

PAINTINGS

7b
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7082

SELECTED FROM
THE COLLECTIONS IN
Ashmolean Museum

OXFORD





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THE collection of paintings in the Ashmolean Museum has been built up, mainly, in the last hundred years. The pictures which formerly hung in the old Ashmolean Museum were almost entirely portraits connected with the Tradescant family or with the founder, Elias Ashmole (1617-92); they are still exhibited in the new museum though none is here illustrated. In 1845 the Curators of the Bodleian Library transferred to the recently opened University Galleries certain works which did not fall within the scope of their own portrait gallery of alumni, but for the time being the collection remained relatively undistinguished. In 1850, however, the Gallery was to take on a very different aspect when the Hon. William Fox-Strangways, afterwards 4th Earl of Ilchester, presented a remarkable collection of works by the earlier Italian artists, which he had formed when serving as a diplomat in Italy between 1825 and 1838. This benefactor, who had earlier presented a similar collection to Christ Church, was one of a small band of pioneers who, in the first half of the nineteenth century, began to re-assess the work of the so-called 'Primitives', artists virtually ignored by the *cognoscenti* making the grand tour in the preceding century. The Fox-Strangways Gift included not only the famous Uccello *Hunt in a Forest* (on which a separate booklet is available), but also examples of Orcagna (2), Bicci di Lorenzo (3), and Pinturicchio (6), and also one of later date, by Bronzino (7).

Within a space of five years the Ashmolean collection was further enriched by the gift of a talented amateur of the arts, Chambers Hall, whose tastes lay more especially with the landscape painters. The Rubens (12) here illustrated, one of a pair, is a particularly brilliant example from his collection. He valued also the work of Guardi (19) far in advance of his time, and shared the more general appreciation by his

contemporaries of Canaletto (18). From among his own country-men he obtained fine examples of the work of Hogarth, Wilson, and Reynolds (20), though, strangely enough, he appears never to have felt himself attracted by Gainsborough.

At the close of the century the widow of Thomas Combe, Printer to the University, presented to the University a small but representative collection of paintings connected with the Pre-Raphaelite Brotherhood (22), a group of artists closely associated with Oxford. More recently the collection has developed not only by gift and bequest, but also by purchase. The National Art-Collections Fund has contributed generously to several of the acquisitions by purchase (4, 9, 14, 17) and, in addition, was recently responsible for the allocation of the four paintings from the E. E. Cook Collection, including the Ruysdael (13) and Tiepolo (21) which are illustrated here. Among other benefactions that are represented in the present selection of plates are those of Mrs. W. F. R. Weldon (16, 26) an Oxford collector of catholic taste whose gifts included several of the undoubted masterpieces of the Gallery; Frank Hindley Smith, who had assembled a collection chiefly of the Impressionist movement and of his French and English contemporaries; Gaspard Farrer, whose Tintoretto (8) was perhaps his most important individual possession; Mrs. Lucien Pissarro who presented a representative collection of the work of the Pissarro dynasty (27); and Percy Moore Turner (cover).

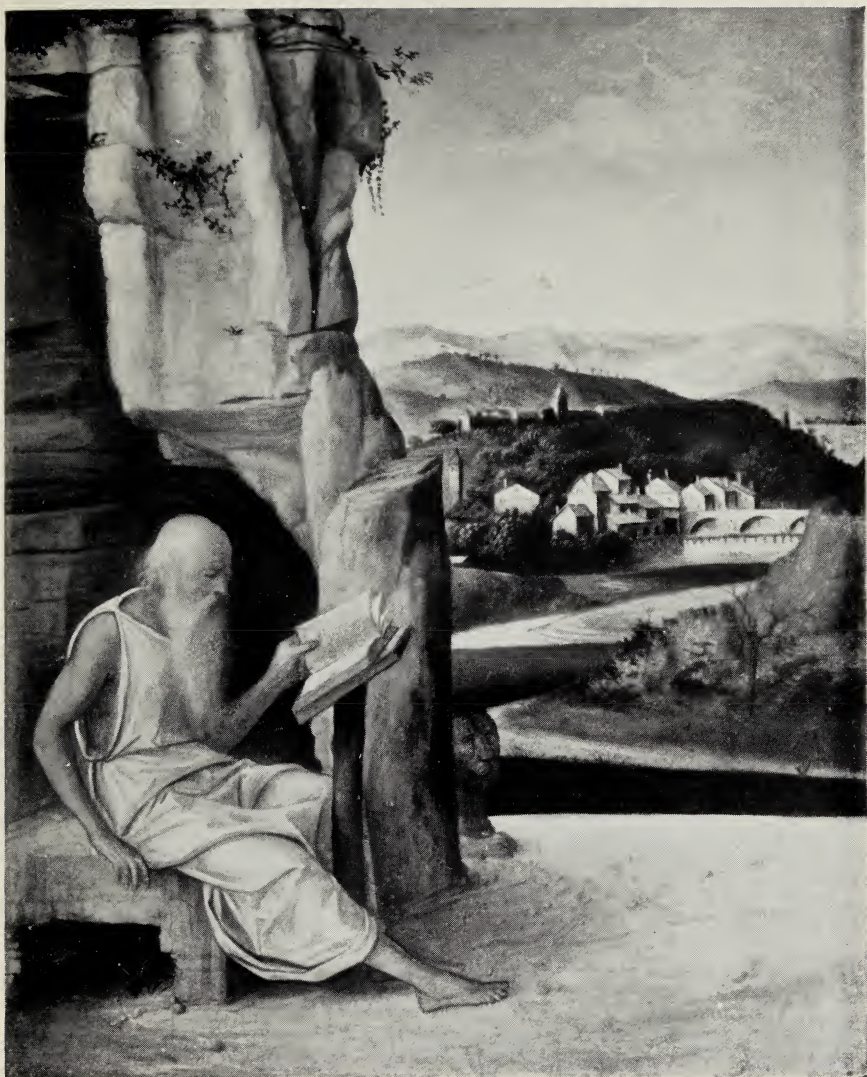
The collection is richest in the work of the Italian Schools, and it is, therefore, more liberally represented here than is that of the contemporary schools of the North. Though but a limited selection from among the more notable pictures in the Gallery, the illustrations of this booklet range from the fourteenth to the twentieth century, and include most of the principal schools within that half-millennium of European painting.

J. O. W.

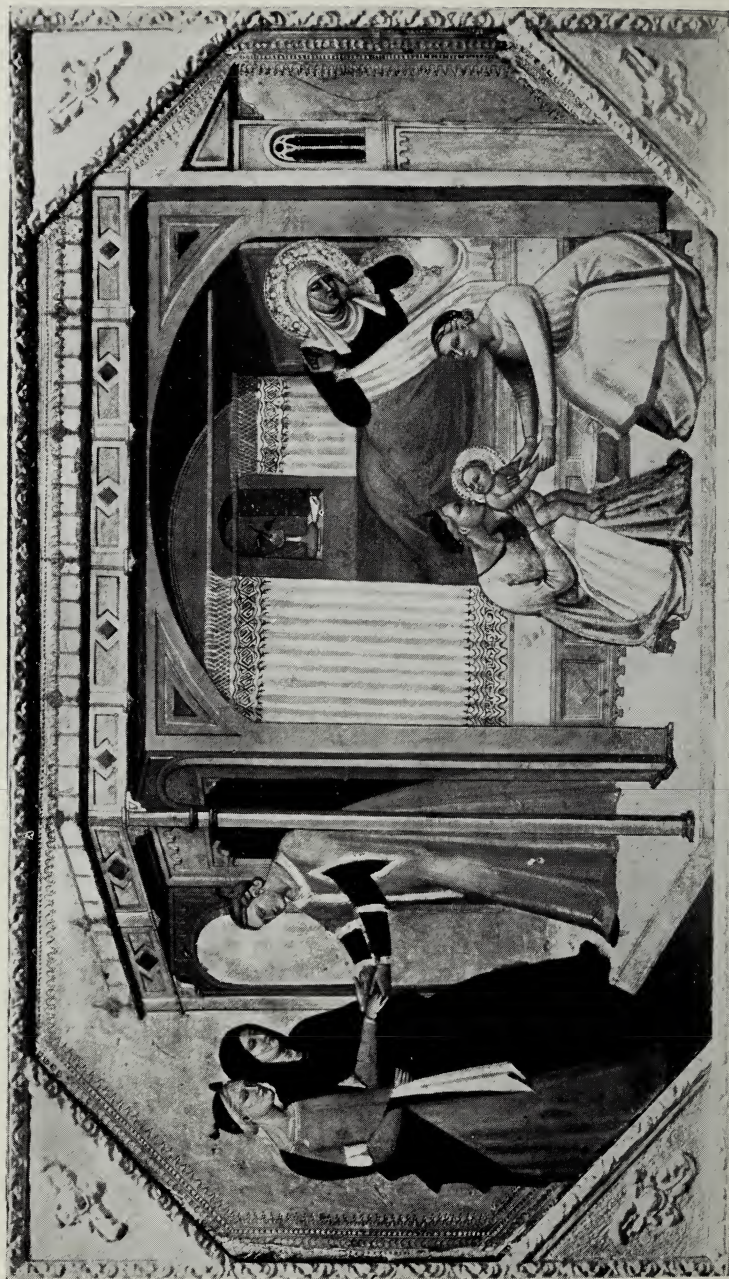
PLATES

- Cover. BENEDETTO BONFIGLI (1420-96). Umbrian School. *Christ as the Man of Sorrows*. 24:24 cm.
1. GIOVANNI BELLINI. Venetian School. *St. Jerome*. 27:22 cm.
 2. ANDREA ORCAGNA. Sienese School. *The Birth of the Virgin*. 37:65 cm.
 3. BICCI DI LORENZO. Florentine School. *St. Nicholas rebuking the Tempest*. 28:59 cm.
 4. BARTOLOMMEO MONTAGNA. Vicentine School. *Christ carrying the Cross*. 29:22 cm.
 5. GIORGIONE. Venetian School. *The Virgin and Child*. 75.5:61 cm.
 6. BERNARDINO PINTURICCHIO. Umbrian School. *Portrait of a young Man*. 38:27 cm.
 7. ANGELO BRONZINO. Florentine School. *Don Garzia de' Medici*. 66:53 cm.
 8. JACOPO TINTORETTO. Venetian School. *The Ascension of Christ*. 161:153 cm.
 9. ? PELLEGRINO TIBALDI OR GIOVANNI DEMIO (FRATINO). Bolognese School. *The Adoration of the Shepherds*. 112:116 cm.
 10. FRENCH SCHOOL, XV CENTURY. *Pietà*. 30:22 cm.
 11. LUIS DE MORALES. Spanish School. *The Virgin and Child*. 43:29 cm.
 12. PETER PAUL RUBENS. Flemish School. *Landscape*. 28:37 cm.
 13. JACOB VAN RUYSDAEL. Dutch School. *Landscape near Muiderberg*. 67:77 cm.
 14. ? GERARD VAN HONTHORST. Dutch School. *Allegory of Justice and Vanity*. 101:82 cm.
 15. PIER FRANCESCO MOLA. Roman School. *Narcissus and Echo*. 50:39 cm.

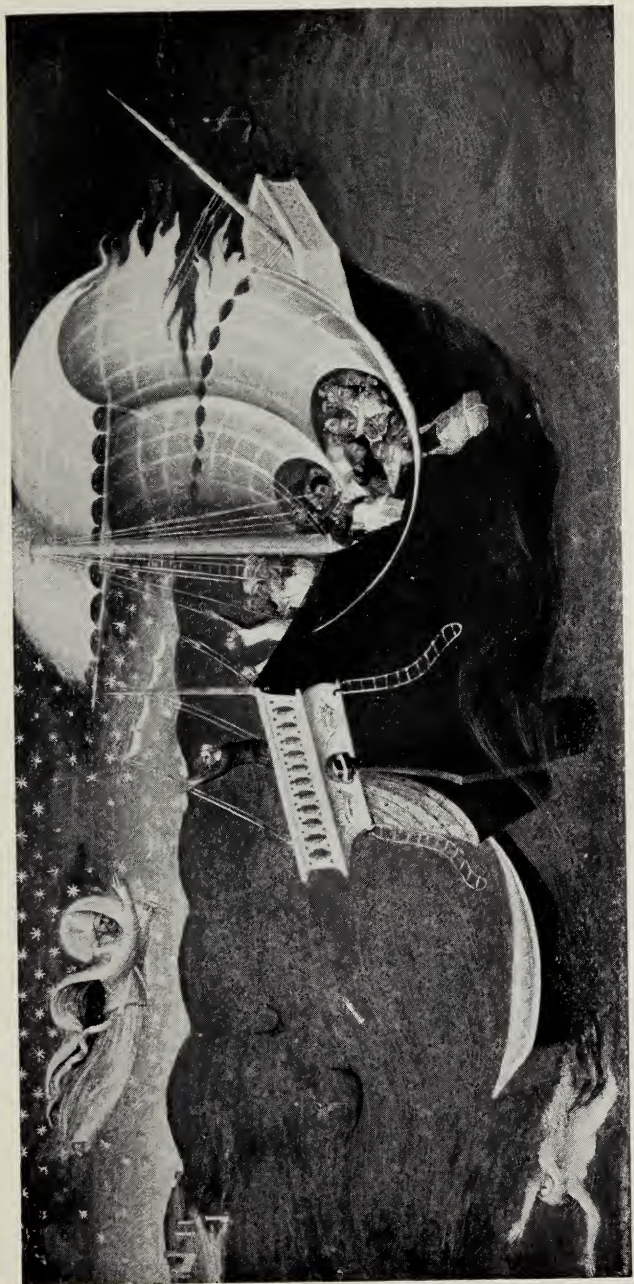
16. CLAUDE LORRAIN. French School. *Ascanius shooting the Stag*. 120:150 cm.
17. NICOLAS POUSSIN. French School. *The Exposition of Moses*. 150:204 cm.
18. ANTONIO CANALETTO. Venetian School. *View of Dolo*. 63:97 cm.
19. FRANCESCO GUARDI. Venetian School. *Campo SS. Giovanni e Paolo: The Papal Blessing*. 63:78 cm.
20. JOSHUA REYNOLDS. British School. *Mrs. Thomas Meyrick (née Keppel)*. 91:70 cm.
21. GIOVANNI BATTISTA TIEPOLO. Venetian School. *A young Woman with a Macaw*. 70:52 cm.
22. DANTE GABRIEL ROSSETTI. British School. *Dante drawing an Angel*. 42:61 cm.
23. ARTHUR HUGHES. British School. *Home from Sea*. 51:65 cm.
24. JEAN-BAPTISTE-CAMILLE COROT. French School. *Monsieur Brison*. 32:25 cm.
25. HENRI DE TOULOUSE LAUTREC. French School. *La Toilette*. 58:46 cm.
26. GUSTAVE COURBET. French School. *Winter Scene*. 32:40 cm.
27. CAMILLE PISSARRO. French School. '*Vue de ma fenêtre, Eragny*.'
28. AUGUSTUS JOHN. English School. *The Emir Feisal, afterwards King of Iraq*. 72:53 cm.



I. St. Jerome. By Giovanni Bellini (1428/30-1516)



2. The Birth of the Virgin. By Andrea Orcagna (1308-1368)



3. St. Nicholas rebuking the Tempest. By Bicci di Lorenzo (1373-1452)



4. Christ carrying the Cross. By Bartolommeo Montagna (c. 1450-1523)



5. The Virgin and Child. By Giorgione (c. 1478–1510)



6. Portrait of a young Man. By Bernardino Pinturicchio (c. 1454-1553)



7. Don Garzia de' Medici. By Angelo Bronzino (1503-1572)



8. The Ascension of Christ. By Jacopo Tintoretto (1518-1594)



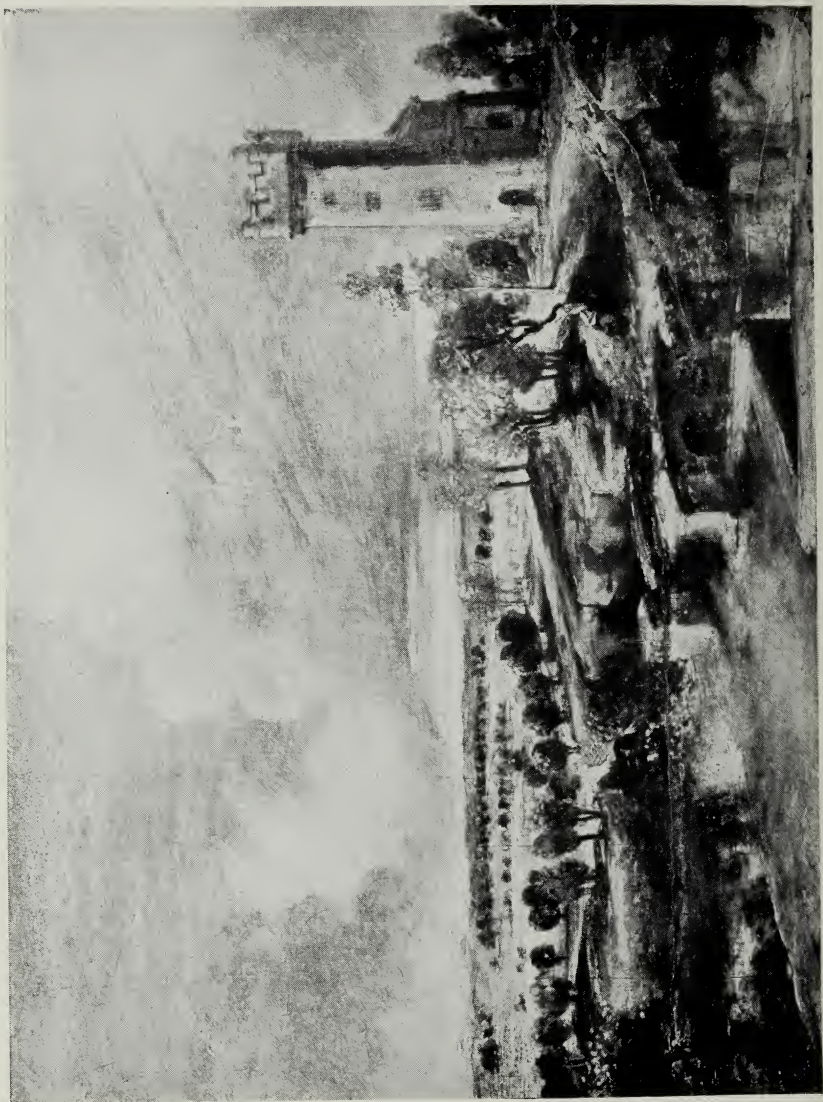
9. The Adoration of the Shepherds. By (?) Pellegrino Tibaldi (1527-1592)



10. Pietà. French School, XV Century



II. The Virgin and Child. By Luis de Morales (1509-1586)



12. Landscape. By Peter Paul Rubens (1577-1640)



13. Landscape near Muiderberg. By Jacob van Ruysdael (1628-1682)



14. Allegory of Justice and Vanity. By (?) Gerard van Honthorst (1590–1656)



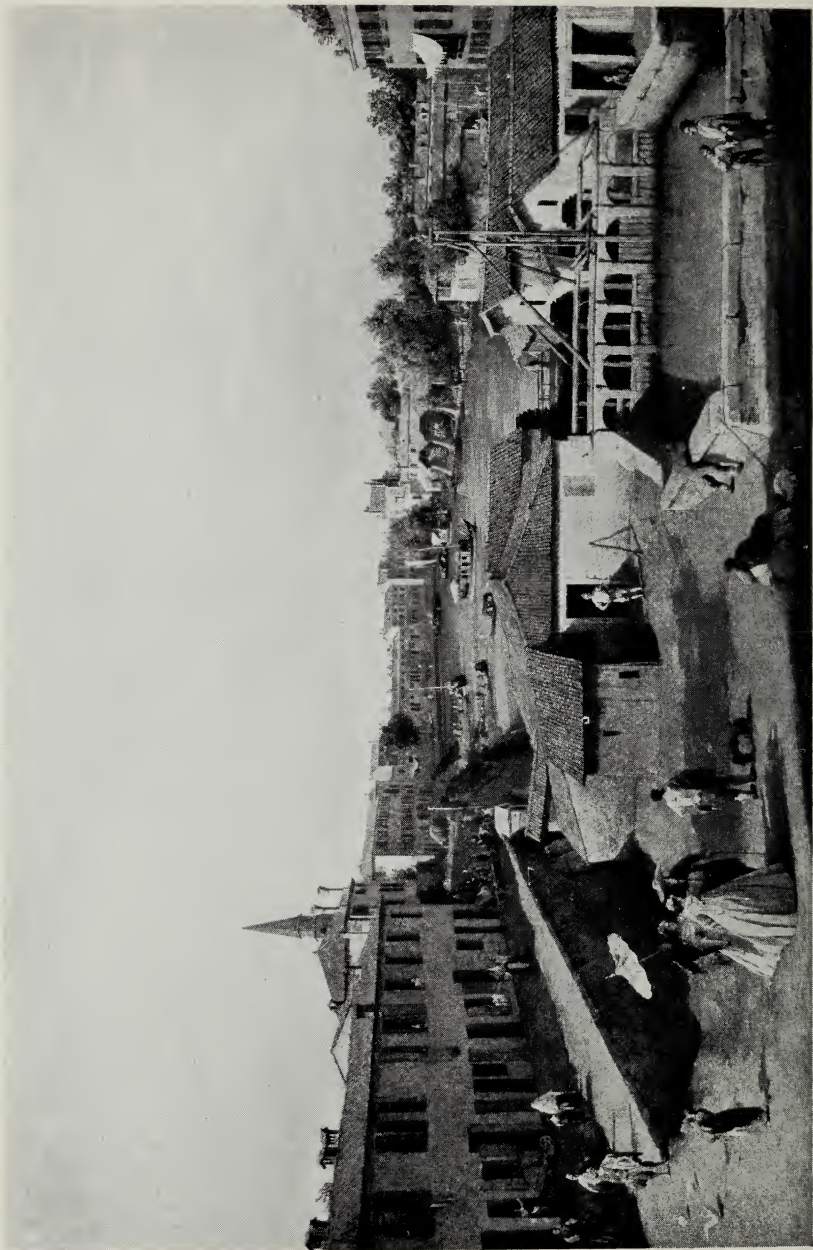
15. Narcissus and Echo. By Pier Francesco Mola (1612-1668)



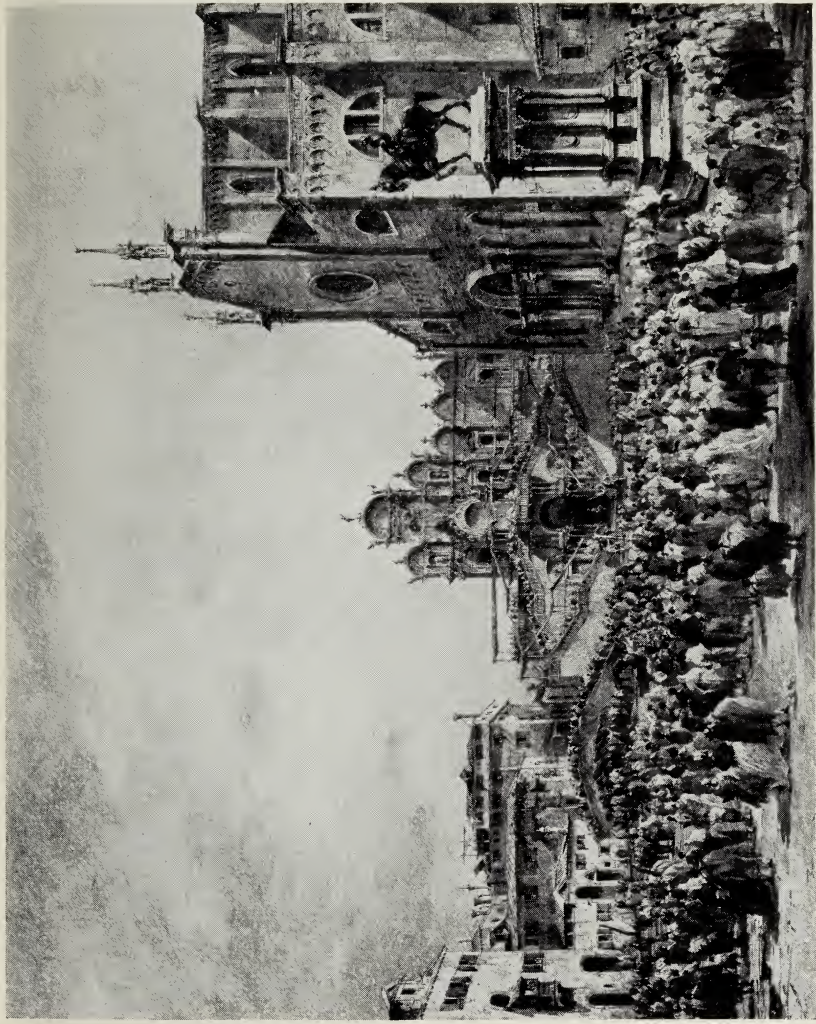
16. Ascanius shooting the Stag. By Claude Lorraine (1600-1682)



17. The Exposition of Moses, By Nicolas Poussin (1594-1665)



18. View of Dolo. By Antonio Canaletto (1697-1768)



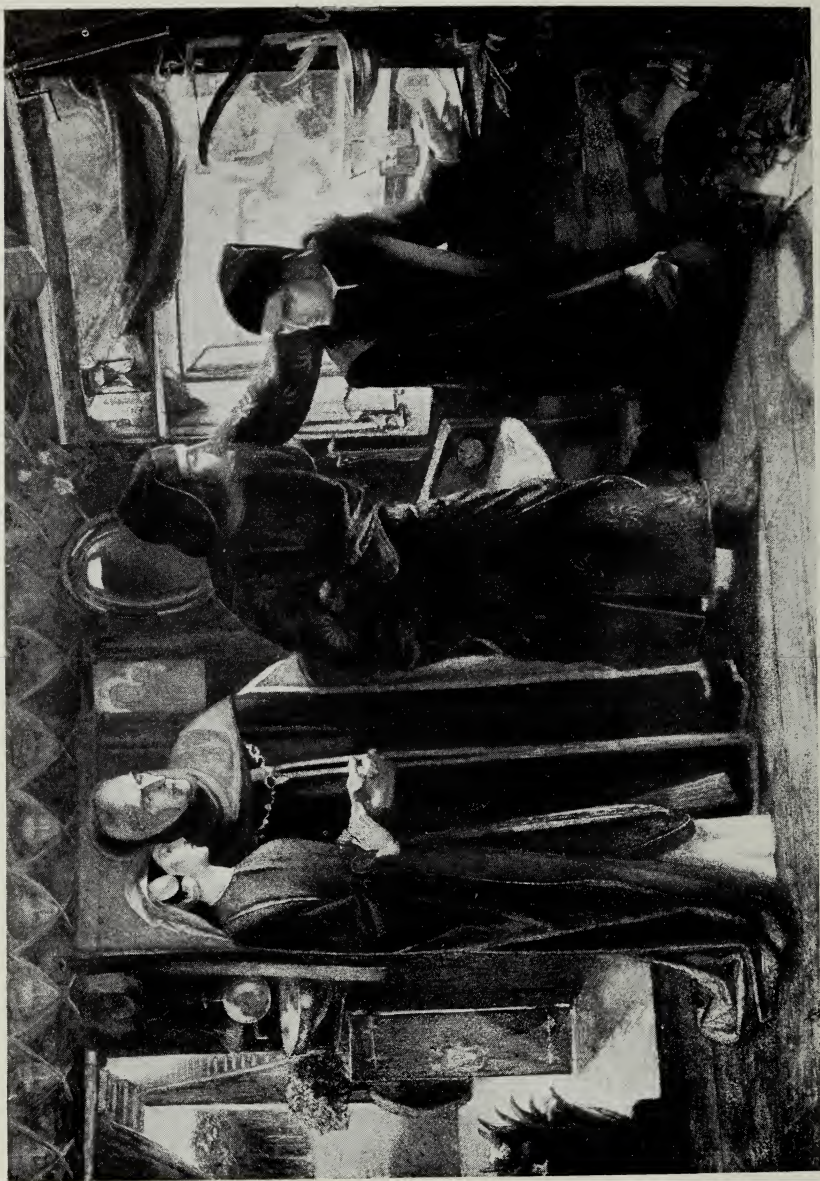
19. Campo SS. Giovanni e Paolo: The Papal Blessing. By Francesco Guardi (1712-1793)



20. Mrs. Thomas Meyrick (née Keppel). By Sir Joshua Reynolds (1723-1792)



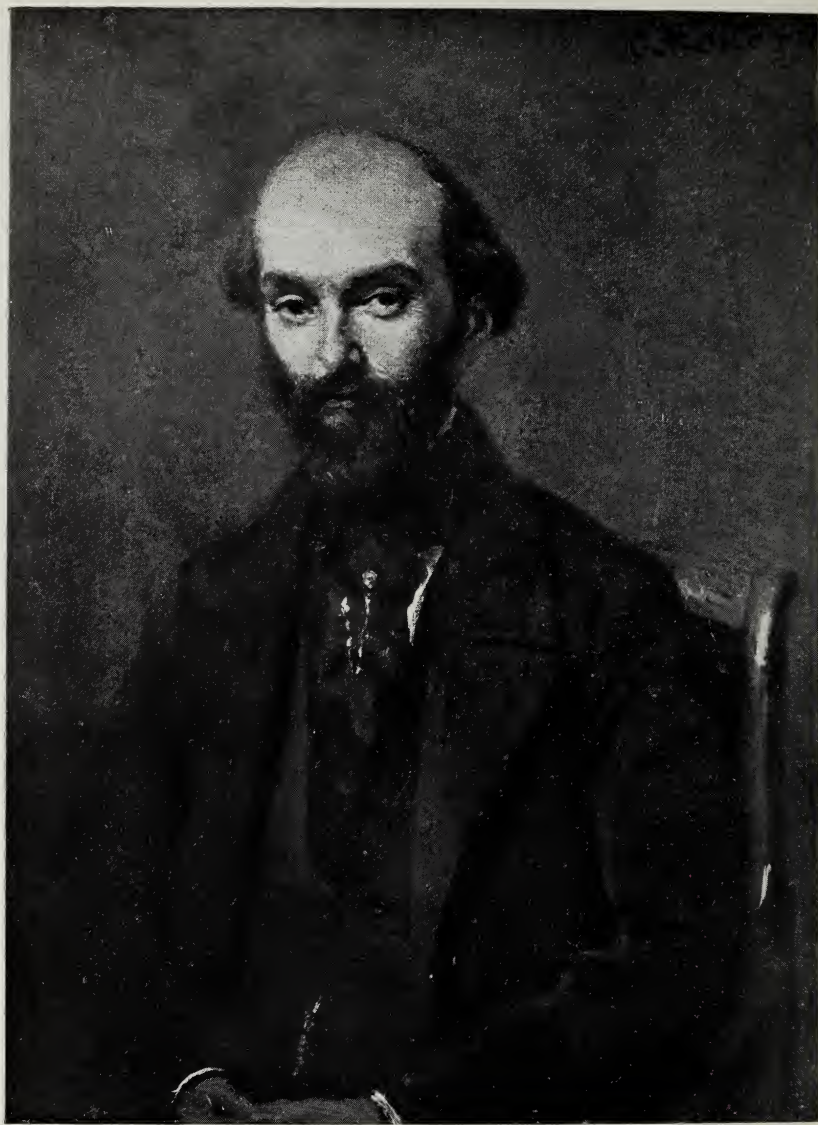
21. A young Woman with a Macaw. By Giovanni Battista Tiepolo (1696-1770)



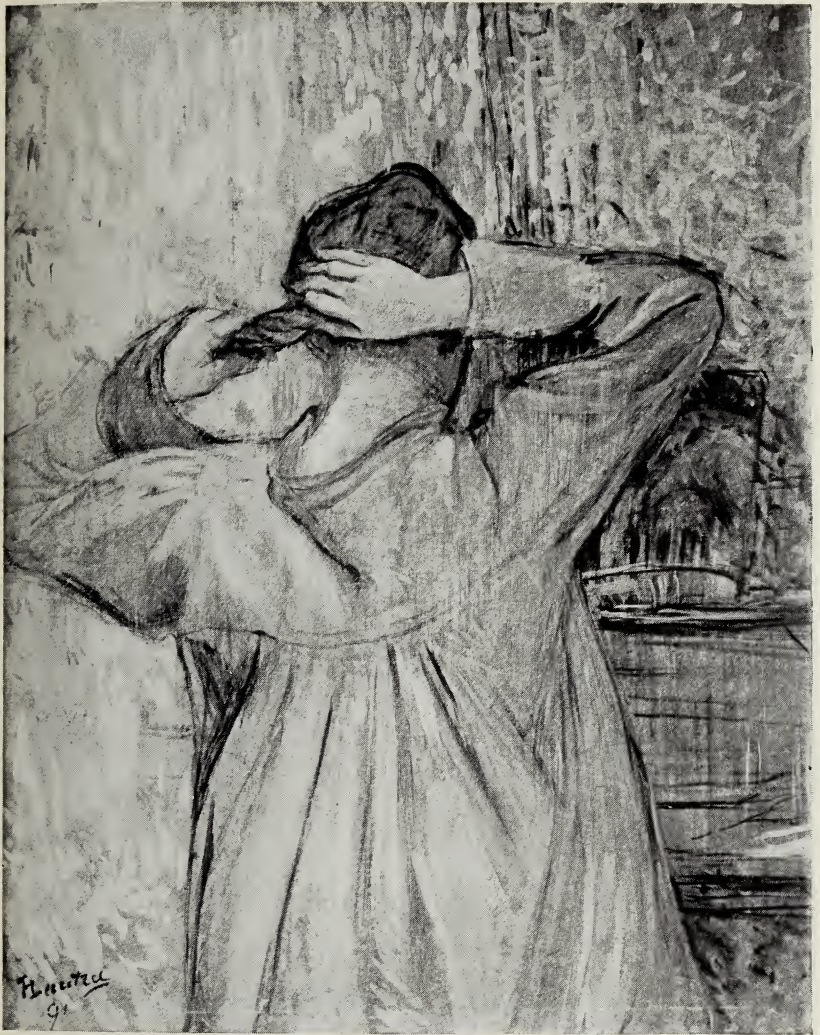
22. Dante drawing an Angel. By Dante Gabriel Rossetti (1828-1882)



23. Home from Sea. By Arthur Hughes (1832-1915)



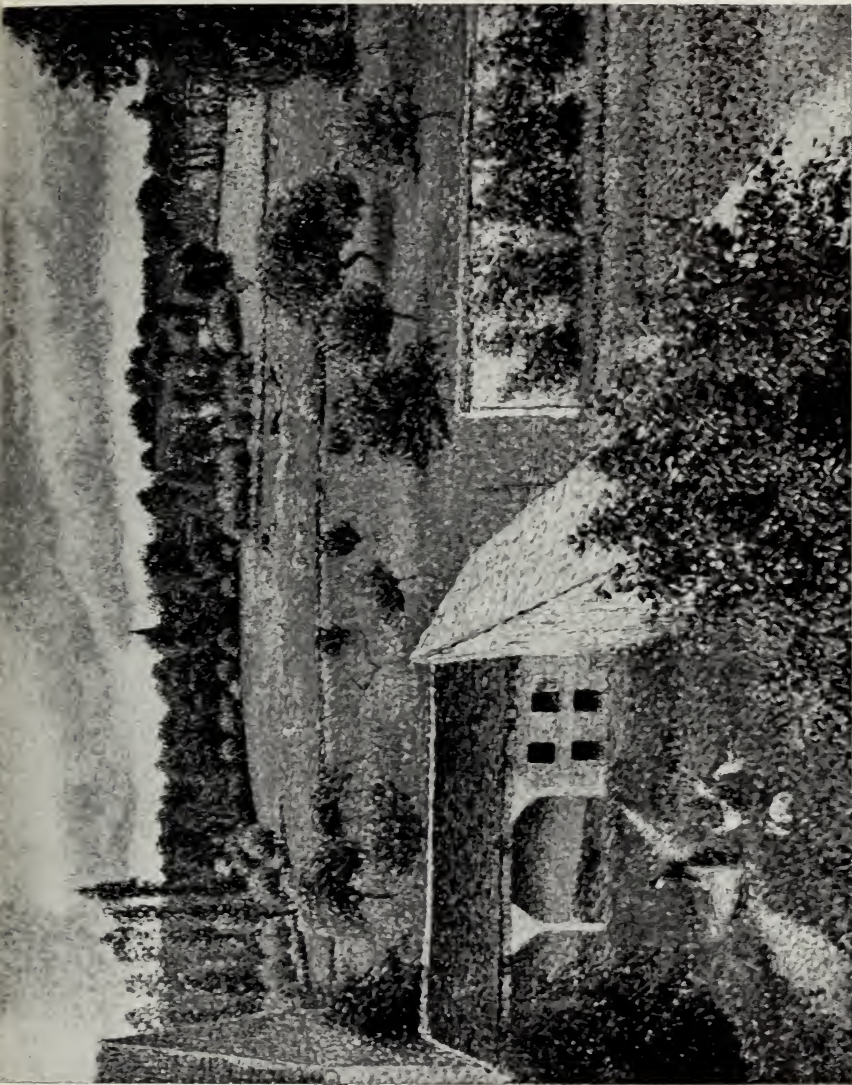
24. Monsieur Brison. By Jean-Baptiste-Camille Corot (1796-1875)



25. La Toilette. By Henri de Toulouse Lautrec (1864-1901)



26. Winter Scene. By Gustave Courbet (1819-1877)



27. 'Vue de ma fenêtre, Eragny.' By Camille Pissarro (1830-1903)



28. The Emir Feisal, afterwards King of Iraq. By Augustus John. (B. 1878)



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