seated the Holy Family, attended by the adoring shepherds. The Father appears above the infant Redeemer, surrounded by a glory of angels. The back-ground is an extensive rocky landscape. A drawing in chiaroscuro.

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\* Benvenuto Cellini claims the merit of having killed this general. See his autobiography.

† Vasari, *Vite de' Pittori*, &c.; Della Valle, *Lettere Sanesi*; Milizia, *Memorie degli Architetti Antichi e Moderni*; Lanzi, *Storia Pittorica*, &c.; Platner and Bunsen, *Beschreibung der Stadt Rom*, &c.; Gaye, *Carteggio Inedito d'Artisti*.

Engraved nearly the same size, in several sheets, by Agostino Carracci, in 1579. On paper, 3 ft. 8 in. *h.* by 3 ft. 6 in. *w.*

This drawing was made at Bologna, in 1521, for Count Giovanni Battista Bentivogli. Girolamo da Trevisi painted an excellent picture from it for the same nobleman. It was presented to the National Gallery, with a print from the plate engraved from it by Agostino Carracci, by Lord Vernon, in 1839.

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### PHILLIPS.

THOMAS PHILLIPS, R.A., was born at Dudley, in Warwickshire, 18th October, 1770. He was placed, when still young, with Mr. Edgington, at Birmingham, to learn glass-painting; and in 1790 he came to London, with an introduction to West, who employed him to paint on the window of St. George's Chapel, at Windsor. In 1792 he was an exhibitor at the Royal Academy: he appeared at first as an historical painter, but from the year 1796 his contributions to the exhibitions were almost exclusively portraits. Phillips was elected a member of the Royal Academy in 1808; and in 1825 he succeeded Fuseli as Professor of Painting. He made a tour in Italy after this appointment, in company with Hilton, to enable him the better to discharge the duties of his office. He composed in all ten lectures, which he published in a collected form after his resignation of his professorship in 1832.\* He was the author also of several articles on Painting in Rees's Cyclopædia. He died at his house in George-street, Hanover-square, April 20th, 1845.†

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No. **183**. PORTRAIT OF SIR DAVID WILKIE. Half-length, natural size.

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\* *Lectures on the History and Principles of Painting.* 8vo. London, 1833.

† See the *Athenæum* for 1845. There is a list of the painter's principal works in a notice respecting him in the *Supplement to the Penny Cyclopædia*.

On canvas, 3 ft. 3 in. *h.* by 2 ft. 2 in. *w.*

Painted in 1829, when Sir David was 44 years of age. Presented to the National Gallery by the painter in 1841.

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### POUSSIN, GASPARD.

GASPARD, or GASPARD DUGHET, commonly called after his brother-in-law, POUSSIN, was born, of French parents, at Rome, in 1613. He is called by the Italians, *Gasparo Duche*, and he has inscribed his name thus on his etchings. He is called *Gaspre Poussin* by the French. He was the pupil of Nicolas Poussin, who afterwards married his sister. He died at Rome in 1675.

The works of this celebrated landscape-painter are very uniform in character. Ramdohr observes, that they impel the mind to reflection, and convey impressions of solemnity and melancholy. Owing to his habit of painting upon dark grounds, his pictures have become low in tone, and have, perhaps, thus acquired a greater character of gloom than was originally intended. He etched a few plates.\*

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No. **31.** A LANDSCAPE, WITH FIGURES, representing Abraham and Isaac going to the Sacrifice. In the elevated fore-ground is a broad rocky and woody glen, overhung by large forest-trees on each side; an expansive country, bounded by the sea, appears in the distance, with mountains on the extreme left. Abraham and Isaac are seen on the right ascending the mount to the sacrifice; Isaac bears the wood, his father follows with a lighted torch. In the middle distance below, the two servants of Abraham are awaiting his return.

Engraved by Giuseppe Cunego; by P. Parboni; by J. Pye; and by W. Radclyffe for Jones's *National Gallery*. On canvas, 5 ft. 3 in. *h.* by 6 ft. 6 in. *w.*

This picture, by some considered the painter's masterpiece, remained in the Colonna Palace, at Rome, to the period of

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\* Pascoli, *Vite de' Pittori*, &c.; Ramdohr, *Mahlerei und Bildhauerarbeit in Rom*, &c.; Robert Dumesnil, *Peintre Graveur Francais*.



the French Revolution, when it was brought to this country. It was subsequently in the Lansdowne Collection, from which it passed to that of Mr. Angerstein; and it was finally purchased by Parliament for the nation, with the rest of the Angerstein pictures, in 1824.

No. **36**. A LAND STORM. Mountain scenery; shepherds seeking refuge for their flocks. A winding road at the outskirts of a forest occupies the fore-ground; an oak in the middle of this part of the picture has just been snapped asunder by the storm, and lies prostrate on the ground. The effect of the strong wind is forcibly expressed throughout the whole scene. In the middle distance, a lone building, very beautifully lighted from the bright streaks of sky in the horizon, is effectively relieved by the more distant mountain behind it. The partial light of the distance contrasts powerfully with the dark driven clouds above, and the general gloom which pervades the picture elsewhere.

Engraved on a large scale by Vivares; and small by S. Lacey, for Jones's *National Gallery*. On canvas, 4 ft. 11 in. *h.* by 6 ft. *w.*

Formerly in the Lansdowne Collection, afterwards in that of Mr. Angerstein, with which it was purchased by Parliament for the nation in 1824.

No. **68**. A WOODY LANDSCAPE, EVENING. A view near Albano. In the fore-ground a shepherd boy is leading home his flock: on the right is a thick forest of oaks; on the left a steep bank, under the shade of which two figures are reposing.

Engraved by J. B. Allen for Jones's *National Gallery*. On canvas, 1 ft. 7 in. *h.* by 2 ft. 2 in. *w.*

Formerly in the Corsini Palace at Rome. Bequeathed to the National Gallery, in 1831, by the Rev. W. H. Carr.

No. **95**. LANDSCAPE, WITH DIDO AND ÆNEAS TAKING SHELTER FROM THE STORM. Virgil, *Æneis* iv. 119.

A pitchy cloud shall cover all the plain  
 With hail and thunder and tempestuous rain;  
 The fearful train shall take their speedy flight,  
 Dispersed and all involved in gloomy night;  
 One cave a grateful shelter shall afford  
 To the fair princess and the Trojan lord.—*Dryden*.



This is the moment represented in the picture;— Æneas and Dido are just visible at the entrance of the cave, above which are two hovering Cupids; a third, at a little distance before it, is holding the bridle of the “lofty courser” of the queen. In the clouds is the goddess Juno, accompanied by Venus and Hymen, promoters of the storm.

Engraved by J. C. Varrall, for Jones’s *National Gallery*. On canvas, 4 ft. 10 in. *h.* by 7 ft. 4 in. *w.*

Formerly in the Falconieri Palace at Rome. Bequeathed to the National Gallery in 1831 by the Rev. W. H. Carr.

**No. 98.** VIEW OF LA RICCIA. A small town, situated on a rock, fourteen miles south-east of Rome. Horace spent the first night at this place on his journey from Rome to Brundisium: it still preserves its ancient name, Aricia. The view is from the south: the little town and its picturesque rock occupy a large portion of the picture. Three figures and a dog are seen on the winding road in the fore-ground, and in the distance is a view of the Roman Campagna, bounded by the Apennines. A solitary tree in the fore-ground to the right gives expanse to the scene.

Engraved by A. Smith, for Jones’s *National Gallery*. On canvas, 1 ft. 7 in. *h.* by 2 ft. 2 in. *w.*

Companion to No. 68.

Formerly in the Corsini Palace at Rome. Bequeathed to the National Gallery, in 1831, by the Rev. W. H. Carr.

**No. 161.** AN ITALIAN LANDSCAPE. Mountain scenery, with the view of a town on the slope of a hill, and a cascade in the middle-ground; snow is visible on the distant mountains. Some figures and a couple of dogs are seen in the fore-ground, to the left of which is a rocky bank covered with trees.

On canvas, 2 ft. 8 in. *h.* by 5 ft. 5 in. *w.*

Formerly in the Colonna Palace at Rome. Bequeathed to the National Gallery by Lord Farnborough in 1838.



## POUSSIN, NICOLAS.

NICOLAS POUSSIN was born at Andely in Normandy, about June 19, 1594, of a noble family, of Soissons. He learnt painting under Quintin Varin at Andely. At the age of eighteen he visited Paris, where he prosecuted his studies for a short time under some other masters, and greatly improved himself by drawing from casts and copying prints after Raphael and Giulio Romano. After various vicissitudes, he at length visited Rome in 1624, in his thirtieth year. He lived in the same house with Du Quesnoy, afterwards celebrated under the name of Il Fiammingo: they were of mutual aid to one another in their studies. It was probably owing to his intimacy with Du Quesnoy, that Poussin paid so much attention to the ancient bassi-rilievi: he modelled some of those works. He also devoted some time to practical anatomy, and he attended the Academy of Domenichino, whom he considered the first master in Rome. He had, however, to contend against poverty for a considerable period, until the return to Rome of Cardinal Barberini from his embassy in France and Spain: Poussin had been introduced to him, before his departure from Rome, by the poet Marino, who died shortly afterwards at Naples. This cardinal, soon after his return, commissioned Poussin to paint two pictures—the “Death of Germanicus” and the “Capture of Jerusalem”: the latter subject he painted twice. From this period he acquired rapidly both fame and fortune. The above pictures were followed by the “Martyrdom of St. Erasmus;” the “Plague of Ashdod;” the “Seven Sacraments;” and others. The last-named works were painted for the Commendatore Del Pozzo, and were, a few years afterwards, repeated by Poussin for M. de Chantelou at Paris.\*

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\* Both sets are now in England; the former in the collection of the Duke of Rutland at Belvoir Castle, the other in that of the Earl of Elles-

Poussin, after an absence of sixteen years, returned with M. de Chantelou to Paris in 1640, when he was introduced by Cardinal Richelieu to Louis XIII., who wished to retain him in his service: he gave him apartments in the Tuilleries, and appointed him his painter in ordinary, with a salary of 120*l.* a year. Poussin, however, wishing to have his wife with him in Paris (he married in 1629), departed in 1642, with permission, for Rome; but as Louis XIII. died shortly afterwards, he never returned to his native country. He continued to increase in wealth and reputation during twenty-three years from this time: he died at Rome, on the 19th of November, 1665, in his seventy-second year, and was buried in the church of San Lorenzo in Lucina.\* “No works of any modern,” says Sir Joshua Reynolds,† “have so much of the air of antique painting as those of Poussin. His best performances have a remarkable dryness of manner, which, though by no means to be recommended for imitation, yet seems perfectly correspondent to that ancient simplicity which distinguishes his style. Like Polidoro, he studied the ancients so much that he acquired a habit of thinking in their way, and seemed to know perfectly the actions and gestures they would use on every occasion.”

Poussin excelled as a landscape as well as a figure painter. His works are very numerous: the prints that have been engraved after his principal pictures amount to upwards of two hundred.

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mere, in London, known as the Bridgewater Gallery. They are engraved by Pesne.

\* Bellori, *Vita di Nicoló Pussino in the Vite de' Pittori, &c.*, Rome, 1672; Felibien, *Entretiens sur les Vies et sur les ouvrages des Plus excellens Peintres, Anciens et Modernes*, Paris, 1685. Gault de St. Germain published a life of Poussin in 1806, and a *Collection de Lettres de Poussin*, was published at Paris in 1824.

† Discourse V.

No. **39**. THE NURSING OF BACCHUS. Landscape, with nymphs and fauns tending the infant Bacchus, who is eagerly imbibing the juice of the grape, which a Satyr is squeezing into a bowl. A goat occupies a prominent place in the picture. Composition of six small figures.

Engraved by M. Pool. On canvas, 2 ft. 6½ in. *h.* by 3 ft. 1 in. *w.*

Bequeathed to the National Gallery by G. J. Cholmondely, Esq., in 1831.

No. **40**. LANDSCAPE, WITH FIGURES; PHOCION. A wooded spot in the neighbourhood of a city, which is seen at the base of a range of mountains in the distance. In the fore-ground to the left is a man in an undyed robe, supposed to represent Phocion;\* he is washing his feet at a public fountain, as if to indicate the purity and simplicity of his life. On the opposite side is a monument, near which are two figures seated in conversation: a third party is passing by behind them. Towards the middle of the picture, another figure is reclining at full length at the foot of a large tree, on the stem of which are hanging some votive offerings. A small stream flows through this part of the picture.

Engraved by E. Baudet; and by W. Radcliffe, for Jones's *National Gallery*. On canvas, 2 ft. 6 in. *h.* by 3 ft. 7 in. *w.*

Presented to the nation by Sir George Beaumont, Bart. in 1826.

No. **42**. A BACCHANALIAN FESTIVAL. A landscape with satyrs, fauns, centaurs, and animals, in wild revelry. To the left, the drunken Silenus is being placed under a temporary canopy by two fauns, one of whom is about to crown him with a wreath of flowers. On the opposite side, a female satyr is supported by a faun, upon the back of a goat which is attempting to throw her off. In the centre is a kneeling satyr on the verge of intoxication,

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\* Phocion, the contemporary of Philip and Alexander the Great, was a favourite Athenian general and statesman; he, however, died by poison, by the decree of the Athenian people themselves. See Plutarch's *Life of Phocion*.



still drinking from a bowl, into which a faun is pouring wine; and the various phases of intemperance, boisterous mirth, contention, and insensibility are forcibly pictured in the groups behind him.

Engraved by G. T. Doo, for the *Associated Engravers*; and by T. Phillibrown, for Jones's *National Gallery*. On canvas, 4 ft. 8 in. *h.* by 3 ft. 1 in. *w.*

This is one of a series of three pictures said to have been painted for the Duke de Montmorenci; the other two are in the possession of the Earl of Ashburnham. Bellori notices four "Bacchanals," by Poussin, which were painted at Paris, in 1641-42, for Cardinal Richelieu. Formerly in the Barberini Palace, and subsequently in the Angerstein collection, with which it was purchased by Parliament for the nation in 1824.

No. **62.** A BACCHANALIAN DANCE. Landscape, with a group of fauns and bacchanalian nymphs, or bacchantes, dancing in a ring, interrupted in their merriment by a satyr, who has thrown one of the nymphs on the ground, for which another nymph is striking him on the head with a cantharus: behind this group, near a thick cluster of trees, is a terminal figure of Pan decorated with flowers. Still further to the right on this side, an infant bacchanal is bending over and drinking from a large vase on the ground; two other infant bacchanals are contending for the juice one of the bacchantes is squeezing from a bunch of grapes which she holds above their heads; a fourth is sleeping on the ground behind them.

Engraved by Van Merlen; and by S. S. Smith, for Jones's *National Gallery*. On canvas, 3 ft. 3 in. *h.* by 4 ft. 8 in. *w.*

This picture, one of the painter's master-pieces, is probably one of the four painted for Cardinal Richelieu: it formed part of the collection of M. de Calonne, by whom it was brought to this country; \* it passed subsequently into the possession of Mr. Hamlet, of whom it was purchased by Parliament for the National Gallery in 1826.

No. **65.** CEPHALUS AND AURORA. Cephalus, before

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\* See Buchanan's *Memoirs of Painting*.



whom a little cupid holds up the portrait of his wife Procris, is endeavouring to free himself from the arms of Aurora: behind is the winged Pegasus. The elevated scene of the drama is indicated by the presence of the river god, Ilissus or Erasinus; both these rivers rise in Mount Hymettus, from which Cephalus was carried off.\* In the back-ground is a naiad or some mountain nymph; and Phœbus, in his chariot, is seen in the heavens just above the horizon: all indicating the early morning.

Engraved by W. Holl, for Jones's *National Gallery*. On canvas, 3 ft. 2 in. *h.* by 4 ft. 3 in. *w.*

Bequeathed to the National Gallery in 1831 by G. H. Cholmondely, Esq.

No. **83**. PHINEUS AND HIS FOLLOWERS TURNED INTO STONE AT THE SIGHT OF THE GORGON'S HEAD.† Andromeda, after her liberation by Perseus,‡ was, according to the promise of Cepheus her father, given to him in marriage; her uncle Phineus, however, to whom she had been previously betrothed, opposed the marriage, and, in the contest which ensued, Phineus and his followers were turned by Perseus into stone, as represented in the picture. The scene takes place in the palace of Cepheus during the nuptial feast. Andromeda and her father are seen in the back-ground. Composition of many small figures.

On canvas, 5 ft. 6 in. *h.* by 8 ft. *w.*

Formerly in the possession of Lord Gwydyr. Presented to the National Gallery in 1837 by Lieut. General William Thornton.

No. **91**. VENUS SLEEPING, SURPRISED BY SATYRS. While one of the satyrs lifts up the drapery of the goddess, another rouses Cupid who has been sleeping by her side. Composition of four small figures.

Engraved by M. Pool; by J. Daullé; and by W. T. Fry,

\* Ovid, *Met.* vii. 701. See No. 147, p. 41, No. 2, p. 53, and No. 55, p. 58, of this catalogue.

† Ovid, *Met.* v. 177.

‡ See No. 87, p. 90, of this catalogue.

for Jones's *National Gallery*. On canvas, 2 ft. 2 in. *h.* by 1 ft. 8 in. *w.*

Formerly in the collection of M. de Calonne, at Paris. Bequeathed to the National Gallery in 1831 by the Rev. W. H. Carr.

**No. 165.** THE PLAGUE AMONG THE PHILISTINES AT ASHDOD. The Philistines, having overcome the Israelites, removed the Ark of the Lord to Ashdod, and placed it in the Temple of Dagon; on the next morning they found their idol fallen, and the city was afflicted with a loathsome plague.

“And the head of Dagon and both the palms of his hands *were* cut off upon the threshold of the door.”—I. *Samuel*, v. 4.

The broken Dagon is seen before the Ark in the temple to the right, with a crowd of the citizens in consternation before it. In the fore-ground are the bodies of a woman and her child; a second child is approaching the breast of its dead mother, while a man stoops down and gently averts it from the infectious corpse.\* Various groups of dead and dying are dispersed over the picture: the scene is a handsome street in Ashdod, with noble piles of architecture on each side, viewed in perspective.

Engraved by E. Picart; by J. Baron; and by C. Niquet. On canvas, 4 ft. 3 in. *h.* by 6 ft. 8 in. *w.*

This is a repetition of a picture which was painted by Poussin at Rome in 1630, and for which he received, says Bellori, only sixty scudi, about twelve guineas; it came afterwards into the possession of Cardinal Richelieu, who paid 1000 scudi for it: it is now in the gallery of the Louvre at Paris. The picture above described was formerly in the Colonna Palace at Rome: † it was presented to the National Gallery in 1838 by the late Duke of Northumberland.

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\* A somewhat similar group to this, but much less gross in its details, was in the celebrated picture by the Greek painter Artistides, which Alexander the Great, at the sack of Thebes, claimed for himself, and sent to his palace at Pella. See the Author's *Epochs of Painting*. There is also a very similar group in a design by Raphael, *Il Morbetto*, known from the print of it by Marcantonio. See the remarks of Fuseli, on the comparative merits of these groups, in his first lecture.

† See Ramdohr, *Ueber Mahlerei*, &c., vol. ii. p. 106.

## RAPHAEL.

RAPHAEL, or RAFFAELLO\* SANTI, or SANZIO, as the modern Italians write his name, was born at Urbino in the Contrada del Monte, April 6,† 1483. He was first instructed in painting by his father Giovanni Santi, who was a good painter for his period.‡ After the death of his father in 1494, (his mother died three years before,) Raphael was placed by his uncles, Simone Ciarla and Bartolomeo Santi, with Pietro Perugino, the most celebrated painter at that time in Umbria, and then engaged on the frescoes of the Sala del Cambio (Exchange) at Perugia. He remained with Perugino several years, visiting various places during that period.

In October, 1504, Raphael paid his first visit to Florence, carrying with him a letter of introduction to the Gonfaloniere Soderini from Johanna della Rovere, Duchess of Sora, and sister of the reigning Duke of Urbino. He appears to have made Florence his chief place of residence from this time until 1508, when he proceeded to Rome. With the exception of a few months passed at Perugia in 1505, and a short interval at Bologna and Urbino in 1506, the whole period was spent in Florence. He became acquainted with Francia during his visit to Bologna, and Raphael consigned to Francia's charge the well-known picture of St. Cecilia, which he painted at Rome ten years afterwards for one of the churches of Bologna.§ Among the pictures painted by

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\* There are copies of three letters of Raphael extant; one only is a facsimile, and in it the writer has signed himself Raffaello. The English form RAPHAEL, therefore, is nearer to this name than any of the modern Italian forms. Vasari wrote Raffaello. See the works of Longhena and Passavant, quoted in note, p. 145.

† See note, p. 144.

‡ Pungileoni, *Elogio Storico di Giovanni Santi, Pittore e Poeta padre del gran Raffaello da Urbino*. Urb. 1822.

§ See the notice of FRANCIA in this catalogue.

Raphael, previous to his visit to Florence in 1504, may be mentioned the "Coronation of the Virgin,"\* now in the Vatican; and the celebrated "Sposalizio,"† or "Marriage of the Virgin," in the Gallery of the Brera at Milan. The small picture No. 213, in this collection, belongs to the same period. The works executed at this time are said to be in his first or Perugino manner; those produced between 1504 and 1508, (when he settled in Rome,) are said to be in his Florentine manner. Among the works of this latter period may be mentioned the "St. Catherine" in this collection; the "Entombment of Christ"‡ in the Borghese Gallery at Rome; "La Belle Jardiniere"§ in the Louvre; and the "Madonna del Baldachino"|| in the Pitti Palace at Florence. The celebrated picture at Blenheim, painted in 1505, holds a middle place between the two styles.

Raphael had every opportunity of improving himself while at Florence: he was intimate with Fra Bartolomeo di San Marco, distinguished for his effective treatment of light and shade, and for his colouring; and the rival cartoons of Leonardo da Vinci and Michelangelo were at that time the common models in design of all the Florentine painters. He was at length, through the recommendation of his countryman, Bramante, invited by Pope Julius II. to Rome, where he arrived about the middle of the year 1508. From his arrival until the death of Julius in 1513, he was almost constantly employed by that Pope. It was by the order of Julius that Raphael commenced the frescoes of the so-called Stanze of Raphael, in the Vatican. The first of these works was the "Theology," commonly called the Dispute on the Sacrament; it was probably finished in the year 1509, and is painted in Raphael's second or Florentine manner.

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\* Engraved by E. Stöbzel.

† Engraved by Giuseppe Longhi.

‡ Engraved by Volpato; and by S. Amsler, in 1832.

§ Engraved by N. Poilli.

|| Engraved by F. A. Lorenzini.



In the same apartment, called the Stanza della Segnatura, are also the frescoes of "Poetry," or Mount Parnassus; "Philosophy," or the School of Athens; and "Jurisprudence." These were all finished in or before 1511. In the second chamber, known as the Stanza dell' Eliodoro, are, the "Expulsion of Heliodorus from the Temple of Jerusalem,"\* the "Mass of Bolsena," the "Attila," and "St. Peter delivered from Prison." The two former were painted in 1512, during the lifetime of Julius; † the two latter in 1513 and 1514, during the pontificate of Leo X.

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\* Maccabees II. ch. ii. v. 25.

† Thus the principal frescoes of Raphael in the Vatican were executed at least as soon as those of Michelangelo on the ceiling of the Sistine Chapel. (See the notice of Michelangelo in this catalogue.) Raphael, however, saw the grand works of his rival in progress, as they were uncovered before the whole ceiling was completed, and enlarged his style in consequence. That this was the common opinion in Rome at the time, appears not only from Vasari's general statement, but also from the following interesting passage in a letter from Sebastiano del Piombo to Michelangelo himself, written apparently just after the completion of the ceiling of the Sistine Chapel, for the letter is dated October 15, 1512, and Michelangelo was then in Florence: the observation is attributed to Pope Julius. "Look at the works of Raphael, who, when he had seen the works of Michelangelo, suddenly forsook the manner of Perugino, and approached as near as he could to that of Michelangelo; but he is terrible, as you see; one can do nothing with him": (ma è terribile, come tu vedi, non si può praticar con lui. These words refer to the character, not the style, of Michelangelo.) Gaye, *Carteggio Inedito d'Artisti*. Ap. vol. ii. p. 489.

The style of Michelangelo cannot have been new to Raphael when in Rome, as he must have been well acquainted with the "Cartoon of Pisa;" but the great change in his own taste (though without a direct imitation of Michelangelo) is most visible on comparing the fresco of the "Theology" with his other works in the same apartment: the remark of Julius is borne out and exemplified by that change. Vasari instances Raphael's Isaiah, in Sant' Agostino, executed later, and his Sibyls in the Chiesa della Pace, painted in 1514, as exhibiting direct evidence of an emulation of Michelangelo. But Vasari was perhaps influenced by the coincidence of the subjects with some of those on the ceiling of the Sistine Chapel: as regards the style of the works in question, his observation is only just in reference to the Isaiah: on the whole, the judgment of the Pope may be considered as better founded, and it confirms the received opinion.



The third chamber, called the Stanza dell' Incendio, was painted almost wholly by Raphael's scholars; and the fourth, the Sala di Costantino, was completed from the designs of Raphael after his death, under the direction of Giulio Romano.

The slow progress of the Vatican frescoes, after the painting of the Stanza dell' Eliodoro, was owing to the numerous commissions with which Raphael was almost overwhelmed, from Leo X. and other Roman patrons, and from numerous admirers of his works in distant parts. He executed in the meanwhile, besides many designs, portraits, Holy Families, Madonnas, and Saints, the "St. Cecilia," at Bologna; the "Madonna di San Sisto," at Dresden; the "Spasimo," at Madrid; the Cartoons, at Hampton Court; and the "Transfiguration,"—his last performance, now in the Vatican. In addition to all these occupations, he had the superintendence, as architect, of the building of St. Peter's, in which office he succeeded Bramante.

The whole of these works, including all the Vatican frescoes, except the "Theology," are painted in what is termed Raphael's third manner, or in that style which peculiarly characterises him, and constitutes the Roman school in its highest development; it is distinguished for its dramatic composition and expression, for its correct and vigorous design, and, at least in the frescoes, for a grand and appropriate tone of colouring.

Raphael died at Rome on his birthday,\* April 6,

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\* The inscription by Cardinal Bembo on Raphael's tomb in the Pantheon is perfectly clear on this point. The concluding lines are:—

Vixit An. XXXVII., Integer Integros.  
 Quo die natus est, eo esse Desiit  
 VIII. Id. Aprilis, MDXX.

That is, he lived *exactly* 37 years; he died on the same day (of the year) on which he was born, April 6. From the circumstance that April 6, 1520, was Good Friday, Vasari, and others after him, were led into the erroneous notion that Raphael, as he died on Good Friday, was

of the 26th ult., at St. Dimitri, one 300 houses.

at the differences between Turkey arrangement between the two powers ap- pces of Austria.

ottingham had an exhibition last and are stated to have displayed a mark:d lose of the previous year. The number of

for Durham, was married, at the Miss Margaret Leatham, according to the Friends.

name is given amongst the list of Woliverton, is Mr. Henry Smith, the m Navigation Company.

the erection of a statue of the late steel, from the admirable bust lately sculp- the New College, Edinburgh.

Videan advices to the 13th of April Ayres to the 5th. The blockade still con- of the country. From South America we f into an independent state.

s Land state that the funeral of Sir 0th of February: it was conducted with ncy Mr. C. J. Latrobe (acting Governor till ed on his return to Port Philip on the 12th. as numerously attended.

k place last week on the Berlin and waggons ran off the rails, by which several al fine horses and cattie killed.

ointed resident at Baroda, in room e salary is £4000 a year; the appointment rnor of Bombay. Mr. H. B. E. Frere, iate r, a young civilian of the highest promise,

reslau has been put under arrest in g given publicity to the sentence of excom- n Prince Gergain de Hatzfeld, a measure without the special authorisation of the Go-

closed on the 2nd inst. One of the

THE NATIONAL GALLERY—  
THE NEW RAPHAEL.

THE Trustees of the National Gallery have lately purchased this small and very interesting picture by Raphael. This work was brought from Italy many years since by the celebrated collector, Sir Marks Masterman Sykes, who died about twenty-five years ago, and bequeathed it to his widow, who, dying lately, her representatives sold it to the National Gallery, along, we are informed, with a cartoon of the same subject by the same master. The purchase-money stands in the estimate at £1050; and the subject is there stated to be "The Vision of a Knight." The Knight in full armour is lying asleep, and on either side of him a female figure is standing. One of these, from the attributes with which she is endowed, would seem to represent Religion; the other holds an olive branch in her hand. The picture, though reckoned an early one of the master, and even supposed to have been executed before he studied under Perugino, yet possesses a great deal of that grace of line and sweetness and propriety of expression which distinguish his later works. It has been enclosed in a suitable case, with plate-glass, such as those which protect the Correggios and some other valuable works.



THE NATIONAL GALLERY.—THE NEW RAPHAEL.—"THE VISION OF A KNIGHT."

1520, aged exactly 37 years; and, after lying in state, was buried with great pomp in the church of Santa Maria ad Martyres, or the Rotonda, the ancient Pantheon.\*

Raphael was of a sallow complexion, with brown eyes, slight in form, and about 5 ft. 8 in. high. He was never married, but is said to have been engaged to Maria Bibiena, the niece of Cardinal Bibiena: she preceded him to the grave. He was said to have left property to the value of 16,000 ducats: he bequeathed all his painting materials and works of art to his favourite scholars, Gianfrancesco Penni and Giulio Romano, with the condition that they should complete his unfinished works in the Vatican. The numerous school of painters, formed by Raphael at Rome, was dispersed at the sack of that city in 1527, but the elements of that school were spread over Italy; his most distinguished scholars, besides those already mentioned, were Pierino del Vaga, Polidoro da Caravaggio, and Garofalo.†

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No. 213. THE VISION OF A KNIGHT. In the

also born on Good Friday, overlooking the fact of this day being a moveable feast. Schorn and others, following the vague assertion of Vasari, have inferred an error in the very particular inscription of the Cardinal, who was the painter's intimate friend, and, doubtless, well aware of the real facts of the case. See a communication on this subject, by Mr. J. Dennistoun, in the *Art-Union Journal* of January, 1842.

\* His tomb was opened in 1833, and the skeleton, with all the teeth, found entire: a mould was taken from the skull.

† The accounts of Raphael are very numerous: among the most prominent are:—Vasari, *Vite de' Pittori*, &c.; Bellori, *Descrizione delle Immagini dipinte da Raffaello da Urbino, nel Palazzo Vaticano*, &c.; Duppa, *Life of Raffaello Sanzio*, London, 1816; Rehberg, *Rafael Sanzio aus Urbino*, München, 1824; Quatremè de Quincy, *Histoire de la Vie et des Ouvrages de Raphael*, Paris, 1824; Longhena, *Istoria della vita e delle opere di Raffaello Sanzio da Urbino, del Sig. Quatremère de Quincy*, &c., Milan, 1829; Pungileoni, *Elogio Storico di Raffaello Santi da Urbino*, Urbino, 1829–31; Platner and Bunsen, *Beschreibung der Stadt Rom*, vol. ii. 1832; and especially J. D. Passavant, *Rafael von Urbino und sein vater Giovanni Santi*, Leipzig, 1839, which contains an accurate account of all Raphael's works.



fore-ground a young knight in armour, is sleeping upon his shield, at the foot of a laurel tree: on the left is a female figure holding a sword and a book; on the opposite side is another younger female, holding a sprig of myrtle in bloom. The back-ground is a varied landscape. Immediately below the picture is the original pen-and-ink drawing from which it was traced.

Engraved by L. Gruner. On wood, 7 in. square.

This picture belongs to Raphael's first period, probably to the time when he was with Pietro Perugino. It was formerly in the Borghese Gallery at Rome, whence it was procured at the end of the last century, by Mr. W. Y. Ottley, it passed subsequently into the possession of Sir Thomas Lawrence, and afterwards became successively the property of Lady Sykes, and of the Rev. Thomas Egerton, from whom it was purchased by Parliament for the National Gallery, in 1847.

No. **168**. ST. CATHERINE of Alexandria. St. Catherine, a princess of Alexandria, a Christian, was, about the year 311, condemned by the Emperor Maxentius to be crushed with wheels; the apparatus, however, was broken to pieces by an angel, and the saint was afterwards beheaded.\* She is represented in the picture looking upwards, with an expression full of resignation, and is leaning with her left arm on the wheel, the intended instrument of her martyrdom: the back-ground is a landscape. Small figure, three-quarter length.

Engraved by A. Desnoyers in 1824. On wood, 2 ft. 4 in. *h.* by 1 ft. 9½ in. *w.*

This picture was painted about the year 1507, and is in Raphael's second style. It was formerly in the Aldobrandini collection in the Borghese Palace at Rome, from which it passed into the possession of Lord Northwick, who subsequently sold it to Mr. Beckford, from whom it was purchased by Parliament, in 1839, for the National Gallery. An original drawing by Raphael of this picture is in the possession of the Duke of Devonshire, and there is a finished cartoon of it in the Collection of Drawings in the Louvre at Paris.

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\* See the story of St. Catherine, from Peter de Natalibus, in Lord Lindsay's *Sketches of the History of Christian Art*, vol. i.



No. **27**. PORTRAIT OF JULIUS II., seated in a chair. Pope Julius II., previously known as the Cardinal della Rovere, was elected to the papal chair in 1503, and died in 1513; he commenced the present church of St. Peter at Rome. Three-quarter length, of the natural size.

Engraved by A. Chataigner; by E. Morace; and by R. Page, for Jones's *National Gallery*. On wood, 3 ft. 6 in. *h.* by 2 ft. 8 in. *w.*

This portrait was repeated several times by Raphael, or his scholars. The original and by far the finest is in the Pitti Palace. Passavant enumerates *nine* repetitions, including the picture now referred to, besides three of the head only. The Pitti portrait was taken probably in 1511 or 1512, before Raphael executed the fresco of "Heliodorus," in which Julius is introduced in much the same attitude as in this portrait. The original cartoon is in the Corsini collection at Florence.\* This picture was formerly in the Falconieri Palace at Rome; it came subsequently into the possession of Mr. Angerstein, with whose collection it was purchased by Parliament for the nation in 1824.

#### No. **184**. THE MURDER OF THE INNOCENTS.

"Then Herod, when he saw that he was mocked of the wise men, was exceeding wroth, and sent forth, and slew all the children that were in Bethlehem, and in all the coasts thereof, from two years old and under, according to the time which he had diligently inquired of the wise men."—*Matthew* ii. 16.

Figures above the natural size. Part of a cartoon, now painted over with oil colour.

Engraved by Seb. Vouillemont, in 1641; by E. Baudet; by P. Lapi, in 1783; and by others.† On paper, 9 ft. 11 in. *h.* by 9 ft. 3 in. *w.*

This composition is a portion of a cartoon of the Murder of the Innocents, made from Raphael's design for one of the series of twelve Vatican Tapestries, known as the Arazzi della Scuola Nuova, which illustrate the life of Christ. They are so called in contradistinction to the Arazzi della Scuola Vecchia, illustrating the history of St. Peter and St. Paul, and which were executed by the orders of Leo X. to decorate the Sistine Chapel; seven of the cartoons of the

\* Passavant, *Rafael von Urbino*, ii. 119, 489.

† Passavant, *Rafael von Urbino*.

latter series are now at Hampton Court. The set of cartoons to which this fragment belongs was apparently ordered by Francis I. of France, in 1519, but was not executed until after Raphael's death. The original drawing of the cartoon of the Murder of the Innocents is in the possession of Professor Posselger at Berlin. This fragment of the cartoon was bequeathed by Mr. Prince Hoare to the Foundling Hospital, and it was deposited in the National Gallery in 1842 by the Directors of that institution.\*

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### REMBRANDT.

REMBRANDT GERRITZ, commonly called REMBRANDT VAN RHYN, from the circumstance of his having been born on the banks of the Rhine, was born in his father's mill, between Leyerdorp and Koukerk near Leyden, June 15, 1606.† After attending the Latin school at Leyden for a short time, he was by his own desire placed with the painter Jacob van Swanenburg, with whom he remained three years; he studied also for a short time under Pieter Lastman at Amsterdam and Jacob Pinas at Haarlem. He returned home, after an absence of four years, and became from this time a diligent and exclusive student of nature. He appears to have met with very early success: he settled in 1630, in his twenty-fourth year, at Amsterdam, where he remained until his death.

Rembrandt was equally distinguished as an etcher and a painter. He is supposed to have acquired the taste for the concentration and unity of light and shade, which characterise his works, from the peculiar light he must have been accustomed to in early life in his father's mill. "He was," says Fuseli, "a genius of the first class, in whatever relates not to form. In spite of the

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\* See Passavant, *l.l.*; Platner and Bunsen, *Beschreibung der Stadt Rom*; Kugler's *Hand-Book of Painting*, Part i., p. 315, "On the original situation of the Tapestries;" and the Author's *Epochs of Painting*, ch. xix., on the cartoons of Raphael.

† Houbraken, *Groote Schouburg*, &c.

most portentous deformity, and without considering the spell of his chiaroscuro, such were his powers of nature, such the grandeur, pathos, or simplicity of his composition, from the most elevated or extensive arrangement to the meanest or most homely, that the best cultivated eye, the purest sensibility, and the most refined taste, dwell on them equally enthralled.”\*

Rembrandt died at Amsterdam, July 19, 1664: his small property † was inherited by his only son Titus, whom he brought up as a painter, but he possessed very little ability. Of his numerous scholars, Gertrand van den Eeckhout was his closest imitator; and Ferdinand Bol and Govert Flink were his rivals in portraiture. Rembrandt's pictures are numerous: his etchings amount to nearly four hundred; they are dated from 1628 to 1661.‡

\* Lecture II.

† Rembrandt has the credit generally, through the representation of Houbraken, of having been a miser: the imputation, however, does not appear to be borne out by the facts. He was doubtless in the receipt of a considerable income from the sale of his pictures and prints together; and at his wife's death, in 1642, his property was estimated at 40,750 florins. But this affluence appears to have been owing to the frugality of his wife, for Rembrandt contrived to dissipate nearly the whole of it a few years after her death. In 1656 he was declared insolvent, and his affairs remained under the control of the Insolvent Debtors' Court until his death. A receipt, signed by Rembrandt's son Titus, for 6952 florins, the residue of his father's property due to him, is still preserved in the *Boedelkamer* of Amsterdam; it is dated September 9, 1665. Rembrandt is in many works called Paul Rembrandt, &c.; his name was not Paul. See Josi, *Beredeneerde Catalogus der Werken van Rembrandt van Rhyn, en van zijne Leerlingen en Navolgeren*. &c., Amsterdam, 1810; Van Eynden and Vander Willigen, *Geschiedenis der Vaderlandsche Schilderkunst, sedert de helft der xviii. eeuw*; Immerzeel, *Aanteekeningen op de Lofrede op Rembrandt*; and by the same author *De Levens en Werken der Hollandsche en Vlaamsche Kunstschilders*, &c., 1843.

‡ Bartsch's *Peintre-Graveur*; Smith's *Catalogue Raisonné of the works of Dutch and Flemish Painters*; Rathgeber's *Annalen der Niederländischen Malerei*, &c., and Nagler's *Künstler Lexicon*, contain more or less complete lists of the works of Rembrandt.

No. **43**. CHRIST TAKEN DOWN FROM THE CROSS. The dead Christ is on the knees of the Virgin, who is sinking back in a swoon: to the left is Joseph of Arimathea, and beyond him are three crosses, two bearing the thieves who were crucified with Christ. In the back-ground is a view of Jerusalem. A sketch in light and shade; numerous small figures.

Etched by Rembrandt himself; engraved by Picart; by J. B. Jackson; by J. Burnet, for the *Associated Engravers*; and by Freeman, in Jones's *National Gallery*. On wood, 13 in. *h.* by 11 in. *w.*

Formerly in the possession of Sir Joshua Reynolds; at the sale of whose effects it was purchased by Sir George Beaumont, and by him presented to the nation in 1826. There is an original drawing by Rembrandt, of this composition, in the British Museum.

No. **45**. THE WOMAN TAKEN IN ADULTERY. The woman, surrounded by her accusers, is kneeling before Christ, on the floor of the temple, at the foot of a broad flight of steps which lead to the great altar. The principal light of the picture is concentrated around the figure of the woman; the rest of the picture, except immediately before the altar, is enveloped in deep obscurity.

Engraved by G. H. Phillips; by J. Burnet; and by W. T. Fry, in Jones's *National Gallery*. On wood, 2 ft. 9 in. *h.* by 2 ft. 3 in. *w.*

This picture was painted in 1644, for Jan Six Heer van Vromade, and came afterwards into the possession of the Burgomaster, Willem Six, the well-known patron of Rembrandt. It was sold by auction by the family of the Burgomaster in 1734, and passed eventually into the possession of Mr. Angerstein, with the rest of whose collection it was purchased by Parliament for the nation in 1824.

No. **47**. THE ADORATION OF THE SHEPHERDS. The scene is a dark stable, or cattle-shed; the illumination of the picture proceeding, almost entirely, as in the "Notte" of Correggio, from the Infant Saviour. The effect of this supernatural light is much enhanced by the comparative faintness of the rays from the lantern





"THE ADORATION OF THE SHEPHERDS."—FROM THE PICTURE BY REMBRANDT, IN THE NATIONAL GALLERY.

### THE ADORATION OF THE SHEPHERDS.

PAINTED BY REMBRANDT.

We have engraved, as illustrative of the Season, one of the masterpieces of Rembrandt, in our National Gallery. The composition of the Picture is thus described in the enlarged, authorised edition of the Catalogue of the Collection, just published.

The scene is a dark stable, or cattle-shed; the illumination of the picture proceeding, almost entirely, as in the "Notte" of Correggio, from the Infant Saviour. The effect of this supernatural light is much enhanced by the comparative faintness of the rays from the lantern in the hands of one of the shepherds, and the principal group is forcibly relieved by the deep shadow of the kneeling figure in the foreground; a second group is just entering the shed on the right; the remotest figure bearing another lantern.

The picture is painted on canvass, 29. lin. h. by 1ft. 10in. w. It is marked "Rembrandt, f. 1646." It was formerly in the Angerstein collection, with which it was purchased by Parliament for the nation; and thus became a portion of the nucleus of "the National Gallery."

Fuseli thus eloquently describes the characteristics of Rembrandt's style. "He was a genius of the first class, in whatever relates not to form. In spite of most portentous deformity, and without considering the spell of his chiar-scuro, such were his powers of nature, such the grandeur, pathos, or simplicity of his composition, from the most elevated or extensive arrangement to the meanest or most homely, that the best cultivated eye, the purest sensibility, and the most refined taste, dwell on them equally enthralled."

We could add many a poetic inspiration, relating the sublime event of this picture; the following is by an eloquent living poet:—

Thou knowest, Merciful!  
Thou knowest all things, and dost ever turn  
Thine eye of pity on our guilty nature;  
For thou wert born of woman: thou didst come,  
On thine own I to this world of sin and gloom,

Not in thy dread omnipotent array;  
And not by thunders strewed  
Was thy tempestuous road;  
Nor indignation burst before thee on thy way.  
But thee, a soft and naked child,  
Thy mother undetted  
In the rude manger laid to rest  
From off her virgin breast.

The heavens were not commanded to prepare  
A gorgeous canopy of golden air;  
Nor stooped their lamps' th' enthroned fires on high  
A single silent star  
Came wandering from afar,  
Gliding unchecked and calm along the liquid sky;  
The Eastern sages leading on,  
As at a kingly throne,  
To lay their gold and odours sweet,  
Before thy infant feet.

The earth and ocean were not hushed to hear  
Bright harmony from every starry sphere;  
Nur at Thy presence broke the voice of song  
From all the choirs of choir,  
And seraphs' burning lyres  
Poured through the host of heaven the charmed clouds along.  
One angel troop the strain began,  
Of all the race of man  
By simple shepherds heard alone,  
Thou soft Hosanna's tone.—MILMAN.



OUR DOMESTIC COLUMN.

THE ORPHAN'S CHRISTMAS TREE. (From a Correspondent.)

Thro'out the streets of a fair city 'Twas the eve of Christmas Day, A little friendless stranger Pursued his weary way...

How to make a Christmas tree. The Christmas tree is the top of a young pine, fixed in a large flower-pot, or tub, filled with mould, which with the pot or tub, is hidden by moss, so as to present a small enclosed garden...

SPREAD OF EPIDEMIC DISEASES. It is a matter of universal experience that certain physical conditions promote both the intensity and extension of epidemic diseases.

CHRISTMAS CUSTOMS. The church of Santa Margherita, in Rome, possesses a trough said to be the manger in which the infant Jesus was laid at his birth.

LETTERS IN INDIA. In the olden time, it was considered a reproach to a woman that she was going to India.

LONDON SEWERS. Not the slightest precaution appears to be used to guard against the choking up of our metropolitan sewers.

THE GOOD VICAR. Mr. Hyllon had no income except that derived from his vicarage; and being very poor, he had to be content with a few shillings.

THE PRICE OF WHEAT. The price of wheat has risen to 11s 6d per quarter, and is still rising.

THE PRICE OF RICE. The price of rice has risen to 12s 6d per cwt, and is still rising.

THE PRICE OF SUGAR. The price of sugar has risen to 12s 6d per cwt, and is still rising.

THE PRICE OF COFFEE. The price of coffee has risen to 12s 6d per cwt, and is still rising.

MONETARY TRANSACTIONS OF THE WEEK.

(From our City Correspondent.)

Money has been rather more in demand during the week, both on the Discount Market and Stock Exchange. In the Discount Market prices have varied according to circumstances, from 5 1/2 to 7 per cent.

The private advices by the Overland Mail indicate that when intelligence shall be received in the effect produced at Calcutta by the whole of the late failure of the American merchants, and owners of the screw steamer, Sarah Sanda, transpired on Monday.

The events of the week in the various markets have been quite unimportant. On Monday the English Funds opened with a slight improvement upon Saturday's closing quotations.

The variations in the Foreign Market have been confined to the difference between the buying and selling prices. The latest bargains that have been made are at the following rates:—Consolidated Bonds 6 per cent.

THE SHARE MARKET has been very heavy, with a considerable depreciation in price. This may, however, be regarded as a natural result of the late failures.

THE MARKETS.

CORN-EXCHANGE.—Oats, as well as by land carriage and sample, the arrivals of which have been very good, and the quality of the same, is such as to give confidence to the market.

THE WHEAT MARKET.—The price of wheat has risen to 11s 6d per quarter, and is still rising.

THE RICE MARKET.—The price of rice has risen to 12s 6d per cwt, and is still rising.

THE SUGAR MARKET.—The price of sugar has risen to 12s 6d per cwt, and is still rising.

THE COFFEE MARKET.—The price of coffee has risen to 12s 6d per cwt, and is still rising.

THE LONDON GAZETTE.

Friday, Dec. 11. WAR OFFICE, Dec. 11. His Majesty's Letters Patent, bearing date the 11th day of December, 1847, in relation to the invention of a new and improved mode of constructing a steam boiler.

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in the hands of one of the shepherds, and the principal group is forcibly relieved by the deep shadow of the kneeling figure in the fore-ground; a second group is just entering the shed on the right; the remotest figure bearing another lantern. Composition of eleven principal figures.

Engraved by S. Bernard; by R. W. Sievier; by J. Burnet, for the *Associated Engravers*; and by H. C. Shenton, for Jones's *National Gallery*. On canvas, 2 ft. 1 in. *h.* by 1 ft. 10 in. *w.*

Marked "Rembrandt, f. 1646." Formerly in the Angerstein collection, with which it was purchased by Parliament for the nation in 1824.

No. **51.** PORTRAIT OF A JEW MERCHANT, seated, resting his hands upon a stick; on his head is a turban. Half-length, of the natural size.

Engraved by J. Burnet, for the *Associated Engravers*; by G. Shenton; by J. Rogers, for Jones's *National Gallery*; and printed in colours in the Supplement to the *Pictorial Gallery of Arts*. On canvas, 4 ft. 5 in. *h.* by 3 ft. 5 in. *w.*

Presented to the nation, in 1826, by Sir George Beaumont, Bart.

No. **54.** A WOMAN BATHING. A woman, holding up her dress, is standing in a brook or pool of clear water; part of her clothes are lying on the bank behind her.

Engraved by P. Lightfoot for Jones's *National Gallery*. On wood, 2 ft. *h.* by 1 ft. 6½ in. *w.*

Painted in 1654. It was formerly in the collection of Lord Gwydyr, at the sale of whose pictures it passed into the possession of the Rev. W. H. Carr, by whom it was bequeathed to the National Gallery in 1831.

No. **72.** LANDSCAPE, with figures representing the story of Tobias and the Angel.\* The two figures which give a title to this landscape are near the middle of the picture, at the edge of the river (the Euphrates); in the middle-ground to the right is a dark clump of foliage, behind which are light clouds: some hilly broken ground occupies the left of the picture.

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\* See No. 48, p. 71.



Engraved by J. Appleton for Jones's *National Gallery*.  
On wood, 1 ft. 10 in. *h.* by 2 ft. 10 in. *w.*

Bequeathed to the National Gallery by the Rev. W. H. Carr in 1831.

No. **166**. PORTRAIT OF A CAPUCHIN FRIAR.

On canvas, 2 ft. 10½ in. *h.* by 2 ft. 1½ in. *w.*

Presented to the National Gallery by the Duke of Northumberland in 1838.

No. **190**. A JEWISH RABBI.

On canvas, 2 ft. 6 in. *h.* by 2 ft. 2 in. *w.*

Formerly in the possession of the Duke of Argyle, and subsequently in Mr. Harman's collection, at the sale of whose pictures in 1844, it was purchased by Government for the National Gallery.

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REYNOLDS.

SIR JOSHUA REYNOLDS, P.R.A., was born at Plympton in Devonshire, July 16, 1723: his father, the Rev. Samuel Reynolds, was rector of Plympton St. Mary, and master of the grammar-school of Plympton. Sir Joshua was intended originally for the medical profession, but he evinced very early a taste for art; and the perusal of Richardson's treatise on painting made him resolve to become a painter. He was accordingly, in 1741, placed with Hudson, an eminent portrait painter in London; he remained, however, with Hudson only two years, and then set up as a portrait painter at Plymouth Dock, now Devonport. In 1746, he took apartments in St. Martin's Lane, and commenced practice in London. In 1749, he accompanied Commodore (afterwards Lord) Keppel, in the "Centurion," to the Mediterranean. After spending about three years in Italy, he returned at the end of the year 1752, by way of Paris, to England. He settled in London, and soon became the most distinguished portrait painter in the capital. In 1768, he was unanimously elected president of the then newly-established Royal

NATIONAL GALLERY. NEW PIC-  
TURE—REMBRANDT'S "RABBI."

Rembrandt, one of the most celebrated painters of the Dutch school, also an etcher admired for the boldness of his designs, notwithstanding the apparently careless execution of them, which, to an uneducated eye, made them seem so many scratchings, was born near Leyden, in 1606, and died in 1688. He could finish, if he liked, up to the fineness of enamel (witness a painting of his in this Gallery, "The Woman taken in Adultery"), but his own *penchant* was for the dash and glare, and sometimes whimsically opposite *glow*, which alternately appear in his pictures. There is one remarkable quality in his productions; they may be placed in any light, and seen to advantage, for their lustre is in themselves.

The rose is pale beneath the moon—  
alone  
Her lover can her blushes see—all flow'rs  
Have each their own peculiar light—some  
choose  
The morning or the noon-tide hour to  
open  
Their beauteous bosoms to the sight :  
Some sentimental blossoms wait till eve  
Is in the dewy west ere they awake  
Their lovely eyes!—but in the forests  
deep  
Of Mexico, there is a flow'r that glows  
E'en through the gloom of midnight's  
darkest hour,  
And from within its long-inwreathed  
bell  
Pours out a stream of the most glorious  
light,  
Dazzling the weak beholder's eye with  
beauty !

Something resembling this Torch-flower is the internal light of Rembrandt's pictures. The Jewish "Rabbi" which has been recently added to the National Collection, if not one of his greatest productions, is a splendid performance—a study for young portrait painters. There is none of that mawkish, tea-board lachry colouring about it—all is breadth and freedom and strength. Some slight objections might be made in detail—but "*ubi pura nitent*," it is much more pleasant to chronicle the beauties than the defects. The head of the Rabbi is a splendid specimen of what the hand of Genius can create; and the picture is a valuable acquisition to the Gallery. It was purchased for 410 guineas at the sale of the late Mr. Harman's collection, and was once the property of the Duke of Argyll.



A JEWISH RABBI. BY REMBRANDT, IN THE NATIONAL GALLERY.





Academy of Arts in London, and he was knighted by George III. on the occasion.\* He succeeded Allan Ramsay as principal painter in ordinary to the king in 1784. He died at his house in Leicester Square, February 23, 1792, and was buried with great pomp in St. Paul's Cathedral.

The day after Sir Joshua's death a eulogium from the pen of Burke appeared in the public prints:—

“Sir Joshua Reynolds,” says this document, “was on very many accounts one of the most memorable men of his time. He was the first Englishman who added the praise of the elegant arts to the other glories of his country. In taste, in grace, and facility, in happy invention, and in the richness and harmony of colouring, he was equal to the greatest masters of the renowned ages.”

“His talents of every kind, powerful from nature, and not meanly cultivated by letters, his social virtues in all the relations and all the habitudes of life, rendered him the centre of a very great and unparalleled variety of agreeable societies, which will be dissipated by his death. He had too much merit not to excite some jealousy, too much innocence to provoke any enmity. The loss of no man of his time can be felt with more sincere, general, and unmixed sorrow.”†

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\* The Royal Academy was opened on January 1, 1769, and Sir Joshua Reynolds delivered an appropriate discourse in commemoration of the event.

† Northcote's *Life of Sir Joshua Reynolds*, 2 vols. 8vo., London, 1819. Sir Joshua read in all fifteen discourses in the Royal Academy; his literary productions, besides these discourses, are:—three contributions to the *Idler*; some notes to Mason's translation of Du Fresnoy's “*Art of Painting*”; a few notes for Dr. Johnson's edition of Shakspeare; and his notes on his tour through Flanders and Holland in 1781. Several complete editions of his works have been published. Sir Joshua's pictures are extremely numerous; the prints after them amount to about seven hundred.

**No. 78.** THE HOLY FAMILY. Joseph and the Virgin holding the infant Christ, are seated by the side of a stone pedestal or monument; before them stands the little St. John with the Standard of the Lamb: a landscape in the back-ground.

Engraved by W. Sharp in 1792; and small by G. Presbury in Jones's *National Gallery*. On canvas, 6 ft. 5 in. *h.* by 5 ft. 9½ in. *w.*

Painted for Mr. Macklin, who sold it afterwards to Lord Gwydyr; at the sale of that nobleman's pictures it was purchased by the Directors of the British Institution, and by them presented to the National Gallery in 1828.

**No. 79.** THE GRACES DECORATING A TERMINAL FIGURE OF HYMEN. The "Graces" are portraits of the three daughters of Sir William Montgomery; to the right the Marchioness Townsend, in the centre the Hon. Mrs. Gardener, mother of Lord Blessington, and to the left the Hon. Mrs. Beresford.

Engraved by J. Watson. On canvas, 7 ft. 8 in. *h.* by 9 ft. 6 in. *w.*

Bequeathed to the National Gallery in 1837 by the late Earl of Blessington.

**No. 106.** A MAN'S HEAD, in profile.

Engraved by S. Reynolds; and by J. Rogers for Jones's *National Gallery*. On canvas, 1 ft. 11 in. *h.* by 1 ft. 6 in. *w.*

This is a study from the head of a person (White, a paviour) who served Sir Joshua as a model for Count Ugolino, in the celebrated picture, by him, of the Count and his sons, now in the collection at Knole, in Kent. Presented to the nation in 1826 by Sir George Beaumont, Bart.

**No. 107.** THE BANISHED LORD; a head.

Engraved by J. R. Smith; by G. T. Doo for the *Associated Engravers*; and by J. Jenkins for Jones's *National Gallery*. On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Presented to the National Gallery in 1826 by the Rev. William Long.

**No. 111.** PORTRAIT OF LORD HEATHFIELD, with



the key of the fortress of Gibraltar in his hand.\* The back-ground is a view of the rock, with the smoke of artillery, in allusion to the celebrated defence of 1779-83, of which Lord Heathfield, then Lieutenant-General Elliott, was the hero. The French and Spanish besieging forces, at this memorable siege, consisted of an army of 40,000 men, and a fleet of 47 sail of the line, besides smaller vessels.†

“The gallant defender of Gibraltar” died at Kalkofen, his seat, near Aix-la-Chapelle, July 6, 1790, in the seventy-third year of his age. Three-quarter length life size.

Engraved by Earlom in 1788; by G. T. Doo for the *Associated Engravers*; and by R. Page for Jones’s *National Gallery*. On canvas, 4 ft. 8 in. *h.* by 3 ft. 8 in. *w.*

This picture was painted in 1787 for Alderman Boydell.

“This,” says Mr. Ottley,‡ “is in all respects one of the finest and most strikingly characteristic portraits Sir Joshua ever painted.” “The intrepid veteran, firmly grasping in his hand the key of the fortress, stands like the rock of which he was the defender.” Barry spoke in the highest terms of the introduction of the key of the fortress into the General’s hand, “than which,” he says, “imagination cannot conceive anything more ingenious and heroically characteristic.”§ Formerly in the Angerstein collection, with which it was purchased by Parliament in 1824.

No. **128**. PORTRAIT OF THE RIGHT HON. WILLIAM WYNDHAM, Secretary at War, during Mr. Fox’s administration. Bust.

Engraved by J. Jones. On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Bequeathed to the National Gallery by G. J. Cholmondeley, Esq., in 1831.

No. **143**. PORTRAIT OF LORD LIGONIER ON HORSEBACK.

This distinguished officer commanded a division of the

\* The arms of Gibraltar are a Castle with a Key hanging to the gate, in allusion to the Rock as the Key to the Mediterranean.

† See Captain Drinkwater’s *Siege of Gibraltar*.

‡ *Descriptive Catalogue, &c.*

§ See Northcote’s *Life of Reynolds*, ii. 235.



army under George II. at the Battle of Dettingen; he was afterwards created a Field-Marshal, and held the offices of Commander-in-Chief and Master-General of the Ordnance. He died at an advanced age in 1770.

Engraved by E. Fisher; and by S. Reynolds. On canvas, 9 ft. 2 in. *h.* by 7 ft. 10 in. *w.*

This picture is one of Sir Joshua's earlier works; it was painted about 1760, and formed part of the first collection of the works of the British Artists, exhibited at Spring Gardens, in 1761: it is the only equestrian portrait Sir Joshua Reynolds ever painted. Presented to the National Gallery by King William IV. in 1836.

No. **162.** THE INFANT SAMUEL, kneeling, at prayer.

Engraved by J. Dean and others. On canvas, 2 ft. 10 in. *h.* by 2 ft. 3½ in. *w.*

This picture was repeated several times by Sir Joshua; there is a duplicate of it in the Dulwich Gallery. Bequeathed to the National Gallery by Lord Farnborough in 1838.

No. **182.** HEADS OF ANGELS. Studies from Frances Isabella, the daughter of Lord William Gordon.

Engraved by Simon; and by S. Reynolds. On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Presented to the National Gallery by Lady William Gordon in 1841.

No. **185.** PORTRAIT OF SIR WILLIAM HAMILTON, KNT. British Envoy at the Court of Naples from 1764 until 1800. He died in England at an advanced age in 1803. Full-length; seated.

Engraved by H. Hudson. On canvas, 8 ft. 6 in. *h.* by 5 ft. 11 in. *w.*

The property of the British Museum, and deposited by the trustees of that Institution, in the National Gallery in 1843.

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## ROMANO GIULIO.

GIULIO PIPPI, or rather DE' GIANNUZZI,\* commonly called Giulio Romano, was born at Rome in 1492, ac-

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\* Giulio's father was Pietro Pippi de' Giannuzzi, which in full is Pietro di Pippo (or Filippo) de' Gianuzzi—Peter the son of Philip

according to Vasari, but according to a document discovered at Mantua, in 1499. He became early the pupil of Raphael, who employed him on some important works in the Vatican, during the pontificate of Leo X. After the death of Raphael in 1520, Giulio and his fellow-pupil, Gianfrancesco Penni, to whom Raphael had bequeathed conjointly his implements and works of art, were entrusted with the completion of the frescoes of the Sala di Costantino, in the Vatican, comprising the "Battle of Constantine," the "Apparition of the Cross," the "Baptism of Constantine," and the "Presentation of Rome to the Pope."

These works were completed in 1523, and in the latter part of the following year\* Giulio Romano entered the service of Federigo Gonzaga Duke of Mantua. He introduced the style of Raphael into Mantua, and established a considerable school of art there: Primaticcio was one of his pupils. His greatest works are the "Fall of the Giants," the "Story of Cupid and Psyche," and the other frescoes in the Palazzo del Tè, at Mantua;† the palace itself was rebuilt by Giulio. The frescoes, however, appear to have been executed chiefly by his pupils from his cartoons: of these pupils, the principal were Benedetto Pagni, Rinaldo Mantuano, and Primaticcio, who remained with Giulio Romano six years.

Giulio Romano was not less distinguished as a painter in oil colours than as a fresco painter, and he was equally celebrated as architect and painter. Among his most

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Giannuzzi. It was very common in former times for a son to add his father's Christian name to his own, as in this case, and thus the surname was often lost. See *Kunstblatt*, No. 31, 1847.

\* Gaye, *Carteggio Inedito d'Artisti*, ii. 102.

† Bottani, *Descrizione Storica delle pitture del Regio-Ducale Palazzo del Tè, fuori della Porta di Mantova detto Pusterla*. Mantua, 1783. Some of these frescoes are engraved by P. S. Bartoli; by Diana Ghisi; by Antonio Veneziano; and in the Conte d'Arco's *Vita di Giulio Romano*. Mantua 1838.

celebrated oil-pictures may be mentioned, the Martyrdom of St. Stephen, in the church of that saint at Genoa ; and a domestic "Holy Family," known as "La Sainte Famille au Basin," in the gallery at Dresden. Giulio is generally considered to have been one of the most able of all Raphael's scholars. He died at Mantua, November 1, 1546, leaving a wife and two children. His son Raphael died young : his daughter Virginia was married to Ercole Malatesta, and survived her father many years.\*

No. 44. CHARITY. A female, with two children, seated under the shelter of a dark rock ; by the side issues a small fountain : an open mountainous country is seen to the left.

Engraved by J. Phelps, for Jones's *National Gallery*. On wood, 10 in. *h.* by 13 in. *w.*

Formerly in the Aldobrandini Collection at Rome. Bequeathed to the National Gallery in 1831 by the Rev. W. H. Carr.

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## ROSA.

SALVATOR ROSA was born in the neighbourhood of Naples, July 21, 1615. He adopted painting contrary to the desires of his father, who was an architect : his first instructor in the art which he preferred was Ciccio Fracanzano, a relation. Salvator's favourite subjects were landscapes, selected chiefly from wild and romantic scenery ; and he was so much encouraged by Lanfranco, who purchased some of his pictures at Naples, that he was induced in 1635 to try his fortunes in Rome. Here he found a patron in the Neapolitan Cardinal Brancacci, bishop of

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\* Vasari, *Vite de' Pittori*, &c.

In the Archivio della Sanità of Mantua is the following entry against Nov. 1, 1546 :—" Sig. Giulio Romano, Superintendent of all the ducal buildings, after fifteen days' illness, died of fever, aged forty-seven." According to which, he was born in 1498 or 1499 ; but in this case he must have been but a boy when he was first employed by Raphael in the Vatican. See Gaye, *Carteggio Inedito d'Artisti*, and the *Kunstblatt*, No. 71, 1838, and No. 31, 1847.

Viterbo ; Salvator accompanied the Cardinal to Viterbo, and painted several pictures for him there. He returned to Naples, but owing to the great applause with which his picture of "Tityus torn by the Vulture" was received by the connoisseurs of Rome, he finally settled in that capital of the arts in 1638. He died at Rome, March 15, 1673: his wife and two sons survived him. "What is most to be admired in the works of Salvator Rosa," says Sir Joshua Reynolds, "is the perfect correspondence which he observed between the subjects which he chose, and his manner of treating them. Everything is of a piece: his rocks, trees, sky, even to his handling, have the same rude and wild character which animates his figures."\* The energetic language of Fuseli is well suited to the character of Salvator's landscapes. "He delights," says that writer, "in ideas of desolation, solitude, and danger; impenetrable forests, rocky or storm-lashed shores; in lonely dells leading to dens and caverns of banditti, alpine ridges, trees blasted by lightning or sapped by time, or stretching their extravagant arms athwart a murky sky, lowering or thundering clouds, and suns shorn of their beams. His figures are wandering shepherds, forlorn travellers, wrecked mariners, banditti lurking for their prey or dividing their spoils."† Many of Salvator's best pictures are in this country. He executed several etchings.‡

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No. 84. LANDSCAPE, WITH MERCURY AND THE DISHONEST WOODMAN, from the fable of Æsop. Mercury

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\* Discourse V. There are many accounts of Salvator which contain much that is improbable and fictitious: the whole has been collected and dwelt upon at length, by Lady Morgan, in her well-known Romance called "The Life of Salvator Rosa." In the above brief notice the account of Salvator's friend Passeri has been followed. See *Vite de Pittori*, &c.

† Notes to *Pilkington's Dictionary of Painters*.

‡ See Bartsch, *Peintre-Graveur*.



stands in a stream\* in the foreground, which is shaded by a dark cluster of overhanging trees to the right: an open hilly country is seen on the left.

Engraved by P. Parboni. On canvas, 4 ft. 1½ in. *h.* by 6 ft. 7½ in. *w.*

Formerly in the Colonna Palace at Rome, and brought to England at the close of the last century by Mr. Ottley, who sold it to Sir Mark Sykes. It came subsequently into the possession of Mr. Byng, of whom it was purchased by Parliament in 1837 for the National Gallery.

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### RUBENS.

PETER PAUL RUBENS was born at Cologne on the day of St. Peter and St. Paul, June 29, 1577. His parents were natives of Antwerp, but they had settled in Cologne on account of the religious disturbances which prevailed in the Netherlands at that period. Rubens remained at Cologne until 1587, when his father died, and his mother returned with her family to Antwerp.

Rubens was destined by his mother to follow the law, the profession of his father; but he had such a decided taste for the fine arts that he persuaded her to allow him to be a painter. Accordingly, after he had received some instruction from Tobias Verhaagt and Adam Van Oort, he was placed with Otto Van Veen (Otho Venius), the most celebrated painter of his time at Antwerp. After studying for four years with Van Veen he went in the spring of 1600 to Italy; there he entered the service of Vin-

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\* A woodman lost his axe in a stream sacred to Mercury, and while he was weeping on the bank, the god appeared with a golden axe in his hand, and asked him whether it was the one he had lost, "No," said the woodman; on his disclaiming also a silver one, Mercury at last produced his own, and presented him with the other two for his honesty. A fellow-labourer hearing the story from the woodman, threw his own axe into the water, hoping for the same good fortune as his companion; but having claimed the golden axe immediately on seeing it, the god rebuked him for his impudence, and left him unaided, to repent of his folly.

cenio Gonzaga, Duke of Mantua, but much of his time was spent at Venice and Rome, where he copied several pictures for the Duke. In 1605 he was sent on a mission by the Duke to Philip III. of Spain, and while at Madrid he painted several portraits of the Spanish nobility. Rubens returned to Antwerp, from Genoa, in the autumn of 1608, after an absence from home of eight years and a half. His return home was hastened by the illness of his mother, but he did not arrive until after her death.

It was the intention of Rubens to return to Mantua, but he was induced to remain in Antwerp by the Archduke Albert, then Governor of the Netherlands; and he was appointed court painter to Albert and Isabella in 1609. In the following year he married his first wife, Isabella Brants. In 1620 he visited Paris by the invitation of Maria de' Medici, and there painted the sketches of his celebrated series\* of pictures for the new palace of the Luxembourg, commemorating the marriage of that princess with Henry IV. of France: the pictures he completed in 1625. In 1628 Rubens was sent by the Infanta Isabella, widow of the Archduke Albert, on a diplomatic mission to Philip IV. of Spain: and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. In this year he married his second wife, Helena Forment, a beautiful girl, in her sixteenth year only: his first wife died in 1626. Rubens himself died, possessed of immense wealth, at Antwerp, on the 30th of May, 1640, and was buried with extraordinary pomp in the church of St. Jacques. He had five children by his second wife, who was afterwards married to Baron J. B. Broecheven, a Flemish nobleman in the Spanish service in the Netherlands.

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\* These pictures, twenty-one in number, are now in the Louvre at Paris. Many of the Sketches, which were painted by Rubens himself, are now in the Pinacothek at Munich.

Rubens's pictures are extremely numerous, amounting, it is said, to several thousands, but many of them were painted from his sketches by his scholars; of whom the most celebrated are Vandyck, A. Van Diepenbeck, J. Van Hoeck, T. Van Thulden, G. Segers, Jordaens, Snyders, and Erasmus Quellinus. Rubens executed a few etchings, but there are altogether about 1200 prints, engraved by various masters, after his works.

“Rubens,” says Sir Joshua Reynolds\*, “was, perhaps, the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil.”

“This power, which Rubens possessed in the highest degree, enabled him to represent whatever he undertook better than any other painter. His animals, particularly lions and horses, are so admirable, that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives; and of those he has left a great variety of specimens. The same may be said of his landscapes.”

Fuseli observes†—“What has been said of Michael Angelo in FORM may be said of Rubens in COLOUR: they had but one. As the one came to nature and moulded her to his generic form, the other came to nature and tinged her with his colour—the colour of gay magnificence. He levelled his subject to his style, but seldom, if ever, his style with his subject.”

Rubens's masterpiece is generally considered “The Descent from the Cross,” at Antwerp; painted a few years after his return from Italy. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the col-

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\* *Journey to Flanders and Holland*—character of Rubens.

† Lecture IX.

lection in the Pinacothek at Munich, in which alone are disposed 95 of his works, several of them his masterpieces.\*

**No. 38. THE ABDUCTION OF THE SABINE WOMEN.** A tumultuous throng of men and women in violent struggle. To the right, seated on a throne, is Romulus, directing the sudden assault on his unsuspecting guests, whom he had invited from the surrounding neighbourhood to witness some games in honour of the god Consus. At an appointed signal, during the celebration of these games, the Romans carried off by force all the unmarried women.† Composition of many small figures, some on horseback.

Engraved by P. F. Martinasie; by J. Stewart, for the *Associated Engravers*; and by J. Outrim, for Jones's *National Gallery*. On canvas, 5 ft. 7 in. *h.* by 7 ft. 9 in. *w.*

Formerly in the possession of Madame Boschaert, at Antwerp; it formed subsequently part of the Angerstein collection, with which it was purchased by Parliament for the National Gallery in 1824.

**No. 46. PEACE AND WAR; or PEACE AND PLENTY:** an allegory. Peace, nourishing her children from her bosom, is surrounded by Abundance, Wealth, and Happiness; while War, with its attendant Pestilence and

\* The accounts of Rubens, both early and recent, from Sandrart downwards, are numerous; among the most valuable are the following:—*Lettres Inédites de P. P. Rubens, publiées par Emile Gachet*, Bruxelles, 1840. These letters are written chiefly in Italian, the language which Rubens seems to have preferred after his residence in Italy; he generally signed his name *Pietro Paolo*.—*Historische Levensbeschrijving van P. P. Rubens, Ridder, &c.*, by Victor C. van Grimbergen, Antwerp and Rotterdam, 1840, originally published in 1774; it is referred to by Immerzeel in his *Levens en Werken der Hollandsche en Vlaamsche Kunstschilders, &c.* Amsterdam, 1843. A biography of Rubens appeared also in Raumer's *Historische Taschenbuch*, Berlin, 1833, by Dr. Waagen; it was translated into English by R. R. Noel, and edited by Mrs. Jameson, under the title *Peter Paul Rubens, his Life and Genius*, London, 1840. Sir Joshua Reynolds's *Journey to Flanders and Holland* contains some excellent remarks on the style and works of Rubens.

† See Plutarch's *Life of Romulus*.



Famine, are repelled by Wisdom. Composition of fifteen figures, of the natural size.

Engraved by C. Heath; by W. Greatbach, for the *Associated Engravers*; and by T. Garner, for Jones's *National Gallery*. On canvas, 6 ft. 6 in. *h.* by 9 ft. 9 in. *w.*

Presented to Charles I. by Rubens when in England in 1630. After the death of Charles it passed into the possession of the Doria family at Genoa, where it was known as the "Family of Rubens."\* It was subsequently obtained by the Marquis of Stafford, first Duke of Sutherland, who presented it to the National Gallery in 1827.

**NO. 57. THE CONVERSION OF ST. BAVON.†** The saint, about to enter the monastic life, is met on the steps of the church of his convent by St. Amand, Bishop of Maastricht. On the right is the worldly retinue of the noble penitent; to the left, his property is being distributed among the poor: in a more elevated part of the picture, on this side, is a group of ladies of the family of St. Bavon, returning thanks for the mercy accorded him by his conversion. Composition of many small figures.

Engraved by P. Lightfoot for Jones's *National Gallery*. On wood 3 ft. 5½ in. *h.* by 5 ft. 5½ in. *w.*

Formerly in the Cornega palace at Genoa. Bequeathed to the National Gallery by the Rev. W. H. Carr, in 1831. There is a large picture of this subject, by Rubens, in the Church of St. Bavon at Ghent. It is engraved by F. Pilsen.

**NO. 58. THE BRAZEN SERPENT.**

"And the Lord sent fiery serpents among the people, and they bit the people; and much people of Israel died.

"And the Lord said unto Moses, Make thee a fiery serpent, and set it upon a pole: and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live."—*Numbers* xxi. 6—8.

On the left are Moses and Aaron, by the brazen serpent; before them, on the right, are the Jewish people, men, women, and children, prostrated by the plague of

\* Vanderdoort, *A Catalogue and Description of King Charles the First's Capital Collection of Pictures, &c.* London, 1757. Buchanan, *Memoirs of Painting.*

† A Brabant noble, of the seventh century. *Acta Sanctorum*, vol. 2.

serpents. Composition of many figures, of the natural size.

Engraved by Bolswert; by F. Ragot; by C. Galle; and others. On canvas, 6 ft. 2 in. *h.* by 8 ft. 9 in. *w.*

Formerly in the Marana Palace at Genoa. Purchased by the Government for the National Gallery of B. H. Owen, Esq. in 1837. There is another picture by Rubens of this subject in the gallery at Madrid.

No. **66**. A LANDSCAPE, WITH A VIEW OF THE CHATEAU DE STEIN, the residence of Rubens, near Mechlin. To the left is the château, surrounded by picturesque foliage; in the fore-ground below it, a two-horse waggon is fording a brook. To the right is an extensive open country, with the view of a town in the distance: in the immediate fore-ground is a sportsman, with his dog and gun, creeping up to a covey of birds. The time is morning.

Engraved by G. Cooke; and by G. B. Allen for Jones's *National Gallery*. On wood, 4 ft. 5 in. *h.* by 7 ft. 9 in. *w.*

Formerly in the Balbi Palace at Genoa. Presented to the National Gallery by Sir George Beaumont in 1826.

No. **67**. A HOLY FAMILY, with Saint George, and other saints. The figures are said to be portraits of Rubens and his family. The group on the right, of children playing with the lamb, has been introduced into several designs by Rubens: the whole portion of this composition to the right of the columns was cut on a very large scale, in wood, by Christopher Jegher, from a drawing on the block by Rubens himself. Composition of nine small figures.

Engraved by P. Lightfoot for Jones's *National Gallery*. On canvas, 4 ft. 1 in. *h.* by 5 ft. 4 in. *w.*

Formerly in the Angerstein collection, with which it was purchased by Parliament for the National Gallery in 1824.

No. **157**. A LANDSCAPE; SUNSET. A flat country, with the view of a farm-house, and a village church in the distance.

Engraved by Bolswert. On wood, 1 ft. 7 in. *h.* by 2 ft. 9 in. *w.*

Bequeathed to the National Gallery by Lord Farnborough in 1838.

**No. 187.** THE APOTHEOSIS OF JAMES I. A sketch for the central compartment of the decorations of the ceiling of the banqueting-hall in Whitehall Palace, now the chapel.

On wood, of a circular form, 2 ft. 1 in. in diameter.

Formerly in the possession of Sir David Wilkie. Purchased by Government for the National Gallery in 1843.

**No. 194.** THE JUDGMENT OF PARIS. At the nuptials of Thetis and Peleus, an apple was thrown amongst the guests by Discord, to be given to the most beautiful: Juno, Minerva, and Venus, were competitors for the prize, and Paris, the son of Priam, was ordered by Jupiter to decide the contest. The Trojan shepherd, seated with Mercury by his side, on the right, is on the point of awarding the apple to Venus, who stands between her rivals; on her right is Juno, as indicated by the peacock at her feet; on her left is Minerva, her sacred bird, the owl, is perched on a tree behind her, and her arms are seen below. The decision of Paris was the cause of all the subsequent misfortunes of Troy: Discord is seen already hovering in the clouds above, spreading fire and pestilence around.

Engraved by J. Couché and Dambrun for the *Gallerie du Palais Royal*. On wood, 4 ft. 9 in. *h.* by 6 ft. 3 in. *w.*

Formerly in the Orleans collection. Purchased by Government for the National Gallery, at the sale of Mr. Penrice's collection in 1844.

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### A. DEL SARTO.

ANDRE'A VANNU'CCHI, commonly called Andrea del Sarto, from the occupation of his father, who was a tailor, was born at Florence in 1488, and became the pupil of Piero di Cosimo. After the exhibition of Michelangelo's celebrated "Cartoon of Pisa," in 1506, he became a

decided imitator of that painter in design: in colour, and light and shade, Fra Bartolomeo appears to have been his model. Having earned a great reputation by his works in Florence, both in oil and fresco, he was invited by Francis I. to France. He arrived in Paris in 1518, and was well received by the King, but owing to the importunities of his wife, whom he had left behind, he returned to Florence in the following year, and having squandered away some money with which Francis had entrusted him to purchase works of art, Andrea never ventured to return to France. He died at Florence of the plague in 1530, aged only forty-two.\*

Andrea del Sarto was one of the most distinguished painters of the sixteenth century. He is best known by his Holy Families, in oil; but he painted also many extensive works in fresco; the most celebrated are those of the convent of the Santissima Annunziata at Florence: † from the excellence of these frescoes he was called—*Andrea Senza Errori* (Andrea without faults). Of his easel pictures, the Madonna di San Francesco, now in the Tribune at Florence, is considered his masterpiece. ‡ Vasari, Jacopo da Pontormo, Franciabigio, and Domenico Puligo, were all scholars of Andrea del Sarto.

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NO. 17. THE HOLY FAMILY. The Virgin with the infant Christ on her knees, and Elizabeth with the little St. John, seated on her right hand.

Engraved by P. W. Tomkins; and by S. Freeman, for Jones's *National Gallery*. On wood, 3 ft. 6 in *h.* by 2 ft. 8 in. *w.*

Formerly in the Aldobrandini Villa at Rome. Bequeathed to the National Gallery in 1831 by the Rev. W. H. Carr.

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\* Vasari, *Vite de' Pittori*, &c.; Lanzi, *Storia Pittorica*, &c.; Biadi, *Notizie Inedite della vita d' Andrea del Sarto, raccolte da Manoscritti e documenti autentici*. Florence, 1830.

† Engraved by Alchiari, 1832-33.

‡ Engraved by P. Lasinio; by Lorenzini; and by J. Felsing.



## SASSOFERRATO.

GIOVANNI BATTISTA SALVI, commonly called, after his birthplace, Sassoferrato, was born July 11, 1605. He was the pupil of his father Tarquinio Salvi; and belongs to the so-called *Carracceschi*, or followers and imitators of the Carracci and their scholars. In style and subject, though not in elaborate finish, his works bear considerable resemblance to those of Carlo Dolci. Sassoferrato died at Rome, August 8, 1685.\*

NO. 200. THE MADONNA IN PRAYER. Half length. On canvas, 2 ft. 5 in. *h.* by 1 ft. 11 in. *w.*

Bequeathed to the National Gallery in 1846 by R. Simons, Esq.

## SCHALKEN.

GODFRIED SCHALKEN, a distinguished Dutch *genre*-painter, was born at Dort, in 1643; his father was rector of the Latin school there. He studied painting first under I. van Hoogstraten, from whom he went to Gerard Dow. Schalken is chiefly distinguished for his pictures of candle light; and he rivals his celebrated master in finish. He died at the Hague in 1706.†

NO. 199. LESBIA WEIGHING JEWELS AGAINST HER SPARROW.‡

On wood, 6½ in. *h.* by 5 in. *w.*

Bequeathed to the National Gallery in 1846 by R. Simons, Esq.

## SEBASTIANO DEL PIO'MBO.

SEBASTIANO LUCIA'NI, commonly called Fra Sebastiano del Piombo, from his office of keeper of the Leaden Seals; was born at Venice in 1485. He was originally, says

\* Lanzi, *Storia Pittorica*, &c.

† Houbraken, *Groote Schouburg*, &c.; Immerzeel, *Levens en Werken*, &c.

‡ Catullus, *Carmen* iii.

Vasari, a musician, but having a decided taste for painting, he became the pupil of Giovanni Bellini; he studied also for some time under Giorgione. He was invited, about 1512, to Rome, by Agostino Ghigi, for whom he executed some frescoes in the Farnesina. He at the same time contracted a friendship with Michelangelo, who employed him to paint some of his designs. Sebastiano obtained so great a distinction through his own powerful colouring and Michelangelo's assistance, that, as a painter of altar-pieces, he was enabled to contend for the palm even with Raphael. He was very successful as a portrait painter; Vasari particularly notices his great skill in painting a head and hands. He was appointed Frate del Piombo, by Clement VII.; an office which he held also under Clement's successor, Paul III., until his death. He died at Rome, in 1547, in the sixty-second year of his age.\*

Sebastiano's masterpiece is generally considered the "Raising of Lazarus" in this collection. Of his portraits, that of Andrea Doria, in the Doria Palace at Rome, is the most celebrated.

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### NO. 1. THE RESURRECTION OF LAZARUS.

"And when he had thus spoken, he cried with a loud voice, Lazarus, come forth.

"And he that was dead came forth, bound hand and foot with grave-clothes: and his face was bound about with a napkin. Jesus saith unto them, Loose him, and let him go."—*John xi. 43, 44.*

Christ is in the middle of the picture uttering the words, "Loose him, and let him go;" Lazarus, on the point of being freed from his grave-clothes, occupies the right of the composition: on all sides is a dense throng of curious spectators, with astonishment and conviction

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\* Vasari, *Vite de' Pittori, &c.*; Biagi, *Sopra la vita ed i Dipinti di Fra Seb. Luciani soprannominato del Piombo*, in the *Atti del Ateneo di Venezia*, vol. i. 1827.

depicted on their countenances. In the middle distance to the left is seen a group of Pharisees in eager discussion; beyond them to the right is a bridge conducting to a city, in the extreme distance. Composition of many figures, of the natural size. On a slab of stone beneath the feet of Christ is written—*Sebastianus Venetus Faciebat.*

Engraved by Delaunay; by Vendramini; and by R. W. Lightfoot for Jones's *National Gallery*. Transferred from wood to canvas, 12 ft. 6 in. *h.* by 9 ft. 6 in. *w.*

Painted at Rome, in 1519, for Giulio de' Medici, bishop of Narbonne, afterwards Pope Clement VII. The Transfiguration by Raphael and this picture were painted for this prelate, to be placed in the Cathedral of Narbonne in France. Both works were publicly exhibited together in Rome, and there were not wanting those who preferred the work of Sebastiano to that of Raphael. According to Vasari, Sebastiano was assisted by Michelangelo in the design of parts of this picture.\* It was sent to the Cathedral of Narbonne, where it remained until the middle of the eighteenth century, when it was purchased by the Duke of Orleans. It was brought to England in 1792, with the rest of the Orleans gallery, and came into the possession of Mr. Angerstein, with whose pictures it was finally purchased by Parliament for the nation in 1824.

**No. 20.** PORTRAITS OF SEBASTIANO DEL PIOMBO AND THE CARDINAL IPPOLITO DE' MEDICI. The Cardinal is seated at a table with pen and papers before him; the painter is standing opposite to him with his seal of office in his hand. Half-length figures, of the natural size.

Engraved by W. T. Fry for Jones's *National Gallery*. On wood, 4 ft. 6 in. *h.* by 3 ft. 8 in. *w.*

Formerly in the Borghese gallery at Rome, where it was sometimes called Borgia and Macchiavelli, and was attributed to Raphael. Ramdohr,† in his account of the works of art in

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\* Sir Thomas Lawrence was in possession of several drawings of parts of this composition, by Michelangelo, including two sketches of the figure of Lazarus: they are now in the collection of the King of Holland at the Hague.

† *Ueber Malerei und Bildhauerarbeit in Rom.*, &c. i. 289.

Rome, in 1784, notices this picture as only probably by Sebastiano del Piombo. Bequeathed to the National Gallery in 1831, by the Rev. W. H. Carr.

No. **24**. PORTRAIT OF A LADY; supposed to be GIULIA GONZAGA, a lady of the ruling family of Mantua, distinguished for her beauty and accomplishments. The nimbus or glory around the head indicates the Saint. Half-length, rather above the natural size.

Engraved by L. Stocks for Jones's *National Gallery*. On canvas, 3 ft. *h.* by 2 ft. 6 in. *w.*

The portrait of Giulia Gonzaga, "a divine picture," as Vasari terms it, was painted at Fondi for the Cardinal Ippolito de' Medici, and by him presented to Francis I., of France, who placed it in his gallery at Fontainebleau, from which it was some time afterwards lost. This picture, said to be the portrait in question, was formerly in the Borghese Gallery at Rome, and was bequeathed to the National Gallery, in 1831, by the Rev. W. H. Carr.

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### STEINWYCK.

HENDRIK VAN STEINWYCK, OR STEENWYK, a celebrated Dutch architectural painter, was born at Steenwyk about 1550, and was the pupil of Hans de Vries. He settled in Frankfort, where he died in 1603.\*

No. **141**. THE PALACE OF DIDO; Æneas presenting himself before the queen. A rich and extensive pile of buildings in variegated marbles, in the German palatial style of the sixteenth and seventeenth centuries.

On copper, 1 ft. 3½ *h.* by 2 ft. 3 in. *w.*

Bequeathed to the National Gallery, in 1837, by Lieut. Col. Ollney.

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### STORK.

ABRAHAM STORK, a good Dutch marine painter, of whom little is known. He was born at Amsterdam about

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\* Van Mander, *Het Leven der Schilders, &c.*; Immerzeel, *Levens en Werken, &c.*



1650, and was still living in 1689. He etched a few plates.\*

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No. **146**. A VIEW OF THE MAAS, with Shipping, and Rotterdam in the distance.

On canvas, 1 ft. 11 in. *h.* by 2 ft. 5 in. *w.*

Bequeathed to the National Gallery, in 1837, by Lieut. Col. Ollney.

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### TENIERS.

DAVID TENIERS, the younger, was born at Antwerp in 1610. He was taught painting by his father, the elder Teniers, whose style he adopted; he received also some instruction from Adrian Brouwer. Teniers' success was commensurate with his abilities: his works were in universal request; the Archduke Leopold William, governor of the Spanish Netherlands, appointed him his court painter and one of his chamberlains; and he bought himself a country seat at Perth, a village between Antwerp and Mechlin, which became a constant resort of the Spanish and Flemish nobility: he gave Don Juan, of Austria, lessons in painting. This prince painted the portrait of Teniers' son, and presented it to the painter as a token of his regard. Teniers died at Brussels in 1694, and was buried at Perth. He was twice married: his first wife was the daughter of Velvet Breughel.†

Teniers, though a Fleming by birth, belongs rather to the Dutch school in style: he is one of the principal of the Dutch and Flemish *genre*-painters; his works, however, vary very much, both in subject and in execution.

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\* Immerzeel, *Levens en Werken*, &c.; Bartsch, *Peintre-Graveur*; in Pilkington's *Dictionary*, &c., 1708 is given as the date of Stork's death: no Dutch work gives the date of his death.

† Houbraken, *Groote Schouburg*, &c.; Immerzeel, *Levens en Werken der Hollandsche Kunstschilders*, &c.

Some of his pictures are elaborated, and others are painted so lightly that the ground of the painting is in many parts barely covered : he is said to have often commenced and finished pictures of the latter class at a single sitting. His general subjects are—fairs, markets, merry-makings, guard-rooms, beer-houses, and other interiors : he painted also landscapes. Sir Joshua Reynolds particularly directs the attention of the painter, who wishes to excel in execution, to the works of Teniers. “His manner of touching,” he says, “or what we call handling, has, perhaps, never been equalled ; there is in his pictures that exact mixture of softness and sharpness which is difficult to execute.”\* The prints after this painter are very numerous ; there are also several etchings by his own hand. Many of his best pictures are in this country.

No. **154**. A MUSIC PARTY ; a woman, accompanied by a man with a guitar, is entertaining some peasants with a song. An interior ; seven small figures.

Engraved by W. Pether.

No. **158**. BOORS REGALING ; a man, expressing somewhat boisterous merriment in his attitude, is holding out a glass of ale at arm's-length ; by his side is an old woman filling her pipe : a third figure is standing behind them. An interior ; companion piece to the above.

On wood, both pictures, 10 in. *h.* by 14 in. *w.*

Bequeathed to the National Gallery, in 1838, by Lord Farnborough.

No. **155**. THE MISERS, OR MONEY-CHANGERS. A man and his wife counting their money ; they are seated at a table covered with gold and silver coin, loose and in bags ; some of the accessories seem to indicate considerable business transactions.

Engraved by C. W. Sharpe. On canvas, 2 ft.  $\frac{1}{2}$  in. *h.* by 2 ft. 9 in. *w.*

Bequeathed to the National Gallery, in 1838, by Lord Farnborough.

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\* *Journey to Flanders and Holland.*

## TINTORETTO.

JA'COPO ROBUSTI, commonly called Tintoretto, from the trade of his father, who was a dyer (Tintore), was born at Venice in 1512. He may be said to be self-taught, for the few days which he attended the studio of Titian can scarcely be said to constitute a pupilage under that great painter. Titian dismissed Tintoretto without assigning any cause for his disgrace.\* This extraordinary rebuff appears to have added vigour to the young painter's energies: he commenced a course of indefatigable application, depending henceforth entirely upon his own resources. He bought casts from the antique and from the works of Michelangelo: he devoted the day to painting, and in the night he made drawings from his casts; he professed openly to draw like Michelangelo and to colour like Titian, and wrote the following line on the wall of his studio—

“Il disegno di Michelangelo ed il colorito di Tiziano.”

He undertook every commission which offered itself, and frequently executed large works for the mere price of the materials. Such persevering labour did not fail eventually to procure him a high position among the painters of Venice; and, before he was forty years of age, he became the acknowledged rival of Titian himself. The *Miracle of St. Mark*, known as the “*Miracolo dello Schiavo*,”† Tintoretto's masterpiece, was painted when he was thirty-seven years of age: it is now in the Academy of Venice. This picture was painted for the Scuola di San Marco, with three others, which are also

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\* Titian's attention being attracted by some very spirited drawings which he saw in his studio, he inquired who made them; and upon learning that they were Tintoretto's, who had been with him only ten days, he ordered one of his scholars to conduct the boy home.—Ridolfi.

† Engraved by J. Matham.

among Tintoretto's masterpieces:—The “Exhumation of the body of Saint Mark at Alexandria;” the “Transport of the body to the ship;” and the “Miraculous preservation of a Saracen sailor, at sea, by the Saint.” These pictures are still in the Scuola di San Marco; and Pietro da Cartona is reported to have said that, if he lived at Venice, he would never pass a holiday without going to see them.

Tintoretto painted other equally celebrated pictures for the Scuola di San Rocco; among them is the Crucifixion, which was engraved by Agostino Carracci in 1589. The “Miracolo dello Schiavo,” this “Crucifixion,” and the “Marriage at Cana,”\* painted for the Padri Crociferi, but now in the church of Santa Maria della Salute, are the only pictures to which Tintoretto put his name. He died at Venice in 1594, aged eighty-two. He left a son, Domenico, who died in 1637; his daughter, Marietta, an excellent portrait painter, died before her father, in 1590, aged only thirty.

Tintoretto, from the rapidity of his execution, received the nickname of *il Furioso*: Sebastiano del Piombo said that Tintoretto could paint as much in two days as would occupy him two years. He was very unequal in his execution; the Venetians used to say that he had three pencils: one of gold, one of silver, and a third of iron. Annibale Carracci well expressed his inequality in the following words—“if he was sometimes equal to Titian, he was often inferior to Tintoretto.”†

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No. **16**. ST. GEORGE DESTROYING THE DRAGON. The Saint, mounted on his charger, is in the act of spearing

\* Engraved by Volpato, and by Fialletti.

† Ridolfi, *Le Maraviglie dell' arte, ovvero le vite degli illustri Pittori Veneti, &c.*; Zanetti, *Della Pittura Veneziana, e delle opere pubbliche de' Veneziani Maestri*; Lanzi, *Storia Pittorica, &c.*



the dragon, on the brink of the lake : on the ground before the knight is the dead body of a man : the exposed princess, for whom the knight ventured on his perilous exploit, is kneeling in the fore-ground.\*

Engraved by G. Corbould for Jones's *National Gallery*.  
On canvas, 5 ft. 2 in. *h.* by 3 ft. 3 in. *w.*

Bequeathed to the National Gallery, in 1831, by the Rev. W. H. Carr.

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### TITIAN.

TIZIA'NO VECE'LLIO, commonly called TITIAN, was born, in 1477, at Capo del Cadore, a small town on the river Piave, in the territory of Venice. He was placed, about the age of ten, with Sebastiano Zuccati, to learn painting. He quitted Zuccati for Gentile Bellini, but he left this painter also shortly afterwards to study under his more eminent brother Giovanni Bellini, with whom Giorgione, his future rival, was his fellow-pupil. Titian first appeared as a great painter, in 1514, at the court of Alfonso I., Duke of Ferrara, for whom he executed several celebrated works ; among them, the "Bacchus and Ariadne," in this collection. It was during this visit to Ferrara that he painted the portrait of Ariosto, who thus commemorates the painter in his "Orlando Furioso" :—

Bastiano, Rafael, Tizian ch' onora  
Non men Cadore, che quei Venezia e Urbino.†

After the death or owing to the great age of Giovanni Bellini, Titian was employed to finish the works which that painter had left incomplete in the Sala del Gran Consiglio, in Venice, and the Senate was so well satisfied with the manner in which he performed this task, that it

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\* See No. 75, p. 71, note.

† Sebastiano (del Piombo), Raphael, and Titian who honours not less Cadore than they Venice and Urbino. Cant. xxxiii. st. 2.

rewarded him with the office of *La Senseria*, with a salary of 300 crowns per annum, by which he was obliged to paint, for eight crowns, the portrait of every Doge who might be created in his time.\* Titian now produced a succession of celebrated works. In 1516 he painted his magnificent picture of the "Assumption of the Virgin," for the great altar of the church of Santa Maria de' Frari—it is now in the Academy at Venice; and in 1528 he added still more to his reputation by the celebrated picture of "St. Peter, Martyr," for the chapel of that saint in the church of SS. Giovanni e Paolo. In 1530 he was invited to Bologna, by the Emperor Charles V., who sat to him for his portrait: from Bologna he went to Mantua, with the Duke Federigo Gonzaga, for whom he executed several commissions. In 1532 he returned to Bologna, and painted there a second portrait of the emperor, whom he is supposed to have accompanied into Spain. Madrid still possesses some of Titian's master pieces, which may have been painted there during this visit. Cean Bermudez assumes that Titian took leave of the emperor at Barcelona, in 1535, when the latter went on his expedition to Africa. The emperor created Titian a Count Palatine of the Empire, and a Knight of the order of St. Iago: the patent of nobility was dated at Barcelona, in 1535.† The whole story of the visit to Spain is, however, doubted by Italian writers. In 1543, when Pope Paul III. was at Bologna, he invited Titian to that place to paint his portrait. Titian painted Paul III. a second time, two years afterwards, at Rome, during the

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\* Titian painted, by virtue of this office, the portraits of Pietro Lando, Francesco Donato, Marcantonio Trevisano, and the Venieri; the last two doges of his time he was unable to paint on account of the infirmities of age.

† Ridolfi says 1553, but Cean Bermudez, in his *Diccionario, &c.*, has shown that this is scarcely possible, and has conjectured that the date 1553 is an error of the copyist for 1535.

painter's only visit to the great capital of the arts; but in this second picture, one of the most celebrated of his portrait-pieces, he introduced the Cardinal, and the Duke Octavio, Farnese, the pope's relatives. According to Vasari, the pope offered Titian the place of Sebastiano del Piombo, who died in 1547; but if the biographer is correct, that offer must have been made after Titian's return to Venice. He appears to have left Rome in May, 1546. The offer was declined.

During Titian's stay in Rome, Michelangelo visited him, in company with Vasari, in the Belvedere, where he was engaged on a picture of Jupiter and Danæ. Vasari states that Michelangelo praised the picture very much when in Titian's presence, and that he spoke highly of the colouring and execution afterwards, but at the same time he expressed his regret to Vasari that the Venetian painters had not a better method of study, and were not early initiated in sound principles of drawing; adding—"if Titian had been as much assisted by art as he is by nature, nothing could surpass him."

After the resignation of Charles V., Titian found as great a patron in his son Philip II. and when, in 1554, the painter complained to Philip of the irregularity with which a pension of 400 crowns granted to him by the emperor was paid to him, the king wrote an order for the payment to the governor of Milan, concluding with the following words, "You know how I am interested in this order, as it affects Titian; comply with it therefore in such a manner as to give me no occasion to repeat it."

Vasari paid Titian a second visit in 1566, but this time in Venice, and although he was then nearly ninety years of age, Vasari found him with his pencil in his hand, and states that he derived great pleasure from his conversation. This great painter died at Venice, of the

plague, in 1576, having attained the unusual age of ninety-nine years.

To be enabled to appreciate fully the extraordinary powers of Titian, it is necessary to examine his works at Venice; after Venice he is seen to most advantage at Madrid. His scholars were not numerous; the most distinguished are Paris Bordone, Bonifazio Veneziano, Girolamo di Tiziano, and his own son Orazio Vecellio. Titian is said to have engraved on copper and on wood.\*

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**No. 3.** A CONCERT, or a MAESTRO DI CAPPELLA GIVING A MUSIC LESSON. Five figures, half-length, of the natural size.

Engraved by H. Danckerts; by J. Groenswelt; and by J. Garner, for Jones's *National Gallery*. On canvas, 3 ft. 2 in. *h.* by 4 ft. 1 in. *w.*

Part of the Mantua Collection, purchased by Charles I., in 1630. It is mentioned in Vanderdoort's Catalogue as a "Music Party." Formerly in the Angerstein collection, with which it was purchased by Parliament for the nation in 1824.

**No. 4.** A HOLY FAMILY; a Shepherd adoring: landscape, back-ground. Composition of four small figures.

Engraved by J. Rolls, for Jones's *National Gallery*. On canvas, 3 ft. 5½ in *h.* by 4 ft. 8 in. *w.*

Formerly in the Borghese Palace at Rome. Bequeathed to the National Gallery in 1831 by the Rev. W. H. Carr.

**No. 32.** THE RAPE OF GANYMEDE. Ganymede, son of Tros, one of the early kings of Troy, was carried off by an eagle to Olympus, to be the cup-bearer of Jupiter. The beautiful youth, represented naked, with a bow in his hand, is being carried upwards by the eagle: a flow-

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\* Vasari, *Vite de' Pittori*, &c.; Ridolfi, *Le Maraviglie dell' Arte*, &c.; Zanetti, *Della Pittura Veneziana*, &c.; Cadorin, *Dello amore ai Veneziani di Tiziano Vecellio*; Cean Bermudez, *Diccionario Historico*, &c.; Northcote, *The Life of Titian, with Anecdotes of the distinguished persons of his time*, London, 1830.



ing red-coloured scarf gives effect and lightness to the composition. Figure of the natural size.

Engraved by G. Audran; by D. Cunego, for the *Schola Italica, &c.*; and by J. Outrim, for Jones's *National Gallery*. On canvas, an octagon, 5 ft. 8 in. each way.

Painted apparently for a compartment of a ceiling. Formerly in the Colonna Palace. Subsequently in the Angerstein collection, with which it was purchased by Parliament, for the nation, in 1824.

**No. 34. VENUS AND ADONIS**; sometimes described as Cephalus and Procris: it was known under this title when in the Colonna Palace at Rome.\* Venus withholds Adonis from the chase, while the young huntsman, holding his hounds in a leash with one hand and his spear with the other, is making an effort to free himself from the embrace of the enamoured goddess: Cupid is seen asleep in the back-ground.

Engraved on a large scale by Jul. Sanuto, the painter's contemporary; in small, by R. Sadeler, sen.; by Sir R. Strange; and by W. Holl, for Jones's *National Gallery*. On canvas, 5 ft 9 in. *h.* by 6 ft. 2 in. *w.*

Formerly in the Colonna Palace at Rome. Subsequently in the collection of Mr. Angerstein, with the rest of whose pictures it was purchased by Parliament for the nation, in 1824. Titian painted several repetitions of this picture, with slight variations.

**No. 35. BACCHUS AND ARIADNE.** Ariadne, daughter of Minos, king of Crete, deserted by Theseus, on the island of Naxos, is discovered by Bacchus, when returning with a train of nymphs, fauns, and satyrs from a sacrifice. The god no sooner sees the hapless princess than he becomes enamoured of her. Ariadne is on the left; Bacchus is represented in the centre of the picture leaping from his chariot to approach her: to the right, in the boisterous train of the god, is seen the drunken Silenus riding on an ass. Above Ariadne is the constellation of the golden crown with which Bacchus presented her,

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\* Ramdohr, *Ueber Mahlerei, &c., in Rom.* ii. 72.

on her becoming his bride.\* The back-ground is a glowing landscape, with a view of the sea, on which the departing ship of Theseus is seen in the distance. Composition of ten figures.

Etched by G. A. Podesta; and engraved in small in Jones's *National Gallery*. On canvas, 5 ft. 9 in. *h.* by 6 ft. 3 in. *w.*

Painted in 1514, at Ferrara, for the Duke Alfonso I. It was subsequently in the Villa Aldobrandini at Rome, from which it was brought to England in the early part of this century, and passed into the possession of Mr. Hamlet, of whom it was purchased by Government for the National Gallery in 1826.

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### VAN HARP.

G. or GERARD VAN HARP, or HERP, was a clever Flemish *genre*-painter of the seventeenth century, of whom scarcely anything is known. He is supposed to have been a pupil of Rubens.

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No. **203**. CONVENTUAL CHARITY. Monks distributing bread among the poor, at the door of a convent. Composition of twenty-one small figures.

On wood, 2 ft. 7  $\frac{3}{4}$  in. *h.* by 3 ft. 9  $\frac{3}{4}$  in. *w.*

Bequeathed to the National Gallery, in 1846, by R. Simmons, Esq.

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### VANDER HELST.

BARTHOLOMEUS VANDER HELST, one of the most distinguished of the Dutch portrait painters, was born at Haarlem in 1613. His masterpiece, the *Schuttersmaaltyd*, in the Museum at Amsterdam, is one of the most remarkable productions of the Dutch School of Painters. It contains twenty-four portraits of the natural size, and re-

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\* For the story of Bacchus and Ariadne, see Keightley's *Mythology*. This composition appears to be taken from Catullus, car. lxiv. 251. See Nott's Translation.

presents a banquet given by a company of the civil-guard of Amsterdam, in commemoration of the Peace of Münster, in 1648: the Spanish Ambassador is present at the feast. Sir Joshua Reynolds observes of this work —“ This is, perhaps, the first picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have ever seen.”\* Vander Helst died at Amsterdam in 1670.†

No. **140**. PORTRAIT OF A LADY, standing; half-length.

On wood, 2 ft. 9½ in. *h.* by 2 ft. 2½ in. *w.*

Bequeathed to the National Gallery in 1837 by Lieut. Col. Ollney.

No. **145**. A MAN'S PORTRAIT. Head, in small.

On wood, 10 in. *h.* by 8 in. *w.*

Bequeathed to the National Gallery, in 1837, by Lieut. Col. Ollney.

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### VANDER NEER, A.

AART or ARTHUR VANDER NEER was born probably at Gorinchem, about 1613 or 1619: the exact date is not known; nor is it known under what painter or painters he studied. He lived chiefly at Amsterdam; but at the close of his life, he appears to have resided at Rotterdam, where he was still living in 1691.‡

Aart Vander Neer excelled in moonlight scenes, and in water landscapes. He was the father of Eglon Vander Neer.

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\* *Journey to Flanders and Holland.*

† Houbraken, *Groote Schouburg, &c.*; Immerzeel, *Levens en Werken, &c.*

‡ Van Eynden and Vander Willigen, *Geschiedenis der Vaderlandsche Schilderkunst, &c.*; Immerzeel, *Levens en Werken, &c.*

No. **152.** A LANDSCAPE, WITH FIGURES AND CATTLE ; EVENING. A country-house is seen in the middle-ground ; beyond it to the right is a view of a town : shipping in the distance. The figures were painted by Cuyp, whose name is inscribed on the picture.

Engraved in the *Galerie de Lucien Bonaparte*. On canvas, 3 ft. 11 in. *h.* by 6 ft. 3½ in. *w.*

Formerly in the collections of M. Erard, and Lucien Buonaparte. Bequeathed to the National Gallery by Lord Farnborough in 1838.

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### VANDER PLAAS.

There were two Dutch painters of the seventeenth century of this name—Pieter and David ; both are mentioned as able painters. The age of Pieter is not known ; David was born at Amsterdam in 1647, and died in 1704. He was an excellent portrait painter.\*

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No. **175.** PORTRAIT OF JOHN MILTON. In the background is a pilgrim's staff, and in the upper part of the picture, on the right, the vision of an angel with the standard of the Cross. Half-length, life size. Milton died in 1674, aged 66.

Engraved, as Milton, for W. Stephenson, Norwich, in 1797 ; and for Messrs. Boydell.† On canvas, 2 ft. 4 in. *h.* by 1 ft. 11½ in. *w.*

Presented to the National Gallery, in 1839, by Capel Lofft, Esq.

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### VANDEVELDE.

WILLIAM or WILLEM VANDEVELDE the younger, a distinguished Dutch marine-painter, was the son of the elder William Vandeveld, and was born at Amsterdam in 1633 ; he was instructed by his father, and by a marine-

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\* Immerzeel, *Levens en Werken*, &c.

† Mrs. Jameson, *Handbook to the Public Galleries of Art*.



painter of the name of Simon de Vlieger. Both the Vandeveldes were established in England in the service of Charles II. in 1675. They were each granted a pension of 100*l.* per annum by the King; the father "for taking and making draughts of sea-fights," and the son "for putting the said draughts into colours."\* These painters lived at Greenwich, where the father died in 1693, aged 83; the son died in London in 1707.

"William Vandevelde, the son," says Walpole, "was the greatest man that has appeared in this branch of painting; the palm is not less disputed with Raphael for history, than with Vandevelde for sea-pieces."†

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No. **149**. A CALM AT SEA.

On wood, 8 in. *h.* by 11 in. *w.*

No. **150**. A FRESH GALE AT SEA.

On canvas, 9 in. *h.* by 13 in. *w.*

Both bequeathed to the National Gallery, in 1838, by Lord Farnborough.

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## VANDYCK.

ANTONY VANDYCK was born at Antwerp, March 22, 1599. His father was a glass-painter of Bois-le-Duc, and was his son's first instructor in art: Vandyck was also indebted for much instruction to his mother, who was an elegant landscape painter, and very skilful in embroidery. H. van Balen was likewise one of Vandyck's instructors, but his great master was Rubens, with whom he lived about four years. Having attained sufficient proficiency in his profession, he, by the advice of Rubens, visited Italy in 1621, and he spent about five years in that country, dividing his time between Genoa, Venice,

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\* The "Draughts" alluded to of the elder Vandevelde were generally drawn on covered or prepared canvas, in pen-and-ink.

† *Anecdotes of Painting.*

and Rome; he paid also a short visit to Palermo. Shortly after his return to Antwerp in 1626, he painted a picture of St. Augustin, for the church of the Augustines of that place, which established his reputation as one of the first masters of his age; this was followed by a still more celebrated work, the Crucifixion, for the church of St. Michael at Ghent; and he soon acquired an unrivalled reputation as a portrait painter.

About the year 1630-31, Vandyck appears to have visited England; but not meeting with that reception which he had anticipated, he returned after a short time to his own country: he had already visited England before, in 1621, previous to his journey to Italy.\* In 1632, however, Charles I., who had seen a portrait of Nicolas Laniere, his chapel-master, by Vandyck, sent an express invitation to the painter to come to England, and, on this occasion, he was most courteously received by the king. He was lodged by the king at Blackfriars, was knighted in the following year, and was granted a pension of 100*l.* per annum for life, with the title of painter to his Majesty. Vandyck settled for the remainder of his life in England, where his very successful career as a portrait painter enabled him to live in great style. He had a country house at Eltham, in Kent, where he spent a portion of the summer; he kept great state when in town, "he always went magnificently dressed, had a numerous and gallant equipage, and kept so good a table in his apartment, that few princes were more visited or better served."†

Vandyck died in London, December 9, 1641, in the forty-second year of his age; and was buried in the old church of St. Paul, near the tomb of John of Gaunt. He

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\* See W. Carpenter, *Memoir of Sir Anthony Vandyck, &c.* London, 1844.

† Graham, *Essay towards an English School*, at the end of the Translation of De Piles. London, 1706.

left a daughter, his only child, by his wife Mary Ruthven, daughter of the unfortunate Lord Ruthven, Earl of Gowry. Notwithstanding his expensive style of living, Vandyck left property to the value of about 20,000*l.* sterling.\* Of the numerous portraits executed by this painter the best are in England; there are also several etchings by his hand.†

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No. **49.** THE PORTRAIT OF RUBENS, half-length, standing, his left arm leaning on a table; to the right are parts of two other figures, pointing to a piece of sculpture.

Engraved by J. H. Robinson, for the *Associated Engravers*; and by W. Holl, for Jones's *National Gallery*. On canvas, 3 feet 9 in. each way.

Formerly in the possession of Sir Joshua Reynolds, by whom the picture was much prized. It passed subsequently into the Angerstein collection, with which it was purchased by Parliament for the nation in 1824.

No. **50.** THE EMPEROR THEODOSIUS REFUSED ADMISSION INTO THE CHURCH BY ST. AMBROSE. The Emperor Theodosius, after the massacre of Thessalonica in the year 390, was placed under the ban of the Church, and on his attempting afterwards to enter the Cathedral of Milan he was repulsed at the door by the Archbishop Ambrose.‡ Composition of, in all, eleven, but only four principal figures.

Engraved by R. W. Sievier; by J. H. Robinson, for the *Associated Engravers*; and by S. Freeman, for Jones's *National Gallery*. On canvas, 4 ft. 10 in. *h.* by 3 ft. 9 in. *w.*

Copied, with slight alterations, from the original picture by Rubens, in the Imperial Gallery at Vienna, of which there is

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\* Houbraken, *Groote Schouburg*, &c.; Bellori, *Vite de' Pittori*, &c.; Descamps, *La Vie des Peintres Flamands*, &c.; Walpole, *Anecdotes of Painting in England*, &c.; W. Carpenter, *Memoir of Vandyck*.

† See the Catalogue in Carpenter's *Memoir*, &c. For a list of his pictures, see Smith's *Catalogue Raisonné*, &c.

‡ Gibbon, *Decline and Fall*, c. xxvii.

a large print by J. M. Schmutzer. This picture was formerly in the possession of the Earls of Scarborough, from whom it passed into that of Mr. Angerstein, and was purchased by Parliament for the nation, with the rest of that gentleman's pictures, in 1824.

No. **52**. PORTRAIT OF A GENTLEMAN, commonly called GEVARTIUS. It has been generally supposed to represent Caspar Gevaerts, or Gevartius, the intimate friend of Rubens.\* Bust.

Engraved by Sievier; by T. Woolnoth; by G. T. Doo, for the *Associated Engravers*; and by J. Rogers, for Jones's *National Gallery*. On wood, † 2 ft. 7 in. *h.* by 2 ft. 2 in. *w.*

Formerly in the Angerstein collection. Purchased by Parliament for the nation in 1824.

No. **156**. A STUDY OF HORSES. In the upper part of the picture is the sketch of a zephyr's head. The painter intended to represent in this study the horses of Achilles, Xanthus and Balius, the offspring of Zephyr. *Equi Achillis*, and some other words now illegible, are written on a scroll in the lower corner of the picture to the left.

On wood, 3 ft. 6 in. *h.* by 2 ft. 11 in. *w.*

Formerly in the Delmé Collection; afterwards in that of Sir Joshua Reynolds. Bequeathed to the National Gallery in 1838 by Lord Farnborough.

\* Caspar Gevartius was born in 1593; and if the picture represents this person, it cannot have been painted by Vandyck, as the age of the original when this portrait was taken must have been about sixty. The Canon John Gevartius died in 1623, when Vandyck was quite a young man, and in Italy. See Waagen *Kunstwerke und Künstler in England*. According to some writers, the picture represents Cornelius Vander Geest, an amateur of the arts and intimate friend of Rubens. See Dalloway, vol. ii. p. 186, *note*.

† The head, which is painted upon some other material and fixed upon the wood, is supposed by some critics to have been painted by Rubens, and the dress only by Vandyck. See Passavant, *Kunstreise, &c.*, and Waagen, *l. l.*

‡ Homer, *Il.* xvi. 146.



## VELA'ZQUEZ.

DON DIEGO VELA'ZQUEZ DE SILVA\* was born at Seville in the spring of 1599, and studied painting first under Francisco Herrera the elder. He left this master to enter the school of Pacheco, whose daughter he afterwards married.

In 1622, Velazquez paid a visit to Madrid, and in the following year he was invited to return to the capital by the Duke of Olivares, who introduced the young painter to Philip IV., and from this time Velazquez was established as a royal favourite: he was appointed court painter to the king. It was in this year, 1623, that he is said to have painted the portrait of Charles I. of England.

In the summer of 1629, Velazquez made his first visit to Italy: he spent a year in Rome, and some time in Naples, where he contracted a friendship with his countryman Spagnuololetto: he returned in 1631 to Madrid, and was presented by Philip IV. with a painting-room in the royal palace. At the close of the year 1648, the king sent him again to Italy to purchase works of art for him, and it was on this occasion that Velazquez painted his celebrated portrait of Pope Innocent X., now in the Doria Gallery at Rome. After his return, the King created him his *Aposentador Mayor*,† and decorated him with the Cross of St. Iago. This post rendered it necessary for Velazquez to be a constant attendant on the King's person whenever he left the capital; and the duties of this office were the mediate cause of his death: it was, probably, in consequence of the exertions he

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\* Or, as Cean Bermudez says, more correctly, Don Diego Rodriguez de Silva y Velázquez: his father's name was Juan Rodriguez de Silva, his mother's Gerónima Velazquez.

† It was the duty of the *Aposentador Mayor* (Quarter-master) to superintend the personal lodgment of the King during excursions.

made in providing the royal quarters on the occasion of the conference at Irun, in June, 1660, which led to the marriage of Louis XIV. with the Infanta Maria Teresa, that he was taken ill a few days after his return to Madrid; he returned July 31, and died on the 7th of August following, in the sixty-second year of his age. He was buried with great pomp in the church of St. Juan, and his wife followed him to the grave seven days afterwards.\*

Velazquez, though eminent in history, portrait, and landscape, belonged, like most of the painters of Spain, to the naturalist school in style: the *Aguador*, or water-carrier, is a celebrated picture of this class. His style of execution bears much resemblance to that of his countryman Ribera, but he is much more extensive in his range of subjects. His greatest works are still at Madrid, where alone he can be adequately appreciated. He had such mastery in execution, says Mengs, alluding particularly to his picture of The Women Spinning, *Las Hilanderas*,† that he appears to have painted with his *will* only without the aid of his hand.‡ The works of Velazquez consist chiefly of portraits, among the most celebrated of which is one of himself painting the Infanta Margarita Maria, afterwards Empress of Germany.§

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No. **89**. PORTRAITS, supposed to represent Ferdinando II., duke of Tuscany, and his wife Vittoria della Rovere: doubtful. Three-quarter length, life size.

\* Cean Bermudez, *Diccionario Historico de los mas illustres profesores de las Bellas Artes en España*. There is a full account of Velazquez in the *Penny Cyclopædia*. See also Cumberland's *Anecdotes*, &c.

† Engraved by F. Muntanes.

‡ In his letter to Ponz; it is quoted by Cean Bermudez, *Diccionario*, &c., v. 177.

§ This is the picture known, from the exclamation of Luca Giordano, as *La Teologia de la Pintura*: there is a Spanish print of it by D. Francisco de Goya: it is engraved also by P. Audouin.

Engraved by W. Holl, for Jones's *National Gallery*. On canvas, 4 ft. 8 in. *h.* by 4 ft. 2. in. *w.*

Formerly in the Angerstein collection, with which it was purchased by Parliament for the nation in 1824.

No. **197**. PHILIP IV. OF SPAIN HUNTING THE WILD BOAR. The hunt is taking place in an enclosed piece of ground, in the front of which are many spectators; hills and foliage occupy the back-ground. Numerous small figures.

On canvas, 6 ft. 2 in. *h.* by 10 ft. 3 in. *w.*

Formerly in the royal palace at Madrid, until it was presented by Ferdinand VII. to the late Lord Cowley, of whom it was purchased by Government for the National Gallery in 1846.

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#### VERNET.

CLAUDE JOSEPH VERNET, one of the most celebrated of the French landscape and marine painters, was born at Avignon, August 14, 1714. He was instructed by his father Antoine Vernet, and Adrian Manglard, an historical painter. He went in 1732 to Italy with a view of improving himself in historical painting; but the beautiful scenery of Genoa and Naples induced him to devote himself entirely to marine landscape. He remained in Italy, altogether, including a short visit to Greece, about twenty years. A considerable portion of this time was spent in great poverty: a picture was sold at the sale of M. de Julienne for 5000 francs, which Vernet had painted for a single suit of clothes. In 1752 he was invited by Louis XV., through M. de Marigny, to Paris: he was elected a member of the French Academy of Arts in the following year. It was in this year also, 1753, that he was commissioned by the French Government to paint his celebrated pictures of the sea-ports of France. He painted in all fifteen views,\* which occupied him the

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\* They are now in the Louvre; they are engraved by Le Bas.

greater part of ten years : he received for each picture, including his travelling expenses, only 7500 francs, the king, however, gave him apartments in the Louvre.

Vernet died at Paris in 1789 : he was the grandfather of the eminent painter M. Horace Vernet.\*

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No. **201**. VIEW OF A SEAPORT, with Shipping ; from the land. In the middle-distance are a tower and light-house ; in the fore-ground are several figures ; to the right a bank, with trees upon it.

On copper, 2 ft.  $\frac{1}{2}$  in. *h.* by 2 ft.  $9\frac{1}{2}$  in. *w.*

Bequeathed to the National Gallery, in 1846, by R. Simmons, Esq.

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### VERONESE, ALESSANDRO.

ALESSANDRO TURCHI, commonly called Alessandro Veronese, was born at Verona about 1582 ; he was also sometimes called L'Orbetto, from his having, when a boy, led about an old blind beggar, said to have been his own father. He commenced his professional career as colour-grinder to Felice Brusasorci, and while in this situation he, with the assistance of his master, acquired such proficiency in painting that after the death of Brusasorci, in 1605, he was employed to complete some of that painter's unfinished works. Alessandro afterwards studied some time at Venice, and finally settled in Rome, where he acquired a great reputation. He died in 1648 or 50. His master-pieces are considered a Pietà in the Church della Misericordia, and the Passion of the Forty Martyrs in the church of San Stefano, at Verona.†

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\* Gault de Saint Germain, *Les trois Siècles de la Peinture en France*, Paris, 1808 ; *Les Ports de France, peints par Joseph Vernet, &c.*, Paris, 1812 ; *Biographie Universelle*.

† The accounts of this painter do not exactly agree ; see Passeri, *Vite de' Pittori* ; Dal Pozzo, *Vite de' Pittori, &c.*, *Veronesi* ; and Lanzi, *Storia Pittorica, &c.*



No. 92. CUPID AND PSYCHE. Cupid arouses Psyche from the lethargic sleep into which she had been thrown by the fumes from the casket sent by Proserpine to Venus : \* in the back-ground is Charon. Composition of three small figures.

On black marble,  $12\frac{1}{2}$  in. *h.* by 17 in. *w.*

Bequeathed to the National Gallery in 1837 by Lieut. Col. Ollney.

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### VERONESE, PA'OLO.

PA'OLO CALIARI, or CAGLIA'RI, commonly called from his birthplace Paolo Veronese, was born at Verona in 1528, † and was taught the rudiments of design by his father, Gabriele Caliari, who was a sculptor; he learnt painting of his uncle, Antonio Badile. After executing several works at Verona, Mantua, and other places in the neighbourhood, by which he acquired considerable reputation, Paolo established himself in Venice, where he ultimately became the rival of Titian, Tintoretto, and other great masters of the Venetian school. After a few years' residence in Venice, he visited Rome about 1563, in the suite of Girolamo Grimani, Venetian ambassador to the papal court. Some time after his return he was invited by Philip II. to Spain to assist in the decorations of the Escorial; but he declined the invitation, on account of his numerous engagements at Venice. This great painter died at Venice, April 20, 1588. He was buried in the church of San Sebastiano, in which he had executed some of his most celebrated works, and a monument was there dedicated to his memory by his two sons, Carlo and Gabriele, and his brother Benedetto: they all followed the profession of Paolo, and with Battista Zelotti, were his principal scholars and imitators. His

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\* Apuleius, *Metamorph.*; Keightley's *Mythology*.

† According to Zanetti; Ridolfi says 1532.

brother, Benedetto Caliari, is said to have executed the magnificent architectural back-grounds, for which some of the pictures of this master are so conspicuous. "Paolo Veronese," says Count Algarotti, "was the creator, as it were, of a new manner. Though careless in design, and in costume extremely licentious, he had a most noble fancy, and the utmost fertility of invention. One can imagine it difficult to look upon his magnificent pictures without longing to be a party in the scene; and it may justly be said of him, that even his faults are pleasing."\* One of the most celebrated works of this painter is the magnificent picture of the "Marriage at Cana," now in the Louvre at Paris: this great work contains about 120 figures or heads, comprising portraits of many of the most distinguished persons of the time at Venice, not omitting its most eminent painters.†

No. **26**. THE CONSECRATION OF ST. NICHOLAS, Bishop of Myra, in Syria, in the fourth century. The saint, surrounded by ecclesiastics and other persons, is kneeling before the altar of a church, and is consecrated by a bishop: an angel brings him the mitre and crozier from above. Composition of ten figures of the natural size.

Engraved by R. Golding, for the *Associated Engravers*; and by H. C. Shenton, for Jones's *National Gallery*. On canvas, 9 ft. 5 in. *h.* by 5 ft. 9 in. *w.*

Formerly in the church of San Niccolo de' Frari at Venice. Presented to the National Gallery, in 1826, by the Governors of the British Institution.

No. **97**. THE RAPE OF EUROPA. Jupiter, enamoured of Europa, a Phœnician princess, transformed

\* "In quibusdam virtutes non habent gratiam, in quibusdam vitia ipsa delectant." Quintilian, *Inst. Orator.* xi. 3. Algarotti *Saggio sopra la Pittura. Opere*, Venice, 1791.

† It is engraved by J. B. Vanni. Ridolfi, *Le Maraviglie dell' arte, &c.*; Dal Pozzo, *Vite de' Pittori Veronesi, &c.*; Zanetti, *Della Pittura Veneziana, &c.*; Lanzi, *Storia Pittorica, &c.*

himself into a white bull, and mingled with her father's herds; the princess, struck by the beauty and gentle nature of the beast, ventured to seat herself upon his back, when the animal walked with her to the sea, and plunging in, swam with her to the island of Crete.\* Europa has just seated herself upon the bull, who kneels to receive her; her attendant women are arranging her dress. She is again represented in the middle-ground about to enter the sea, and in the extreme distance the bull is swimming with her towards the island.

Engraved by V. Le Febvre; also by De Launay in the *Galerie du Palais Royal*; and by H. Fernell for Jones's *National Gallery*. On canvas, 1 ft. 11 in. *h.* by 2 ft. 3 in. *w.*

This is the finished study of a large picture now in the Imperial Gallery at Vienna; it is also very similar in composition to the magnificent picture of the same subject by this painter in the ducal palace at Venice. This sketch was formerly in the Orleans collection, and subsequently in that of the Rev. W. H. Carr, who bequeathed it, with the rest of his pictures, to the National Gallery in 1831.

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### VINCI, L. DA.

LEONA'RDO DA VINCI was born at Vinci, in the Val d'Arno, below Florence, in 1452. His father, Pietro da Vinci, was a notary, and in 1484 notary to the Signory of Florence. Leonardo was placed early with Andrea Verocchio, a Florentine painter and sculptor, who, finding after a short time that he was surpassed by his pupil in painting, gave up the art in despair, and thenceforth confined himself to sculpture, in which he attained great eminence.

Although Leonardo was completely devoted to painting, his insatiable desire of knowledge led him to the study of many other subjects: he excelled in sculpture, architecture, engineering, and mechanics generally;

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\* See Keightley's *Mythology*.

botany, anatomy, mathematics, and astronomy; he was also a poet, and an admirable extempore performer on the lyre. The letter which he addressed to Lodovico il Moro about the year 1483, offering his services to that prince, gives an extraordinary picture of the acquirements of one man: this memorable letter contains the following passage:—"I will also undertake any work in sculpture; in marble, in bronze, or in terracotta: likewise in painting, I can do what can be done, as well as any man, be he who he may." The duke took Leonardo into his service, with a salary of 500 scudi per annum. In 1485 he established an academy of the arts at Milan, which eventually had great influence on the development of painting in Lombardy. About ten years afterwards he executed his celebrated picture of the "Last Supper;" it was painted in oil on the wall in the refectory of the Dominican convent of the Madonna delle Grazie, and was generally considered the greatest work that had appeared up to that time in painting; he thus more than warranted the bold assertion in his letter, quoted above.\* This was the last work of importance executed by Leonardo at Milan, which he left in 1499, when the Duke Ludovico fled before Charles XII. of France. He returned to Florence, where he was well received by the Gonfaloniere Soderini, who took him into state employ at a fixed salary. He was commissioned by Soderini, in 1503, to paint one of the ends of the council-hall of the Palazzo Vecchio. The celebrated

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\* This great work, owing either to the injudicious selection of materials, or the unfit state of the wall, was already half obliterated within about half a century from the time when it was painted. It has been engraved by Frey, Morghen, Wagner, and A. L. Dick; there are also several copies of it extant, the most valuable is that by Marco d' Oggione, now in the Royal Academy of Arts, in London. See Bossi, *Del Cenacolo di Leonardo da Vinci*; Goethe, *Propylæen*; and the author's *Epochs of Painting*, p. 219. ff.



cartoon of "The Battle of the Standard" was the result of this commission, but the painting was never completed. The so-called "Cartoon of Pisa," by Michelangelo, was designed for the opposite end of the same apartment.\* The subject of Leonardo's cartoon was the defeat of the Milanese under Nicolo Piccinino, by the Florentines, at Anghiari, near Borgo San Sepolcro.†

Leonardo, after having visited Milan twice during his second residence in Florence, set out, Sept. 14, 1514, for Rome: he went in the train of Giuliano de' Medici, the brother of Leo X., who introduced the painter to that Pope. His residence in Rome, however, was very short. Leo had commissioned him to execute some work in the Vatican, but finding much apparatus for varnishes, &c., and no sign of commencement, he exclaimed to his attendants—"Ah! this man will never do anything; he thinks of the end, before the beginning of his work."‡ This want of courtesy, and likewise a misunderstanding with Michelangelo, appear to have made Rome unpleasant to Leonardo, and he is said to have left it in disgust. He visited Francis I. of France, at Pavia, and entered the service of that monarch with a salary of 700 crowns per annum. He accompanied Francis to France, in 1516, but his health was now much enfeebled by age, and he executed no new work in France; the King could not even prevail upon him to colour a cartoon of St. Anne and the Virgin, which he had brought with him from Italy.§ He died at Cloux, near Amboise, on the 2nd of May, 1519, in his 67th year.¶

\* See the notice of Michelangelo in this catalogue.

† There is a print of part of this design by Edelinck. Another, in the *Etruria Pittrice*, professes to be more faithful to Leonardo's design.

‡ "Oimè, costui non è per far nulla, dacchè comincia a pensare alla fine innanzi al principio dell' opera."—Vasari, *Vita di Lionardo*.

§ This drawing is now in the Royal Academy of Arts in London.

¶ Vasari relates that Leonardo Da Vinci died in the arms of Francis

This great painter had three different styles of execution. His earliest works were painted in the dry manner of the age; his second style is conspicuous for a much greater fulness of form, and for such an original force, and, at the same time, delicacy of light and shade, that he may be almost termed the inventor of *Chiaroscuro*; this is his Milanese style, and it more or less distinguishes the works of the early Lombard painters generally: most of the genuine pictures which are attributed to Leonardo belong to this second period. His third or Florentine style differs little from his Milanese, except that, as more mature, it exhibits greater freedom and power. To this period belong his cartoons of "St. Anne," the "Battle of the Standard," his own portrait, now in the gallery at Florence, and the celebrated "Mona Lisa," in the Louvre.

Leonardo's principal work as a sculptor was the model of an equestrian statue of Francesco Sforza, father of the Duke Lodovico il Moro. This model was destroyed by the French, after the departure of Lodovico from Milan, in 1499. Leonardo da Vinci was also the author of numerous treatises, many of which still exist, but very few have been published. The principal of these is the "Treatise on Painting," *Trattato della Pittura*, of which there are several editions in several languages.\* His principal

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I., who happened to be on a visit to him at the time; but this statement appears to be an error, for the Court was then at St. Germain, and no journey was undertaken on the day in question. Amoretti, *Memorie storiche su la Vita, gli Studj, e le opere di Leonardo da Vinci*, Milan, 1804; Brown, *The Life of Leonardo da Vinci, with a critical account of his works*, London, 1828; Vasari, *Vite de' Pittori, &c.*; Lomazzo, *Trattato della Pittura*, Milan, 1584; Gaye, *Carteggio Inedito d'Artisti*.

\* The principal edition of this work is that published at Paris in folio, 1651, by Du Fresne; it is illustrated with drawings by Nicolas Poussin. The best, as regards the text, is that of Rome, 1817.

Leonardo's greatest literary distinction however, says Mr. Hallam, is derived "from those short fragments of his unpublished writings that appeared not many years since; and which, according at least to our

scholars were Bernardino Luini, Francesco Melzi, Andrea Salai, Marco d'Oggione, and others: Gaudenzio Ferrari, though not actually Leonardo's scholar, was one of the principal imitators of his style.

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No. **18**. CHRIST DISPUTING WITH THE DOCTORS, or Christ arguing with the Pharisees, composition of five figures, half length, somewhat less than the natural size.

Engraved by D. Cunego, for the *Schola Italica*, &c.; and by W. Radcliffe, for Jones's *National Gallery*. On wood, 2 ft. 4½ in. *h.* by 2 ft. 10 in. *w.*

Formerly in the Aldobrandini apartments in the Borghese palace at Rome. It is mentioned by Ramdhor, who notices the fine expression of the head of Christ, and praises particularly the hands, and the drawing generally. It was bequeathed to the National Gallery by the Rev. W. H. Carr in 1831. There are several old copies of it.

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common estimate of the age in which he lived, are more like revelations of physical truths vouchsafed to a single mind, than the superstructure of its reasoning upon any established basis. The discoveries which made Galileo, and Kepler, and Maestlin, and Maurolicus, and Castelli, and other names, illustrious, the system of Copernicus, the very theories of recent geologers, are anticipated by Da Vinci, within the compass of a few pages, not perhaps in the most precise language, or on the most conclusive reasoning, but so as to strike us with something like the awe of preternatural knowledge. In an age of so much dogmatism, he first laid down the grand principle of Bacon, that experiment and observation must be the guides to just theory in the investigation of nature. If any doubt could be harboured, not as to the right of Leonardo Da Vinci to stand as the first name of the fifteenth century, which is beyond all doubt, but as to his originality in so many discoveries, which probably no one man, especially in such circumstances, has ever made, it must be on an hypothesis, not very untenable, that some parts of physical science had already attained a height which mere books do not record."—*Introduction to the Literature of Europe*. The extracts alluded to were published by Venturi at Paris in 1797, under the following title—"Essai sur les Ouvrages Physico-Mathématiques de Léonard da Vinci, avec des Fragmens tirés de ses Manuscrits apportés de l'Italie." The MSS. in question were taken to France by Napoleon, who is said to have carried these and Petrarch's 'Virgil' to his hotel, himself, not allowing any one else to touch them, exclaiming "Questi sono miei" (these are mine). These MSS. were afterwards restored to Milan, where they are still preserved.

## WEST.

BENJAMIN WEST, P.R.A., was born at Springfield, in Pennsylvania, Oct. 10, 1738 : his father was of a Buckinghamshire family. His artistic career was commenced through the present of a box of colours, which was made to him, when about nine years old, by a Pennsylvanian merchant, whose attention was attracted by some of the boy's pen-and-ink sketches. This gentleman, a Mr. Pennington, afterwards took West to Philadelphia, and there introduced him to a painter of the name of Williams, from whose conversation and instruction he derived great benefit. He returned to his native place for a short time, and, in his eighteenth year, set up as a portrait-painter at Philadelphia. From Philadelphia he removed to New York, where he shortly afterwards found an opportunity of going to Rome, where he arrived in July, 1760. He remained about three years in Italy, and, in 1763, visited England, where, through the many valuable connexions which he formed, he determined to remain.

One of West's first patrons in England was Dr. Drummond, Archbishop of York, who introduced the young painter to King George III., for whom West was almost exclusively employed for more than thirty years, from 1767 until 1802.

West was one of the original members of the Royal Academy, and he succeeded Sir Joshua Reynolds as its President in 1792. When, through the illness of George III., he lost the patronage of the Court in 1802, although then sixty-four years of age, he commenced a series of religious pictures on a larger scale than any which he had painted for the king. The first of this series was "Christ Healing the Sick," in this collection. This was followed by works of still greater dimensions, among which were—"Christ Rejected," and "Death on the Pale Horse." West painted altogether, including his



coloured sketches, about four hundred pictures; one of the most celebrated is the "Death of General Wolfe," an early work.\* In this picture he introduced the sensible innovation of dressing the characters in their proper costume: previous to that time, it was the common practice with painters to dress their figures, in historical compositions of any kind, in the Greek or Roman costume. Sir Joshua Reynolds was one of those who were averse to the innovation, but when the picture was finished he changed his opinion; he observed, after a careful examination of the picture, to the Archbishop of York, who was with him at the time, "West has conquered; he has treated his subject as it ought to be treated; I retract my objections. I foresee that this picture will not only become one of the most popular, but will occasion a revolution in art."

West died at his house in Newman-street, March 11, 1820, in his eighty-second year; and was buried with great pomp in St. Paul's Cathedral. "He was one of those great men," says his biographer, "whose genius cannot be justly estimated by particular works, but only by a collective inspection of the variety, the extent, and the number of their productions."†

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No. **121.** CLEOMBROTUS ORDERED INTO BANISHMENT BY LEONIDAS II., King of Sparta. During the deposition of Leonidas, Cleombrotus, his son-in-law, usurped the government of Sparta, and was banished by Leonidas after his restoration. Chelonis, the wife of

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\* In the possession of the Marquis of Westminster. There is a duplicate at Hampton Court. It is admirably engraved by Woollett.

† Galt, *Life and Studies of Benjamin West, &c.* London, 1820. It contains his Discourses delivered to the students of the Royal Academy at the distribution of prizes. More accessible notices of West will be found in Allan Cunningham's *Lives, &c.*, and in the *Penny Cyclopædia*.

Cleombrotus, preferred banishment with her husband to remaining at Sparta with her father. "So that," says Plutarch, "had not Cleombrotus been corrupted with the love of false glory, he must have thought exile with such a woman, a greater happiness than a kingdom without her." She had accompanied her father during the usurpation of her husband.\* Composition of thirteen small figures.

Engraved by C. Hodges; and by T. Garner, for Jones's *National Gallery*. On canvas, 4 ft. 6 in. *h.* by 6 ft. *w.*

One of the painter's earlier works. Presented to the National Gallery, in 1827, by W. Wilkins, R.A.

**No. 126.** PYLADES AND ORESTES BROUGHT AS VICTIMS BEFORE IPHIGENIA. They visited the Tauric Chersonesus, in order to carry off the statue of Diana there, to which the Tauri sacrificed all strangers. Iphigenia, who was priestess of Diana, upon recognizing her brother in Orestes, enabled them to execute their purpose, and they all three escaped to Greece. Composition of thirteen small figures.

Engraved by J. Basire; and by J. Kennerley, for Jones's *National Gallery*. On canvas, 3 ft. 4 in. *h.* by 4 ft. 2 in. *w.*

Likewise one of the painter's earlier works. Presented to the National Gallery, in 1826, by Sir George Beaumont, Bart.

**No. 131.** CHRIST HEALING THE SICK IN THE TEMPLE.

"And the blind and the lame came to him in the temple: and he healed them."—*Matthew* xxi. 14.

In the fore-ground, sick of various ages and both sexes are being brought into the temple to be cured: Christ stands in the midst among them; behind him are his disciples and many of the Jews. Composition of many figures, of the natural size.

Engraved on a large scale by C. Heath; and small by T. Phillibrown, for Jones's *National Gallery*. On canvas, 9 ft. *h.* by 14 ft. *w.*

\* Plutarch, *Life of Agis*.

† Euripides, *Iphigenia in Tauris*.

This picture was originally painted for the Quakers' Hospital in Philadelphia, but was sold by West to the Directors of the British Institution, who presented it in 1826 to the National Gallery. A duplicate by the painter was sent in its stead to America, and the proceeds of the exhibition of the copy enabled the governors of the hospital at Philadelphia to add a new wing to the building.

No. **132**. THE LAST SUPPER.

"Verily, verily, I say unto you, that one of you shall betray me."  
—*John* xiii. 21.

A composition of thirteen figures seated at a table : candle light.

Engraved by A. Duncan, for Jones's *National Gallery*. On canvas, 6 ft. *h.* by 9 ft. *w.*

Painted for George III. ; and presented to the National Gallery, in 1828, by George IV.

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WILKIE.

SIR DAVID WILKIE, R.A., was born in the parish of Cults, Fifeshire, November 18, 1785 : his father was minister of Cults. He was placed in 1799 in the "Trustees' Academy" at Edinburgh, where in 1803 he won the ten-guinea premium for the best painting of "Callisto in the Bath of Diana." He came to London in 1805, and entered as a student in the Royal Academy, and soon attracted general notice by his picture of the "Village Politicians," which was exhibited in the Royal Academy in 1806. From this period, Wilkie's fame was established, each succeeding work adding to his popularity. The "Village Politicians" was followed by the "Blind Fiddler," the "Card-players," the "Rent-day," the "Jews' Harp," the "Cut Finger," the "Wardrobe Ransacked," the "Village Festival," and others. He was elected an Associate of the Royal Academy in 1809, and a member in 1811. These early works are

all very carefully painted. In 1825 he went on the Continent for three years, and after his return he completely changed both his style and class of subjects. The following are the principal works which he executed between 1811 and 1825 :—“Blindman’s Buff,” the “Letter of Introduction,” “Duncan Gray,” “Distraint for Rent,” the “Rabbit on the Wall,” the “Penny Wedding,” the “Whisky Still,” the “Reading of the Will;” and the “Chelsea Pensioners,”\* painted for the Duke of Wellington. Up to 1825, Wilkie was known exclusively as a *genre* painter. After his continental tour, during which he visited France, Germany, Italy, and Spain, he appeared almost exclusively as an historical and portrait painter, and he substituted a light effective style of handling for the carefully laboured execution of his earlier works. This change he himself attributed to the more intimate acquaintance with the old masters, which he had acquired by his foreign tours. He was particularly struck by the works of Correggio, Rembrandt, and Velazquez.† His most celebrated picture in this second style is his “John Knox Preaching,” exhibited in 1832.‡

After the death of Sir Thomas Lawrence in 1830, Wilkie was appointed, in his place, painter in ordinary to His Majesty; he was already limner to the king in Scotland. This post he had obtained after the death of Sir Henry Raeburn in 1823. He was knighted in 1836. In the autumn of 1840 he set out for a tour in the east, and at the close of the same year he arrived at Constantinople, where he painted a portrait of the present Sultan. From Constantinople Sir David went to the Holy Land and Egypt. He complained of illness while at Alexan-

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\* There are prints of all the above, and many other of Wilkie’s works, by the engravers, Raimbach, Burnet, Cousins, Doo, Fox, and others.

† See his letters in the *Life* by Allan Cunningham.

‡ Now in the possession of Sir Robert Peel, and well known from the print after it by G. T. Doo.



dria, and on the 1st of June, 1841, he expired on board the Oriental Steamer, off Gibraltar, and his body was committed on the same day to the deep.\*

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No. **99**. **THE BLIND FIDDLER**. An itinerant musician is entertaining a cottager and his family with a tune on the fiddle; the father gaily snaps his fingers at an infant on the knees of the mother, behind whom a mischievous boy, with the poker and bellows in his hands, is mimicking the action of the musician. With this exception, all, even the dog standing by the chair of its mistress, appear to be intent upon the music of the blind fiddler. Composition of twelve small figures. The accessories are very elaborate.

Engraved by J. Burnet; and by T. Nicholson for Jones's *National Gallery*. On wood, 1 ft. 11 in. *h.* by 2 ft. 7 in. *w.*

Painted in 1807 for Sir George Beaumont, Bart., and by him presented, in 1826, to the nation.

No. **122**. **THE VILLAGE FESTIVAL**. Various groups of villagers carousing in the yard of a country inn. The wife and daughter of a half-intoxicated countryman, endeavouring to draw him away from his boisterous and unwilling companions, forms the principal group in the centre of the picture; and the rosy-cheeked host, near the balcony, on the left, pouring out a glass of ale for another of his customers, is likewise a very conspicuous figure: to the right, an elderly woman appears shocked at the sight of her drunken son, who lies on the ground before her. Composition of numerous small figures.

Engraved by G. Mosse; by E. Smith; by W. Finden for the *Associated Engravers*; and by P. Lightfoot for Jones's *National Gallery*. On canvas, 3 ft. 1 in. *h.* by 4 ft. 2 in. *w.*

Painted, in 1811, for Mr. Angerstein, with whose pictures it was purchased by Parliament, for the nation, in 1824.

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\* The coffin was lowered into the sea in 36° 20' north lat., and 6° 42', west long. See *The Life of Sir David Wilkie, with his Journals, Tours and Critical Remarks on Works of Art, and a Selection from his Correspondence*, by Allan Cunningham. London, 1843.

## WILLIAMS.

No. **123**. A LANDSCAPE, WITH FIGURES, BY MOON-LIGHT. The moon is seen partly concealed by a castellated eminence, in the middle distance; in the foreground is a piece of water, with some figures in a boat.

On wood, 2 ft. *h.* by 2 ft. 8 in. *w.*

Bequeathed to the National Gallery, in 1837, by Lieut. Col. Ollney.

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 WILSON.

RICHARD WILSON, R.A., was born in 1713, at Pinegas, Montgomeryshire, where his father was the clergyman. He showed an early taste for drawing, and attracted the notice of Sir George Wynne, who took him to London, and placed him with an obscure portrait-painter of the name of Wright.

Wilson commenced his career as a portrait-painter, and attained, as such, considerable eminence; but in 1749, when he went to Italy, he turned his attention, by the advice of Zuccarelli and Vernet, wholly to landscape painting, and he soon acquired the reputation, even during his residence in Italy, of one of the principal landscape-painters of his time. He returned to London in 1755, after an absence of six years, but it was not until 1760, when his picture of "Niobe" was exhibited in the great room at Spring Gardens, that his talents were appreciated in this country; he, however, never attained general popularity, and his life affords an example of the caprice of the public taste. He was one of the original thirty-six members of the Royal Academy, which was founded in 1768; and after the death of Hayman, in 1776, he succeeded him as librarian. Wilson solicited this place, for though the emolument connected with it is small, the great landscape-painter was in such comparatively indi-

gent circumstances, that even this small salary was of the utmost importance to him. For some few of his pictures he was fortunate enough to find liberal purchasers, and these subjects he generally repeated two or three times; other works he was compelled to hawk about to the various picture dealers, and accept whatever trifling sum they might offer for them. Towards the close of his life, his circumstances experienced considerable improvement, through the legacy of a brother. He retired to the village of Llanverris, in Denbighshire, where he died in 1782, in the seventieth year of his age. In 1814, about seventy of Wilson's pictures were exhibited in the British Institution, and a contemporary paper had the following remarks upon his views in Italy:—"In many of these pictures Italy is realized. They are fine compositions, mingling the loveliest appearances of nature, where nature is most beautiful, with dreary and dark desolation, and every touching image which decaying grandeur in the noblest works of art could suggest to a classical imagination. From these sources emotion is engendered by the magic power of the painter, to which we can apply no other epithet but that of 'sacred.'"\*

Some of Wilson's most capital pictures have been admirably engraved by Woollett, namely—Phaëton; Celadon and Amelia; Ceyx and Alcyone; Snowdon; Cicero at his Villa, and its companion piece Solitude; Meleager and Atalante; Apollo and the Seasons; and the Niobe, in this collection. The figures in his landscapes are not all painted by himself; he occasionally availed himself of the assistance of Mortimer and Hayman. Joseph Farington, R.A., and William Hodges, R.A., were Wilson's principal scholars.

No. 108. THE RUINS OF THE VILLA OF MÆCENAS,

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\* T. Wright, *Some Account of the Life of Richard Wilson, Esq., R.A.* London 1824.

AT TIVOLI, on the banks of the river Anio (Teverone), which runs into the Tiber a few miles above Rome. The building to the right of the villa among the cypresses was a convent of Jesuits; the temple beneath, was built in honour of the god Tiberis. The spring which issues from the rock on the left is the Blandusian fountain of Horace, whose villa stood behind the trees on the left, fronting the Villa of Mæcenas. The two women at the fountain are dressed in the costume of the country.\*

Engraved by M. Rooker; by J. Le Keux for the *Associated Engravers*; and by R. Brandard, for Jones's *National Gallery*. On canvas, 3ft. 10 in. *h.* by 5 ft. 6 in. *w.*

Painted for Sir George Beaumont, Bart., and by him presented to the nation in 1826. This composition was painted five times by Wilson.

**No. 110.** LANDSCAPE, WITH FIGURES REPRESENTING THE DESTRUCTION OF NIOBE'S CHILDREN. Niobe, daughter of Tantalus, king of Lydia, and wife of Amphion, son of Antiope, was so proud of the seven sons and seven daughters which she had by this marriage, that she refused to sacrifice to Latona, the mother of only two children. Latona in revenge entreated her children, Apollo and Diana, to destroy the offspring of Niobe: the sons were shot by Apollo, and the daughters, with the exception of one who escaped, by Diana. The avenging deities are seen in the clouds shooting the fatal shafts; below is the terrified family of Niobe. Rocky landscape with a cascade, and a distant view of the sea; in the fore-ground on the left is seen a bridge.

Engraved by Woollett; by S. Smith, with the figures by W. Sharp; and in small by J. C. Varrall, for Jones's *National Gallery*. On canvas, 3 ft. 10 in. *h.* by 5 ft. 6 in. *w.*

Painted for Sir George Beaumont, Bart., and by him presented to the nation in 1826. There are two duplicates of this picture.

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\* Such is the painter's own description of this composition, given with the receipt of 26*l.* 5*s.*, the sum paid for the original picture by a Mr. Macklay; it is quoted in Mrs. Jameson's *Handbook to Public Galleries*. The fountain of Blandusia, as is well known, was at Digentia, some miles above Tivoli. See De Sanctis, *La Villa d' Orazio*, Ravenna, 1784.



## UNKNOWN.

No. **195**. PORTRAIT OF A MEDICAL PROFESSOR.  
His left hand rests upon a skull. Half-length.

On wood, 3 ft. 2 in. *h.* by 2 ft. 5½ in. *w.*

Purchased by Government for the National Gallery in 1845. This picture was bought as a work of Holbein, but it is not now considered to be by the hand of that master. It has been attributed by connoisseurs to various painters contemporary with Holbein, and, in this uncertainty, remains, for the present, without a name.

*THE PSEUDO-HOLBEIN.*

TO THE EDITOR OF THE TIMES.

Sir,—As the picture by Holbein (a portrait of a philosopher, dressed in black, with leopard fur to his mantle, and his hand on a human skull), which was bought from my collection by the trustees of the National Gallery, has been replaced in a favourable position to be appreciated by the amateurs, the public will have a fair opportunity of examining its merits.

It will be readily perceived that insidious intriguing had alone shaken for a moment the opinion of the guardians of public taste, which board of noblemen has resumed its dignified position, and set at nought all intrigues.

As that picture has been the object of some remarks, both in the House of Parliament and in your valuable paper, which may mislead public opinion as to my character, I trust to your candour to give insertion to this notice in your influential paper.

I remain, Sir, your humble servant,

281, Regent-street,  
July 16, 1845.

S. J. ROCHARD.

PORTRAIT OF THE NATIONAL GALLERY,

ATTRIBUTED TO HANS HOLBEIN.

The attendants in the National Gallery are peevish with inquiries about the so-called Holbein portrait. Peers and Members of Parliament—critics and connoisseurs—painters and engravers—down to the merely curious—ascend the steps of the National Gallery for the sole purpose of surveying with their own eyes this much-talked-about Picture. Gentlemen—yes, and ladies, too—at times hurry through the rooms in search of it—stand before it for a minute—give a string of surprises—utter a few sounds of doubt—and ask for their sticks or umbrellas of the artist who painted the picture. The National Picture; and these things we are told, are done much better abroad.

The history of the Picture within the last three months is shortly this:—The National Gallery was without an Holbein, and the Trustees of the Gallery were willing to supply the deficiency. They have an offer of one—a three-quarter one—from Mr. Rochard, the artist, for the sum of 650 guineas. The Picture is seen and admired; and a report is made to the Treasury, by the Trustees, that it is a picture well worth the money. The first Lord of the Treasury (Sir Robert Peel) is also a trustee of the National Gallery, and the picture was bought at Mr. Rochard's sale, and is now hanging for public inspection in the National Gallery.

Well, the money paid, and the Picture the property of the nation, sweeping crests over the Trustees that the Picture is not a genuine Holbein. It is, therefore, hung considerably out of the way, and little or nothing is said about it. But critics and connoisseurs detect it notwithstanding, and the country is gratulated on possessing a picture very like a Holbein, in the dark. "Very Holbeinesque," says a critic, "is the said production; and of those portraits which move the spectator to think that all the men of Holbein's age were of Holbein's make, and made precisely in the same manner and style. It is not a Holbein, but only Holbeinesque."

Within a week or so the Picture is withdrawn. The attendants know nothing more than the fact of its removal. The whole proceeding was suspicious; and it was soon known to all who take an interest in Art, that the six hundred guinea Holbein had been withdrawn; some, indeed, going so far as to say that it was not a Holbein, but a picture that would have realised, under Christie's hammer, forty or fifty guineas at the most. The picture-dealers triumphed at the mistake, and speak of Mr. Segner, Mr. Zachary's predecessor in the office, as a man who had been very much deceived. We have heard them say, "Mr. Segner would have seen through the imposture in a moment. This comes of having an artist-keeper; when a picture-dealer-keeper was at the head of the Gallery, a mistake like this was never heard of."

As is the case with all suspicious stories, the story of the Holbein picture gained by telling, and went down to the credit of the picture-dealer's imposture was brought before Parliament. Sir Robert Peel expressed his sorrow, and insured the house that it was the intention of the Trustees to justify their judgments in future by the judgments of artists and picture-dealers. He could say no more. Nothing further was said in the house, and the Picture was again introduced into the National Gallery, and hung where it is a picture of Holbein's age, but not a



"THE NEW 'HOLBEIN,' AT THE NATIONAL GALLERY.

Holbein; and this, after a long and attentive examination is our opinion of the painter. But this is matter as well. It wants the peculiar excellences of Holbein's pencil. It is of little moment. The so-called name upon it, "H. Holbein," and the date, "1549." But these will be God know who. Yet the picture for nothing; there are surer marks to recognise a Holbein by, than there is the finest painted head in the that is very hard and very old-looking is a genuine Holbein. With some people, everything world.

What this will attest to the contrary: look at his "St. George and the Dragon" at Hampton Court, "The Guildford," at Hampton, his "Duke of Norfolk," at Windsor. Hans was indeed a fine fellow. The names of the individual painters is still more unknown than the name





LISTS OF PICTURES PURCHASED FOR, PRESENTED AND  
BEQUEATHED TO, THE NATIONAL GALLERY; ARRANGED  
ACCORDING TO THE ORDER OF THEIR ACQUISITION.

PICTURES PURCHASED.

No.	Subject.	Painter's Name.	When Purchased.
1	Raising of Lazarus . . . . .	Seb. Del Piombo . . . . .	1824
2	Landscape . . . . .	Claude . . . . .	—
3	Concert . . . . .	Titian . . . . .	—
5	Sea-port . . . . .	Claude . . . . .	—
7	Study of Heads . . . . .	Correggio . . . . .	—
12	Landscape . . . . .	Claude . . . . .	—
14	Sea-port . . . . .	—	—
25	St. John . . . . .	An. Carracci . . . . .	—
27	Julius II. . . . .	Raphael . . . . .	—
28	Susannah. . . . .	L. Carracci . . . . .	—
30	St. Ursula . . . . .	Claude . . . . .	—
31	Landscape . . . . .	G. Poussin . . . . .	—
32	Rape of Ganymede . . . . .	Titian . . . . .	—
34	Venus and Adonis . . . . .	—	—
36	Land-storm . . . . .	G. Poussin . . . . .	—
37	Study of Heads . . . . .	Correggio . . . . .	—
38	Rape of the Sabines . . . . .	Rubens . . . . .	—
42	Bacchanalian Scene . . . . .	N. Poussin . . . . .	—
45	Woman taken in Adultery . . . . .	Rembrandt . . . . .	—
47	Adoration of the Shepherds . . . . .	—	—
49	Portrait of Rubens . . . . .	Vandyck . . . . .	—
50	Emperor Theodosius . . . . .	—	—
52	Gevartius . . . . .	—	—
53	Landscape . . . . .	Cuyt . . . . .	—
67	Holy Family . . . . .	Rubens . . . . .	—
76	Christ in the Garden . . . . .	Correggio . . . . .	—
88	Erminia and the Shepherds . . . . .	An. Carracci . . . . .	—
89	Portraits . . . . .	Velazquez . . . . .	—
94	Bacchus and Silenus . . . . .	An. Carracci . . . . .	—
111	Lord Heathfield . . . . .	Sir J. Reynolds . . . . .	—
112	Own Portrait . . . . .	Hogarth . . . . .	—
113	} Marriage à la Mode . . . . .	Hogarth . . . . .	—
114			
115			
116			
117			
118			



Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When Purchased.
122	Village Festival . . . . .	Sir D. Wilkie . . . . .	1824
23	Holy Family . . . . .	Correggio . . . . .	1825.
9	Christ appearing to Peter . . . . .	An. Carracci . . . . .	1826
35	Bacchus and Ariadne . . . . .	Titian . . . . .	—
62	Bacchanalian Dance . . . . .	N. Poussin . . . . .	—
10	Mercury instructing Cupid . . . . .	Correggio . . . . .	1834
15	Ecce Homo . . . . .	—	—
13	Holy Family . . . . .	Murillo . . . . .	1837
59	Brazen Serpent . . . . .	Rubens . . . . .	—
84	Mercury and Woodman . . . . .	Salvator Rosa . . . . .	—
168	St. Catherine . . . . .	Raphael . . . . .	1839
169	Holy Family . . . . .	Mazzolini . . . . .	—
170	Holy Family . . . . .	Garofalo . . . . .	—
176	St. John . . . . .	Murillo . . . . .	1840
177	Magdalen . . . . .	Guido . . . . .	—
179	Holy Family and Saints . . . . .	Francia . . . . .	—
180	Pietà . . . . .	—	—
181	Holy Family . . . . .	Pietro Perugino . . . . .	1841
186	Portraits . . . . .	John Van Eyck . . . . .	1842
187	Apotheosis of James I. . . . .	Rubens . . . . .	1843
189	Doge Loredano . . . . .	Gio. Bellini . . . . .	1844
191	Christ and St. John . . . . .	Guido . . . . .	—
192	Own Portrait . . . . .	Gerard Dow . . . . .	—
193	Lot . . . . .	Guido . . . . .	—
194	Judgment of Paris . . . . .	Rubens . . . . .	—
195	A Medical Professor . . . . .	Unknown . . . . .	1845
196	Susannah . . . . .	Guido . . . . .	—
197	Boar Hunt . . . . .	Velazquez . . . . .	1846
198	St. Antony . . . . .	An. Carracci . . . . .	—
213	Vision of a Knight . . . . .	Raphael . . . . .	1847

## PICTURES PRESENTED.

No.	Subject.	Painter's Name.	By whom Presented.	When.
19	Landscape. . .	Claude . . .	{Sir George Beau- mont, Bart. . .}	1826
40	Landscape, Phocion	N. Poussin . .	—	—
43	Crucifixion . .	Rembrandt . .	—	—
51	Jew Merchant .	—	—	—
55	Landscape . .	Claude . . .	—	—
58	Small Landscape .	—	—	—
61	Ditto . . .	—	—	—
64	Return of the Ark	S. Bourdon . .	—	—
66	Landscape . .	Rubens . . .	—	—
71	Landscape . .	Both . . .	—	—
99	Blind Fiddler . .	Wilkie . . .	—	—
106	Man's Head . .	Reynolds . . .	—	—
108	Mæcenas's Villa .	Wilson . . .	—	—
110	Niobe . . .	—	—	—
126	Pylades and Orestes	West . . .	—	—
127	View in Venice .	Canaletto . . .	—	—
74	Spanish Boy . .	Murillo . . .	{M. M. Zachary, Esq. . . .}	—
107	Banished Lord .	Reynolds . . .	Rev. W. Long .	—
26	St. Nicholas . .	P. Veronese . .	{British Institu- tion . . .}	—
33	Vision of St. Jerome	Parmigiano . .	—	—
131	Healing the Sick .	West . . .	—	—
46	Peace and War .	Rubens . . .	{Marquis of Staf- ford . . .}	1827
109	The Watering Place	Gainsborough .	{Lord Farnbo- rough . . .}	—
121	Cleombrotus . .	West . . .	W. Wilkins, Esq.	—
105	Landscape . .	Sir G. Beaumont	Lady Beaumont	1828
119	Jacques and the Stag . . . .}	—	—	—
132	The Last Supper .	West . . .	George IV. . .	—
100	Death of Chatham	Copley . . .	Lord Liverpool	—
78	Holy Family . .	Reynolds . . .	{British Institu- tion . . .}	—
80	The Market Cart .	Gainsborough .	—	—
120	Portrait of Nolle- kens . . . .}	Beechey. . . .	{Rev. R. E. Ker- rick . . . .}	1835
87	Perseus and An- dromeda . . . .}	Guido . . . .	William IV. . .	1836
90	Toilet of Venus .	—	—	—
143	Lord Ligonier . .	Reynolds . . .	—	—
142	J. Kemble as Ham- let . . . .}	Lawrence . . .	—	—
144	Portrait of West .	—	—	—

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
129	Portrait of Mr. Angerstein . . . }	Lawrence . . .	William IV. . .	1836
182	Study of Heads . . . }	Reynolds . . .	Lady W. Gordon	—
147	Cephalus & Aurora	Ag. Carracci . .	Lord Ellesmere	1837
148	Galatea . . . . .	—	—	—
133	Portrait of an Actor	Hoppner . . .	{ Mr. Serjeant Taddy . . . }	—
136	Portrait of a Lady	Lawrence . . .	{ F. Robertson, Esq. . . . . }	—
83	Phineus and Followers . . . }	N. Poussin . .	{ Lieut. General Thornton . . }	—
130	The Corn Field . .	Constable . . .	{ Bought by Sub- scription . . }	—
164	Holy Family . . .	Jordaens . . .	{ Duke of North- umberland . . }	1838
165	Plague at Ashdod	N. Poussin . .	—	—
166	Capuchin Friar . .	Rembrandt . .	—	—
167	Adoration of the Kings . . . }	B. Peruzzi . . .	Lord Vernon . .	1839
171	Portrait of Sir J. Soane . . . }	Jackson . . .	{ British Institu- tion . . . . }	—
172	Christ at Emmaus	{ M. da Cara- vaggio . . . }	Lord Vernon . .	—
173	Male Portrait . . .	J. Bassano . . .	{ H. G. Knight, Esq. . . . . }	—
174	A Cardinal . . . .	C. Maratti . . .	—	—
175	Portrait of Milton	D. Vander Plaas	C. Lofft, Esq. . .	—
178	Sir Calepine . . .	Hilton . . . . .	{ Bought by Sub- scription . . }	1841
183	Portrait of Wilkie	Phillips . . . .	The Painter . . .	—
184	Murder of the Innocents . . . }	Raphael . . . .	* . . . . .	1842
185	Portrait of Sir W. Hamilton . . . }	Reynolds . . . .	† . . . . .	1843
188	Portrait of Mrs. Siddons . . . }	Lawrence . . . .	Mrs. Fitz Hugh	—

\* Deposited by the Governors of the Foundling Hospital.

† Deposited by the Trustees of the British Museum.

## PICTURES BEQUEATHED.

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
4	Holy Family . . .	Titian . . . .	Rev. W. H. Carr	1831
6	Landscape . . . .	Claude . . . .	—	—
8	A Dream . . . .	Michelangelo . .	—	—
11	St. Jerome . . . .	Guido . . . .	—	—
16	St. George . . . .	Tintoretto . . .	—	—
17	Holy Family . . .	A. del Sarto . . .	—	—
18	Christ and the Pharisees. . . . }	L. Da Vinci . . .	—	—
20	Ippolito de' Medici and Sebastiano del Piombo . . . }	Seb. del Piombo	—	—
21	Portrait of a Lady	C. Bronzino . . .	—	—
22	Dead Christ . . .	Guercino . . . .	—	—
24	Giulia Gonzaga . .	S. del Piombo . .	—	—
29	Holy Family . . .	Barocci . . . .	—	—
41	Death of Peter Martyr . . . . }	Giorgione . . . .	—	—
44	Charity . . . .	Giulio Romano .	—	—
48	Tobias and the Angel . . . . }	Domenichino . . .	—	—
54	Woman bathing . .	Rembrandt . . .	—	—
56	Landscape . . . .	An. Carracci . . .	—	—
57	St. Bavon . . . .	Rubens . . . .	—	—
63	Landscape . . . .	An. Carracci . . .	—	—
68	Landscape . . . .	G. Poussin . . . .	—	—
69	St. John Preaching	P. F. Mola . . . .	—	—
72	Tobias and the Angel . . . . }	Rembrandt . . . .	—	—
73	Conversion of St. Paul . . . . }	Ercole da Ferrara	—	—
75	Landscape . . . .	Domenichino . . .	—	—
77	Stoning of Stephen	—	—	—
81	Vision of St. Au- gustin . . . . }	Garofalo . . . .	—	—
82	Holy Family . . .	Mazzolini . . . .	—	—
85	St. Jerome . . . .	Domenichino . . .	—	—
91	Sleeping Venus . .	N. Poussin . . . .	—	—
93	Silenus . . . .	An. Carracci . . .	—	—
95	Landscape . . . .	G. Poussin . . . .	—	—
96	Ecce Homo . . . .	L. Carracci . . . .	—	—
97	Rape of Europa . .	P. Veronese . . .	—	—
98	L'Arícia . . . .	G. Poussin . . . .	—	—
124	Rev. W. H. Carr . .	Jackson . . . .	—	—
65	Cephalus & Aurora	N. Poussin . . . .	{ G. J. Cholmon- deley . . . }	—
39	Nursing of Bacchus	—	—	—
128	Portrait of Wind- ham . . . . }	Reynolds . . . .	—	—
139	An Allegory . . . .	A. Kaufmann . . .	J. Forbes, Esq.	1835
60	Tower of Babel . . .	L. Bassano . . . .	Lt. Col. Ollney	1837
70	Cornelia . . . .	Padovanino . . . .	—	—



Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
86	The Entombment .	L. Carracci . . .	Lt. Col. Ollney	1837
92	Cupid and Psyche	A. Veronese . . .	—	—
101	Infancy . . . .	Lancret . . . .	—	—
102	Youth . . . .	—	—	—
103	Manhood . . . .	—	—	—
104	Age . . . .	—	—	—
123	Moonlight . . .	Williams . . . .	—	—
134	Landscape . . .	Decker . . . .	—	—
135	Ruins and Figures	Canaletto . . . .	—	—
137	Landscape . . .	Van Goyen . . . .	—	—
138	Ruins and Figures	Pannini . . . .	—	—
140	Portrait of a Lady	Vander Helst . . .	—	—
141	Palace of Dido .	Steinwyck . . . .	—	—
145	Man's Portrait .	Vander Helst . . .	—	—
146	View of Rotterdam	Stork . . . .	—	—
79	The Graces . . .	Reynolds . . . .	Lord Blessington	—
149	A Calm . . . .	Vandevelde . . . .	{ Lord Farnbo- } { rough . . . . }	1838
150	A Gale . . . .	—	—	—
151	Leda . . . .	P. F. Mola . . . .	—	—
152	Landscape . . .	Vander Neer . . . .	—	—
153	The Cradle . . .	Maas . . . .	—	—
154	A Music Party .	Teniers . . . .	—	—
155	The Misers . . .	—	—	—
156	Study of Horses .	Vandyck . . . .	—	—
157	Landscape . . .	Rubens . . . .	—	—
158	Boors Regaling .	Teniers . . . .	—	—
159	Dutch Housewife .	Maas . . . .	—	—
160	Riposo . . . .	P. F. Mola . . . .	—	—
161	Landscape . . .	G. Poussin . . . .	—	—
162	Infant Samuel . .	Reynolds . . . .	—	—
163	View in Venice . .	Canaletto . . . .	—	—
125	Izaak Walton . . .	Huysman . . . .	Dr. H. Hawes . .	—
199	Lesbia . . . .	Schalken . . . .	R. Simmous, Esq.	1846
200	Madonna . . . .	Sassoferrato . . . .	—	—
201	Sea-port . . . .	C. J. Vernet . . . .	—	—
202	Domestic Poultry	Hondekoeter . . . .	—	—
203	Conventual Charity	Van Harp . . . .	—	—
204	A Gale . . . .	Bakhuisen . . . .	—	—
205	Itinerant Musicians	Dietrich . . . .	—	—
206	Head of a Girl . .	Greuze . . . .	—	—
207	The Idle Servant .	Maas . . . .	—	—
208	Landscape . . . .	Breenberg . . . .	—	—
209	Landscape with Fi- } gures . . . . }	Both and Poelen- } burg . . . . }	—	—
210	View in Venice . .	Canaletto . . . .	—	—
211	A Battle . . . .	Huchtenburg . . . .	—	—
212	Merchant and Clerk	De Keyser . . . .	—	—
214	Coronation of the } Virgin . . . . }	Guido . . . .	W. Wells, Esq.	1847

SCULPTURES  
 IN THE  
 NATIONAL GALLERY.

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*In the Vestibule.*

THE WATERLOO VASE. This marble vase was executed by Sir Richard Westmacott, R. A., for George IV. when Prince Regent. The principal relief commemorates the Battle of Waterloo. Presented to the National Gallery by King William IV.

*In the Hall.*

THETIS AND HER NYMPHS, RISING FROM THE SEA, TO CONDOLE WITH ACHILLES ON THE LOSS OF PATROCLUS. Alto relievo in marble, by Thomas Banks, R.A. Presented to the National Gallery by the sculptor's daughter, Mrs. Forster.

SIR DAVID WILKIE, R. A. Statue, in marble, by S. Joseph. Presented to the National Gallery by an association of gentlemen.

LONDON :  
Printed by W. Clowks and Sons, Stamford Street,  
For Her Majesty's Stationery Office.

