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UNDER REVISION.

AN
ABRIDGED CATALOGUE
OF THE
PICTURES
IN
THE NATIONAL GALLERY;
WITH
SHORT BIOGRAPHICAL NOTICES OF
THE PAINTERS.

BY AUTHORITY.



LONDON:
PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE.
AND SOLD AT THE GALLERY.
1911.

Price Sixpence.

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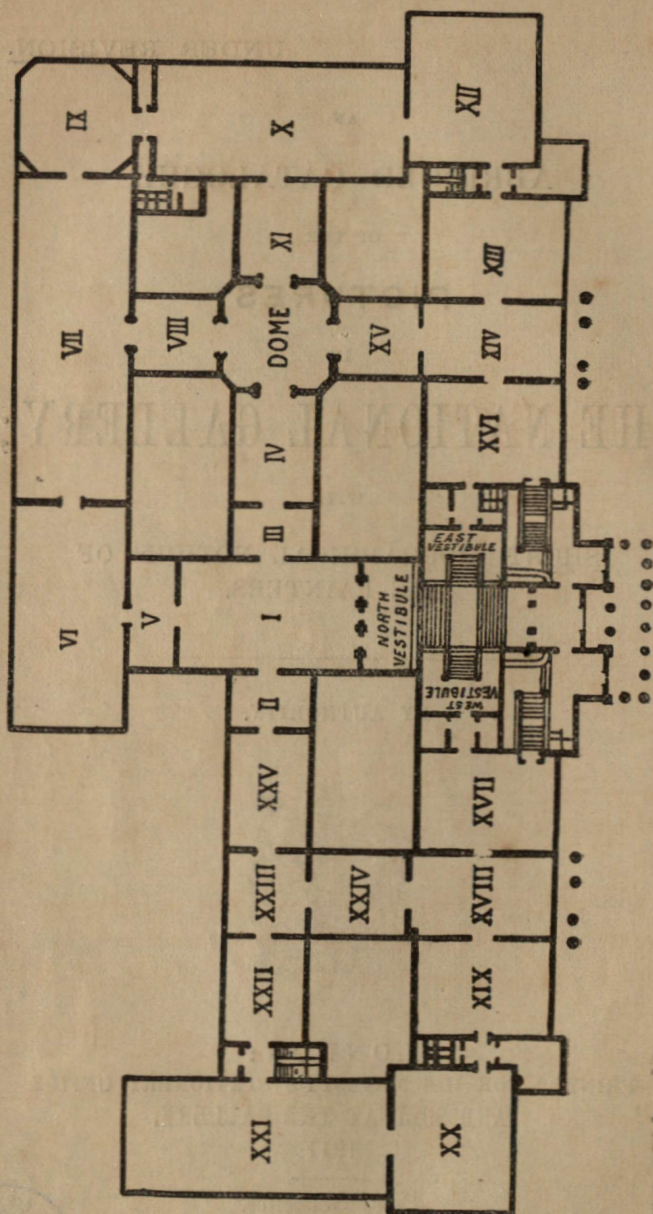
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PLAN OF THE NATIONAL GALLERY.

NOTICE.

THE National Gallery is open to the public *free* on Mondays, Tuesdays, Wednesdays, and Saturdays throughout the year during the following hours :—

January From 10 A.M. until 4 P.M.

February }
March } From 10 A.M. until dusk.

April }
May }
June }
July } From 10 A.M. until 6 P.M.
August }
September }

October }
November } From 10 A.M. until dusk.
December }

The Gallery is open to Students on Thursdays and Fridays during the above-mentioned months from 10 A.M. to 5 P.M. in summer and 4 P.M. in winter, and to the public on the same days after 11 o'clock A.M. and up to the same hours by payment of sixpence.

The Gallery is also open to the public *free* of charge on Sundays from 2 P.M. till dusk or 6 P.M. (according to the season).

The Gallery is closed on Christmas Eve, Christmas Day, and Good Friday.

THE NATIONAL GALLERY.

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 Mr. John Julius Angerstein, which thus formed the nucleus of the present National Collection. The establishment of a National Gallery had long been desired, and George IV. is said to have been the first to suggest the purchase of the Angerstein Collection.*

Sir George Beaumont and Lord Dover, then the Hon. George Agar Ellis, took an active part in the accomplishment of this object. Lord Dover first brought the matter before Parliament in 1823, and Sir George Beaumont was so anxious 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 National Gallery, thus established, was opened to the public in the house of Mr. Angerstein at No. 100, Pall Mall, on May 10th, 1824.‡ The National Collection of pictures remained there until 1834, when it

* Hansard, *Parliamentary Debates*, April 2, 1824:—"The House resolved itself into a Committee of Supply on the Resolution, "That 60,000*l.* be granted to defray the charge of purchasing and the expenses incidental to the preservation and public exhibition of the Collection of Pictures which belonged to the late John Julius Angerstein, Esq., for the year 1824."

Sir C. Long, afterwards Lord Farnborough, spoke in terms of the strongest praise of the pictures which formed the late Mr. Angerstein's Collection. They were, he said, selected on the judgment of Sir Thomas Lawrence, and appeared on inspection so exquisite to His Majesty that he it was who had first suggested the propriety of purchasing them for the nation. . . . The plan which the Government ought to pursue in forming this Gallery would not be to purchase whole collections, but to buy single pictures of undisputed excellence, and that, too, at a liberal price.

The Chancellor of the Exchequer said the general control and superintendence would be vested in the Lords of the Treasury.

Mr. Hume said that the determination to make a National Gallery would rescue the country from a disgrace which the want of such an establishment had long entailed upon it

† Hansard, *Parliamentary Debates*, New Series, Vol. IX., July 1st, 1823, p. 1359:—Mr. Agar Ellis praised the noble and patriotic gift of Sir G. Beaumont, and pointed out that the collection of Mr. J. J. Angerstein would be sold in the course of the following year, and, if not looked after, would very probably go out of the country.

‡ Thirty-eight pictures only were ultimately acquired, the entire Collection not being included in the Government purchase. See the "*Catalogue of the Pictures of J. J. Angerstein, Esq., with Historical and Biographical Notices*," by John Young, July, 1823, which contains etchings of 42 pictures. See also the "*Report from the Select Committee on National Monuments and Works of Art with the Minutes of Evidence and Appendix*," 1841.

was transferred to No. 105, Pall Mall, where it was exhibited until its removal in 1838 to the present galleries in Trafalgar Square.*

In 1826, pending the erection of a suitable building, Sir George Beaumont, in fulfilment of his promise, made over to the Trustees of the British Museum, in trust for the National Gallery, sixteen valuable works by old masters. In 1831 the Rev. William Holwell-Carr bequeathed thirty-four pictures by a similar arrangement. Further bequests were those of Lieut.-Colonel Ollney, who in 1837 gave seventeen pictures, and Lord Farnborough, who in 1838 left fifteen paintings to the Gallery. As regards the British Schools the largest additions made to the National Collection by private munificence have been the gift of Mr. Robert Vernon, in 1847, consisting of one hundred and fifty-seven pictures, and the Bequest of Joseph Mallord William Turner, R.A., in 1856, embracing a hundred and five works in oil and about nineteen thousand water colour drawings and sketches.† An extensive bequest in the department of the Foreign Schools was that of Mr. Wynn Ellis, in 1876, comprising ninety-four pictures. Special mention must also be made of those works by John Constable, R.A., which have been presented, or bequeathed, by the family of the painter; as well as the large collection of pictures and sketches bequeathed by Mr. Henry Vaughan in 1900. In 1910 Mr. George Salting bequeathed one hundred and ninety-two pictures, a very few of which had been on loan for some time. Other donations and bequests of great value, though numerically less important than those above noted, have from time to time augmented the treasures of the Collection.‡

The resources of the Gallery have been increased by the following pecuniary bequests for the purchase of pictures:—

		£	
In 1863 from	Mr. Thomas Denison Lewis	- -	10,000 \$
" 1878	" Mr. Richard Charles Wheeler	- -	2,612
" 1881	" Mr. Francis Clarke	- -	23,104 \$
" 1885	" Mr. John Lucas Walker	- -	10,000
" 1907	" Colonel Temple West	- -	99,909 \$
" 1908	" Mr. Charles Edward Grego Mackerell	- -	2,859 \$

* See an article on "The Original National Gallery" by H. M. Cundall in *The Art Journal*, October 1910, p. 292.

† The will was proved on Sep. 6, 1852, but was disputed. A law-suit (*Trimmer versus Danby*) ensued, and Vice-Chancellor Kindersley, on March 19, 1856, made an Order of the Court of Chancery which, with the assent of all parties concerned, took the place of the will. See the "Report from the Committee of the House of Lords appointed to consider and Report in what Manner the Conditions annexed by the will of the late Mr. Turner, R.A., to the Bequest of his Pictures to the Trustees of the National Gallery can best be carried out, and to Consider and Report the Measures proper to be taken with respect to the Vernon Gallery, together with the Proceedings of the Committee, Minutes of Evidence, and Appendix." Session 1861.

‡ See the Tabular List of Donations and Bequests appended to this Catalogue.

§ By the conditions of the Lewis, Clarke, Temple West, and Mackerell bequests the interest only on the invested capital is available for the purchase of pictures. These Funds are still operative.

vestibules, of which the central one opens into the first of two larger and three smaller new rooms communicating with those built by Mr. Barry. In the sub-structure, on the ground floor level, were provided two large studios or repairing rooms, and several smaller compartments, together with store rooms and other offices. These last alterations were executed by H.M. Office of Works, under the superintendence of Sir John Taylor, K.C.B., F.R.I.B.A. It was part of Sir John's scheme that the rooms which he erected in 1887 should form a central axis of communication between Barry's Wing on the east side and another, to be planned on the same lines, westward.*

In 1908 a special Committee was appointed to enquire into the state of the building in regard to fire risks, and reported that certain alterations for the protection against fire were necessary. These alterations involved the reconstruction of the roofs and floors of part of the older portion of the edifice, and a number of pictures were temporarily placed on screens or withdrawn from exhibition.

On March 11th, 1911, five new rooms were opened on the west side of the building.

In 1893 Sir Henry (then Mr.) Tate, who had long desired to present to the Nation his collection of modern British pictures, generously offered to erect at his own cost a public Gallery for its reception, on condition that the Government would provide a suitable site for the building. This offer was gratefully accepted. The site selected was in Grosvenor Road, Millbank. Designs for the structure were prepared by Sir Henry Tate's architect, Mr. Sidney R. J. Smith, F.R.I.B.A., and on July 21st, 1897, the new Gallery was formally opened by King Edward VII., when Prince of Wales, under the title of the National Gallery of British Art. It was opened to the public on August 16th, 1897. In November, 1899, the building, which had originally consisted of eight rooms, was enlarged by the addition of nine more rooms at the expense of the munificent Donor of the Gallery. In addition to Sir Henry Tate's private collection of sixty-five pictures, it now contains the pictures and sculpture purchased, under the terms of Sir Francis Legatt Chantrey's Bequest, by the President and Council of the Royal Academy.† Between 1897 and 1902 George Frederick Watts, R.A., generously presented to the Nation twenty-three of his most important works. These form the "Watts Collection" in the National Gallery of British Art.

* Charles Lock Eastlake, "The Administration of the National Gallery," in *The Nineteenth Century*, Dec. 1903, p. 945.

† In 1841 Chantrey had bequeathed the reversion of his estate for the purchase of works of British Art, and in 1876, on the death of his widow, the bequest came into operation. The Trustees under the Will considered the newly founded Gallery a "suitable and proper building," according to the wording of that document, wherein to deposit the collection of paintings and sculptures purchased under the terms of the Will up to the date of the opening of that Gallery and known as the "Chantrey Bequest."

The whole of the site behind the Gallery at Millbank having been reserved by the Government for future extensions, an addition of five rooms on the main floor with others below was, through the generosity of the late Mr. J. J. (afterwards Sir Joseph) Duveen, made between August 1908 and the early part of 1910. During the first half of the latter year the new Turner Wing was fitted up for exhibition purposes, and, the majority of the great painter's oil pictures and water colour drawings having been transferred there from Trafalgar Square, was opened to the public on July 20th, 1910. The opportunity was taken to remove to the National Gallery the remainder of the pictures of the modern Foreign Schools which had for some time been temporarily hung at Millbank.

The National Gallery was first opened to the public on Sunday afternoons on May 3rd, 1896. Until 1908 it was only open on Sundays from April to October inclusive. Since the autumn of that year the public have been admitted on Sunday afternoons all the year round.*

* A tabulated statement of the Annual Returns of the Sunday attendances at the National Gallery and the National Gallery of British Art was contained in a letter published in the *Times* of September 27, 1910.

EXPLANATORY REMARKS.

THE Catalogue is arranged in the alphabetical order of the painters' names, which answer to those inscribed on the picture frames. When the frame bears no painter's name but that of a school only, the picture will be found catalogued under the head of that school in the general alphabetical sequence, as :—Dutch School ; Florentine School ; Umbrian School, etc.

The terms "formerly assigned to," "formerly catalogued under," and "now catalogued under," inserted after the titles of certain pictures, mark a new attribution as compared with former Editions of the Catalogue.

Italian painters are catalogued under the names by which they are best known, so as to facilitate reference. Cross-references have also been inserted. The names used in the Catalogue are underlined on the labels attached to the frames of the pictures.

In the description of pictures the terms *right* and *left* are used with reference to the right and left of the spectator, unless the context obviously implies the contrary.

The surface measurements of the pictures are given in inches as well as in metres. The abbreviations *h.* and *w.* indicate height and width.

Note.—This Catalogue is still *under revision*, and the Director will be very pleased to receive any information that will help to make the work more correct and complete.

I N D E X

TO THE NAMES OF THE MASTERS OF THE PICTURES IN
THE NATIONAL GALLERY,

ARRANGED ACCORDING TO THE NUMBERS OF THE PICTURES.

No.		No.	
1	Piombo, <i>Sebastiano del</i>	36	Poussin, <i>Gaspard</i>
2	Claude	37	Correggio (<i>after</i>)
3	Titian, <i>School of</i>	38	Rubens, <i>Peter P.</i>
4	Titian	39 } Poussin, <i>Nicolas</i>	
5 } Claude		40 }	
6 }		41	
7	Correggio (<i>after</i>)		<i>Cariani, Giovanni Busi,</i> <i>Ascribed to</i>
8	Michael Angelo, <i>School of</i>	42	Poussin, <i>Nicolas</i>
9	Carracci, <i>Annibale</i>	43	Rembrandt van Rijn
10	Correggio, <i>Antonio</i>	44	Ruisdael, <i>Jacob van</i>
11	Reni, <i>Guido</i>	45	Rembrandt van Rijn
12	Claude	46	Rubens, <i>Peter P.</i>
13	Murillo, <i>Bartolomé E.</i>	47	Rembrandt van Rijn
14	Claude	48	Domenichino
15	Correggio, <i>Antonio</i>	49 } Dyck, <i>Sir A. van</i>	
16	Tintoretto, <i>Jacopo</i>	50 }	
17	Sarto, <i>Andrea del</i>	51	Rembrandt van Rijn
18	Luini, <i>Bernardino</i>	52	Dyck, <i>Sir A. van</i>
19	Claude	53	Cuyp, <i>Aelbert</i>
20	Piombo, <i>Sebastiano del</i>	54	Rembrandt van Rijn
21	Allori, <i>Christofano</i>	55	Claude
22	Guercino	56	Carracci, <i>Annibale</i>
23	Correggio, <i>Antonio</i>	57	Rubens, <i>Peter P.</i>
24	Piombo, <i>Sebastiano del</i>	58	Claude
25	Carracci, <i>Annibale</i>	59	Rubens, <i>Peter P.</i>
26	Veronese, <i>Paolo</i>	61	Claude
27	Raphael	62	Poussin, <i>Nicolas</i>
28	Carracci, <i>Lodovico</i>	63	Carracci, <i>Annibale</i>
29	Barocci, <i>Federigo</i>	64	Bourdon, <i>Sebastien</i>
30	Claude	65	Poussin, <i>Nicolas</i>
31	Poussin, <i>Gaspard</i>	66 } Rubens, <i>Peter P.</i>	
32	Titian, <i>School of</i>	67 }	
33	Parmigiano	68	Poussin, <i>Gaspard</i>
34 } Titian		69	Mola, <i>Pietro Francesco</i>
35 }		70	Padovanino

No.		No.	
71	Both, <i>Jan</i>	124	Jackson, <i>John</i>
72	Rembrandt van Rÿn	127	Canaletto
73	Grandi, <i>Ercole di Giulio Cesare</i>	129	Lawrence, <i>Sir T.</i>
74	Murillo, <i>Bartolomé E.</i>	130	Constable, <i>John</i>
75	Domenichino	135	Canale, <i>Antonio</i>
76	Correggio (<i>after</i>)	137	Goyen, <i>Jan van</i>
77	Domenichino	138	Panini, <i>Giovanni A.</i>
78a	{ Reynolds, <i>Sir Joshua</i>	143	Reynolds, <i>Sir J.</i>
79		144	Lawrence, <i>Sir T.</i>
80	Gainsborough, <i>T.</i>	146	Storek, <i>Abraham</i>
81	Garofalo, <i>Benvenuto</i>	147	{ Carracci, <i>Agostino</i>
82	Mazzolino, <i>Lodovico</i>	148	
84	Rosa, <i>Salvatore</i>	149	Velde, <i>Willem van de (the younger)</i>
85	Domenichino	150	{ Goyen, <i>Jan van</i>
86	Carracci, <i>L.</i>	151	
88	Carracci, <i>Annibale</i>	152	Neer, <i>Aart van der</i>
91	Poussin, <i>Nicolas</i>	153	Maes, <i>Nicolas</i>
93	{ Carracci, <i>Annibale</i>	154	{ Teniers, <i>David (the younger)</i>
94		155	
95	Poussin, <i>Gaspard</i>	156	Dyck, <i>Sir A. van</i>
97	Veronese, <i>Paolo School of</i>	157	Rubens, <i>Peter P.</i>
98	Poussin, <i>Gaspard</i>	158	Teniers, <i>David (the younger)</i>
99	Wilkie, <i>Sir D.</i>	159	Maes, <i>Nicolas</i>
100	Copley, <i>J. S.</i>	160	Mola, <i>Pietro Francesco</i>
101	{ Lancret, <i>Nicolas</i>	161	Poussin, <i>Gaspard</i>
102		162	Reynolds, <i>Sir J.</i>
103		163	Canaletto
104		165	Poussin, <i>Nicolas</i>
106	{ Reynolds, <i>Sir Joshua</i>	166	Rembrandt van Rÿn
107		167	Peruzzi, <i>Baldassare</i>
108	Wilson, <i>Richard</i>	168	Raphael
109	Gainsborough, <i>Thomas</i>	169	Mazzolino, <i>Ludovico</i>
110	Wilson, <i>Richard</i>	170	Garofalo, <i>Benvenuto</i>
111	Reynolds, <i>Sir Joshua</i>	172	Caravaggio, <i>Michael-angelo</i>
112	{ Hogarth, <i>William</i>	173	Bassano, <i>Jacopo</i>
113		174	Maratti, <i>Carlo</i>
114		176	Murillo, <i>Bartolomé E.</i>
115		177	Reni, <i>Guido</i>
116		179	{ Francia, <i>Francesco</i>
117		180	
118		181	Perugino, <i>Pietro</i>
119	Beaumont, <i>Sir G.</i>	182	Reynolds, <i>Sir J.</i>
120	Beechey, <i>Sir W.</i>		
122	Wilkie, <i>Sir D.</i>		

No.		No.	
184	Lucidel, <i>Nicolas</i>	237	Rembrandt van Rijn
186	Eyck, <i>Jan van</i>	238	Weenix, <i>Jan (the younger)</i>
187	Rubens, <i>Peter P.</i>	239	Neer, <i>Aart van der</i>
189	Bellini, <i>Giovanni</i>	240	Berchem, <i>Nicolas</i>
190	Rembrandt van Rijn	242	Teniers, <i>David (the younger)</i>
191	Reni, <i>Guido</i>	243	Rembrandt van Rijn
192	Dou, <i>Gerard</i>	244	Ribera, <i>Josef</i>
193	Reni, <i>Guido</i>	245	Baldung, <i>Hans</i>
194	Rubens, <i>Peter P.</i>	246	Pacchia, <i>Girolamo del</i>
195	German School	247	Matteo di Giovanni
196	Reni, <i>Guido</i>	248	Lippi, <i>Fra Filippo</i>
197	Velazquez	249	Lorenzo da San Severino
198	Carracci, <i>Annibale</i>	250	} Master of Werden
199	Schalcken, <i>Godfried</i>	251	
200	Sassoferrato	252	
202	Hondecoeter, <i>Melchior de</i>	253	} Master of Liesborn
205	Dietrich, <i>Johann, W. E.</i>	254	
206	Greuze <i>Jean B.</i>	255	
207	Maes, <i>Nicolas</i>	256	
209	Both and Poelemburg	257	
210	Guardi, <i>Francesco</i>	258	
211	Huchtenburgh, <i>Johan van</i>	259	
212	Keyser, <i>Thomas de</i>	260	
213	Raphael	261	} School of Liesborn
214	Reni, <i>Guido</i>	262	
215	} Lorenzo Monaco	264	} Flemish School
216		265	
218	Peruzzi, <i>Baldassare</i>	266	Lombard, <i>Lambert</i>
219	Lombard School	267	Wilson, <i>Richard</i>
221	Rembrandt van Rijn	268	Veronese, <i>Paolo</i>
222	Eyck, <i>Jan van</i>	269	Giorgione
223	Bakhuizen, <i>Ludolf</i>	270	Titian
224	Titian, <i>School of</i>	271	Reni, <i>Guido</i>
225	Romano, <i>Giulio</i>	272	Italian School
226	Botticelli, <i>School of</i>	274	Mantegna, <i>Andrea</i>
227	Botticini	275	Botticelli, <i>Alessandro</i>
228	Bassano, <i>Jacopo</i>	276	Spinello Aretino
229	Stuart, <i>Gilbert</i>	277	Bassano <i>Jacopo</i>
230	} Zurbaran, <i>Francisco</i>	278	} Rubens, <i>Peter P.</i>
232		279	
234	Catena, <i>Vincenzo</i>	280	Bellini, <i>Giovanni</i>
235	Ribera, <i>Josef</i>	281	Basaiti, <i>Marco</i>
236	Vernet, <i>Claude J.</i>	282	Bertucci, <i>Giovanni B.</i>
		283	Benozzo, <i>Gozzoli</i>
		284	Vivarini, <i>Bartolommeo</i>

No.		No.	
285	Morone, <i>Francesco</i>	380	} Nasmyth, <i>Patrick</i>
286	Tacconi, <i>Francesco</i>	381	
287	Veneziano, <i>Bartolommeo</i>	409	Landseer, <i>Sir Edwin</i>
288	Perugino, <i>Pietro</i>	462	}
289	Lundens, <i>Gerrit</i>	479	
290	Eyck, <i>Jan van</i>	481	
291	Cranach, <i>Lucas</i>	486	
292	Pollaiuolo, <i>Antonio</i>	495	
293	Lippi, <i>Filippino</i>	498	
294	Veronese, <i>Paolo</i>	506	
295	Massys, <i>Quinten</i>	511	
296	Verrocchio	516	
297	Romanino	523	
298	Borgognone, <i>Ambrogio</i>	534	} Turner, <i>Joseph M. W.</i>
299	Moretto	535	
300	Cima, <i>Giovanni Battista</i>	536	}
301	} Wilson, <i>Richard</i>	544	
302		548	
303		564	
304		565	
305	} Reynolds, <i>Sir Joshua</i>	566	
306		567	
307		568	
308	} Gainsborough, <i>Thomas</i>	569	
309		570	
310		571	
311		572	
312	Romney, <i>George</i>	573	} Orcagna
313	} Scott <i>Samuel</i>	574	
314		575	
316	Loutherbourg, <i>P. J. de</i>	576	
317	} Stothard, <i>Thomas</i>	577	
320		578	
321		579	
322		579a	
327	Constable, <i>John</i>	580	Landini, <i>Jacopo</i>
329	Wilkie, <i>Sir David</i>	581	Orcagna
340	} Callcott, <i>Sir Augustus W.</i>	582	Angelico, <i>Fra, School of</i>
342		583	Uccello, <i>Paolo</i>
343		585	Pollaiuolo School
344		586	Macchiavelli, <i>Zenobio</i>
346		589	Lippi, <i>Fra Filippo, School of</i>
348		590	Zoppo, <i>Marco</i>
369	} Turner, <i>Joseph M. W.</i>	591	Benozzo, <i>Gozzoli, School of</i>
370		592	Botticelli, <i>Alessandro</i>
		593	Credi, <i>Lorenzo di</i>
		594	Emmanuel
		595	Venetian School

- | | | | |
|-----|--|-----|---|
| No. | | No. | |
| 596 | Palmezzano, <i>Marco</i> | 657 | Cornelisz, <i>Jacob</i> |
| 597 | Cossa, <i>Francesco del</i> | 658 | Campin, <i>School of</i> |
| 598 | Lippi, <i>Filippino</i> | 659 | Brueghel, <i>Jan, the younger</i> |
| 599 | Basaiti | 660 | Clouet, <i>Francois, ascribed to</i> |
| 600 | Dyckmans, <i>J. L.</i> | 661 | Raphael, <i>Tracing from, by J. Schlesinger</i> |
| 602 | Crivelli, <i>Carlo</i> | 663 | Angelico, <i>Fra Giovanni</i> |
| 603 | } Landseer, <i>Sir Edwin</i> | 664 | Bouts, <i>D.</i> |
| 604 | | 665 | Francesca, <i>Piero della</i> |
| 606 | | 666 | } Lippi, <i>Fra Filippo</i> |
| 621 | Bonheur, <i>Rosa</i> | 667 | |
| 623 | Girolamo da Treviso | 668 | Crivelli, <i>Carlo</i> |
| 624 | Romano, <i>Giulio.</i> | 669 | Ortolano, <i>L'</i> |
| 625 | Moretto | 670 | Bronzino, <i>Angelo di Cosimo, School of</i> |
| 626 | Botticelli, <i>Alessandro</i> | 671 | Garofalo, <i>Benvenuto</i> |
| 627 | } Ruisdael, <i>Jacob van</i> | 672 | Rembrandt van Rijn |
| 628 | | 673 | Antonello da Messina |
| 629 | Costa, <i>Lorenzo</i> | 674 | Bordone, <i>Paris</i> |
| 630 | Schiavone, <i>Gregorio</i> | 675 | Hogarth, <i>William</i> |
| 631 | Bissolo, <i>Francesco, Ascribed to</i> | 677 | Shee, <i>Sir Martin A.</i> |
| 632 | } Girolamo da Santa- | 678 | Gainsborough, <i>T.</i> |
| 633 | | 679 | Bol, <i>Ferdinand</i> |
| 634 | Cima, <i>Giovanni Battista</i> | 680 | Rubens, <i>Peter P.</i> |
| 635 | Titian | 681 | Reynolds, <i>Sir Joshua</i> |
| 636 | Palma, <i>Vecchio</i> | 683 | } Gainsborough, <i>Thoma</i> |
| 637 | Bordone, <i>Paris</i> | 684 | |
| 638 | Francia, <i>Francesco</i> | 685 | Hobbema, <i>Meindert</i> |
| 639 | Mantegna, <i>Francesco</i> | 686 | Memlinc, <i>Hans</i> |
| 640 | Dosso Dossi, <i>Giovanni</i> | 687 | German School |
| 641 | Mazzolino, <i>Ludovico</i> | 689 | Crome, <i>John</i> |
| 642 | Garofalo, <i>Benvenuto</i> | 690 | Sarto, <i>Andrea del</i> |
| 643 | } Rinaldo Mantovano | 691 | Spagna, <i>Lo, Ascribed to</i> |
| 644 | | 692 | Lodovico da Parma |
| 645 | Albertinelli, <i>Mariotto</i> | 693 | Pintoricchio, <i>Bernardino</i> |
| 646 | } Umbrian School | 694 | Catena, <i>Vincenzo</i> |
| 647 | | 695 | Previtali, <i>Andrea</i> |
| 648 | Credi, <i>Lorenzo di</i> | 696 | Christus, <i>Petrus</i> |
| 649 | Bronzino | 697 | Moroni, <i>Giambattista</i> |
| 650 | Allori, <i>Alessandro</i> | 698 | Piero di Cosimo |
| 651 | Bronzino | 699 | Lotto, <i>Lorenzo</i> |
| 652 | Rossi, <i>Francesco</i> | 700 | Lanini, <i>Bernardino</i> |
| 653 | Flemish School | 701 | Justus of Padua |
| 654 | Campin, <i>School of</i> | 702 | Umbrian School |
| 655 | Benson, <i>A.</i> | | |
| 656 | Mabuse | | |

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|-------|------------------------------------|-------------------------------------|
| No. | No. | |
| 703 | Bellini, <i>Gentile, School of</i> | |
| 704 | Santi, <i>Giovanni</i> | |
| | 752 | Lippo di Dalmasio |
| 705 | 753 | Melone, <i>Altobello</i> |
| 706 | 754 | Reynolds, <i>Sir J.</i> |
| 707 | 755 } Melozzo da Forlì | |
| | 756 } | |
| 708 | 757 | Rembrandt van Ryn, <i>School of</i> |
| 709 | 758 | Francesca, <i>Piero della</i> |
| 710 | 760 | Gainsborough, <i>Thomas</i> |
| 711 } | 766 } | Domenico Veneziano |
| 712 } | 767 } | Vivarini, <i>Antonio</i> |
| 713 | 768 | Francesca, <i>Piero della</i> |
| 714 | 769 | Oriolo, <i>Giovanni</i> |
| 715 | 770 | Bono da Ferrara |
| 716 } | 771 | |
| 717 } | 772 } | Tura, <i>Cosimo</i> |
| 718 } | 773 } | |
| 719 } | 774 | Bouts, <i>Dierick</i> |
| 720 } | 775 | Rembrandt van Ryn |
| 721 } | 776 | Pisano, <i>Vittore</i> |
| 722 | 777 | Morando, <i>Paolo</i> |
| 724 | 778 | Martino da Udine |
| 725 | 779 } | Borgognone, <i>School of</i> |
| 726 | 780 } | |
| 727 | 781 | Botticini, <i>Attributed to</i> |
| 728 | 782 | Botticelli, <i>Alessandro</i> |
| 729 | | <i>School of</i> |
| 732 | 783 | Flemish School |
| 733 | 784 | Opie, <i>John</i> |
| 734 | 785 | Lawrence, <i>Sir Thomas</i> |
| 735 | 787 | Copley, <i>John S.</i> |
| 736 | 788 | Crivelli, <i>Carlo</i> |
| 737 | 789 | Gainsborough, <i>Thomas</i> |
| 739 | 790 | Michael Angelo |
| 740 | 794 | Hooch, <i>Pieter de</i> |
| 741 | 796 | Huysum, <i>Jan van</i> |
| 742 | 797 | Cuyp, <i>Aelbert</i> |
| 744 | 798 | Champaigne, <i>Philippe de</i> |
| 745 | 802 | Montagna, <i>Bartolommeo</i> |
| 746 | 803 } | Marziale, <i>Marco</i> |
| 747 | 804 } | |
| 748 | 805 | Teniers, <i>David (the younger)</i> |
| 749 | | |

No.		No.	
806	Boccaccino, <i>Boccaccio</i>	852	} Rubens, <i>Peter P.</i>
807	Crivelli, <i>Carlo</i>	853	
808	Bellini, <i>Gentile</i>	853 ^A	
809	Michael Angelo	853 ^B	
810	Poussin, <i>Charles</i>	853 ^C	
811	Rosa, <i>Salvatore</i>	853 ^D	
812	Bellini, <i>Giovanni</i>	853 ^E	
813	Turner, <i>Joseph M. W.</i>	853 ^F	
815	Clays, <i>Pierre J.</i>	853 ^G	
816	Cima, <i>Giovanni Battista</i>	853 ^H	
817	Teniers, <i>David, (the younger)</i>	853 ^I	
818	} Bakhuizen, <i>Ludolf</i>	853 ^J	
819		853 ^K	
820	Berchem, <i>Nicolas</i>	853 ^L	
821	Coques, <i>Gonzales</i>	853 ^M	
822	} Cuyp, <i>Aelbert</i>	853 ^N	
823		853 ^O	
824		853 ^P	
825		854	} Ruisdael, <i>Jacob van</i>
826	} Dou, <i>Gerard</i>	855	
827		856	} Steen, <i>Jan</i>
828		857	
829		858	} Teniers, <i>David (the younger)</i>
830	} Hackaert, <i>Jan</i>	859	
831		860	
832		861	
833		862	
834	} Hobbema, <i>Meindert</i>	863	
835		864	} Terborch, <i>Gerard</i>
836		865	
837	} Koninck, <i>Philips de</i>	866	
838		867	
839		868	
840	} Metsu, <i>Gabriel</i>	869	
841		870	} Velde, <i>W. van de (the younger)</i>
842		871	
843		872	
844		873	
845	} Mieris, <i>Frans van</i>	874	
846		875	} Dyck, <i>Sir A. van</i>
847		876	
848	} Mieris, <i>Willem van</i>	877	
849		877 ^A	
850		877 ^B	
851	} Moucheron, <i>Frédéric de</i>	878	} Wouwerman, <i>Philips</i>
852		879	
853		880	
854	} Netscher, <i>Caspar</i>	881	
855		882	
856			
857	} Ostade, <i>Adriaen Jansz van</i>		
858			
859			
860	} Ostade, <i>Isaak van</i>		
861			
862			
863	} Potter, <i>Paul</i>		
864			
865			
866	} Rembrandt van Ryn		
867			
868			
869	} Ricci, <i>Sebastiano</i>		
870			
871			

No.		No.	
883 }	Wynants, <i>Jan</i>	935	<i>Rosa, Salvatore</i>
884 }		936	<i>Bibiena, Ferdinando</i>
885 }	Reynolds, <i>Sir Joshua</i>	937 }	Canaletto, <i>Antonio</i>
886 }		938 }	
887 }		939 }	
888 }		940 }	
889 }		941 }	
890 }		942 }	
891 }		943	<i>Bouts, D.</i>
892 }		944	<i>Marinus van Romers- wael</i>
893	<i>Lawrence, Sir Thomas</i>	945	<i>Patinir, Joachim</i>
895	<i>Piero di Cosimo</i>	946	<i>Mabuse</i>
896	<i>Terboch, Gerard</i>	947	<i>Flemish School</i>
897	<i>Crome, John</i>	949 }	Teniers, <i>David (the elder)</i>
899	<i>Daniell, Thomas</i>	950 }	
900	<i>Hoppner, John</i>	951 }	
902	<i>Mantegna, Andrea</i>	952 }	Teniers, <i>David (the younger)</i>
903	<i>Rigaud, Hyacinthe</i>	953 }	
904	<i>Schiavone, Gregorio</i>	954	<i>Huysmans, Cornelis</i>
905	<i>Tura, Cosimo</i>	955	<i>Poelemburgh, Cornelis van</i>
906 }	Crivelli, <i>Carlo</i>	956 }	Both, <i>Jan</i>
907 }		957 }	
908	<i>Francesca, Piero della</i>	958 }	
909	<i>Benvenuto di Giovanni</i>	960 }	Cuyt, <i>Aelbert</i>
910	<i>Signorelli, Luca</i>	961 }	
911	<i>Pintoricchio, Bernardino</i>	962 }	
912 }	Umbrian School	963	<i>Ostade, Isaak van</i>
913 }		964 }	Cappelle, <i>Jan van de</i>
914 }		965 }	
915	<i>Botticelli, Alessandro</i>	966 }	
916	<i>Sellaio, J. del</i>	967 }	
922	<i>Lawrence, Sir Thomas</i>	968	<i>Dou, Gerard</i>
923	<i>Solario, Andrea da</i>	969	<i>Neer, Aart van der</i>
924	<i>Neeffs, Pieter</i>	970	<i>Metsu, Gabriel</i>
925	<i>Gainsborough, Thomas</i>	971 }	Wynants, <i>Jan</i>
926	<i>Crome, John</i>	972 }	
927	<i>Lippi, Filippino</i>	973	<i>Wouwerman, Philips</i>
928	<i>Pollaiuolo, Antonio, As- cribed to</i>	974	<i>Koninck, Philips de</i>
929	<i>Raphael (after)</i>	975 }	Wouwerman, <i>Philips</i>
930	<i>Giorgione, School of</i>	976 }	
931	<i>Veronese, Paolo</i>	977 }	
932	<i>Italian (XVI. Century)</i>	978 }	Velde, <i>Willem van de (the younger)</i>
933	<i>Padovanino</i>	979 }	
934	<i>Dolci, Carlo</i>	980 }	
		981 }	

No.	
982	{ Velde, <i>Adriaen van de</i>
983	
984	
985	Jardin, <i>Karel du</i>
986	{ Ruisdael, <i>Jacob van</i>
987	
988	
989	
990	
991	{ Heyden, <i>Jan van der</i>
992	
993	
994	{ Hobbema, <i>Meindert</i>
995	
996	
997	{ Schalcken, <i>Godfried</i>
998	
999	
1000	Bakhuizen, <i>Ludolf</i>
1001	Huysum, <i>Jan van</i>
1002	Walscappelle, <i>Jacob</i>
1003	Fyt, <i>Jan</i>
1004	{ Berchem, <i>Nicolas</i>
1005	
1006	
1007	Wils, <i>Jan</i>
1008	Potter, <i>Pieter (?)</i>
1009	Potter, <i>Paulus</i>
1010	Deelen, <i>Dirck van</i>
1011	Coques, <i>Gonzales</i>
1012	Merian, <i>Matthæus, Jnr.</i>
1013	Hondekoeter, <i>Melchoir de</i>
1014	Elsheimer, <i>Adam</i>
1015	Os, <i>Jan van</i>
1016	Lely, <i>Sir Peter</i>
1017	Momper, <i>J.</i>
1018	Claude
1019	{ Greuze, <i>Jean B.</i>
1020	
1021	Hals, <i>Frans</i>
1022	{ Moroni, <i>Giambattista</i>
1023	
1024	
1025	Moretto
1030	Morland, <i>George</i>
1031	Savoldo, <i>Giovanni G.</i>
1032	Spagna, <i>Lo</i>

No.	
1033	{ Botticelli, <i>Alessandro</i>
1034	
1035	Franciabigio
1036	Flemish School
1037	Crome, <i>John</i>
1039	Barker, <i>Thomas</i>
1041	Veronese, <i>Paolo</i>
1042	Hemessen, <i>Catharina van</i>
1044	Gainsborough, <i>Thomas</i>
1045	David, <i>Gheeraert</i>
1046	Hogarth, <i>William</i>
1047	Lotto, <i>Lorenzo</i>
1048	Pulzone, <i>Scipione</i>
1049	German School
1051	Bertucci, <i>Giovanni B.</i>
1052	Milanese School
1053	Witte, <i>Emanuel de</i>
1054	Guardi, <i>Francesco</i>
1055	{ Sorgh, <i>Hendrick M.</i>
1056	
1058	{ Canaletto, <i>Antonio</i>
1059	
1060	Wouwerman, <i>Philips</i>
1061	Poel, <i>Egbert van der</i>
1062	Ferrarese School
1063	Flemish School
1064	Wilson, <i>Richard</i>
1065	{ Constable, <i>John</i>
1066	
1067	Morland, <i>George</i>
1068	Romney, <i>George</i>
1069	{ Stothard, <i>Thomas</i>
1070	
1071	Wilson, <i>Richard</i>
1072	{ Copley, <i>John S.</i>
1073	
1074	Hals, <i>Dirk</i>
1075	Perugino, <i>Pietro</i>
1076	Unknown, <i>British XVIII. cent.</i>
1077	Borgognone, <i>Ambrogio</i>
1078	{ David, <i>G., Attributed to</i>
1079	
1080	{ Flemish School
1081	

- | No. | | No. | |
|--|---|------------------|---|
| 1082 | Patinir, <i>Joachim</i> | 1128 | Signorelli, <i>Luca</i> |
| 1083 | Bouts, <i>Albrecht</i> | 1129 | Velazquez |
| 1084 | Patinir, <i>Joachim</i> | 1130 | Tintoretto |
| 1085 | Geertgen | 1131 | Pontormo, <i>Jacopo da</i> |
| 1086 | Campin, <i>Robert, School of</i> | 1132 | Steenwyck, <i>Hendrick</i> |
| 1087 }
1088 } | German School | 1133 | Signorelli, <i>Luca</i> |
| 1089 | Flemish School | 1134 | Liberale da Verona |
| 1090 | Boucher, <i>François</i> | 1135 }
1136 } | Veronese School |
| 1092 | Zaganelli, <i>Bernardino da Cotignola</i> | 1137 | Oost, <i>Jacob Van (the elder)</i> |
| 1093 | Vinci, <i>Leonardo da</i> | 1138 | Castagno |
| 1094 | Mor, <i>Antonij, Ascribed to</i> | 1139 }
1140 } | Duccio di Buoninsegna |
| 1095 | Lievens, <i>Jan</i> | 1141 | Antonello da Messina |
| 1096 | Weenix, <i>Jan B.</i> | 1143 | Ghirlandaio, <i>Ridolfo del</i> |
| 1097 | Unknown, <i>XVIII. cent.</i> | 1144 | Bazzi, <i>Giovannantonio</i> |
| 1098 | Montagna, <i>Bartolommeo</i> | 1145 | Mantegna, <i>Andrea</i> |
| 1099 | Mengs, <i>Anton Rafael</i> | 1146 | Raeburn, <i>Sir Henry</i> |
| 1100 }
1101 }
1102 } | Longhi, <i>Pietro</i> | 1147 | Lorenzetti, <i>Ambrogio</i> |
| 1103 | Fiorenzo di Lorenzo | 1148 | Velazquez |
| 1104 | Manni, <i>Giannicola</i> | 1149 | Marco da Oggionno |
| 1105 | Lotto, <i>Lorenzo</i> | 1150 | Pontormo, <i>Jacopo da, Ascribed to</i> |
| 1106 | Mantegna, <i>Francesco</i> | 1151 | Flemish School |
| 1107 | Niccolò da Foligno | 1152 | Piazza, <i>Martino</i> |
| 1108 | Tuscan School (<i>Sienese</i>) | 1153 | Hogarth, <i>William</i> |
| 1109 | Niccolò di Buonaccorso | 1154 | Greuze, <i>Jean Baptiste</i> |
| 1111 | Cotman, <i>John S.</i> | 1155 | Matteo di Giovanni |
| 1113 | Lorenzetti, <i>Pietro</i> | 1156 | Arnald, <i>George</i> |
| 1114 }
1115 }
1116 }
1117 }
1118 } | Coques, <i>Gonzalez</i> | 1157 | Cavallino, <i>Bernardo</i> |
| 1119 | Grandi, <i>Ercole di Giulio Cesare</i> | 1158 | Ward, <i>James</i> |
| 1120 | Cima, <i>Giovanni Battista</i> | 1159 | Poussin, <i>Gaspard</i> |
| 1121 | Catena, <i>V.</i> | 1160 | Giorgione |
| 1122 | Greco, <i>E. P.</i> | 1161 }
1162 } | Hogarth, <i>William</i> |
| 1123 | Giorgione, <i>School of</i> | 1163 | Stothard, <i>Thomas</i> |
| 1124 | Botticelli, <i>Alessandro, School of</i> | 1165 | Moretto |
| 1125 | Mantegna, <i>Andrea</i> | 1166 | Antonello da Messina |
| 1126 | Botticini | 1167 | Opie, <i>John</i> |
| 1127 | Roberti, <i>Ercole de'</i> | 1168 | Vliet, <i>Willem van der</i> |
| | | 1169 }
1170 } | Scheffer, <i>Ary</i> |
| | | 1171 | Raphael |
| | | 1172 | Dyck, <i>Sir Anthony van</i> |
| | | 1173 | Giorgione, <i>School of</i> |

No.		No.	
1174	Gainsborough, <i>Thomas</i>	1231	Mor, <i>Antony</i>
1175	Ward, <i>James</i>	1232	Aldegrevier, <i>Heinrich</i>
1176	} Nasmyth, <i>Patrick</i>	1233	Bellini, <i>Giovanni</i>
1178		1234	Dosso Dossi, <i>Giovanni</i>
1179		1239	} Mocetto, <i>Girolamo</i>
1180	Turner, <i>J. M. W.</i>	1240	
1183	Nasmyth, <i>Patrick</i>	1241	Campañā, <i>Pedro</i>
1185	Stothard, <i>Thomas</i>	1242	Nasmyth, <i>Alexander</i>
1186	Glover, <i>John</i>	1243	Heimbach, <i>Christian</i> <i>Wolfgang</i>
1188	} Ugolino da Siena	1246	Constable, <i>John</i>
1189		1247	Maes, <i>Nicolas</i>
1190	Clouet, <i>François</i> , <i>As-</i> <i>cribed to</i>	1248	Helst, <i>B. van der</i>
1192	} Tiepolo, <i>Giovanni B.</i>	1249	Dobson, <i>William</i>
1193		1251	Hals, <i>Frans</i>
1194	Venusti, <i>Marcello</i>	1252	Snyders, <i>Frans</i>
1195	Rubens, <i>Peter P.</i>	1255	Velde, <i>Jan Jansz van de</i>
1196	Tuscan School	1256	Steenwyck, <i>Herman</i>
1198	Abbott, <i>Lemuel F.</i>	1257	Murillo, <i>Bartolomé E.</i>
1199	Pier Francesco	1258	Chardin, <i>J.-B. Siméon</i>
1200	} Macrino d'Alba	1259	Reynolds, <i>Sir Joshua</i>
1201		1260	} Græco-Roman, <i>2nd or</i> <i>3rd century</i>
1202	Bonifazio Veronese	1261	
1203	Cariani, <i>Giovanni de'</i> <i>Busi</i>	1262	
1206	Rosa, <i>Salvatore</i>	1263	
1207	Constable, <i>John</i>	1264	
1208	Opie, <i>John</i>	1265	
1211	} Morone, <i>Domenico</i>	1266	
1212		1267	
1213	Bellini, <i>Gentile</i>	1268	
1214	Michele da Verona	1269	
1215	Domenico Veneziano	1270	
1216	Spinello Aretino	1271	Gainsborough, <i>Thomas</i>
1217	Roberti, <i>Ercole de'</i>	1272	} Constable, <i>John</i>
1218	} Bacchiacca	1273	
1219		1274	
1220	Ingegno	1275	} Maes, <i>Nicolas</i>
1221	Pape, <i>Abraham de</i>	1277	
1222	Hondecoeter, <i>Melchior de</i>	1278	Pot, <i>Hendrik G.</i>
1223	Scott, <i>Samuel</i>	1280	Flemish School
1224	Hudson, <i>Thomas</i>	1281	Cotes, <i>Francis</i>
1227	Venusti, <i>Marcello</i>	1282	Empoli, <i>J. Chimenti</i>
1229	Morales, <i>Luis de</i>	1283	Gainsborough, <i>Thomas</i>
1230	Ghirlandaio, <i>Domenico</i> <i>del</i>	1284	Vivarini, <i>Antonio</i>
		1285	Vernet, <i>Emile J. H.</i>
		1286	Murillo, <i>Bartolomé F.</i>
		1287	Dutch School

- | No. | | No. | |
|------|---|------|---|
| 1288 | Neer, <i>A. van der</i> | 1332 | Netscher, <i>Caspar</i> |
| 1289 | Cuyp, <i>Aelbert</i> | 1333 | Tiepolo, <i>Giovanni B.</i> |
| 1290 | Wilson, <i>Richard</i> | 1334 | Longhi, <i>Pietro</i> |
| 1291 | Valdes-Leal, <i>Juan de</i> | 1335 | French School, <i>XV. cent.</i> |
| 1293 | Molenaer, <i>Jan Miense</i> | 1336 | Liberale da Verona,
<i>Ascribed to</i> |
| 1294 | Poorter, <i>Willem de</i> | 1337 | Bazzi, <i>Giovannantonio</i> |
| 1295 | Giovenone, <i>Girolamo</i> | 1338 | { Fabritius, <i>Bernard</i> |
| 1296 | { Zais, <i>Giuseppe</i> | 1339 | { |
| 1297 | { | 1341 | Decker, <i>Cornelis G.</i> |
| 1298 | Patinir, <i>Joachim</i> | 1342 | Wet, <i>J. de</i> |
| 1299 | Ghirlandaio, <i>Domenico del</i> | 1344 | Ruysdael, <i>Salomon van</i> |
| 1300 | Milanese School | 1345 | Wouwerman, <i>Jan</i> |
| 1301 | Tuscan School | 1346 | Avercamp, <i>Hendrik van</i> |
| 1302 | { Marmion, <i>Simon, As-</i> | 1347 | Ostade, <i>Isaak van</i> |
| 1303 | { <i>cribed to</i> | 1348 | Velde, <i>Adriaen van de</i> |
| 1304 | Umbrian School | 1349 | { Landseer, <i>Sir Edwin H.</i> |
| 1306 | Barker, <i>Thomas, of Bath</i> | 1350 | { |
| 1307 | Lawrence, <i>Sir Thomas</i> | 1351 | Morland, <i>George</i> |
| 1308 | Mazo, <i>Martinez Juan Bautista del</i> | 1352 | Moucheron, <i>Frédéric de</i> |
| 1309 | Licinio, <i>Bernardino</i> | 1353 | Ryckaert, <i>Martin</i> |
| 1310 | Cima, <i>Giovanni, Battista</i> | 1374 | Hogarth, <i>William</i> |
| 1311 | Beerstraaten, <i>Jan</i> | 1375 | Velazquez |
| 1312 | Victors, <i>Jan</i> | 1376 | Velazquez, <i>Ascribed to</i> |
| 1313 | Tintoretto | 1377 | Venetian School |
| 1314 | Holbein, <i>Hans</i> | 1378 | Steen, <i>Jan</i> |
| 1315 | Velazquez | 1380 | Os, <i>Jan van</i> |
| 1316 | Moroni, <i>Giambattista</i> | 1381 | Mantegna, <i>Francesco</i> |
| 1317 | Tuscan School (<i>Sieneſe</i>) | 1383 | Vermeer, <i>Jan</i> |
| 1318 | Veronese, <i>Paolo</i> | 1384 | Nasmyth, <i>Patrick</i> |
| 1319 | Claude | 1386 | { Duyster, <i>Willem C.</i> |
| 1320 | { Janssens, <i>Cornelis van</i> | 1387 | { |
| 1321 | { <i>Ceulen</i> | 1390 | Ruisdael, <i>Jacob van</i> |
| 1323 | Bronzino (<i>Angelo di Cosimo</i>), <i>called</i> | 1393 | Vernet, <i>Claude J.</i> |
| 1324 | { | 1396 | Romney, <i>George</i> |
| 1325 | { Veronese, <i>Paolo</i> | 1397 | Dutch School |
| 1326 | { | 1399 | Terborch, <i>Gerard</i> |
| 1327 | Goyen, <i>Jan van</i> | 1400 | Rembrandt van Rijn |
| 1328 | Scott, <i>Samuel</i> | 1401 | Snyers, <i>Pieter</i> |
| 1329 | Brekelenkam, <i>Quiryn</i> | 1402 | { Morland, <i>Henry R.</i> |
| 1330 | Duccio di Buoninsegna | 1403 | { |
| 1331 | Fungai, <i>Bernardino</i> | 1404 | Jackson, <i>John</i> |
| | | 1406 | Angelico, <i>Fra Giovanni</i>
<i>School of</i> |
| | | 1408 | Opie, <i>John</i> |

- | No. | | No. | |
|-------------------|--|------|-----------------------------------|
| 1409 | Cordelle Agii, <i>Andrea</i> | 1452 | Stubbs, <i>George</i> |
| 1410 | Borgognone, <i>Ambrogio</i> | 1453 | Nebot, <i>B.</i> |
| 1411 | Roberti, <i>Ercole de'</i> | 1454 | Guardi, <i>Francesco</i> |
| 1412 | Botticelli, <i>Alessandro, School of</i> | 1455 | Bellini, <i>Giovanni</i> |
| 1413 | Lawrence, <i>Sir Thomas</i> | 1456 | Italian School |
| 1414 | Westall, <i>Richard</i> | 1457 | Greco |
| 1415 | Dou, <i>Gerard</i> | 1458 | Cotman, <i>J. S.</i> |
| 1416 | Mazzola, <i>Filippo</i> | 1459 | Eeckhout, <i>Gerbrand van den</i> |
| 1417 | Mantegna, <i>Andrea</i> | 1460 | Ibbetson, <i>Julius Caesar</i> |
| 1417 ^A | Italian School | 1461 | Matteo di Giovanni |
| 1418 | Antonello da Messina | 1462 | Dubbels, <i>Hendrik</i> |
| 1419 | French School | 1464 | Hogarth, <i>William</i> |
| 1420 | Berck-Heyde, <i>Gerrit A.</i> | 1465 | Ferrari, <i>Gaudenzio</i> |
| 1421 | Steen, <i>Jan</i> | 1466 | Orsi, <i>Lelio</i> |
| 1422 | Le Sueur, <i>Eustache</i> | 1467 | Lancaster, <i>Rev. Richard H.</i> |
| 1423 | Ravesteijn, <i>Jan A. van</i> | 1468 | Jacopo di Cione |
| 1424 | Elsheimer, <i>Adam</i> | 1469 | Heda, <i>Willem K.</i> |
| 1425 | Le Nain | 1470 | Weier, <i>Jacob</i> |
| 1427 | Baldung, <i>Hans</i> | 1471 | } Goya, <i>Francisco</i> |
| 1429 | Canaletto, <i>Antonio</i> | 1472 | |
| 1430 | Beccafumi, <i>Domenico</i> | 1473 | |
| 1431 | Perugino, <i>Pietro, Ascribed to</i> | 1475 | Brooking, <i>Henry</i> |
| 1432 | David, <i>Gheeraert</i> | 1476 | Schiavone, <i>Andrea</i> |
| 1433 | Weyden, <i>Roger van de</i> | 1478 | Mansueti, <i>Giovanni</i> |
| 1434 | Velazquez, <i>Ascribed to</i> | 1479 | Avercamp, <i>Hendrik</i> |
| 1435 | Raeburn, <i>Sir Henry</i> | 1480 | Stuart, <i>Gilbert</i> |
| 1436 | Pisano, <i>Vittore</i> | 1481 | Bega, <i>Cornelius P.</i> |
| 1437 | Barnaba da Modena | 1482 | } Gainsborough, <i>Thomas</i> |
| 1438 | Milanese School | 1483 | |
| 1439 | Ruysdael, <i>Solomon van</i> | 1484 | |
| 1440 | Bellini, <i>Gentile</i> | 1485 | |
| 1441 | Perugino, <i>Pietro</i> | 1486 | |
| 1442 | Bakhuizen, <i>Ludolf</i> | 1487 | Zoffany, <i>Johann</i> |
| 1443 | Steenwyck, <i>Hendrick</i> | 1488 | Gainsborough, <i>Thomas</i> |
| 1444 | Honthorst, <i>Gerard van</i> | 1489 | } Venetian School |
| 1445 | } Ruysch, <i>Rachel</i> | 1490 | |
| 1446 | | 1491 | Ramsay, <i>Allan, Ascribed to</i> |
| 1447 | Meulen, <i>Adam F. van der</i> | 1493 | Costa, <i>Giovanni</i> |
| 1448 | Bonvin, <i>François S.</i> | 1495 | Mazzolino, <i>Ludovico</i> |
| 1449 | Champaigne, <i>Philippe de</i> | 1496 | Bettes, <i>John</i> |
| 1450 | Pionbo, <i>Sebastiano del</i> | 1497 | Morland, <i>George</i> |
| 1451 | Berck-Heyde, <i>Gerrit A.</i> | 1651 | Romney, <i>George</i> |
| | | 1652 | Unknown, <i>XVI. cent.</i> |

No.		No.	
1653	Vigée Le Brun, <i>Madame Elizabeth</i>	1820	
1654	Watts, <i>George F.</i>	1821	
1658	Lambert, <i>George</i>	1822 } Constable, <i>John</i>	
1659	Whitcombe, <i>Thomas</i>	1823 }	
1660	Werff, <i>A. van der</i>	1824 }	
1661 } Predis, <i>Ambrogio de</i>		1825	Gainsborough, <i>Thomas</i>
1662 }		1826	Opie, <i>John</i>
1663	Hogarth, <i>William</i>	1827	Stothard, <i>Thomas</i>
1664	Chardin, <i>J. B. Siméon</i>	1828	Nasmyth, <i>Patrick</i>
1665	Predis, <i>Ambrogio de</i>	1829 } Stothard, <i>Thomas</i>	
1666	Millais, <i>Sir John E.</i>	1830 }	
1667 } Romney, <i>George</i>		1831	Crome <i>John</i>
1668 }		1832 }	
1669 }		1833 }	
1670 } Beechey, <i>Sir William</i>		1834	Reynolds, <i>Sir Joshua</i>
1671 }		1835 }	
1674 } Rembrandt van Ryn		1836 }	
1675 }		1837	Raeburn, <i>Sir Henry</i>
1676	Herrera, <i>Francisco de</i>	1840	Reynolds, <i>Sir Joshua</i>
1680	Dutch School	1841	Callcott, <i>Sir Augustus</i>
1681	Unknown, <i>XVIII. cent.</i> <i>(British)</i>	1842	Sassetta
1682	Francesco di Giorgio	1843	Bonfigli, <i>Benedetto</i>
1683	Cuyp, <i>Aelbert</i>	1844	Thornhill, <i>Sir James</i>
1686	Fantin-Latour, <i>Henri</i>	1845	Bordone, <i>Paris</i>
1689	Mabuse	1847	Signorelli, <i>Luca</i>
1694	Bartolommeo, <i>Fra</i>	1848	Raguineau, <i>Abraham</i>
1695	Venetian School	1849	Pacchiarotto, <i>Jacopo</i>
1696	Bellini, <i>Giovanni</i>	1870	Conca, <i>Sebastiano</i>
1699	Vermeer, <i>Jan. Ascribed to</i>	1872	Vivarini, <i>Alcise</i>
1700	Dutch School	1895	Jordaens, <i>Jacob</i>
1701	Everdingen, <i>Allart van</i>	1896	Saenredam, <i>Pieter</i>
1776	Signorelli, <i>Luca</i>	1897	Lorenzo Monaco
1779	Wilson, <i>Richard</i>	1903	Boel, <i>Pieter</i>
1786	Calame, <i>Alexander</i>	1906	Romney, <i>George</i>
1810	Duchatel, <i>François</i>	1909	Delaroche, <i>Paul</i>
1811	Gainsborough, <i>Thomas</i>	1914 } Heyden, <i>Jan van der</i>	
1812	Spagna, <i>Lo, Ascribed to</i>	1915 }	
1813 }		1916	Nasmyth, <i>Patrick</i>
1814 }		1917	Both, <i>Jan</i>
1815 }		1918	La Fargue, <i>Paul Constantin</i>
1816 } Constable, <i>John</i>		1924	Reynolds, <i>Sir Joshua</i>
1817 }		1925	Cranach, <i>Lucas</i>
1818 }		1930	Zurbaran, <i>Francisco</i>
1819 }		1935	Hogarth, <i>William</i>

No.
 1937 Helst, *Bartholomeus van der*
 1938 Dürer, *Albrecht*
 1939 French School
 1941 Millais, *Sir John E.*
 1943 Cotes, *Francis*
 1944 Titian
 1951 Goya, *Francisco*
 1952 Fantin-Latour, *Henri*
 1953 Bastiano, *Lazzaro*
 1969 Browne, *Henriette*
 1982 Hogarth, *William*
 2056 Morland, *George*
 2057 Velazquez
 2058 Diaz de la Peña, *Narcisse V.*
 2062 Saffleven, *Herman*
 2069 Raphael
 2077 Reynolds, *Sir Joshua*
 2078 Boudin, *Eugene*
 2081 Rigaud, *Hyacinthe*
 2082 Botticelli, *School of*
 2083 Costa, *Lorenzo*
 2084 Tuscan School
 2085 Bronzino, *Angelo, School of*
 2086 } Zuccarelli, *Francesco*
 2087 }
 2088 Luini, *Bernardino*
 2089 Boltraffio, *School of*
 2090 }
 2091 } Moretto
 2092 }
 2093 }
 2094 Moroni
 2095 Vivarini, *Alvise*
 2096 Romanino
 2097 Bordone, *School of*
 2098 } Guardi, *Francesco*
 2099 }
 2100 Tiepolo, *G. B.*
 2101 Ricci, *Sebastiano*
 2102 } Marieschi, *Jacopo*
 2103 }
 2104 Fiammingo, *Enrico*
 2105 Carracci, *A.*

No.
 2106 Gennari, *B.*
 2107 Rosa, *Salvatore*
 2118 Rimini, *G. Francesco da*
 2127 Dyck, *Sir Anthony van*
 2129 Saint-Aubin, *Gabriel J. de*
 2130 Siberechts, *Jan*
 2133 } Fantin Latour, *Henri*
 2134 }
 2135 Corot, *Jean B. C.*
 2136 Saint-Aubin, *Auguste*
 2143 Ochtervelt, *Jan*
 2144 Dyck, *Sir Anthony van*
 2162 Ducreux, *Joseph*
 2163 Mabuse
 2204 Steenwyck, *Hendrick*
 2205 }
 2206 } Neeffs, *Pieter*
 2207 }
 2208 Nasmyth, *Patrick*
 2209 Cornelisz
 2210 Gainsborough, *Thomas*
 2211 Mabuse
 2216 Troy, *François de*
 2217 David, *Jacques L.*
 2218 Ingres, *Manner of*
 2219 Stothard, *Thomas*
 2220 } Hogarth, *William*
 2221 }
 2222 Lawrence, *Sir Thomas*
 2223 }
 2224 }
 2225 } Gainsborough, *Thomas*
 2226 }
 2227 }
 2228 }
 2229 }
 2232 Stothard, *Thomas*
 2233 Downman, *John*
 2234 Unknown
 2237 Behnes, *William*
 2238 } Unknown
 2239 }
 2242 Dressler, *Conrad*
 2243 } Boehm, *Sir J. E.*
 2244 }
 2251 Predis, *Ambrogio de*

- | No. | | No. | |
|------|--|------|--|
| 2256 | } Harpignies, <i>H.</i> | 2497 | Botticelli, <i>School of</i> |
| 2257 | | 2498 | } Basaiti, <i>Marco</i> |
| 2258 | Michel, <i>Georges</i> | 2499 | |
| 2280 | Romney, <i>George</i> | 2500 | } Previtali, <i>Andrea</i> |
| 2281 | Lotto, <i>Lorenzo</i> | 2501 | |
| 2282 | Wouwerman, <i>Philips</i> | 2502 | Mainardi, <i>Bastiano</i> |
| 2283 | Neer, <i>Aart van der</i> | 2503 | Solario, <i>Antonio da</i> |
| 2284 | Gainsborough, <i>Thomas</i> | 2504 | Cesare da Sesto |
| 2285 | Hals, <i>Frans</i> | 2505 | } Cima, <i>Giovanni Battista</i> |
| 2286 | Horsley, <i>John C.</i> | 2506 | |
| 2287 | Smith, <i>George (of Chiches-
ter)</i> | 2507 | Veneziano, <i>Bartolommeo</i> |
| 2288 | Vallin, <i>Jacques A.</i> | 2508 | Florentine School |
| 2289 | Delacroix, <i>Eugène</i> | 2509 | Vivarini, <i>Alvise</i> |
| 2290 | Charnay, <i>Armand</i> | 2510 | Umbrian School |
| 2291 | Champaigne, <i>Philippe
de</i> | 2511 | Campi, <i>Giulio</i> |
| 2292 | Mierevelt, <i>M. J.</i> | 2512 | Correggio, <i>Antonio Alle-
gri da</i> |
| 2293 | Penni, <i>Luca</i> | 2513 | Tiepolo, <i>G. B.</i> |
| 2294 | Passignano | 2514 | } Canaletto, <i>Antonio</i> |
| 2295 | Pourbus, <i>Frans</i> | 2515 | |
| 2423 | Géricault, <i>Jean L. A. T.</i> | 2516 | } |
| 2437 | Hogarth, <i>William</i> | 2517 | |
| 2438 | Wilson, <i>Richard</i> | 2518 | } |
| 2439 | Rousseau, <i>Pierre E. T.</i> | 2519 | |
| 2474 | Hand, <i>Thomas</i> | 2520 | } Guardi, <i>Francesco</i> |
| 2475 | Holbein, <i>Hans</i> | 2521 | |
| 2480 | Rousseau, <i>Philippe</i> | 2522 | } |
| 2482 | Benvenuto di Giovanni | 2523 | |
| 2483 | Fiorenzo di Lorenzo | 2524 | } Spanish School |
| 2484 | Ingegno | 2525 | |
| 2485 | Cesare da Sesto | 2526 | Gonzalez, <i>Juan G.</i> |
| 2486 | Ercole de Roberti | 2527 | } Hals, <i>Frans</i> |
| 2487 | Francia, <i>Francesco</i> | 2528 | |
| 2488 | Signorelli, <i>Luca</i> | 2529 | Janssens, <i>Cornelis van C.</i> |
| 2489 | Ghirlandaio, <i>Domenico
del</i> | 2530 | Saenredam, <i>Pieter</i> |
| 2490 | Credi, <i>Lorenzo di</i> | 2531 | } Wynants, <i>Jan</i> |
| 2491 | Ghirlandaio, <i>Ridolfo del</i> | 2532 | |
| 2492 | Sellaio, <i>Jacopo del</i> | 2533 | } Neer, <i>Aart van der</i> |
| 2493 | Piombo, <i>Sebastiano del</i> | 2534 | |
| 2494 | } Cariani, <i>Giovanni de'</i> | 2535 | } Neer, <i>Eglon H. van der</i> |
| 2495 | | Busi | |
| 2496 | Boltraffio, <i>Giovanni An-
tonio</i> | 2537 | } Neer, <i>Aart van der</i> |
| | | 2538 | |
| | | 2539 | } Rembrandt |
| | | 2540 | |
| | | 2541 | } Ostade, <i>Adriaen J. van</i> |
| | | 2542 | |
| | | 2543 | |

No.		No.	
2544	Ostade, <i>Isaac van</i>	2590	Metsu, <i>Gabriel</i>
2545	Cuyyp, <i>Aelbert</i>	2591	Heda, <i>Willem Klaas</i>
2546		2592	Christus, <i>Petrus</i>
2547		2593	Memline, <i>Hans</i>
2548		2594	Bouts, <i>Dierick</i>
2549	Brekelenkam, <i>Quiryen</i>	2595	David, <i>Gheeraert</i>
2550		2596	Calcar, <i>Johannes Stephen van</i>
2551	Bossche, <i>Pieter van den</i>	2597	Rubens, <i>Peter Paul</i>
2552	Hooch, <i>Pieter de</i>	2598	Teniers, <i>David (the younger)</i>
2553	Ochtervelt, <i>Jacob</i>	2599	
2554	Wouwerman, <i>Philips</i>	2600	
2555	Steen, <i>Jan</i>	2601	Flemish School
2556		2602	Master of The Death of the Virgin
2557		2603	Amberger, <i>Christoph</i>
2558		2604	Bruyn, <i>Bartholomaus</i>
2559	Ruysdael, <i>Jacob van</i>	2605	Flemish School
2560		2606	
2561		2607	Campin, <i>Robert</i>
2562		2608	Corneille de Lyons
2563	Vermeer, <i>Jan</i>	2609	
2564		2610	Burgundian School
2565		2611	
2566		2612	French School
2567	Brouwer, <i>Adriaen</i>	2613	
2568	Hobbema, <i>Meindert</i>	2614	
2569		2615	
2570	Velde, <i>Adriaen van de</i>	2616	Poussin, <i>Nicolas</i>
2571	Velde, <i>Willem van de</i>	2617	
2572		2618	Fragonard, <i>Jean H.</i>
2573	Palamedes, <i>Anthonie</i>	2619	Daubigny, <i>C. F.</i>
2574	Codde, <i>Pieter</i>	2620	
2575	Goyen, <i>Jan Josefsz van</i>	2621	
2576		2622	
2577		2623	Corot, <i>Jean B. C.</i>
2578		2624	
2579	Maes, <i>Nicolas</i>	2625	
2580		2626	
2581	Heem, <i>David de</i>	2627	Diaz de la Peña, <i>Narcisse</i>
2582	Potter, <i>Paul</i>	2628	
2583	Codde, <i>Pieter</i>	2629	
2584	Ysenbrandt, <i>Adrian</i>	2630	
2585	Cappelle, <i>Jan van de</i>	2631	Dupré, <i>Jules</i>
2586		2632	
2587		2633	
2588	Mieris, <i>Frans van</i>	2634	



No.		No.	
2635	Rousseau, <i>Pierre E. T.</i>	2670	Flemish School
2636	Millet, <i>Jean François</i>	2671	Francia
2637	Gainsborough, <i>Thomas</i>	2672	Vivarini, <i>Alvise</i>
2638		2673	Boltraffio, <i>Giovanni A</i>
2639	Morland, <i>George</i>	2674	Crome, <i>John</i>
2640		2709	Maris, <i>Jacob</i>
2641		2710	
2642	Crome, <i>John</i>	2711	Mauve, <i>Anton</i>
2643	Crome, <i>John Bernay</i>	2712	Bosboom, <i>Johannes</i>
2644	Crome, <i>John</i>	2713	Israels, <i>Josef</i>
2645		2714	Isabey, <i>Eugène</i>
2646	Wilson, <i>Richard</i>	2715	
2647		2716	Wilson, <i>Richard</i>
2648	Raeburn, <i>Sir Henry</i>	2717	Gainsborough, <i>Thomas</i>
2649	Constable, <i>John</i>	2718	
2650		2719	
2651		2720	
2652		2721	
2653		2722	
2654		2723	Poussin, <i>Gaspard</i>
2655		2724	<i>Ascribed to</i>
2656		2725	Diana, <i>Benedetto</i>
2657		2727	Lepine, <i>S.</i>
2658		2731	Buitenweg, <i>W.</i>
2659	Bonington, <i>Richard P.</i>	2732	Israels, <i>Josef</i>
2660		2736	Hogarth, <i>William</i>
2661		2757	Callot, <i>J.</i>
2662		2758	Boudin, <i>Eugene</i>
2663		2759	Michel, <i>Georges</i>
2664		2764	Vermeer, <i>Jan, Ascribed to</i>
2665		2765	Hoppner, <i>John</i>
2666	Cox, <i>David</i>	2767	Courbet, <i>Gustave</i>
2667			
2668	Master of Jehan Per- réal		
2669			

CATALOGUE.

AACKEN (JAN VAN) or **AACK** (JOHANNES AB). See
DUTCH SCHOOL.

ABBOTT (LEMUEL FRANCIS).

L. F. ABBOTT was born in Leicestershire in 1760. At the age of fourteen he became a pupil of Francis Hayman. He exhibited portraits at the Royal Academy between 1788 and 1800. He died in 1803.

No. **1198.** *Mr. Henry Byne, of Carshalton.*

A life-size bust length portrait of a gentleman in a blue coat with brass buttons and a white cravat.

Canvas, 29 in. *h.* by 24 in. *w.* (0·737 × 0·61).

AGII. See **CORDELLE AGII.**

AGNOLO (ANDREA D'). See **SARTO.**

ALBERTINELLI (MARIOTTO), 1474–1515.

A pupil of Cosimo Rosselli, and the friend and assistant of Fra Bartolommeo, he was born at Florence, and died there. Tuscan School.

ATTRIBUTED TO **ALBERTINELLI.**

No. **645.** *The Virgin and Child.*

The child is seated on the Virgin's knee, with the hand raised in blessing.

Wood, 6 in. *h.* by 4 in. *w.* (0·152 × 0·102).

ALDEGREVER (HEINRICH), 1502?–1555?

ALDEGREVER, whose real name was Trippeumeker, was born at Paderborn. He was attracted to Nuremberg by the fame of Albrecht Durer, whose manner he followed, both as a painter and engraver, after returning to his own country, where he executed numerous works. The date of his death is uncertain, but it was after 1555.

No. **1232.** *Portrait of a Man.*

Clad in a red watered silk gown, with black sleeves and a cape of striped fur, open at the chest and disclosing a plaited shirt, bordered with gold. He wears a flat black berretta. The face is clean-shaven, the hair of the head fair and crisply curled. He holds two carnations in his left hand. Blue background.

Wood, 19½ in. *h.* by 15 in. *w.* (0·489 × 0·381).

ALLEGRI. See **CORREGGIO.****ALLORI** (ALESSANDRO), 1535–1607.

His father dying when he was young, ALESSANDRO was brought up by Agnolo Bronzino and became his pupil.

No. **650.** *Portrait of a Lady.*

In the rich costume of the 16th century; she is dressed in a gold-quilted white satin bodice, with a blue velvet gown, the body and sleeves of which are embroidered with gold; on her neck is a pearl necklace supporting a cross.

Canvas, 44 in. *h.* by 31 in. *w.* (1·117 × 0·788).

ALLORI (CRISTOFANO), 1577–1621.

The pupil of his father, Alessandro, sometimes called Bronzino after his great uncle, was born at Florence, and died there. Tuscan School.

No. **21.** *Portrait of a Lady.*

Dressed in a white bodice, muslin *fichu*, and puffed shoulder-pieces with red sleeves. The hair is worn plain under a turban-shaped cap of black and gold tissue. In the background a green curtain.

Wood, 23 in. *h.* by 18¾ in. *w.* (0·584 × 0·476).

ALUNNO. See **NICCOLO DA FULIGNO.****AMBERGER** (CHRISTOPH), 1500?–1562?.

A master of the German School, under the influence of Burgkmair and some Venetians. He worked in Augsburg from 1530.

No. **2604.** *Portrait of a Man.*

A bust portrait of a man in a dark fur-trimmed cloak and a large black cap; grey background.

Wood, 14½ in. *h.* by 11 in. *w.* (0·368 × 0·279).

George Salting Bequest, 1910.

AMBROGIO DE PREDIS. *See* **PREDIS**

AMBROSI. *See* **MELOZZO DA FORLÌ.**

AMERIGHI. *See* **CARAVAGGIO.**

"AMICO DI SANDRO." *See* **SCHOOL OF BOTTICELLI.**

AMSTERDAM (JACOB VAN). *See* **CORNELISZ.**

ANDREA D'AGNOLO. *See* **SARTO.**

ANDREA DEL CASTAGNO. *See* **CASTAGNO.**

ANDREA DI LUIGI. *See* **INGEGNO.**

ANDREA DEL SARTO. *See* **SARTO.**

ANGELICO (FRA GIOVANNI), 1387–1445.

FRA GIOVANNI DA FIESOLE, called L'ANGELICO, on account of his great piety, was born near the Castello di Vecchio, in the Mugello, and joined the order of the Predicants at Fiesole in 1407. He left Fiesole in 1409, and practised as a fresco painter for some years at Foligno and at Cortona, where several of his best works are still preserved. In 1418 he returned to Fiesole, but was subsequently entrusted with important commissions at Florence and Rome, where he died. Tuscan School.

No. **663.** *Christ surrounded by Angels in the midst of the Blessed.*

The Patriarchs, the Prophets, the Saints and Martyrs, &c. Upwards of 250 small figures. The predella of the altar-piece of San Domenico at Fiesole, in five compartments.

In tempera, on wood, 12½ in. (0·317) *h.* by 8½ in. (0·215), 25 in. (0·635), and 28½ in. (0·724) *w.*

SCHOOL OF FRA GIOVANNI ANGELICO.No. **582.** *The Adoration of the Magi.*

A rocky landscape with a small building on the spectator's right, near which the Virgin is seated holding the Child on her knees. Composition of many small figures.

In tempera, on wood, $7\frac{1}{2}$ in. *h.* by $18\frac{1}{2}$ in. *w.* ($0\cdot19 \times 0\cdot469$).

Formerly in the collection of Professor Rosini, at Pisa.

No. **1406.** *The Annunciation.*

In an arcaded porch or corridor, the Virgin, seated, bends forward with a reverential gesture towards the Angel Gabriel, who approaches her in an attitude of deep respect. Above the Angel's head hovers the Holy Spirit in the form of a white dove.

Wood, $40\frac{3}{4}$ in. *h.* by 55 in. *w.* ($1\cdot035 \times 1\cdot397$).

ANGELO DI TADDEO GADDI.

A pupil of the chief disciple of Giotto.

No. **568.** *The Coronation of the Virgin.*

Four angels kneeling, below. Painted about 1330.

In tempera, on wood, 71 in. *h.* by 37 in. *w.* ($1\cdot803 \times 0\cdot939$).

ANTONELLO DA MESSINA, 1430-1479.

ANTONELLO DI GIOVANNI DEGLI ANTONI was born at Messina. He must have attained celebrity in his native island. There was in the church of S. Gregorio at Messina a triptych by his hand, signed and dated 1473. Although it is doubtful whether he was ever in Flanders, he was the means of introducing the Flemish method of oil painting into Italy. Having visited various cities in that country, he finally settled about 1470 at Venice, where he died. Venetian School.

No. **673.** *Christ as the Saviour, "Salvator Mundi."*

The right hand is raised before Him in the act of blessing. Signed and dated 1465.

Wood, $16\frac{3}{4}$ in. *h.* by $12\frac{3}{4}$ in. *w.* ($0\cdot426 \times 0\cdot323$).

No. **1141.** *Portrait of a Young Man. (Supposed to be the painter himself.)*

He wears a red cap on his head, and a brown doublet, above the collar of which is seen the edge of a linen under-garment encircling the neck. The hair of the head is short and the face is shaven. Dark background.

Wood, $13\frac{3}{4}$ in. *h.* by 10 in. *w.* ($0\cdot349 \times 0\cdot254$).

Lewis Fund, 1883.

No. **1166.** *The Crucifixion.*

The dying Saviour, from whose wounds the blood still flows, hangs nailed to the Cross; at the foot lie human skulls and bones. The Virgin sits in an attitude of sorrowful resignation. On the opposite side sits St. John, his face upturned towards his Master, his hands extended as if in supplication.

In the middle distance is seen a fortified town with many small figures, some on horseback. Beyond a mountainous landscape. Signed.

Wood, 17 in. *h.* by 10 in. *w.* (0.432×0.254).

Clarke Fund, 1884.

No. **1418.** *St. Jerome in his Study.*

The subject is enclosed by a large stone segmental-headed archway, which admits light into an apartment roofed with a Gothic vault and paved with tiles. A portion of this room is occupied by a wooden structure raised on a platform ascended by steps. On this platform St. Jerome sits at a desk, turning over the leaves of an open volume. Towards the right of the picture St. Jerome's emblematical lion is seen in a vaulted corridor lighted by two windows with landscape in distance. On a step in the foreground are a peacock and another bird, probably intended to represent a partridge.

Wood, 18 in. *h.* by $14\frac{1}{2}$ in. *w.* (0.457×0.362).

ARETINO. See **SPINELLO.**

ARNALD (GEORGE).

ARNALD was born in 1763. He exhibited landscapes in London from 1788 to 1842, and died in 1841.

No. **1156.** *On the Ouse, Yorkshire.*

Looking across the river, two sailing barges, a bridge and a castle in the middle distance, sunset.

Canvas, 55 in. *h.* by 44 in. *w.* (1.397×1.117).

Wheeler Fund, 1884.

AVERCAMP (HENDRIK), 1585—after 1663.

He was born at Amsterdam. His parents shortly afterwards removed to Kampen; but Hendrik, who was dumb, and thus unfitted for many employments in life, developing a taste for design, was in due time taken to Amsterdam and placed, as is supposed, with the landscape painter Gilles Van Coninxloo. After practising at Amsterdam and elsewhere he finally settled down in Kampen, where he died after 1663.

No. 1346. *A Winter Scene.*

A leafless tree rises above humble tenements on the bank of a frozen canal. In the distance is a chateau with other buildings beyond. On the ice are numerous gaily-dressed persons skating, and a sleigh occupied by a pleasure party and drawn by a horse. Wintry sky. Signed.

Wood (circular), 15½ in. in diameter (0.393).

No. 1479. *A Scene on the Ice.*

A large red-brick house, apparently a farm, with outbuildings abutting on a wide river, which is frozen over and covered with groups of figures. In the distance the spires of a large town are seen over the trees. Signed.

Wood, 22½ in. h. by 34½ in. w. (0.565 × 0.883).

Lewis Fund, 1896.

BACCHIACCA (FRANCESCO UBERTINI), 1494-1557.

IL BACCHIACCA was the son of Ubertino di Bartolommeo, a goldsmith; he was born at Florence and became the friend and associate of Andrea del Sarto. His skill in the painting of animals attracted the notice of Duke Cosimo, into whose service he entered, and was employed on various works of a decorative character, among others in the preparation of cartoons for tapestry. Some of his easel pictures found their way to France and England. He died at Florence.

No. 1218. *The History of Joseph (Part I.).*

A horizontal composition containing numerous figures divided into groups. In the centre an octagonal building, entered by a vaulted portico, under which Joseph stands, attended by his officers. On the left of the porch are seen Joseph's brethren bearing vases and presents. On the right they are departing.

Wood, 14 in. h. by 55½ in. w. (0.356 × 1.409).

Walker Fund, 1886.

No. 1219. *The History of Joseph (Part II.).*

The companion picture to No. 1218, the figures being somewhat larger. On the left Joseph's brethren are seen returning and escorted by guards. Benjamin, with his hands tied behind him, is being pushed forward by an attendant in a turban, while Judah, following, pleads for him, and the brethren in front protest their innocence. On the right of the picture Joseph receives his brethren, who kneel or stand in supplicating attitudes, and points out Benjamin, who is kneeling at his feet, to a person of importance arrayed in a suit of armour.

Wood, 14 in. h. by 55½ in. w. (0.356 × 1.409).

Walker Fund, 1886.

BACCIO DELLA PORTA. See **BARTOLOMMEO.****BAKHUIZEN** (LUDOLF), 1631-1708.

He was born at Emden, and learnt painting under A. Van Everdingen and H. Dubbels. BAKHUIZEN's favourite subjects were wrecks and stormy seas, which he frequently sketched from nature in an open boat. He engraved a few pieces, and made many constructive drawings of ships for the Czar Peter the Great. He died at Amsterdam. Dutch School.

No. 223. *Dutch Shipping.*

A frigate, with a yacht saluting, a boat, and many small vessels ; in a fresh breeze.

Canvas, $29\frac{1}{2}$ in. *h.* by $41\frac{1}{2}$ in. *w.* (0.749×1.052).

Bequeathed by Charles L. Bredel, 1851.

No. 818. *Coast Scene.*

A sea shore with small breakers falling on the sands. Figures in the foreground, and a fishing boat pushing off in the middle distance. Signed L. B.

Wood, $13\frac{1}{2}$ in. *h.* by $18\frac{1}{2}$ in. *w.* (0.342×0.469).

Peel Collection, 1871.

No. 819. *Off the Mouth of the Thames.*

A gale and a stormy sea ; on the right some cliffs and a small fishing harbour. An English schooner and two boats in the foreground ; and a bark in the middle distance on the left, with main-sail and two foresails set.

Canvas, $38\frac{1}{2}$ in. *h.* by 52 in. *w.* (0.977×1.321).

Peel Collection, 1871.

No. 1000. *Shipping, in the Estuary of a River.*

A jetty, on which is a small shed ; the masts and sails of a vessel seen behind the jetty. A small boat with two men in front, another vessel to the right sailing towards a Dutch frigate at anchor in the middle distance. A dark cloudy sky casting a black shadow on the water.

Oak, $13\frac{1}{2}$ in. *h.* by $18\frac{1}{2}$ in. *w.* (0.342×0.469).

Wynn Ellis Bequest, 1876.

No. 1442. *Ships in a Gale.*

A three-masted vessel and a lugger are running before the wind with shortened sail, in a rough sea, off a hilly coast. In the foreground on the right is a fishing boat brought up in the wind in the act of going about. A large ship is seen on the horizon.

Wood, $14\frac{1}{2}$ in. *h.* by $22\frac{3}{4}$ in. *w.* (0.375×0.578).

Lent by the Victoria and Albert Museum, 1895.

BALDUNG (HANS), 1480–1545.

He adopted the by-name of GRIEN or GRÜN, was born at Meyersheim, near Strassburg. He settled at Strassburg in 1509, but left it for a few years to reside at Freiburg, in the Breisgau, where he executed some important commissions. He returned after 1517 to Strassburg, where he died.

No. **245.** *Bust Portrait of a Senator.*

An old man with a grey beard, in a purple robe with a fur collar, and a cap on his head.

Wood, $23\frac{1}{2}$ in. *h.* by 19 in. *w.* (0.596×0.483).

No. **1427.** *The Dead Christ; a Pietà.*

The figure of our Lord, supported by the Virgin and St. John, is seen at half length above the edge of a red marble tomb; behind the group stands Joseph of Arimathea. Below, in small, are kneeling figures of the Donor and his family, with two coats of arms. Signed.

Wood, $43\frac{1}{2}$ in. *h.* by $34\frac{1}{2}$ in. *w.* (1.104×0.876).

Lewis Fund, 1894.

BARBARELLI. See **GIORGIONE.****BARBIERI.** See **GUERCINO.****BARKER** (THOMAS), 1769–1847.

⁶⁸ BARKER of Bath was born near Pontypool, Monmouthshire. His father, also a painter, settled in Bath, and the son found a patron in Mr. Spackman, coachbuilder, who in about 1790 sent him to Rome. His taste was chiefly for landscape or rustic subjects, but he also painted portraits and religious pieces.

No. **1039.** *A Clover-field, with Figures.*

A clover-field in which rustics are working or resting, a donkey stands waiting for his load. In the distance level country, a river and hills beyond.

Canvas, 26 in. *h.* by 39 in. *w.* (0.66×0.99).

Wheeler Fund, 1878.

No. **1306.** *Landscape, with Figures and Cattle.*

A flock of sheep, followed by rustics on horseback, have just mounted the brow of a hill on a wild road, passing through mountainous country. Grey clouds are gathering for a thunderstorm.

Canvas, 32 in. *h.* by $44\frac{1}{2}$ in. *w.* (0.81×1.13).

Lewis Fund, 1890.

BARNABA DA MODENA. Worked 1367-1380.

This artist, as his name implies, was born at Modena, which possesses a picture signed by him; "Barnabas de Mutina pinxit." By 1367 he had settled in Genoa where he painted the *Madonna*, now in the Frankfort Gallery. Two years later he achieved the picture which is now in the Berlin Gallery. In 1370 he painted a *Madonna* for the church of S. Domenico at Turin, which is now in the Gallery of that city. He was summoned in 1380 to Pisa, the Museo Civico of which town now contains two pictures by his hand that were formerly in churches. The *Ascension of Christ* in the Sterbini collection in Rome is another of the rare works of BARNABA, who was one of the good painters of his time, and evidently came under the influence of Sieneſe art.

No. 1437. *The Descent of the Holy Ghost.*

In a room with a raftered ceiling are seated the Virgin Mary and the Apostles. Their hands are folded as in prayer, and the tongues of flame are on their heads. All have gold nimbi. The lower part of the picture is occupied by a decorative parapet.

In tempera, on wood, 20 $\frac{3}{4}$ in. *h.* by 19 $\frac{1}{8}$ in. *w.* (0·527 × 0·489).

BAROCCIO (FEDERIGO), 1526-1612.

Called also BAROCCI, was the pupil of Battista Franco; he was born at Urbino, in the Papal State, where he died of apoplexy. Roman School.

No. 29. *A "Holy Family."*

Known as "La Madonna del Gatto," from the circumstance of a cat being introduced into the picture.

Canvas, 45 in. *h.* by 36 in. *w.* (1·143 × 0·914).

Bequeathed by Rev. W. Holwell-Carr in 1831.

BARTOLOMMEO (FRA), 1472-1517.

The proper name of this great Florentine artist was Bartolommeo di Pagholo del Fattorino, but he was better known as Baccio della Porta, so called from his residing near the gate of San Pier Gattolini in Florence. He was born at Soffignano, near Prato, and in 1484 entered the studio of Cosimo Rosselli at Florence, where he had for a fellow pupil Albertinelli, with whom he formed a close friendship. The influence of Savonarola induced him to adopt the monastic life.

About 1514, FRA BARTOLOMMEO went to Rome, where being, it is supposed, overtaken by illness, he left his work incomplete to be afterwards finished by the hand of Raphael. On his return to Florence he executed a few works of great merit, and died there, at the early age of forty-two.

No. **1694.** *The Virgin and Child and the Infant St. John.*

The Virgin is seated on the ground in an open landscape. With her left hand she holds the Infant Saviour, who is leaping forward to embrace the little St. John, who kneels on one knee before Him, while the Virgin Mother with her right hand presses his head towards that of the Infant Christ. Painted about 1508-9.

Transferred to canvas from wood, 22½ in. *h.* by 27½ in. *w.* (0·565 × 0·698).

Lewis Fund, 1900.

BARTOLOMMEO VENEZIANO. See
VENEZIANO.

BASAITI (MARCO), Active 1500-1521.

A native of Friuli, but according to some writers, of a Greek family, he was the contemporary and rival of Giovanni Bellini at Venice. As one of the early Venetian oil-painters, BASAITI successfully adopted the delicacy and brilliancy of Flemish masters in the 15th century.

No. **281.** *St. Jerome reading.*

The saint is seated, reading a folio volume, which rests upon his knee. Rocky landscape; a walled town in the background.

Wood, 18½ in. *h.* by 13 in. *w.* (0·463 × 0·330).

No. **599.** *The Madonna of the Meadow.*

The Virgin is seated on the ground in a meadow, adoring the Child. In the background cattle pasturing, and a convent on a hill; mountains in the distance.

Wood, 26 in. *h.* by 33 in. *w.* (0·661 × 0·839).

No. **2498.** *A Young Venetian.*

A bust portrait of a young man, with light auburn hair, in a black robe and cap. A green curtain in the background; signed on the parapet.

Wood, 14 in. *h.* by 10¾ in. *w.* (0·356 × 0·273).

George Salting Bequest, 1910.

No. **2499.** *Virgin and Child.*

The Blessed Virgin is supporting the Holy Child, who stands on a marble parapet. A green curtain, and mountainous landscape in the background. Signed.

Wood, 24½ in. *h.* by 18½ in. *w.* (0·628 × 0·463).

George Salting Bequest, 1910.

BASSANO (JACOPO), 1510–1592.

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, was his first instructor in letters and arts: he studied afterwards under Bonifazio in Venice, but returned to practise at or near Bassano, where he died. Venetian School.

No. 173. *Portrait of a Gentleman.*

Standing, dressed in a black robe trimmed with fur.

Canvas, 45 in. *h.* by 35 in. *w.* (1·143 × 0·889).

Presented by H. Gally Knight, 1839.

No. 228. *Christ driving the Money Changers out of the Temple.*

Canvas, 63 in. *h.* by 105 in. *w.* (1·600 × 2·666).

Presented by P. L. Hinds, 1853.

No. 277. *The Good Samaritan.*

He is raising the wounded Jew to place him on his mule; the Levite is seen in prayer in the background

Canvas, 40½ in. *h.* by 31½ in. *w.* (1·028 × 0·800).

BASTIANI (LAZZARO), Active 1449–1512.

He was an early Venetian master of some importance, and, to a certain extent, independent of the great schools of the Vivarini of Murano and the Bellini of Padua, though affected by both. His most important known picture is now in the Academy at Vienna, and there are examples by him in the Academy at Venice and at Bergamo. He was the master of Vittore Carpaccio.

No. 1953. *The Virgin and Child.*

The Virgin, whose Figure is seen at half length, supports the Holy Child who kneels on a silk cushion resting on a marble sill, and holds in His hands a fine cord attached to the legs of a dove.

Wood, 32¼ in. *h.* by 25 in. *w.* (0·832 × 0·635).

Presented by the National Art Collections Fund, 1905.

BEAUMONT (SIR GEORGE H.), 1753–1827.

SIR GEORGE HOWLAND BEAUMONT was born at Stonehall, Dunmow, in Essex, succeeding his father in the baronetcy in 1762. From 1779 to 1825 he was an Honorary Exhibitor at the Royal Academy, having had some instruction from Richard Wilson in landscape painting. He was the kind friend and liberal patron of many artists, among whom may be mentioned Constable. His

munificent donation of his own collection of pictures to the National Gallery has already been noticed in this catalogue (p. v.).

No. **119.** *A Landscape, with Jaques and the wounded Stag.*

From Shakespeare'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."

Canvas, 30 in. *h.* by 40 in. *w.* (0·762 × 1·016).

Presented by the Dowager Lady Beaumont, 1828.

BECCAFUMI (DOMENICO), 1486-1551.

He was born in the neighbourhood of Siena. His style was first formed on Pietro Perugino, two of whose pictures in Siena he copied. About 1510 he went to Rome and there studied the works of Michel Angelo and Raphael. In 1512 he was at Siena again and became a close follower of Sodoma. Sienese School.

No. **1430.** *Esther before Ahasuerus.*

This is probably a fantastic treatment of Esther brought before Ahasuerus, or possibly of the visit of the Queen of Sheba to Solomon. Under a dark arched building a female figure with others grouped round her is approaching a seated figure on a throne. Other figures apparently intended for Orientals follow in her train. On the right a lady is leaving a litter. The background is filled up with isolated buildings and ruins.

Wood, 29 in. *h.* by 50 in. *w.* (0·737 × 1·27).

Presented by George Salting, 1894.

BEECHEY (SIR WILLIAM), R.A., 1753-1839.

SIR WILLIAM BEECHEY was born at Burford, Oxfordshire, and was originally articled to an "eminent conveyancer," near Stow-in-the-Wold, Gloucestershire, where he did not remain long. In 1772 he entered the Royal Academy School as a student. He soon obtained reputation as a portrait painter, and ultimately came to occupy an important place in the annals of British art. In 1793 he was elected an Associate of the Royal Academy and was appointed in the same year Portrait Painter to the Queen, becoming a full Academician in 1798. Sir William was twice married. He died at Hampstead in his eighty-sixth year.

No. **120.** *Portrait of Joseph Nollekens, R.A., Sculptor.*

Bust, nearly full face, slightly turned to the left.

Nollekens (1737-1823) was a distinguished sculptor of busts,

and the predecessor of Sir Francis Chantrey in the public favour in this respect. He died in London, possessed of great wealth.

Engraved by C. Turner, A.R.A.

Canvas, 30 in. *h.* by 25 in. *w.* (0.762 × 0.635).

Exhibited at the Royal Academy, 1812 (No. 102).

Presented, by the Rev. R. E. Kerrick, 1885.

No. **1670.** *Portrait of Mr. James P. Johnstone.*

Half length, sitting on a red couch. The face is nearly full and turned to the right; the hair slightly powdered. He wears a green coat with green buttons and a very wide grey collar, a white waistcoat, a muslin cravat and ruffle.

Canvas, 29½ in. *h.* by 24½ in. *w.* (0.743 × 0.616).

Bequeathed by General J. Julius Johnstone, 1898.

No. **1671.** *Portrait of Mr. Alexander P. Johnstone.*

Nearly full face, slightly turned to the left, with the eyes regarding the spectator. The hair is powdered. He wears a green coat, buttoned up, with wide lapels and rolled collar, and a muslin cravat tied in a bow. Dark background.

Canvas, 29½ in. *h.* by 24½ in. *w.* (0.749 × 0.622).

Bequeathed by General J. Julius Johnstone, 1898.

BEERSTRAATEN (JAN), 1622-1666.

He was born in Amsterdam, the son of Abraham Jansz, a cooper, who resided in the Beer-Straaten, from which he is supposed to have derived his later surname. He practised his art chiefly in his native city, where he died.

No. **1311.** *A Winter Scene; View of a Castle.*

In the centre of the picture is the castle of Muiden surrounded by a moat or river, on the frozen water of which numerous figures are skating. On the left an embankment bordered by leafless trees, and connected with the castle by a drawbridge. Above is a dark and stormy sky.

Canvas, 37 in. *h.* by 50 in. *w.* (0.939 × 1.27).

BEGA (CORNELIS PIETERSZ), 1620-1664.

A pupil of Adrian van Ostade. He was born at Haarlem. Dutch School.

No. **1481.** *"The Philosopher."*

A man with spectacles in his hand is seated before an open book. Behind him is a globe and a litter of books and papers.

Wood, 14½ in. *h.* by 11½ in. *w.* (0.368 × 0.291).

Presented by Martin Colnaghi, 1896.

BEHNES (WILLIAM), 1795-1864.

WILLIAM BEHNES, the sculptor, was born in London, of Hanoverian parents, in 1795. He exhibited pictures, portrait-busts, and statues at the Royal Academy from 1815 to 1863. He is best known for his portrait busts. G. F. Watts worked in his studio at one time. BEHNES died Jan. 3, 1864.

No. 2237. *Bust of Robert Vernon.*

Presented in 1850 by Queen Victoria, the Prince Consort, and the noblemen and gentlemen whose names are inscribed on the pedestal, in acknowledgment of the liberality and patriotic spirit of Robert Vernon, F.S.A. (1774-1849) as manifested by his gift to the Nation of his collection of paintings and sculptures by British artists in 1847.

BELLINI (GENTILE), 1426-9-1507.

The eldest son of Jacopo Bellini was born about 1426-9. While quite young he accompanied his father to Padua, where he and his brother Giovanni received from the elder Bellini their first instruction in art. In 1460, Gentile settled at Venice, where he was commissioned to decorate the great Hall of Council in the Ducal Palace, now lost, and where he died in 1507.

No. 808. *St. Peter Martyr.*

A portrait of a Dominican Monk, holding a palm branch, with a knife in his head and a dagger in his breast. Signed falsely on a cartellino, *Joannes Bellinnus pinxit.*

Wood, 22½ in. h. by 18½ in. w. (0.571 × 0.469).

No. 1213. (Supposed) *Portrait of Girolamo Malatini, Professor of Mathematics.*

Apparently about 70 years of age. Life size; seen to waist; nearly full face, which is clean-shaven. The hair of his head white and bushy. Dressed in a black gown and black berretta. He holds in his left hand a large pair of brass compasses. Dark background.

Canvas, 27 in. h. by 22½ in. w. (0.686 × 0.565).

Walker Fund, 1886.

No. 1440. *St. Dominic.*

This head is a portrait of Fra Teodoro da Urbino in the character of St. Dominic. The right hand, which alone is seen above the red marble parapet, holds a lily and a book in red binding on which is a small white label with the words *Sanctus Dominicus.*

Canvas, 24 in. h. by 19 in. w. (0.610 × 0.483).

Lent by the Victoria and Albert Museum, 1895.

SCHOOL OF GENTILE BELLINI.

No. **750.** *The Madonna and Child enthroned, with Saints John and Christopher, and the Doge Giovanni Mocenigo in Adoration.*

Supplicating the Virgin on occasion of the plague at Venice in 1478. On the altar is a vase containing medicaments for the disease, on which a blessing is invoked. Landscape background; figures nearly life size.

Canvas, 72 in. *h.* by 116 in. *w.* (1·829 × 2·946).

BELLI'NI (GIOVA'NNI), 1428-30-1516.

One of the most distinguished painters of the fifteenth century, the son of Jacopo Bellini, and younger brother of Gentile Bellini, he was born at Venice about 1428. The sons studied together in their father's school at Padua. After 1460 Giovanni settled at Venice, where he gradually rose in esteem, and during Gentile's mission to Constantinople was appointed to continue the series of pictures begun by his brother for the Hall of the Great Council. He died at an advanced age, November 24, 1516. Venetian School.

No. **189.** *Portrait of the Doge Leonardo Loredano.*

A bust portrait of the Doge in state robes of white and gold brocade, with the cap of office on his head. Signed on a cartellino—JOANNES BELLINUS.

Wood, 24 in. *h.* by 17½ in. *w.* (0·610 × 0·444).

No. **280.** *The Madonna of the Pomegranate.*

The Virgin, clad in a crimson robe, dark blue mantle, and a white linen head-veil, supports the infant Christ on her knee. In the background a green curtain, on either side of which is a peep of landscape. Inscribed on a cartellino—JOANNES BELLINUS P.

Wood, 35¼ in. *h.* by 25½ in. *w.* (0·908 × 0·647).

No. **726.** *Christ's Agony in the Garden.*

A rocky landscape at dawn. In the foreground are the three disciples sleeping, while the Lord is praying on a hill a little way from them; above, an angel appears holding a cup as the emblem of the Passion. In the distance beyond the brook, Kedron, is seen Judas approaching with a crowd of Jews.

Wood, 32 in. *h.* by 50 in. *w.* (0·813 × 1·27).

No. **812.** *Landscape, with the Death of St. Peter Martyr, 1252.*

Peter the Dominican and his companion are being assassinated by two armed men in a wood, on the road between Milan and

Como. In the background are several woodmen at work ; a small town is seen in the distance. Signed *Joannes Bellinus*.

Wood, 40 in. *h.* by 64 in. *w.* (1·016 × 1·626).

Presented by Lady Eastlake, 1870.

No. 1233. *The Blood of the Redeemer.*

The risen Saviour, unclothed but for a linen loin-cloth, stands on a terrace. He supports a cross with His left arm and extends the right towards an angioletto who kneels at His feet and receives in a chalice the sacred blood which flows from a wound in His side. In the distance, a hilly landscape with the view of a town.

Wood, 18 in. *h.* by 13 in. *w.* (0·45 by 0·33).

Clarke Fund, 1887.

No. 1455. *The Circumcision.*

The Infant Christ is supported by the Virgin Mother and St. Joseph on a table in the centre. On the left is the High Priest in a rich cope of white brocade with a broad coloured border of Oriental design. Behind him a man holds back the cope displaying its crimson lining and the green sleeve of the tunic beneath, also covered with embroidery. To the right is St. Catherine.

In oil, on wood, 28½ in. *h.* by 40 in. *w.* (0·724 × 1·016).

Presented by the Earl of Carlisle, 1895.

No. 1696. *Virgin and Child.*

The Madonna is seated in front of a red hanging holding the Infant Christ in her lap with both hands, which are crossed in front of Him. She wears a deep red tunic and a pale blue mantle over the white veil which falls over her forehead.

Fresco painting on plaster, 33½ in. *h.* by 22¾ in. *w.* (0·851 × 0·578).

Presented by Lady Layard, 1900.

BELTRAFFIO. See **BOLTRAFFIO.**

BENOZZO (G'ozzoli), 1420–1497. .

He was born at Florence, the son of Lese di Sandro, and the pupil of Fra Angelico da Fiesole, whom he assisted in the execution of paintings for the Cathedral of Orvieto. His known works extend over a period of thirty-eight years, from 1447 to 1485. He died at Pistoia. Tuscan School.

No. 283. *The Virgin and Child enthroned surrounded by Angels and Saints.*

St. John the Baptist, St. Zenobius, on the right of the Virgin ; St. Peter and St. Dominic on her left ; St. Jerome and St. Francis kneeling in front.

In tempera, on wood, 62½ in. *h.* by 67½ in. *w.* (1·587 × 1·714).

SCHOOL OF BENOZZO GOZZOLI.**No. 591.** *The Rape of Helen, wife of Menelaus, King of Sparta.*

The princess and her ladies are being carried off to a ship by the Trojan Paris and his companions. Composition of many small figures. The panel on which this painting is executed may have formed the cover of some box or *cassettone*, such as were used for wedding gifts.

In tempera, on wood, an octagon, 19½ in. *h.* by 24 in. *w.* (0.495 × 0.610).

BENSON (AMBROSIUS), Active 1521–1550.**No. 655.** *The Magdalen, Reading.*

She is dressed in crimson velvet, and looking into an illuminated book ; on the table before her is a vase. Half-figure.

Wood, 16¼ in. *h.* by 14½ in. *w.* (0.413 × 0.368).

BENVENUTI (GIOV. BATTISTA). See **ORTOLANO**.**BENVENUTO DA GAROFALO.** See **GAROFALO**.**BENVENUTO DI GIOVANNI, 1436–1518 ?**

BENVENUTO DI GIOVANNI DI MEO DEL GUASTA, who is also known as Benvenuto da Siena, a distinguished master of the early Sienese School, was born at Siena on the 13th of September 1436. He died in 1518 or 1519.

No. 909. *Madonna and Child with St. Peter and St. Nicholas.*

In the central compartment is the Virgin placing a sprig of white roses in the hand of the Child. Two Angels on the throne behind playing musical instruments.

In the compartments on either side are figures of St. Peter and St. Nicholas of Bari.

In tempera, on wood, centre panel 66 in. *h.* by 25 in. *w.* (1.676 by 0.635) ; the side panels are 66 in. *h.* by 21 in. *w.* (1.676 × 0.534).

No. **2482.** *Virgin and Child.*

The Virgin stands behind a parapet, supporting the Holy Child. A rocky background with a hedge of roses and jasmine.

Wood, 19½ in. *h.* by 13½ in. *w.* (0.495 × 0.342).

George Salting Bequest, 1910.

BENVENUTO DA SIENA. *See* **BENVENUTO DI GIOVANNI.****BENVENUTO DA TISIO.** *See* **GAROFALO.****BERCHEM** (NICOLAS), 1620–1683.

BERCHEM was born at Haarlem. He had many masters, among whom were his father, Pieter Claasze, Jan Van Goyen, J. B. Weenix, Jan Wils, and Claes Moyaert, whose daughter he married. He died at Amsterdam in 1683. Dutch School.

No. **240.** *Crossing the Ford.*

Two peasant women are fording a stream, followed by a dog and preceded by sheep, a goat, a calf, and two oxen, one is drinking. In the middle distance a wooded upland, with mountains beyond. Signed.

Wood, 11¾ in. *h.* by 17½ in. *w.* (0.298 × 0.444).

Bequeathed by Lord Colborne, 1854.

No. **820.** *Landscape with Ruin.*

A hilly country, evening; some peasants and cattle are crossing a stream; on the left is a ruined arch. Signed BERCHEM.

Wood, 18 in. *h.* by 15 in. *w.* (0.457 × 0.381).

Peel Collection, 1871.

No. **1004.** *Italian Landscape.*

Hilly country; muleteers resting with their animals in the scanty shade of some slender trees in the foreground, much above the plain of the distance. The broken trees indicate an exposed situation. Signed BERCHEM.

Canvas, 43 in. *h.* by 49 in. *w.* (1.092 × 1.244).

Wynn Ellis Bequest, 1876.

No. **1005.** *Ploughing.*

A hilly woody landscape ; on a rising ground two men ploughing with a yoke of oxen. Signed **BERCHEM**.

Canvas, 15 in. *h.* by 20 in. *w.* (0·381 × 0·508).

Wynn Ellis Bequest, 1876.

No. **1006.** *Landscape.*

A landscape with cattle and figures ; a man is playing a hurdy-gurdy before a woman with a child in her lap ; she wears a blue gown. Signed **BERCHEM** 165+

Oak, 13½ in. *h.* by 15 in. *w.* (0·342 × 0·381).

Wynn Ellis Bequest, 1876.

BERCK-HEYDE (GERRIT ADRIAENSZ), 1638–1698.

This painter was born at Haarlem, and was a younger son of a butcher in that town. His favourite subject was the *Market Place of Haarlem*, of which several examples exist, one being the picture described below. He worked sometimes with his elder brother Job. **GERRIT BERCK-HEYDE** died at Haarlem apparently by drowning.

No. **1420.** *A View in Haarlem.*

The public square or market-place before the Groot Kirck, from the crux of which rises, in the middle distance, a richly detailed belfry. On the right of the scene are several lofty brick houses surmounted by stepped gables. On the right of the foreground is seen part of a Doric porch or colonnade supporting a balustraded balcony. The square is enlivened by numerous figures Signed

Canvas, 20½ in. *h.* by 26 in. *w.* (0·514 × 0·661).

No. **1451.** *Interior of the Church of St. Bavo, Haarlem.*

The nave of the church filled with people during sermon-time. The women are seated on chairs in the central part of the nave, and the men are in seats raised in tiers all round ; the men wear their hats. In the centre a boy is caressing a hound to which a woman is directing the attention of a child dressed in white and holding a coral and bells. Others stand listening to the sermon. Signed.

Wood, 24½ in. *h.* by 33 in. *w.* (0·622 × 0·839).

BERNARDINO DI BETTO. See **PINTORICCHIO.****BERTUCCI** (GIOV. BATTISTA DA FAENZA), 14...-1516?

BERTUCCI was the nickname given to this painter, who flourished of the early part of the 16th century at Faenza, where most in his works are to be found, most important is a *Coronation of the Virgin* in the Pinacoteca of that town. Signed in full and dated 1506. His work shows the influence of Perugino and Pintoricchio, his pictures have, until recently, been attributed to one or other of those painters, or, like the picture No. 282 described below, to Lo Spagna.

No. 282. *The Glorification of the Virgin.*

The Virgin, with the Child standing upon her knee, is seated in clouds, and surrounded by Cherubim. Below are two child-angels seated; one playing on a viol, the other blowing a flageolet. Landscape background.

Wood, 70 in. h. by 31½ in. w. (1·778 × 0·794), arched top.

No. 1051. *The Incredulity of St. Thomas.*

Our Lord, clad in a crimson robe and bearing an emblematical cross, displays His wounds to St. Thomas, who bends forward with an eager gesture. St. Anthony of Padua, holding a lily, rests his left hand on the shoulders of the kneeling Donor. Landscape background.

Wood, 41½ in. h. by 65½ in. w. (1·052 × 1·663).

Bequeathed by the Misses Solly, 1879.

BETTES (JOHN), 1530?–1573?

BETTES, portrait-painter and miniaturist, is said to have been born in London. It was formerly alleged that he was a pupil of Nicholas Hilliard, but this seems improbable. BETTES is said to have painted a miniature in oils of Queen Elizabeth, as well as a portrait of Sir John Godsalue. He seems to have been influenced by Holbein, but little or nothing is known of his career. He is believed to have had a brother, Thomas Bettes, who was also a miniature painter.

No. 1496. *Portrait of Edmund Butts.*

A stout man with a florid complexion, light brown moustaches and bushy beard. He wears a black gown with a collar of brown fur, and a flat black cap. Bust length, rather less than life size: three quarter face.

The background, which seems to have been repainted, bears this

inscription:—AN . . . DNI 1545. XXVI ÆTATIS SV . . . Into the back of the panel a piece of thin painted wood has been inserted, inscribed with the words *faict par Johan Bettes Anglois*. It is conjectured that this originally appeared on the front of the picture, which has been reduced in size.

Edmund Butts, of Barrow, in Suffolk, was the third son of Sir William Butts, Physician to Henry XVIII.

Wood, 18½ in. *h.* by 15½ in. *w.* (0·469 × 0·393).

BIBIENA (FERDINANDO), 1657–1743.

The son of Giovanni Maria Galli da Bibiena, was born at Bologna, and was taken care of and instructed by Cignani. He was painter and architect, and executed several works for Ranuccio Farnese, Duke of Parma. His scenic effects were very successful. He became blind, and died in 1743. He left some works on perspective.

No. 936. *The Teatro Farnese, Parma.*

The pit and stage of a theatre, in which Othello is being played; the stage is a constructed scene, by daylight, with entablatures and statues at intervals: Othello is on the stage; the pit is full of visitors, who are promenading about; there are no seats.

Canvas, 41½ in. *h.* by 44½ in. *w.* (1·052 × 1·129).

Wynn Ellis Bequest, 1876.

BIGIO. See **FRANCIABIGIO**

BIGORDI. See **GHIRLANDAIO** (DOMENICO)

BISSO'LO (FRANCESCO). Active 1492–1554.

A pupil of Giovanni Bellini, who painted in Venice. Venetian School.

ASCRIBED TO **BISSO'LO.**

No. 631. *Portrait of a Lady.*

A bust portrait of a lady in a rich dress of Byzantine stuff; and with her hair in a net.

Wood, 14½ in. *h.* by 12 in. *w.* (0·368 × 0·305).

BLES (HERRI MET DE) 1480?–1550?

He was born at Bouvignes, near Namur; he lived also at Mechlin, where Dürer stayed with him; and died apparently at Liège after 1551. He was called Civetta by the Italians from his frequently placing an owl in his pictures, which are generally a combination of landscape and figure painting. Flemish School.

The following pictures are ascribed to him :—

No. 718. *Mount Calvary—Christ on the Cross.*

Three angels receiving in chalices the blood which pours from the Saviour's wounds. Below are the Virgin Mary, St. John, the Magdalene, Longinus the centurion, and another Roman soldier. In the background is a view of Jerusalem, to which the Jews are seen returning.

Oak, upper angles cut away, 37 in. *h.* by 26½ in. *w.* (0·939 × 0·673).

Presented by Queen Victoria, in fulfilment of the wishes of the Prince Consort, 1863.

No. 719. *The Magdalen.*

She is richly dressed, holding a vase of ointment in her left hand, and lifting the lid with her right. Before her lies an illuminated manuscript. Through an ornamental archway is seen a distant landscape with a view of the sea.

Oak, 20½ in. *h.* by 13¾ in. *w.* (0·52 × 0·349).

Presented by Queen Victoria, in fulfilment of the wishes of the Prince Consort, 1863.

BOCCACCINO (BOCCACCIO), 1467–1525?

He was a native of Cremona, who came under the influence of Bellini, where several of his pictures are still preserved; but of the circumstances of his life little is known. His works bear dates from 1496 to 1518.

No. 806. *The Procession to Calvary.*

A composition of many small figures, some on horseback, in a rocky landscape, with a sea in the distance; the two thieves are being led on in advance to the Calvary. In the centre is Christ bearing his cross, preceded by St. John. The Virgin, fallen in a swoon, is attended by the two Marias and Salome.

Wood, 52 in. *h.* by 51½ in. *w.* (1·321 × 1·306).

BOEHM (SIR JOSEPH EDGAR), **R.A.**, 1834–1890.

JOSEPH EDGAR BOEHM, the sculptor, was born at Vienna in 1834. He exhibited at the Royal Academy from 1862 to the year of his death, having been elected an Associate of the Royal Academy in 1878 and a full Member in 1882. He was Sculptor in Ordinary to Queen Victoria, by whom he was made a Baronet.

No. 2243. *Bust of Mr. Wynn Ellis.*

Presented by S. W. Graystone, 1906.

No. **2244.** *Bust of Mrs. Wynn Ellis.*

Presented by S. W. Graystone, 1906.

BOEL (PIETER), 1622-1674.

PIETER BOEL, a painter of animals and still-life, was the son of the engraver, Jan Boel, of Antwerp. He probably studied under Snyder. He worked in Italy, Antwerp and Paris, and became an official painter to Louis XIV.

No. **1903.** *Landscape with Dogs and Game.*

A dog is seated under a bank keeping guard over a heap of dead game. An owl is sitting on a red perch in the upper left-hand corner.

Canvas, 39 $\frac{3}{4}$ in. *h.* by 52 $\frac{1}{4}$ in. *w.* (1.008 \times 1.327).

Presented by Sir Edward Durning Lawrence, Bart., 1902.

BOL (FERDINAND), 1616 ?-1680.

He was born at Dort, and entered the school of Rembrandt at Amsterdam, where he acquired the rights of citizenship in 1652. Dutch School.

No. **679.** *The Portrait of an Astronomer (?)*

He is seated before a table, on which are an open book and two globes. Signed, and dated 1652.

Canvas, 49 $\frac{1}{2}$ in. *h.* by 52 $\frac{1}{2}$ in. *w.* (1.256 \times 1.333).

Presented by Miss E. A. Bennett, 1863.

BOLTRAFFIO (GIOVANNI ANTONIO), 1467-1516.

BOLTRAFFIO, or Beltraffio, a scholar and imitator of Leonardo da Vinci, was born at Milan, and died there June the 15th, 1516. His epitaph, originally in the church of "San Paolo in Compito" at Milan, is now in the academy of the Brera. Milanese School.

No. **728.** *The Madonna and Child.*

The Child lying in His mother's lap, has just turned away from her breast; in the background a curtain.

Wood, 36 in. *h.* by 24 in. *w.* (0.914 \times 0.610).

No. **2496.** *Virgin and Child.*

The Blessed Virgin with a book in her hand is giving a sprig of columbine to the Holy Child seated on a ledge in front of her. A landscape is seen through the arches of a window.

Wood, 20 in. *h.* by 14 $\frac{3}{4}$ in. *w.* (0.508 \times 0.375).

George Salting Bequest, 1910.

No. **2673.** *Narcissus.*

Narcissus, seen in profile and wearing a wreath of myrtle, regards his reflection in the water of a stone basin. Landscape background with rocks.

Wood, 9 in. *h.* by 10 in. *w.* (0·229 × 0·254).

George Salting Bequest, 1910.

SCHOOL OF BOLTRAFFIO.No. **2089.** *Madonna and Child.*

A three-quarter length figure of the Madonna in a dark red gown and blue mantle, supporting the Holy Child. The Child holds up His right hand in blessing.

Fresco on plaster, 28½ in. *h.* by 17¾ in. *w.*, arched top (0·724 × 0·451).

John Samuel Collection, 1906.

BONFIGLI (BENEDETTO), 1420?–1496.

Very little is known of the early life of this painter beyond the fact that he was born at Perugia about 1420. In 1454, he was commissioned to paint a series of frescoes, still existing, in the Palazzo del Consiglio in that city. No record of BONFIGLI exists after 1496, the date of his will. Umbrian School.

No. **1843.** *The Adoration of the Magi.*

The three Kings presenting vessels of gold kneel before the Virgin, with the Infant Christ, seated before the manger. On the right is a representation of the crucified Saviour. St. Joseph is seated on the left.

Wood, 14½ in. *h.* by 19¼ in. *w.* (0·362 × 0·489).

BONHEUR (M^{LLE}. ROSALINE), 1822–1899.

ROSA BONHEUR was born at Bordeaux. She was taught to draw at an early age by her father, Raymond Bonheur. Her fame dates more especially from the Exhibition of 1855. She was decorated with the Legion of Honour by the Empress Eugénie, and was afterwards promoted to be an officer of the Order.

No. **621.** *The Horse Fair.*

Men trotting out horses in the bright sunshine; some riding them, others leading them by cords. To the spectator's right an avenue of trees, with groups of lookers on; the effect broken up by glimpses of sunshine.

Canvas, 47 in. *h.* by 98½ in. *w.* (1·193 × 3·060).

Bequeathed by Jacob Bell, 1859.

BONIFAZIO (VERONESE), 1487-1553.

BONIFAZIO DI PITATI was born at Verona, but while still young became the pupil of Palma Vecchio at Venice, where he established a large workshop.

No. **1202.** *The Madonna and Child with Saints.*

The Virgin sits with the Child Jesus on her knee. To the right St. Catherine holds a fragment of her wheel, while the youthful St. John the Baptist stoops to kiss the Infant Christ's foot. On the left is St. James reading from an open volume. Behind him is St. Jerome. In the background is a mountainous landscape.

Wood, 28 $\frac{3}{4}$ in. h. by 45 $\frac{1}{4}$ in. w. (0.731 \times 1.149).

Walker Fund, 1886.

BONINGTON (RICHARD PARKES), 1801-1828.

Born in the village of Arnold, near Nottingham, and was the son of a landscape and portrait painter, who took him at the age of fifteen to Paris, where he copied in the Louvre and became a student of the Ecole des Beaux - Arts, and attended occasionally the studio of the Baron Gros. He visited Italy about 1822 and worked in Venice. He died in London in 1828. Thirty-five of his works are in the Wallace Collection.

No. **2664.** *Scene in Normandy.*

Two women are talking to a boy on a sandy road between a pool and a railing. Further away a man is seen beside a cart. A village and low hills beyond.

Canvas, 12 $\frac{3}{4}$ in. h. by 17 $\frac{3}{4}$ in. w. (0.323 \times 0.451).

George Salting Bequest, 1910.

BONO DA FERRARA, painting 1450-1461.

A painter of the fifteenth century, he is said to have studied in the school of Squarcione at Padua. He was certainly the scholar of Pisano, or Vittore Pisanello, as the signature on the example of his work described below shows:—"Bono of Ferrara, the pupil of Pisano." He was still living in 1461, when he was working in the Cathedral of Siena.

No. **771.** *St. Jerome in the Desert.*

By his side reposes his lion; a church is seen in the background; a rocky landscape, sunset. Inscribed BONUS FERARIENSIS PISANI DISIPULUS.

In tempera, on wood, 20 in. h. by 15 in. w. (0.508 \times 0.381).

BONSIGNORI (FRANCESCO), 1453?-1519.

He was born at Verona and studied under Mantegna, at Mantua, where he settled. He died at Caldiero, near Verona, where he

went to drink the waters. **BONSIGNORI** painted history, portraits, architecture, and animals. He excelled in all departments, and as, according to Vasari, some of his pictures had deceived animals, he acquired the name of the modern Zeuxis.

No. 736. *Portrait of a Venetian Senator.*

The head of an elderly man in a red dress and stole. Signed on a cartellino, *Franiscus Bonsignorius Veronensis*, P. 1487.

In tempera, on wood, $16\frac{1}{2}$ in. *h.* by $11\frac{3}{4}$ in. *w.* (0.413×0.298).

BONVICINO. See **MORETTO.**

BONVIN (FRANÇOIS SAINT), 1817–1888.

BONVIN was a French painter both of landscape and interiors with figures, and was born at Vaugirard, Paris. He was the son of a *garde-champêtre*, and received his early art education in the Drawing School of the Rue de l'Ecole de Médecine under Lecoq de Boisbaudran. For thirty years he was a constant exhibitor at the Salon, and in 1870 he received the Order of the Legion of Honour.

No. 1448. *A Village Green in France.*

A broad level pasturage on which cows are grazing. In the background a hedge divides the enclosure from distant woodland and scattered buildings.

Canvas, $17\frac{1}{2}$ in. *h.* by $21\frac{1}{4}$ in. *w.* (0.444×0.54).

Presented by Mrs. E. Edwards, 1895.

BORCH. See **TERBURG.**

BORDONE (PARIS), *Cavaliere*, 1500–1570.

PARIS PASCHALINUS BORDONE was born at Treviso, and was the pupil of Titian. He lived some time at the Court of Francis II.; and died at Venice, January the 19th, 1570. Venetian School.

No. 637. *Daphnis and Chloe.*

They are seated on a bank among some trees; Cupid crowning Chloe with a wreath of myrtle.

Canvas, $53\frac{1}{2}$ in. *h.* by 47 in. *w.* (1.358×1.193).

No. 674. *Portrait of a Lady.*

A lady of the Brignole family, of Genoa; in a crimson dress cut low with long sleeves.

Canvas, $41\frac{1}{2}$ in. *h.* by 33 in. *w.* (1.052×0.839).

No. **1845.** *The Light of the World.*

The Saviour in a red tunic with a blue mantle points upwards with His right hand, and in His left holds a scroll with the inscription "*Ecce sum lux mundi.*"

Canvas, 35 in. *h.* by 28½ in. *w.* (0·889 × 0·724).

Presented by Mrs. Mary A. Wood, 1901.

ATTRIBUTED TO **BORDONE.**No. **2097.** *The Lady with the Carnations.*

A lady with rich auburn hair and a string of pearls round her forehead. A dark red gown has fallen from her shoulders, and she wears a white chemise, with a carnation tucked into it near her left shoulder. She holds another carnation in her right hand.

Canvas, 36½ in. *h.* by 29 in. *w.* (0·926 × 0·737).

John Samuel Collection, 1906.

BORGOGNONE (AMBROGIO), 1455?–1523.

He was called also Ambrogio da Fossano, he was distinguished as architect and as painter. He was born at Milan probably about 1455, and is said to have died there in 1523. His pictures bear dates from 1490 to 1522. Milanese School.

No. **298.** *The Marriage of the two St. Catherines.*

The Infant Christ is placing a ring on the finger of St. Catherine of Alexandria. The Virgin is presenting St. Catherine of Siena, to whom the Infant Christ also offers a ring.

In tempera, on wood, 79 in. *h.* by 51 in. *w.* (2·006 × 1·295).

From the chapel of Rebecchino, near Pavia.

No. **1077.** *A Triptych.*

In the central panel are the Virgin and Child enthroned. Two angels, standing on the arms of the throne, play on lutes. On the right panel is represented the Agony in the Garden. On the left is the Redeemer bearing His cross.

In tempera, on wood. Central panel, 36½ in. *h.* by 22¾ in. *w.* (0·926 × 0·578), side panels, 39½ in. *h.* by 18 in. *w.* (1·002 × 0·457).

The three panels did not originally form a triptych. The centre panel is of a different period from the other two.

No. **1410.** *The Virgin and Child.*

The Virgin stands behind a parapet, supporting on it the Infant Christ draped in a short yellow tunic. They hold between them a rosary of red beads. On the coping of the parapet lies an open Service-book. In the background is a narrow curtain, on the right side of which is seen a partly-completed building, which may be the present Certosa of Pavia in course of construction.

Wood, 21¾ in. *h.* by 14 in. *w.* (0·553 × 0·356).

SCHOOL OF BORGOGNONE.**No. 779-780.** *Family Portraits.*

On the left, a group of nine men, on the right a more numerous group of women, in adoration, kneeling by the side of a tomb (?). Busts, in profile, half the scale of life. Above the men is seen a hand, probably of some patron saint.

On silk, attached to wood, each 25 in. *h.* by 16 in. *w.* (0·635 × 0·407).

BOSBOOM (JOHANNES), 1817-1891.

BOSBOOM was born at the Hague in 1817. He studied under B. I. Van Brée, and became well known for his Town Views and Church Interiors. Dutch School.

No. 2712. *The Interior of Haarlem Church.*

An interior of a simple Gothic church with a nave and one aisle. A gleam of sunshine lights up the west wall. Signed *J. Bosboom*.

Wood, 9½ in. *h.* by 13 in. *w.* (0·248 × 0·330).

Presented by J. C. J. Drucker, 1910.

BOSSCHE (PIETER VAN DEN).**No. 2551.** *Woman Scouring Pans.*

Formerly ascribed to Bockelenskam and P. C. van Slingelandt. A woman in a kitchen cleaning a saucepan, other cooking utensils on the floor.

Wood, 7½ in. *h.* by 10 in. *w.* (0·19 × 0·254).

George Salting Bequest, 1910

BOTH (JAN), 1610?-1652.

BOTH seems to have been born at Utrecht about 1610, and died there in 1652. The figures in his pictures were commonly painted by his brother Andries, until the death of the latter in 1650 Dutch School.

No. 71. *Landscape; Morning.*

A rocky bank, fringed with trees, and skirted by a road, along which peasants are passing with heavily-laden mules. In the middle distance a lake or river, with mountains beyond. Early morning effect.

Canvas, 45 in. *h.* by 63 in. *w.* (1·143 × 1·600).

Presented by Sir George Beaumont, 1826.

No. 209. *Landscape, with the Judgment of Paris.*

A rocky landscape with trees, the figures are by Cornelis Poelenburg, and represent the Judgment of Paris. Signed

Canvas, 39 in. *h.* by 51½ in. *w.* (0·990 × 1·301).

Bequeathed by Richard Simmons, 1846.

No. **956.** *Rocky Landscape, with Muleteers.*

Landscape with goatherds and muleteers ; a cascade to the right, at which a man is drinking. Signed *Both* (the B being composed of a J and a B).

Canvas, 39½ in. *h.* by 49 in. *w.* (1'002 × 1'244).

Wynn Ellis Bequest, 1876.

No. **957.** *Landscape, Cattle and Figures.*

A cow with goats and goatherds, a pool of water on the right. Signed *Both*.

Oak, 22½ in. *h.* by 27 in. *w.* (0'571 × 0'686).

Wynn Ellis Bequest, 1876.

No. **958.** *Outside the Walls of Rome.*

A group of peasants on the banks of the Tiber. Signed *Both fe.*

Oak, 16½ in. *h.* by 21½ in. *w.* (0'419 × 0'546).

Wynn Ellis Bequest, 1876.

No. **1917.** *An Italian Landscape.*

Trees with distant mountains and a lake form a pastoral landscape. Two men are grouped by the road-side in charge of some goats which are nibbling the bushes. Two craggy cliffs close in the picture on either side, and the whole landscape is bathed in a golden haze.

Canvas, 47½ in. *h.* by 53 in. *w.* (1'199 × 1'346)

Bequeathed by Lord Cheylesmore, 1902.

BOTTICELLI (ALESSANDRO), 1444?–1510.

SANDRO FILIPEPI, called, after his first master, BOTTICELLI, was born at Florence. He was also a scholar of Fra Filippo Lippi. His range of work was great, and extended from scriptural compositions, as in his frescoes in the Sistine Chapel, to events in classic history, including mythological subjects. Tuscan School.

No. **275.** *The Virgin and Child.*

St. John the Baptist and an Angel, adoring the Divine Infant "M. Giuliano da San Ghallo" is written on the back of the panel.

In tempera, on wood, tondo, 33 in. in diameter (0'839).

No. **592.** *The Adoration of the Magi.*

The Holy Family is in front of a ruined building on the spectator's right, and the Magi are prostrating themselves before the Divine Infant ; on the left is an immense retinue of followers reaching to the extreme limits of the picture. A rocky background. The Madonna is in the manner of Fra Filippo Lippi, but

the rest of the picture suggests the hand of Botticelli and his School.

In tempera, on wood, 20 in. *h.* by 55 in. *w.* (0.508×1.397).

No. 626. *Portrait of a Young Man.*

Bust portrait: clad in a close brown dress and a red cap; full face.

Once ascribed to Masaccio.

On wood, in tempera, 14 in. *h.* by 11 in. *w.* (0.356×0.279).

No. 915. *Mars and Venus.*

The goddess robed in white and gold, with a jewel on her neck, is reclining with her right arm supported on a crimson cushion. Mars lies asleep; and four young satyrs are playing with his armour, one attempting to rouse him by blowing a shell.

In tempera, on wood, $27\frac{1}{2}$ in. *h.* by 68 in. *w.* (0.698×1.727).

No. 1033. *The Adoration of the Magi.*

The Virgin is represented sitting in the centre of a half-ruined temple, holding the Infant Christ on her knee, while St. Joseph stands behind. The Magi crowd round in attitudes of respect and adoration. In the immediate foreground are their attendants with horses and other animals. To the right are mounted heralds blowing trumpets.

Wood, tondo, $51\frac{1}{2}$ in. (1.306) in diameter.

No. 1034. *The Nativity of the Saviour.*

Beneath a thatched penthouse fronting an opening in some white rocks, with a background of trees, the Virgin Mother kneels in prayer over the Child, who looks up towards her. St. Joseph is crouched near, as if in sleep; on the left the three Magi; on the right three shepherds kneel in adoration, attended by angels. In the foreground three long-robed men crowned with myrtle and three angels embrace in joy; whilst devils hide in the crevices of the rocks. High above the heavens open and a choir of twelve angels wheel round in exultant dance.

Canvas, $42\frac{1}{2}$ in. *h.* by $29\frac{1}{2}$ in. *w.* (1.079×0.749).

SCHOOL OF BOTTICELLI.

No. 226. *The Virgin and Child, St. John the Baptist, and Angels.*

The Virgin is seated in a garden holding the Child on her knees; St. John the Baptist kneeling by her side is adoring the Divine Infant. Two angels are crowning the Virgin.

Tempera, on wood, tondo, $44\frac{1}{2}$ in. (1.129) in diameter.

No. 782. *The Madonna and Child.*

In tempera, on wood, 33 in. *h.* by $25\frac{1}{2}$ in. *w.* (0.839×0.647).

No. 1124. *The Adoration of the Magi.*

In the centre of the picture, before a ruined building, the Virgin is seated, holding the infant Saviour on her knees. Behind her to the right St. Joseph leans upon his staff. Before them, at wide intervals apart, kneel three of the Magi offering their gifts. In the distance a mountainous landscape. This picture is attributed by Mr. Berenson to the painter he has named Amico di Sandro.

Wood, 22 in. *h.* by 33 in. *w.* (0.559 × 0.839).

No. 1412. *The Virgin and Child with the Infant St. John.*

The Virgin stands behind a marble parapet or balcony bearing in her arms the Infant Christ, who is playing with a pomegranate. By her side is the youthful St. John in an attitude of adoration. On the balcony near him lies an open missal or Service-book. Landscape background, with a distant view of buildings. This picture also is attributed by Mr. Berenson to Amico di Sandro.

Wood, 23½ in. *h.* by 17 in. *w.* (0.59 × 0.432).

No. 2082. *A Florentine Lady; and (on the reverse) A Symbolic Angel.*

A profile portrait at one time said to be Botticelli's wife. The reverse represents a winged angel standing on a hill, with a dark wood in the background.

Wood, 23½ in. *h.* by 15½ in. *w.* (0.59 × 0.400).

John Samuel Collection, 1906.

No. 2497. *Virgin and Child with St. John.*

The blessed Virgin kneels in adoration of the Divine Child who lies on the ground, His head resting on a cushion. The child St. John the Baptist holds a cross with a scroll bearing the words—"Ecce Agnus Dei." Landscape background.

Wood, tondo, 37 in. (0.939) in diameter.

George Salting Bequest, 1910.

BOTTICINI.

A Tuscan painter of the Schools of Verocchio and Botticelli.

No. 227. *St. Jerome in the Desert, kneeling before a Crucifix.*

Saint Jerome in a separate frame, with Saints Damasus, Eusebius, Paola, and Eustochia, and portraits of Girolamo Rucellai and his son. An altar-piece with *predella*.

In tempera, on wood; the principal picture 60 in. *h.* by 68 in. *w.* (1.524 × 1.727); the *predella* 6½ in. *h.* by 76 in. *w.* (0.164 × 1.931). It is in its original frame.

No. **1126.** *The Assumption of the Virgin.*

The upper portion of the picture is occupied by the representations of a domical firmament. In its circumference are disposed two distinct cycles of Angels, Patriarchs, Prophets, Apostles, Saints and Martyrs. A third and upper row is composed of Cherubim and Seraphim, amongst whom are introduced St. Peter, St. John the Baptist, and St. Mary Magdalen. In the centre of these the Saviour raises His right hand, in benediction, towards the Madonna, who kneels in adoration before him.

In the terrestrial portion of the picture the Apostles are seen gathered round the tomb of the Virgin. Mentioned by Vasari as by Botticelli.

Wood, 89 in. *h.* by 147½ in. *w.* (2·259 × 4·581).

ATTRIBUTED TO **BOTTICINI.**No. **781.** *The Angel Raphael accompanies Tobias on his Journey into Media, to marry Sara, the daughter of Raguel.*

Tobias carries with him the fish, from the heart and liver of which he is to make the charm which is to drive away the wicked spirit from his bride.—*Tobit.* V. VI. Landscape background, with a view of the Tigris. Small full-length figures.

Tempera, on wood, 33 in. *h.* by 25½ in. *w.* (0·839 × 0·647).

BOUCHER (FRANÇOIS), 1703–1770.

A painter and engraver, born at Paris. He studied for a short time under F. Le Moine, and his works became very popular with his countrymen. He died at Paris in 1770. French School.

No. **1090.** *Pan and Syrinx.*

Syrinx reclines by the side of a companion nymph whose back is turned to the spectator, her right arm resting on a vase from which water is flowing. On the left hand Pan, whose form is half concealed by river reeds, steals towards them. Above the group hover two *amorini*. Rocky background.

Wood, 12½ in. *h.* by 16 in. *w.* (0·311 × 0·407).

Presented by Mrs. Robert Hollond, 1880.

BOUDIN (LOUIE EUGÈNE), 1825–1898.

A French landscape painter noted for his study of the effects of sea and sky in the Channel.

No. **2078.** *The Harbour of Trouville.*

A view from within the harbour looking out to the open sea between two black wood piers, with a white lighthouse at the end

of each. Signed and dated *E. Boudin, '88*, with the title on the back in the artist's handwriting, *Entre les jetées, Trouville*.

Wood, 12½ in. *h.* by 15½ in. *w.* (0'31 × 0'40).

Presented by Subscribers, 1906.

No. **2758.** *A Squall from the West.*

The waves of a sullen sea are breaking on the beach where children are playing, dark clouds are spreading over the sky from the west.

Canvas, 14 in. *h.* by 22½ in. *w.* (0'356 × 0'571).

Presented by T. W. Bacon, 1910.

BOURDON (SEBASTIEN), 1616–1671.

He was born at Montpellier. Instructed at first by his father, he studied afterwards in Paris, and subsequently at Rome. He died rector of the Academy of Painting at Paris, May 8, 1671. French School.

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 cart came into the field of Joshua, a Beth-shemite, and stood there, where there was a great stone."—1 Samuel vi 10–14.

Canvas, 41 in. *h.* by 53 in. *w.* (1'041 × 1'346).

Presented by Sir George Beaumont, 1826.

BOUTS (ALBRECHT).

ALBRECHT BOUTS, the son of Dirk Bouts, was a Flemish painter who died at an advanced age in 1549.

No. **1083.** *Christ Crowned with Thorns.*

Half-length figure, nearly life size, wearing a crimson robe, but otherwise undraped. The hands upraised, showing the sacred wounds. Gold background.

Wood, 17½ in. *h.* by 14¾ in. *w.* (0'444 × 0'375).

Bequeathed by Mrs. Joseph H. Green, 1880.

BOUTS (DIERICK), 1410–20–1475.

DIRK BOUTS, DIRK VAN HAARLEEM or DIERIC DE LOUVAIN was born at Haarlem. He was influenced by Aalbert van Outwater and later by Roger van der Weyden. He worked at Haarlem but chiefly at Louvain.

No. **664.** *The Deposition in the Tomb.*

Formerly catalogued under Roger van der Weyden.

Joseph of Arimathæa, St. John, and the Virgin Mary, with the dead Christ. Eight small figures in a landscape; woodland distance.

Tempera, on linen, 34 in. *h.* by 28 in. *w.* (0'864 × 0'712).

No. 774. *The Madonna and Child Enthroned.*

On her right kneels St. Peter holding an open book on which the Virgin has placed her hand; on her left kneels St. Paul, offering a pink to the Infant Christ. Gothic architecture and stained glass windows on one side behind the throne, a landscape on the other side.

Wood, 27½ in. h. by 20½ in. w. (0.698 × 0.52).

No. 943. *Portrait of a Man.*

Nearly full face, with thin brown hair, and beardless. In a red cap and gown, but showing the hands one laid over the other. To the left an open window, with a view of the country. This picture was formerly in the possession of Samuel Rogers, and was assumed to be a portrait of Memling by himself, in the costume of the Hospital of St. John at Bruges.

Oak, 12½ in. h. by 8 in. w. (0.317 × 0.203).

Wynn Ellis Bequest, 1876.

No. 2595. *The Virgin and Child.*

The Blessed Virgin in a dark blue robe is giving the breast to the Holy Child who is seated on a brocaded cushion, a red and gold brocaded hanging in the background. Through a window on the left are seen the towers of a city.

Wood, 15½ in. h. by 11 in. w. (0.393 × 0.279).

George Salting Bequest, 1910.

BREKELENKAM (QUIRYN G.). About 1620–1668.

A Dutch painter, whose signed pictures date from 1653 to 1667. BREKELENKAM was born at Zwammerdam, near Leyden, perhaps between 1620 and 1630. He became a pupil of Gerard Dou, and in 1648 was received into the Guild of St. Luke, at Leyden, where he probably spent the rest of his life.

No. 1329. *An Interior, with Figures.*

In a homely room, by the side of a fireplace where wood is burning, sit two figures. On the left, a man holds a lighted pipe in his mouth. Opposite him a peasant woman, or servant, raises a stone flagon from a little table on which food and dishes are set. Above, on the left, daylight streams in through a small casement. Signed, and dated 1653.

Wood, 20 in. h. by 27½ in. w. (0.508 × 0.698).

Walker Fund, 1891.

No. 2549. *The Tailor's Shop.*

A tailor and two men are seated on tables at work near window. Near the fireplace sits a woman nursing a baby.

Wood, 16½ in. h. by 19½ in. w. (0.426 × 0.495).

George Salting Bequest, 1910.

No. **2550.** *The Afternoon Nap.*

An old woman asleep in a chair in front of the fireplace with an open book on her knee.

Wood, 16½ in. *h.* by 19½ in. *w.* (0·419 × 0·495).

George Salting Bequest, 1910.

BROOKING (CHARLES), 1723–1759.

BROOKING held some minor appointment at Deptford Dockyard, where he probably acquired a taste for representing sea-coast scenes and shipping, without receiving any technical instruction in art. Among his works may be mentioned "A Sea-scape with Shipping" in the Foundling Hospital, and a "Sea-Piece" at Kensington Palace. He died of decline.

No. **1475.** *The Calm: A Sea shore Scene.*

In the middle distance several yachts and sailing-boats lie becalmed. On a rock in the foreground three sailors stand conversing, while a third pushes off a boat from a flat sandy beach. From the horizon cloud cumuli rise into a summer sky.

Canvas, 10¾ in. *h.* by 33 in. *w.* (0·273 × 0·839).

Bequeathed by the Rev. Richard G. Maul, 1896.

BRONZI'NO (ANGELO), 1502?–1572.

ANGELO ALLORI called ANGELO DI COSIMO was born at Monticelli, in the neighbourhood of Florence; he was the scholar of Jacopo da Pontormo, and the friend of Vasari. He died at Florence. Tuscan School.

No. **649.** *Portrait of a Boy.*

In a crimson and black dress, holding in his left hand the hilt of his sword. Standing, full length, life size.

Wood, 50½ in. *h.* by 24 in. *w.* (1·282 × 0·610).

No. **651.** *Venus, Cupid, Folly, and Time. An Allegory.*

Venus with the apple of Discord in her hand is reclining on the ground, and turning her head to kiss Cupid; Folly unconsciously treading on a thorn is preparing to throw a handful of roses at them; behind is Time with a veil, Envy and other evils; a Harpy offering a piece of honeycomb in one hand is holding her sting behind her in the other. Seven figures, life-size.

Wood, 57 in. *h.* by 45½ in. *w.* (1·448 × 1·155).

No. **1323.** *Portrait of Piero de' Medici* (called "Il Gottoso").*

Bust portrait: three-quarter face turned to the right, clad in a plum-coloured gown. The hair of the head is short and bushy; the face clean shaven. His right hand, holding a glove, is laid upon his chest. Dark background.

Wood, $22\frac{1}{2}$ in. *h.* by $17\frac{3}{4}$ in. *w.* (0.571×0.451).

Bequeathed by Sir William Drake. 1891.

SCHOOL OF BRONZINO.

No. **670.** *A Knight of St. Stephen.*

In his robes, with a red cross bordered with yellow. Full length, life size, standing; his right hand holding a book and resting on a table, richly carved in the taste of the sixteenth century (cinquecento).

Wood, $81\frac{1}{2}$ in. *h.* by $46\frac{1}{2}$ in. *w.* (2.070×1.180).

Presented by G. F. Watts, O.M., R.A., 1861.

No. **704.** *Portrait of Cosimo I., Duke of Tuscany.*

Bust length, half-life size, nearly full face, bareheaded, with short bushy hair. He wears a coat of brown fur, open at the throat, and an embroidered linen collar.

On beech, $8\frac{1}{4}$ in. *h.* by $6\frac{1}{2}$ in. *w.* (0.209×0.164).

Presented by Queen Victoria, in fulfilment of the wishes of the Prince Consort, 1863.

No. **2085.** *Bianca Capello.*

A portrait of a Florentine lady. She wears a high Medici collar, a peaked head-dress of lace, pearl earrings and necklace, and a heavy gold chain set with pearls and rubies, with a cross as pendant. Her bodice is amethyst-coloured, slashed and puffed round the shoulders, and ornamented with pearls. Her under-sleeves are of white silk embroidered with gold lines.

Wood, $22\frac{1}{2}$ in. *h.* by $18\frac{3}{4}$ in. *w.* (0.571×0.476).

John Samuel Collection, 1906.

BROUWER (ADRIAEN), 1605-1638.

BROUWER, the son of a dressmaker at Haarlem, studied under Hals. He wandered to Amsterdam and to Antwerp where he was received into the Guild of St. Luke in 1631-32, and where he died.

* As Piero de' Medici died in 1503 (the year after that of Bronzino's birth) this portrait must be a posthumous one.

LENT. *A Tavern Scene.*

Some boors are drinking round a fire and laughing at a man who is teasing a woman, who pulls his hair in revenge. An angry old woman looks at them through a window. Signed "Brouwer."

Wood, $19\frac{1}{4}$ in. *h.* by $29\frac{1}{2}$ in. *w.* ($0\cdot489 \times 0\cdot749$).

Lent by Sir Hickman Bacon, Bart, 1907.

No. 2569. *Three Boors drinking.*

A man is lighting his pipe at a charcoal pan, another is drinking from a large pot, a third is asleep. A dog and a large pitcher in the foreground.

Wood, $11\frac{1}{2}$ in. *h.* by $8\frac{3}{4}$ in. *w.* ($0\cdot291 \times 0\cdot222$).

George Salting Bequest, 1910.

See also under Rembrandt No. 72.

BROWNE (HENRIETTE), 1829-1901.

She was born in Paris, and studied there under Chaplin. She painted Oriental and North African scenes.

No. 1969. *A Greek Captive.*

A pale girl in a light blue gown and red sash is seated on a pink shawl. She holds a wreath of leaves in her hands.

Canvas, 36 in. *h.* by $28\frac{1}{2}$ in. *w.* ($0\cdot914 \times 0\cdot724$).

Bequeathed by Charles Fraser, 1905.

BRUEGHEL (JAN THE YOUNGER), 1601-about 1667.

A scholar and namesake of Jan Brueghel the elder. He worked at Antwerp and Brussels. Flemish School.

No. 659. *Pan and Syrinx.*

The nymph Syrinx, one of the Naiads, is pursued by Pan, and takes refuge among some bulrushes; the god, thinking to grasp the nymph, finds only reeds in his hands, which he constructed into a rude instrument, hence the name of Syrinx given to the Pan-pipes.

Copper, $9\frac{1}{2}$ in. *h.* by $7\frac{1}{2}$ in. *w.* ($0\cdot241 \times 0\cdot19$).

BRUYN (BARTHOLOMAUS), 1493-1553-6.

A master of the German School who probably worked under the master of *The Death of the Virgin*, at Cologne.

No. 2605. *Dr. Fuchsius.*

A half length portrait of the famous botanist who introduced the flower that bears his name. He has a divided beard and wears

a black dress with a wide fur tippet. In his right hand he holds a paper with the inscription "The word of the Lord endureth for aye;" green background.

Wood, 13 $\frac{3}{4}$ in. *h.* by 9 $\frac{3}{4}$ in. *w.* (0·349 \times 0·248).

George Salting Bequest, 1910.

BUITENWEG (WILLEM), 1590 ?–1630.

A Dutch artist born about 1590, he is best known by his beautiful landscape drawings.

No. **2731.** *Landscape.*

A traveller with his dog and grey horse resting on the side of a sandy road which leads over rising ground to a flat plain.

Wood, 9 $\frac{1}{2}$ in. *h.* by 13 in. *w.* (0·241 \times 0·330).

Mackerell Fund, 1910.

BUONACCORSO. See **NICCOLO.**

BUONARROTI. See **MICHAEL ANGELO.**

BUONFIGLI. See **BONFIGLI.**

BURGUNDIAN SCHOOL.

No. **2612.** *Louis XI, King of France.*

A half length portrait, the king wears a purple dress, a black sleeveless jacket, with a green sash and a cap ornamented by a gold jewel. He is holding a heart-shaped book, and is standing in an archway through which is seen the entrance to a cathedral.

Wood, 9 in. *h.* by 5 $\frac{3}{4}$ in. *w.* (0·229 \times 0·146).

George Salting Bequest, 1910.

No. **2613.** *Philip and Margaret of Burgundy.*

In the dexter panel there is a bust portrait of Philip wearing the order of the Golden Fleece. In the sinister Margaret in a rich robe, head-dress, and necklace. The backgrounds are covered with coats of arms.

Two arched panels in one frame; each 9 in. *h.* by 6 in. *w.* (0·229 \times 0·152).

George Salting Bequest, 1910.

BUSI (GIOVANNI). See **CARIANI.**

CALAME (ALEXANDRE), 1810-1864.

He was born at Vevay, Switzerland, and died at Mentone. Pictures by him are to be seen in the Galleries of Basle, Berne, Berlin, Leipsic, and Neuchâtel.

No. **1786.** *The Lake of Thun.*

A recollection of the Lake of Thun, Canton de Berne, the mountain is the Blumlis Alp; an afternoon effect.

Canvas, 23 in. *h.* by 30 in. *w.* (0·584 × 0·762).

Bequeathed by Henry Vaughan, 1900.

CALCAR (JOHANES STEPHEN), 1449-1546.

A Flemish painter who went to Venice and studied under Titian so effectually that he is reckoned amongst the Venetian School.

No. **2597.** *Three Venetian Gentlemen and a Child.*

Three bearded men in black are seen at three-quarter length. The man in the middle, wearing a black cap, is pointing to a child in white, who holds some fruit in her hand.

Canvas, 33½ in. *h.* by 27¾ in. *w.* (0·845 × 0·705).

George Salting Bequest, 1910.

CALIARI. See **VERONESE** (PAOLO).**CALLCOTT** (SIR AUGUSTUS W.), **R.A.**, 1779-1844.

CALLCOTT was born at Kensington. For some years he was a chorister at Westminster Abbey, but at an early age adopted painting as a profession. He was a pupil of Hoppner, but devoted himself almost exclusively to landscape painting. He was elected an Associate of the Royal Academy in 1806, and became an Academician in 1810. In 1837 he was knighted.

No. **340.** *Returning from Market.*

Two girls on foot, and a woman and child on ponies are fording a brook, on their way from the market town, which is seen between the trees in the background.

Canvas, 43 in. *h.* by 57 in. *w.* (1·092 × 1·448).

Presented by Robert Vernon, 1847.

No. **342.** *Landscape with Cattle.*

Cows grazing; early morning.

Wood, 6 in. *h.* by 13 in. *w.* (0·152 × 0·330).

Presented by Robert Vernon, 1847.

No. **343.** *The Wooden Bridge.*

The rustic bridge occupies the centre of the picture ; the calm stream which passes under it is slightly rippled by some ducks swimming on its surface to the right ; on the opposite side a man seated in a boat is conversing with a woman who holds an infant in her arms. On the left of the bridge is a farm-house, sheltered by a cluster of tall trees ; a team and cart are just upon the point of crossing the bridge.

Canvas, 9 in. *h.* by 12 in. *w.* (0.299 × 0.305).

Presented by R. Vernon, 1847.

No. **344.** *The Benighted Traveller.*

A small sketch of a barefooted wanderer with a child on his back, by the door of a cottage, at which two women are standing. The moon is seen just above the horizon.

On paper attached to millboard, 6 in. *h.* by 5 in. *w.* (0.152 × 0.127).

Presented by R. Vernon, 1847.

No. **346.** *Entrance to Pisa from Leghorn.*

The quay of the Arno, and the buildings near the gate leading into the city from Leghorn.

Canvas, 42 in. *h.* by 64 in. *w.* (1.066 × 1.626).

Presented by R. Vernon, 1847.

No. **348.** *Sea Coast.*

This picture has been supposed to be a copy from a work by a Dutch master. The costume of the figures appears to be of a remote date.

Wood, 6½ in. *h.* by 9½ in. *w.* (0.164 × 0.241).

Presented by R. Vernon, 1847.

No. **1841.** *Fishing on the Mere.*

A slightly rising ground, thickly wooded, shuts in a small mere on which there is a punt with two figures fishing.

Canvas, 13 in. *h.* by 16 in. *w.* (0.330 × 0.407).

Bequeathed by Henry Vaughan, 1900.

CALLOT (JAQUES), 1592-1635.

JACQUES CALLOT, the son of Jean Callot, was born at Nancy. He is famous for his engravings.

No. **2757.** *Tartarus: a satirical design.*

In Indian ink on paper, 49 in. *h.* by 34 in. *w.* (1.244 × 0.876).

Presented by Miss Appleyard, 1884.

CAMPAÑA (PEDRO).

P. CAMPAÑA, CAMPANNA, DE KEMPEUEER, or perhaps PIERRE CAMPAGNE, was born at Brussels in 1503, but went at an early age to Italy, where he studied art, and especially the works of Raphael. In the year 1530 he was residing at Bologna, when Charles V. visited that city. The emperor invited him to Spain, where CAMPAÑA remained for many years acquiring wealth and reputation as a painter. His principal works are at Seville. The cathedral contains his well-known pictures of "The Purification" and "The Nativity"; while his "Descent from the Cross" is in the church of San Lorenzo. He died at Brussels in 1570, or, as some say, in 1580.

No. **1241.** *Mary Magdalene led by Martha to hear the preaching of Christ.*

In a spacious hall, decorated with columns and paved with marble, Our Lord sits on a raised seat addressing a crowd of listeners, who stand, sit, or kneel in attitudes of attention. Among those on the right of the composition St. Martha points out the Saviour to St. Mary Magdalene, who kneels by her side.

Wood, $11\frac{1}{2}$ in. *h.* by $22\frac{1}{2}$ in. *w.* ($0\cdot291 \times 0\cdot571$).

CAMPI (GIULIO) ?, 1502?–1572.

A master of the Cremona School, who worked in the great church there with Boccaccino and others, 1500–1572.

No. **2511.** *A Musician.*

A bearded man in a black doublet standing near a virginal; he holds a pair of steel compasses in his left hand.

Wood, $26\frac{1}{2}$ in. *h.* by 22 in. *w.* ($0\cdot673 \times 0\cdot559$).

George Salting Bequest, 1910.

CAMPIN (ROBERT).

A master who worked at Arras in the early part of the 15th century. Flemish School.

No. **2608.** *Virgin and Child with two Angels.*

The Blessed Virgin standing in white holds the Holy Child in Her arms. On either side an angel plays to them.

Wood, $22\frac{1}{2}$ in. *h.* by $17\frac{1}{2}$ in. *w.* ($0\cdot571 \times 0\cdot444$).

George Salting Bequest, 1910.

No. **2609.** *The Virgin and Child in an Apartment.*

The Blessed Virgin in a dress of pale blue-grey is seated on a bench near a fireplace, behind her head is a round plaited screen of straw. She gives the breast to the Holy Child lying on her

lap. An open missal is on a cushion beside her, and through an open window are seen houses in a square.

Wood, 25 in. *h.* by 19½ in. *w.* (0·635 × 0·489).

George Salting Bequest, 1910.

SCHOOL OF ROBERT CAMPIN.

No. 654. *The Magdalen.*

In a green dress and gold brocaded petticoat, seated, reading a book; before her on the floor is a small vase. Small full length figure.

Wood, 24 in. *h.* by 20½ in. *w.* (0·610 × 0·52).

No. 658. *The Death of the Virgin.*

The Virgin, having received the last offices of the Church, is lying in a bed, surrounded by the twelve apostles; above is the Deity supported by angels, about to receive her soul. A composition of many small figures in a chamber with a window looking out upon a square.

Wood, 15 in. *h.* by 13½ in. *w.* (0·381 × 0·342).

No. 1086. *Christ appearing to the Virgin Mary after His Resurrection.*

Our Lord, clad in a scarlet robe, but otherwise undraped, approaches the Virgin, who is seated at an open casement in a dwelling room. He raises His hands, showing the sacred wounds. His mother turns towards Him with a gesture of surprise. A half-opened door in the background reveals a garden with the Holy Sepulchre. Figures about one-third life size.

Wood, 48½ in. *h.* by 28 in. *w.* (1·231 × 0·712).

Bequeathed by Mrs. Joseph H. Green, 1880.

CANALE (ANTONIO). See CANALETTO.

CANALETTO (GIOVANNI ANTONIO), 1697–1768.

CANALETTO was born at Venice. His father, Bernardo da Canale, was a scene-painter, and Antonio practised the same art for some years. He afterwards went to Rome, where he painted ancient architecture, but returned to Venice, which became the chief scene of his future labours. In 1746 he came to England, and remained here two years. He died at Venice. Venetian School.

No. 127. *A View in Venice.*

The Scuola della Carità, now the Academy of the Arts, seen beyond the Grand Canal.

Canvas, 48 in. *h.* by 64 in. *w.* (1·219 × 1·626).

Presented by Sir George Beaumont, 1826.

No. **135.** *Ruins and Figures, with the distant View of a Town.*

Figures in the foreground. In the distance a town.

Canvas, 21½ in. *h.* by 29¼ in. *w.* (0·54 × 0·743).

Bequeathed by Lieut.-Colonel Ollney, 1837.

No. **163.** *A View on the Grand Canal, Venice.*

The church of San Simeone Piccolo, with gondolas on the canal.

Canvas, 49 in. *h.* by 80½ in. *w.* (1·244 × 2·044).

Bequeathed by Charles Long, Lord Farnborough, 1838.

No. **937.** *The Scuola di San Rocco.*

The ceremony of Giovedì Santo or Maunday Thursday, when the Doge and officers of state with the fraternity of St. Rock went in procession to the church of St. Mark to worship the miraculous blood.

The company issues from the church of San Rocco on the right, and is walking in procession under an awning; many pictures are displayed on the façade of the building.

Canvas, 58 in. *h.* by 78½ in. *w.* (1·473 × 1·993).

Wynn Ellis Bequest, 1876.

No. **938.** *Regatta on the Grand Canal, Venice.*

The great building to the left is the Balbi Palace, a work of Alessandro Vittoria, at the close of the 16th century; and the variegated structure by its side is a temporary pavilion for the distribution of prizes. The competitors are seen in the centre of the canal, and the gala barges of the nobles are moored at the sides. The regatta was held in commemoration of the visit of the King of Denmark in 1709.

Canvas, 46 in. *h.* by 73 in. *w.* (1·168 × 1·854).

Wynn Ellis Bequest, 1876.

No. **939.** *The Piazzetta of St. Mark, Venice, from the quay.*

In front are the church of St. Mark and the Campanile, on the left the Zecca or Mint and Library, on the right the Ducal Palace.

Canvas, 39½ in. *h.* by 42½ in. *w.* (1·002 × 1·079).

Wynn Ellis Bequest, 1876.

No. **940.** *The Ducal Palace, and the Column of St. Mark, Venice.*

Boats and other vessels at the quay; further on, the bridge Della Paglia, the Prisons, and the Riva degli Schiavoni.

Canvas, 24 in. *h.* by 39 in. *w.* (0·610 × 0·990).

Wynn Ellis Bequest, 1876.

- No. **941.** *The Grimani Palace, on the Grand Canal, Venice; known as the "Ca' Grimani in San Luca."*

A house and a palace on either side, and some gondolas in front. The Casa Grimani was built in the 16th century, from the design of M. Sanmicheli, but the upper part was not completed until after his death.

Canvas, 12 in. *h.* by 15 in. *w.* (0·305 × 0·381).

Wynn Ellis Bequest, 1876.

- No. **942.** *Eton College, 1746.*

In the foreground the Thames.

Canvas, 24 in. *h.* by 42 in. *w.* (0·610 × 1·066).

Wynn Ellis Bequest, 1876.

- No. **1058.** *On the Canal Reggio, Venice.*

Canvas, 18 in. *h.* by 30½ in. *w.* (0·457 × 0·774).

Bequeathed by John Henderson, 1879.

- No. **1059.** *San Pietro in Castello, Venice.*

Canvas, 18 in. *h.* by 30½ in. *w.* (0·457 × 0·774).

Bequeathed by John Henderson, 1879.

- No. **1429.** *Interior of the Rotunda at Ranelagh in London.*

The orchestra and musicians, with numerous groups promenading.

Canvas, 18½ in. *h.* by 29½ in. *w.* (0·469 × 0·749).

- No. **2514.** *The Grand Canal Venice, with the Chiesa degli Scalzi.*

Gondolas and other craft are moving up and down the Grand Canal.

Canvas, 23½ in. *h.* by 36¼ in. *w.* (0·596 × 0·920).

George Salting Bequest, 1910.

- No. **2515.** *St. Mark's Square seen through an Archway*

Many figures are moving about in the Piazza, looking eastwards towards the Campanile.

Canvas, 18½ in. *h.* by 14½ in. *w.* (0·469 × 0·368).

George Salting Bequest, 1910.

- No. **2516.** *The Colonnade of the Procuratie Nuove, Venice.*

A group of men seated and standing under the colonnade, the piazza on the left.

Canvas, 18 in. *h.* by 14 in. *w.* (0·457 × 0·356).

George Salting Bequest, 1910.

CAPPELLE (JAN VAN DE), working 1650-1680.

A marine painter of whom scarcely anything is known. He received the freedom of the city of Amsterdam in 1653. The dates on his pictures range from 1650 to 1680. He etched a few plates. He was also called Kappelle. Dutch School.

No. 865. *Coast Scene.*

A calm, in shore at low water; in the foreground two fishing boats, one with sails set, the other stranded on the beach. Several figures in a boat leaving the shore. In the distance some sails and a jetty on the right. Signed *J. Vr. Cappelle*.

Canvas, 13½ in. *h.* by 18½ in. *w.* (0.342 × 0.469).

Peel Collection, 1871.

No. 964. *River Scene with many Sailing Boats.*

In the foreground near the bank, where are a few piles, is a boat with four figures in it. A village church is seen in the distance on the right.

Canvas, 14½ in. *h.* by 19 in. *w.* (0.368 × 0.483).

Wynn Ellis Bequest, 1876.

No. 965. *River Scene with State Barge.*

An officers' boat in the foreground on the right. Signed and dated *J. V. CAPELLE, 1650*.

Wood, 33 in. *h.* by 44½ in. *w.* (0.839 × 1.129).

Wynn Ellis Bequest, 1876.

No. 966. *River Scene.*

To the right a state barge, which an officer has just left, in his boat, in the centre of the picture; the Dutch colours are floating at the stern of the boat. The barge is firing a salute. Other boats scattered about. Some piles in the foreground to the right.

Oak, 36½ in. *h.* by 51 in. *w.* (0.926 × 1.295).

Wynn Ellis Bequest, 1876.

No. 967. *Shipping.*

Dutch river scene with sailing boats and ferry boat.

Canvas, 47 in. *h.* by 60 in. *w.* (1.193 × 1.524).

Wynn Ellis Bequest, 1876.

No. 2586. *Coast Scene, with a Boat Landing Passengers.*

A row boat landing passengers from a sailing boat. Other craft in the distance. Two men walking along the shore.

Wood, 23½ in. *h.* by 31½ in. *w.* (0.596 × 0.794).

George Salting Bequest, 1910.

No. **2587.** *A Calm.*

The mouth of a river with shipping under a cloudy sky. Two sailing vessels near a spit of land and a man on the right.

Canvas, 19 in. *h.* by 19 in. *w.* (0·483 × 0·483).

George Salting Bequest, 1910.

No. **2588.** *A Dutch Galiot.*

Two fishermen in a boat, behind them a jetty with two figures, beyond a sailing boat and shipping on the horizon.

Canvas, 17½ in. *h.* by 22 in. *w.* (0·444 × 0·559).

George Salting Bequest, 1910.

CARAVA'GGIO (MICHAELANGELO), 1569–1609.

MICHELANGELO MERIGI was born at Caravaggio in the Milanese, and on this account is generally known as DA CARAVAGGIO. He worked for the Cavaliere Cesare d'Arpino painting accessories for his pictures, but producing his well-known picture *The Card-players* he made a success. His followers have been called the "Naturalisti." He died at Porto Ercole, between Rome and Naples.

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.

Canvas, 55 in. *h.* by 77½ in. *w.* (1·397 × 1·968).

Presented by Lord Vernon, 1839.

CARIANI (GIOVANNI DE' BUSI), 1480 ?–1547 ?

A Bergamask painter, of an old family of Fuipiano on the Brembo. The earliest notice of CARIANI occurs in 1508 ; the next in 1514, when he painted a *Madonna* for a Church at Lonno on the Serio. The latest was a figure of St. Roch presented by CARIANI to the Church of Fuipiano in 1541. Unfortunately both works are now missing. The date of his death is unknown. He may have been a pupil of Palma Vecchio and was influenced by Giorgione.

No. **1203.** *The Madonna and Child with Saints.*

The Virgin sits with the Infant Christ on her lap. Her hand rests on the shoulder of St. Mary Magdalene, who kneels in adoration. Behind her stands St. Barbara (?). On the right St. Joseph rests on his staff. Below kneels a boy, probably the youthful donor, in a black gown. Mountainous background, with the distant view of a Campanile and other buildings.

Canvas, 33 in. *h.* by 45 in. *w.* (0·839 × 1·143).

Walker Fund, 1886.

No. **2494.** *An Italian Nobleman.*

A middle-aged man with bushy brown hair and beard. He wears a robe of gold brocade lined with crimson, a black cap and a heavy gold chain. Through an open window are seen a tower and castle on a height. He looks like the principal citizen of some provincial town.

Canvas, $41\frac{1}{2}$ in. *h.* by $32\frac{3}{4}$ in. *w.* ($1\cdot052 \times 0\cdot832$).

George Salting Bequest, 1910.

No. **2495.** *Virgin and Child, or "La Vierge aux Lauriers."*

The Holy Child resting on a cushion on the Virgin's lap. A laurel bush and a distant landscape form the background.

Wood, $35\frac{1}{4}$ in. *h.* by $27\frac{3}{4}$ in. *w.* ($0\cdot895 \times 0\cdot705$).

George Salting Bequest, 1910.

ASCRIBED TO **CARIANI.**No. **41.** *The Death of Peter Martyr.*

St. Peter the Dominican, a native of Verona, was an active agent of the Inquisition in the thirteenth century. He was assassinated by one, named Cavina, at the entrance of a wood on the road from Milan to Como.

Canvas, $40\frac{1}{2}$ in. *h.* by $57\frac{1}{2}$ in. *w.* ($1\cdot028 \times 1\cdot46$).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

CARRA'CCI (AGOSTINO), 1557?-1602.

AGOSTINO, the elder brother of Annibale Carracci, was born at Bologna of an old family. His time was devoted chiefly to engraving, in which he was the pupil of Cornelius Cort. He studied painting at Parma and at Venice, and after his return to Bologna in 1589 was the most active teacher in the celebrated school of the Carracci, then first established there. Agostino was well versed in the arts and sciences generally. He died at Parma on the 22nd of March 1602. Bolognese School.

No. **147.** *Cephalus and Aurora.*

Cephalus, while on a hunting expedition on Mount Hymettus, is forcibly carried off by Aurora.

A cartoon for a fresco in the Farnese Palace, at Rome, 140 in. *w.* by 80 in. *h.* ($4\cdot061 \times 2\cdot032$).

Presented by the Earl of Ellesmere, 1837.

No. **148.** *The Triumph of Galatea.*

The sea-nymph Galatea is borne on the ocean by Glaucus,

preceded by a Triton blowing his horn, and surrounded by Nereids and Cupids on dolphins.

A cartoon for a fresco in the Farnese Palace at Rome, 163½ in. *w.* by 80½ in. *h.* (4'149 × 2'044).

Presented by the Earl of Ellesmere, 1837.

CARRA'CCI (ANNI'BALE), 1560 ?-1609.

The younger brother of Agostino, he was born at Bologna, and was the pupil of his uncle Lodovico. In 1580 he visited Parma, and studied the works of Correggio there for about three years. In 1600 he was invited to Rome by Cardinal Odoardo Farnese, and with his brother Agostino painted frescoes for the Farnese Palace. He died at Rome July 15th, 1609, and was buried near Raphael, in the Pantheon. Bolognese School.

No. 9. *Christ appearing to Simon Peter after His Resurrection.*

A picture of this subject is generally described under its Latin title as a "*Domine, quo vadis?*" of St. Peter when he was fleeing from persecution in Rome along the Appian Way, and saw a vision of Christ bearing his cross. St. Peter asked "Lord, whither goest thou?" The Vision replied "To Rome to be crucified again." St. Peter returned to the City.

Wood, 30 in. *h.* by 21 in. *w.* (0'762 × 0'534).

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.*

Canvas, 65 in. *h.* by 37 in. *w.* (1'651 × 0'939).

Angerstein Collection, 1824.

No. 56. *Landscape, with Figures.*

A lake or river scene.

Canvas, 37½ in. *h.* by 52½ in. *w.* (0'951 × 1'333).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

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.

Canvas, 41 in. *h.* by 53 in. *w.* (1'041 × 1'346).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

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 Tancered, but being discovered by some Christian soldiers, she is pursued, and escapes with difficulty, eventually taking refuge among some shepherds.

Canvas, 58 in. *h.* by 84 in. *w.* (1·473 × 2·134).

Angerstein Collection, 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.

Wood, 21½ in. *h.* by 35 in. *w.* (0·546 × 0·889).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

No. 94. *Pan teaching Apollo to play on the Pipes, or Bacchus playing to Silenus.*

Wood, 14 in. *h.* by 32 in. *w.* (0·356 × 0·813).

Angerstein Collection, 1824.

No. 198. *The Temptation of St. Anthony in the Desert.*

Copper, 19½ in. *h.* by 13½ in. *w.* (0·495 × 0·342).

No. 2105. *A Man with a Pointed Beard.*

An oval portrait of a man with moustaches and a small pointed beard. He wears a black dress with a narrow white collar.

Wood, oval, 9½ in. *h.* by 7¼ in. *w.* (0·241 × 0·184).

John Samuel Collection, 1906.

CARRA'CCI (LODOVICO), 1555–1619.

The founder of the eclectic school of Bologna, was born at Bologna and died there. He was the pupil of Prospero Fontana in Bologna, and studied also under Passignano at Florence. Bolognese School.

No. 28. *Susannah and the two Elders, in the Garden of Joachim, at Babylon.*—Apocryphal Book of Susannah.

Canvas, 56 in. *h.* by 43 in. *w.* (1·422 × 1·092).

Angerstein Collection, 1824.

No. 86. *Entombment of Christ.*

Copper, 17 in. *h.* by 13 in. *w.* (0·432 × 0·330).

Bequeathed by Lieut.-Colonel Ollney, 1837.

CARUCCI (GIACOMO). See **PONTORMO**.

CASENTINO (JACOPO DI). See **LANDINI**.

CASTAGNO (ANDREA DEL), 1410?–1457.

IL CASTAGNO, so called from his birth-place, a farm near Scarperia, or scene of his childhood, in the Mugello. While employed as a herdsman he made some rude sketches which attracted the attention of Bernardetto di Medici, who took him to Florence, where Andrea entered on his apprenticeship in Art and executed most of his works. He died, probably of the plague, on the 19th of August 1457, and was buried at Florence. Florentine School.

No. **1138**. *The Crucifixion*.

In the centre Our Lord hangs on the Cross, at the foot of which the Virgin and St. John stand to the right and left in attitudes of resigned grief. Nearer the foreground are the two malefactors crucified.

Wood, 11 in. *h.* by 13½ in. *w.* (0·279 × 0·349).

CATENA (VINCENZO), 1470?–1531?

VINCENZO DI BIAGIO, known as CATENA was born at Treviso towards the end of the 15th century. His style varied considerably according to the master whose methods were uppermost in his mind at the time, but the influence of Bellini and the early Palma is at first predominant, while later it is evident that he has been much affected by Giorgione. His own style, however, developed largely in the direction of breadth and freedom of treatment. His signed pictures are not uncommon, and enable us to identify many which, bearing no signature, have been attributed to other masters. Among such works is the picture of the "Kneeling Knight," described below (No. 234). This, originally known as a Giorgione, and so catalogued in our collection, was in 1883 identified as a work of VINCENZO CATENA, and there is no reason for withholding from CATENA the credit of this superb work. The smaller picture of "St. Jerome" (No. 694), for some time attributed to Bellini, also exhibits the general characteristics of CATENA in so marked a degree as to leave little doubt that it is the work of this artist. He is supposed to have died at Venice in 1531.

No. **234**. *A Warrior adoring the Infant Christ*.

On the left the Virgin seated supports the infant Christ on her knees. Behind her stands St. Joseph. A knight kneels in adoration. Behind a parapet wall a servant holds a horse.

Canvas, 61 in. *h.* by 103 in. *w.* (1·549 × 2·615).

No. 694. *St. Jerome in his Study.*

The saint, dressed in crimson and blue, is seated on a bench reading at a desk. In the background, are two open cupboards containing books, and other objects; on the floor are a sleeping lion, a partridge, a pair of slippers, and a cardinal's hat, blue. Through an open window are seen the sea, some distant hills, and a convent.

Canvas, $28\frac{1}{2}$ in. *h.* by $38\frac{1}{2}$ in. *w.* ($0\cdot724 \times 0\cdot977$).

No. 1121. *Portrait of a Young Man.*

A youth, with bushy fair hair covering the forehead, and falling round the head and neck, the complexion pale, and eyes blue. He wears a black doublet, and cap of the same colour. Background of blue sky, with small and delicate cloud cumuli.

Wood, $11\frac{3}{4}$ in. *h.* by $9\frac{1}{4}$ in. *w.* ($0\cdot298 \times 0\cdot235$).

CAVALLINO (BERNARDO), 1622-1654?

He was born at Naples in the early part of the 17th century, and was a pupil of Massimo Stanzioni. He devoted himself chiefly to historical painting, and is said to have shortened his life by intemperance.

No. 1157. *The Nativity.*

The Virgin kneels in adoration before the infant Christ, who lies in a manger before her. Behind the Virgin is St. Joseph leaning on a staff. On the right of the picture a group of shepherds kneel or stand. In the foreground, on the left side, a female figure (St. Anna?) kneels on a stone plinth.

Architectural background, in which are seen portions of a half-ruined classical building.

Canvas, $59\frac{1}{2}$ in. *h.* by 50 in. *w.* ($1\cdot510 \times 1\cdot27$).

Presented by Woodford Pilkington, 1884.

CAVAZZOLA. See **MORANDO.****CESARE DA SESTO, 1477-1523.**

A Milanese painter, influenced by Leonardo da Vinci and Raphael.

No. 2485. *Salome.*

The daughter of Herodias stands pointing to a vase, over which a nude man holds the head of St. John the Baptist.

Wood, $52\frac{3}{4}$ in. *h.* by $31\frac{1}{4}$ in. *w.* ($1\cdot339 \times 0\cdot806$).

George Salting Bequest, 1910.

No. **2504.** *Virgin and Child.*

The Holy Child embracing the Blessed Virgin. In the background, a wooded landscape, with two travellers and an ass.

Wood, 23½ in. *h.* by 18 in. *w.* (0.603 × 0.457).

George Salting Bequest, 1910.

CHAMPAIGNE (PHILIPPE DE), 1602–1674.

He was born at Brussels, but settled early in Paris, where he married the daughter of his master, Nicholas Duchesne. He became afterwards one of the original members of the French Academy of Painting, of which he was a professor and rector. He died at Paris. Flemish School.

No. **798.** *Three Portraits of Cardinal de Richelieu.*

A full face and two profiles; painted for the sculptor Mocchi to make a bust from. The Cardinal was First Minister to Louis XIII. of France, and died at Paris in 1642, aged fifty-eight.

Canvas, 23 in. *h.* by 28½ in. *w.* (0.584 × 0.724).

Presented by Sir Augustus Wollaston Franks, 1869.

No. **1449.** *Portrait of Cardinal Richelieu.*

The Cardinal, in the crimson silk robes of his office, stands as if just risen from the chair of state behind him and about to move forward. Behind is a massive curtain of dark material which throws out the figure in bold relief, and beyond is an open archway.

Canvas, 101½ in. *h.* by 69 in. *w.* (2.577 × 1.753).

Presented by Charles Butler, 1895.

No. **2291.** *Portrait of Cardinal Jean F. P. de Retz.*

He is dressed in a red Cardinal's cape, with white muslin bands, and wearing a red skull-cap.

Canvas, 28 in. *h.* by 22 in. *w.* (0.712 × 0.559).

Bequeathed by George Fielder, 1908.

CHARDIN (JEAN-B. SIMÉON), 1699–1779.

CHARDIN was born in Paris in 1699, and entered the atelier of Cazes. But when Baptiste van Loo was commissioned to redecorate a gallery in the Château of Fontainebleau, CHARDIN with some other pupils was selected to assist him. In 1728 the French Academy elected him on their council, and in 1755 he was made

treasurer, an appointment which he held for twenty years. French School.

No. 1258. *Study of Still Life.*

A black bottle and a tumbler half filled with wine : a loaf of bread and a knife placed on the fragment of a newspaper by way of a tablecloth. Signed by the painter and dated 1754.

Canvas, $14\frac{1}{2}$ in. *h.* by $17\frac{1}{4}$ in. *w.* ($0\cdot368 \times 0\cdot438$).

Presented by Lord Savile, G.C.B., 1888.

No. 1664. "*La Fontaine.*"

In a kitchen or scullery, a woman is drawing water from a copper "fontaine," into a black jug. Through an open door the figures of another woman and child are partly seen.

Canvas, $14\frac{1}{2}$ in. *h.* by $17\frac{1}{4}$ in. *w.* ($0\cdot368 \times 0\cdot438$).

CHARNAY (ARMAND). FRENCH SCHOOL.

Living artist.

No. 2290. *Parc de Sansac, Indre-et-Loire.*

Beyond an ornamental water is seen a Château with a steep slate roof surrounded by trees. A path strewn with autumn leaves skirts the water and approaches the Château by a flight of stone steps. A young lady in black reading a book is advancing.

Canvas, 11 in. *h.* by 15 in. *w.* ($0\cdot279 \times 0\cdot381$).

Presented by the artist, 1908.

CHIMENTI (JACOPO). See EMPOLI.

CHRISTUS (PETRUS), 1410 ?-1472.

PETRUS CHRISTUS was born about 1410 at Baerle, near Tilborg, North Brabant. In 1443 he went to Bruges, and in the following year he purchased the right of citizenship in that city, where he died in 1472. Works attributed to him may be found at Berlin, Bruges, Brussels, Frankfurt, Cologne and St. Petersburg. Flemish School.

No. 696. *Portrait of Marco Barbarigo, Venetian Consul in London in 1449.*

He holds in his hand a letter addressed to him in London. Half length.

He was elected Doge in 1485, and died in 1486, aged 72.

Oak, $9\frac{1}{2}$ in. *h.* by $6\frac{1}{2}$ in. *w.* ($0\cdot241 \times 0\cdot164$).

No. **2593.** *Portrait of a Man.*

A young man seen at half-length and turned three-quarters to his left. He is bare-headed and stands in a vaulted chamber between a doorway and a round-headed unglazed window. He wears a deep scarlet tunic with a furred collar and a black underdress, beneath which is seen the narrow white collar of a linen shirt. His hat hangs just below his right elbow and its long broad scarf partly covers a purse with steel handle and mountings suspended from his girdle. With both hands he holds an open book. On the wall of the chamber and above his head is hung a board to which is attached by nails an illuminated sheet of vellum edged with a narrow red riband.

The miniature represents the Vernacle, Our Lord's head with its cruciform nimbus and rays. Beneath, in two columns, is a rhymed prayer, written, with the usual abbreviations, in red and black, the first line being : *Incipit oratio ad sanctum Veronicam.*

Wood, $14\frac{3}{4}$ in. *h.* by $10\frac{1}{2}$ in. *w.* (0.375×0.266).

George Salting Bequest, 1910.

CIMA (GIOVANNI BATTISTA), 1460 ?–1517 ?

GIAMBATTISTA DA CONEGLIANO, commonly called CIMA, painted from 1489 to 1517. He is reckoned generally among the followers of Giovanni Bellini, but his earlier education may have been in the school of Murano under Alvise Vivarini. His works are found at Venice, Vicenza, Parma, Milan, Conegliano, and in the public galleries at Berlin and Frankfurt. One of his best altar-pieces is now in the Louvre. Venetian School.

No. **300.** *The Infant Christ standing on the Knees of the Virgin.*

The Madonna and Child seated in a landscape : a view of a town on a hill in the background. Signed JOANNES BAPTISTA, P.

Wood, 27 in. *h.* by $22\frac{1}{2}$ in. *w.* (0.686×0.571).

No. **634.** *Madonna, with the Infant Christ standing on her Knees and holding a Goldfinch.*

A hilly landscape, with the view of a town in the background. Signed JOANNES BAPTISTA CONEGLI⁵. P.

Wood, $20\frac{1}{2}$ in. *h.* by 17 in. *w.* (0.52×0.432).

No. **816.** *The Incredulity of St. Thomas.*

Christ and eleven of the Apostles are assembled in a room with two open windows. Signed *Joanes Baptista Coneglianensis opus*, 1504. The inscription to the left of the signature, partly

obliterated, gives the names of the officers of the Fraternity of the Battuti, at Portogruaro, for whom the picture was painted.

Wood, 115 in. *h.* by 78 in. *w.* (2·921 × 1·981).

No. 1120. *St. Jerome in the Desert.*

At the base of a rock, St. Jerome, represented as an aged man with a long white beard, kneels before a rustic cross. Behind him couches a lion. A hawk is perched on the branch of a tree above, and a serpent crawls from beneath the rock on which the cross is placed. Landscape background.

Wood, 12½ in. *h.* by 9¾ in. *w.* (0·317 × 0·248).

No. 1310. "*Ecce Homo.*"

The head of Christ is crowned with thorns, and blood flows from the wounds on His brow. The eyes suffused with tears, and slightly parted lips, give an intensely pathetic expression to the face. The shoulders are covered with dark blue drapery.

Wood, 14 in. *h.* by 11 in. *w.* (0·356 × 0·279).

No. 2505. *David and Jonathan.*

The boy David carrying the head of Goliath and a large sword is walking with Jonathan in a landscape. A castellated city on a hill in the distance.

Wood, 15½ in. *h.* by 15¼ in. *w.* (0·400 × 0·387).

George Salting Bequest, 1910.

No. 2506. *Virgin and Child.*

The Blessed Virgin seated with the Holy Child in her lap. A walled city on a hill in the background.

Wood, 24½ in. *h.* by 20½ in. *w.* (0·622 × 0·52).

George Salting Bequest, 1910.

CIMABUE (GIOVANNI), 1240 ?–1302 ?

CIMABUE or CENNI was born at Florence, about 1240. He is regarded by Vasari as the father of modern painting in Italy. He was the most successful of the 13th century painters in combining the study of nature with the traditionary art of his time. In 1302 he was occupied on the Mosaics in the great tribune of the Duomo at Pisa, and as the work was left unfinished, that date may with probability be assigned as the year of his death. Tuscan School.

No. **565.** *The Madonna and Child enthroned; Angels adoring.*

The Virgin is seated, and the Child is sitting on her knee; on each side, behind the throne, are three angels in adoration. Until 1591 on a pilaster in the Church of Santa Croce, Florence.

In tempera, on wood, with a gable top, 75 in. *h.* by 66 in. *w.* (1'905 × 1'676).

CIONE (ANDREA ARCAGNUOLI DI). See **ORCAGNA**.

CIONE (ANDREA DI). See **VERROCCHIO** (ANDREA).

CIVETTA. See **BLES** (HERRIMET DE).

CLAUDE, 1600–1682.

CLAUDE GELÉE or GILLEE, called Claude de Lorraine or le Lorrain, and also Claude Lorrain, was born at Chamagne, near Charmes, département des Vosges, in the year 1600: he was brought up as a pastrycook, and commenced his Roman career as the servant of Agostino Tassi the landscape painter. He died at Rome in 1682, and was buried in the church of La Trinità de' Monti. French School.

No. **2.** *Pastoral Landscape: Cephalus and Procris.*

Illustrating the reconciliation of Cephalus and Procris. Cephalus is receiving from Procris the presents of Diana, the hound Lelaps, and the fatal dart with which she was subsequently killed. Signed and dated 1645.

Canvas, 40 in. *h.* by 51 in. *w.* (1'016 × 1'295).

Angerstein Collection, 1824.

No. **5.** *A Seaport at Sunset.*

A composition. Signed and dated 1644.

Canvas, 39 in. *h.* by 51 in. *w.* (0'990 × 1'295).

Angerstein Collection, 1824.

No. **6.** *Landscape: David at the Cave of Adullam.*

Supposed to represent David at the Cave of Adullam. Also called Sinon brought before Priam. The Chigi Claude, signed and dated 1658.

"And David longed, and said, Oh that one would give me drink of the water of Bethlehem, which is by the gate!

"And the three mighty men brake through the host of the Philistines, and drew water out of the well of Bethlehem, that was by the gate, and took it, and brought it to David."—2 *Samuel* xxiii. 15, 16.

Canvas, 45 in. *h.* by 74½ in. *w.* (1·143 × 1·892).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

No. 12. *Landscape: Marriage of Isaac and Rebecca.*

Representing the marriage festival of Isaac and Rebecca: as inscribed on the picture itself—"*Mariage d'Isaac avec Rebecca.*"

Canvas, 59 in. *h.* by 79 in. *w.* (1·498 × 2·006).

Angerstein Collection, 1824.

No. 14. *Seaport: Embarkation of the Queen of Sheba.*

Representing the embarkation of the Queen of Sheba, on the occasion of her visit to Solomon. The words *La Reine de Saba va trouver Salomon* are written in the right corner of the picture.

Canvas, 59 in. *h.* by 79 in. *w.* (1·498 × 2·006).

This picture is known as the Bouillon Claude, from the Duke de Bouillon, with whose name it is inscribed. The inscription is—CLAUDE. GIL. JV., FAICT POUR SON ALTESSE LE DUC DE BOUILLON, A ROMA, 1648.

Angerstein Collection, 1824.

No. 19. *Landscape: Narcissus and Echo.*

Representing the story of Narcissus and Echo. On the farther side of a transparent shady pool Narcissus is admiring his image in the water. The nymph, lying at the extreme left on this side of the pool, is apparently the disconsolate Echo, pining for the love of Narcissus.

Canvas, 37 in. *h.* by 47 in. *w.* (0·939 × 1·193).

Presented by Sir George Beaumont, 1826.

No. 30. *Seaport: The Embarkation of St. Ursula.*

This saint, 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 xlii.m.v. might be explained as Undecim Martyres Virgineæ, eleven martyr virgins, with much more probability than as Undecim Millia Virginum, eleven thousand virgins. Signed.

Canvas, 44 in. *h.* by 59 in. *w.* (1·117 × 1·498).

Angerstein Collection, 1824.

No. 55. *Landscape: The Death of Procris.*

In the foreground Procris lies pierced by the fatal arrow from

the hand of her husband Cephalus, who, followed by his hound, is hastening to her assistance.

Canvas, 15 in. *h.* by 19 in. *w.* (0·381 × 0·483).

Presented by Sir George Beaumont, 1826.

No. 58. *Landscape, with Goatherd and Goats.*

Sometimes called a study of trees.

Canvas, 20½ in. *h.* by 16 in. *w.* (0·52 × 0·407).

Presented by Sir George Beaumont, 1826.

No. 61. *Landscape, with Figures.*

Supposed to represent either the Annunciation or the Angel appearing to Hagar.

Canvas, 20 in. *h.* by 17 in. *w.* (0·508 × 0·432).

Presented by Lady Beaumont, 1828.

No. 1018. *A Classical Landscape.*

On the right hand various buildings, including some temples; in front two trees, a palm and another, with some ships at anchor in the harbour.

A road and a bridge in the foreground, with various figures and animals, and six larger figures to the right. There is an inscription and a date, 1673. The names of Anchises and Æneas occur. The picture has also been called the Isle of Delos.

Canvas, 40 in. *h.* by 53 in. *w.* (1·016 × 1·346).

Wynn Ellis Bequest, 1876.

No. 1319. *Landscape and View in Rome.*

On the right of the composition an ancient Ionic portico (seen from the side) and a statue of Apollo surrounded by trees. On the left a wooded slope, beyond which, in the middle distance, is seen the church of Sta. Trinità de'Monti and other buildings. In the foreground, a group of figures; among them a peasant woman receiving alms. Above, a serene blue sky crossed by light clouds.

Canvas, 23½ in. *h.* by 31½ in. *w.* (0·596 × 0·800).

CLAYS (PAUL JEAN), 1819-1900.

A Belgian marine painter, born in Bruges, who was trained in France under Gudin. He worked and died at Brussels.

No. 815. *Dutch Boats lying in the Roads of Flushing in the mouth of the Scheldt.*

A number of Dutch sailing-barges and other vessels are lying

becalmed off a low-lying coast, their sails reflected in the glassy water. A heavy sky with dark clouds gives notice of an approaching storm.

Canvas, 29 in. *h.* by 43 in. *w.* (0.737×1.092).

Bequeathed by John Meeson Parsons, 1870.

CLOUET (FRANÇOIS), 1510?–1572.

CLOUET JANET or JEANNET are practically the names given to the painter of a class of early French pictures. A "FRANÇOIS CLOUET DICT. JANET" was born about 1510, probably at Tours, and in 1541 succeeded his father as painter to Francis I. He died in 1572. French School.

ASCRIBED to **CLOUET**.

No. **660**. *A Man's Portrait.*

A small bust portrait in the costume of the 16th century
Dated 1543.

Wood, 12 in. *h.* by 9 in. *w.* (0.305×0.229).

No. **1190**. *Portrait of a Boy.*

A bust portrait in profile. The complexion pale; the hair red and bushy. He wears an olive brown coat, the collar of which is buttoned close round the neck. Background of sage green.

Canvas, $14\frac{3}{4}$ in. *h.* by $10\frac{3}{4}$ in. *w.* (0.375×0.273).

Presented by G. F. Watts, O.M., R.A., 1885.

CODDE (PIETER).

CODDE was born at Amsterdam in 1599 or 1600. He was very much influenced by F. Hals. He was buried on the 12th October, 1678.

No. **2576**. *A Dutchman with his Wife and Son in a Room.*

A man in black with a black hat seated in an easy posture. His wife stands by the chimney-piece, over which hangs a landscape. To the left is a boy gaily dressed in pink. Signed with a monogram.

Wood, $19\frac{1}{4}$ in. *h.* by $25\frac{1}{2}$ in. *w.* (0.489×0.647).

George Salting Bequest, 1910.

No. **2584**. *A Lady holding a Mirror.*

A lady in a black dress, seated in a room with pictures, holding a

mirror or a picture on her knee. Behind her is an open floor. In the right foreground a cat is watching a mouse.

Wood, $14\frac{3}{4}$ in. *h.* by 13 in. *w.* (0.375×0.330).

George Salting Bequest, 1910.

COLOGNE SCHOOL. See GERMAN SCHOOL.

CONCA (SEBASTIANO), 1679-1764.

SEBASTIANO CONCA was born at Gaëta, and studied in the School of Francesco Solimena. He died at Naples.

No. 1870. *Angel with Keys.*

Canvas, $12\frac{1}{4}$ in. *h.* by $15\frac{1}{4}$ in. *w.* (0.311×0.387).

Lent by the Victoria and Albert Museum, 1897.

CONEGLIANO. See CIMA.

CONSTABLE (JOHN), R.A., 1776-1837.

CONSTABLE, the son of Golding Constable, a well-to-do miller, was born at Bergholt, Suffolk, in 1776. In 1799 he became a student in the school of the Royal Academy. In 1802 he exhibited for the first time at the Royal Academy.

With the year 1817 begins the period of his greatest activity. To that year belongs the *Flatford Mill*, now No. 1273 in this Collection. He was elected an associate of the Royal Academy in 1819, and full member in 1829. In 1821 appeared *Landscape: Noon*, now known in this Gallery (No. 1207) as *The Hay Wain*. In April, 1824, it had been sold to a Frenchman who exhibited it at the Salon held in the Louvre in that year, where it was so greatly admired that the artist received a gold medal from Charles X, his art meeting in Paris with the full recognition which had been withheld in England. He exhibited one hundred and four pictures at the Royal Academy between 1802 and 1837 and contributed thirty-two to the British Institution. He died suddenly on April 1st, 1837, and is buried together with his wife, who predeceased him, at Hampstead.

No. 130. *The Cornfield, or Country Lane.*

A field of ripe corn is seen in the middle distance, between two groups of trees. In the foreground towards the left is a shepherd-boy drinking from a stream by the roadside; his flock, guarded by a dog, occupies the centre of the picture. In the distance across the corn-fields are seen a village church and a few cottages.

Signed and dated "John Constable f. London. 1826."

Canvas, 56 in. *h.* by 48 in. *w.* (1.422×1.219).

Painted in 1826.

Presented by an Association of Gentlemen, 1837.

No. **327.** *The Valley Farm.*

In the foreground to the right is a shallow stream, on which is a punt containing a man and a woman. Three cattle are standing in the water ; figures in the distance.

This is a view of a farmhouse, known as "Willy Lott's House ;" it is situated on the bank of the Stour, near Flatford Mill, the property of the painter's father, near East Bergholt, Suffolk. Painted about 1835.

Signed "John Constable, R.A."

Canvas, $57\frac{1}{2}$ in. *h.* by 49 in. *w.* ($1\cdot46 \times 1\cdot244$).

Presented by R. Vernon, 1847.

No. **1065.** *A Cornfield, with figures. A sketch.*

In a field of corn, partly reaped and stooked, some peasants are working or resting. The sky-line is formed by farm buildings and trees. Rain-clouds are floating past. Painted about 1816.

Canvas, $9\frac{1}{2}$ in. *h.* by $15\frac{1}{2}$ in. *w.* ($0\cdot241 \times 0\cdot393$).

No. **1066.** *On Barnes Common.*

In the foreground the banks of a rivulet with two children, one standing, the other seated. Beyond, the high road, along which a stage coach passes rapidly. More distant, a tall windmill, a cottage, and some trees. A cloudy sky. Painted about 1805.

Canvas, $9\frac{1}{2}$ in. *h.* by $13\frac{1}{2}$ in. *w.* ($0\cdot241 \times 0\cdot342$).

No. **1207.** *The Hay-Wain.*

The foreground is occupied by a shallow stream, through which a rustic cart, containing two men, is passing. On the left a half-timbered cottage with steep tiled roofs and gabled walls, flanked by oak trees. On the right a fisherman, half concealed by a bush, stands by his punt. In the middle distance green meadows with woodland beyond. Stormy sky, across which cloud cumuli are drifting.

Signed and dated, "John Constable, pinxt., London, 1821."

Canvas, $50\frac{3}{4}$ in. *h.* by 73 in. *w.* ($1\cdot289 \times 1\cdot854$).

Presented by Henry Vaughan, 1886.

No. **1246.** *A House at Hampstead.*

In the foreground a pond surrounded by trees and skirted by a road, along which cattle and rustic figures are passing towards the left. In the right-hand corner a horse, on which a man wearing a red jacket is sitting, stands in the water drinking. A house, half

hidden by foliage, is seen in the middle distance. Above, cloud cumuli drift across a blue sky. Painted about 1832.

Canvas, $13\frac{3}{4}$ in. *h.* by $11\frac{1}{2}$ in. *w.* (0.349×0.291).

Presented by Miss Isabel Constable, 1888.

No. **1272.** *The Cenotaph.*

" Yet here may I
Unblamed, amid my patrimonial grounds,
Raise this frail tribute to his memory?
An humble follower of the soothing art
That he professed—attached to him in heart,
Admiring, loving—and, with grief and pride,
Feeling what England lost when Reynolds died."

Inscribed on the Cenotaph by Wordsworth at the request,
and in the name of, Sir George Beaumont.

A picture of the Cenotaph erected to the memory of Sir Joshua Reynolds, by Sir George Beaumont, in Cole Orton Park, Leicestershire. Surrounded by lofty oaks and beech trees, the colour of whose foliage denotes late autumn. It is flanked by two stone pedestals surmounted by busts of Michelangelo and Raphael. At the base of the Cenotaph is a small pool of water, which a stag is just leaving. Painted about 1836.

The cenotaph is inscribed "REYNOLDS."

Canvas, $50\frac{1}{2}$ in. *h.* by $42\frac{1}{2}$ in. *w.* (1.282×1.079).

Bequeathed in 1888 by Miss Isabel Constable as the gift of Maria L., Isabel, and Lionel B. Constable, with Nos. 1273, 1274 and 1275.

No. **1273.** *Flatford Mill, on the River Stour.*

On the left of the foreground a draught-horse, bestriden by a boy, stands on the towing path, while a man adjusts the rope by which it is attached to a barge floating in the weir, under the guidance of bargemen. On the right is an old and dilapidated oak tree, round the trunk of which a streamlet winds between sedgy banks. In the middle distance the river is intersected by a lock, surrounded by trees and farm buildings. Above, a sunny sky, across which large clouds are drifting.

Inscribed :—"JON Constable f 1817."

Canvas, $39\frac{1}{2}$ in. *h.* by 50 in. *w.* (1.002×1.27).

No. **1274.** *The Glebe Farm.*

The view overlooks a winding lane, which passes between two thickly wooded banks. On the left a large oak tree, casting its shadow on the road, marks the entrance to a steep path. On the summit of the opposite bank is an old gabled homestead surrounded by trees, behind which rises the tower of Langham church. Blue sky crossed by fleecy clouds. Painted in 1827.

Canvas, 25 in. *h.* by $37\frac{1}{2}$ in. *w.* (0.635×0.951).

No. 1275. *View at Hampstead.*

A rugged cliff, at the base of which two donkeys stand in shelter from the wind. On the left a thickly-wooded hill rises above a pool or stream, in which cattle are drinking. In the middle distance a windmill on rising ground. Beyond is a village surrounded by undulating country. Above, a stormy sky, in which a rainbow gleams through dark clouds. Painted about 1833.

Canvas, $19\frac{1}{2}$ in. *h.* by $29\frac{1}{2}$ in. *w.* (0.495×0.749).

No. 1813. *View on Hampstead Heath.*

A steep bank, partly covered with moss and dead leaves, on the top of which a boy is lying. A wooded slope in the middle distance rises above a pond, in which some men are watering some black horses. The middle of the picture is filled with distant trees, fields, and hedgerows, which take the place of the windmill seen in No. 1275; beyond is a great stretch of flat cultivated country. The light breaks in streaks through a stormy sky. Painted about 1823.

Canvas, 13 in. *h.* by $19\frac{1}{2}$ in. *w.* (0.33×0.495).

Bequeathed by Henry Vaughan, 1900.

No. 1814. *Salisbury Cathedral.*

The foreground is occupied by a path leading over a footbridge, which a man is crossing with his dog. Beyond the river, which is being forded by a waggon and a team of three horses, bends between a flat meadow and some osier beds round to the Cathedral and city of Salisbury seen in the distance. Painted about 1831.

Canvas, 14 in. *h.* by 20 in. *w.* (0.356×0.508).

Bequeathed by Henry Vaughan, 1900.

No. 1815. *A Summer Afternoon after a Shower.*

A round hill with meadows of grass intersected by a hedge. A woman and some children are passing through the long grass. Beyond a windmill, and a wooded plain with a field and red cottage. A heavy thunder cloud is passing away to the left, and near the foreground is sketched a man on a white horse looking over a hedge.

This sketch is said to be a recollection of an effect seen by Constable near Redhill on a journey from Brighton. Painted about 1828.

Canvas, $13\frac{1}{2}$ in. *h.* by 17 in. *w.* (0.342×0.432).

Bequeathed by Henry Vaughan, 1900.

No. **1816.** *The River Stour, near Flatford Mill, afternoon.*

Formerly catalogued as *The Mill Stream*.

A group of red-roofed gabled buildings and a stream arched over by tall elms. A boy in a red waistcoat is seen fishing from the bank on the right. Painted about 1811.

Engraved by David Lucas under the title of *The River Stour, near Flatford Mill, afternoon*.

Canvas, 8 in. *h.* by 11½ in. *w.* (0.203 × 0.285).

This is a study for the *Hay Wain*, No. 1207 in this Gallery.

Bequeathed by Henry Vaughan, 1900.

No. **1817.** *The Gleaners.*

A scene relieved against a stormy sky. Two windmills and a house are seen over the rising ground of the field. Two girls are gleanng to the left. Painted Aug. 20, 1824.

Canvas, 6½ in. *h.* by 12 in. *w.* (0.164 × 0.305).

Bequeathed by Henry Vaughan, 1900.

No. **1818.** *View at Epsom.*

A sketch from nature of an open park-like country, with groups of trees, cattle and horses under a cloudy summer sky. Painted about 1808.

In oil, on millboard, 11 in. *h.* by 13½ in. *w.* (0.279 × 0.342).

Bequeathed by Henry Vaughan, 1900.

No. **1819.** *Stoke-by-Nayland, Suffolk.*

A sketch of a village with a large church, seen beyond a group of trees, under a heavily clouded sky. In the foreground is the figure of a woman carrying a large bundle on her head. Painted about 1831.

Canvas, 7 in. *h.* by 10 in. *w.* (0.178 × 0.254).

Bequeathed by Henry Vaughan, 1900.

No. **1820.** *Dedham.*

In the foreground is a lock with some figures in a boat, and a man stooping on the right.

A rough sketch from nature of Dedham, with its church tower, seen beyond the meadows on the further side of the river Stour. Painted about 1828.

In oil on paper, 6½ in. *h.* by 10 in. *w.* (0.164 × 0.254).

Bequeathed by Henry Vaughan, 1900.

No. **1821.** *A Country Lane.*

On the left is a boy lying on his face drinking from a small stream which crosses the road in the foreground. To the right is a girl standing with a pitcher in her hand.

A sketch from nature of a road bordered by lofty trees, from which a short lane leads to the gate of a field.

Canvas, $7\frac{1}{2}$ in. *h.* by $11\frac{1}{2}$ in. *w.* (0.19×0.291).

This sketch seems to have served as the motive for the picture of *The Cornfield, or Country Lane* (No. 130), described above, and painted in 1826.

Bequeathed by Henry Vaughan, 1900.

No. **1822.** *Dedham Vale.*

A view of the open country round Dedham, with the river Stour winding through it, seen from a wooded height under a cloudy sky, which throws shadows over the landscape. Dedham church tower is a conspicuous feature in the centre of the scene. Painted about 1809.

Canvas, $9\frac{1}{2}$ in. *h.* by $11\frac{1}{2}$ in. *w.* (0.241×0.291).

Bequeathed by Henry Vaughan, 1900.

No. **1823.** *The Glebe Farm.*

A rough sketch, or the commencement of a picture, of Langham Church with the glebe farm attached.

The subject is almost identical with the finished picture, No. 1274 in this collection, but with a different effect of light and sky. Painted about 1827

Canvas, 23 in. *h.* by 31 in. *w.* (0.584×0.788).

Exhibited at Leeds, 1868 (No. 1232).

Exhibited at Burlington House (Old Masters), 1886 (No. 30).

Bequeathed by Henry Vaughan, 1900.

No. **1824.** *Sketch of a Landscape.*

A blue sky behind a broken mass of bright cumulus cloud, below darker clouds are moving. A flat field is in the foreground bounded by a long stretch of trees, beyond an horizon of low hills partly in cloud shadow. Painted about 1824.

Canvas, $4\frac{1}{2}$ in. *h.* by 9 in. *w.* (0.109×0.229).

Bequeathed by Henry Vaughan, 1900.

No. **2649.** *Stoke-by-Nayland.*

A field with trees and rushes on the left. A cart in the middle distance. Blue sky with clouds.

Canvas, 14 in. *h.* by $17\frac{1}{2}$ in. *w.* (0.356×0.444).

George Salting Bequest, 1910.

No. **2650.** *Yarmouth Jetty.*

Formerly called Brighton Pier. A man is driving a horse and cart towards the pier. A boat on the shore on the left, others sailing on the sea.

Canvas, $12\frac{1}{2}$ in. *h.* by $19\frac{3}{4}$ in. *w.* (0.317×0.502).

George Salting Bequest, 1910.

No. **2651.** *Salisbury Cathedral.*

Across the River Avon are seen the Bishop's Garden and Palace, with the Cathedral in the distance.

Canvas, $20\frac{1}{2}$ in. *h.* by 30 in. *w.* (0.52×0.762).

George Salting Bequest, 1910.

No. **2652.** *Weymouth Bay.*

A sandy shore with rocks and a cliff on the right. The bay is on the left and hilly ground in the distance. A cloudy sky.

Canvas, $20\frac{3}{4}$ in. *h.* by $29\frac{1}{2}$ in. *w.* (0.527×0.749).

George Salting Bequest, 1910.

No. **2653.** *Spetchley.*

Formerly known as Malvern Hall, Warwickshire. A country house standing in a well-wooded park seen across a lake.

Canvas, $19\frac{3}{4}$ in. *h.* by $29\frac{1}{2}$ in. *w.* (0.502×0.749).

George Salting Bequest, 1910.

No. **2654.** *Study for Dedham Vale.*

A wooded hill, a church tower in the distance, and a white figure indicated in the foreground. Blue sky with heavy cumulus clouds.

Wood, 5 in. *h.* by $7\frac{1}{4}$ in. *w.* (0.127×0.184).

George Salting Bequest, 1910.

No. **2655.** *Mrs. Constable.*

A half-length figure wearing a pleated silk muslin dress, a frilled collar and a black sash.

Canvas, $11\frac{3}{4}$ in. *h.* by $9\frac{1}{4}$ in. *w.* (0.298×0.235).

George Salting Bequest, 1910.

No. **2656.** *Sea.*

A quiet sea with distant fishing boats under a grey sky. Labelled on the back, "Painted at Brighton, Sunday, Jan. 1st 1826, from 12 till 2 p.m. Fresh breeze from S.S.W."

Wood, 7 in. *h.* by $9\frac{1}{2}$ in. *w.* (0.178×0.241).

George Salting Bequest, 1910.

No. **2657.** *Windmill.*

A windmill on the brow of a hill "by a cornfield side a'flutter with poppies," a road to the left and a stormy sky.

Canvas, $7\frac{3}{4}$ in. *h.* by $9\frac{3}{4}$ in. *w.* (0.197×0.248).

George Salting Bequest, 1910.

No. **2658.** *A Hill Side : Hampstead.*

A sandy bank and a distant common with figures. Heavy clouds.

Canvas, $7\frac{3}{4}$ in. *h.* by $9\frac{3}{4}$ in. *w.* (0.197×0.248).

George Salting Bequest, 1910.

No. **2659.** *Trees near Hampstead Church.*

Three cows are standing at the edge of a pool beneath tall trees

Canvas, 36 in. *h.* by $28\frac{3}{4}$ in. *w.* (0.914×0.731).

George Salting Bequest, 1910.

No. **2660.** *Dell at Helmingham Park.*

A weathered tree trunk hanging over a quiet pool.

Canvas, 25 in. *h.* by $29\frac{3}{4}$ in. *w.* (0.635×0.756).¹

George Salting Bequest, 1910.

No. **2661.** *Dedham Mill.*

A lock, on the further bank a water-mill, a church tower in the distance, trees on the right.

Canvas $21\frac{1}{4}$ in. *h.* by $30\frac{1}{4}$ in. *w.* (0.54×0.768).

George Salting Bequest, 1910.

No. **2662.** *Leathes Water, Cumberland.*

The lake lies between green and purple hills. A strong breeze and a windy sky.

Wood, $9\frac{3}{4}$ in. *h.* by $15\frac{1}{2}$ in. *w.* (0.248×0.393).

George Salting Bequest, 1910.

No. **2663.** *Dedham Valley.*

A flat meadow with cattle, a white cottage near poplars is seen in the middle distance with a low range of hills covered with arable land and a wood behind. Grey sky.

Wood, $9\frac{3}{4}$ in. *h.* by $15\frac{1}{4}$ in. *w.* (0.235×0.387).

George Salting Bequest, 1910.

COPLEY (JOHN S.), R.A., 1737-1815.

JOHN SINGLETON COPLEY, historical and portrait painter, was born on July 3, 1737, at Boston, U.S.A. In 1774, having already attained distinction as a portrait painter at Boston, he set out for Italy by way of England, never to return to the United States. He established himself in London at the end of 1775, and was elected an Associate of the Royal Academy in the following year, becoming an Academician three years later. COPLEY died on September 9, 1815.

No. 100. *The Death of the Earl of Chatham.*

"It was on April 6, 1778, that the last great episode occurred, when Richmond proposed a motion in the Lords, the purport of which was that American independence should be immediately recognised. Chatham, though worn with illness, came down to the House for the last time. . . . On his face was the pallor of death, but the fire of genius shone in his eyes. He looked like a dying man, yet never was seen a figure of more dignity; he appeared like a being of a superior species. When Richmond had spoken, he rose slowly and with difficulty and, at first with low and feeble voice but afterwards with full resonance, he uttered his last words to the English people:

"I rejoice that the grave has not closed upon me; that I am still alive to lift up my voice against the dismemberment of this ancient and most noble monarchy."

"He pressed his hand to his heart and sunk down in a swoon. He was carried unconscious to a house in Downing Street, and thence was removed to his villa at Hayes, where on May 11th he breathed his last."

Extract from W. D. Green: "*William Pitt, Earl of Chatham*," 1901, pp. 364-5

The scene took place in the old House of Lords. The heads, numbering fifty-five, seen in this picture, are all portraits. The peers are in their state robes. The prominent figure to the right is the Duke of Richmond.*

Canvas, 7 ft. 6 in. *h.* by 10 ft. 1 in. *w.* (2'286 × 3'072).

This picture, painted in 1779-80, was presented by the Earl of Liverpool in 1828.

No. 733. *The Death of Major Pierson.*

Major Pierson was killed in an engagement with some French troops at St. Heliers, Jersey, on the 6th of January, 1781, in his twenty-fourth year. The French soldier who killed him was immediately shot down by the Major's black servant. The chief incident represented in the picture is the carrying of the body of Major Pierson out of the fight; the figures about and near this principal group are all portraits.

Painted in 1783.

Canvas, 8 ft. 1 in. *h.* by 11 ft. 11 in. *w.* (2'463 × 3'630).

* See the Explanatory Key.

No. **787.** *The Siege and Relief of Gibraltar.*

The incident represented is the repulse of the Spanish floating batteries; the firing has partly ceased, and the English officers are endeavouring to rescue the sufferers from the burning vessels. September 13, 1782.

The composition includes portraits of Lord Heathfield, Lieut.-Gen. Sir Robert Boyd, Major-General Sir William Green, Major-General Picton, Major-General de la Motte, Sir Roger Curtis, and Captain Drinkwater.

Canvas, 52 in. *h.* by 74 in. *w.* (1·321 × 1·880).

This is a sketch or study for the large picture painted for the Corporation of London and now at the Guildhall. Other sketches are in the Victoria and Albert Museum.

No. **1072.** *The Death of the Earl of Chatham.*

A study for No. 100.

Canvas, 24 in. *h.* by 29 in. *w.* (0·610 × 0·737).

No. **1073.** *The Death of the Earl of Chatham.*

A sketch for No. 100.

Canvas, 27½ in. *h.* by 40½ in. *w.* (0·698 × 1·028).

These two canvases are preparatory studies for Copley's great picture of the Death of the Earl of Chatham (No. 100), and represent successive stages in the development of the composition.

COQUES (GONZALES), 1618–1684.

COQUES or COCK was born at Antwerp. He became at an early age the pupil of Peter Brueghel the third. He was afterwards the scholar of David Ryckaert the younger, whose daughter he married in 1643. COQUES was received as a master of the Guild of Painters in 1640–1641, and served as Dean twice, in 1665–66, and 1680–81. He died at Antwerp on the 18th April 1684. He was an imitator of Vandyck, and is sometimes called the "Little Vandyck." Flemish School.

No. **821.** *A Family Group.*

A gentleman in a black suit with a white lace collar, two ladies and five children, girls, in a garden before the entrance of a house; the youngest child is being taught to walk by being placed on its feet in a go-cart, which is being pushed along by another child; the oldest is playing the guitar. Two little dogs sporting in front. On the right is a fountain.

Canvas, 25 in. *h.* by 33½ in. *w.* (0·635 × 0·851).

Peel Collection 1871.

No. **1011.** *Portrait of a Lady.*

Half length, in a white satin dress, with a red petticoat and blue shawl; her right hand resting on the head of a lamb, her left on the hilt of a sword, a triumphal arch in the background.

On silver, 7 in. *h.* by 5½ in. *w.* (0·178 × 0·139).

Wynn Ellis Bequest, 1876.

The Five Senses, illustrated by five male figures seen at half length, and painted about one-fourth the size of life, viz. :

No. **1114.** *Sight.*

A young painter, dressed in a Flemish costume of the 17th century, with uncovered head and long dark hair, stands holding a sketch in his right hand and a palette and brushes in his left. (Supposed to be a portrait of Robert Van der Hoeck, painter and engraver, a contemporary and friend of Gonzales Coques.)

No. **1115.** *Hearing.*

A middle-aged man, wearing a dress of the same period, sits playing the lute close to a table on which a music-book lies.

No. **1116.** *Feeling.*

A young man, who has just been bled in the arm, sits holding a staff in his left hand, while the blood flows from a lancet wound into a metal dish which he holds to receive it.

No. **1117.** *Smell.*

A man sits in an easy attitude on a chair, over the back of which he has thrown his left arm, holding a long clay pipe, from which he is smoking.

No. **1118.** *Taste.*

A young man stands before a table, on which a dish of oysters is placed. In his hand he holds a large glass goblet, of which he is tasting the contents.

Each panel, 9½ in. *h.* by 7⅔ in. *w.* (0·241 × 0·19).

CORDELLE AGII OR **CORDEGLIAGHI** (ANDREA),
1480 ?–1528 ?

The painter who signs with this name was a pupil of Giovanni Bellini, and is supposed by Messrs. Crowe and Cavalcaselle to be the same as Andrea Previtali of Bergamo. Morelli, however, considers this conjecture untenable, and that AGII was a Venetian

painter, and this opinion seems to be borne out by the picture described below, which is an almost exact repetition of a picture by Previtali in S. Giobbe at Venice, but decidedly inferior in the drawing and expression of the heads. Nothing is known as to the exact date of his birth or death.

No. 1409. *The Mystic Marriage of St. Catherine.*

In the centre of the picture the Virgin, seated, bears the Infant Christ on her lap, and helps Him to place a ring on the finger of St. Catherine, who reverently extends her hands to receive it. St. John the Baptist stands on the left. Figures half length and about three-quarter's life size. The landscape background includes the view of a road winding through hilly country.

Wood, $24\frac{1}{2}$ in. *h.* by $33\frac{1}{4}$ in. *w.* (0.622×0.845).

CORNEILLE DE LYONS.

More than one master seems to be catalogued under this name. The pictures were painted principally at Lyons in the first half of the 16th century, and until 1575. French School.

No. 2610. *Antoine de Bourbon.*

A half-length portrait of a man with a reddish beard. He wears a black satin doublet trimmed with black velvet, and a flat black cap. Brown background.

Wood, $7\frac{1}{4}$ in. *h.* by $5\frac{1}{4}$ in. *w.* (0.184×0.133).

George Salting Bequest, 1910.

No. 2611. *A Man in Black.*

A bust portrait of a man in a black doublet and cap; he has dark hair and a slight beard. Green background.

Wood, $6\frac{1}{2}$ in. *h.* by $5\frac{1}{2}$ in. *w.* (0.164×0.139).

George Salting Bequest, 1910.

CORNELISSEN OR CORNELISZ (JACOB), 1470?–1533?

He was born at Oostzaan in North Holland; he was a painter and engraver and worked at Amsterdam from 1500–33. Dutch School.

No. 657. *Portraits of a Dutch Gentleman and Lady.*

Probably the donors of an altar-piece of which these panels are the wings. They are kneeling with their patron saints, Peter and Paul standing behind them.

Wood, each panel 32 in. *h.* by $10\frac{1}{2}$ in. *w.* (0.81×0.26).

No. **2209.** *Ulricus Sirosenius, Duke of East Friesland.*

A man in armour with a large broad-brimmed black hat worn very much on one side. There is a small medallion on the brim bearing the device of an eagle. Under his hat he wears a skull cap covered with network. He carries a sword over his shoulder, inscribed on the blade—"Victor est qui nomen Domini pugnavit."

Wood, 18 in. *h.* by 13 in. *w.* (0.457 × 0.330).

Presented by Mrs. Charles L. Eastlake in memory of her husband, 1907.

COROT (JEAN BAPTISTE CAMILLE), 1796-1875.

He was born in Paris, and began life as a linendraper, but soon turned to landscape painting. He was a pupil of Michallon and Victor Bertin. His work was first appreciated by some fellow artists working in Rome, where he went in 1826. He was devoted to the study of nature, especially at dawn and evening, and developed a very personal manner. French School.

No. **2135.** *The Marsh of Arleux-du-Nord.*

A dark cloud spreads over the flat land of the marsh and a piece of open water in the distance gleams with a pallid light.

Canvas, 10½ in. *h.* by 22 in. *w.* (0.26 × 0.55).

Bequeathed by Mrs. Edwin Edwards, 1907.

No. **2625.** *The Bent Tree.*

A group of willows and silver birches on the side of a lake. The tree on the left bends over the water, where a man is working in a punt. A woman is pulling creepers from a willow trunk, and another woman with a basket is sitting on the ground. Signed "Corot."

Canvas, 19 in. *h.* by 23½ in. *w.* (0.483 × 0.596).

George Salting Bequest, 1910.

No. **2626.** *The Wood Gatherer.*

A woman is gathering wood in a glade on an upland near a lake. A town on a hill in the distance. Signed "Corot."

Canvas, 18½ in. *h.* by 25 in. *w.* (0.469 × 0.635).

George Salting Bequest, 1910.

No. **2627.** *Evening on the Lake.*

A figure in a red cap is wading out to a boat anchored off a rocky headland, behind which the sun is setting. Signed "Corot."

Wood, 9½ in. *h.* by 12½ in. *w.* (0.241 × 0.317).

George Salting Bequest, 1910.

No. 2628. *Noon.*

A country cart is following a rough track across some fields to a farm. Willow trees on the left. Signed "Corot."

Canvas, 10 in. *h.* by 13½ in. *w.* (0·254 × 0·342).

George Salting Bequest, 1910.

No. 2629. *A Flood.*

A man in red stands under some trees watching the flood. Houses in the middle distance. Signed "Corot."

Canvas, 21 in. *h.* by 25½ in. *w.* (0·534 × 0·647).

George Salting Bequest, 1910.

No. 2630. *Cows Standing in a Marsh.*

A herdsman with two cows in a marsh. Four willow trees on the left. Signed "Corot."

Canvas, 9½ in. *h.* by 13¾ in. *w.* (0·241 × 0·349).

George Salting Bequest, 1910.

No. 2631. *The Fisherman's Hut.*

The fisherman is in his boat on a lake, his house is seen under trees in the middle distance. Signed "Corot."

Canvas, 12½ in. *h.* by 18 in. *w.* (0·317 × 0·457).

George Salting Bequest, 1910.

CORREGGIO (ANTONIO ALLEGRI DA) 1494-1534.

ANTONIO ALLEGRI, commonly called CORREGGIO from his birth-place, a small town in the duchy of Modena, was born in 1494. The youth of Antonio is involved in obscurity, but Antonio Bartolotti is said to have been his first instructor in painting. In 1514 he was entrusted with an important commission in his native town, and in 1518 he rose to distinction at Parma. He died of a fever at Correggio, March 5th, 1534. School of Parma.

No. 10. *Mercury instructing Cupid in the Presence of Venus.*

Venus, who is represented with wings and undraped, stands on the left of the composition. On the right sits Mercury, holding a scroll, from which Cupid is reading. Background of rocks and foliage.

Canvas, 61 in. *h.* by 36 in. *w.* (1·549 × 0·914).

No. 15. *Christ presented by Pilate to the People, called the "Ecce Homo."**

Our Saviour, crowned with thorns, is clad in a rose-coloured

* 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.

robe, which leaves the chest bare. His hands are bound in front with a cord. On the left the Virgin sinks in a swoon, supported by one of the holy women. Above them Pilate is seen pointing at Christ. On the right is the head of a Roman soldier.

Wood, 38½ in. *h.* by 31½ in. *w.* (0·977 × 0·800).

No. 23. *The Madonna of the Basket.*

The infant Saviour is seated on the lap of the Virgin. In the background is St. Joseph occupied as a carpenter planing a board. In the foreground, to the left, is a small toilet-basket, whence this picture is known on the Continent as "*La Vièrge au Panier*," or "*Madonna della cesta*."

Wood, 13½ in. *h.* by 10 in. *w.* (0·342 × 0·254).

No. 2512. *The Magdalen.*

A small full-length figure of the Saint with a blue robe thrown round her, she rests her arm on an open book, and holds a vase in her hand. Leafy background.

Canvas, 15 in. *h.* by 12 in. *w.* (0·381 × 0·305).

George Salting Bequest, 1910.

AFTER CORREGGIO.

No. 7. *Group of Heads.*

Ten various views of heads, representing apparently part of a choir of angels.

Canvas, 60 in. *h.* by 42 in. *w.* (1·524 × 1·066).

Angerstein Collection, 1824.

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 above. In the lower part of the picture, to the left, is the head of a lamb.

Canvas, 61 in. *h.* by 42 in. *w.* (1·549 × 1·066).

Angerstein Collection, 1824.

No. 76. *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.

Wood, 14 in. *h.* by 16 in. *w.* (0·356 × 0·407).

This picture is a repetition or copy of the original, now in the possession of the Duke of Wellington.

Angerstein Collection, 1824.

COSIMO. See **PIERO.****COSSA** (FRANCESCO DEL), 1435?–1477.

A painter of Ferrara. In 1470 he removed to Bologna, where, under the rule of the Bentivogli, he found congenial employment.

No. **597.** *St. Hyacinth; Dominican.*

Christ in glory above, surrounded by angels bearing the instruments of the Passion.

In tempera, on wood, 60 in. *h.* by 35½ in. *w.* (1·524 × 0·901).

COSTA (GIOVANNI), 1826–1903.

NINO COSTA was born in Rome of a powerful industrial family in Trastevere. He rebelled against the academical teaching of his day, and in 1885 was placed at the head of the society called "In Arte Libertas." He was an enthusiastic soldier for the Unity of Italy. He died at Bocca d'Arno, where he loved to work and study the forms of Carrara, and where many British artists followed him. Roman School.

No. **1493.** *Landscape, with a View of the Carrara Mountains.*

Painted in the district of Bocca d'Arno, Italy, overlooking an undulating plain, with olive trees in the foreground and pine woods in the middle distance. The rising sun has just tinged with light the topmost peaks of the Carrara range.

Canvas, 26½ in. *h.* by 61½ in. *w.* (0·673 × 1·561).

Presented by a body of Subscribers, 1897.

COSTA (LORENZO), 1460?–1535.

COSTA was born at Ferrara, and probably came under the tutelage of Cosimo Tura and Francesco Cossa. In 1483 he established himself at Bologna, where, patronized by the Bentivogli, he remained at least three and twenty years, and formed an intimate friendship with Francia. He died at Mantua in the service of Francesco Gonzaga. Bolognese School.

No. **629.** *The Madonna and Child Enthroned with Angels.*

On one side St. John the Baptist and St. Peter; on the other St. John the Evangelist and St. Philip. Signed, *Laurentius Costa f.*, 1505.

Transferred from wood to canvas; in five compartments; centre picture 65½ in. *h.* by 29 in. *w.* (1·661 × 0·737); side pictures 21½ in. (0·546) and 43 in. (1·092) *h.* by 22½ in. (0·571) *w.*

No. **2083.** *Battista Fiera of Mantua.*

The tutor of the children of Baldassare Castiglione. A clean-shaven man with reddish hair and three warts upon his left cheek. He wears a brown jacket and a black cap, and stands behind a grey parapet. This picture was engraved as frontispiece to a book entitled "*Baptistae Fierae Mantuani Medici sua aetate Clarissimi Coena notis illustrata a Carolo Avantio Rhodigino, Patavii. Typis Sebastiani Sardi, 1649.*" Under the engraving is the name "*Baptista Fiera Mantuanus, Theologus, Medicus, et Poeta.*"

Wood, 19½ in. *h.* by 14½ in. *w.* (0.502 × 0.368).

John Samuel Collection, 1906.

COTES (FRANCIS), **R.A.**, 1725–1770.

FRANCIS COTES, an English portrait-painter. He was the pupil of George Knapp, and, like his master, worked in crayons as well as in oil-colour. Walpole in his "*Anecdotes of Painting*" compares COTES's crayon studies to those of Rosalba, and it is said that Hogarth preferred him as a portrait-painter to Reynolds. He was one of the original thirty-six members of the Royal Academy which was founded in 1768. He died in the prime of life on July 20, 1770.

No. **1281.** *Portrait of Mrs. Brocas.*

She is dressed in a white silk gown and a grey silk robe edged with fur. She wears crystal ear-drops, and her copious black hair is entwined at the top of her head with a string of beads. Green background. In a painted oval.

Canvas, 29½ in. *h.* by 24½ in. *w.* (0.743 × 0.622).

Presented by George Holt, 1889.

No. **1943.** *Portrait of Paul Sandby, R.A.*

The artist is represented with his legs crossed, seated at an open window, making a sketch of the landscape. His right hand holds the porte crayon with which he is drawing on a sheet of paper placed on a closed book which is partly supported on his knee.

Inscribed on the back of the canvas, "*Paul Sandby, aged 34.*"

Paul Sandby, R.A. (1725–1809), was called the "*Father of the Water Colour Art.*"

Canvas, 49½ in. *h.* by 39½ in. *w.* (1.250 × 1.002).

Bequeathed by W. A. Sandby, 1904.

COTMAN (JOHN SELL), 1782–1842.

JOHN SELL COTMAN was born at Norwich. It was originally intended that he should follow his father's business, that of

a linendraper, in London Lane. The boy, however, showed such a taste for art that this intention was abandoned. Young COTMAN went to London, where he spent some years in study, applying himself especially to the illustration of architectural subjects, which he painted in water-colours and etched with great skill. Between 1800 and 1806 he exhibited thirty pictures at the Royal Academy. In 1807 the Norwich Society of Artists was founded, and shortly afterwards COTMAN appears to have returned to his native town, where he contributed no less than sixty-seven pictures to the Exhibitions, several of them being portraits. In 1811 COTMAN published the first of a series of etchings illustrating the "Architectural Antiquities of Norfolk" and "Engravings of Sepulchral Brasses." In 1817 he accompanied Dawson Turner on a tour in Normandy, which he revisited in 1818 and 1820. The result was a work entitled "The Architectural Antiquities of Normandy," published in two folio volumes, for which Dawson Turner supplied the letterpress. In 1825, COTMAN, who by this time had returned to live in Norwich, became an Associate of the London Society of Painters in Water Colours, to whose Exhibition he constantly contributed for many years. In 1834, having been appointed teacher of drawing at King's College School, he removed to London. COTMAN painted in oil as well as in water-colours, but it is as a water-colour artist and etcher that his name is best known.

No. **1111.** *Wherries on the Yare.*

Two boats sailing down the river towards the right under a slack wind. In the nearer one several men are seated in the stern or are leaning over the boat's side. Grey sky, with cloud cumuli, rising from the horizon.

Canvas, 21½ in. h. by 30½ in. w. (0.546 × 0.774).

No. **1458.** *A Galiot in a Gale.*

An angry sea with foam-crested waves, over which a fishing boat with full sail scuds before the wind. In the stern are three men, one of whom is steering. In the distance, towards the right of the scene, rise lofty cliffs, at the base of which lies a village. Seagulls swoop around the boat. Above is a stormy sky.

Canvas, 43 in. h. by 54½ in. w. (1.092 × 1.383).

COURBET (GUSTAVE), 1819-1877.

COURBET was born at Ornans. He began the study of jurisprudence, but at the age of twenty went to Paris and worked in the studio of David d'Angers. He was one of the naturalistic school and his early pictures were severely criticised, but now he has five paintings in the Louvre, including the large *Interment at*

Ornans, painted in 1850. In 1871 his democratic tendencies led him to join the Communists; he had charge of the Museums, and took a leading part in the destruction of the Column in the Place Vendôme. On the fall of the Commune he was imprisoned and fined. He retired to Switzerland, where he died at La Tour-de-Peilz. French School.

No. **2767.** *The Sea.*

A calm sea under a placid sky seen from a sandy shore. Signed in red, G. Courbet, on the low-growing herbage to the right.

Canvas, 17 in. *h.* by 22 in. *w.* (0.432 × 0.584).

Presented in memory of William Lomas, 1911.

COX (DAVID), 1783-1859.

DAVID COX, a distinguished landscape painter both in oil and water-colours, was born on the 29th of April, 1783, at Deritend, near Birmingham. In 1798 he was apprenticed to a miniature painter, and afterwards became a scene-painter at the Birmingham Theatre. In 1805 he made his first trip into North Wales, which was ever afterwards his favorite resort. Eight years afterwards he became a member of the Society of Painters in Water-colours. He resided in London many years, but finally retired to Harborne, near Birmingham, in 1841, where he died on the 7th June, 1859.

No. **2665.** *Moorland Road.*

In a cart drawn by a white pony are a man and a woman in a red shawl, making their way along a road across a moor. Signed "David Cox, 1851."

Canvas, 10½ in. *h.* by 14½ in. *w.* (0.273 × 0.362).

George Salting Bequest, 1910.

No. **2666.** *Crossing the Common.*

A man and dog are going across the common towards some cattle. Cloudy sky and windy weather.

Canvas, 10½ in. *h.* by 14 in. *w.* (0.266 × 0.356).

George Salting Bequest, 1910.

No. **2667.** *The Road across the Common.*

A wide common with sea in the distance. A man on a brown horse, with a white horse and a dog beside him, is talking to a girl in a pink dress.

Canvas, 7½ in. *h.* by 9½ in. *w.* (0.19 × 0.241).

George Salting Bequest, 1910.

No. **2668.** *River Scene ; with boys fishing.*

Two boys at the side of a road are fishing in a river. Cattle in the distance.

Wood, $7\frac{3}{4}$ in. *h.* by $9\frac{3}{4}$ in. *w.* (0.197×0.248).

George Salting Bequest, 1910.

COTIGNOLA. See **ZAGANELLI****CRANACH** (LUCAS), 1472-1553.

LUCAS SUNDER, commonly called CRANACH, from his birthplace, Kronach, in Upper Franconia. After serving as court painter to three successive Electors of Saxony, at Wittemberg, he retired to Weimar, where he died October 16th, 1553. He was, next to Albert Dürer, the most celebrated German painter and engraver of his time. German School.

No. **291.** *Portrait of a Young Lady.*

A half-length portrait of a lady in a red dress, with a gold chain round her neck.

Wood, 14 in. *h.* by 10 in. *w.* (0.356×0.254).

No. **1925.** *Portrait of a Man.*

An elderly man with thin fair hair and clean shaven face. Two coats of arms are shown on the dark background to right and left at the top of the picture. Under the shield to the left is the painter's crest, the dragon with a crown, and the date 1524.

Wood, $15\frac{3}{8}$ in. *h.* by $10\frac{1}{8}$ in. *w.* (0.393×0.254).

Presented by J. P. Heseltine, 1903.

CREDI (LORENZO DI), 1457-1537.

CREDI was born at Florence, and was the fellow pupil of Leonardo da Vinci and Pietro Perugino in the school of Verrochio. He owes his celebrity to his works in painting, but it appears that he was not unskilled in sculpture also. He died at Florence on the 12th of January 1537. Tuscan School.

No. **593.** *The Virgin and Child.*

Seated under a portico in a garden ; the Virgin holding the child to her breast.

Wood, $27\frac{1}{2}$ in. *h.* by $19\frac{1}{2}$ in. *w.* (0.698×0.495).

No. **648.** *The Virgin adoring the Infant Christ.*

The child is resting on a pillow on the ground ; the Virgin is kneeling before him in adoration. Landscape background, with a ruin, and the angel appearing to the shepherds in the distance.

Wood, 34 in. *h.* by $23\frac{1}{2}$ in. *w.* (0.864×0.596).

No. **2490.** *Costanza de' Medici.*

A portrait of a young lady in a lilac dress slashed with white on

an inscribed ledge in front of her lie some pins, a ring on a little velvet bolster, and a pendant.

Wood, $22\frac{3}{8}$ in. *h.* by $14\frac{3}{8}$ in. *w.* (0.578×0.375).

George Salting Bequest, 1910.

CRIVELLI (CARLO), *Cavaliere*, 1430 ?–1493 ?

By descent, and probably by birth, a Venetian, CARLO CRIVELLI was born early in the 15th century: about 1430, as is supposed. Little is known of his history. He settled, perhaps a little before 1468, at Ascoli, in the Marches of Ancona, and in that neighbourhood seems to have spent the rest of his life. His pictures date from 1468 to 1493. Venetian School.

No. 602. *Dead Christ*.

Supported by Angels. Signed *Carolus Crivellus, Venetus, Pinsit*.

Wood, in tempera, $28\frac{1}{2}$ in. *h.* by 22 in. *w.* (0.724×0.559).

No. 668. *The Beato Ferretti*.

Kneeling in a landscape, in adoration; a vision of the Virgin and Child, surrounded by the *vesica* glory, above. Signed *Opus Karoli Crivelli. Veneti*.

Wood, in tempera, $55\frac{1}{2}$ in. *h.* by $34\frac{1}{2}$ in. *w.* (1.409×0.876).

No. 724. *The Madonna and Child enthroned, with St. Jerome and St. Sebastian*.

Enriched with fruit and flowers. Known from the swallow introduced as the "Madonna della Rondine." In a predella below are St. Catherine; St. Jerome in the wilderness; the Nativity of our Lord; the Martyrdom of St. Sebastian; and St. George and the Dragon.

Signed, CAROLUS CRIVELLUS VENETUS MILES PINXIT.

Wood, in tempera; altar-piece 59 in. *h.* by $42\frac{1}{2}$ in. *w.* (1.498×1.079); predella pictures $11\frac{1}{2}$ in. (0.291) *h.* by $8\frac{1}{2}$ in. (0.215), 13 in. (0.330), $14\frac{1}{2}$ in. (0.368), 13 in. (0.330), and $8\frac{1}{2}$ in. (0.215) *w.*

No. 739. *The Annunciation*.

The Virgin is seen below in her chamber, kneeling in prayer. The Angel of the Annunciation is kneeling opposite to her in an open court, and at his side, also kneeling, is St. Emidius the patron of Ascoli, holding a model of that city in his hand. The picture is rich in accessories, and is signed—OPUS KAROLI CRIVELLI VENETI. 1486. It is inscribed also, in large letters, *Libertas Ecclesiastica*.

In tempera, on poplar, $82\frac{1}{2}$ in. *h.* by $58\frac{1}{2}$ in. *w.* (2.095×1.485).

Presented by Lord Taunton, 1864.

No. **788.** *The Madonna and Child enthroned, surrounded by Saints.*

An altar-piece in three tiers and thirteen compartments, painted in tempera, on wood. The total height is 192 in. (4'876), the width 126 in. (3'199).

Lower Stage (five pictures). In the centre is the Madonna, with a jewelled crown, and seated on a marble throne, with the Infant Christ sleeping in her lap. Inscribed below the throne OPUS KAROLI CRIVELLI VENETI 1476.

51½ in. *h.* by 25 in. *w.* (1'306 × 0'635), arched top.

On the Virgin's right, next to her, is "St. Peter," in pontifical robes. Beyond St. Peter is "St. John the Baptist, in the Wilderness," with cross and scroll bearing the motto *Ecce Agnus Dei*.

On the left of the Virgin is "St. Catherine of Alexandria." Beyond St. Catherine is "St. Domenick."

Whole-length figures; each of the four panels 48 in. *h.* by 16 in. *w.* (1'219 × 0'407), with arched tops.

Middle Tier (four pictures). Over the Baptist is "St. Francis with the Stigmata;" over St. Peter, "St. Andrew the Apostle;" over St. Catherine, "St. Stephen," the protomartyr, and over St. Domenick is "St. Thomas Aquinas."

Half-length figures, small life size; each panel 23 in. *h.* by 16 in. *w.* (0'584 × 0'407), with arched top.

Upper Tier or Cuspidi (four pictures). Over the canopy of the Virgin, in the centre left is "The Archangel Michael," trampling on the Dragon, in the centre right, is St. Lucy. On the right of this centre group is "St. Jerome," on the left "St. Peter, Martyr."

Small full-length figures, each panel 35 in. (0'889) *h.* by 10½ in (0'266) *w.*, with arched tops.

No. **807.** *The Madonna and Child enthroned.*

On her right St. Francis; on her left St. Sebastian pierced with arrows and tied to a pillar; near the foot of St. Francis is a snail. The Donatrix, a small figure of a Dominican nun, is kneeling at the foot of the throne. Signed on a blue label, OPUS. CAROLI. CRIVELLI. VENETI. MILES. 1491.

Wood, in tempera, 69 in. *h.* by 57½ in. *w.* (1'753 × 1'46).

Presented by Elizabeth Mary, widow of Richard, second Marquess of Westminster, 1870.

No. **906.** *The Immaculate Conception.*

The Virgin, standing in a recess, is looking up to the Almighty, seen above; two angels bear a scroll over her head, on which is written, UT IN MENTE DEI AB INITIO CONCEPTA FUI, ITA ET FACTA SUM.

A rich piece of drapery is hung behind her; and on her right hand side is placed a painted majolica jug containing carnations

and red and white roses ; on the other side is a glass vase holding a lily. Signed and dated 1492.

Wood, in tempera, 75 in. *h.* by 36 in. *w.* (1·905 × 0·914).

No. 907. *St. Catherine and St. Mary Magdalene.*

Small full-length figures of the Saints, with their attributes, standing in niches.

Wood, in tempera, each panel 14½ in. *h.* by 7½ in. *w.* (0·368 × 0·184).

CROME (JOHN), 1768–1821.

“ OLD CROME ” was born at Norwich. He was apprenticed to Francis Whister, coach and sign-painter, of Norwich. He forsook that occupation and became a drawing master, devoting his leisure time to making sketches in oil, chiefly in the vicinity of his native city. He exhibited thirteen pictures at the Royal Academy between 1806 and 1818. Having founded the Norwich Society in 1803, he was a contributor to its first exhibition, held in 1805, and continued to exhibit down to the year of his death.

No. 689. *View on Mousehold Heath, near Norwich.*

An extensive view of undulating moorland. In the foreground to the left are large weeds, docks, and thistles. In the middle distance there is a group of cattle ; two figures are seen on a rising knoll to the right. Looking westward, at the hour of sunset.

Canvas, 43 in. *h.* by 71 in. *w.* (1·092 × 1·803).

No. 897. *A View of Chapel-Fields, Norwich.*

An avenue, down which figures and cattle are passing ; an old woman is seated at a stall on the left, other figures are seen on the right.

Canvas, 29 in. *h.* by 41 in. *w.* (0·737 × 1·092).

Bequeathed by Henry F. Chorley, 1872.

No. 926. *A Windmill on Mousehold Heath, near Norwich.*

On the rising ground to the left there is a windmill ; two donkeys are seen on the edge of a gravel pit in the middle ground to the left. In the centre a man on a pony is passing by a sign-post through a gateway. On the right are trees and bushes.

Wood, 43 in. *h.* by 36 in. *w.* (1·092 × 0·914).

Lewis Fund, 1875.

No. 1037. *Slate Quarries.*

A Welsh landscape, looking down upon a lake, on the edge of which are a few houses ; mountains in the distance, from which fleecy clouds are rising. In the foreground, which is the rocky brow of a hill, a few figures are introduced.

Canvas, 52 in. *h.* by 62 in. *w.* (1·321 × 1·575).

Wheeler Fund 1878.

No. **1831.** *Brathay Bridge, Westmorland.*

A rapid rocky stream is spanned by a stone bridge as it issues from a lake and occupies the foreground of the picture. The bridge is in deep shadow and serves to unite two fine masses of trees on either side of the stream. Beyond the bridge is a lake with hilly country in the distance. Two men are fishing from the bridge, and two figures, one on horseback, are crossing it. The sky is sunny, with white clouds. Exhibited at Norwich, 1806.

Canvas, 18½ in. *h.* by 25¼ in. *w.* (0·469 × 0·743).

Bequeathed by Henry Vaughan, 1900.

No. **2642.** *A Fresh Breeze.*

Two sailing-boats are under weigh in a choppy sea.

Canvas, 15½ in. *h.* by 19 in. *w.* (0·393 × 0·483).

George Salting Bequest, 1910.

No. **2644.** *Heath Scene.*

A view over a wide expanse of heath, with figures on a road, a house in the middle distance. Blue sky with clouds.

Wood, 21¾ in. *h.* by 28½ in. *w.* (0·553 × 0·724).

George Salting Bequest, 1910.

No. **2645.** *Moonrise at the Mouth of the Yare.*

The moon just above the horizon is rising between cottages and two wherries with sails set. Two windmills and another boat on a winding river.

Canvas, 27½ in. *h.* by 43½ in. *w.* (0·698 × 1·104).

George Salting Bequest, 1910.

No. **2674.** *The Poringland Oak.*

The picture of an oak tree mirrored in a solemn pool in which four boys, CROME's sons and a friend, are bathing. Painted in 1818.

From the Collection of the Rev. C. J. Steward, of Ipswich.

Canvas, 48½ in. *h.* by 38½ in. *w.* (1·231 × 0·977).

Temple West Fund, 1910.

CROME (JOHN BERNAY), 1793–1842.

The son of John Crome. Norwich School.

No. **2643.** *Moonlight.*

Figures in a boat on a river. A windmill in the distance is seen across the water.

Canvas, 10 in. *h.* by 12¾ in. *w.* (0·254 × 0·323).

George Salting Bequest, 1910.

CUYP (AELBERT), 1620-1691.

The son of Jacob Gerritz Cuyp and his wife Aertken (van Cooten, of Utrecht,) was born at Dort, and became the pupil of his father. Particulars of his early life are wanting but it is probable that he visited other parts of Holland before beginning to practice in his native town. The subjects of CUYP's pictures are various, and include cattle, landscape, and portraits. Dutch School.

No. 53. *Landscape, with Cattle and Figures : Evening.*

Canvas, 51 in. *h.* by 78 in. *w.* (1'295 × 1'981).

Angerstein Collection, 1824.

No. 797. *A Man's Portrait.*

Bust, life-size. Inscribed *Aetatis 56 : 1649. A. Cuyp fecit.*

Wood, octagon, 27 in. *h.* by 23½ in. *w.* (0'686 × 0'596).

No. 822. *Horseman and Cows in a Meadow : Evening.*

The mounted man is conversing with a herdsman and a boy ; to the left a dog, and a man lying asleep on the ground. Signed, *A. Cuyp.*

Canvas, 32½ in. *h.* by 42½ in. *w.* (0'825 × 1'079).

Peel Collection, 1871.

No. 823. *River Scene with Cattle.*

A broad river, probably the Meuse ; a herdsman with cattle watering on the bank ; to the left a boat with two anglers ; several small sailing boats in mid-stream. Signed, *A. Cuyp.*

Wood, 18 in. *h.* by 29 in. *w.* (0'457 × 0'737).

Peel Collection, 1871.

No. 824. *Ruined Castle in a Lake.*

In the background a lofty hill, and some figures on the opposite side of the lake. In the foreground to the right a horseman conversing with a shepherd.

Wood, 12½ in. *h.* by 21 in. *w.* (0'317 × 0'534).

Peel Collection, 1871.

No. 960. *The Windmills.*

Landscape, with the view of a town, in the middle ground, of which three windmills are conspicuous objects. A milkmaid on the dyke and a man on horseback in the foreground ; to the left a river. Signed, *A. Cuyp.*

Canvas, 44½ in. *h.* by 76½ in. *w.* (1'129 × 1'944).

Wynn Ellis Bequest, 1876.

No. **961.** *Cattle and Figures.*

Evening, milking time. Four cows, and a milkmaid with her cans, in a meadow. The City of Dort in the background. Known as the "Large Dort." Four figures. Signed, A. CUYP.

Canvas, 62 in. *h.* by 78 in. *w.* (1·575 × 1·981).

Wynn Ellis Bequest, 1876.

No. **962.** *Cattle and Figures.*

Evening. Five cows and herdsman in a meadow, Dort in the distance. Known as the "Small Dort." Signed, A. CUYP.

Oak, 26½ in. *h.* by 39½ in. *w.* (0·673 × 1·002).

Wynn Ellis Bequest, 1876.

No. **1289.** *Landscape, with Cattle and Figures.*

On a greensward, close to the shore of a river or canal, three cows are lying, while a fourth stands by their side. Beyond them a boy is mounted on a black horse. A shepherd and a peasant girl, standing on the right, complete the group. The opposite bank is occupied by low-lying land, above which on the left of the horizon is seen a lofty castle.

Wood, 14¾ in. *h.* by 19¾ in. *w.* (0·375 × 0·502).

Bequeathed by John Stainforth Beckett, 1889.

No. **1683.** *Study of a Horse.*

A brown and white piebald horse is standing in the open air relieved in light against a dark grey sky. On the ground to the left in front of some logs of wood are grouped the saddle and a curry-comb with a barrel and a tub and a wooden shoe.

Wood, 13 in. *h.* by 17 in. *w.* (0·330 × 0·432).

Lent by the Victoria and Albert Museum, 1895.

No. **2545.** *River Scene with two Fishermen in a Boat.*

Two sailing boats on a wide river, a wooded bank with a house on the right, six windmills, a church, and trees are seen across the water in the distance. Signed.

Wood, 14 in. *h.* by 20½ in. *w.* (0·356 × 0·52).

George Salting Bequest, 1910.

No. **2546.** *Lady and Child seated in a landscape.*

A lady in black dress with white collar and coif is seated in the open, she gives her hand to a child who wears a pink dress, white petticoat, lace collar and cuffs, and cap.

Canvas, 36½ in. *h.* by 27 in. *w.* (0·926 × 0·686).

George Salting Bequest, 1910.

No. **2547.** *Cattle with a Herdsman on the bank of a river.*

Six cows lying on the sloping bank of a river, a young herdsman wearing a red coat and a large black hat is seated on the top of the bank with his back towards the spectator. On the other side of the river there is a house and a windmill.

Wood, 23½ in. h. by 35½ in. w. (0.596 × 0.895).

George Salting Bequest, 1910.

No. **2548.** *Boy holding a grey Horse.*

A boy in a brown hat and coat is holding the bridle of a grey horse, ready saddled, further back a cavalier, to the left a steep hill against a sunny sky.

Wood, 14 in. h. by 12¾ in. w. (0.356 × 0.323).

George Salting Bequest, 1910.

DALMASII. See **LIPPO.**

DANIELL (THOMAS), **R.A.**, 1749–1840.

DANIELL was originally apprenticed to a heraldic painter but subsequently devoted himself to landscape painting and engraving. He went to the East in 1783, taking with him his nephew William, who was then only a boy of 14 years of age, but who was elected a Royal Academician in 1822. They traversed the whole of India, sketching all that was remarkable on their journey, which lasted 10 years. THOMAS DANIELL was elected an Associate of the Royal Academy in 1796, and became a Royal Academician three years later.

No. **899.** *View on the Nullah, near Rájmahál, Bengal.*

A woody landscape, in which European travellers with their attendants are seen crossing a bridge.

Signed, "T. DANIELL, 1827."

Canvas, 38½ in. h. by 54 in. w. (0.977 × 1.371).

Bequeathed by Mrs. William Mansfield, 1872.

DAUBIGNY (CHARLES FRANÇOIS), 1817–1878.

DAUBIGNY began working under his father painting clock-cases and boxes. At nineteen he entered the studio of Delaroche and became famous as a landscape painter. French School.

No. **2621.** *Willows.*

Willows on the edge of a lake and two figures in the left foreground.

Signed DAUBIGNY, 1874.

Canvas, 21½ in. h. by 31½ in. w. (0.546 × 0.800).

George Salting Bequest, 1910.

No. **2622.** *The banks of a river.*

Waterfowl are leaving the river and a horse is dimly seen on the further bank.

Signed DAUBIGNY, 1859.

Wood, 8 in. *h.* by 15½ in. *w.* (0·203 × 0·393).

George Salting Bequest, 1910.

No. **2623.** *Alders.*

Ducks are swimming in a marsh bordered by alders.

Signed DAUBIGNY, 1872.

Wood, 13 in. *h.* by 20½ in. *w.* (0·330 × 0·52).

George Salting Bequest, 1910.

No. **2624.** *The garden wall.*

A common bounded by a garden wall.

Signed DAUBIGNY.

Canvas, 7½ in. *h.* by 14 in. *w.* (0·19 × 0·356).

George Salting Bequest, 1910.

DAVID (GHEERAERT), 1450?–1523.

He was the son of Jan, son of David, of Oudewater in Holland, where he was born about the middle of the 15th century. Towards 1484 he settled at Bruges, where he was enrolled as master painter in the Corporation of Saddlers and Painters. He died there in 1523. In his art DAVID followed the styles initiated by Dierick Bouts and Hans Memlinc. He takes a high rank in the Flemish School.

No. **1045.** *A Canon and his Patron Saints.*

The Canon kneels in adoration. Immediately behind him stands St. Bernardine of Siena. To the left is St. Martin. In advance of the Canon to the right, and bending towards him, is St. Donatian. In the distance a beggar limps towards the group imploring alms.

Formerly the right wing of the reredos of the altar of St. John the Baptist and St. Mary Magdalene in the Collegiate Church of St. Donatian at Bruges.

Wood, 40½ in. *h.* by 36¼ in. *w.* (1·028 × 0·933).

Bequeathed by W. Benoni White, 1878.

No. **1432.** *The Mystic Marriage of St. Catherine.*

The scene is laid in a fenced garden with flowers, surrounded by a walled vineyard, beyond which are seen the buildings of a town. The Virgin is seated in the centre on a Throne covered with scarlet drapery between two columns of red marble. The infant Christ is seated on her knee; with His right hand He places the ring on St. Catherine's finger, who, kneeling on one knee, bends forward to receive it. On the right of the picture are seated St. Barbara

and St. Mary Magdalene. In front of St. Catherine on the left kneels the Canon Richard van der Capelle, the donor of the picture, accompanied by his greyhound, on whose collar is a shield bearing the canon's arms.

Wood, 41½ in. *h.* by 56½ in. *w.* (1'046 × 1'442).

Bequeathed by Mrs. Lyne Stephens, 1895.

No. **2596.** *St. Jerome.*

A small figure of the saint kneeling in a landscape before a crucifix, beating his breast with a stone. Beside him lies the lion, a cardinal's hat and red robe.

Wood, 13¾ in. *h.* by 9½ in. *w.* (0'349 × 0'241).

George Salting Bequest, 1910.

ATTRIBUTED TO **GHEERAERT DAVID.**

No. **1078.** *The Deposition from the Cross.*

The body of our Lord, is supported by the Virgin, who clasps it in her arms, and by St. John, who stands behind. Mary Magdalene kneels at the feet anointing them. St. Anna and two other female saints complete the group. In the background is a rocky eminence.

Wood, 24¾ in. *h.* by 24¼ in. *w.* (0'628 × 0'616).

Bequeathed by Mrs. Joseph Green, 1880.

No. **1079.** *The Adoration of the Kings.*

To the left of the picture, the Virgin with the Infant Christ on her knees sits in a partly ruined building. At her feet is one of the kings in an attitude of prayer, while another kneels behind him holding a golden casket. A third figure of dark complexion and richly attired enters on the right. Behind him are grouped other figures. In the background is a mediæval building, beyond which is seen a village.

Wood, 23¼ in. *h.* by 22¼ in. *w.* (0'59 × 0'578).

Bequeathed by Mrs. Joseph Green, 1880.

DAVID (JACQUES LOUIS), 1748-1825.

He was a pupil of Boucher and Vien. He obtained the prize of Rome in 1775 and was the leader of the classical school in France. After the fall of Napoleon he retired to Brussels and remained there until his death.

No. **2217.** *Portrait of Eliza Bonaparte, Grand Duchess of Tuscany.*

She is dressed in a low-cut empire gown of white muslin with a scarlet girdle. The background is an intense blue sky, with Italian lake and mountain scenery shown to the right. The picture is unfinished.

Canvas, 36 in. *h.* by 29 in. *w.* (0'914 × 0'737).

Lewis Fund, 1908.

DECKER (CORNELIUS GERRITZ), 16 . . ?-1678.

A landscape painter of Haarlem, who studied under Salomon van Ruysdael, and entered the Painters' Guild of his native town in 1643. He lived and died at Haarlem, and was buried there the 23rd of March 1678.

No. 1341. *Landscape, with Figures.*

A woodland scene ; a shallow stream, forded in middle distance by a horseman, rustic steps intersect a steep bank at the foot of a path leading to a cottage, outside which peasants are grouped under the shade of lofty oak trees. Signed, C. D., 1669.

Canvas, 25¼ in. *h.* by 30½ in. *w.* (0.641 × 0.774).

DELAROCHE (PAUL), 1797-1856.

HIPPOLITE, or PAUL, DELAROCHE was born in Paris. He studied landscape under Watelet, but afterwards entered the studio of Baron Gros, where he worked for four years. He rebelled against the classic school of France, but took up a position midway between the classic and romantic masters. In 1827 he was commissioned by the French Government to paint the *Capture of the Trocadero*, for which he received the Cross of the Legion of Honour. In 1833 he became professor at the Ecole des Beaux Arts, and he devoted four years to the decoration of the amphitheatre of the school.

No. 1909. *The Execution of Lady Jane Grey.*

Lady Jane Grey, the great grand-daughter of Henry VII., was executed in the Tower of London on the 12th February, 1554, in the seventeenth year of her age, for high treason.

She was persuaded, much against her will, to accept the crown, and was Queen for nine days.

The pale blind-folded victim, who wears an under-dress of white satin, is being gently guided by the grey-headed Lieutenant of the Tower to kneel in front of the block. The executioner, in red, with rope and dagger, stands on the right, fingering the handle of his axe.

Canvas, 97 in. *h.* by 117 in. *w.* (2.463 × 2.972).

Bequeathed by Lord Cheylesmore, 1902.

DELACROIX (FERDINAND VICTOR EUGÈNE), 1798-1863.

DELACROIX was born at Charenton-St. Maurice. He was a pupil of Baron Guérin and a master of great freedom and power. He was employed to decorate the library of the Luxembourg and the Chamber of Deputies, for which work the picture below was designed.

No. **2289.** *An Allegory, "Attila."*

Ruthless Conquest typified by a barbarian Chieftain in a helmet, armed with spear and dagger, a dark figure, relieved against a blood-red sky nearly covered by the pallid ghosts of the slain, is driving before him brightly clad figures emblematic of beauty, art, and pleasure.

A design for decoration.

Canvas, 70 in. *h.* by 54 in. *w.* (1·778 × 1·371).

Presented by Monsieur Frédéric Mèlè, 1908.

DELEN (DIRCK VAN), 1607?–1673?

An able architectural painter of the seventeenth century; he was born at Heusden about the year 1607, and was a pupil of Frans Hals.

He settled at Arnemuyden, in Zeeland, of which town he became burgomaster, and died there about 1673.

No. **1010.** *Extensive Palatial Buildings, in variegated marbles, of Renaissance architecture; and adorned with statues.*

In the foreground is a marble fountain, with various statues, and surmounted by a gilt bronze group of Hercules and Hydra.

The left of the palace in the foreground is in shadow, the distance is in full sunlight.

Oak, 18 in. *h.* by 24 in. *w.* (0·457 × 0·610).

Wynn Ellis Bequest, 1876.

DE LOUTHERBOURG. See **LOUTHERBOURG.****DEVIS** (ARTHUR WILLIAM), 1763–1822.

ARTHUR WILLIAM, son and pupil of Arthur Devis, was born in London. At an early age he entered the Schools of the Royal Academy, where he obtained a silver medal and attracted the notice of Sir Joshua Reynolds. In his twentieth year he entered the service of the East India Company as a draughtsman. After painting in Bengal, he returned to England, where he devoted himself to painting portraits and historical subjects. He was a frequent contributor to the Royal Academy between 1781 and 1821.

LENT. *Portrait of John Herbert, of Totnes, Devonshire, Governor of Penang, or Prince of Wales' Island.*

The figure is shown to the waist dressed in a black coat, a black silk waistcoat, and a thin lace ruffle. The head is a little turned to the left and the lips are parted in a slight smile.

Canvas, 29 in. *h.* by 24 in. *w.* (0·737 × 0·610).

LENT by the Trustees of the National Portrait Gallery, 1900.

DIANA (BENEDETTO).

A Venetian master of the end of the 15th and early 16th century, probably a disciple of Bellini. The only notice we have of him is that he competed with Carpaccio for a commission for a standard and that DIANA won. His works are to be seen in Venice. He died in 1525.

No. **2725.** *Christ Blessing.*

The Redeemer is standing behind a parapet raising His right hand in blessing. His long hair falls over His shoulder on to His robe of soft red embroidered at the neck.

Signed on a cartellino :—*Benedictus Diana pinxit.*

Wood, 23 in. *h.* by 22 in. *w.* (0.584 × 0.559).

Presented by Claude Phillips in memory of his sister Eugénie.

DIAZ DE LA PEÑA (NARCISSE VIRGILE), 1809–1876.

He was born at Bordeaux and exhibited many landscapes and romantic works at the Salon, where he received a medal of the first class in 1848. In 1851 he was made a Chevalier of the Legion of Honour. French School.

No. **2058.** *Sunny Days in the Forest.*

A group of oaks in full summer foliage stand in mid-day sunshine. A shallow pool occupies the middle of the picture with two women gathering sticks to the right and left.

Canvas, 15½ in. *h.* by 21¼ in. *w.* (0.393 × 0.553).

Presented by the Executors of Charles Hartree, 1906.

No. **2632.** *The Storm.*

A man with two dogs walking across a moor, a stormy sky.

Signed N. Diaz, '71.

Canvas, 24 in. *h.* by 29¼ in. *w.* (0.610 × 0.756).

George Salting Bequest, 1910.

No. **2633.** *Common, with Stormy Sunset.*

A man is fishing near a tree on the edge of a lake, the rays of the sun are reflected on the water.

Signed N. DIAZ, '50.

Wood, 14½ in. *h.* by 21¼ in. *w.* (0.368 × 0.54).

George Salting Bequest, 1910.

DIETRICH (JOHANN WILHELM ERNST), 1712–1774.

He wrote Dietricij in Italy, and was born at Weimar, where his father, Johann Georg Dietrich, was court-painter. He died at Dresden. German School.

No. **205.** *The Itinerant Musicians.*

An old man playing the fiddle, with a boy accompanying him on the bagpipes. Signed, *Dietricij fecit*, 1745.

Wood, 17½ in. *h.* by 13 in. *w.* (0.438 × 0.330).

Bequeathed by Richard Simmons, 1846.

DOBSON (WILLIAM), 1610-1646.

DOBSON was born in London. His father was a master in the Alienation Office and a friend of the great Lord Bacon. DOBSON appears to have studied under Francis Clein, the manager of the Mortlake Tapestry Works.

He was apprenticed to Robert Peake, the younger, a portrait-painter and picture-dealer, who had his headquarters in Snow Hill. DOBSON was at that period little more than a copyist, and was living in poverty and obscurity, when, as the story goes, Van Dyck, passing the shop in Snow Hill, was much struck by a portrait placed in the window for sale. Van Dyck seems to have sought out its author and to have taken him into his employ, subsequently recommending him to the attention of King Charles I. On the death of Van Dyck in 1641, DOBSON was appointed Serjeant Painter to His Majesty, whose portrait he painted, together with that of Prince Rupert and several of the nobility. The failure of the royal cause and the neglect of the arts which ensued during the Commonwealth seriously affected the painter's prospects, and DOBSON, who is said to have been extravagant in prosperity, fell into indigence and was imprisoned for debt.

No. **1249.** *Portrait of Endymion Porter.*

He stands bareheaded, wearing an amber-coloured doublet, enriched with silver braid and buttons, slashed sleeves and an ample collar of point lace. His left arm rests on a stone plinth carved in bas-relief. In his hands he holds a fowling-piece. To the left stands a page bearing a dead hare, while the head of a dog looking up at his master appears in the left-hand corner of the picture. Nearly full face, three-quarter length, life-size.

Endymion Porter, a patron of the fine arts, was born in 1587. He attended Charles I., when Prince of Wales, in Spain, and was afterwards Groom of the Bedchamber. He died Aug. 21, 1649.

Canvas, 58 in. *h.* by 49 in. *w.* (1.473 × 1.244).

Clarke Fund, 1888.

DOLCI (CARLO), 1616-1686.

He was born at Florence, and is chiefly distinguished for the high finish of his works; the subjects treated being usually of a devout and sacred character. He was a pupil of Jacopo Vignali. His

daughter Agnes imitated and copied her father's pictures. CARLO died at Florence.

No. **934.** *Virgin and Child.*

The Virgin presenting flowers from a basket to the Divine Infant, with her hand round Him holding a loose veil to His body.

Canvas, 30½ in. *h.* by 24½ in. *w.* (0·774 × 0·622).

Wynn Ellis Bequest, 1876.

DOMENICHINO, 1581–1641.

DOMENICO ZAMPIERI, commonly called DOMENICHINO, was born at Bologna. Having studied, as a boy, in the school of Denis Calvert he entered that of the Carracci. In the beginning of the 17th century he was invited by Albani to Rome, where for a time he became the assistant of Annibale Carracci. He 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. Bolognese School.

No. **48.** *Landscape, with figures, representing the story of Tobias and the Angel.*

Tobias, directed by the angel, is drawing out of the water the fish that attacked him.—*Apocryphal Book of Tobit*, vi. 4, 5.

Copper, 17½ in. *h.* by 13½ in. *w.* (0·444 × 0·336).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

No. **75.** *Landscape, with figures, representing the story of St. George and the Dragon.*

The saint, mounted on his charger, is on the point of spearing the dragon; the princess is running from the spot.

Wood, 20½ in. *h.* by 25 in. *w.* (0·52 × 0·635).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

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.

Canvas, 25 in. *h.* by 19 in. *w.* (0·635 × 0·483).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

No. **85.** *St. Jerome and the Angel.*

Canvas, 20 in. *h.* by 15½ in. *w.* (0·508 × 0·393).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

DOMENICO VENEZIANO. Painting 1439-1461.

DOMENICO was painting at Florence as early as 1439 ; he worked also at Loreto and at Rimini, and died at Florence in 1461.

No. **766.** *Head of a Saint.*

A monk, in black, with shaven crown and face. Blue background.

Portion of a fresco, 17 in. *h.* by 13 in. *w.* ($0\cdot432 \times 0\cdot330$).

No. **767.** *Head of a Saint.*

A monk with a long gray beard in black ; looking down upon a closed book. Blue background.

Portion of a fresco, 16 in. *h.* by 13 in. *w.* ($0\cdot407 \times 0\cdot330$).

These heads are from the niche or tabernacle which contained the subject described below under No. 1215.

No. **1215.** *The Madonna and Child, enthroned.*

The Virgin sits on a throne richly inlaid with discs of marble and mosaic, supporting on her knees the Infant Christ, who raises His right hand in blessing. Above, surrounded by a radiating glory, appear the head and arms of the Almighty, from whom the Holy Spirit descends in the form of a dove.

Signed on the base of the throne :

DOMICVS.D.VENECIIS.P.

Canvas—with an arched top—transferred from fresco, 95 in. *h.* by $47\frac{1}{2}$ in. *w.* ($2\cdot412 \times 1\cdot205$).

Presented by the Earl of Crawford and Balcarres, 1886.

DONO (PAOLO DI). See **UCCELLO**.

DOSSO DOSSI (GIOVANNI), 1479?-1542.

His family name was Lutero. He was born at Ferrara or at Dosso, in its neighbourhood, about 1479. He became the scholar of Lorenzo Costa, but studied also in Rome and in Venice. He was distinguished as an oil and fresco painter, and was assisted in his landscape backgrounds by his brother Battista. Ferrarese School.

No. **640.** *The Adoration of the Magi.*

A hilly landscape in the background, the star of the Epiphany above. Wood, arched at the top, 17 in. *h.* by $12\frac{1}{2}$ in. *w.* ($0\cdot432 \times 0\cdot311$).

No. **1234.** *A Muse inspiring a Court Poet (?)*

(Probably part of a decorative painting.)

Bust length. A man wearing a dark-coloured dress and flat berretta rests his right hand on the shoulder of a young woman

who inclines her head towards him. She is clad in a light cream-coloured robe, delicately embroidered with stripes. A green mantle with a rose-coloured lining covers the right shoulder and breast.

Wood, 21 in. *h.* by 29½ in. *w.* (0·534 × 0·743).

Clarke Fund, 1887.

DOU (GERARD), 1613–1675.

One of the most celebrated of the Dutch *genre*-painters. He was born at Leyden. His father was a glass painter, and GERARD was at first taught by him, by Bartholomeus Dolendo, and by Pieter Couwenhorn, but afterwards entered the School of Rembrandt at Amsterdam, and remained with that painter three years. He died at his native town. Dutch School.

No. **192.** *The Painter's own Portrait.*

He holds a pipe in his hand. Signed, G. Dov.

Wood; an oval, 7½ in. *h.* by 5¾ in. *w.* (0·19 × 0·146).

No. **825.** *The Poulterer's Shop.*

Through the arched window of the shop a young woman holding a bright tin pail, which contains a skinned rabbit, is cheapening a hare with the shopwoman; two other figures are seen in the background. On the window-sill are dead poultry; above, on the left, is hanging a birdcage. The lower front of the shop is decorated with a bas-relief representing some children sporting with a goat. Signed, G. Dou.

Wood, 23 in. *h.* by 18 in. *w.* (0·584 × 0·457).

Peel Collection, 1871.

No. **968.** *The Painter's Wife.*

She is in a green dress trimmed with white fur, a white chemise, and a pearl necklace and earrings. Signed, G. Dou.

Oak, oval, 5½ in. *h.* by 4½ in. *w.* (0·139 × 0·115).

Wynn Ellis Bequest, 1876.

No. **1415.** *Supposed Portrait of Anna Maria van Schurman.*

An old inscription on the back of the panel states that this picture is a portrait of Anna Maria van Schurman; but it will be observed that the portrait by Jan Lievens (No. 1,095 in this Collection), supposed to represent the same lady, differs in the colour of the hair, and has other points of variation which preclude the possibility of both having been painted from the same person.

Wood, 6 in. *h.* by 5 in. *w.* (0·152 × 0·127)

DOWNMAN (JOHN), A.R.A., 1750 ?–1824.

DOWNMAN seems to have been born of Devonshire stock, in the neighbourhood of Ruabon, Wales. He entered the Royal Academy schools in 1767, and exhibited at the Academy three years later, after which he contributed to its exhibitions almost yearly down to 1819. He was a pupil and great admirer of Benjamin West and was elected an A.R.A. in 1795. He is best known for his pencil and wash portrait drawings, but he also painted a few small portraits on copper, as well as a very limited number of miniatures.

No. 2233. *Portrait of Lady Clarges.*

Three-quarters to the left. The base of a column forms the background.

Oval, 8 in. *h.* by $6\frac{1}{2}$ in. *w.* (0.203×0.164).

Signed and dated 1790.

Bequeathed by Miss J. E. Gordon, 1896.

DRESSLER (CONRAD).**No. 2242. *Terra Cotta Bust of John Ruskin.***

Modelled at Brantwood in 1884.

Presented by T. Thornton, 1904.

DUBBELS (HENDRIK), 1620 ?–1676.

But little is known respecting this painter who lived at Amsterdam at the end of the 17th century. There were three artists of the name, HENDRIK, DIRK, and JAN. The initials on the barge-board of one of the boats in the picture mentioned below identify the painter with HENDRIK. He was born at Amsterdam, and was perhaps a pupil of S. de Vlieger.

No. 1462. *A Sea-piece with Shipping.*

Various vessels are distributed over a calm sea. On the left a barge is lying on a sand bank, with figures grouped about it.

Wood, $12\frac{3}{4}$ in. *h.* by $16\frac{1}{2}$ in. *w.* (0.323×0.407).

Presented by Arthur Kay, 1895.

DUCCIO DI BUONINSEGNA, active 1282–1339.

DUCCIO DI BUONINSEGNA, of Siena, owes his style to the influence of the best Byzantine masters of his time. He was the earliest of the Sienese painters to develop the Italian manner. Tuscan School.

No. **566.** *The Madonna and Child, with Angels; and David with Six Prophets above. St. Dominic and St. Catherine on the doors.*

A triptych.

Wood, in tempera, 24 in. *h.* by 31 in. *w.* (0·610 × 0·788).

No. **1139.** *The Annunciation.*

Under an arcaded porch or cloister, the Virgin, standing on the right hand and bearing a book of devotions, turns towards the Angel, who, with a gesture of salutation, approaches from the left hand. Gold background.

Wood, in tempera, 15½ in. *h.* by 16 in. *w.* (0·393 × 0·407).

Clarke Fund, 1883.

No. **1140.** *Christ healing the Blind.*

Our Lord, followed by His Disciples, extends His right hand towards one of the blind who stands before Him, while another seems to return thanks to heaven for a previous miracle. In the background are buildings.

Wood, in tempera, 16½ in. *h.* by 17¾ in. *w.* (0·419 × 0·451).

Clarke Fund, 1883.

No. **1330.** *The Transfiguration.*

On the summit of a rocky hill, the Saviour stands raising His right hand in blessing and bearing in His left a closed volume. At a little distance on the right and left of our Lord appear Moses and Elias. At the foot of the mount, in the foreground, three disciples kneel, gazing upwards with gestures of wonder. Gold background.

Wood, 17 in. *h.* by 18¼ in. *w.* (0·432 × 0·463).

Presented by Robert H. Wilson, 1891.

DUCHATEL (FRANCOIS), 1616–1694.

A Flemish painter whose works are not commonly met with. He was born in Brussels, and is said to have been a pupil of Teniers, and is also supposed to have worked in Paris with Van der Meulen.

No. **1810.** *Portrait of a Boy.*

A boy, about 12 years old, seen at three-quarter length, richly dressed, stands holding a rose in his right hand. A crimson curtain looped up with a gold tassel forms the background.

Canvas, 36 in. *h.* by 25 in. *w.* (0·914 × 0·635).

Bequeathed by Henry Vaughan, 1900.



DUCREUX (JOSEPH), 1735–1802.

JOSEPH DUCREUX painted somewhat in the manner of Greuze but put more character into his heads, especially when they represented himself, as was often the case. French School.

No. 2162. *A portrait of the Artist.*

The artist, dressed as a French Abbé with powdered hair, looks straight out of the picture. He wears a white tie, a black coat, and partially buttoned waistcoat.

Canvas, $21\frac{1}{2}$ in. *h.* by $17\frac{3}{4}$ in. *w.* (0.546×0.451).

Lewis Fund, 1907.

DUPRÉ (JULES) 1812–1889.

JULES DUPRÉ, born at Nantes, was practically self-taught in the art of painting. He was a frequent Exhibitor at the Paris Salon, and the last painter of the Romantic School of Landscape. He died at L'Isle-Adam.

No. 2634. *River Scene; Man Fishing.*

A peasant is fishing in a sluggish stream, on the banks of which are willows.

Canvas, $8\frac{1}{2}$ in. *h.* by $10\frac{1}{2}$ in. *w.* (0.215×0.266).

George Salting Bequest, 1910.

DURER (ALBRECHT), 1471–1528.

The great representative artist of Germany was born on the 21st May, 1471, being the third of eighteen children. At the age of fifteen years he was apprenticed to Michel Wolgemut, the best Nuremberg painter of his time. He married in 1494, and probably visited Venice in the winter of that year, and again in 1505. During these dates he executed several of his larger copper plates, viz.:—"Adam and Eve," "The Nativity," and the fine series of fifteen large woodcuts illustrating the "Apocalypse." On his return to Nuremberg from Venice in 1507 he painted several large altar-pieces. In 1507 the two single figures of "Adam and Eve," now in the Prado Gallery at Madrid; in 1508, "The Martyrdom of the Ten Thousand Christians," now in the Vienna Gallery. DURER is better known by his copperplate engravings and wood-cuts than by his paintings. Besides his artistic works, he wrote several treatises. He was the companion of some of the most learned men of his day. He died at Nuremberg.

No. 1938. *Portrait of the Painter's Father.*

A half-length portrait. His face, close shaven and turned nearly full to the spectator, is seamed with wrinkles. He wears a loose coat of a golden brown colour lined with black fur. Red background.

Wood, 20 in. *h.* by $16\frac{1}{8}$ in. *w.* (0.508×0.407).

DUTCH SCHOOL. XVII CENTURY.**No. 1287.** *Interior of an Art Gallery.*

A lofty room, the panelled walls of which are lined with pictures, is lighted by tall casement windows. On the left is a table, round which a group of cavaliers stand or sit examining articles of *virtu*. Further to the right four other gentlemen stand near a chair, on which is placed a picture.

Wood, $37\frac{1}{2}$ in. *h.* by $48\frac{1}{2}$ in. *w.* (0.951×1.231).

Bequeathed by John Staniforth Beckett, 1889.

No. 1397. *An old Woman Sewing.*

She sits in a rustic chair stitching linen over a cushion which lies on her lap. On the wall behind is the engraved portrait of a man, bearing an inscription in which the name of JOANNES AB AACK occurs, with the date 1665. This is supposed to be the name of the painter, who is otherwise unknown.

Canvas, $42\frac{1}{2}$ in. *h.* by $32\frac{1}{4}$ in. *w.* (1.079×0.819).

Presented by Henry J. Pfungst, F.S.A., 1894.

No. 1680. *Portrait of a Young Man.*

A bust-portrait of a young man with a slight moustache and long fair hair curled and falling to the shoulders. He wears a light brown cloth coat open in front and slashed on the sleeve showing the white cambric of his shirt underneath.

Canvas, $24\frac{1}{2}$ in. *h.* by $20\frac{1}{2}$ in. *w.* (0.622×0.52).

No. 1700. *Portrait of a Gentleman.*

An elderly man with face seen in three-quarter view turned over his right shoulder. His left arm leans on a pedestal and he holds a glove in his hand.

Canvas, $39\frac{1}{4}$ in. *h.* by $31\frac{3}{4}$ in. *w.* (0.996×0.806).

Bequeathed by Miss Pilbrow, 1900.

DÜWETT. See **WET** (J. DE).

DUYSTER (WILLEM CORNELISZ), 1599–1635.

He was born at Amsterdam and became a pupil of Pieter Codde. One of his pictures, representing a party of soldiers playing at tric-trac, is in the Gallery of the Hermitage at St. Petersburg. Another, entitled "Soldiers fighting over the division of booty," is in the Royal Gallery at Dresden; while a third is preserved in the Rijks Museum at Amsterdam. The recognized works by DUYSER are scarce. He died and was buried at Amsterdam.

No. 1386. *Soldiers quarrelling over their Booty.*

The spoils are spread on a table and on the floor of a barn in which the conflict is taking place. Towards the right of the foreground a sword encounter is being carried on between an officer and his opponent. Near the latter, in the corner of the picture, is another soldier examining the fuse of his match-lock. A second officer stands grasping his sword. Close to him a soldier shouldering a long gun is taking aim across the table, behind which are several other men engaged in various acts of violence.

Wood, 14 in. h. by 22 in. w. (0.356 × 0.559).

No. 1387. *Players at Tric-Trac.*

The players sit at a table covered with a Turkey rug. A lady attired in a brown silk dress. Opposite her a cavalier wearing a blue silk jacket slashed with white, a large felt hat and blue feather. Behind the players stand two men, one in the act of removing a piece from the board, and the other lighting a pipe. Another man sits smoking.

Wood, 15½ in. h. by 26 in. w. (0.400 × 0.661).

DYCK (SIR ANTHONY VAN), 1599-1641.

The great portrait painter was born at Antwerp. His father, Frans van Dyck, was a merchant in that city. He became the pupil of Hendrick van Balen as early as 1609; but VAN DYCK's great instructor was Rubens, with whom he lived about four years. In 1623 VAN DYCK visited Italy and remained there until 1628, when he returned to Antwerp. In 1632, Charles I., who had seen a portrait by VAN DYCK, sent an invitation to the painter to come to England. He was lodged by the king at Blackfriars, and also had a country house at Eltham, in Kent. His very successful career as a portrait painter enabled him to live in great style. He died in London in the forty-third year of his age: and was buried in the old church of St. Paul, near the tomb of John of Gaunt. Flemish School.

No. 49. *Portrait of an Artist (?)*

Canvas, 45 in. each way (1.143).

Angerstein Collection, 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.

Canvas, 58 in. *h.* by 45 in. *w.* (1'473 × 1'143).

Copied, with slight alterations, from the original picture by Rubens, in the Imperial Gallery at Vienna.

Angerstein Collection, 1824.

No. 52. *Portrait.*

Commonly called GEVARTIUS, but an old print by Paul Pontius shows that the picture represents CORNELIUS VANDER GEEST.

Wood, 31 in. *h.* by 26 in. *w.* (0'788 × 0'661).

Angerstein Collection, 1824.

No. 156. *A Study of Horses.*

Wood, 42 in. *h.* by 35 in. *w.* (1'066 × 0'889).

Bequeathed by Charles Long, Lord Farnborough, 1838.

No. 877. *Portrait of the Artist.*

Bust, showing the right hand.

Canvas, 22½ in. *h.* by 19 in. *w.* (0'571 × 0'483).

Peel Collection, 1871.

No. 877A. *The Crucifixion.*

At the foot of the Cross, and clinging to it, stands St. Mary Magdalene. On the left are the Virgin and St. John. On the right, two mounted soldiers. Another man raises the sponge on a reed towards the dying Saviour, near whom hover youthful angels.

In bistre, on white paper, 25½ in. *h.* by 17½ in. *w.* (0'647 × 0'444).

Peel Collection, 1871.

No. 877B. *Rinaldo and Armida, with Cupids.*

Under the branches of a rugged tree Rinaldo lies on the ground, with his head in the lap of Armida, while *amorini* sport around. Landscape background.

In sepia and white, in oil, on paper, 22 in. *h.* by 16 in. *w.* (0'559 × 0'407).

Peel Collection, 1871.

No. 1172. *An Equestrian Portrait of Charles I., King of Great Britain and Ireland.*

The horse and rider are represented nearly in profile and of life size. The king is clad in armour, but bare-headed. He holds the bridle in his left hand, while his right rests on a marshal's *baton*. Closely following the horse is Sir Thomas Morton, the King's equerry, bearing a plumed helmet. To the left is a distant landscape.

Canvas, 144 in. *h.* by 114 in. *w.* (3'655 × 2'895).

No. **2127.** *Il Marchese Giovanni Battista Cattaneo.*

A virile portrait of an Italian nobleman with keen eyes, a high forehead, and a slight beard. He wears a black dress and a white linen collar edged with lace. He is putting a paper into the breast of his coat.

Canvas, 26 in. *h.* by 24 in. *w.* (0'661 × 0'610).

No. **2144.** *La Marchesa Cattaneo.*

A portrait of the wife of the Marchese Giovanni Battista Cattaneo. Her expression is smiling, and she has dark auburn hair. A red flower is placed over her left ear, from which hangs a large pearl ear-ring. She wears a black dress, a large ruff round her neck, and small ruffles on her wrists.

Canvas, 29 in. *h.* by 24 in. *w.* (0'737 × 0'610).

DYCKMANS (JOHN LAURENS), 1811-1888.

DYCKMANS was born at Antwerp. Flemish School.

No. **600.** *The Blind Beggar.*

A blind man is standing against the side of a gothic porch, and a little girl is leaning against him holding out her hand for alms.

Wood, 19½ in. *h.* by 18 in. *w.* (0'495 × 0'457).

Bequeathed by Miss Jane Clarke, 1859.

BECKHOUT (GERBRAND VAN DEN), 1621-1674.

He was born at Amsterdam and died there. A favourite pupil of Rembrandt who closely imitated that master. Dutch School.

No. **1459.** *The Wine Contract.*

This group represents the four chiefs of the Wine Guild of Amsterdam seated in conversation over some deeds which are spread out on a table in the centre. A pug dog is seated on the floor by the side of the figures on the left. Signed, 1657.

Canvas, 63½ in. *h.* by 77½ in. *w.* (1'610 × 1'968).

ELSHEIMER (ADAM), 1578-1620-21.

A painter of Frankfort, who married an Italian wife, and lived and died in Italy, where he was known as Adamo Tedesco, and was the first who painted small figure pieces in Rome. He died in Rome.

No. **1014.** *The Martyrdom of St. Lawrence.*

He is being stripped before an image of the Emperor, behind which is seen the Roman standard. The fire and gridiron are

being prepared in the background, enriched with debased classical architecture. Over the head of the saint is an angel with a palm branch in his left hand, and pointing upwards with his right.

Copper, $10\frac{1}{2}$ in. *h.* by $8\frac{1}{4}$ in. *w.* (0.265×0.209).

Wynn Ellis Bequest, 1876.

No. 1424. *Tobias and the Angel.*

In a thickly wooded landscape disclosing a distant view of hilly country, Tobias walks barefoot and bareheaded, dragging the fish after him (Tobit, chap. vi.). He is closely followed by the Angel Raphael, who bears a staff in his hand.

Wood, $7\frac{1}{2}$ in. *h.* by $10\frac{3}{4}$ in. *w.* (0.19×0.273).

Bequeathed by Samuel Sandars, 1894.

EMMANUEL,

A Greek priest and painter, who lived apparently at Venice in the seventeenth century. His name is signed in the picture by him in this collection—*Emmanouel, Priest of Tzane*. Byzantine School.

No. 594. *Saints Cosmas and Damianus,*

Receiving the Divine Blessing according to the Greek rite.

In tempera, on wood, 26 in. *h.* by 21 in. *w.* (0.661×0.534).

EMPOLI (JACOPO CHIMENTI DA), 1554 ?–1640.

A Florentine painter, born about 1554. He was a pupil of Tommaso Manzuoli da S. Friano, whose influence may be traced in Chimenti's earlier works.

No. 1282. *San Zenobio restoring to life a Dead Child.*

The Saint, clad in episcopal vestments, and attended by ecclesiastics, extends his hands in prayer over the child who lies at his feet, already showing signs of returning animation; while the boy's mother kneels by his side in a supplicating attitude. In the background are other figures.

Canvas, 81 in. *h.* by $63\frac{1}{2}$ in. *w.* (2.057×1.610).

Presented by George Salting, 1889.

ERCOLE DA FERRARA. See **GRANDI.**

ERCOLE DE ROBERTI. See **ROBERTI.**

EVERDINGEN (ALLART VAN), 1612–1675.

He was born at Alkmaar, and was a pupil of Roelandt Savery and afterwards of Pieter Molyn. His subjects are mostly scenes of

rock, forest and waterfall, which an involuntary visit to Norway, caused by his being shipwrecked on that coast, gave him the opportunity of studying. His pictures are numerous in the principal galleries of Europe. He died at Amsterdam.

No. 1701. *Landscape with Water-mill.*

By the side of a torrent which rushes through rocky ground in the centre of the picture is a saw-mill telling light against the dark background. In the foreground which is all in shadow are seen a peasant woman and some sheep.

Wood, $17\frac{1}{4}$ in. h. by $23\frac{1}{4}$ in. w. (0.438×0.59).

Presented by George H. Boughton, R.A., 1900.

EYCK (JAN VAN), 1390?—1440.

He was born probably at Alden Eyck, or Maas Eyck, on the Maas, about 1390. John and his elder brother Hubert lived chiefly at Ghent and Bruges, where they founded a great school. They were granted the freedom of the profession by the Corporation of Painters at Ghent in 1421. The Van Eycks are the reputed inventors of what is commonly called *oil painting*, but is literally varnish painting; mere *oil painting* being of a much earlier date. JAN VAN EYCK died at Bruges. Flemish School.

No. 186. *Portraits of a Flemish Merchant and Lady.*

John Arnolfini, of Lucca, and his wife are standing in the middle of a room with their hands joined. Signed, and dated 1434.

Wood, 33 in. h. by $24\frac{1}{2}$ in. w. (0.839×0.622).

No. 222. *A Man's Portrait.*

In a cloak and fur collar, with a red handkerchief twisted round the head as a turban. Signed, and dated 1433.

Wood, $10\frac{1}{4}$ in. h. by $7\frac{1}{2}$ in. w. (0.26×0.19).

No. 290. *A Man's Portrait.*

In a dark red dress with green head covering. Inscribed on a stone parapet below *Τιμόθεος* and LEAL SOUVENIR. Signed, and dated 1432.

Wood, $13\frac{1}{2}$ in. h. by $7\frac{1}{2}$ in. w. (0.342×0.19).

FABRITIUS (BERNHARD), painting 1650–1672.

A follower and possibly a pupil of Rembrandt. In 1657 he became a member of the Guild of St. Luke at Leyden, but he does not appear to have been a permanent resident in that town.

Examples of this painter's work are found at Brussels, Dresden, and Frankfort. Dutch School.

No. 1338. *The Adoration of the Shepherds.*

The Virgin kneels by the side of the manger in which the infant Christ lies. Near her stands St. Joseph. At the foot of the manger are the shepherds in adoration, behind them, other rustics. Above their heads an opening in the roof discloses a landscape in the light of early dawn.

Canvas, 26 in. *h.* by 23½ in. *w.* (0·661 × 0·603).

No. 1339. *The Nativity of St. John.*

In the interior of a humble room the infant saint lies in a wicker cradle, at the foot of which sits St. Elizabeth, who offers an apple to another child standing by the side of its nurse or mother. To the right of the picture St. Zacharias, seated, writes on a tablet. On the left a wood fire is burning. In the shade of the background are seen three other figures.

Wood, 14½ in. *h.* by 18½ in. *w.* (0·362 × 0·469).

FANTIN-LATOURE (HENRI), 1836-1904.

IGNACE HENRI JEAN THÉODORE FANTIN-LATOURE was born at Grenoble. He was partly trained under his father and afterwards under Lecoq de Boisbaudron with Bonvin and Legros. For a short period he was at the École des Beaux-Arts and in the Studios of Couture and Courbet. Some of his fine portrait groups are in the Luxembourg, but he is better known in England for his flower pieces. He did a number of lithographs inspired by music. He was an officer of the Legion of Honour.

No. 1686. *A Study of Flowers.*

A bunch of roses, lupins, and other flowers, placed in a round glass vase, on a brown table against a cool grey background, one saffron coloured rose lies upon the table beside the vase.

Canvas, 27 in. *h.* by 24 in. *w.* (0·686 × 0·610).

Presented by Mrs. E. Edwards, 1899.

No. 1952. *Portraits of Mr. and Mrs. Edwin Edwards.*

The artist is seated with his left arm resting on a portfolio examining a print. His wife stands behind him.

Canvas, 50 in. *h.* by 37½ in. *w.* (1·27 × 0·945).

Presented by Mrs. E. Edwards, 1904.

No. 2133. *Roses.*

A handful of white roses and blue plumbago placed together in a glass jar which stands on a table.

Canvas, 17 in. *h.* by 21 in. *w.* (0·483 × 0·534).

Bequeathed by Mrs. Edwin Edwards, 1907.

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No. **2134.** *Apples.*

A plate of four apples.

Canvas, 14 in. *h.* by 16 in. *w.* (0.356 × 0.407).

Bequeathed by Mrs. Edwin Edwards, 1907.

FAVA (GIANGIACOMO). See **MACRINO D'ALBA**.

**FERRARESE SCHOOL. EARLY XVI.
CENTURY.**

No. **1062.** *A Battle-piece.*

Wood, 28 in. *h.* by 37 in. *w.* (0.712 × 0.939).

FERRARI (GAUDENZIO), 1481?–1547?

He was born at Valduggia in the Duchy of Milan, probably about 1481. He is said to have studied under Stefano Scotto. Early in the 16th century GAUDENZIO appears to have gone to Milan and to have come under the influence of Luini. There is no mention of him after 1545, and he is supposed to have died in 1547. Lombard School.

No. **1465.** *The Resurrection.*

The figure of our Lord, holding the banner in His hand, is rising from the tomb, which is in the form of a sarcophagus of purplish marble. The centre panel of an altar-piece in a church at Magianico, near Lecco, on Como.

Wood, 60 in. *h.* by 33 in. *w.* (1.524 × 0.839).

FIAMMINGO (ENRICO).

ENRICO FIAMMINGO first studied under Giuseppe Ribera, but afterwards became a scholar of Guido Reni. Italian School.

No. **2104.** *A Man with a Wide Collar.*

A portrait of a young man with a slight moustache, dressed in a black coat with a wide collar and turned back cuffs.

Wood, 7 in. *h.* by 5 in. *w.* (0.178 × 0.127).

John Samuel Collection, 1906.

FILIPEPI (SANDRO). See **BOTTICELLI**.

FIORENZO DI LORENZO (I.), 1440–1521.

An Umbrian painter born in 1440. His pictures are to be seen in the Gallery at Perugia. He died in 1521.

FLEMISH. XV. AND EARLY XVI. CENTURIES. 107

No. **2483.** *Virgin and Child.*

The Divine Child, holding a crystal globe in His hand, stands on a richly ornamented parapet, supported by the Virgin. A city and a plain in the background.

Wood, $19\frac{1}{2}$ in. *h.* by $14\frac{3}{8}$ in. *w.* ($0\cdot489 \times 0\cdot375$).

George Salting Bequest, 1910.

FIORENZA DI LORENZO (II.), 1430?-15-?

A Perugian painter, born towards the middle of the 15th century, and contemporary with Pietro Perugino. His works are dated from 1473 to 1490. He was living in 1521. No authentic particulars of his life have been preserved.

No. **1103.** *The Virgin and Child with Saints and Angels (a triptych).*

In the central panel the Virgin sits enthroned with the infant Christ on her knees. Standing in front of the throne are seen, at half length, St. Francis and St. Bernardino of Siena, while a smaller figure (of the Donor) kneels between them at the Virgin's feet. In the panel on her right hand stands St. John the Baptist. In the panel on her left hand is St. Bartholomew.

Wood, in tempera. Central panel, $47\frac{1}{2}$ in. *h.* by $31\frac{1}{2}$ in. *w.* ($1\cdot199 \times 0\cdot800$). Side panels, each 47 in. *h.* by $18\frac{3}{4}$ in. *w.* ($1\cdot193 \times 0\cdot476$).

FLEMISH. XV. AND EARLY XVI. CENTURIES.

No. **264.** *A Count of Henegau (Hainault) with his Patron Saint, Ambrose.*

The count is represented as a Cistercian monk praying, in abbots' robes, with a crosier on his arm and a richly ornamented mitre by his side. St. Ambrose stands behind him.

Wood, $28\frac{1}{2}$ in. *h.* by 9 in. *w.* ($0\cdot724 \times 0\cdot229$).

No. **265.** *The Virgin and Child.*

The Virgin with a book in her hand, the child blowing bubbles with a straw. Seated half length, on a gold ground.

Wood, $27\frac{1}{2}$ in. *h.* by 20 in. *w.* ($0\cdot698 \times 0\cdot508$)

No. **653.** *Portraits of a Man and his Wife.*

The painter wearing a red turban, his wife with a white cloth on her head. Busts, life size. Mr. Hymans attributes this picture to the Master of Flemale.

Wood, each panel 16 in. *h.* by 11 in. *w.* ($0\cdot407 \times 0\cdot279$).

No. 708. *The Madonna and Child.*

Half figures; in the background a richly brocaded damask curtain.

Oak, $7\frac{3}{4}$ in. *h.* by $6\frac{1}{2}$ in. *w.* (0.197×0.164).

Presented by Queen Victoria in fulfilment of the wishes of the Prince Consort, 1863.

No. 710. *Portrait of a Monk.*

His hands raised in prayer. Half figure. The tower of the Church of Our Lady at Bruges in the background.

Oak, $13\frac{1}{2}$ in. *h.* by $10\frac{1}{2}$ in. *w.* (0.342×0.266).

Presented by Queen Victoria in fulfilment of the wishes of the Prince Consort, 1863.

No. 783. *The Exhumation of St. Hubert, Bishop of Liege.*

The scene takes place in the choir of a handsome Gothic church; over the altar is a statue of St. Peter, and on the altar is the shrine of St. Hubert. The body of the saint in his robes, and with the mitre on his head, is supported by two monks just above the opening of the grave. There is a picture of the marriage of St. Joseph by the same hand in the ambulatory of the Cathedral at Antwerp.

Wood, $35\frac{1}{2}$ in. *h.* by 32 in. *w.* (0.901×0.813).

No. 947. *A Man's Portrait.*

A full face portrait of a man, bearded, with a gold chain round his neck, he is dressed in black; his gloves in his left hand, and a paper roll in the other. A small black cap on his head.

Oak, 15 in. *h.* by 11 in. *w.* (0.381×0.279).

Wynn Ellis Bequest, 1876.

No. 1036. *A Man's Portrait.*

Half-length. An attenuated man, without beard. He is dressed in a cap and close vest of black velvet, with a dark mulberry coloured gown lined with black damask. The right hand rests upon a skull, the left holds a pansy of two blossoms; green background. Sir Walter Armstrong thinks this may be an early work by Christofer Amberger. Count Cavens suggests the Maître d'Outremont.

Wood, $10\frac{1}{2}$ in. *h.* by $8\frac{1}{2}$ in. *w.* (0.273×0.215).

Lewis Fund, 1878.

No. 1063. *Bust Portrait of a Young Man.*

In a black dress, and bareheaded; his hands joined as in prayer.

Wood, 9 in. *h.* by 7 in. *w.* (0.229×0.178).

No. **1080.** *The Head of St. John the Baptist, with mourning angels.*

The head of the Saint lies on a gilt cushion in a niche enriched with decorative painting of small figures. Above hover seraphim and *angioletti* in attitudes of grief. Another version at Dijon.

Wood, 10½ in. *h.* by 7 in. *w.* (0.26 × 0.178).

Bequeathed by Mrs. Joseph H. Green, 1880.

No. **1081.** *Portrait of a Man in an attitude of Prayer.*

A half-length figure (about two-thirds life size) dressed in black, with an open book before him. Probably the donor of a triptych, of which this picture formed one compartment. Landscape background, with trees, cottages, and rocky heights in the distance.

Wood, 26½ in. *h.* by 12¾ in. *w.* (0.673 × 0.323).

Bequeathed by Mrs. Joseph H. Green, 1880.

No. **1089.** *The Virgin and Child with St. Elizabeth.*

The Virgin, with uncovered head and long fair hair, clad in a dark coloured robe and pale blue mantle, sits in a garden, holding the Infant Christ on her lap. By her side is St. Elizabeth, also seated, with an open book on her knees, offering fruit (?) to the Child. Landscape-background, with trees and a cottage. Painted in the manner of Gerard David.

Wood, 15½ in. *h.* by 12 in. *w.* (0.393 × 0.305).

Bequeathed by Mrs. Joseph H. Green, 1880.

No. **1280.** *Christ appearing to the Virgin Mary after His Resurrection.*

The Virgin sits at the foot of a large bed hung with rose-coloured curtains. On the pavement, by her side, lies an open service book. On the left of the picture our Lord, bearing an emblematical cross, sits with upraised hands, revealing His wounds. Behind, is a crowd of kneeling figures who have entered an arched doorway leading to the apartment. Part of a series in the Royal Palace at Madrid.

Wood, 8¼ in. *h.* by 6¼ in. *w.* (0.209 × 0.158).

Walker Fund, 1889.

No. **1433.** *Portrait of a Lady.*

She wears a transparent starched muslin head-dress; a brown

cloth dress with dark green lapels, confined at the waist by a leather belt, and open in front to show a crimson velvet stomacher.

On panel, 14 in. *h.* by 10 $\frac{3}{4}$ in. *w.* (0.356 \times 0.266).

Bequeathed by Mrs. Lyne Stephens, 1895.

No. **2602.** *A man with a ring in his hand.*

A bust portrait of a clean-shaven man wearing a brown dress edged with fur and a dark head-dress. He holds a ring in his hand. Across the back-ground hangs a blue and white striped curtain with the repeating inscription "NAR LAS UBER GAU."

Wood, 6 $\frac{3}{4}$ in. *h.* by 5 in. *w.* (0.171 \times 0.127).

George Salting Bequest, 1910.

No. **2606.** *The Madonna Enthroned.*

A triptych. In the centre panel the Blessed Virgin with the child in her arms sits on a richly decorated throne of Flemish Renaissance design, landscape background.

In the wing on her right is St. Ambrose wearing his mitre and holding a cross.

In the wing on her left stands St. Louis of Toulouse, his blue robe patterned with fleur de lys.

Mr. Claude Phillips suggests that this picture may be by the hand of one of the Conixloo.

Centre panel, 10 $\frac{3}{4}$ in. *h.* by 7 $\frac{1}{2}$ in. *w.* (0.273 \times 0.19); dexter wing, 10 $\frac{3}{4}$ in. *h.* by 3 $\frac{1}{2}$ in. *w.* (0.273 \times 0.086); sinister wing, 10 $\frac{3}{4}$ in. *h.* by 3 in. *w.* (0.273 \times 0.076).

George Salting Bequest, 1910.

No. **2607.** *A man holding a medallion.*

A half-length portrait of a man with a dark beard. He wears a flat hat and a black coat with a wide collar of light fur. In his right hand he holds a medallion of a cardinal (?) in red, full face and with a white beard.

Wood, 16 $\frac{1}{2}$ in. *h.* by 13 in. *w.* (0.419 \times 0.330).

George Salting Bequest, 1910.

No. **2670.** *Lady holding a Rosary.*

A half-length portrait of a fair-haired lady wearing a high black cap, and a white wimple, a black robe lined with fur and a crimson underbodice edged with pearls. She holds a silver rosary in her hands. A crimson curtain is in the background, a metal vase with flowers and an apple are on a low wall.

Wood, 14 $\frac{1}{4}$ in. *h.* by 11 $\frac{1}{4}$ in. *w.* (0.362 \times 0.285).

George Salting Bequest, 1910.

FLORENTINE SCHOOL. XV. CENTURY.**No. 2508.** *Virgin and Child with Angels.*

Two angels hold the Holy Child before the Blessed Virgin, surrounded by the walls of the "Hortus Clausus."

Wood, 27½ in. *h.* by 19½ in. *w.* (0·698 × 0·502).

George Salting Bequest, 1910.

FOPPA (VINCENZO), 14 ?-1492.

He was probably born at Brescia in the first quarter of the 15th century. He is reported to have become a pupil of Squarcione at Padua. He painted in fresco and tempera, and worked at Milan, Pavia and the Certosa near Pavia, and at Brescia, to which town he returned late in life, dying there in 1492. A large altar-piece by him, painted for Giuliano della Rovere, Bishop of Savona, afterwards Pope Julius II., is still at Savona. Lombard School.

The following picture was formerly ascribed to Bramantino :—

No. 729. *The Adoration of the Kings.*

The Virgin is seated on the left by the side of a ruined stable ; in the centre are the three kings, with their attendants, offering presents. In the back-ground is seen the star and the city of Bethlehem, with horsemen and other travellers proceeding from one of the gates. Some of the gold and other ornaments are in relief.

Poplar, 94 in. *h.* by 83 in. *w.* (2·387 × 2·108).

FORLÌ (MELOZZO DA). See MELOZZO.**FRAGONARD (JEAN HONORÉ), 1732-1806.**

FRAGONARD was born in Paris. Pupil first, for a few months, of Chardin, then of Boucher. FRAGONARD, having carried off the Prix de Rome in 1752, proceeded to Italy, and studied especially the masters of the 17th and 18th centuries, and above all Tiepolo. FRAGONARD, on his return to Paris, made a great success with his vast canvas, *Le grand prêtre Coréus se sacrifie pour sauver Callirrhoe*, exhibited at the Salon of 1765, and now in the Louvre; but afterwards, with a bold and masterly brush, illustrated the lively manners of his day. The year 1789 brought FRAGONARD's brilliant career in Paris to a close, and he died in comparative oblivion and penury. He married Marie Anne Gérard, the miniature painter. There are nine examples of his work in the Wallace Collection. He died in Paris.

No. **2620.** *The happy mother.*

A young mother dressed in red and white and holding three children in her arms is seated at a table. At the further side a young woman in green supports another child. A woman in brown is rocking a cradle and a blacksmith works at his forge.

Canvas, 17 in. *h.* by 19 in. *w.* (0·432 × 0·483).

George Salting Bequest, 1910.

FRANCESCA (PIERO DELLA), 1415?–1492.

PIERO DELLA FRANCESCA OR DEI' FRANCESCHI, was born at Borgo San Sepolcro. He practised the new method of oil - painting, which he probably acquired from Domenico Veneziano, whom he assisted in the execution of some wall paintings in the church of Santa Maria Nuova at Florence. He was subsequently employed in his native town, as well as at Loreto, Urbino, Ferrara, Arezzo, and Rome, where he painted for Pope Nicholas V. two frescoes in the Vatican. According to Vasari he was blind after the age of 60, but this statement may be regarded as apocryphal. Umbrian School.

No. **665.** *The Baptism of Christ in the River Jordan.*

Angels witnessing the ceremony. Landscape background.

"And it came to pass in those days, that Jesus came from Nazareth of Galilee, and was baptized of John in Jordan. And straightway coming up out of the water, he saw the heavens opened, and the Spirit like a dove descending upon him."—*Mark* i. 9, 10.

An altar-piece from the Priory of St. John the Baptist at Borgo San Sepolcro.

In tempera, on wood, 65½ in. *h.* by 45½ in. *w.* (1·663 × 1·155).

No. **758.** *Portrait of a Lady.*

Supposed to represent a Contessa Palma, of Urbino. Bust in profile, life-size.

This portrait is also attributed to a painter of the Florentine School.

Wood, 24 in. *h.* by 16 in. *w.* (0·610 × 0·407).

No. **769.** *St. Michael and the Dragon.*

The Saint is clothed in armour, and has large white wings; he is standing on the slain beast or serpent, the head of which he holds in his left hand; in his right he has his bloody sword. Inscribed ANGELUS POTENTIA DEI LUCHA.

Wood, 52½ in. *h.* by 23 in. *w.* (1·333 × 0·584).

No. **908.** *The Nativity of our Lord.*

The child is lying on the ground on the corner of the mantle of the Virgin, who is kneeling in adoration; five angels are

singing or playing on musical instruments. In the background is a ruined shed, in which are seen an ox and an ass. Joseph is seated behind the Virgin on the ass's saddle; near him are two shepherds. In the distance a hilly landscape and the view of a town.

Wood, 52½ in. h. by 48 in. w. (1·333 × 1·219).

FRANCESCO DI GIORGIO, 1439–1502.

This Sienese artist is supposed, from the peculiarities of his style, to have studied under Lorenzo di Pietro, called Vecchiotta. After 1475 he seems to have almost given up the practice of painting, and devoted himself entirely to architectural and engineering works; his paintings, therefore, are not numerous.

No. 1682. *St. Dorothy.*

The holy martyr is represented telling the bright child from heaven to take the basket of roses and apples from Paradise to Theophilus the scribe.—*Golden Legend*. The background is gold with a stamped border, above a marble floor.

Wood, 13½ in. h. by 8¼ in. w. (0·336 × 0·209).

FRANCIA (FRANCESCO), 1450–1517.

FRANCESCO RAIBOLINI was born at Bologna in 1450. He assumed the name of Francia from his master, the goldsmith to whom he was apprenticed. He frequently signed his pictures, *Aurifex*, jeweller; and on his jewellery he inscribed himself *Pictor*, painter. He died at Bologna on the 5th of January, 1517. Bolognese School.

No. 179. *The Virgin with the Infant Christ, and St. Anne enthroned, surrounded by Saints.*

On the left are Saints Sebastian and Paul; on the right, Lawrence and Romualdo; in front is the young St. John with the standard of the Lamb.

Originally painted on panel, but now transferred to canvas, 78½ in. h. by 72 in. w. (1·993 × 1·829).

No. 180. *The Virgin and two Angels weeping over the dead body of Christ.*

Called a *Pietà*; the lunette of the picture described above.

Wood, 38 in. h. by 72 in. w. (0·965 × 1·829).

No. 638. *The Virgin and Child, with two Saints.*

The Child standing on a stone parapet is supported by His mother; His hand is in the attitude of benediction. On each side is a Saint. Landscape background.

Wood, 32 in. *h.* by 25½ in. *w.* (0·813 × 0·647).

No. 2487. *Bartolommeo Bianchini.*

A bust portrait of a man in a black cap holding a letter. A landscape background of trees and rocks.

Wood, 22 in. *h.* by 15½ in. *w.* (0·559 × 0·393).

George Salting Bequest, 1910.

No. 2671. *A Pietà.*

The dead Christ is supported by St. John and the Magdalene. The Holy Virgin stands behind lamenting. St. Joseph of Arimathea kneels on the left. A cave in the background.

Wood, 11½ in. *h.* by 13½ in. *w.* (0·291 × 0·336).

George Salting Bequest, 1910.

FRANCIABIGIO, 1482-1525.

FRANCESCO, the son of Christofano Bigi, and commonly called FRANCIABIGIO, was born of humble parentage at Florence. He studied under Mariotto Albertinelli, and quickly rose to eminence. Subsequently he formed a strong friendship with Andrea del Sarto, and his first important work was produced in 1513, in co-operation with that painter. in the *cortile* of the Servi.

No. 1035. *Portrait of a Young Man.*

A half-length portrait of a man with long hair, in black habit and cap; bearing on his breast the cross of the order of St. John of Jerusalem. He holds in his hands an open letter. The background is a landscape. On a ledge below is the inscription TAR : VBLIA : CHI : BIEN : EIMA. (Slowly forgets he who loves well) at either end of which is the monogram of Franciabigio.

Wood, 23¾ in. *h.* by 18 in. *w.* (0·603 × 0·457).

FRENCH SCHOOL. XV. CENTURY.**No. 1335.** *The Madonna.*

Bust length: about three-quarters life-size: nearly full face. The head of the Virgin is covered with a hood of blue material (bordered with gold thread and pearls), which falls to the shoulders. Underneath the hood is a white linen veil, concealing the hair. The eyes are downcast and the expression pensive. Gold back-

ground, on which a large and elaborate *nimbus* is stamped or engraved.

Wood, 13½ in. *h.* by 9¾ in. *w.* (0.342 × 0.249).

Clarke Fund, 1891.

No. 1419. *The Legend of St. Giles.*

On the right hand of the picture the Saint sits on a rustic bench surrounded by shrubs and wild flowers. He is tenderly protecting a hind which has fled from a hunting party towards him, and his right hand is transfixed by an arrow which was intended for the animal. Kneeling before St. Giles, as though to implore forgiveness for the misadventure, is a young man richly clad. He is attended by a companion who stands by him, and an ecclesiastic who kneels on the other side. In the middle distance are seen retainers and huntsmen. Beyond is a rocky landscape with the distant view of a town and hilly country. The choir of St. Denis appears in the companion picture. There are two portraits by the same hand at Chantilly. Early French School.

Wood, 24 in. *h.* by 18 in. *w.* (0.610 × 0.457).

No. 1939. *The Virgin and Child with Saints.*

The Virgin, holding the Infant on her knee, and clothed in a rose-coloured mantle, is seated on a turf-covered stone bench, from which flowers are springing, in a small garden, "hortus conclusus." At her back is a battlemented wall, behind which are gathered three male and three female Saints.

To the left is a Gothic Chapel, in the door of which the donor is kneeling.

Wood, 10½ in. *h.* by 7¾ in. *w.* (0.266 × 0.197).

Lewis Fund, 1904.

No. 2614. *A Lady as Mary Magdalen.*

A half-length portrait of a lady in an elaborate costume trimmed with pearls, and a fanciful head-dress. She holds the vase of ointment in her right hand.

Wood, 14½ in. *h.* by 9¾ in. *w.* (0.368 × 0.248).

George Salting Bequest, 1910.

No. 2615. *Mary Queen of France.*

A half-length portrait of a lady in a jewelled costume of gold brocade. She is holding a vase as Mary Magdalen. Formerly supposed to represent Mary Tudor, sister of Henry VIII, born in 1498.

Wood, arched top, 16¼ in. *h.* by 12¾ in. *w.* (0.413 × 0.323).

George Salting Bequest, 1910.

No. **2616.** *Portrait of a Lady.*

A half-length portrait of a lady in a dark grey bodice trimmed with brown fur, and a high collar.

Wood, $8\frac{1}{4}$ in. *h.* by 6 in. *w.* (0·209 × 0·152).

George Salting Bequest, 1910.

No. **2617.** *The Duchesse d'Angoulême.*

A three-quarter-length portrait of a lady in a mauve dress trimmed with pearls, a ruff and a jewelled coronal.

Wood, $13\frac{1}{2}$ in. *h.* by $9\frac{3}{4}$ in. *w.* (0·342 × 0·248).

George Salting Bequest, 1910.

No. **2618.** *Virgin and Child with angels.*

A half-length figure of the Virgin in a brocaded robe, holding in her arms the richly dressed Infant, who holds in His hands a pomegranate. Two angels hold a crown over the Virgin's head. Black background.

It has been suggested that this picture is by a Master of the Catalonian School.

Wood, $16\frac{3}{4}$ in. *h.* by $13\frac{1}{2}$ in. *w.* (0·426 × 0·342).

George Salting Bequest, 1910.

FULIGNO (NICCOLO DA). See **NICCOLO**

FUNGAI (BERNARDINO), 14 ?-1516.

This Sieneſe painter is believed to have been a pupil of Benvenuto di Giovanni, but at a later period of his career he fell under the influence of Perugino. The *Coronation of the Virgin*, which he painted in 1500 for the Church of the Madonna di Fontegiusta at Siena, is a characteristic example. Several of his works are to be ſeen in the Sieneſe Academy.

No. **1331.** *The Virgin and Child ſurrounded by Cherubim.*

The Virgin ſits holding on her knees the Infant Chriſt, who raiſes His right hand in bleſſing. Round the ſacred group hover ſix cherubim. In the middle diſtance, on the right, is ſeen a calvacade (the Proceſſion of the Magi?) deſcending a zigzag path over a rocky height. On the left is a ruined building, near which Joſeph and Mary kneel adoring the Infant Jeſus. In the background, mountainous and wooded landscape.

Wood (circular), $45\frac{1}{4}$ in. diameter (1·149).

Preſented by W. Connal, junr., 1891.

FYT (JAN), 1611-1661.

A painter of Antwerp, where he was baptized in 1611, he occasionally worked with Jordaens, but appears never to have been the assistant of Rubens. He was admitted a *Francmaitre* in the Antwerp guild in 1629, and studied afterwards in Rome.

No. 1003. Dead Birds.

Two partridges and other small birds before the stump of a tree; an open country to the left, and a carriage to the right, in the background. Signed JOANNES FYT.

Canvas, 15½ in. h. by 22½ in. w. (0.393 × 0.571).

Wynn Ellis Bequest, 1876.

GADDI (TADDEO), SCHOOL OF.

TADDEO, the son of Gaddo GADDI, was born at Florence, according to Vasari, in the year 1300. He was the principal scholar of Giotto. He died in 1366. Tuscan School.

See Nos. 215, 216, 579, 579A.

GAINSBOROUGH (THOMAS), R.A., 1727-1788.

THOMAS GAINSBOROUGH was born at Sudbury, Suffolk. He was apparently intent upon an artistic career from his earliest years. The tradition is that his first drawing was a clump of trees; at ten years of age he had made some progress in sketching, and at twelve "was a confirmed painter."

From 1742 to 1745 he was under Hubert Gravelot (Bourguignon) in London. He then became a pupil of Francis Hayman and remained with him three years. At the end of that time he took a studio of his own in Hatton Garden, and set up as a portrait and landscape painter, but without success. In 1745 he returned to his native place. Almost immediately afterwards, on one of his sketching excursions, he met Margaret Burr, who was a year younger than himself. In a very short time they were married and went to live at Ipswich.

GAINSBOROUGH's reputation extending, he settled about 1760 at Bath, that fashionable centre affording him a wider field for the exercise of his abilities in portraiture and landscape. The *John, Fourth Duke of Bedford*, in the National Portrait Gallery, was painted at Bath about 1768, being succeeded by the *Edward Orpin, Parish Clerk* (No. 760), of about 1769.

In 1774, GAINSBOROUGH settled in London, and rented a portion of Schomberg House, Pall Mall, his reputation being such that from that year to his death he was considered the rival in portraiture of Sir Joshua Reynolds. He was nominated by George III one of the thirty-six Academicians on the foundation of the Academy in 1768, and in the following year contributed four pictures to the first exhibition.

After exhibiting at the Royal Academy almost yearly from 1769 to 1783, he seems to have had a misunderstanding in connection with the hanging of his pictures, and in the last-named year he exhibited for the last time.

GAINSBOROUGH was among those present at the trial of Warren Hastings, which began in Westminster Hall on Feb. 12, 1788. On that occasion he caught a chill; this seems to have proved the beginning of cancer, from which he died six months later.

No. **80.** *The Market Cart.*

The horse and cart are on the point of passing through a shaded pool on the high road; the cart is loaded with vegetables, on which two girls are seated; two boys and a dog are walking by the side of it; in the foreground a boy and girl are sitting on the side of the road with a dog; in the middle-ground is a youth collecting faggots.

Canvas, 72½ in. *h.* by 60½ in. *w.* (1'841 × 1'536).

Presented by the British Institution, 1828.

No. **109.** *The Watering-place.*

A thickly-wooded landscape, with a group of a few figures in a retired spot to the left; a man on a horse with some cattle and goats standing in a pool of water in the foreground to the right. Evening.

Painted about 1775. The sketch for this picture is No. 1174.

Canvas, 58 in. *h.* by 71 in. *w.* (1'473 × 1'803).

Presented by Charles Long, Lord Farnborough, 1827.

No. **308.** *Musidora bathing her Feet.*

She is seated on the bank of a shaded stream, bathing her right foot in the water, and loosening the sandal of her left foot which rests on her right knee.

" . . . Thrice happy swain!
A lucky chance, that oft decides the fate
Of mighty monarchs, then decided thine.
For, lo! conducted by the laughing loves,
This cool retreat his Musidora sought;
Warm in her cheek the sultry season glow'd,
And, rob'd in loose array, she came to bathe
Her fervent limbs in the refreshing stream."

Thomson's *Summer*, 1285-92.

Oval, canvas, 72 in. *h.* by 60 in. *w.* (1'829 × 1'524).

Presented by Robert Vernon, 1847.

No. **309.** *The Watering-place.*

A woody landscape; in the centre are a boy and a dog; in the foreground to the right are three cows standing in a stream; a

village church is vaguely seen in the distance. This composition is very similar to No. 109.

Canvas, 23 in. *h.* by 30 in. *w.* ($0\cdot584 \times 0\cdot762$).

Presented by Robert Vernon, 1847.

No. 310. *Landscape: Sunset.*

A carter on his way home has stopped to water his team at a wayside brook, which occupies the foreground of the composition.

Canvas, 51 in. *h.* by 59 in. *w.* ($1\cdot295 \times 1\cdot498$).

Presented by Robert Vernon, 1847.

No. 311. *Rustic Children.*

A girl is carrying a child in her arms, to the left of her sits a boy with a bundle of faggots. Evening light.

Canvas, 18 in. *h.* by $14\frac{1}{2}$ in. *w.* ($0\cdot432 \times 0\cdot368$).

This is the sketch for the *Wood Gatherers* (or *Rustic Children*) in the Collection of Lord Carnarvon.

Presented by Robert Vernon, 1847.

No. 678. *Portrait of Abel Moysey.*

This is a study for a full-length portrait of Abel Moysey, for some years M.P. for Bath. He was made a Welsh Judge in 1775, and was afterwards appointed Deputy King's Remembrancer to the Court of Exchequer. He died in 1831, at the age of 87.

Canvas, $22\frac{3}{4}$ in. *h.* by 18 in. *w.* ($0\cdot578 \times 0\cdot457$).

Presented by his grandsons, Henry Gorges Moysey, and the Rev. Frederick Luttrell Moysey, 1861.

No. 683. *Portrait of Mrs. Siddons.*

The great actress is seated, and wears a striped blue and white dress, a buff-coloured shawl, black hat and feathers; she holds in her left hand a brown muff.

Mrs. Sarah Siddons was the daughter of Roger Kemble. She was born at Brecon, in 1755. At the age of eighteen she married the young actor William Siddons. She died in London in 1831.

Canvas, $49\frac{1}{2}$ in. *h.* by 39 in. *w.* ($1\cdot256 \times 0\cdot99$).

Formerly in the Collection of Major Mair, who married a daughter of Henry Siddons, the actress's son.

Painted in 1784, when Mrs. Siddons was twenty-nine years of age and "in the prime of her glorious beauty and in the full blaze of her popularity." In the same year Sir Joshua Reynolds exhibited at the Royal Academy his portrait of her as *The Tragic Muse*.

No. **684.** *Portrait of Ralph Schomberg, M.D., F.S.A.*

He wears a court suit of claret-coloured velvet, and holds his cocked hat and cane in his hands. He is seen standing in the open air ; landscape background.

Canvas, 91 in. *h.* by 60½ *w.* (2·311 × 1·536).

No. **760.** *Portrait of Orpin, Parish Clerk of Bradford-on-Avon, Wilts.*

He is seated, with his face turned to the right towards the light, which comes in at a window ; his hands rest on a large folio Bible, open and placed on a reading desk before him. Half length, life-size portrait.

Edward Orpin died in 1781.

Canvas, 37½ in. *h.* by 37½ in. *w.* (1·205 × 0·951).

No. **789.** *The Baillie Family.*

The group is represented as in a garden. The mother is seated with the youngest child standing on her lap ; to the left are standing two girls ; to the right is the father who leans on the back of his wife's chair ; in the right foreground is a little boy.

The group represents James Baillie, of Ealing Grove, his wife and four children.

Canvas, 98 in. *h.* by 89 in. *w.* (2·489 × 2·259).

Bequeathed by Alexander Baillie, of Naples, 1857. Received by the Trustees of the National Gallery in 1868.

No. **925.** *Wood-Scene, Village of Cornard, Suffolk.*

This view is called *Gainsborough's Forest* in the lettering of the print of it published by the Boydells in 1790.

A scene in a wood ; in the foreground to the right are a pool of water and two donkeys ; in the distance, where the road emerges from the wood, are seen the village and church of Cornard ; several figures and animals. Painted about 1753.

Canvas, 48 in. *h.* by 60 in. *w.* (1·219 × 1·524).

Lewis Fund, 1875.

No. **1044.** *Portrait of the Rev. Sir Henry Bate Dudley, Bart.*

Bust portrait, nearly full face, slightly turned to the right, in black coat and black neck-cloth. Painted about 1780.

Sir Henry Bate Dudley (1745-1824) was curate of Hendon in 1773. He became the founder and editor of the "Morning Post." He took the name of Dudley when he succeeded to some property

in 1781 ; became Chancellor of Ferns, in Ireland, 1805 ; elected Prebendary of Ely Cathedral, 1817. He was at one period of his life much associated with the Prince Regent, afterwards George IV., by whom he was created a baronet in 1813. He was nick-named the "Fighting Parson."

Oval, canvas, 28½ in. *h.* by 36¾ in. *w.* (0·724 × 0·932).

Presented by T. Birch Wolfe, 1878.

No. 1174. *The Watering-place: Three Cows.*

A sketch for the picture, No. 109, in this catalogue. Painted about 1775.

Canvas, 16½ in. *h.* by 21½ in. *w.* (0·419 × 0·546).

Bequeathed by Mrs. Elizabeth Vaughan, 1885.

No. 1271. *Portrait of a Young Man.*

Dressed in a plum-coloured coat, white waistcoat, and cravat ; the hair brushed up from the brow, curled at the sides and powdered ; rather less than half life-size, three-quarter face to the right.

Canvas, 12 in. *h.* by 9¾ in. *w.* (0·305 × 0·248).

Presented by James Rannie Swinton, 1888.

No. 1283. *View of Dedham.*

A thickly-wooded copse, with beech and oak trees shading a hilly foreground, on the left of which a man is seated. Through the trees, towards the left of the picture, is seen meadow land divided by hedges. Beyond, a church tower rises above the distant village. Blue sky, with storm clouds gathering on the right.

Canvas, 24½ in. *h.* by 30¼ in. *w.* (0·622 × 0·768).

Clarke Fund, 1889.

No. 1482. *Portrait of Miss Margaret Gainsborough.*

She wears a black silk dress, trimmed with black lace over a white muslin *fichu* ; her hair is brushed back from the forehead and gathered into a knot on the back of her head, her left hand showing ; apparently about 20 years of age ; life-size, bust portrait, the face nearly in profile to the left ; grey background.

Canvas, 29 in. *h.* by 24 in. *w.* (0·737 × 0·61). Painted in an oval.

Presented by the Misses Lane, 1896.

No. 1483. *Two Dogs: "Tristram" and "Fox."*

"Fox" is the small Spitz, while "Tristram," a cross-bred spaniel, lies by his side on the spectator's right. Dark background.

"Fox" belonged to Gainsborough and "Tristram" to Mrs. Gainsborough.

Canvas, 24 in. *h.* by 20 in. *w.* (0.61×0.508).

Presented by the Misses Lane, 1896.

No. 1484. *Study of an old Horse.*

Near a dilapidated wooden paling, at the entrance to a field or enclosure, an aged white cart-horse, much emaciated and just taken from work, stands tied by a halter to the branch of a withered tree.

Canvas, painted in brown and white, $21\frac{3}{4}$ in. *h.* by $25\frac{1}{2}$ in. *w.* (0.553×0.647).

Presented by the Misses Lane, 1896.

No. 1485. *Landscape.*

A road, along which a man is walking, winds rounds a plantation, containing beech and oak trees. Hilly country in the distance. Grey sky with rising cumuli. Painted about 1758.

Canvas, $8\frac{3}{4}$ in. *h.* by $6\frac{3}{4}$ in. *w.* (0.222×0.171).

Presented by the Misses Lane, 1896.

No. 1486. *Landscape.*

Near a thickly-wooded glen, three rustic figures sit under the shade of an old oak tree. Towards the left is the glimpse of a distant town or village, which is hardly seen. Twilight effect. Painted about 1758.

Canvas, $8\frac{3}{4}$ in. *h.* by $6\frac{3}{4}$ in. *w.* (0.222×0.171).

Presented by the Misses Lane, 1896.

No. 1488. *Rustics with Donkeys.*

On the right in the foreground a boy bestrides one of the animals, which is also laden with panniers holding children. Close behind trots another donkey ridden by a young woman who holds a baby in her arms, while a man walks by her side. In the background is roughly indicated hilly and wooded country.

A sketch in monochrome on canvas, $15\frac{1}{2}$ in. *h.* by $20\frac{3}{4}$ in. *w.* (0.393×0.527).

Presented by the Misses Lane, 1896.

No. 1811. *The Painter's Daughters.*

The artist's two daughters, Margaret and Mary, are standing hand in hand under some trees. Mary, the younger of the two, is seen to the left, stretching out her hand to catch a butterfly. She is wearing a white bodice and light green skirt. Margaret,

on the right, is in a light yellow dress. A large thistle is painted in the left-hand corner of the picture. Painted about 1755.

Canvas, 45 in. *h.* by 41 in. *w.* (1.143 × 1.041).

Bequeathed by Henry Vaughan, 1900.

No. **1825**. *A Classical Landscape.*

Two white cows are seen standing in a pool under a rugged bank crowned with thick trees. Another wooded bank closes in the picture on the right, and a path, on which two figures are indicated, leads down to a tall mass of buildings, behind which are seen some distant blue hills against a yellow sky.

Canvas, 16½ in. *h.* by 21½ in. *w.* (0.413 × 0.546).

Bequeathed by Henry Vaughan, 1900.

No. **2210**. *The Watering-place.*

Cattle are drinking at a watering-place in a sandy hollow, surrounded by trees.

A print from a soft ground etching, reinforced with aquatint. 9¾ in. *h.* by 13 in. *w.* (0.248 × 0.33).

Presented by A. E. Anderson, 1907.

The seven following Crayon Studies for Landscapes (No. **2223**—No. **2229**), by Gainsborough, were presented by Thomas Birch Wolfe, 1878 :—

No. **2223** (34). *Sheep.*

10½ in. *h.* by 14½ in. *w.* (0.26 × 0.368).

No. **2224** (40). *Water in the foreground, a cottage on rising ground to the right.*

10¾ in. *h.* by 14½ in. *w.* (0.263 × 0.368).

No. **2225** (36). *Figures and horses in a country lane.*

10 in. *h.* by 12¾ in. *w.* (0.254 × 0.314).

No. **2226** (39). *A Bridge in the right foreground, a Church in the distance.*

10¾ in. *h.* by 14½ in. *w.* (0.263 × 0.368).

No. **2227** (35). *Horses under a shed.*

10 in. *h.* by 12¾ in. *w.* (0.254 × 0.314).

No. **2228** (38). *Figures and Horses crossing a bridge in the left foreground.*

10½ in. *h.* by 14½ in. *w.* (0.26 × 0.368).

No. **2229** (37). *A Bridge in the left foreground, a Cottage in the middle-distance.*

10 $\frac{3}{8}$ in. *h.* by 14 $\frac{1}{2}$ in. *w.* (0.263 \times 0.368).

No. **2284**. *The Bridge.*

A view of a wooded valley; in the foreground a stream is crossed by a wooden bridge, across which two cows are being driven by a cowherd. In the middle distance to the right a tower is seen among trees on rising ground. Painted about 1777.

Canvas, 15 $\frac{3}{4}$ in. *h.* by 18 $\frac{3}{4}$ in. *w.* (0.401 \times 0.476).

Bequeathed by Martin H. Colnaghi, 1908.

No. **2637**. *Sir William Blackstone.*

A half-length portrait in judge's robes.

Canvas, 29 $\frac{1}{2}$ in. *h.* by 24 $\frac{1}{2}$ in. *w.* (0.749 \times 0.622).

George Salting Bequest, 1910.

No. **2638**. *Miss Elizabeth Singleton.*

A half-length portrait of a lady in a blue dress and a white bonnet with strings tied under her chin.

Canvas, 13 $\frac{3}{8}$ in. *h.* by 11 $\frac{3}{8}$ in. *w.* (0.349 \times 0.298).

George Salting Bequest, 1910.

The six following Engravings (Nos. **2717** to **2722**) were presented by A. E. Anderson, 1910:—

No. **2717**. *A Ruined Churchyard.*

Soft ground etching, 11 $\frac{3}{8}$ in. *h.* by 15 $\frac{1}{2}$ in. *w.* (0.298 \times 0.393).

No. **2718**. *A Road by a Rock.*

Soft ground etching, 13 $\frac{3}{8}$ in. *h.* by 15 $\frac{1}{2}$ in. *w.* (0.349 \times 0.393).

No. **2719**. *Cattle and Tree.*

Perhaps only after the master.

Acquatint and soft ground etching, 6 in. *h.* by 8 $\frac{1}{4}$ in. *w.* (0.152 \times 0.209).

No. **2720**. *Derwentwater.*

The upper end of the lake.

Acquatint and soft ground etching, 9 $\frac{3}{8}$ in. *h.* by 13 $\frac{1}{2}$ in. *w.* (0.248 \times 0.342).

No. **2721**. *A Cottage in a Wood.*

Soft ground etching, 10 in. *h.* by 12 $\frac{3}{8}$ in. *w.* (0.254 \times 0.323).

No. **2722**. *A Woodland Glade.*

Acquatint engraving, 11 in. *h.* by 13 $\frac{3}{8}$ in. *w.* (0.279 \times 0.349).

GAROFALO. 1481-1559.

BENVENUTO TISIO, commonly called **GAROFALO**, from the monogram (the Gilliflower) with which he marked his pictures, and the name of the place from which his family came, was born in Ferrarese territory. At the age of ten he became the pupil of **Domenico Panetti** of Ferrara, and some years later took up his residence at Cremona. He visited Rome twice, and there made the acquaintance of **Raphael**. **GAROFALO**'s works, both in oil and fresco, are very numerous. He died at Ferrara, having been blind some years. **Ferrarese School**.

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 the 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.

Wood, 25½ in. h. by 32 in. w. (0·647 × 0·813).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

No. 170. *The Holy Family, with Elizabeth, the young St. John, and two other Saints.*

Above is a vision of God the Father surrounded by a choir of angels.

Canvas, 30½ in. h. by 23½ in. w. (0·774 × 0·596).

No. 642. *Christ's Agony in the Garden.*

Luke xxii. 41-43. See No. 76.

Canvas, from wood, 19 in. h. by 14 in. w. (0·483 × 0·356).

No. 671. *The Madonna and Child enthroned, under a Canopy.*

Saints **Francis** and **Anthony**; Saint **Guglielmo** in armour, with his right hand resting on a shield, and **St. Clara**, holding a crucifix, in an architectural interior.

Wood, arched at the top, 95 in. h. by 82½ in. w. (2·412 × 2·095).

GEERTGEN TOT SINT JANS.

GERARD OF ST. JOHNS worked in the second half of the 15th century at Harlem, and died at the age of twenty-eight years; he was a pupil of **Aelbert van Ouwater**.

No. **1085.** *The Virgin and Child with other figures.*
(*A triptych*).

In the central compartment, the Virgin is seated, reading from a book. At her feet is the Infant Christ. Attendants and angels are grouped around, the latter playing musical instruments. In the dexter panel is St. John the Baptist kneeling. In the sinister St. John the Evangelist kneels, bearing a chalice.

Wood; central panel 26½ in. *h.* by 17½ in. *w.* (0·667 × 0·438). Side panels, each 26½ in. *h.* by 7 in. *w.* (0·667 × 0·178).

Bequeathed by Mrs. J. H. Green, 1880.

GENNARI (BENEDETTO), 1633–1715.

GENNARI, the younger, born at Cento, was the nephew and scholar of Guercino. He came to England in 1674, and was for some time in the service of Charles II. and of James II. When the latter was dethroned he returned to France, and in 1690 went to Bologna, where he died in 1715. Bologna School.

No. **2106.** *A Portrait of the Artist.*

A portrait of a young man with slight moustaches. He is holding a palette and sheaf of brushes in his left hand and a brush with which he is working the colours in his right.

Canvas, 23½ in. *h.* by 19¾ in. *w.* (0·596 × 0·502).

John Samuel Collection, 1906.

GERICAULT (JEAN LOUIS ANDRÉ THÉODORE), 1791–1824.

GERICAULT was born at Rouen, he worked under Charles Vernet and Guérin, but rebelled against the pseudo-classical school. His great picture *The Raft of the Medusa* was exhibited at the Salon of 1819. He worked in London for nearly two years, studied the horse and drew many lithographs. French School.

Fourteen lithographs of horses, by or after Géricault. Presented by Edmund Houghton.

No. **2423** (**1** to **14**).

No. **1.** *Watering Horses.*

A post-boy giving water in a bucket to a pair of horses in a stable; a countryman stands by his side.

Inscribed "Géricault del."

No. **2.** *The Nose-bag.*

A boy assisting a carthorse to get at his corn by lifting the bottom of his nosebag.

Inscribed "Géricault del."

No. 3. *Five Carthorses.*

The animals are being led over the brow of a hill by two waggoners.

Inscribed "Géricault del."

No. 4. *The Vicious Carthorse.*

A muzzled horse, tied to the post of a mill, stamps on the ground as the carter loads up with sacks of flour.

Inscribed "Géricault del."

No. 5. *The Forge, No. 1.*

A blacksmith fitting a shoe on the hind leg of a horse.

Inscribed "Géricault del."

No. 6. *The Coal-waggon.*

A team of five horses dragging a coal-waggon over a hill.

Inscribed "Géricault del."

No. 7. *Scavenger's Cart.*

Three horses with a scavenger's cart in a foreign town.

A lithograph by G. Englemann after Géricault.

No. 8. *After the Battle.*

A dead horse in the snow.

A lithograph by G. Englemann after Géricault.

No. 9. *Flemish Horses.*

Two horses in a field standing near the stump of a dead tree.

A lithograph by G. Englemann after Géricault.

No. 10. *A Horse Leaping.*

A black horse leaping a gate.

No. 11. *A Lion devouring a dead horse.*

Inscribed "Géricault del."

No. 12. *A groom exercising two carriage horses.*

A lithograph by C. Hullmandel after Géricault.

No. 13. *The Forge, No. 2.*

A blacksmith lifting the fore-leg of a dray-horse.

A lithograph by C. Hullmandel after Géricault.

No. 14. *The English Horse.*

A racehorse on the downs.

A lithograph by G. Englemann after Géricault.

GERMAN SCHOOLS. XIV.-XV. CENTURY.

SCHOOL OF COLOGNE.

No. **687.** *The Sancta Veronica,*

Or the Holy true Image of our Lord. St. Veronica is represented holding before her the *Sudarium*, a white cloth containing the miraculous portrait of the Saviour; according to the church legend. Head life-size. From the Lorenz-Kirche at Cologne.

Wood, in tempera, 21½ in. h. by 13½ in. w. (0.546 × 0.336).

WESTPHALIAN(?) SCHOOL. XV. CENTURY.

No. **1049.** *The Crucifixion.*

The attenuated body of Christ hangs lifeless from the dark wood cross between the crucified thieves whose bodies are contorted in the agony of death. At the foot of the Cross stand the Virgin Mary and St. John in sorrow. Mounted soldiers and a crowd of other figures are near. In the background other incidents of the Passion are seen.

Wood, in oil, 41½ in. h. by 47½ in. w. (1.052 × 1.199).

Presented by E. Shipperdson, 1847.

OTHER GERMAN SCHOOLS. XV.-XVI. CENTURY

No. **722.** *Portrait of a Lady.*

Bust portrait of a lady in a large white cap, on which a fly has settled. She holds in her right hand a forget-me-not: her maiden name was Hofer; it is inscribed on the picture. Bust, life size. Mr. Lippmann suggests that this picture is by Wolgemut.

On deal, 20¾ in. in. h. by 15½ in. w. (0.527 × 0.393).

Presented by Queen Victoria in fulfilment of the wishes of the Prince Consort, 1863.

No. **1087.** *The Mocking of Christ.*

The Saviour wears a grey mantle thrown back over the shoulders and revealing a figure undraped, except round the loins. Behind Him stands an officer or attendant bearing a long white reed. In front kneels a turbaned figure in a derisive attitude. In the background is the vaulted porch of a mediæval building.

Wood, 36¼ in. h. by 16¼ in. w. (0.926 × 0.413).

Bequeathed by Mrs. Joseph H. Green, 1880.

PAINTED ON THE LINES OF A COMPOSITION BY

M. SCHONGAUER.

No. 1151. *The Entombment.*

In the foreground, St. John the Evangelist kneeling and the Virgin standing by the side of the Sepulchre watch the body of Our Lord as it is lowered into the tomb by Joseph of Arimathea, and attendants standing on the other side. Landscape background.

Wood, $6\frac{1}{2}$ in. *h.* by $4\frac{1}{2}$ in. *w.* (0.164×0.115).

GERMAN. XVI. CENTURY.

No. 195. *Portrait of a Medical Professor.*

His left hand rests upon a skull. Half-length.

Wood, 38 in. *h.* by $29\frac{1}{4}$ in. *w.* (0.965×0.743).

No. 1088. *The Crucifixion.*

A picture in three compartments. In the centre Our Lord on the Cross, with the Virgin Mary and St. John standing on either side. Angels and Seraphim hover on clouds above. On the side panels are two figures, probably the donor and his wife, each kneeling at a *prie-dieu*. On a hill at the back of the female figure is represented the Resurrection.

Wood. Central panel, $28\frac{3}{4}$ in. *h.* by $19\frac{1}{2}$ in. *w.* (0.731×0.495). Side panels, each $28\frac{3}{4}$ in. *h.* by $8\frac{1}{2}$ in. *w.* (0.731×0.215).

Bequeathed by Mrs. Joseph H. Green, 1880.

GHIRLANDAIO (DOMENICO DEL), 1449-1494.

GHIRLANDAIO was born in Florence, and in early youth was apprenticed to a goldsmith,* but soon developed remarkable talent for painting. His first master in that art was probably Alessio Baldovinetti. In 1475 he was invited to Rome with his brother David to paint in the Sistine Chapel. In 1480 he undertook the frescoes in the Vespucci Chapel in the Church of the Ognisanti at Florence, and five years later completed a series of paintings for the Sassetti Chapel in the Church of the Trinità in the same city. He was afterwards commissioned to decorate the choir of S^{ta} Maria Novella. GHIRLANDAIO was also a skilful artist in mosaic. He died of the plague.

No. 1230. *Portrait of a Girl.*

A bust portrait; rather less than life size. She is dressed in a

* It is supposed that this goldsmith was also a maker of garlands (*ghirlande*) and that the young men in his employ thus received the sobriquet "del Ghirlandaio."

scarlet bodice laced in front, and overlaid with white muslin. Her fair hair falls in wavy tresses, concealing the ears. A plain necklace of coral beads encircles her throat. Dark background.

Wood, 17 in. *h.* by 13½ in. *w.* (0.432 × 0.336).

Walker Fund, 1887.

No. 1299. *Portrait of a Youth.*

A bust portrait. He wears a bluish-grey doublet with a narrow black collar. A dark green mantle is thrown over the left shoulder. His short bushy hair is partly concealed by a purple berretta. Background of blue sky.

Wood, 22 in. *h.* by 14½ in. *w.* (0.559 × 0.368).

No. 2489. *The Young Florentine.*

A bust portrait of a man in a rose-coloured robe and black skull-cap. A distant city in the background.

Wood, 15¾ in. *h.* by 10¾ in. *w.* (0.393 × 0.273).

George Salting Bequest, 1910.

GHIRLANDAIO (RIDOLFO DEL), 1483-1561.

The son of Domenico Bigordi, he was left fatherless at an early age, and went to live with his uncle David, who directed his studies. In later life he became an imitator of Raphael, who entertained a great friendship for him. In 1514 he completed paintings for the ceiling of the Chapel of St. Bernard in the Public Palace at Florence, and was constantly employed by the Grand Duke of that city in the embellishment of his private residence. Florentine School.

No. 1143. *The Procession to Calvary.*

A crowded composition. Christ, bending under the weight of His Cross, is dragged along the road by a guard. On the right St. Veronica, kneeling, receives from our Lord the sacred handkerchief. Behind her stands the Holy Virgin and other saints. In the distance is a mountainous landscape.

Originally painted on panel, but now transferred to canvas, 65½ in. *h.* by 63 in. *w.* (1.663 × 1.600).

No. 2491. *Girolamo Benevieni.*

Half-length portrait of a man in a black robe and cap. Vasari mentions that he was a friend of Lorenzo di Credi, who also painted his portrait. The background is studied from Leonardo da Vinci.

Wood, 27¾ in. *h.* by 21½ in. *w.* (0.698 × 0.553).

George Salting Bequest, 1910.

GIOLFI'NO (NICCOLO), 1465?-15...?

He was born at Verona about 1465. There are paintings by him there dated 1486 and 1518. Venetian School.

No. **749.** *Portraits of the Giusti Family, of Verona, male and female.*

Portions of the lower part of an altar-piece. Half-length figures, life size.

Wood, 21½ in. h. by 61½ in. w. (0.553 × 1.561).

GIORGIONE. 1477?-1511.

GIORGIO BARBARELLI, commonly called, from his large and handsome stature, GIORGIONE, was born near Castelfranco, before 1477. He was the fellow-pupil of Titian with Giovanni Bellini at Venice, and early distinguished himself for his poetical imagination, beautiful colouring, and his effective treatment of light and shade. He died before the completion of his thirty-fourth year. Venetian School.

No. **269.** *A Knight in Armour.*

Completely armed, with the exception of the head; in his left hand he holds a lance.

Wood, 15½ in. h. by 10¾ in. w. (0.393 × 0.273).

Bequeathed by Samuel Rogers, 1855.

No. **1160.** *The Adoration of the Magi.*

The Virgin sits on the threshold of a building holding on her knees the infant Christ. Beside her sits St. Joseph, bearing in his hand a gilt orb or vessel which he has just received from one of the Magi, who kneels before the Holy Family. Near him, another of the Magi, also kneeling, presents his gift, attended by a page. Behind this group are other figures.

Wood, 12 in. h. by 32 in. w. (0.305 × 0.813).

SCHOOL OF GIORGIONE.

No. **930.** *The Garden of Love.*

In the foreground a small stream and cascade. To the left a man standing with a fiddle in his hand; behind him a woman with her right hand full of roses. Across the rivulet, a man in red suit and cap seated, and a woman reclining at his side, apparently asleep. In the middle distance are two men, and, still further, two other figures conversing.

Canvas, 87 in. h. by 59 in. w. (2.209 × 1.493).

Wynn Ellis Bequest, 1876.

No. 1123. *Venus and Adonis.*

Adonis is seated by the side of Venus, who wears a chaplet of flowers in her hair. Behind her, Cupid aims a dart. Landscape background. In the distance are represented various incidents relating to the classic myth of Myrrha, including the birth of Adonis, her son.

Canvas, 30½ in. *h.* by 52 in. *w.* (0.768 × 1.321).

No. 1173. *An Unknown Subject.*

In a garden enclosed by a shrubbery, a personage crowned with a chaplet of wild olive, sits on a raised throne. Before him on the steps of the throne, stands a boy holding a cap in his hand. Behind kneels an attendant offering a dish, while a young man sitting at the foot of the throne, plays on a mandolin. Behind rises a high cliff of fantastic shape with a beetling summit.

Wood, 23½ in. *h.* by 19½ in. *w.* (0.59 × 0.489).

Clarke Bequest, 1885.

GIOVANNI DA MILANO.

A Florentine painter of the 15th century. A pupil of Taddeo Gaddi.

No. 597A. *The Almighty, The Blessed Virgin, and St. Isaiah.*

Three terminal panels of an altar-piece.

Wood, in tempera. Central panel, 25 in. *h.* by 10½ in. *w.* (0.635 × 0.26) ; side panels, 22½ in. *h.* by 10 in. *w.* (0.578 × 0.254).

GIOVENONE (GIROLAMO).

A native of Vercelli, who painted in the early part of the 16th century. One of his earliest works, signed and dated 1514, is in the Turin Gallery. Another, also signed and representing the Virgin and Child with two female Saints, was in the possession of Lady Eastlake. Little or nothing is known respecting the career of this artist.

No. 1295. *Madonna and Child with Saints.*

In a vestibule the Virgin sits on a canopied throne bearing the Infant Christ on her right arm and supporting with her left hand the end of a white napkin on which the Child sits. On the right of the throne stands St. Francis, on the left St. Nicholas. In front of each Saint kneels one of the two donors.

Wood, with an arched top, 81 in. *h.* by 51 in. *w.* (2.057 × 1.295).

GIROLAMO DAI LIBRI. 1474-1556.

He was called DAI LIBRI from the occupation of his father Francesco, who was an illuminator of books. GIROLAMO was also an illuminator, and he was one of the most distinguished painters of his time at Verona, where he died.

No. 748. *The Madonna, Infant Christ, and St. Anne.*

The Virgin holds the infant Christ on her knees, and is sitting in the lap of her mother. Behind them is a lemon tree; below are three angels playing musical instruments; in the background is a rocky landscape. Signed HIERONYMUS A LIBRIS F.

Formerly in the Church of Santa Maria della Scala, at Verona.

Canvas, 62 in. *h.* by 37 in. *w.* (1·575 × 0·939).

GIROLAMO DA SANTACROCE.

A scholar of Giovanni Bellini, who was painting between 1520 and 1549. He at first followed his master in style, but afterwards became an imitator of Giorgione and Titian. Venetian School

No. 632. *A Saint, reading.*

Full length, small life size.

No. 633. *A Saint.*

Holding a white standard with red cross in one hand, and in the other a Monastery or Fortress. Full length, small life size.

Wood, each picture 47 in. *h.* by 19 in. *w.* (1·193 × 0·483).

GIROLAMO DA TREVISO, 1497-1544.

The son and scholar of Piermaria Pennachi was born at Treviso. He came to this country and entered the service of Henry VIII. as an engineer; he was killed at the siege of Boulogne. Venetian School.

No. 623. *The Madonna and Child enthroned.*

St. Joseph, St. James, and St. Paul presenting Signor Boccaferri, the donor, to the Infant Christ.

Wood, 89½ in. *h.* by 58 in. *w.* (2·273 × 1·473).

GLOVER (JOHN), 1767-1849.

GLOVER was born at Houghton-on-Hill, Leicestershire. He began life as a writing master, but in 1794 removed to Lichfield and

commenced his career as an artist. In later years he travelled on the continent. His pictures were exhibited at the Royal Academy at irregular intervals between 1795 and 1812; he was a member of the Old Water Colour Society and of the British Artists. Circumstances subsequently led him to emigrate to Tasmania, where he arrived in March, 1831. Some of his best pictures of local scenery were executed for liberal colonists, who sent them to England. He died in Launceston, Tasmania, at the age of eighty-two. British School.

No. 1186. *Landscape with Cattle.*

A clear stream mirrors the surrounding scenery as it flows through common land surrounded by meadows. On the opposite bank cows are drinking. In the middle distance a group of trees with level country beyond. Blue sky filled with cloud cumuli.

Canvas, 19½ in. h. by 27 in. w. (0.489 × 0.686).

Bequeathed by Mrs. Elizabeth Vaughan, 1885.

GONZALEZ (JUAN G.), 1630?-1696.

GONZALEZ was born at Madrid about 1630. It is not known by whom he was instructed. He excelled in portrait painting, and painted at Brescia and Bergamo. He died at the latter city in 1696. Spanish School.

No. 2527. *Charles Mordaunt, Earl of Monmouth.*

A young nobleman with a smooth face and long brown hair. He wears a silver-grey doublet, and a dark-blue bow.

Wood, 6½ in. h. by 4½ in. w. (0.164 × 0.121).

George Salting Bequest, 1910.

GOSSART. See MABUSE.

GOYA Y LUCIENTES (FRANCISCO JOSÉ DE), 1746-1828.

This artist was born at Fuentetodos, in Aragon, and died at Bordeaux. He painted portraits, scenes of contemporary life (these generally in the form of decorative designs), and scenes of "diablerie" and witchcraft; and he was an etcher of power and imagination. Spanish School.

No. 1471. *The Pic-nic (La merienda campestre).*

A party of people in the Spanish costume of the time are picnicking in the open country. A white cloth with a repast is spread on the grass under the trees behind.

Canvas, 16½ in. h. by 10 in. w. (0.419 × 0.254).

No. **1472.** *The "Bewitched"* (*El hechizado por fuerza*).

The scene is taken from a play by Don Antonio Zamora. A man in the dress of a priest is frightened by demons in the forms of a goat and jackasses. In the play they are merely people dressed up. The priest is pouring oil into a lamp held by the goat.

Canvas, 16½ in. h. by 11½ in. w. (0.419 × 0.298).

No. **1473.** *Portrait of Doña Isabel Corbo de Porcel.*

Portrait of a handsome woman in a rose-coloured satin dress almost covered by a black lace mantilla. She holds her hands on her hips, and is looking round with an air of great vivacity.

Canvas, 32 in. h. by 21½ in. w. (0.813 × 0.54).

No. **1951.** *Portrait of Dr. Peral.*

He is shown at half length seated on a straight-backed wooden chair. He is clean shaved, and his long hair, which is touched with grey, is brushed back from the temples.

Canvas, 36½ in. h. by 24½ in. w. (0.926 × 0.622).

Presented by Sir George Donaldson, 1904.

GOYEN (JAN VAN), 1596-1656.

VAN GOYEN was born at Leyden. He studied under Jan Nicolaï, Hendrik Klok, Willem Gerritsz, and, lastly, under Esaias van de Velde. In 1618 he married Annetje Willems van Raelst, and about 1631 he went to the Hague, where he was elected a member of the Painters' Guild in 1640. He died at the Hague. Dutch School.

No. **137.** *Landscape, with Figures.*

A cottage on a heath, with a few small figures dispersed about. A cloudy sky.

Wood, 16 in. h. by 24 in. w. (0.407 × 0.610).

Bequeathed by Lieut.-Col. Ollney, 1837.

No. **151.** *A River Scene.*

The spire-crowned tower of a village church rises above the roofs of rustic houses lying on the bank of a river. A ferry filled with peasants and a waggon is pushing off from the wooded shore. Boats and boatmen, with a sailing barge in mid-distance. The immediate foreground is occupied by cattle.

Wood, 25½ in. h. by 37 in. w. (0.647 × 0.939).

Bequeathed by Mrs. Hodges, 1852.

No. **1327.** *A Winter Scene.*

A frozen river, on which are a large number of persons skating, and rustic sledges filled with peasants, gossiping with their friends. On the right is a raised quay or rampart surmounted by a building. A party of men are playing a game resembling golf on the ice. In the distance a ruined castle and windmills. Signed, V. GOYEN, 1642.

Canvas, 45 in. *h.* by 58 in. *w.* (1'143 × 1'473).

No. **2577.** *A Stiff Breeze.*

A fishing-boat is under way in a choppy sea, other boats in the middle distance. Sea gulls fly across the broken sky. Signed and dated 1654.

Wood, 14½ in. *h.* by 20½ in. *w.* (0'368 × 0'527).

George Salting Bequest, 1910.

No. **2578.** *A Windmill by a River.*

A windmill high on the bank of a winding river, various small figures. Signed and dated 1642.

Wood, 11½ in. *h.* by 14½ in. *w.* (0'298 × 0'368).

George Salting Bequest, 1910.

No. **2579.** *Scene on the Ice.*

Skaters and a horsed sleigh are seen on the ice near a rough tent with flag and sign. A church and a windmill in the distance. Signed with a monogram and dated 1645.

Wood, 10 in. *h.* by 13½ in. *w.* (0'254 × 0'336).

George Salting Bequest, 1910.

No. **2580.** *River scene with fishing-boats.*

Two men casting a net from a rowing boat, a fishing smack and a skiff on the right. Shipping and a village in the distance.

Wood, 12½ in. *h.* by 10½ in. *w.* (0'311 × 0'26).

George Salting Bequest, 1910.

GOZZOLI. See **BENOZZO.****GRANDI** (ERCOLE DI GIULIO CESARE), 1460?-1531.

Commonly called ERCOLE DA FERRARA, he was born in Ferrara and was a pupil of Lorenzo Costa. Little is known respecting the life of this painter beyond the facts that it was partly spent in the

service of the ducal house of Este at Ferrara, and that it ended in 1531. Ferrarese School.

No. 73. *The Conversion of St. Paul.*

Groups of men and horses, with the Saviour in the clouds, and a view of Jerusalem in the background.

Wood, 23 in. *h.* by 27 in. *w.* (0·584 × 0·686).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

No. 1119. *The Madonna and Child with Saints.*

In front of a porch the Virgin is seated on a throne, with the Infant Saviour standing on her knees. The lower part of the throne is octagonal and divided into panels, of which the central one contains a representation of Adam and Eve. At the dexter side stands St. William, clad in steel armour, but bare-headed. At the sinister is St. John the Baptist.

Wood, 97 in. *h.* by 53½ in. *w.* (2·463 × 1·358).

GRECO, 1548–1625.

DOMENICO THEOTOCOPULI, called also IL GRECO and EL GRIEGO, and supposed from his name to have been of Greek descent, was born in one of the Venetian States, and is believed to have been a pupil of Titian. During his youth he migrated to Spain, where most of his works were painted, and, according to Cean Bermudez, was practising at Toledo in 1577.

No. 1122. *St. Jerome (?)*

Half-length; at a table, with an open volume before him. The face is abnormally narrow; the hair of the head cropped short; the beard long and slender. The hands, which are much attenuated, rest on the book above mentioned.

Canvas, 23 in. *h.* by 18½ in. *w.* (0·584 × 0·469).

No. 1457. *Christ driving out the Traders from the Temple.*

The Saviour, with raised arm amidst traders in the Temple, who are carrying away their goods. On the right are other figures, probably the disciples, who, by their gestures, approve of the Saviour's action.

Canvas, 41½ in. *h.* by 50½ in. *w.* (1·052 × 1·276).

Presented by Sir J. Charles Robinson, 1895.

ELEVEN GREEK OR GRÆCO-ROMAN PORTRAITS.

PROBABLY OF THE SECOND CENTURY A.D., PAINTED,
WITH ONE EXCEPTION, IN THE ENCAUSTIC METHOD.

*From the cases of mummies discovered in an ancient cemetery at Hawara,
in the Fayûm, Egypt, by Mr. W. M. Flinders Petrie, in 1888.*

PRESENTED BY MR. H. MARTYN-KENNARD.

No. 1260. Portrait of a Woman.

She wears a white tunic under a purple mantle; a gold chain round her neck and gold pendants in her ears. The short black hair falls in minute ringlets round her head, leaving the ears visible.

Painted in wax on an arch-topped panel, $10\frac{1}{2}$ in. *h.* by $7\frac{3}{4}$ in. *w.* ($0\cdot273 \times 0\cdot197$).

No. 1261. Portrait of a young Man.

In a white tunic with a dark stripe on the right side, and a white mantle. The hair of the head is dark brown and crisply curled; the beard and moustaches are slight. This portrait retains the greater part of a gilt gesso border, stamped or modelled with a wavy tendril and bud pattern.

Painted in wax, on an arch-topped panel, $15\frac{1}{2}$ in. *h.* by $8\frac{1}{2}$ in. *w.* ($0\cdot387 \times 0\cdot215$).

No. 1262. Portrait of a young Woman.

In purple tunic and peplum. She wears two necklaces composed of blue and red stones, and pendants in her ears.

Painted in wax, on an arch-topped panel, 13 in. *h.* by $6\frac{1}{2}$ in. *w.* ($0\cdot330 \times 0\cdot164$).

No. 1263. Portrait of a young Woman.

In a purple tunic with a darker stripe on the right side, and a purple peplum. She wears two necklaces composed of green stones and topazes, and hoop earrings faced with gems. Her black hair is bound with a fillet at the top of her head, where it is confined by a gold pin.

Painted in wax, on an arch-topped panel, 14 in. *h.* by $8\frac{1}{4}$ in. *w.* ($0\cdot356 \times 0\cdot209$).

No. 1264. *Portrait of a young Man.*

In white tunic and pallium. Slight beard and moustaches.

Painted in wax, on an arch-topped panel, $14\frac{1}{2}$ in. *h.* by $7\frac{1}{4}$ in. *w.* (0.375×0.184).

PRESENTED BY MR. JESSE HAWORTH.

No. 1265. *Portrait of a Man.*

In this portrait, which is that of a man in middle life, the features are modelled with unusual spirit, a misshapen nose and the lines of age in the face being carefully indicated. The hair of his head is short, and combed down straight on the forehead. The face is clean shaven.

Painted in wax, on an arch-topped panel, $10\frac{1}{2}$ in. *h.* by $6\frac{1}{2}$ in. *w.* (0.266×0.164).

No. 1266. *Portrait of a young Woman.*

In a dark blue tunic. In her right hand she holds a rose-coloured funeral garland (?) which is roughly indicated. On the left arm a golden bracelet in the form of a snake.

Painted (in tempera?) on canvas (much damaged), and measuring about 18 in. *h.* by 14 in. *w.* (0.457×0.356).

PURCHASED FROM MR. W. M. FLINDERS PETRIE OUT
OF THE INTEREST OF THE "CLARKE BEQUEST."

No. 1267. *Portrait of a young Woman.*

Her shoulders are covered with a crimson peplum, beneath which is seen a white tunic. She wears two necklaces and gold earrings.

Painted in wax, on an arch-topped panel, $13\frac{1}{4}$ in. *h.* by $6\frac{1}{4}$ in. *w.* (0.336×0.164).

No. 1268. *Portrait of a young Man.*

The hair of his head is black and crisply curled. The moustaches are slight and the cheeks hairless. No drapery visible.

Painted in wax, on an arch-topped panel, $12\frac{1}{2}$ in. *h.* by $7\frac{1}{4}$ in. *w.* (0.317×0.184).

No. 1269. *Portrait of a young Woman.*

The shoulders and chest are draped in a purplish tunic and peplum of the same colour. She wears two necklaces and hoop earrings. Her hair is crisply curled.

Painted in wax, on an arch-topped panel, $14\frac{1}{2}$ in. *h.* by $7\frac{1}{4}$ in. *w.* (0.368×0.184).

No. 1270. *Portrait of a young Woman.*

In a lilac-coloured tunic, enriched with a black stripe or border edged with gold thread, and a peplum of the same colour. She wears a gold necklace, from the centre of which is a crescent-shaped ornament.

Painted in wax, on an arch-topped panel, 15½ in. *h.* by 8 in. *w.* (0·400 × 0·203).

GREUZE (JEAN BAPTISTE), 1725–1805.

GREUZE was born at Tournus, in Burgundy. He was elected an *agr  * or associate of the French Academy of Painting in 1755; but, as he was placed in the class of *genre* painters, when he was elected a member in 1769, he considered it a degradation, and retired altogether from the Academy. He died at Paris. French School.

No. 206. *The Head of a Girl.*

Wood, 18 in. *h.* by 15 in. *w.* (0·457 × 0·381).

Bequeathed by Richard Simmons, 1846.

No. 1019. *Head of a Girl looking up.*

A blue ribbon round her hair; she is dressed in white.

Canvas, 18 in. *h.* by 15 in. *w.* (0·457 × 0·381).

Wynn Ellis Bequest, 1876.

No. 1020. *Girl with an apple.*

Dress white and blue, hair blond.

Canvas, 16 in. *h.* by 12½ in. *w.* (0·407 × 0·317).

Wynn Ellis Bequest, 1876.

No. 1154. *A Young Girl carrying a Lamb.*

An unfinished study. Her chestnut-coloured hair is bound to the head by a fillet. She wears a white dress which is falling from her shoulders, and she bears the lamb in her arms.

Canvas, 21 in. *h.* by 17 in. *w.* (0·534 × 0·432).

Presented by Mme. Helmholtz, in fulfilment of the wish of Mme. Mohl, 1883.

GUALTIERI. See CIMABUE.**GUARDI (FRANCESCO), 1712–1793.**

He was born at Venice and was the scholar and imitator of Canale. Venetian School.

No. 210. *View of the Church, Campanile, and Piazza of San Marco, at Venice.*

Canvas, 28 in. *h.* by 47½ in. *w.* (0·712 × 1·205).

Bequeathed by Richard Simmons, 1846.

No. 1054. *View in Venice.*

Not by Guardi, according to Mr. Geo. A. Simonson.

Canvas, $14\frac{1}{4}$ in. *h.* by 21 in. *w.* ($0\cdot362 \times 0\cdot534$).

Bequeathed by John Henderson, 1879.

No. 1454. *A Gondola.*

Sketch of a gondola on the lagoon at Venice, rowed by two rowers and with a small party seated in the "felse."

Canvas, $11\frac{5}{8}$ in. *h.* by $17\frac{3}{4}$ in. *w.* ($0\cdot298 \times 0\cdot451$).

No. 2098. *Santa Maria della Salute, Venice.*

A view of the entrance to the Grand Canal, the Dogana, and the Church of the Salute.

Canvas, $22\frac{1}{4}$ in. *h.* by $29\frac{1}{2}$ in. *w.* ($0\cdot565 \times 0\cdot749$).

John Samuel Collection, 1906.

No. 2099. *The Ducal Palace, Venice.*

The Ducal Palace, the Prisons, and the Campanile of St. Mark's occupy the centre of the composition. Further away the Doge's galley is seen moored near the Piazzetta.

Canvas, $22\frac{1}{4}$ in. *h.* by $29\frac{1}{2}$ in. *w.* ($0\cdot565 \times 0\cdot749$).

John Samuel Collection, 1906.

No. 2517. *Buildings and Figures.*

Canvas, $8\frac{3}{4}$ in. *h.* by $6\frac{1}{2}$ in. *w.* ($0\cdot222 \times 0\cdot164$).

George Salting Bequest, 1910.

No. 2518. *Gothic Archway and Figures.*

Groups of figures and a ruined arch beneath which hangs a lantern.

Wood, $7\frac{3}{4}$ in. *h.* by $6\frac{1}{4}$ in. *w.* ($0\cdot197 \times 0\cdot158$).

George Salting Bequest, 1910.

No. 2519. *Venetian Courtyard.*

Many figures in a courtyard seen through an archway.

Canvas, $8\frac{3}{4}$ in. *h.* by $6\frac{1}{2}$ in. *w.* ($0\cdot222 \times 0\cdot164$).

George Salting Bequest, 1910.

No. 2520. *Quay-Side with Warehouses.*

Busy men and women on a quay. Warehouses on either side.

Canvas, 8 in. *h.* by 12 in. *w.* ($0\cdot203 \times 0\cdot305$).

George Salting Bequest, 1910.

No. 2521. *Ruins.*

Three small panels in one frame.

Wood, each $3\frac{7}{8}$ in. *h.* by $2\frac{1}{4}$ in. *w.* ($0\cdot093 \times 0\cdot057$).

George Salting Bequest, 1910.

No. **2522.** *Treasure-Seekers.*

Men digging for treasure near a ruined archway on the edge of a lagoon.

Canvas, $14\frac{1}{2}$ in. *h.* by $10\frac{1}{4}$ in. *w.* (0.362×0.26).

George Salting Bequest, 1910.

No. **2523.** *View through an Archway.*

People walking through an archway, and up some steps in the middle distance. Blue sky.

Canvas, $18\frac{3}{4}$ in. *h.* by 14 in. *w.* (0.476×0.356).

George Salting Bequest, 1910.

No. **2524.** *The Tower of Mestre.*

A tower by a lagoon, men in fishing boats and a gondola.

Wood, $8\frac{1}{4}$ in. *h.* by 16 in. *w.* (0.209×0.407).

George Salting Bequest, 1910.

No. **2525.** *Piazza San Marco, Venice.*

Early morning, awnings spread at the base of the Campanile.

Canvas, $13\frac{1}{2}$ in. *h.* by $21\frac{1}{4}$ in. *w.* (0.342×0.54).

George Salting Bequest, 1910.

GUERCINO. 1591-1666.

GIOVA'NNI FRANCESCO BARBIE'RI, commonly called, from his squinting, GUERCINO, was born of very humble parents at Cento, near Bologna. He went to Rome in the time of Paul V., and there made the acquaintance of Caravaggio, whose style he imitated. In 1623 GUERCINO returned to his native place, where he remained for twenty years, but in 1642 he removed to Bologna, where he died in affluent circumstances. Bolognese School.

No. **22.** *Angels weeping over the dead Christ.*

The body of Our Lord is represented in a reclining posture, with His head resting on one of the stones of the sepulchre. By His side two angels kneel, in attitudes of profound grief.

Copper, $14\frac{1}{2}$ in. *h.* by $17\frac{1}{2}$ in. *w.* (0.368×0.444).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

GUIDO. See **RENI.****HACKAERT** (JAN), 1629-1696?

He was born at Amsterdam, and died there. He studied in Switzerland. The figures of his pictures are said to have been inserted by Philip Wouwerman, Adrian Vandevelde, Jan Lingelbach, and Nicolas Berchem.

No. 829. *A Stag Hunt.*

In a pool of water surrounded by trees, and in a yellow evening glow, a stag is followed by several hounds, a lady, and two mounted huntsmen; to the right a man on foot is running forward sounding his hunting horn. The figures are attributed to Nicolas Berchem.

Canvas, 39 in. *h.* by 47½ in. *w.* (0.990 × 1.205).

Peel Collection, 1871.

HALS (DIRK), . . . -1656.

DIRK seems to have been born some years later than his brother Frans, and at Haarlem. He probably acquired a knowledge of painting under his brother's tuition. The subjects chosen by him were similar to those treated by Palamedes and A. Le Duc. The earliest date hitherto observed upon his pictures is 1620.

No. 1074. *A merry party of Cavaliers and Ladies at table.*

Four of the party are seated. One of the cavaliers stands leaning over the back of a lady's chair. On the right is a waiter or tavern keeper. Signed D. Hals, 1626.

Wood, 11 in. *h.* by 15 in. *w.* (0.279 × 0.381).

HALS (FRANS), 1580-81-1666.

HALS was born in Antwerp of parents whose family had been long settled in Haarlem, and was the scholar of Karel van Mander, who died in 1604. He died on the 26th August 1666, and was buried on the 1st of September following, in the church of St. Bavon at Haarlem.

No. 1021. *Portrait of a Woman.*

Small half length, in black, with her hair combed back, a white cap, a large white ruff, and wristbands, and her hands crossed before her. Signed with a monogram.

Canvas, 24½ in. *h.* by 18½ in. *w.* (0.622 × 0.469).

Lewis Fund, 1876.

No. 1251. *Portrait of a Man.*

A life size bust portrait of a man apparently between 40 and 50 years of age. Dressed in a black silk doublet and a full white ruff. His hair is brown and somewhat short; he wears moustaches and chin tuft. Light brown background.

Canvas, 25 in. *h.* by 19½ in. *w.* (0.635 × 0.495).

Presented by Miss E. J. Wood, 1888.

No. **2285**. *A Family Group.*

A Dutch family, presumably of husband and wife and seven children with a nurse, is grouped beside a grove of trees.

Canvas, 58½ in. *h.* by 99½ in. *w.* (1·492 × 2·520).

No. **2528**. *A man with a glove in his hand.*

He wears a black dress and cloak, white collar and large black hat. He holds his glove in his left hand and his right rests on his hip.

Canvas, 30½ in. *h.* by 26½ in. *w.* (0·774 × 0·667).

George Salting Bequest, 1910.

No. **2529**. *A Lady with a Fan.*

A half-length portrait of a lady in a black dress with lace collar and cuffs. She holds a chain with a fan hanging from it.

Canvas, 31½ in. *h.* by 23 in. *w.* (0·794 × 0·584).

George Salting Bequest, 1910.

HAND (THOMAS).

THOMAS HAND studied under George Morland, and became one of his close companions. He made clever copies of his master's works which he passed off as genuine originals. He exhibited sporting and other pictures at the Royal Academy from 1792 to 1804.

No. **2474**. *Cottage and Hilly Landscape.*

A rustic is leaning against the fence of a small thatched cottage built close under a rocky hill. He is talking to a girl in a mob cap who is opening the gate. The picture is painted in the manner of George Morland, but is signed on the paling to the right "T Hand 97."

Canvas, 27 in. *h.* by 35 in. *w.* (0·686 × 0·889).

Presented by Lockett Agnew, 1909.

HARPIGNIES (HENRI). FRENCH SCHOOL.

Living Artist.

No. **2256**. *A River Scene.*

A still rock-strewn pool of a stream at the head of a wooded valley seen in evening light. An oak tree fills the right side of the picture, and under it are two figures in white and blue.

Canvas, 8½ in. *h.* by 9 in. *w.* (0·209 × 0·229).

Presented by Miss Evelyn McGhee, 1908.

No. **2257**. *Ilex Trees. Villefranche.*

Between two masses of ilex in full summer foliage is seen the cliff above the town of Villefranche, and to the right the blue calm

water of the bay. The sky is blue, with white cumulus clouds. The foreground is of large grey stones with a little thin grass.

Water-colour on paper, $13\frac{1}{2}$ in. *h.* by 20 in. *w.* (0.336×0.508).

Presented by Miss Evelyn McGhee, 1908.

HEDA (WILLEM KLAASZ), 1594-1678?

HEDA was a good painter of fruit, and flowers, and still-life. He was born at Haarlem, and was still living in 1678. Dutch School.

No. 1469. *A Study of Still-life.*

On a table partly covered with a white cloth are various flagons and a large glass beaker. A crab and a peeled lemon with metal and china plates make up the group. The whole is painted with a careful finish.

Wood, $20\frac{1}{2}$ in. *h.* by $28\frac{1}{2}$ in. *w.* (0.52×0.724).

Presented by Henry J. Pfungst, F.S.A., 1896.

No. 2592. *Fruit piece.*

Drinking vessels, fruit dishes, a knife, some nuts, strawberries, and a melon are displayed on a table covered with a white cloth.

Wood, $23\frac{3}{4}$ in. *h.* by $19\frac{3}{4}$ in. *w.* (0.603×0.502).

George Salting Bequest, 1910.

HEEM (DAVID DE), 1570-1632.

DAVID DE HEEM, born at Utrecht in 1570, was a painter of fruit, flowers, crystal vessels, and other objects of still-life. A "Group of Flowers" by him is in the British Museum. He died in 1632. Flemish School.

No. 2582. *Fruit and Flowers.*

A pyramid of three oysters, a lemon, a plum, cherries, nuts, convolvulus, a snail and a glass of wine.

Wood, $13\frac{1}{4}$ in. *h.* by $9\frac{1}{2}$ in. *w.* (0.336×0.241).

George Salting Bequest, 1910.

HEIMBACH (CHRISTIAN WOLFGANG), 1613-1678.

A German painter and deaf mute, of whom little is known, he was born at Oevelgönne, near Pinneberg. He chiefly painted small portraits and pictures of candle-light scenes.

No. 1243. *Portrait of a Gentleman.*

A half-length portrait of a man dressed in a black doublet and broad-brimmed black hat. In the background a curtain falls partly across an open window or balcony, beyond which is a distant view of the sea or the mouth of a river. Signed with the painter's monogram, and dated 1662.

Wood, oval shaped, 19 in. *h.* by $13\frac{3}{4}$ in. *w.* (0.483×0.349).

HELST (BARTHOLOMEUS VAN DER), 1611-12-1670.

One of the most distinguished of the Dutch portrait-painters, born at Haarlem. He is supposed to have removed to Amsterdam while yet young, and then to have become the pupil of Nicolas Elias, an eminent portrait-painter. He died at Amsterdam. Dutch School.

No. **1248.** *Portrait of a Young Lady.*

A young girl with dark grey eyes and light brown hair dressed in a gown of blue brocaded silk trimmed with gold embroidery and rich jewels. In her right hand is a feather fan; her left hand rests on her bodice. Signed.

Canvas, 29 in. *h.* by 25½ in. *w.* (0·737 × 0·641).

Clarke Fund, 1888.

No. **1937.** *Portrait of a Lady.*

In her right hand she holds a closed fan, and with her left she holds the lower end of her stiff bodice. She wears a black satin dress with full sleeves, with broad white collar and cuffs bordered with rich lace and open in front, showing a white and silver brocade stomacher and black satin skirt.

Canvas, 40 in. *h.* by 29 in. *w.* (1·016 × 0·737).

HEMESSEN (CATHARINA VAN).

She was the daughter and pupil of Jan van Hemessen or Heemsen, a painter born at Antwerp in 1528, who resided chiefly at Haarlem, and painted for the most part religious subjects.

CATHARINA, the dates of whose birth and death are not recorded, painted portraits of small size. She was married to Christinano, a musician of repute in the Low Countries, and with her husband was taken to Spain by the Queen of Hungary.

No. **1042.** *Portrait of a Man.*

A three-quarter length portrait of a man of about five and thirty, with blond hair and beard, attired in a black bonnet, and close doublet of the same colour slashed on the body and adorned with golden studs and black galloon.

Wood, 14½ in. *h.* by 11½ in. *w.* (0·362 × 0·285).

Lewis Fund, 1878.

HEMLINC. See **MEMLINC.****HERRERA** (FRANCISCO DE) THE YOUNGER, 1622-1685.

There were two painters of this name, father and son. The latter, to whom the picture noticed below is attributed, was born

at Seville, and studied under his father. In 1660 or 1661 he went to Madrid where he painted altar-pieces and frescoes in the churches, and was appointed by Philip IV. painter to the king and under his son, Charles II., was promoted to be master of the royal works. He died at Madrid. Spanish School.

No. 1676. *Christ disputing with the Doctors.*

The figure of the youthful Saviour is on the right in the attitude of argument with one of the Pharisees. Others of the Doctors stand around, and the figures of Joseph and Mary are seen in the centre in the mid-distance. The figures are grouped in the porch of a building.

Canvas, 46½ in. *h.* by 63 in. *w.* (1·174 × 1·600).

Bequeathed by Mrs. Alexander Lang Elder, 1899.

HEYDEN (JAN VAN DER), 1637-1712.

HEYDEN was born at Gorkum, and is distinguished for his street views, in which the figures were inserted by A. Van de Velde and Eglon Van der Neer. He began life as a glass painter, but afterwards studied architectural drawing, and established himself at Amsterdam, where he died. In Mrs. Hope's Collection there was a view in a Dutch town, signed *J. V. D. Heyde F.*, 1666. Van der Heyden is said to have visited London. Dutch School.

No. 866. *A View in Cologne.*

In the background is seen the unfinished tower of the cathedral, surmounted by the old crane. The figures are attributed to Adrian van de Velde. Signed *J. V. D. H.*

Wood, 11 in. *h.* by 17 in. *w.* (0·279 × 0·432).

Peel Collection, 1871.

No. 992. *Gothic and Classic buildings.*

Gothic and classic buildings, among which a triumphal arch is conspicuous, with figures; a lame mendicant asking alms; an old tree to the right. Signed *J. V. D. HEYDE.*

Oak, 20 in. *h.* by 25 in. *w.* (0·508 × 0·635).

Wynn Ellis Bequest, 1876.

No. 993. *Landscape.*

A house among trees; a pool of water in the foreground; some cows and sheep on the further bank.

Oak, 8½ in. *h.* by 11¼ in. *w.* (0·215 × 0·285).

Wynn Ellis Bequest, 1876.

No. 994. *A Street in a Town.*

A church or other large Gothic building to the left, casting a

shadow over the foreground; a few trees and various figures scattered over the scene. Signed V. HEYDE.

Oak, $20\frac{1}{2}$ in. *h.* by 16 in. *w.* (0.52×0.407).

Wynn Ellis Bequest, 1876.

No. **1914.** *A Royal Château in Holland.*

The house in the wood near the Hague, where the first Peace Conference was held. In the centre is a large palatial building of plain brick, in front of which is a garden. On the right is a high obelisk of lattice work for training roses, and two similar ones stand in front of the château.

Wood, 8 in. *h.* by $10\frac{3}{8}$ in. *w.* (0.203×0.273).

Bequeathed by Sir James Carmichael, 1902.

No. **1915.** *A Dutch Church and Market Place.*

A Gothic church, with a tower of Classic architecture, occupies the centre of the picture, and on the left is a Gothic building. Figures are disposed in groups about the open ground.

Wood, 8 in. *h.* by $10\frac{3}{8}$ in. *w.* (0.203×0.273).

Bequeathed by Sir James Carmichael, 1902.

HOBBEEMA (MEINDERT), 1638-1709.

The birthplace and education of MEINDERT HOBBEEMA, one of the most able of all the Dutch landscape painters, are uncertain, but he is supposed to have been a native of Amsterdam, and a pupil of Jacob Ruysdael. He resided in Amsterdam, where he died and was buried. The figures in his pictures were occasionally inserted by Berchem, by A. Van de Velde, and by Lingelbach, and others.

No. **685.** *Landscape. Showery Weather.*

Rain and sunshine are both represented; but the chief feature of the picture is a cluster of large trees in the centre, slightly moved by the wind: on the one side is a shaded pool, with a man angling on the bank; on the other is a roadside cottage with a woman looking out at the doorway; on the road in front of it are a few figures.—Signed *Mt. Hobbema*.

Wood, $23\frac{3}{4}$ in. *h.* by $33\frac{1}{8}$ in. *w.* (0.603×0.845).

No. **830.** *The Avenue, Middelharnis, Holland.*

This is one of the several places supposed to have been the locality of Hobbema's birth. In the centre of the picture a long avenue of straight lopped trees leads up to the village, of which the church tower is a conspicuous object. A sportsman with his

gun and dog is on the road approaching from the village. Signed *M. Hobbema f.* 16 × 9, the third figure read as an 8 is not legible.

Canvas, 40½ in. *h.* by 55½ in. *w.* (1·028 × 1·409).

Peel Collection, 1871.

No. 831. *Ruins of Brederode Castle.*

The castle stands upon some high ground in the middle of the picture, and is surrounded by water. On this side of the water is a cluster of trees, beneath which are two anglers and a sportsman with his gun and dog. In the foreground are some ducks. Signed *M. Hobbema, ft.* 1667. The ducks are ascribed to Wyntrack.

Canvas, 32½ in. *h.* by 42 in. *w.* (0·825 × 1·066).

Peel Collection, 1871.

No. 832. *A Village, with Watermills.*

Several picturesque trees dispersed over the grounds; a small river in front, with three under-shot water wheels erected over it; a few ducks in the foreground. Signed *M. Hobbema.*

Wood, 23½ in. *h.* by 32½ in. *w.* (0·596 × 0·825).

Peel Collection, 1871.

No. 833. *Forest Scene.*

The outskirts of a wood, a pool of water in the foreground; a few figures on a road in the middle distance.

Wood, 12 in. *h.* by 15½ in. *w.* (0·305 × 0·393).

Peel Collection, 1871.

No. 995. *Woody Landscape.*

Cottages among the trees; a pond in the middle ground, three figures in the foreground.

Canvas, 39 in. *h.* by 52 in. *w.* (0·990 × 1·321).

Wynn Ellis Bequest, 1876.

No. 2570. *A Cottage in a Wood.*

Two men talking by the side of a road leading to cottages amongst trees.

Wood, 20½ in. *h.* by 26½ in. *w.* (0·52 × 0·673).

George Salting Bequest, 1910.

No. 2571. *Path through the Wood.*

Several people on a pathway leading into a wood, with cottages in the middle distance.

Wood, 24 in. *h.* by 33 in. *w.* (0·610 × 0·839).

George Salting Bequest, 1910.

HOGARTH (WILLIAM), 1697-1764.

HOGARTH, the eminent painter and engraver, was born in London. His father, Richard Hogarth, a native of Westmorland, and originally a schoolmaster, was employed in London as a corrector of the press. HOGARTH was apprenticed at an early age to Ellis Gamble, an engraver on silver, who kept a silversmith's shop in Cranbourn Alley, Leicester Fields. He seems to have been employed at first as an engraver of crests and ciphers on silver and other metals. In 1718 he turned his attention to engraving on copper for booksellers. His earliest known print is his own shop-card, which is inscribed "W. Hogarth, Engraver, April y^e 23, 1720." He first attracted public notice by his prints for Butler's *Hudibras*, published in 1726. About this date he began oil painting and appears to have attended the academy of Sir James Thornhill. Among his earliest works in oil must be reckoned *The Wanstead Assembly*, of 1728, a scene from Gay's "Beggar's Opera," of 1728-9, and the *Wollaston Family*, of 1730. In 1729 he eloped with Jane, the only daughter of Sir James Thornhill, and on March 23 of that year they were married at old Paddington Church, she being about 21 years of age. He engraved many book-plates at this period, but he derived little benefit from the employment. It was during the early stage of his career as a painter that he painted, in 1731, *The Harlot's Progress*. The great merit of these works effected a reconciliation with Sir James Thornhill. This series was followed in 1733, when he moved to a house in Leicester Fields, by the *Southwark Fair* and, in 1735, by the *Rake's Progress*, now in the Soane Museum in Lincoln's Inn Fields.

To the year 1745 belong *His own Portrait* (No. 112), as well as the *Marriage à la Mode* (No. 113-No. 118), and in 1749 he painted his *Calais Gate* (No. 1464), all now in this Collection. In 1757 HOGARTH was appointed Serjeant Painter to the King. He died at his house in Leicester Fields, and was buried in the churchyard at Chiswick, where he had a villa. British School.

No. 112. *His own Portrait.*

The picture is represented resting on volumes of Shakespeare, 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 inscribed "W. H. 1745."

Canvas, 35 in. *h.* by 27 in. *w.* (0·889 × 0·686).

Angerstein Collection, 1824.

Nos. 113-118. *The Marriage "à la Mode."*

This series of six pictures represents profligacy in high 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. Scene I. *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, an alderman and the father of the bride, is equally absorbed by the details of the marriage settlement, by which the old earl is to be relieved of his financial obligations. The bride and bridegroom are seated, turned away from each other, on the 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 nature of the plot and catastrophe of the drama is sufficiently indicated by the insidious attention which the young counsellor 'Silver-tongue' is paying to the bride. The two pointers in the foreground to the left, chained together against their inclinations, are emblems of the ceremony which has lately passed." Composition of seven small figures.

No. 114. Scene II. *Shortly after Marriage.*

This scene represents the breakfast-room, 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, after a night's debauch, has just entered the apartment, in which his wife, who has also been up all 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 of reckless indifference ; the lady is yawning with much of the same expression. A very significant figure in this composition 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 strewn about the room, and a little dog is sniffing at a lady's cap in the pocket of the young libertine. Four pictures of saints hang on the walls of the inner room.

No. 115. Scene III. *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.

No. **116.** Scene IV. *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 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 scenes.

No. **117.** Scene V. *The Duel and the 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 out of the window, but the Watch has already arrived, and he is arrested.

No. **118.** Scene VI. *The Death of the Countess.*

This scene 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 looks out on to 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, from 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 background is the apothecary rating the domestic for 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.

These six pictures are on canvas, and are all of the same size, 27 in. *h.* by 35 in. *w.* (0·686 × 0·889).

Angerstein Collection, 1824.

No. **675.** *Portrait of Mary Hogarth, the Artist's Elder Sister.*

She is seen in profile to the right, a bust portrait. Inscribed "MARY HOGARTH, 1746."

Canvas, 11 in. *h.* by 8½ in. *w.* (0·279 × 0·209).

Bequeathed by Richard Frankum, 1861.

No. **1046.** *Sigismonda mourning over the heart of Guiscardo.*

Sigismonda (or Ghismonda), daughter of Tancred Prince of Salerno, loved and secretly married Guiscardo, a poor but noble youth, page to her father. Tancred having accidentally discovered the union, caused Guiscardo to be strangled, and sent his heart enclosed in a rich golden cup to Sigismonda. She accepted the gift, bathed it with her tears, and escaped from life by a poisoned draught which she had prepared in expectation of her husband's doom.

Canvas, 39 in. *h.* by 49½ in. *w.* (0·990 × 1·256).

Bequeathed by James Hughes Anderdon, 1879.

No. **1153.** *A Family Group.*

The interior of a room. On the left of the composition is seated Dr. Arthur Smith (Archbishop of Dublin, 1766-72), who has an open book in his right hand; he is talking to William Strode, who is sitting at table. To the right of the latter, the butler is pouring water into a tea-pot. Lady Ann Strode, in a mob-cap, is drinking tea, and to the right of her stands S. Strode, wearing a blue coat, embroidered with gold, and red breeches; he holds a stick in his right hand.

Canvas, 34 in. *h.* by 35 in. *w.* (0·864 × 0·889).

Bequeathed by the Rev. W. Finch, 1883.

No. **1161.** *Portrait of Miss Lavinia Fenton, the Actress, as "Polly Peachum" in the "Beggars' Opera."*

The famous actress wears a pale green silk bodice open at the neck and trimmed with reddish brown silk. Her fair hair is half-concealed by a lace cap and her throat encircled by a pearl necklace. Life-size, half-length portrait. Dark background.

Lavinia Fenton (alias Beswick) was born in 1708 and married, as his second wife, Charles Paulet, Third Duke of Bolton; she died in 1760. The "Beggar's Opera" was produced at Lincoln's Inn Fields in 1728.

Painted in a feigned oval on canvas, 29 in. *h.* by 23 in. *w.* (0.737 × 0.584).

Richard C. Wheeler Fund, 1884.

No. **1162.** *The Shrimp Girl.*

She wears a white cap with a dark cloth over her head, on which she bears a flat dish, or basket, containing shrimps, and a small metal mug used as a measure. Her mouth is half-open as though she were crying her wares. Nearly full face, bust length, life-size sketch. Light grey background.

Canvas, 25 in. *h.* by 20 in. *w.* (0.635 × 0.508).

Richard C. Wheeler Fund, 1884.

No. **1374.** *Portraits of Hogarth's Servants.*

Six heads painted rather less than life size. In the upper part of the picture are represented a youthful matron in a mob-cap, a boy, and an old man. In the centre of the group is the head of a middle-aged man, with a brown wig falling in curls on either side of his face. In the lower part of the picture, to the left and right of the middle-aged man, are the heads of two young women, wearing caps. Some of them are apparently members of the same family. Grey background.

Canvas, 24½ in. *h.* by 29½ in. *w.* (0.622 × 0.749).

Lewis Fund, 1892.

No. **1464.** *Calais Gate* (called also "*The Roast Beef of Old England*").

In the centre of the scene a man cook, bearing in his arms a sirloin of beef, is accosted by a portly friar who, with an unctuous smile, lays his hand upon the joint. A French soldier in tattered uniform follows the cook with a grotesque gesture of admiration. Close to him a shabbily dressed Irishman is eating soup out of a bowl, while further to the right two others are carrying away a large cauldron. In the right-hand corner of the foreground lies a man clad in Scotch dress, wringing his hands. These two figures represent the Irish and Highland mercenaries then serving in France. In the left-hand corner three fish-wives crouch over their market ware. Close behind them a French sentinel stands on guard, while in the background to the left appears Hogarth himself making a sketch. In the background is Calais Gate, through the open portal of which is seen a priest bearing the Host to a sick person. On the summit of the gateway is perched a carrion-crow. Painted in 1749.

Canvas, 31½ in. *h.* by 37½ in. *w.* (0.794 × 0.945).

Presented by the first Duke of Westminster, 1895.

No. **1663.** *Portrait of Hogarth's Sister.*

This picture probably represents Ann Hogarth, the artist's younger sister, who died, unmarried, on August 13th, 1771; she was buried at Chiswick, in the same tomb as Hogarth, Hogarth's wife, Lady Thornhill, and Mary Lewis.

She is sitting very erect, seen through an elliptical brown frame. She has a fresh complexion and a very sprightly expression. The head is turned a little to the left, but her brown eyes look straight at the spectator. She wears a yellow dress, with a white lace *fichu* fastened with a pink rose, and white lace under-sleeves. A bright green scarf is shown at her back. Bust length. Neutral green background.

Painted in a feigned oval on canvas, 30 in. *h.* by 25 in. *w.* (0.762 × 0.635).

No. **1935.** *Portrait of Quin, the Actor.*

The face is that of a portly man looking up with great vivacity of expression. He wears a full-bottomed grey wig, and is dressed in a brown coat richly frogged with gold and open in front to show the white cambric shirt with a lace fall.

Inscribed, "Mr. QUIN."

James Quin, a rival of Garrick, was born in 1693 and died in 1766.

Painted in a feigned oval on canvas, 28 $\frac{3}{4}$ in. *h.* by 23 $\frac{3}{4}$ in. *w.* (0.731 × 0.603).

Clarke Fund, 1904.

No. **2220.** *Study of a Human Skull.*

7 in. *h.* by 7 $\frac{1}{2}$ in. *w.* (0.178 × 0.191).

Presented by the Rev. John Gibson, 1892.

No. **2221.** *Pen Sketch of a Man's Head.*

3 $\frac{1}{2}$ in. *h.* by 2 $\frac{3}{4}$ in. *w.* (0.082 × 0.07).

Presented by the Rev. John Gibson, 1892.

No. **2437.** *A Scene from the "Beggar's Opera."*

Macheath in chains is standing with folded arms in the centre of the composition; he looks at Polly Peachum in a white satin gown and cap with red ribbons, who kneels at the feet of Peachum in black. He points significantly to his neck. With handkerchief in hand she holds the lapel of his coat and sings her song:—

"When my hero in court appears
And stands arraigned for his life."

On the other side of Macheath is Lockett with his keys, deprecating the prayers of Lucy Lockett, who kneels at his feet. In the background, which represents the inside of a prison, a mob

of men armed with staves is grouped near the iron-studded door. On either side the spectators watch the play from behind barriers.

Canvas, 22 in. *h.* by 28½ in. *w.* (0·559 × 0·724).

Temple West Fund, 1909.

No. **2736.** *Dr. Hoadley, Bishop of Winchester.*

A three-quarter length portrait of Dr. Benjamin Hoadley (1676–1761) in his robes as Prelate of the Order of the Garter. He was a friend of Hogarth's and a skilled controversialist.

Canvas, 49½ in. *h.* by 39½ in. *w.* (1·256 × 1·002).

National Loan Exhibition Fund, 1910.

ATTRIBUTED TO **HOGARTH.**

No. **1982.** *A Garden Party.*

A lady, with a baby on her lap, sits on a low bench in a garden. On each side of her stands a younger lady dressed in a hooped gown with a wide muslin apron, the one to the left in pink, the other to the right in blue. A gentleman, probably the husband, is seen behind the group with his right arm resting on the back of the bench. An older man, wearing a claret-coloured coat and breeches, black stockings and shoes, is seated in the foreground to the left.

Canvas, 29 in. *h.* by 24¼ *w.* (0·737 × 0·616).

Bequeathed by Mrs. Anne Sealy, 1905.

HOLBEIN (HANS, THE YOUNGER), 1497–1543.

The son and pupil of Hans Holbein the Elder, was born at Augsburg in 1497. Of the painter's early life but few particulars are recorded. In 1516 he and his brother Ambrosius went to Basel, where Hans soon found employment in the design of initial letters and title pages for books. His skill in this direction attracted the notice of Erasmus, whose well-known work "The Praise of Folly" was enriched by HOLBEIN's pencil. Hans also received numerous commissions to execute mural paintings for houses in Basel and the neighbourhood. One of his earliest friends and patrons was Jacob Meyer, Burgomaster of Basel, whose portrait he painted. In 1517 HOLBEIN visited Lucerne, where his services were also engaged in decorative work. Between 1522 and 1526 HOLBEIN executed two famous pictures, the "Solothurn" Madonna and the "Meyer" Madonna.

In 1526–27 HOLBEIN came to England, provided with letters of introduction to Sir Thomas More, with whom he resided for some time, and through whose influence the painter obtained numerous commissions for portraits of the English aristocracy.

In 1528 he returned to Basel where he remained two years, but local disturbances drove him once more to this country.

In 1531 we find him in London, actively employed by the German merchants of the Steelyard, in Thames Street. About 1536 he became Court painter to Henry VIII., who, in 1538, entrusted him with a mission to Basel, where HOLBEIN had left his wife and children. He did not, however, long remain there, and in 1539 he resumed his residence in London, where he died (it is believed of the plague) in or about 1543.

The list of HOLBEIN's works is a long one, and includes portraits of some of the most distinguished persons of his time.

No. 1314. *The Ambassadors.* A Life-size full-length Portrait Group.

On the left of the picture stands Jean de Dinteville, Lord of Polisy, richly dressed. On his breast is a gold chain from which hangs a pendant—the French Order of St. Michel. In his right hand he holds a dagger in a chased gold sheath bearing the inscription, *ÆT. SVÆ 29*, and he rests his left elbow on a table or whatnot. On the other side of this piece of furniture stands George de Selve, Bishop of Lavaur, wearing a doctor's black cap and a brown gown, of peculiar texture, lined with fur. On the upper shelf of the whatnot, which is covered with a rich Turkey rug, are, on the left, a celestial globe, on the right a closed book (bearing on the edges of its leaves the inscription, *ÆTATIS SVÆ 25*), and between these several astronomical and mathematical instruments. In the foreground is a quaint-looking object, discovered some years ago to be the distorted representation of a human skull. Signed IOHANNES HOLBEIN PINGEBAT. 1533.

Wood, 82 in. *h.* by 82½ in. *w.* (2'083 × 2'089).

No. 2475. *Portrait of Christina of Denmark, Duchess of Milan.*

The girl-widow stands looking out of the picture, with her hands together in front of her, holding her gloves. She wears a black satin dress with ruffles, edged with a narrow black line round the neck and wrists. A black widow's cap completely covers her hair. A rich black silk pelisse, lined with brown fur, relieves the sombre tones of her costume. On the third finger of her left hand there is a thin gold ring, set with a ruby. To the dark blue background a cartellino is represented as fixed with sealing wax.

Oak, 70 in. *h.* by 32 in. *w.* (1'778 × 0'813).

Presented by the National Art Collections Fund, who purchased the picture with the aid of a grant from H.M. Treasury, 1909.

HONDECOETER (MELCHIOR DE), 1636-1695.

One of the most distinguished of the Dutch painters of birds and animals, he was born at Utrecht in 1636. He was at first instructed by his father, Gysbert de Hondecoeter, after whose death Melchior studied with his uncle, Jan Baptist Weenix. He died at Amsterdam.

No. 202. *Domestic Poultry.*

Canvas, 34 in. *h.* by 44 in. *w.* (0·864 × 1·117).

Bequeathed by Richard Simmons, 1846.

No. 1013. *Geese and Ducks.*

A pool of water, a white red-beaked gander and a goose disturbing a duck with her ducklings, the duck flying to the protection of her young.

Canvas, 46½ in. *h.* by 61 in. *w.* (1·180 × 1·549).

Wynn Ellis Bequest, 1876.

No. 1222. *A Study of Foliage, Birds, Insects, &c.*

A tree trunk, round the roots of which plantains, ivy, and fungi are growing. On a twig of the tree flutters a bullfinch: other birds are on the ground. A frog, a snail, and butterflies complete the group. Landscape background. Dated 1668.

This picture was formerly ascribed to Marseus.

Canvas, 26½ in. *h.* by 22 in. *w.* (0·673 × 0·559).

Presented by J. Whitworth Shaw, 1886.

HONTHORST (GERARD VAN), 1590-1658.

He was born at Utrecht, and was a scholar of Abraham Bloemart; but his principal studies were at Rome, where he acquired the style of Michael Angelo da Caravaggio. In 1628 HONTHORST passed some time in England, and was in favour with Charles I. He died at Utrecht.

No. 1444. *Peasants warming themselves.*

An old man and an old woman are warming their hands over a small fire on which an earthen pot is placed on a trivet. The figures are half length of the size of life.

Canvas, 38 in. *h.* by 31½ in. *w.* (0·965 × 0·806).

Lent by the Victoria and Albert Museum, 1895.

HOOCH OR **HOOGH** (PIETER DE), 1630-after 1677.

The place of his nativity has not yet been ascertained, and but little is known of his career. He painted interiors and portraits;

and his works are distinguished for their brilliant effects of light, and admirable colour. About 1668 he was resident at Amsterdam, where he died, probably after 1677. Dutch School.

No. 794. *The Courtyard of a Dutch House,*

The housewife, standing in the foreground with her back to the spectator, is speaking to her maidservant, who is busy dishing a fish; the yard is paved with brick. A gentleman is approaching through an enclosed garden in the background. Signed and dated P. D. H. 1665.

Wood, 29 in. h. by 24½ in. w. (0.737 × 0.622).

No. 834. *Interior of a Dutch House.*

A paved chamber in which two gentlemen are seated at a table by a window conversing with a lady standing before them, with her back to the spectator, and holding a glass of wine in her hand. A servant is bringing to the table a pan of burning charcoal for the gentlemen to light their pipes with. Signed P. D. H.

Canvas, 29 in. h. by 25 in. w. (0.737 × 0.635).

Peel Collection, 1871.

No. 835. *Court of a Dutch House.*

It is paved with bricks. On the left is a porch built of red brick and stone, and over the entrance is a commemorative inscription, partly covered by vine leaves, dated 1614. The original of this tablet has lately been found by Dr. Hofstede de Groote. In the porch is standing a woman with her back to the spectator. On the right a servant and a child are descending some steps from an outhouse, into the court. Signed P. D. H. A^o 1658.

Canvas, 29 in. h. by 23½ in. w. (0.737 × 0.596).

Peel Collection, 1871.

No. 2552. *Refusing the Glass.*

A richly furnished room; a man in black is offering a glass of wine to a lady in red seated at a table, she makes a gesture of refusal. A man in a grey cloak stands looking into a mirror. The floor is paved with black and white marble.

Canvas, 46½ in. h. by 36 in. w. (1.174 × 0.914).

George Salting Bequest, 1910.

HOPPNER (JOHN), R.A., 1758?–1810.

HOPPNER was born in Whitechapel. He was one of the choristers in the Chapel Royal, but gave up music for painting and became a student in the Royal Academy Schools in 1775 at

the King's expense. In 1789 he was appointed Portrait Painter to the Prince of Wales, and four years later was elected an Associate of the Royal Academy, becoming a full member in 1795. HOPNER died at 18, Charles Street, St. James's Square, where he had resided since 1784.

No. **900.** *Portrait of the Countess of Oxford.*

The Countess wears a white dress and a red coral necklace ; three-quarter length, almost in profile to the right.

Jane Elizabeth, daughter of Rev. James Scott, married March 3, 1794, Edward, Fifth Earl of Oxford. She died Nov. 20, 1824.

Wood, 29½ in. *h.* by 24 in. *w.* (0·749 × 0·61).

Bequeathed by her daughter, Lady Langdale, 1873.

No. **2765.** *A Gale of Wind.*

Three fishermen and a woman hauling ashore a small sailing boat on a rough day ; the figures are relieved by the white foam of the breakers. From the background a gleam of sunlight from a stormy sky lights up other boats approaching from the left. An old stump in the foreground supports a signal barrel.

Engraved in mezzotint by E. Bell under the title *Fishermen landing in a gale of Wind.*

Canvas, 52 in. *h.* by 72 in. *w.* (1·321 × 1·829).

Exhibited at the Royal Academy, 1794. (No. 191.)

Presented by L. Lesser, 1911.

HORSLEY (JOHN CALLCOTT), **R.A.**, 1817–1903.

HORSLEY was born in London. He became a student in the Royal Academy Schools in 1831, and contributed pictures to the Annual Exhibitions of the Royal Academy from 1839 to 1896. He was elected an Associate of the Royal Academy in 1855, and in 1864 a full member. He died at Kensington.

No. **2286.** *Portrait of Mr. Martin H. Colnaghi.*

He is seated, wearing a black coat, grey trousers, and brown overcoat, with a white waistcoat and crimson tie. The arms are folded and the knees crossed. In his gloved left hand he holds a yellow glove and a grey tall hat. The background is formed by a framed "landscape" on the wall.

Canvas, 43½ in. *h.* by 33 in. *w.* (1·098 × 0·839).

Presented by Mrs. Martin H. Colnaghi, 1908.

HUCHTENBURGH (JOHAN VAN), 1646–1733.

A Dutch battle painter, born at Haarlem. He died at Amsterdam.

No. **211.** *A Battle.*

In the foreground a cavalry fight, with a town burning in the distance.

Wood, 16½ in. *h.* by 23 in. *w.* (0·426 × 0·584).

Bequeathed by Richard Simmons, 1846.

HUDSON (THOMAS), 1701–1779.

HUDSON was born in Devonshire. He was a pupil of Jonathan Richardson. The death of Sir Godfrey Kneller in 1723, and of Richardson in 1745, enabled HUDSON to become the fashionable portrait-painter of the day. He is best remembered as having been the master, from 1741 to 1743, of Sir Joshua Reynolds. He retired to a small villa which he had built at Twickenham, and formed a well selected collection of cabinet pictures and drawings by the Old Masters, and died there.

No. **1224.** *Portrait of Samuel Scott, the Marine Painter.**

The artist, dressed in a black silk coat and a blue velvet cap on his shaven head, stands with his arms resting on the back of a chair. In his right hand is a drawing or print of a sea-piece with shipping.

Canvas, 48 in. *h.* by 38½ in. *w.* (1·219 × 0·977).

Lewis Fund, 1886.

HUYSMANS (CORNELIS), 1648–1727.

He was the son of an architect, born at Antwerp and died at Mechlin. He was accounted a good landscape painter. Flemish School.

No. **954.** *Landscape, Woody Country.*

Blue hills in the distance. A château among the trees in the middle ground; a peasant driving a cow in the foreground; a small cascade to the right.

Canvas, 25½ in. *h.* by 33 in. *w.* (0·647 × 0·839).

Wynn Ellis Bequest, 1876.

HUYSUM (JAN VAN), 1682–1749.

He was born at Amsterdam, and was the son, pupil, and assistant of Justus van Huysum, a painter of general subjects. Jan

* See the notice of Samuel Scott in this Catalogue.

acquired a high reputation as a painter of fruit and flowers, and he was likewise a landscape painter. After a very successful career he died in his native city. Dutch School.

No. 796. *A Vase with Flowers.*

On the pedestal are other flowers, fruit, and a bird's nest with five eggs in it, like those of the greenfinch. Signed *Jan Van Huysum fecit 1736 en 1737.*

Canvas, 52½ in. *h.* by 36¼ in. *w.* (1·333 × 0·920).

No. 1001. *Flowers in a Vase.*

A snail is crawling along in front. Signed *JAN VAN HUYSUM.*

Canvas, 24 in. *h.* by 20 in. *w.* (0·610 × 0·508).

Wynn Ellis Bequest, 1876.

IBBETSON (JULIUS CÆSAR), 1759–1817.

IBBETSON was born at Masham in the North Riding of Yorkshire. He was at first educated by the Moravians and afterwards was sent to the Quakers' School in Leeds. Later on he was apprenticed to John Fletcher, a ship-painter, of Hull. In 1777 he came to London, where he laboured unknown for many years, painting landscapes, cattle, and rustic figures. In 1788, when Colonel Cathcart was despatched as Envoy to China, IBBETSON accompanied him as draughtsman. Cathcart died on the voyage and IBBETSON soon returned to England. In 1803 he published "*An Accidence, or Gamut, of Painting in Oil,*" of which a second edition, with a brief memoir of the author's life, was published in 1828. After his death, at his native village, was published a volume entitled "*Etchings by the late Julius Cæsar Ibbetson, consisting of Groups of Cattle and Groups of Rustic Figures.*"

No. 1460. *Smugglers on the Irish Coast.*

On the shores of a creek men are landing kegs of liquor. A number of peasants, some mounted on ponies or donkeys, have assembled to barter with the smugglers, while others are drinking.

Signed and dated 1808.

Canvas, 21½ in. *h.* by 33½ in. *w.* (0·546 × 0·84).

Lewis Fund, 1895.

INGEGNO (ANDREA DI LUIGI).

Called L'INGEGNO on account of his ability, he was a native of Assisi, and is sometimes called Andrea d'Assisi. He was the contemporary of Pietro Perugino, and was painting at Assisi in 1484; he is supposed to have been the pupil of Fiorenzo di

Lorenzo, but facts both of his life and his works are equally obscure. Umbrian School.

No. 1220. *The Madonna and Child.*

The Virgin, whose figure is seen at half length, clad in a red robe and blue mantle lined with green, sits at a balcony or open window, holding the Infant Christ, undraped, on her lap. Behind her is a dark green curtain, on either side of which is a peep of landscape with trees and houses in the distance.

Signed below the window-sill, A. A. P. (Andreas Assisiensis Pinxit?).

Wood, 25 in. *h.* by 17 in. *w.* (0.635 × 0.432).

Walker Fund, 1886.

No. 2484. *Virgin and Child.*

The Virgin with the Holy Child on her knee enthroned between St. Dominick and St. Catherine of Siena. The Donor and his wife kneel in adoration.

Wood, 13½ in. *h.* by 12¼ in. *w.* (0.349 × 0.311).

George Salting Bequest, 1910.

INGRES (JEAN AUGUSTE), 1780–1867.

A pupil of David, he carried his traditions into the Romantic movement. He worked in Rome and Florence for many years and was Director of the School of Rome from 1834 to 1841. The following picture is painted in the manner of Ingres.

No. 2218. *Portrait of Madame Malibran.*

The lady is dressed in a transparent white muslin bodice and a black velvet mantle with a revers of white satin.

Canvas, 11 in. *h.* by 8¾ in. *w.* (0.279 × 0.215).

Lewis Fund, 1908.

ISABEY (EUGENE LOUIS GABRIEL), 1804–1836.

EUGÈNE ISABEY, the son and pupil of the famous miniaturist, was born in Paris in 1804. He accompanied, in 1830, the French expedition to Algiers as marine draughtsman, and practised later in Paris. He died in April 1886. French School.

No. 2714. *Grandfather's Birthday.*

A young lady and an old lady are bringing three gaily-dressed children to congratulate an old gentleman who is seated at a table with a white cloth.

Wood, 9 in. *h.* by 11 in. *w.* (0.229 × 0.279).

Presented by J. C. J. Drucker, 1910.

No. **2715.** *Fish Market, Dieppe.*

A wooden stall covered with fish forms the principal light of the picture. A customer is bargaining with an old fishwife.

Wood, 14 in. *h.* by 20½ in. *w.* (0·356 × 0·52).

Presented by J. C. J. Drucker, 1910.

ISRAELS (JOSEPH). DUTCH SCHOOL.

Living artist.

No. **2713.** *The Philosopher.*

An old man is seated at a table writing by the light of a single candle.

Canvas, 25 in. *h.* by 21 in. *w.* (0·635 × 0·534).

Presented by J. C. J. Drucker, 1910.

No. **2732.** *The Shipwrecked Mariner.*

Two fishermen are bearing home the body of a dead comrade, his wife and two children walk in front and his old mother beside him. A man with a boat hook, a woman pointing to a wreck on a reef, and others follow the procession. An angry sea and a sullen sky.

Canvas, 50 in. *h.* by 95 in. *w.* (1·27 × 2·412).

Presented by Mrs. Alexander Young, 1910.

ITALIAN SCHOOL. XV. CENTURY.

No. **1456.** *Virgin and Child with Angels.*

The Virgin stands in the centre holding the Infant Christ on her left arm. Three angels in male costume of the 15th century stand on each side, and above are two six-winged cherubs drawn in outline only on the gold background. Mr. B. Berenson suggests Priamo della Quercia as the painter of this panel.

Wood, in tempera, 33¾ in. *h.* by 21½ in. *w.* (0·858 × 0·546)

Presented by J. P. Heseltine, 1895.

ITALIAN. XVI. CENTURY.

No. **272.** *An Apostle.*

A portion of a colossal figure seated over an arch.

Canvas, 59 in. *h.* by 45 in. *w.* (1·498 × 1·143).

Presented by Cavaliere Vallati of Rome, 1855.

No. 932. *Half Length of a Bearded Man.*

With a red head-dress, his right hand raised holding his cloak, his left hand resting on his sword; from a chain around his neck hangs the Cross of Malta.

Wood, 38 in. *h.* by 30 in. *w.* (0·965 × 0·762).

Wynn Ellis Bequest, 1876.

No. 1417A. *Illuminated initial letter.*

The letter D, painted in gold and colours on a blue ground. It is composed of floriated scroll-work terminating in vines and grapes in gold, among which are seven *angioletti* bearing the instruments of the Passion. Enclosed within the letter is painted the "Agony in the Garden," which is copied in its main features from the picture by Mantegna, No. 1417 in this Gallery.

Vellum, 7 $\frac{3}{4}$ in. *h.* by 7 $\frac{1}{2}$ in. *w.* (0·197 × 0·19).

Presented by the Earl of Northbrook, 1894.

JACKSON (JOHN), R.A., 1778–1831.

JACKSON, the son of a village tailor, was born at Lastingham, Yorkshire, and was brought up to his father's business. Having shown considerable ability as an artist, he received the permission of the Fifth Earl of Carlisle to make studies of pictures in his collection at Castle Howard. He attracted the notice of Lord Mulgrave and Sir George Beaumont, the liberality and generosity of the latter enabling him to prosecute his studies at the Royal Academy, where he became a student in 1805. He travelled in Holland and Flanders, and on Nov. 5, 1815, was elected an Associate of the Royal Academy, passing to the rank of Academician in 1817. In 1819 he visited Rome, in company with Sir Francis Chantrey, and painted for him there a portrait of Canova. He was elected a member of the Academy of St. Luke at Rome. He died at his house in St. John's Wood.

No. 124. *Portrait of the Rev. William Holwell 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.

Canvas, 30 in. *h.* by 25 in. *w.* (0·762 × 0·635).

No. 1404. *Portrait of James Northcote, R.A.*

He is dressed in a dark blue morning gown with a fur collar. He sits in an arm chair near a table, holding an open volume.

Canvas, 52 in. *h.* by 38 in. *w.* (1·321 × 0·965).

Presented by the ninth Earl of Carlisle, 1894.

JACOPO DI CIONE. . . . ? after 1394.

JACOPO was the younger brother of Andrea Cione, called Orcagna, and worked in his brother's studio. In 1368 he undertook to complete a picture for Or San Michele ordered from Andrea. He worked from 1370 to 1380 in the workshop of Pietro Gerini. He was still living in 1394. Tuscan School.

No. 1468. *The Crucifixion.*

An altar piece, of which the central panel represents the Crucifixion of Our Lord between the two thieves; at the foot of the Cross is a group of the Virgin Mother fainting, and supported by the two Marias; St. John and other Saints stand near. Two upright panels on each side contain figures of Saints. An early work under the influence of Nardo di Cione his brother, and painted between 1365 and 1370, before he worked in Gerrini's studio.

Wood, the centre panel 42 in. *h.* by 33½ in. *w.* (1·066 × 0·851); the side pictures each 40 in. *h.* by 5 in. *w.* (1·016 × 0·127).

Bequeathed by the Rev. Jarvis H. Ash, 1896.

JANSSENS (CORNELIS), VAN CEULEN, 1594 ?—1664 ?

A Dutch portrait painter of great ability, born probably at Amsterdam. After having pursued his art for some years successfully in Holland, he came to England in 1618, and was attached to the Court of King James I., whose portrait he painted on several occasions. The royal patronage which he thus enjoyed soon led to numerous commissions in this country, and though his reputation naturally waned after the arrival of Van Dyck, JANSSENS remained here until 1648, when he returned to Holland, and took up his residence at the Hague. He died, it is believed, at Amsterdam.

No. 1320. *Portrait of Aglonius Voon.*

Life-size, seen to the waist; three-quarter face, slight moustache and chin tuft; the hair of the head light brown, long, and bushy. He is clad in a black velvet gown and a large plain muslin collar. The right hand is laid on his chest.

Canvas, 30½ in. *h.* by 24½ in. *w.* (0·774 × 0·622).

Presented by Mrs. Zouch Troughton, 1891.

No. 1321. *Portrait of Cornelia Remoens.*

Life-size, seen to the waist, across which the hands are laid; three-quarter face; brown hair, confined at the back of the head with a fillet of pearls. She wears a black dress and white lace collar, fastened at the chest with a narrow ribbon, from which a jewelled pendant hangs. Pearl necklace and bracelets.

Canvas, 30½ in. *h.* by 24½ in. *w.* (0·774 × 0·622).

Presented by Mrs. Zouch Troughton, 1891.

No. **2530.** *Portrait of a Lady.*

A lady with her hands clasped. She wears a black dress cut low, with lace insertion, and a pearl necklace.

Canvas, 31 in. *h.* by 24½ in. *w.* (0·788 × 0·622).

George Salting Bequest, 1910.

JARDIN (KAREL DU), 1622-1678.

He was born at Amsterdam, and was the scholar of Berchem; he also studied in Italy, where he died, at Venice. He is the author of many admirable etchings of landscape and animals. Dutch School.

No. **826.** *Figures and Animals in a meadow.*

An ox, an ass, and some goats have taken shelter from the evening sun under a tree; a little behind are a woman sleeping and a boy playing with a dog. A castle on a hill in the distance. Signed K. DU JARDIN *fe.* 1656.

Canvas, 13½ in. *h.* by 15½ in. *w.* (0·336 × 0·393).

Peel Collection, 1871.

No. **827.** *Fording the Stream.*

A rocky landscape, a woman and a boy with an ass with panniers are wading the stream; the ass is drinking; a dog also is lapping up the water from the bank. On the left a cow and a sheep are standing in the stream. Signed K. DU JARDIN, 1657.

Canvas, 14½ in. *h.* by 17 in. *w.* (0·368 × 0·432).

Peel Collection, 1871.

No. **828.** *Landscape with Cattle.*

A woman spinning, tending two cows and some sheep; a house on a hill behind; mountains in the distance; sunset. Signed K. D. J.

Copper, 8½ in. *h.* by 11 in. *w.* (0·215 × 0·279).

Peel Collection, 1871.

No. **985.** *Sheep and Goats.*

Grouped in an open landscape, in bright sunlight.

Signed K. DU JARDIN, F. 1673.

Copper, 7 in. *h.* by 3¼ in. *w.* (0·178 × 0·082).

Wynn Ellis Bequest, 1876.

JEANNET. See **CLOUET.**

JORDAENS (JAKOB), 1593-1678.

JORDAENS was born at Antwerp. He was a pupil of Adam van Noort, whose daughter he married. JORDAENS's talent attracted Rubens, who, with his accustomed liberality, took every opportunity of assisting him. He treated scenes of revelry, fabulous subjects, and portraits. Works by him are frequent throughout Belgium. He died of the plague in Antwerp. Flemish School.

No. 1895. *Portrait of Baron Waha de Linter [of Namur.*

He wears a pourpoint of black stamped velvet with a black satin mantle over his left shoulder. He stands with his right hand leaning on a stick and his left on the pommel of his sword. On the right is open sky on which is painted in the upper corner, his coat of arms and crest.

Canvas, $44\frac{1}{2}$ in. *h.* by $33\frac{1}{4}$ in. *w.* ($1\cdot129 \times 0\cdot845$).

Clarke Fund, 1902.

JUSTUS OF PADUA.

JUSTUS or GIUSTO DI GIOVANNI of the family of the Menabuol, commonly called GIUSTO PADOVANO, or Justus of Padua, was born at Florence in the earlier half of the 14th century, but settled in Padua, and there obtained the rights of citizenship in 1375. He died on the 29th of September 1400. JUSTUS was one of the best of Giotto's followers and imitators. Tuscan School.

No. 701. *The Coronation of the Virgin.*

The principal incidents of the life of the Virgin, on a small Triptych. In the central compartment is our Saviour crowning her, in the presence of attendant Saints: on the wings are the Annunciation, the birth, and the crucifixion of our Lord. On the exterior sides of the wings are the expulsion of Joachim from the Temple: the angel foretelling the birth of the Virgin: the meeting of Joachim and Anna: and the birth of the Virgin: the presentation of the Virgin in the Temple; and her marriage. Inscribed on the back *Justus pinxit in archa* (?) and dated in the front on the plinth below MCCCLXVII—1367.

Wood, in tempera, centre $17\frac{1}{2}$ in. *h.* by $8\frac{3}{4}$ in. *w.* ($0\cdot444 \times 0\cdot222$); wings $17\frac{1}{2}$ in. *h.* by $4\frac{1}{4}$ in. *w.*

Presented by Queen Victoria in fulfilment of the wishes of the Prince Consort, 1863.

KEYSER (THOMAS DE), 1596?-1667.

Son of the sculptor and architect Hendrick de Keyser, he was born about 1596-7, at Amsterdam. Under whom he studied is not

known, but he followed a long line of able portrait painters, all of whom he surpassed. He died at Amsterdam. Dutch School.

No. 212. *A Merchant and his Clerk.*

Signed with the painter's monogram.

Wood, $36\frac{1}{2}$ in. *h.* by $27\frac{1}{4}$ in. *w.* (0.926×0.692).

Bequeathed by Richard Simmons, 1846.

KONINCK (PHILIPS DE), 1619–1688.

A distinguished landscape painter. He was born at Amsterdam, and was the scholar of Rembrandt, but little further is known of his artistic life. He died at Amsterdam. Dutch School.

No. 836. *Landscape, a view in Holland.*

A small town is seen in the middle ground, with wide-spreading waters and sandhills in the distance. The foreground consists of a road with some cottages on the left, and a small stream on the right. On the road are a hawking party; a coach and six is approaching from the middle distance. In the stream to the right are a man angling and women washing clothes.

Canvas, $52\frac{1}{2}$ in. *h.* by 63 in. *w.* (1.133×1.600).

Peel Collection, 1871.

No. 974. *A view of the Scheldt.*

The Scheldt, and Antwerp Cathedral in the distance. In the middle ground a château and windmills. On a sloping road bordered by picturesque trees some person of distinction is passing in a carriage and six with outriders. Two sportsmen and a couple of greyhounds are in the foreground.

Canvas, 39 in. *h.* by 59 in. *w.* (0.990×1.498).

Wynn Ellis Bequest, 1876.

LA FARGUE (PAUL CONSTANTIN),1782.

A Dutch painter, he was born at the Hague. His pictures are of small dimensions, representing views in the environs and interior of his native city, and generally crowded with figures. His drawings are more esteemed than his paintings in oil. He died at Leyden.

No. 1918. *The Market Place at the Hague.*

An animated scene in the Groén Market at the Hague. Under the trees an immense crowd of people of all classes is busily occupied in buying and selling. In the background is the tower of the Groote Kerk.

Wood, 22 in. *h.* by 29 in. *w.* (0.559×0.737).

LAMBERT (GEORGE), 1710–1765.

LAMBERT was born in Kent. He became a pupil of William Hassell and afterwards of John Wootton. He was first employed as a theatrical scene-painter and worked for the Theatre in Lincoln's Inn Fields; at the age of twenty-six he was permanently engaged as principal scene-painter at Covent Garden, much of his best work perishing when that theatre was burnt down in 1808.

No. **1658**. *Landscape*.

Clumps of oaks enclose a view of hilly and well-wooded country. In the foreground is a pool with cows and donkeys on the near bank. Beyond is a thatched half-timbered cottage with a woman milking a cow. A ruined castle on a hill, and on the plain beyond, a town with towers. A river or estuary is seen in the extreme distance.

Canvas, 44½ in. *w.* by 34½ in. *h.* (1·123 × 0·87).

Bequeathed by Miss Haines, 1898.

LANCASTER (REV. RICHARD HUME), 1773–1853.

He was an "Honorary Exhibitor" of landscapes at the Royal Academy from 1800 to 1827.

No. **1467**. *Landscape, with a view of Oxford*.

Three cows stand in a pool under the shade of large and thickly-foliaged oak trees. A wooden paling crossed by a stile separates a pathway from an enclosed plantation. Beyond, rising against a stormy sky, are seen the towers and spires of Oxford, including the tower of Christ Church, and the Bodleian.

Inscribed "R. H. L."

Canvas, 20 in. *h.* by 28 in. *w.* (0·508 × 0·712).

Lewis Fund, 1895.

LANCRET (NICHOLAS), 1690–1743.

He was the pupil of Pierre d'Ulin and Claude Gillot, but he adopted Watteau as his model. LANCRET was elected a member of the French Academy of Painting in 1719. He was born and he died at Paris. French School.

Nos. **101–4**. *The Four Ages of Man*.

No. **101**. *Infancy*.

No. **102**. *Youth*.

No. **103**. *Manhood*.

No. **104**. *Age*.

Canvas, 13 in. *h.* by 17½ in. *w.* (0·330 × 0·444), each picture.

Bequeathed by Lieut.-Col. Ollney, 1837.

LANDINI (JACOPO),

Painter and architect, of Prato Vecchio, in the Casentino, where he was born about 1310, was the pupil of Taddeo Gaddi. He died at an advanced age, in his native place, about 1390. Tuscan School.

No. **580.** *St. John the Evangelist lifted up into Heaven.*

This picture is attributed to Giovanni dal Ponte by Dr. Oswald Siren and by Mr. C. Fairfax Murray.

With various Saints and other scenes from the Life of the Evangelist.

In the centre is St. John lifted up by the Lord among the patriarchs and apostles of the Church, according to the Legend.* Immediately over the centre picture is Christ risen from the Dead, and on the other the donor and his family presented to him by St. John the Evangelist and St. John the Baptist; over the left picture is the archangel Michael, and over the right the archangel Raphael with Tobias.

In the predella below, are St. John baptizing; the vision of the Apocalypse in the island of Patmos; and St. John in the vessel of boiling oil; with Saints Apollonia and Verdiana at the ends. In the side pilasters are small figures of Saints. In all 22 compartments. In its original frame, restored.

In tempera, on wood. The entire altar-piece 113 in. *h.* by 101 in. *w.* (2·870 × 2·565). Of the three principal pictures, the centre, 48 in. *h.* by 25 in. *w.* (1·219 × 0·635); the two sides, 45 in. *h.* by 24 in. *w.* (1·143 × 0·610).

No. **580A.** *The Holy Trinity and the Annunciation.*

Three terminal panels of the altar-piece No. 580.

In tempera, on wood. Central panel, 17 in. *h.* by 10½ in. *w.* (0·432 × 0·273); side panels, 16½ in. *h.* by 9½ in. *w.* (0·426 × 0·248).

LANDSEER (SIR EDWIN HENRY), **R.A.**, 1802–1873.

LANDSEER was the third son of John Landseer, the engraver, and was born in London. He was educated in art by his father. From his earliest years he showed great aptitude in drawing animals. He received some instructions from Haydon, who advised LANDSEER to dissect animals and to study the Elgin marbles, then placed in Burlington House. In 1814 he obtained the Isis silver medal of the Society of Arts with a drawing of a "Hunting Horse." His name appears in the Royal Academy Catalogues for the first time in 1815. In the following year he became a student in the Royal Academy School. In 1826 he showed the *Hunting of Chevy Chase* at the Royal Academy and

* *Legenda Aurea*, St. John Evan., p. 27; and Peter de Natalibus, *Catalogue Sanctorum* ii. 7.

was in that year made an Associate. Seven years later he was elected a full member of the Royal Academy. In 1850 he received the honour of knighthood and was awarded the large Gold Medal at the Exposition Universelle, Paris, in 1855. Sir Edwin died at his house in St. John's Wood and received the honour of a public funeral in St. Paul's Cathedral.

No. **409.** *Spaniels of King Charles Breed.*

This picture is also called "The Cavalier's Pets."

Two King Charles spaniels are lying on a table by the side of a grey hat with a large drooping ostrich feather falling from its band.

Canvas, $27\frac{1}{2}$ in. *h.* by $35\frac{1}{2}$ in. *w.* (0.698×0.901).

The two spaniels belonged to Mr. Vernon, for whom the picture was painted.

Presented by Robert Vernon, 1847.

No. **603.** *The Sleeping Bloodhound.*

The hound is lying as if asleep, with the body slightly curved, the jowl resting on the floor and the fore-paws extended.

Canvas, 39 in. *h.* by 49 in. *w.* (0.99×1.244).

Painted in 1835.

Bequeathed by Jacob Bell, 1859.

No. **604.** *Dignity and Impudence.*

Dignity is represented by an old bloodhound of the Duke of Grafton's breed, known by the name of "Grafton;" a little Scotch terrier known as "Scratch" represents Impudence. Both are looking out of the same kennel.

Canvas, $35\frac{1}{2}$ in. *h.* by $27\frac{1}{2}$ in. *w.* (0.901×0.698).

Bequeathed by Jacob Bell, 1859.

No. **606.** *Shoeing.*

This picture is also known as "Shoeing the Bay Mare."

A farrier is trying a shoe on the near hind foot of a bay mare, in a forge. This is a portrait of "Old Betty," a mare which belonged to Mr. Bell. She is standing in a way peculiar to her and without a halter, as she would not tolerate one. The Donkey and the Bloodhound are portraits; it is alleged that the farrier is a portrait of Mr. Jacob Bell, for whom the picture was painted.

Canvas, 56 in. *h.* by 44 in. *w.* (1.422×1.117).

Bequeathed by Jacob Bell, 1859.

No. **1349.** *Study of a Lion.*

The head towards the right fronting the spectator: the body slightly fore-shortened and seen to the middle of the legs. Background of grey clouds.

Painted in the Zoological Gardens to aid the artist in modelling his lions for the Nelson Monument in Trafalgar Square.

Canvas, $35\frac{1}{2}$ in. *h.* by $53\frac{1}{2}$ in. *w.* ($0\cdot901 \times 1\cdot358$).

Bequeathed by Thomas Hyde Hills, 1892.

No. **1350.** *Study of a Lion.*

The head in profile to the left; seen to the middle of the legs and nearly full length. Background of grey clouds.

Painted in the Zoological Gardens to aid the artist in modelling his lions for the Nelson Monument in Trafalgar Square.

Canvas, $35\frac{1}{2}$ in. by $53\frac{1}{2}$ in. *w.* ($0\cdot901 \times 1\cdot358$).

Bequeathed by Thomas Hyde Hills, 1892.

LANINI (BERNARDINO), 1508?–1578?.

Born at Vercelli, about 1508, he became the best scholar and imitator of Gaudenzio Ferrari, and was an established painter in 1539; in later life he adopted more of the manner of Leonardo da Vinci. LANINI died about 1578; his works, now scarce, were chiefly in fresco. Milanese School.

No. **700.** *The Holy Family.*

The Madonna and Child, with the Magdalen, St. Paul, and Pope Gregory the Great. Landscape background. Signed *Bernardinus Effigiabat* 1543. The frame is a rich cinquecento carving of the period.

Wood, circular at top, 79 in. *h.* by 51 in. *w.* ($2\cdot006 \times 1\cdot295$).

LAWRENCE (SIR THOMAS), **P.R.A.**, 1769–1830.

LAWRENCE was born at Bristol; he early distinguished himself for his ability in drawing, and his first efforts which attracted notice were some portraits in chalk of his father's customers at the Black Bear Inn, Devizes. At the early age of ten years he worked as a portrait painter in crayons at Oxford, but he soon afterwards ventured to set up in Bath, where he immediately found much employment and met with extraordinary success. In his seventeenth year he commenced oil painting and in 1787 moved to London, settling in Leicester Fields. In September, 1787, he became a student at the Royal Academy School, and on November 10, 1791, he was elected a Supplemental Associate of the Royal Academy—an appointment which had never been made before—although he was considerably less than twenty-four years old, the age required by the regulations. On the death of Sir Joshua Reynolds in February, 1792, he became Painter in Ordinary to the King, being less than twenty-three years of age. He had already moved from Leicester Fields to Old Bond Street. In 1794 he was elected a Royal Academician.

In 1815 he was knighted and in 1818-19 he painted on the Continent portraits of Francis II., Emperor of Austria, Pope Pius VII., Charles X., King of France, and Cardinal Gonsalvi, which remain in the Waterloo Gallery at Windsor. At the death of Benjamin West, in 1820, he was unanimously elected President of the Royal Academy, being at that time Principal Portrait Painter to His Majesty and member of the Academy of St. Luke at Rome. In 1825 he was created a Chevalier of the Legion of Honour. Sir Thomas formed a collection of drawings by the Old Masters which was in all probability unequalled in Europe, but after his death the collection was broken up. He enjoyed the friendship of John Julius Angerstein, whom he advised as to the purchase of pictures, and, on the death of that collector, LAWRENCE was largely instrumental in bringing about the formation of a National Gallery. He died unmarried, his death taking place at his house in Russell Square.

No. 129. *Portrait of John Julius Angerstein.*

He is seated, nearly full face, looking out of the canvas.

John Julius Angerstein (1735-1823), a Russian merchant resident in London, an underwriter, a patron of the Fine Arts and a philanthropist, formed a collection of pictures, many of which were bought at his death by the nation and formed the *nucleus* of the present National Gallery.

Canvas, 36 in. *h.* by 27 in. *w.* ($0\cdot914 \times 0\cdot686$).

Painted in 1830 for George IV., and presented to the National Gallery by William IV., 1836.

No. 144. *Portrait of Benjamin West, P.R.A.*

He is represented in his painting room; on the easel is a sketch of Raphael's Cartoon of the *Death of Ananias*.

Benjamin West was born in 1738 in Pennsylvania, U.S.A. At the age of 21 he came to Europe, settling in London in 1763. He was elected President of the Royal Academy in 1792, on the death of Sir Joshua Reynolds. He died in 1820.

Canvas, 106 in. *h.* by 70 in. *w.* ($2\cdot69 \times 1\cdot778$).

This picture was painted in 1811 for the Prince of Wales, and is a duplicate of one that was sent to America.

Presented by William IV., 1836.

No. 785. *Portrait of Mrs. Siddons.*

The famous actress wears a white dress, a blue sash, and a green cloak, which hangs loosely over her shoulders.

Mrs. Siddons was born in 1755 and died in 1831.

Canvas, $28\frac{1}{2}$ in. *h.* by $24\frac{1}{2}$ in. *w.* ($0\cdot724 \times 0\cdot622$).

Bequeathed by her daughter, Mrs. Cecilia Combe, 1868.

No. **893.** *Portrait of the Princess Lieven.*

She is apparently about 20 years of age, and has a brilliant complexion, grey eyes, and black hair, curled round the temples.

Princess Lieven was born 1785 and died 1857.

Canvas, 18 in. *h.* by 15 in. *w.* (0.457×0.381).

Peel Collection, 1871.

No. **922.** *A Child with a Kid.*

A child stands on a bank, her right arm resting on a tub beside her; to the right is a kid. A hilly landscape, with a stream running through a valley.

Inscribed "Lady Georgiana Fane. 1800. *Æt.* 5."

Canvas, 56 in. *h.* by 37½ in. *w.* (1.422×0.951).

Bequeathed by Lady Georgiana Fane, 1875.

No. **1307.** *Portrait of Miss Caroline Fry, Authoress.*

She wears a dress of white muslin, the bodice of which is bordered with gold braid, and a blue sash round her waist. She rests her right arm, which is partly concealed by a mantle of brown silk lined with crimson, on a table or pedestal to the left.

Canvas, 28½ in. *h.* by 24½ in. *w.* (0.724×0.616).

Bequeathed by William Wilson, 1890.

No. **1413.** *Portrait of Philip Sansom.*

He is seated, dressed in a black coat buttoned across the chest, and cream-coloured kerseymere breeches. He sits in an arm-chair resting his right hand on a table. A red curtain and an open window in the background.

Canvas, 53½ in. *h.* by 39½ in. *w.* (1.36×1.062).

Bequeathed by Miss Ellen Sansom, a grand-daughter of the sitter, 1894.

No. **2222.** *Portrait of Mrs. Siddons.*

Pastel, 12 in. *h.* by 10 in. *w.* (0.305×0.254).

Bequeathed by Miss Julia E. Gordon, 1896.

LE BRUN. See **VIGEE LE BRUN.****LELY** (SIR PETER), 1618-1680,

Of Goest in Westphalia, but originally of a Dutch family settled in England in the year 1641, the year of Van Dyck's death. He was then in his 23rd year, having been born in 1618. He became Court painter successively to Charles I. and Charles II. and his portraits were much in demand.

No. 1016. *A full-length portrait of a Girl.*

She is dressed in a bluish-white simar, and holding some red cherries, with which she is feeding a parrot on a balustrade by her side; her feet are naked; a red curtain in the background and a landscape.

Canvas, 49 in. *h.* by 40 in. *w.* (1'244 × 1'016).

Wynn Ellis Bequest, 1876.

LE NAIN, -1648.

There were three brothers of this name; two of them, Louis and Antoine, worked so much together and had so much in common that it is not easy to distinguish their works. They were born at Laon, Antoine in 1588 and Louis in 1593. Their pictures represent principally scenes of peasant life, and have a direct air of truth, and a realism which is remarkable at a time when the artists of the French school turned with one accord to classicism, and were frequently characterised by a false and bombastic style. Their works are mostly small in scale. Louis and Antoine died in 1648, soon after they became members of the Académie Royale.

No. 1425. *Portrait group.*

A peasant woman sits surrounded by rustic children. On a chair in front of her a boy in a red coat, drab-coloured breeches, and blue stockings, holds a drinking glass in one hand and is about to raise a stone jug with the other. Four little girls, humbly but picturesquely clad, complete the group. Dark grey background.

Wood, 10 in. *h.* by 12½ in. *w.* (0'254 × 0'311).

Presented by Mr. Lesser, 1894.

LEONARDO. 1452-1519.

LEONARDO DA VINCI was born at Vinci, in the Val d'Arno, below Florence. He was the pupil of Andrea Verrocchio, under whom he rapidly developed his extraordinary genius in design, painting and the plastic arts. In 1472 he was enrolled in the Company of Painters, received various commissions, and continued to practise his art in Florence until 1483 or 1485, when he removed to Milan, where he remained many years, and founded the Vincian Academy of Arts. In 1514 he visited Rome, and in 1517 he accompanied Francis I. to France, but his health was now much enfeebled by age, and he died at Cloux, near Amboise, on the 2nd of May 1519, in his 67th year.

No. 1093. *The Virgin of the Rocks.*

The Virgin kneeling in the centre of the picture, clad in a dark blue mantle lined with gold coloured silk, her hair falling round

her neck, rests her right hand upon the infant St. John, who kneels by her side, and raises her left hand over the Infant Christ, who kneels in front, looking towards St. John, and raising His hand in the act of blessing. Behind the Infant Christ, and supporting Him with the left hand, is a winged angel. Narcissus and columbines are growing near, and dark basaltic rocks form the background.

Painted on wood, with an arched top, size $72\frac{1}{2}$ in. *h.* by $45\frac{1}{2}$ in. *w.* (1.841×1.155).

LEPINE (STANISLAS), 1836-1892.

LEPINE was born at Caen in 1836, and studied under Corot. He painted chiefly in or near Paris, and along the Seine. From 1859 to 1880 he regularly exhibited at the Salon. His death occurred at Paris on the 27th September, 1892. French School.

No. **2727.** *Le Pont de la Tournelle.*

A view of the bridge over the Seine with the Church of Nôtre Dame in the middle distance.

Signed S. LEPINE.

Wood, $5\frac{1}{4}$ in. *h.* by $9\frac{1}{4}$ in. *w.* (0.133×0.235).

Presented by J. C. J. Drucker, 1910.

LE SUEUR (EUSTACHE), 1616-1655.

He was the son of Cathelin le Sueur, a carver in wood. He was born in Paris in 1616, and studied under Simon Vouët. His first works are much in the manner of his master. The pictures by which LE SUEUR is best known are a series of twenty-two scenes from the life of St. Bruno, painted for the cloisters of the Chartreuse at Paris, between 1645 and 1648. These, which were originally painted on panel, were transferred to canvas, and are now in the Louvre. He died in Paris.

No. **1422.** *The Holy Family.*

In the interior of a lofty stone building supported on columns, the Virgin stands with her foot on a stool or block of masonry, bearing in her arms the Infant Christ, who raises His hand, in the act of blessing, towards St. Elizabeth and the child St. John, who kneel on the right. Behind them St. Joseph seems to watch the Holy children.

Canvas, $25\frac{1}{4}$ in. *h.* by $19\frac{1}{2}$ in. *w.* (0.641×0.495).

Presented by Francis T. Palgrave, 1894.

LIBERALE DA VERONA, 1451-1535.

LIBERALE DI GIACOMO was born at Verona and died there. He begun life as a miniaturist; and went early to Monte Oliveto near Siena, where he was engaged to illuminate the choral books. He

subsequently performed similar work for the Duomo of Siena. Returning to Verona, he adorned several of its churches with more important works in fresco and oil, many of which still remain.

No. **1134.** *The Madonna and Child, attended by Angels.*

The Virgin, clad in a crimson robe and dark blue mantle, bears the Infant Christ in her lap. Behind, to the left, are two youthful angels, one of whom holds a field flower. Through the window, to the right, is seen a peep of landscape.

Wood, 23½ in. *h.* by 17½ in. *w.* (0.596 × 0.444).

ASCRIBED TO **LIBERALE DA VERONA.**

No. **1336.** *The Death of Dido.*

In the centre of a piazza surrounded by an arcade, Dido, standing on an hexagonal platform of two stages, with circular steps at its base, prepares to stab herself with a dagger. On the lower stage of the platform is the funeral pyre already kindled. In the foreground stand friends or courtiers. Under the arcades on either side of the scene are numerous persons assembled to witness the immolation, while others look on from balconies above. On the extreme right and left of the picture, beyond the arcades, are portions of a landscape representing a lake or sea-shore on one side, and a woodland scene with horsemen tilting, on the other.

Wood, 16½ in. *h.* by 48 in. *w.* 0.419 × 1.219).

LIBRI (GIROLAMO DAL.) See **GIROLAMO.**

LICINIO (BERNARDINO), painting 1524–1541.

A sixteenth-century painter, believed to have been a distant relation of Pordenone, with whom he is frequently confounded. Probably born, and certainly educated, in Friuli, he afterwards took up his residence at Venice, where his best work—an altarpiece in the Church of the Frari—is to be seen. Particulars of his life are wanting, and the dates of his birth and death are alike unknown.

No. **1309.** *Portrait of a Young Man.*

Life size, half length; a young man, with feminine features, clad in a black gown lined with grey fur, which, left open at the chest, discloses a gold chain and pendant. His left hand rests on his hip. He leans with his right arm on a stone plinth inscribed with the painter's name.

Canvas, 35 in. *h.* by 29½ in. *w.* (0.889 × 0.749).

LIESBORN. See **MASTER OF.****LIEVENS** (JAN), 1607-1674.

LIEVENS was born at Leyden, and having been apprenticed at first to Joris van Schoten, afterwards became the pupil of Pieter Lastman. At the age of twelve he is said to have attained extraordinary skill in copying, and before he was eighteen he had established his reputation as a portrait painter. He died at Amsterdam. Dutch School.

No. 1095. *Portrait of Anna Maria Schurmann.*

A life-size half-length figure in a black velvet dress, trimmed with brown fur; throat bare. Seated at a table holding an open book in her hands. [See No. 1415.]

Canvas, 33 in. *h.* by 26 in. *w.* (0·839 × 0·661).

Presented by the Trustees of the British Museum, 1880.

LINGELBACH (JOHANN OR JAN), 1623-1674.

He was born at Frankfort. He went early to Holland, studied also in Paris, and in Italy, which he visited in 1644, remaining there six years. In 1650 he returned to Germany, and finally settled at Amsterdam, where he died. He used to insert figures in the pictures of Wynants, Verboom, and other painters. German School; but LINGELBACH is commonly reckoned among Dutch painters.

No. 837. *The Hay Harvest.*

Some men and a woman loading a cart with hay, before which are standing the two unyoked horses, and a third horse on which is a rider with a woman on a pillion behind him. On the right are some haymakers resting near the trunk of an old tree. On the left is a man angling in a small stream, on the other side of which is a hawking party.

Canvas, 27 in. *h.* by 34 in. *w.* (0·686 × 0·864).

Peel Collection, 1871.

LIPPI (FRA FILIPPO), 1406?-1469.

He was born at Florence about 1406. He entered the Carmelite convent in Florence at the age of eight, and remained in it for nearly ten years, during which interval he became a painter. His principal works are a series of frescoes at Prato. He died at Spoleto, supposed to have been poisoned by the relations of Lucrezia Buti, a ward of the nuns of Santa Margherita, who was carried off by Fra Filippo, from their convent at Prato, while he was engaged in painting an altar-piece there. Tuscan School.

No. **248.** *The Vision of St. Bernard.*

The Saint is seated, writing his homilies, at a desk placed on a table hewn out of the solid rock. The Virgin, supported by angels, appears directly before him.

Wood, in tempera, the upper corners of the panel being cut away ; 38 in. *h.* by 41½ in. *w.* (0·965 × 1·052).

No. **589.** *The Virgin Mary seated: an Angel presenting the Infant Christ to her.*

Under an arch is seen a distant view of a lake. Three figures, small life size.

Wood, in tempera, 28 in. *h.* by 19½ in. *w.* (0·712 × 0·495).

No. **666.** *The Annunciation.*

The Virgin Mary is seated in a richly furnished chamber, and in a garden opposite to her, is the Angel Gabriel, announcing the birth of Christ.

In the centre of the picture a dove, proceeding in a ray of glories from a hand above, is approaching the Virgin.

Wood, in tempera, 26 in. *h.* by 59½ in. *w.* (0·661 × 1·510). A lunette

Presented by Sir Charles L. Eastlake, P.R.A., 1861.

No. **667.** *St. John the Baptist with six other Saints.*

On his right are Saints Francis, Lawrence, and Cosmas ; on his left Saints Damianus, Antony, and Peter Martyr : all seated on a bench in a garden.

Wood, in tempera, 26 in. *h.* by 59½ in. *w.* (0·661 × 1·510). A lunette.

LIPPI (FILIPPINO), 1457?–1504.

The son of Fra Filippo Lippi and Lucrezia Buti, was born at Florence about 1457, and in consequence of the early death of his father became the pupil of Sandro Botticelli. He was one of the most distinguished fresco painters of his time, and as such was employed to continue the work begun by Masaccio in the Brancacci Chapel, as well as to decorate the Strozzi Chapel in S^{ta} Maria Novella. Filippino also executed some frescoes in the Church of St. Maria Sopra Minerva at Rome. He died at Florence. Tuscan School.

No. **293.** *The Virgin and Child, St. Jerome and St. Dominic kneeling one on each side of her.*

Landscape background. An altar-piece, the figures nearly life size.

On a *predella* beneath the picture are represented, in small half figures, Joseph of Arimathea supporting the body of Christ, with St. Francis and the Magdalen, in separate compartments. The

arms of the Rucellai family are painted at the extreme ends. Painted for the Rucellai Chapel, in the Church of San Pancrazio, at Florence. The arms of the family are on the *predella*.

Wood, in tempera, the principal picture 81 in. *h.* by 73 in. *w.* ($2\cdot057 \times 1\cdot854$); the *predella* 8 in. *h.* by 93 in. *w.* ($0\cdot203 \times 2\cdot362$).

No. 598. *St. Francis in Glory, with the Stigmata.*

Standing, holding in his arms and contemplating a small crucifix; above, on each side, are five angels playing musical instruments. Dated A.D. MCCCCXCII.

Wood, in tempera, 19½ in. *h.* by 12½ in. *w.* ($0\cdot495 \times 0\cdot317$).

No. 927. *An Angel adoring.*

Looking down, with the hands joined in the attitude of prayer. There are traces of wings and an aureole, and below it apparently the head of the Infant Saviour.

Wood, in tempera, 21 in. *h.* by 9½ in. *w.* ($0\cdot534 \times 0\cdot241$).

Wynn Ellis Bequest, 1876.

LIPPO DI DALMASIO, painting, 1376-1410.

Called also LIPPO DALLE MADONNE, an early Bolognese painter, who painted from the year 1376 to 1410, inclusive. He was the pupil of Vitale da Bologna. His works are rare, but there is an ancona by him in the office of the Secretary of the administration of the Scuola Pie, via Castiglione, Bologna.

No. 752. *Madonna and Child.*

In a glory, encircled above by angels; below a flowery meadow. Signed—

Lippus Dalmasii pinxit.

Canvas, in tempera, 43 in. *h.* by 34 in. *w.* ($1\cdot092 \times 0\cdot864$).

LOCHNER (STEPHEN), . . . ?-1451.

MASTER STEPHEN was the great master of the early school of Cologne, his most important picture is the triptych in the Cathedral of that city, it is dated about 1426.

ASCRIBED TO **MASTER STEPHEN.**

No. 705. *Three Saints.*

St. Matthew, St. Catherine of Alexandria, and St. John the Evangelist. Small full length figures, with their attributes: gold background.

Linen attached to oak, in tempera; 26¼ in. *h.* by 22¼ in. *w.* ($0\cdot673 \times 0\cdot578$).

Presented by Queen Victoria in fulfilment of the wishes of the Prince Consort, 1863.

LODOVICO DA PARMA.

A scholar of Francia, he was a painter of repute at Parma early in the sixteenth century. The following picture is ascribed to him :—

No. **692.** *Head of a White Monk, with a Nimbus and Crozier, inscribed S.VGO.*

St. Hugh was Bishop of Grenoble in the twelfth century.

Wood, 16 in. *h.* by 12½ in. *w.* (0·407 × 0·317).

Bequeathed by Lieut.-General Sir W. Moore, 1862.

LOMBARD (LAMBERT or LAMPRECHT), 1505–1566.

LAMBERT LOMBARDUS was born at Liege, where he is said to have died poor, in or not long after 1566. He was the scholar of Mabuse, but he studied also in Italy. Flemish School.

No. **266.** *The Deposition from the Cross.*

St. John and the Virgin are supporting the dead body of Christ ; above is the Holy Spirit in the form of the dove.

Wood, in oil, 42 in. *h.* by 27 in. *w.* (1·066 × 0·686).

LOMBARD SCHOOL. XVI. CENTURY.

No. **219.** *Dead Christ, supported by Angels.*

Three figures, small half length.

Wood, 23¼ in. *h.* by 18¼ in. *w.* (0·59 × 0·463).

Presented by Sir W. C. Trevelyan, 1849.

LONGHI (PIETRO), 1702–1762.

LONGHI was born at Venice, and died there. Having made his first serious studies in the school of Antonio Balestra at Bologna, he became a pupil of Giuseppe Maria Crespi in the same city. He finally settled in the place of his nativity, where, in 1734, he painted the *Fall of the Giants*, in the Palazzo Sagredo, but he soon fell back upon subjects taken from contemporary life, which were more congenial to him and for which he is famous.

No. **1100.** *A Domestic Group.*

Uncertain subject ; possibly a scene in a comedy.

Canvas, 24 in. *h.* by 19½ in. *w.* (0·610 × 0·495).

No. **1101.** *The Exhibition of a Rhinoceros in an arena.*

The spectators wear the costume of the 18th century, and are chiefly masked.

Canvas, 23 in. *h.* by 18 in. *w.* (0·584 × 0·457).

No. **1102.** *Portrait of the Chevalier Andrea Tron, Procurator of St. Mark's, Venice.*

Canvas, 98½ in. h. by 65½ in. w. (2'495 × 1'663).

No. **1334.** "*The Fortune Teller.*"

In the centre of the picture a young lady extends her left hand towards a female fortune-teller, who examines it attentively, while a cavalier, standing near in a white domino watches the result. Behind the group are two other ladies. On the left of the foreground a market girl offers fruit, &c. for sale. In the background, on the right, an advocate converses with a masked lady. Signed *Petrus Longhi*.

Canvas, 23¾ in. h. by 19 in. w. (0'603 × 0'483).

Clarke Bequest, 1891.

LORENZETTI (AMBROGIO), 12 . . ? Living 1345.

The younger brother of Pietro Lorenzetti, and the most distinguished painter of the Sienese School in the first half of the 14th century. His greatest series of frescoes in Siena is in the Sala della Pace in the Palazzo Publico, where the walls are covered with compositions typifying Good and Bad Government; the allegorical figures being on a colossal scale, and of great beauty and majesty. Other works by him may still be found in and around Siena. The date of his birth is unknown: he was still living in 1345. Sienese School.

No. **1147.** *Heads of Four Nuns.*

Fragment of a composition in fresco, formerly on the walls of the Capitolo of the Convent Church of St. Francis at Siena, probably painted about 1331.

22 in. square (0'559).

Lewis Fund, 1878.

LORENZETTI (PIETRO), 12 . . ?-1348?

A Sienese painter, believed to be identical with the Pietro Laurati, a brief sketch of whose life is given by Vasari, in apparent ignorance of the artist's real name. Pietro was associated with his brother Ambrogio Lorenzetti in the execution of some frescoes for the hospital of La Scala in Siena. He died about 1348.

No. **1113.** *A Legendary Subject.*

In the vaulted room (or aisle of a church?), a bishop stands, attended by two ecclesiastics, near the steps of a raised dais, on which a person of authority is seated. On the right is an officer of State bearing a sceptre or mace. On the left are three other figures, one of whom bears a draped statuette in his arms, while another holds an altar candle.

Wood, 12 in. h. by 10¾ in. w. (0'305 × 0'273).

Presented by C. Fairfax Murray, 1882.

LORENZO (DON, IL MONACO), 1370 ?–1425.

A Camaldolese monk of the convent of the Angeli at Florence, he was born about 1370, and was probably a pupil of Agnolo Gaddi. Works by LORENZO may be found at Florence, Empoli, and Paris. He is most successful in his smaller works. Tuscan School.

No. **215.** *Various Saints.*

St. Ambrose, St. Stephen, St. Francis, St. Paul, St. Catherine ? St. John the Baptist, St. Mathew, and St. Benedict ?

Wood, 71 in. *h.* by 40½ in. *w.* (1·803 × 1·028).

Presented by W. Coningham, 1848.

No. **216.** *Various Saints.*

St. Gregory, St. Philip ? St. Lawrence, St. Thomas ? St. Dominic ? St. John, St. Peter, and St. Romuald.

Wood, 70 in. *h.* by 40½ in. *w.* (1·778 × 1·028).

Presented by W. Coningham, 1848.

No. **1897.** *The Coronation of the Virgin.*

The Saviour is seated on a throne of a grand but simple Gothic design, with the Virgin by his side, who inclines her head to receive the crown from His hands. Below are three kneeling angels. The floor at the foot of the throne is inlaid with a geometrical Romanesque design.

Wood, in tempera, 85 in. *h.* by 40½ in. *w.* (2·159 × 1·028).

Clarke Fund, 1902.

LORENZO (FIORENZO DI). See **FIORENZO**.**LORENZO DA SAN SEVERINO**, painting early 15th century.

LORENZO DA SAN SEVERINO, and his brother Jacopo, were painting at Urbino in the early part of the fifteenth century. In the Oratory of San Giovanni Battista are still preserved some frescoes by these painters of the early date of 1416. Umbrian School.

No. **249.** *The Mystic Marriage of St. Catherine.*

The Virgin and Child enthroned, surrounded by four saints, with a choir of angels above. On the right of the Virgin is St. Dominic, on the left St. Augustine; before the throne are kneeling, on the left St. Demetrius of Spoleto, and on the right St. Catherine of Siena, on whose finger the infant Christ is in the act of placing the ring. From the sacristy of the Church of Santa Lucia, at Fabriano.

Wood, 57 in. square (1·448).

LORRAINE. See **CLAUDE**.

L'ORTOLANO. See **ORTOLANO.****LOTTO** (LORENZO), 1480 ?–1555 ?

LOTTO was born at Venice about 1480, and studied under Giovanni Bellini, Alvisi Vivarini, and Giorgione. He was painting, chiefly at Bergamo, between the years 1508 and 1554, and died at Loreto about 1555. He executed many altar-pieces and was a good portrait painter.

No. **699.** *Portraits of Agostino and Niccolo della Torre.*

With various books and papers around them, two of the papers bearing the names of the subjects of the picture. Agostino, who holds "Galen" in his hand, was professor of medicine in the University of Padua. Signed *L. Lotus*, 1515.

Canvas, 33½ in. *h.* by 27 in. *w.* (0·851 × 0·686).

No. **1047.** *A Family Group.*

Supposed to contain portraits of the painter, his wife, and two of their children.

Canvas, 45 in. *h.* by 55 in. *w.* (1·143 × 1·397).

Bequeathed by Miss Sarah Solly, 1879.

No. **1105.** *Portrait of the Prothonotary Apostolic Juliano.*

A life-size figure, seen to the waist, three-quarter face turned to the right. The features are those of a man past middle life, with smooth grey hair. He wears a black velvet gown trimmed with ermine, and open at the throat. He stands at a desk or table, and holds before him an open volume. Dark green curtain background, with an open window on the left hand. On the table lie two folded letters or documents.

Canvas, 37 in. *h.* by 27¾ in. *w.* (0·939 × 0·705).

No. **2281.** *The Virgin and Child, with St. Jerome and St. Anthony of Padua.*

The Virgin, clad in a bright red dress, with wide puffed sleeves caught by a band above the elbow, and a blue mantle, is seated on a wooden bench, and supports the Holy Child. The Child, seated on a white pillow supported on a wooden coffer, rests His arm on the Virgin's shoulder, and looks round to St. Anthony, who kneels holding a lily in his crossed hands. St. Jerome, with a grey beard and bare shoulders, is contemplating a crucifix. Signed and dated 1521.

Wood, 35 in. *h.* by 28 in. *w.* (0·889 × 0·712).

Bequeathed by Martin Colnaghi, 1908.

LOUTHERBOURG, (PHILIP JAMES), DE, **R.A.**, 1740–1812.

LOUTHERBOURG was born at Strassburg. He was the pupil of his father, who was a miniature painter, and went with him in 1755 to Paris, where he was placed with F. Casanova, the battle painter. LOUTHERBOURG displayed great facility as a landscape, marine, and battle painter, and in 1767 was elected a member of the French Academy of Painting. In 1771 he came to this country and earned considerable distinction as scene-painter to Garrick at Drury Lane Theatre. In November, 1780, he was elected an Associate of the Royal Academy, and in the following year became a full Academician. He spent the latter part of his life at Chiswick.

No. **316**. *Lake Scene in Cumberland, Evening.*

In the middle distance to the right is a lake; on the bank a man and a woman are seated; on rising ground to the left are cattle and sheep. Signed and dated 1792.

Canvas, 16 in. *h.* by 24 in. *w.* (0.407 × 0.61).

Presented by Robert Vernon, 1847.

LUCIANI (SEBASTIANO). See **PIOMBO**.**LUCIDEL** (NICOLAS), 1527?–1590?

He was born in the county of Bergen Hainault, in or about 1527. In Antwerp, where, in 1539, LUCIDEL was a pupil of Pieter Coecke van Aelst, he was known as Colyn van Nieucasteel. About 1561 he settled at Nuremberg, where he died, probably after 1590. Flemish School.

No. **184**. *Portrait of a Young German Lady.*

She is of the house of Egmont, in her 18th year. 1561. Half length, life size.

Canvas, 29 in. *h.* by 25½ in. *w.* (0.737 × 0.641).

LUIGI (ANDREA DI). See **ANDREA**.**LUINI** (BERNARDINO), about 1475–after 1533.

LUINI was probably born at Luino near Lago Maggiore about 1475. Though following the teaching of Leonardo da Vinci, he was an independent painter of eminence. He painted until about 1530, chiefly at Milan, Saronno, Pavia, and Lugano; his greater works being in fresco. LUINI seems to have been closely associated with Gaudenzio Ferrari, whose genius influenced his later work, but of his own career little or nothing is known.

No. **18.** *Christ disputing with the Doctors, (or the Pharisees?).*

A composition of five figures, seen at half length, and somewhat less than life size.

Wood, 28½ in. *h.* by 34 in. *w.* (0·724 × 0·864).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

No. **2088.** *Christ Teaching.*

A half-length figure of the Saviour dressed in a rose-coloured garment with blue lining to the sleeves and blue stoles crossed over the breast. The first finger of His right hand touches the middle finger of His left hand, telling off the points of His discourse.

Wood, 28¾ in. *h.* by 22½ in. *w.* (0·731 × 0·571).

John Samuel Collection, 1906.

LYONS (CORNEILLE DE). See **CORNEILLE**.

MABUSE (JAN GOSSART DE), 1470?–1541.

JAN GOSSART, commonly called JAN DE MABUSE, from his birthplace, now Maubeuge, and within the French boundary; he sometimes signed himself JOHANNES MALBODIUS. It has been supposed that MABUSE visited England, but there is no real foundation for this conjecture. He died at Antwerp. Flemish School.

No. **656.** *A Man's Portrait.*

In black. He has a rosary in his hand, and appears to be in a church. Half-length, small life-size.

Wood, 27 in. *h.* by 19 in. *w.* (0·686 × 0·483).

No. **946.** *A Man's Portrait.*

Small half length, holding his gloves in his left hand, his right resting on the table. He has on a gown furred with sable. On the back of this picture is the brand of Charles I., a crown with C.R.

Oak, 9¼ in. *h.* by 6½ in. *w.* (0·235 × 0·164).

Wynn Ellis Bequest, 1876.

No. **1689.** *Portrait of a Man and his Wife.*

To the left is the portrait of an elderly man seen nearly to the waist with long grey hair. With his right hand he grasps the fur collar of his coat, and his left hand holds a staff of which the chased silver top is seen. To the right and somewhat behind him is his wife, who looks downwards with a severe expression. The

figures, which are about two-thirds the size of life, are relieved against a dark blue background.

Vellum, in oil, 18 in. *h.* by 26½ in. *w.* (0.457 × 0.680).

No. **2163.** *The Magdalen.*

A half-length portrait of a lady as St. Mary Magdalene. She wears a rich gold brocade dress edged at the neck and wrists with fur, and laced over a red bodice. She holds in her hands a gold repoussé vase and cover.

Wood, 8½ in. *h.* by 6 in. *w.*, arched top (0.215 × 0.152).

Lewis Fund, 1907.

No. **2211.** *Portrait of Jacqueline de Bourgogne?*

The half-length portrait of a young girl with dark grey eyes and crimped brown hair parted in the middle, nearly full face. She is dressed in a square-cut bodice of red velvet, of which the white upper edge is set with pearls. Her loose sleeves are of white velvet with a green pattern of interlaced ribbon studded with pearls, with bands of pearls at the wrists. She wears a cap of the same material as the sleeves lined with white, edged with pearls, and fastened under the chin. She wears also a heavy necklace set with pearls, and a brooch with a light chain and a large pearl pendant. In her hands she holds an astrolabe. The figure is shown against a bright green panel set in a brown moulding.

Wood, 14¾ in. *h.* by 11¼ in. *w.* (0.375 × 0.285).

Clarke Fund, 1908.

MACCHIAVELLI (ZENOBIO), 1418-1479.

Little is known of this painter, except that he was a scholar of Benozzo Gozzoli, and possibly also of Fra Filippo Lippi. A signed altar-piece from the Church of St. Croce at Pisa is in the National Gallery of Ireland.

No. **586.** *The Madonna and Child enthroned, surrounded by Angels in Adoration.*

At the foot of the throne are two angels seated, one playing on a lute, the other on the violin. At the sides are, on the spectator's left, St. Augustine and St. Nicholas of Tolentino; on the right, St. Bartholomew and St. Monica.

Wood, in tempera. The centre picture, 64 in. *h.* by 28 in. *w.* (1.626 × 0.712); the two side pictures, 56 in. *h.* by 22½ in. *w.* (1.422 × 0.571).

Formerly in the Convent of Santo Spirito, Florence.

MACRINO D'ALBA, 14 . . ?-15 . . ?

So signed himself GIANGIACOMO FAVA, a citizen of Alba in Piedmont, of whose artistic career little is known. He probably

studied at Vercelli, and later at Milan while Vincenzo Foppa held a high position there. Dates on his pictures are 1496 and 1506; but it is unlikely that these dates represent either the earliest or the latest period of his activity.

No. 1200. *A Group of Two Saints.*

On the right St. Peter Martyr bears in his hands a palm branch and service book fastened with a gilt clasp. On his head is a cleaver, the emblem of his martyrdom. On the left is a Bishop. The head of each saint is encircled by a nimbus.

Wood, 29½ in. *h.* by 20½ in. *w.* (0.749 × 0.52).

Walker Fund, 1885.

No. 1201. *A Group of Two Saints.*

On the left St. Thomas Aquinas (?), holds a crucifix in his right hand. Close beside him is St. John the Baptist bearing in his left hand a scroll with the text ECCE AG[NVS] DEI QVI TOLLIT [PECCATA MVNDI]. The background to these figures and the nimbus behind each head are of the same character as in the companion picture described above.

Wood, 29½ in. *h.* by 20½ in. *w.* (0.749 × 0.52).

Walker Fund, 1885.

MAES (NICOLAS), 1632–1693.

MAES or MAAS, a distinguished Dutch portrait and *genre* painter was born at Dort, and was the pupil of Rembrandt, whose artistic principles he assimilated, without adopting the subjects of his master. In 1678 he settled at Amsterdam; where he died. Dutch School.

No. 153. *The Cradle.*

A little girl is rocking a child to sleep in a cradle. Monogram.

Wood, 15½ in. *h.* by 12½ in. *w.* (0.393 × 0.317).

Bequeathed by Charles Long, Lord Farnborough, 1838.

No. 159. *The Dutch Housewife.*

A girl scraping parsnips, with a child by her side watching her. Signed and dated 1655.

Wood, 13½ in. *h.* by 11½ in. *w.* (0.342 × 0.291).

Bequeathed by Charles Long, Lord Farnborough, 1838.

No. 207. *The Idle Servant.*

A kitchen-maid has fallen asleep over her work. Signed and dated 1655.

Wood, 27½ in. *h.* by 21¼ in. *w.* (0.698 × 0.54).

Bequeathed by Richard Simmons, 1846.

No. 1247. *The Card Players.*

A young man and girl seated at a table, playing cards. The girl, whose face appears in profile, is dressed in a scarlet gown. The young man wears a grey doublet faced with gold braid, and a black cloak trimmed with fur.

Canvas, 48 in. *h.* by 40 in. *w.* (1·219 × 1·016).

No. 1277. *Portrait of a Man.*

Apparently about sixty years of age. Clad in a black gown trimmed with brown fur, and a large linen collar. He holds a book in his left hand, while his right rests on the arm of his chair. In the background a red curtain. Signed and dated, 1666.

Canvas, 34½ in. *h.* by 27½ in. *w.* (0·87 × 0·698).

Presented by Sir Theodore Martin, K.C.B., 1888.

No. 2581. *A. van Leeuwenhoek, F.R.S.*

A half-length portrait of an early member of the Royal Society who made improvements in the microscope. He wears his hair long and his face is wrinkled.

Canvas, 30½ in. *h.* by 24½ in. *w.* (0·774 × 0·616).

George Salting Bequest, 1910.

MAINARDI (BASTIANO), ?-1513.

MAINARDI was a pupil and imitator of his brother-in-law Domenico Ghirlandaio. He died in 1513. Tuscan School.

No. 2502. *Virgin and Child with St. John the Baptist.*

The Holy Child stands on a parapet in front of the Virgin. He looks down in blessing at the child St. John. Classical buildings in the background.

Wood, 31½ in. *h.* by 18 in. *w.* (0·800 × 0·457).

George Salting Bequest, 1910.

MANNI (GIANNICOLO), ?-1544.

A pupil of Perugino, he was born at Città della Pieve, in the latter half of the 15th century. He painted chiefly at Perugia, of which city he was a magistrate, and died there on the 27th of October 1544. Umbrian School.

No. 1104. *The Annunciation.*

The Virgin kneels on the right with her hands raised in prayer. Near her is a prie-dieu or pedestal of peculiar form, on which a book lies open. Opposite kneels the angel Gabriel, bearing a lily.

Wood, 24 in. *h.* by 41 in. *w.* (0·610 × 1·041).

MANSUETI (GIOVANNI), active 1490-1500.

This painter flourished at the end of the fifteenth and beginning of the sixteenth centuries. The date of his birth and death are unknown. He was a pupil of Bellini, and was also a follower of Carpaccio.

No. 1478. *Symbolic representation of the Crucifixion.*

In the centre of a somewhat fantastic architectural composition is represented the Trinity. The Holy Spirit hovers over the head of the Saviour on the Cross. At the foot of the Cross kneels Mary Magdalen. To the right and left of the Cross stand the Virgin Mother, St. James the Greater, St. John, and St. Peter.

Very fine canvas or silk, probably for a banner, 50½ in. *h.* by 48½ in. *w.* (1·289 × 1·231).

MANTEGNA (ANDREA), *Cavaliere*, 1431-1506.

The great scholar of Francesco Squarcione, was born probably at Vicenza. He married the daughter of Jacopo Bellini. Between 1454 and 1459 he was employed on a commission to complete the frescoes of the Chapel of SS. James and Christopher in the Church of the Eremitani at Padua. In 1466 Andrea was at Florence. In 1468 he settled in Mantua, in the service of the Marquis Francesco Gonzaga and died there. School of Padua.

No. 274. *The Virgin and Child enthroned; St. John the Baptist and the Magdalen.*

The Virgin is seated on a low throne, with the Child on her knee: on her right hand is St. John, on her left, the Magdalen.

Canvas, in tempera, 54½ in. *h.* by 45½ in. *w.* (1·383 × 1·155).

No. 902. *The Triumph of Scipio,*

Or The Reception of the Phrygian Mother of the Gods among the recognised divinities of the Roman State. When the image of Cybele was brought in 204 B.C. from Pessinus to Rome, Publius Cornelius Scipio Nasica was chosen by the senate as the worthiest man in Rome to receive it. It is this honour that is recorded in the inscription on the plinth:—

S. HOSPES NUMINIS IDÆI. C.*

Scipio, attended by other Romans and some Asiatics, is in the act of receiving the goddess. The sacred stone alleged to have fallen from heaven, and the image of the goddess, to give token of her presence, are borne on a litter. Claudia Quinta, a Roman lady, sent with others in his company to receive the deity, has thrown herself before the image.

Canvas, in tempera, monochrome; 28½ in. *h.* by 106 in. *w.* (0·724 × 2·692).

* The "Host of the Idæan Deity," from the 3rd Satire of Juvenal, 1137-8. The S.C. signify the decree of the Senate. *Senatus Consultum*.

No. **1125.** *The Vestal Virgin Lucia and Sophonisba.*

Lucia carries water in a sieve to prove her innocence ; above her head is painted in feigned relief a vase containing lilies, and a decorative festoon of foliage. Sophonisba, whose face is seen in profile, raises a goblet of poison to her lips. In the background is a sapling.

Painted in monochrome of gold and brown on a feigned marble or agate ground.

Wood, each panel, $28\frac{1}{4}$ in. *h.* by 9 in. *w.* (0.718×0.229).

No. **1145.** *Samson and Delilah.*

Samson lies asleep, with his head in the lap of Delilah, who is clipping his hair with shears. To the right a rock, from which water flows through a spout into a stone trough below. In the background a hedge of olives and lemon shrubs, from beneath which springs a vine trained round a tree trunk above.

Linen or silk, in tempera, $18\frac{1}{4}$ in. *h.* by $14\frac{1}{4}$ in. *w.* (0.463×0.362).

No. **1417.** *The Agony in the Garden.*

Our Lord kneels in prayer on a rocky mount, and sees in a vision five *angioletti*, bearing instruments of the Passion.

At the foot of the mount, around which the brook Kedron winds, lie the three disciples sleeping. Judas approaches, pointing out the way to a group of armed soldiers and others who follow in his steps along a circuitous route.

Still further to the rear the walls and buildings of a fortified city, representing Jerusalem. On the right of the foreground is a nearly leafless tree with a large bird perched on one of its branches.

Wood, $24\frac{1}{8}$ in. *h.* by $31\frac{1}{2}$ in. *w.* (0.628×0.800).

MANTEGNA (FRANCESCO), 1470 ?—living 1517.

The second son of Andrea Mantegna, was born at Mantua. He was the pupil and assistant of his father, and completed some works left unfinished by him. Francesco was still living in 1517. School of Padua.

No. **639.** *Christ and Mary Magdalen in the Garden.*

Called a "*Noli me tangere*,"—touch me not. *John xx. 17.* A vine of purple grapes hanging over the figure of Christ, is supported on a dead tree ; on the other side a bird is seen defending its nest against a snake which has crept up the tree. On the left is a bee hive.

Wood, $16\frac{3}{4}$ in. *h.* by 12 in. *w.* (0.426×0.305).

No. 1106. *The Resurrection of Our Lord.*

A hollow rock and marble sarcophagus fill the centre of the picture, upon the edge stands the risen Saviour clad in a red mantle: His right hand raised in benediction: His left bearing a tall rod surmounted by a cross with a red-cross banner attached to it. On the ledge of rock below four soldiers lie sleeping, while a fifth keeps watch.

Wood, 16 $\frac{3}{4}$ in. *h.* by 12 in. *w.* (0.426 \times 0.305).

No. 1381. *The Holy Women at the Sepulchre.*

An angel, sitting on the edge of the empty tomb, holds up an end of the shroud in which our Saviour's body had been wrapped, Mary Magdalene, standing at the further end of the sepulchre, looks on in wonder. Below, on the right, are the two other Holy Women, one of whom presses towards the tomb.

Wood, 16 $\frac{3}{4}$ in. *h.* by 12 in. *w.* (0.426 \times 0.305).

Bequeathed by Lady Taunton, 1892.

MANTOVA'NO (RINALDO). See **RINALDO**.

MARATTI (CARLO), *Cavaliere*, 1625–1713.

MARATTI or MARATTA, was born at Camerano, between Loreto and Ancona. He went early to Rome when he entered the school of Andrea Sacchi, and soon became the most distinguished pupil of that master. He was honoured by the favour of six successive Popes, and died in Rome, at the advanced age of eighty-eight. Roman School.

No. 174. *Portrait of Cardinal Cerri.*

He wears the Cardinal's red cape and beretta, and is seated in a chair covered in red velvet.

Canvas, 47 in. *h.* by 38 in. *w.* (1.193 \times 0.965).

Presented by Henry Gatty Knight, 1839.

MARCO DA OGGIONNO, 1470 ?–1540 ?

He was born at Oggionno near Milan probably about 1470. He was a pupil of Leonardo da Vinci, whose celebrated painting of the "Cenacolo" he copied more than once. One of these copies is now in the possession of the Royal Academy of Arts in London. The Brera at Milan contains another, besides several of MARCO's works in oil and fresco. According to Lanzi, he died in 1530, but the Brera Catalogue, without stating its authority, places that event in 1540. Milanese School.

No. 1149. *The Madonna and Child.*

The Virgin is seated on the ground, supporting on her lap the infant Christ, who stretches out His arms towards a blue-bell which she holds before Him. Background of rocks.

Wood, 25½ in. *h.* by 20 in. *w.* (0·647 × 0·508).

MARGARITONE (DI MAGNANO), 1216–1293.

He was born at Arezzo. He was painter, sculptor, and architect; but being anterior to Cimabue, adhered to the traditionary style of his time, derived from the Byzantine Greeks. He died at Arezzo, aged seventy-seven. Tuscan School.

No. 564. *The Virgin and Child, with Scenes from the Lives of the Saints.*

The Virgin is seated in the centre, with the Child in her lap and surrounded by the Ichthys or Vesica glory, within which are also two angels, and on the outside are the four symbols of the Evangelists. The hand of the Infant Christ is in the act of giving the Divine blessing according to the Greek rite.

In the eight small pictures are represented:—The Nativity; St. John the Evangelist liberated from the cauldron of boiling oil; St. John resuscitating Drusiana; St. Benedict rolling himself in thorns and resisting the temptations of the Evil Spirit; the martyrdom and burial on Mount Sinai of St. Catherine of Alexandria; St. Nicholas of Bari exhorting the sailors to throw away the Vase given them by the Devil; the same Saint liberating the Condemned; and St. Margaret in prison swallowed and disgorged by the Dragon unhurt. The picture is signed, *Margaritus de Aritio me fecit.*

Cloth attached to wood, in tempera, 33 in. *h.* by 69 in. *w.* (0·839 × 1·753).

MARIESCHI (JACOPO), 1711–1794.

A pupil of Gasparo Diziani, noted for his landscapes and perspectives. Venetian School.

No. 2102. *A Town on a River with Shipping.*

A town on a quiet flowing river with a felucca moored to the ruined quay.

Canvas, 24 in. *h.* by 35½ in. *w.* (0·610 × 0·901).

John Samuel Collection, 1906.

No. 2103. *A Town on a River with Rapids.*

A dilapidated town in a hilly country on the banks of a rapid river, which has been banked up in three places. The rush of water is used to turn two millwheels.

Canvas, 24 in. *h.* by 35½ in. *w.* (0·610 × 0·901).

John Samuel Collection, 1906.

MARINUS VAN ROMERSWAEL, painting 1521-1560.

This is the artist mentioned by Vasari under the name of *Marino di Siressa*, and by Luigi Guicciardini as *Marino di Sirezsea* (Ziericksee), in the Island of Schouwen, part of the Dutch province of Zeeland. MARINUS was born about 1497. The dates on his signed works are said to range from 1521 to 1560, but he was apparently still living in 1567, if not later. The subjects he chose and the composition of his pictures would seem to indicate the influence, if not the direct tutelage, of Jan or Quentin Massys.

No. 944. *Two Bankers or Usurers in their office.*

The one inserts some items in a ledger, while the other seems to recall with difficulty the particulars of some business transaction. Pictures by Marinus of a similar class, some signed and dated, are to be found in the museums of Madrid, Munich, Dresden, Paris, Copenhagen, and Nantes, and it would seem also at Seville and Valenciennes.

Oak, 35½ in. h. by 28½ in. w. (0·901 × 0·724).

Wynn Ellis Bequest, 1876.

MARIS (JACOB), 1837-1899.

JACOB MARIUS was born at the Hague in 1837. He studied first in the Academy at the Hague, and afterwards went to Paris and became a pupil of Hebert. He exhibited at the Salon from 1862 to 1872, when he returned to the Hague. He died in 1899. Dutch School.

No. 2709. *Mother and Child.*

A lady in a black dress and a white apron is seated in an arm-chair nursing her child. Signed, *J. Maris, f. 1868.*

Wood, 11 in. h. by 9 in. w. (0·279 × 0·229).

Presented by J. C. J. Drucker, 1910.

No. 2710. *The Drawbridge.*

A horse and cart are crossing a white wooden drawbridge over a canal in a Dutch town. Signed, *J. Maris.*

Wood, 12 in. h. by 9 in. w. (0·305 × 0·229).

Presented by J. C. J. Drucker, 1910.

MARMION (SIMON), 1425-1489.

A French painter of the 15th century, who practised his art, and perhaps was born, at Valenciennes. The first mention of him occurs in 1453, when he painted a picture for the Town Hall at Amiens. In 1460 his name appears among the founders of a Guild at Valenciennes, and in 1468 he attained the rank of master at Tournai. He is said to have painted several



miniatures for Philip the Good, Duke of Burgundy, and an altar-piece for the Abbey of St. Bertin at St. Omer. The painted panels described below formed the shutters on two of the compartments in that altar-piece.

No. 1302. *The Soul of St. Bertin borne to Heaven.*

Over the crested roof of a church, two long-robed angels fly, bearing between them, in a white napkin, the Soul of St. Bertin, kneeling in prayer. In the upper part is a circular glory enclosing a figure of the Almighty enthroned and bearing a sceptre in His left hand, while He raises the right in blessing.

Wood, 22½ in. *h.* by 7¾ in. *w.* (0.565 × 0.197).

No. 1303. *A Choir of Angels.*

Two of the celestial host, with variegated wings and long flowing robes, soar immediately above the terminal of a gable, holding a scroll of music between them. In the clouds above are three more angels playing on long pipes.

Wood, 22½ in. *h.* by 7¾ in. *w.* (0.565 × 0.197).

This and the companion picture (1302) formed two of the painted shutters on the reredos of the Abbey Church of St. Bertin at Saint Omer. Other portions of this altar-piece are at Berlin.

MARTINO DA UDINE, before 1470–1547.

Commonly called PELLEGRINI DA SAN DANIELE, was the son of a Dalmatian painter named Battista, who lived at Udine, in Friuli. He was born before 1470, and died at Udine.

No. 778. *The Madonna and Child enthroned, with Saints.*

On the right of the Throne is St. James, with his right hand touching the shoulder of the donor, kneeling in the foreground; on the left is St. George, on horseback, with the dead dragon at the horse's feet.

Wood, 98 in. *h.* by 57 in. *w.*, arched top (2.489 × 1.448).

MARZIA'LE (MARCO), painting 1492—after 1507.

He was a Venetian painter, of whose life few circumstances are known; he is reputed to have been the scholar of Giovanni Bellini. He was one of the painters employed with Bellini and others in the decoration of the Hall of the Great Council at Venice, in 1492. The dates on MARZIA'LE's known pictures range only from 1499 to 1507, inclusive.

No. 803. *The Circumcision.*

The scene represents a vaulted chapel, the roof of which is gilt and richly ornamented with cinquecento arabesques. In the

centre are the Virgin holding the Child, Joseph with two young pigeons, and Simeon; on the sides are portraits of the donors and family. The picture is marked with the painter's monogram, and bears in a cartellino the following legend:—**MARCUS MARTIALIS VENETUS JUSSU M^{ci} EQUITIS ET JURCON D. THOME R. OPUS HOC P. AN. M^oCCCCC^o.**

Canvas, in tempera, 88 in. *h.* by 60 in. *w.* ($2\cdot234 \times 1\cdot524$).

No. 804. *The Madonna and Child enthroned, with Saints.*

On their right, San Gallo Abate, with crosier and mitre, and the Baptist; on the left, St. Andrew, with a knife in his left hand; San Jacopo di Compostella; an angel playing a guitar is seated on the steps of the throne. Over the canopy is a vaulted roof, richly decorated with mosaics on a gold ground. Seven figures, small life-size, inscribed, in a cartellino, **MARCUS MARCIALIS VENETUS P. M.D.VII.**

Wood, 86½ in. *h.* by 55½ in. *w.* ($2\cdot222 \times 1\cdot409$).

MASTER OF THE ALTAR OF ST. BARTHOLOMEW, active about 1490–1500.

He is also known as the **MASTER OF THE COLOGNE CRUCIFIXION.**

No. 707. *Two Saints.*

St. Peter and St. Dorothy, the former holding the gold and silver keys, the latter a basket of roses and other flowers. In the background a richly ornamented screen, with some hill tops and the sky. On the back of the panel is a painting of two saints, St. John the Evangelist holding a chalice with a serpent in it, and St. . . . A queen with the Holy Child in her arms and a pear in her hand. Part of an altar-piece of which other portions are in the gallery at Munich.

Oak, 49½ in. *h.* by 27½ in. *w.* ($1\cdot256 \times 0\cdot698$).

Presented by Queen Victoria in fulfilment of the wishes of the Prince Consort, 1863.

MASTER OF THE DEATH OF THE VIRGIN.

Cologne School, first half of 16th century.

No. 2603. *Holy Family.*

The Blessed Virgin supports the Holy Child who stands on a stone balustrade and gives him the breast. St. Joseph, in spectacles and a round straw hat, reads from a book on a desk.

Wood, 19½ in. *h.* by 14½ in. *w.* ($0\cdot495 \times 0\cdot368$).

George Salting Bequest, 1910.

MASTER OF JEHAN PERREAL.

French School, 15th Century.

No. 2669. *St. Clement and Donor.*

A half-length figure of the kneeling donor ; behind him St. Clement in cope and mitre, with the anchor, resting his hand on the donor's shoulder. Above them an angel, a landscape with a walled town in the background.

Wood, 19 $\frac{3}{4}$ in. *h.* by 14 $\frac{3}{4}$ in. *w.* (0.502 \times 0.375).

George Salting Bequest, 1910.

THE MASTER OF LIESBORN.

MASTER OF LIESBORN is the designation given by the Germans to an unknown painter of Westphalia who executed some works about the year 1465, for the Benedictine Abbey of Liesborn, near Munster. German School.

No. 254. *Three Saints.*

St. Ambrose, St. Exuperius Martyr, and St. Jerome. Full length, half-life size.

Canvas stretched on wood, in tempera and in oil, 46 in. *h.* by 26 in. *w.* (1.168 \times 0.661).

No. 255. *Three Saints.*

St. Gregory, St. Hilary Martyr, and St. Augustine. Full length, half-life size.

Canvas stretched on wood, in tempera and in oil, 46 $\frac{1}{2}$ in. *h.* by 26 in. *w.* (1.180 \times 0.661).

No. 256. *The Annunciation.*

The Virgin, with a gold nimbus, and the Angel Gabriel. Two small figures in rich costume.

Canvas stretched on wood, in tempera and in oil, 37 $\frac{1}{2}$ in. *h.* by 27 in. *w.* (0.951 \times 0.686).

No. 257. *The Purification of the Virgin and the Presentation of Christ in the Temple.*

The Virgin is placing the Infant in the arms of St. Simeon, who is dressed in a rich gold brocaded dalmatic. An attendant brings the offering of doves. A gothic interior with a rich flooring of tiles. Eight small figures or portions of figures.

Canvas stretched on wood, in tempera and in oil, 37 $\frac{1}{2}$ in. *h.* by 27 in. *w.* (0.951 \times 0.686).

No. 258. *The Adoration of the Kings.*

The Infant Christ and heads of two kings only. A fragment of a side compartment of the Liesborn altar-piece.

Canvas stretched on wood, 9 in. *h.* by 14½ in. *w.* (0.229 × 0.368).

No. 259. *Head of Christ on the Cross.*

With the letters I.N.R.I. A fragment of the centre compartment of the Liesborn altar-piece. Small life-size.

Canvas stretched on wood, in tempera and in oil, 13 in. *h.* by 11½ in. *w.* (0.330 × 0.291).

No. 260. *Three Saints.*

St. John the Evangelist, St. Scholastica, and St. Benedict. Gold ground.

Wood, 22 in. *h.* by 28 in. *w.* (0.559 × 0.712).

No. 261. *Three Saints.*

St. Cosmas and St. Damianus martyrs, and the Virgin Mary. Gold ground.

Canvas stretched on wood, in tempera and in oil, 22 in. *h.* by 28 in. *w.* (0.559 × 0.712).

Portions of the high altar-piece of the Liesborn convent, consecrated in 1465.

*SCHOOL OF THE MEISTER VON LIESBORN.***No. 262.** *The Crucifixion of Christ.*

In the form of a predella or decoration of the base of the altar-piece. In the centre is Christ on the Cross; on either side are four Saints; on the left St. Scholastica, St. Mary Magdalen, St. Anne with the Virgin in her arms, who holds the Infant Christ; and the Virgin. On the right St. John the Evangelist, St. Andrew, St. Benedict, and St. Agnes with the Lamb. In the background is a representation of Jerusalem; here a little Westphalian town. Nine small figures.

Canvas stretched on wood, in tempera and in oil, 15 in. *h.* 46½ in. *w.* (0.381 × 1.180).

THE MASTER OF THE LIFE OF THE VIRGIN

He is also called the MASTER OF THE LYVERSBERG PASSION, a painter of the Cologne School influenced by Dierick Bouts.

No. 706. *The Presentation in the Temple.*

A composition of many small figures, on a gold ground. In

the centre is a Gothic altar, before which Simeon, clad in the robes of a priest, receives the Infant Christ from His mother.

On linen attached to oak, $32\frac{1}{2}$ in. *h.* by 42 in. *w.* (0.825×1.066).

Presented by Queen Victoria in fulfilment of the wishes of the Prince Consort, 1863.

THE MASTER OF "WERDEN."

The Meister Von Werden (MASTER OF WERDEN), or the painter of the following four pictures, found in the old Abbey of Werden, near Düsseldorf, is otherwise unknown. German School.

No. 250. *Four Saints.*

St. Jerome, St. Benedict, St. Giles, and St. Romuald (?). Full-length figures, half life scale.

Wood, in oil, 48 in. *h.* by $32\frac{1}{2}$ in. *w.* (1.219×0.825).

No. 251. *Four Saints.*

St. Augustine, St. Ludger, St. Hubert, and St. Maurice. Full length figures, half life scale.

Wood, in oil, 48 in. *h.* by $32\frac{1}{2}$ in. *w.* (1.219×0.825).

No. 252. *The Conversion of St. Hubert.*

The Saint is represented in the foreground, on his knees, before the miraculous apparition of the stag with the crucifix between his horns. A hilly landscape, gold background.

Wood, in oil, 48 in. *h.* by $32\frac{1}{2}$ in. *w.* (1.219×0.825).

No. 253. *The Mass of St. Hubert.*

Interior of a chapel; eleven small figures, half life scale, gold ground.

The Saint, in his canonicals, is represented bending before the altar: an angel from Heaven is descending with the stole, according to the legend.

Wood, in oil, 48 in. *h.* by $32\frac{1}{2}$ in. *w.* (1.219×0.825).

The above four pictures, which probably formed the folding wings of an altar-piece, were originally procured from the Abbey Church of Werden.

MASSYS (QUINTEN), before 1460-1530.

His name appears also in the forms MATSYS, METSYS, and MESSYS, he was born at Antwerp before 1460. In 1491 he was admitted as master into the Guild of St. Luke in that city. He was twice married, first in 1480, and secondly in 1508 or 1509. He acquired station, wealth, and landed property in his native town, where he died. Flemish School.

No. 295. *Salvator Mundi, and the Virgin Mary.*

The Saviour holds in His left hand a crystal globe surmounted by a golden cross; with His right He is blessing. The Virgin has her hands joined in adoration. On a gold ground.

Wood, each panel, with arched top, 23 in. *h.* by 13 in. *w.* (0.548 × 0.330).

No. 715. *The Crucifixion.*

With St. John, the three Maries, and Salome. A view of Jerusalem in the distance. The landscape is by Patinir.

Oak, arched top; 35½ in. *h.* by 22½ in. *w.* (0.901 × 0.571).

Presented by Queen Victoria in fulfilment of the wishes of the Prince Consort, 1863.

MATTEO DI GIOVANNI, 1435?–1495.

MATTEO DA SIENA was the son of Giovanni di Bartolo, of Borgo San Sepolcro, a mercer, who appears to have settled in Siena, where his son was born, probably about 1435. MATTEO occupied a prominent place amongst the Sienese painters of his time, and furnished many works for the churches of his native town. He married twice, and died in 1495.

No. 247. “*Ecce Homo.*”

A head of Christ crowned with thorns, the hands crossed on His breast.

Wood, in tempera, 8½ in. *h.* by 8½ in. *w.* (0.215 × 0.215).

No. 1155. *The Assumption of the Virgin.*

The Virgin sits enthroned on clouds, her hands joined in prayer. Close to her are attendant Cherubim and Seraphim. On either side stand rows of angioletti chanting or playing on musical instruments, while others similarly occupied dance through the air at her feet. Immediately above, with outstretched arms, as if to greet her, appears a foreshortened figure of Christ in clouds attended by Cherubim, with a group of Saints somewhat lower on either side. All these figures are painted on a gold ground.

In the terrestrial portion of the picture is an empty tomb, before which stands St. Thomas with hands upraised to catch the girdle, which according to tradition the Virgin committed to him at the time of her Assumption. Landscape background, with a river and wooded hills in the distance.

Wood, 130½ in. *h.* by 68½ in. *w.* (3.313 × 1.739).

No. 1461. *St. Sebastian.*

The Saint, pierced with numerous arrows in the upper part of his body and holding the crown of martyrdom in his right hand and

in the left the palm-branch, stands in a picturesque landscape of rocky cliffs. Above, two angels place a crown on his head.

Wood, in tempera, unvarnished, 49 $\frac{3}{4}$ in. *h.* by 23 $\frac{1}{2}$ in. *w.* (1.262 \times 0.596).

MAUVE (ANTON), 1838–1888.

ANTON MAUVE was born at Zaandam in 1838. He was a prolific artist, and was early appreciated in this country. The influence of Millet is marked in his works. He died at Arnhem in 1888. Dutch School.

No. 2711. *Watering Horses.*

A boy riding a black horse and leading a grey horse by a halter has brought them to a shallow pool in a meadow to drink.

Canvas, 14 in. *h.* by 23 in. *w.* (0.356 \times 0.584).

Presented by J. C. J. Drucker, 1910.

MAZO (JUAN BAUTISTA MARTINEZ DEL), –1667.

MAZO, a native of Madrid, entered at an early age the school of Velasquez, whose daughter he afterwards married. He acquired great skill in portraiture, but his best original works were hunting pieces and landscapes. On the death of his father-in-law, MAZO MARTINEZ succeeded him as Painter in Ordinary to the Court. He was twice married.

No. 1308. *Portrait of a Man.*

A short, thick-set figure, clad in a red jacket thickly laced with silver; full slashed sleeves; trunk hose, and high leather boots. His long and bushy hair falls on a large lace collar. He rests his left hand on the back of a chair. In his right he holds a broad-brimmed felt hat trimmed with white feathers.

Canvas, 35 in. *h.* by 26 $\frac{1}{2}$ in. *w.* (0.889 \times 0.680).

Presented by C. H. Crompton-Roberts, 1890.

MAZZOLA (FILIPPO), 14 ?–1505.

He was the son of Bartolommeo Mazzola of Parma, who had three sons, painters. Of these Filippo, called *delle Erbette*, was the best. His works are very rare. A signed work representing the *Baptism of Christ* was painted for the Baptistry at Parma and is now in the Episcopal Palace; another is in the Pinacoteca in the same town; in the museum at Naples are a *Dead Christ* and a *Madonna with Saints*; and there is a *Madonna with Saints*, signed by him, in the Berlin museum. He was also a painter of portraits. The date of his birth is uncertain, but he is known to have died of the plague in 1505. His pictures bear dates from 1491 to 1504. FILIPPO MAZZOLA was the father of Francesco, better known as Il Parmigianino.

No. **1416.** *The Virgin and Child with two Saints.*

The Virgin offers a pear or quince to the Infant Christ, who sits on her lap caressing a bird which He holds in His hand. Close behind the Child stands St. Jerome with his hands closed in prayer. Opposite is another Saint. Background of sky.

Wood, 21 $\frac{3}{4}$ in. h. by 29 in. w. (0.553 \times 0.737)

Lewis Fund, 1894.

MAZZOLA (FRANCESCO M.). See **PARMIGIA'NO**.

MAZZOLI'NO (LUDOVICO) DA **FERRARA**, 1480 ?–1528 ?.

MAZZOLI'NO was born at Ferrara about 1480. He was probably the pupil of Domenico Pannetti. His works are not numerous, and are generally of small size, though the *Presepio* in the Pincoteca at Ferrara is an exception. He died in that city in or soon after 1528. Ferrarese School.

No. **82.** *The Holy Family.*

Saint Francis adoring the infant Christ; behind, are Elizabeth and Saint John.

Wood, 21 in. h. by 15 $\frac{1}{2}$ in. w. (0.534 \times 0.393).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

No. **169.** *The Holy Family.*

Saint Nicholas of Tolentino adoring the Infant Saviour; St. Joseph is presenting Him with cherries.

Wood, 24 in. h. by 18 $\frac{3}{4}$ in. w. (0.610 \times 0.476).

No. **641.** *The Woman taken in Adultery.*

The interior of the Temple, in which are many people. Christ has just completed the writing on the pavement, and the guilty Scribes and Pharisees are self-convicted, and about to turn away from Him. *John*, ch. viii.

Wood, arched at the top, 18 in. h. by 12 in. w. (0.457 \times 0.305).

No. **1495.** *Christ disputing with the Doctors.*

The Saviour is seated on a raised throne and the doctors are grouped on each side. The background is adorned with statues in niches, and reliefs in sculpture. The lower of these reliefs represents Moses showing the Tables of the Law to the Israelites. In the upper one is apparently the battle between the Israelites and the Philistines, with David beheading Goliath.

Wood, 12 in. h. by 8 $\frac{1}{2}$ in. w. (0.305 \times 0.222).

MELONE (ALTOBELLO). Painting in and after 1517.

Possibly a pupil of Boccaccio Boccacino, he was already a distinguished fresco painter in Cremona towards the close of the fifteenth century. In the cathedral of that city are two compositions by him, signed *Altobellus de Melonibus*, P. 1517. The dates of his birth and death are unknown. Cremona School.

No. 753. *Christ and the Disciples on the way to Emmaus.*

Our Saviour, dressed as a pilgrim, overtakes the two disciples on the road. See *Luke* xxiv. 13, &c.

Wood, 57 in. square (1'448).

MELOZZO DA **FORLÌ**, 1438-1494.

MELOZZO was born at Forlì, and in the pontificate of Sixtus IV. (1471-84), accompanied that pope's nephew, Count Girolamo Riario, who was Signor or Lord of Forlì, to Rome, where MELOZZO greatly distinguished himself, especially as a fresco painter. He apparently also visited Urbino. He was remarkable for his skill in fore-shortening and in perspective generally. He died at Forlì in 1494. School of the Romagna.

The two following companion pictures, part of a series, are ascribed to him:—

No. 755. *Rhetoric?*

A female figure, enthroned, presenting an open book to a man who is kneeling on her right on one of the carpeted steps before the throne: he is dressed in a black gown, and has a red cap hanging on his shoulder behind him. On a frieze above the marble throne are five words, part of an inscription, showing the titles of Federigo Montefeltro, Duke of Urbino—(D)VX VRBINI MONTIS FERITRI AC.

Wood, 61½ in. *h.* by 40½ in. *w.* (1'841 × 1'028).

No. 756. *Music?*

An enthroned female figure presenting with her right hand a clasped volume to a young man richly dressed, who is kneeling on the steps of the throne before her while with her left hand she points to a small regal or portable organ, also placed on a step in front. Above is another portion of the inscription mentioned under the foregoing number—IECLESIE CONFALONERIVS—Gonfaloniere of the Church.

Wood, 61½ in. *h.* by 38½ in. *w.* (1'841 × 0'977).

MEMLINC (HANS), -1495.

One of the most distinguished of early Flemish painters, he was born at Mayence probably about 1430, and settled at Bruges in 1478; he there lived with his family, in his own house, in the Rue St. George. His wife, Anne, died in 1487; and he himself died in 1495, leaving two sons and a daughter, still minors. MEMLINC used the technical methods perfected by the Van Eycks. His large altar-piece (a triptych) in the Hospital of St. John at Bruges bears the date 1479. Other examples of his work are in the Louvre, at the Hague, at Lübeck, Frankfort, Berlin, Vienna, Florence, Rome, and Madrid.

No. **686.** *The Virgin and Infant Christ enthroned, in a Garden.*

On her right an angel playing on a guitar, on her left St. George with the dragon at his feet. In front, the donor is kneeling before the Divine Infant, who, while listening to the music of the guitar, is with His left hand turning over the leaves of a book, held before Him by His mother. In the background is a view of the sea.

Wood, 21½ in. h. by 14¾ in. w. (0.54 × 0.375).

No. **709.** *The Madonna and Infant Christ.*

The Child, naked and held in Its mother's arms, is seated on a white cushion placed on a table in front of her; behind is a curtain.

Oak, 16 in. h. by 11¼ in. w. (0.356 × 0.285).

Presented by Queen Victoria in fulfilment of the wishes of the Prince Consort, 1863.

No. **2594.** *The Duke of Cleves.*

A bust portrait, with the hands joined in prayer over an open book. He wears a black and red dress and has long auburn hair. Architectural background.

Wood, 15½ in. h. by 10 in. w. (0.393 × 0.254).

George Salting Bequest, 1910.

ASCRIBED TO **MEMLINC.**

No. **747.** *St. John the Baptist, holding a Lamb on his left arm, St. Lawrence, Deacon, holding a gridiron by his side.*

Small full-length figures with landscape backgrounds.

Oak, 22½ in. h. by 6¾ in. w. each (0.571 × 0.171).

0.63 × 0.21

5 x 4

MENGS (ANTON RAFAEL), 1728-1779.

He was born at Aussig in Bohemia, and was the son of Ismael Mengs, a miniature painter, who for a while resided at Dresden, where young MENGs practised painting in the Royal Picture Gallery. While still a lad he went with his father to Rome, where he was long employed in making miniature copies from the works of Raphael for Augustus III., Elector of Saxony. He married an Italian peasant girl in 1749, and returned to Saxony, where he remained three years; but circumstances induced him again to revisit Italy, which at length became the country of his adoption. He executed many works in fresco both at Rome and at Madrid, where he was invited by Charles III. of Spain. He died at Rome.

No. **1099.** *The Virgin and Child, with St. John the Baptist.*

The Virgin, whose figure is seen to the waist, sits supporting the Infant Christ, who lies asleep on her knees. On the right stands the youthful St. John bearing a cross.

Cartoon executed in black chalk, circular form, 28 in. in diameter (0.712).

Bequeathed by Miss Harriet Kearsley, 1881.

MERIAN (MATTHÆUS), Jnr., 1621-1687.

The son of an artist who bore the same name, he was born at Basle, where he is said to have studied successively under Sandrart, Rubens, and Van Dyck. He attained success as a portrait painter as well as an engraver.

No. **1012.** *Portrait of a Man.*

A three-quarter length portrait of a man in black. He rests his cheek on his left arm. His white shirt sleeves show at the wrists.

Canvas, 38 in. *h.* by 31 in. *w.* (0.965 × 0.788).

Wynn Ellis Bequest, 1876.

MERIGI. See **AMERIGHI.****MESSINA.** See **ANTONELLO.****METSU** (GABRIEL), 1630-1637.

METSU was born at Leyden, and was a pupil of Gerard Dou. In 1644 he became a member of the Leyden Guild of Painters. He settled at Amsterdam, where he died. Dutch School.

No. 838. *The Duet.*

Interior of a chamber. A lady in a scarlet bodice, and brown skirt, holding a piece of music in her hand on her lap, is seated at a table covered with a Turkey carpet, and on which a bass viol is lying; behind is a gentleman tuning a violin. By the lady's side is a spaniel. Signed, *G. Metsu*.

Wood, $16\frac{1}{2}$ in. *h.* by $14\frac{1}{2}$ in. *w.* (0.419×0.368).

Peel Collection, 1871.

No. 839. *The Music Lesson.*

A lady holding a piece of music is seated at an open virginal conversing with a gentleman holding a glass of wine in his hand; his fiddle is lying on a table by his side. On the wall in the background are two pictures, one in a gilt and the other in an ebony frame. Signed, *G. Metsu*.

Canvas, 15 in. *h.* by $12\frac{1}{2}$ in. *w.* (0.381×0.317).

Peel Collection, 1871.

No. 970. *The Drowsy Landlady.*

A woman in a scarlet gown and white apron is sleeping in an arm-chair, holding a clay pipe in her hand; she is seated near a table on which are playing cards and other objects; a spaniel in front is watching her. Two men are in the background, one endeavouring to wake her by tickling her neck with the end of his clay pipe. Signed on the slate, *G. METZU*.

Oak, $14\frac{1}{2}$ in. *h.* by $12\frac{1}{2}$ in. *w.* (0.368×0.317).

Wynn Ellis Bequest, 1876.

No. 2590. *Woman Seated at a Window.*

An aged woman seated at a window before a large open book. The surrounding walls are adorned with a vine. Signed, *G. METSU*.

Canvas, $11\frac{1}{2}$ in. *h.* by $10\frac{3}{4}$ in. *w.* (0.291×0.273).

George Salting Bequest, 1910.

No. 2591. *The Forge.*

A smith holding a red-hot horse-shoe on an anvil stops in his work to answer a cavalier, who stands on the other side of the shop at his horse's head. A boy is listening.

Canvas, $25\frac{1}{2}$ in. *h.* by $28\frac{3}{4}$ in. *w.* (0.647×0.731).

George Salting Bequest, 1910.

MEULEN (ADAM FRANS VAN DER), 1632-1690.

He was born at Brussels, and was a pupil of Pieter Snayers. A successful painter of landscapes, hunting scenes, and battle pieces,

he was made a member of the French Academy in 1673 and died at Paris. French School.

No. **1447.** *A Hunting Party.*

A carriage is drawn up at the foot of a rising ground covered with trees. A personage of importance, possibly Louis XIV., is seated at the window of the carriage, and two horsemen approach him hat in hand; the carriage is surrounded by a suite of persons on horseback and on foot, all bareheaded.

Wood, 23 in. *h.* by 31½ in. *w.* (0·584 × 0·800).

MICHEL (GEORGE), 1763 ?–1843.

French School. MICHEL was an early master of the revival of landscape art and a link between the Dutch and modern French School.

No. **2258.** *A Woodland Scene.*

Farm buildings surrounded by a wooden fence stand at the intersection of two roads at the edge of a wood of old oaks.

Canvas, 17 in. *h.* by 26¾ in. *w.* (0·432 × 0·680).

Lewis Fund, 1908.

No. **2759.** *Stormy Landscape.*

A wide plain under the shadow of dark clouds, a gleam of sunlight relieves the foreground where a man is seen approaching some ruins.

Canvas, 21½ in. *h.* by 31 in. *w.* (0·546 × 0·788).

Presented by the National Art Collections Fund, 1910.

MICHELA'NGELO, 1475–1564.

MICHELA'NGELO BUONARROTI DI LUDOVICO DI BUONARROTI SIMONI was born at Castel Caprese, in the diocese of Arezzo in Tuscany, March 6, 1475. On the 1st of April 1488 he was apprenticed by his father to the celebrated painter Domenico Ghirlandaio, for three years. From 1508, with the exception of the pontificates of Leo X. and Adrian VI., and the first years of that of Clement VII., he resided chiefly in Rome, where he died 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. He was painter, poet, sculptor, and architect. Tuscan School.

No. **790.** *The Entombment of our Lord.*

A composition of seven figures, small life-size. An unfinished picture. St. John (or Nicodemus), Joseph of Arimathæa, and Mary Magdalen, are carrying the body of Christ up a winding flight of steps to the tomb. On the spectator's left is Salome, seated on

the ground, a study in the Louvre shows that she is holding the crown of thorns in her right hand and the nails in her left ; on the opposite side are two other female figures, Mary, the wife of Cleophas, and the Virgin ; the latter in obscure outline only, and kneeling on the ground.

Wood, partly, if not entirely, painted in tempera, 63½ in. *h.* by 59 in. *w.* (2'450 × 1'498).

No. **809.** *The Madonna and Infant Christ, St. John the Baptist, and Angels.*

The Virgin is seated in the centre, holding an open book, on which the Infant Christ, standing by His mother's side, has placed His right hand ; behind Him is the little St. John ; on each side are two angels, one of whom is reading a scroll. Seven small figures, unfinished.*

Wood, tempera, 40½ in. *h.* by 30 in. *w.* (1'028 × 0'762).

SCHOOL OF MICHELA'NGELO.

No. **8.** *A Dream of Human Life.*

A naked figure seated. 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. Painted from a design by Michelangelo.

Wood, 25 in. *h.* by 21 in. *w.* (0'635 × 0'534).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

MICHELE DA VERONA. Painting 1500.

Very little is known respecting the career of this painter. He was a contemporary of Paolo Morando (Cavazzola), and possibly assisted him in executing decorative paintings for the church of San Bernardino at Verona. Among the canvases and frescoes which bear MICHELE's name is a large Crucifixion, dated 1500, formerly in the Refectory of San Giorgio at Verona, but now in San Stefano at Milan. He painted a *replica* of the work in 1505 for the church of Sta. Maria, in Vanzo, at Padua. In 1509 he was again residing at Verona, where he painted frescoes for the churches of Santa Chiara and Santa Anastasia. His latest authenticated picture is that of the Virgin and Child with Saints, in the church of Villa di Villa near Este. MICHELE DA VERONA was still living in 1523.

No. **1214.** *The meeting of Coriolanus with Volumnia and Veturia.*

Coriolanus kneels in the foreground to greet his wife, who is also on her knees with a boy by her side, while Veturia and

* This is ascribed to Bugiardini by Mr. Berenson.

two other women stand behind her. Close to Coriolanus is a soldier holding his horse. On the right are two mounted soldiers. In the background a hilly landscape, with a river flowing past a town, which is seen on the left. In the distance a range of mountains.

Canvas, 36 in. *h.* by 46½ in. *w.* (0·914 × 1·186).

Walker Fund, 1886.

MIEREVELD (MICHIEL JANSZ VAN), 1567–1641.

MIEREVELD or MIREVELT was born at Delft. Among others he studied under Anthonie van Blockland. He worked in his native town and at the Hague.

No. **2292**. *Portrait of a Lady*.

A short half-length portrait of a young lady three-quarter face to the left. She wears a dark dress, with a stomacher embroidered with five vertical rows of large pearls and a wide pleated lace ruff.

Wood, 24 in. *h.* by 19½ in. *w.* (0·610 × 0·502).

Bequeathed by George Fielder, 1908.

MIERIS (FRANS VAN), Senior, 1635–1681.

MIERIS was born at Leyden; his father was a goldsmith and diamond cutter, and Frans was one of a family of 23 children. He studied first with A. Torenvliet at Leyden, and afterwards with Gerard Dou. He died at Leyden. Jan and Willem van Mieris, both painters, were the sons of Frans van Mieris. Dutch School.

No. **840**. *A Lady in a Crimson Jacket*.

Seated, feeding a parrot, on its perch.

Copper, 9 in. *h.* by 7 in. *w.* (0·229 × 0·178).

Peel Collection, 1871.

No. **2589**. *The Young Astrologer*.

He is in brown and seated at a table with books, a manuscript, and an ink bottle. He is studying a celestial globe; a purple curtain behind.

Wood, 6 in. *h.* by 5 in. *w.* (0·152 × 0·127).

George Salting Bequest, 1910.

MIERIS (WILLEM VAN), 1662–1747.

The son of Frans, was born at Leyden in 1662, and was taught painting by his father. In 1684 he married Agnes Chapman, with whom he lived 60 years; she died in 1744. Frans van Mieris the

younger was their son. Willem lived to his 85th year, and died at Leyden, having been blind the last few years of his life. He etched a few plates, and was likewise a sculptor. Dutch School.

No. **841.** *A Fish and Poultry Shop.*

The mistress within is bargaining with a fisherman for some fish. Various provisions exposed for sale. Below the shop window is an elaborate bas-relief from marine mythology, and a tortoise-shell cat is immediately in front eyeing a duck whose head hangs from the window-sill, whence this picture is sometimes called the cat, "Le Chat." Signed, *W. van Mieris, ft. Anno 1713.*

Wood, 19½ in. *h.* by 16 in. *w.* (0·489 × 0·407).

Peel Collection, 1871.

MILANESE SCHOOL. XV. OR EARLY XVI. CENTURY.

No. **1052.** *Portrait of a Young Man.*

In a black cap, and a gown lined with spotted lynx fur.

Wood, 25 in. *h.* by 19 in. *w.* (0·635 × 0·483).

Bequeathed by Miss Sarah Solly, 1879.

No. **1300.** *The Virgin and Child.*

In a landscape, the central portion of which is occupied by a tree in full leaf, the Virgin, clad in a crimson robe and blue mantle, sits bearing on her lap the Infant Christ, who with a playful action turns from His mother's breast towards the spectator. In the middle distance is a hamlet, beyond which rises a lofty cliff of fantastic shape.

Wood, 23 in. *h.* by 17 in. *w.* (0·584 × 0·432).

No. **1438.** *Head of John the Baptist.*

The head of the Saint, of great beauty of expression and features, lies in a dish of white faience standing on a high foot, which is placed on a red marble slab.

Wood, 17½ in. *h.* by 15½ in. *w.* (0·444 × 0·393).

MILLAIS (SIR JOHN EVERETT), **P.R.A.**, 1829–1896.

MILLAIS was born at Southampton, where his parents happened to be then staying. He passed the first five or six years of his childhood at Jersey. In 1835 the family removed to Dinan, in Brittany, and whilst there the youthful genius is said to have displayed extraordinary aptitude for drawing. In 1837 his father and mother came to London, occupying a house in Gower Street.

On the advice of Sir Martin Archer Shee, then President of the Royal Academy, the boy was sent in 1838 to the School of Art kept by Henry Sass, a portrait-painter, at the corner of Bloomsbury Street. At the age of nine the little pupil had made sufficient progress to win a Silver Medal awarded by the Society of Arts and in 1840 was admitted a student at the Royal Academy Schools. In 1843 he won the Royal Academy's Silver Medal. Before he was seventeen he had painted his first subject picture, *Pizarro seizing the Inca of Peru*, which was accepted and hung at the Royal Academy in 1846 and is now in the Victoria and Albert Museum. In 1847 he gained the Royal Academy's Gold Medal for another work representing *The Young Men of the Tribe of Benjamin seizing their Brides*. About the same time as a contributor to the Government Cartoon competition then organized, he exhibited at Westminster Hall a life-size group illustrating the parable of *The Widow's Mite*. A year later young MILLAIS, in conjunction with Rossetti, Holman Hunt, and a few other rising artists, banded themselves together in a group, then and long afterwards known as the Pre-Raphaelite Brotherhood. Their pictures were severely criticised in certain quarters, but warmly defended by their admirers, among whom Ruskin was conspicuous.

In 1853 MILLAIS, being then only twenty-four years of age, was elected an Associate of the Royal Academy, and in 1863 he attained the full dignity of a Royal Academician. From this time forth his career was, almost to the last, one of uninterrupted success.

The honours which fell to his share were numerous and well deserved. He was created a baronet in 1885. He had previously been made an Officer of the Legion of Honour and a Member of the Institut de France. From Oxford he obtained a D.C.L. degree, and Cambridge and Durham Universities conferred on him honorary degrees. The Government appointed him a Trustee of the National Portrait Gallery. On the death of Lord Leighton, Sir John was unanimously elected, in February, 1896, President of the Royal Academy, but by this time he was in failing health. In 1880 he had painted his own portrait for the Uffizi Gallery. He died on August 13th, 1896.

No. **1666.** *Portrait of the Right Hon. W. E. Gladstone.*

Mr. Gladstone, in his 70th year, standing erect, his right hand, with a ring on the fourth finger, lightly clasping his left in a characteristic attitude. He is dressed in a black frock coat and black tie.

Mr. Gladstone was born in 1809 and died in 1898.

Signed with the painter's monogram and dated 1879.

Canvas, 49½ in. *h.* by 36 in. *w.* (1·256 × 0·914).

Formerly in the collection of the First Duke of Westminster.

Presented by Sir Charles Tennant, Bart., 1895.

No. **1941.** *Portrait of Sir Henry Thompson, Bart.*

He is standing very upright, directly facing the spectator. His left arm is placed behind his back, his right hangs by his side with the hand in a black glove holding the fellow glove. He wears a black frock-coat, with a black silk-faced overcoat and a gold eye-glass.

Sir Henry Thompson, F.R.C.S., was born at Framlingham, Suffolk, in 1820. He was educated at University College, and became an eminent surgeon. He was knighted in 1867, and was made a Baronet in 1899. He died in 1904.

Signed with the painter's monogram and dated 1881.

Canvas, 49½ in. *h.* by 36 in. *w.* (1'256 × 0'914).

Bequeathed by Sir Henry Thompson, Bart., 1904.

MILLET (JEAN FRANÇOIS), 1814–1875.

The French painter of peasant life was born at Gruchy of peasant stock. He went to study in Paris in 1832. He worked at Barbizon from 1849 to his death. French School.

No. **2636.** *The Whisper.*

A girl reclining in the open is leaning on her basket while a child whispers in her ear. Signed.

Canvas, 17¾ in. *h.* by 14¾ in. *w.* (0'451 × 0'375).

George Salting Bequest, 1910.

MOCETTO (GIROLAMO),

A Veronese by birth, who followed the Venetian style of painting and became an assistant of Giovanni Bellini. Examples of his work are found at Verona, Vicenza, Modena, and Padua; but he is better known as an engraver than a painter. He was born in the 15th and died in the 16th century. He is mentioned by Lanzi, but the particulars of his life and career are unknown.

No. **1239.** *The Murder of the Innocents.* (Scene I.)

Under a raised marble portico, of which two sides are open to the air, King Herod sits before a crowd of spectators giving orders for the slaughter. In the centre of the foreground a kneeling soldier plunges his dagger into the head of an infant. On the left another holds a child by its arm. Through the windows of the portico are glimpses of a landscape. Signed.

Wood, 26 in. *h.* by 17 in. *w.* (0'661 × 0'432).

No. **1240.** *The Murder of the Innocents.* (Scene II.)

In a marble-lined atrium a crowd of persons are assembled to

watch or take part in the slaughter. In the centre of the foreground a kneeling soldier prepares to dispatch an infant on the pavement. On the left another soldier snatches a child from the arms of its mother. On the right a woman bewails the loss of two children, who lie dead at her feet.^{200/1}

Wood, 26 in. *h* by 17 in. *w*. 0·661 × 0·423).

MOLA (PIETRO FRANCESCO), 1612-1668.

MOLA was born in or near Milan.* At an early age he went with his father, Gio. Battista Mola, an architect, to Rome, where he studied painting under the Cavaliere d'Arpino. He visited Venice and Bologna, but finally settled at Rome, where he died. Bolognese School.

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.

Canvas, 20½ in. *h*. by 26 in. *w*. (0·52 × 0·661).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

No. **160.** *The Repose.*

The Holy Family reposing in the shade of some trees.

Canvas, 12 in. *h*. by 18 in. *w*. (0·305 × 0·457).

Bequeathed by Charles Long, Lord Farnborough, 1838.

MOLENAER (JAN MIENSE), . . . -1668.

Little is known respecting the life of this painter, who was born at Haarlem probably before 1610. In 1636 he married, at Hamstede, near Haarlem, the paintress Judith Leyster, and it is supposed that in the following year he took up his residence at Amsterdam. He died at his native town in 1668. Dutch School.

No. **1293.** *Musical Pastime.*

In a picturesquely furnished room a cavalier sits on a high chair, singing and accompanying his song on a large mandolin or *theorbo*, while a lady, clad in a bronze-coloured silk dress, sits by his side playing on a smaller instrument of the same kind. In the background a waiting woman places a dish on a small table.

Canvas, 26¼ in. *h*. by 32½ in. *w*. (0·667 × 0·825).

Clarke Bequest, 1889.

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

MOMPER (JOOS DE), 1564–1635.

He was born at Antwerp. A pupil of his father Bartholomeus de Momper. Flemish School.

No. 1017. *A hilly woody Landscape.*

In the middle ground a village; in the foreground a formal flower garden with labourers at work to the right, and a bridge with an avenue beyond it in the centre; a picnic party and other figures, some playing musical instruments, in the front. Signed D. D. V., 1622. The landscape is probably by Joos Mompers, and the figures by Rubens.

Canvas, 55 in. *h.* by 71 in. *w.* (1·397 × 1·803).

Wynn Ellis Bequest, 1876.

MONTAGNA (BARTOLOMMEO), 1450–1523.

A distinguished *quattro-cento* master, was born, probably about 1450, in the neighbourhood of Brescia, but settled at Vicenza. He was employed at Bassano in 1484, and a few years later at Padua and Praglia. From Padua, he was called to Verona, where he painted in fresco the Oratory of S. Biagio in the church of SS. Nazario and Celso. One of his finest works is an altarpiece in the Brera Gallery, at Milan. He studied in the School of Giov. Bellini. The dates on his works range from 1487 to 1522. He died in 1523. Venetian School.

No. 802. *The Madonna and Child.*

The Infant is seated on a book, holding a strawberry: a rocky landscape in the background, with a church and other buildings on the margin of a lake.

Wood, 25 in. *h.* by 21½ in. *w.* (0·635 × 0·546).

No. 1098. *The Virgin and Child.*

The Virgin, who is seen at half-length, stands in an attitude of devotion beside the Infant Christ, who lies asleep before her, reclining on a window-sill.

Wood, 22¾ in. *h.* by 19¾ in. *w.* (0·578 × 0·502).

MOR OR **MORO** (ANTONÿ), 1512?–1576–8.

Commonly called in this country SIR ANTONIO MORE, though it is not known when or where he was knighted, he was born at Utrecht in 1512, or perhaps a few years later, and was the scholar of Jan Scorel; he studied also in Italy. He painted portraits in England and in Spain, but settled finally in Brussels, under the patronage of the Duke of Alva. He died at Antwerp.

No. 1231. *Portrait of a Man.*

A life-size bust portrait, three-quarter face turned to the left. Dressed in a black satin doublet, with a high collar encircling the throat, and disclosing the edge of a white frill above. The dark brown hair of the head is short and bushy. The bifurcated beard and moustaches are of a lighter hue. Greenish-grey background.

Wood, 18½ in. *h.* by 15¼ in. *w.* (0·469 × 0·387).

Walker Fund, 1887.

ASCRIBED TO **MOR.**

No. 1094. *Portrait of a Man.*

Bust length: dressed in a black doublet, with an upright lace collar round the throat. Life size, with a short fair beard.

Wood, 23¼ in. *h.* by 19 in. *w.* (0·59 × 0·483).

Presented by the Trustees of the British Museum, 1880.

MORALES (LUIS DE), . . . -1586.

Born at Badajoz early in the 16th century, he is supposed to have studied his art at Toledo or Valladolid. He seems to have practised it chiefly in Estramadura, painting for churches and private chapels. In 1564 he was summoned to the Spanish Court by Philip II., but he appears only to have executed a single picture for the King, viz:—*Christ on the way to Calvary*, presented by His Majesty to the Church of the Jeronymites at Madrid. After his return to Estramadura he fell into poverty, and in his old age was the recipient of a royal pension. Spanish School (of Castile).

No. 1229. *The Virgin and Child.*

The Virgin, clad in a pale red robe and blue mantle, sits with downcast eyes gazing at the Infant Christ, whom she holds in her arms. The Child looking upwards at His Mother thrusts His right hand into the bosom of her dress, while with the left He raises the corner of a gauze veil which falls from her head to her shoulders.

Wood, 10½ in. *h.* by 7¾ in. *w.* (0·266 × 0·197).

Presented by G. F. de Zoete, 1887.

MORANDO (PAOLO), 1486–1522.

Commonly called CAVAZZOLA, after his father Taddeo, he was born at Verona, apparently in 1486, and died there on the 13th of August 1522, as recorded in the Registers of the Confraternity of SS. Siro e Libera, to which he belonged. He died at the age, therefore, of 37 or 38. He was the scholar of Francesco Morone,

and was the rival of Il Moro, and Girolamo dai Libri at Verona, where several excellent paintings by MORANDO are still preserved.

No. 735. *St. Rock with the Angel.*

The saint, a full-length figure, life-size, is baring his thigh and showing the plague spot to an Angel soaring above his head; at his foot is his little dog; in the background are an oak, and his pilgrim's staff and hat.

Signed PAULUS MORADUS, V.P., and formerly dated MDXVIII., but the last five figures have been obliterated.

Canvas, 61½ in. *h.* by 21½ in. *w.* (1.568 × 0.546).

No. 777. *The Madonna and Child, with St. John the Baptist and an Angel, in a Landscape.*

The Baptist is offering a lemon to the Infant Christ, seated in the lap of His mother. Signed PAULUS V. P.

Canvas, 30 in. *h.* by 26 in. *w.* (0.762 × 0.661).

MORETTO DA BRESCIA, 1498-1555.

ALESSANDRO BONVICINO, commonly called IL MORETTO DA BRESCIA, was born at Brescia. He was the pupil and assistant of Floriano Ferramola. While still young he appears to have studied the works of Titian, without however visiting Venice. At the age of 23 he painted beside Romanino in the Corpus Christi Chapel in S. Giovanni Evangelista at Brescia. His works are found in the Brera at Milan, in the Staedel Institute at Frankfort-on-the-Maine, in the Berlin and Vienna Museums, and in churches at Bergamo and Verona. He died at Brescia. Venetian School.

No. 299. *Portrait of an Italian Nobleman.*

Half length, seated, life size. Supposed to represent Monsignor Giacomo Gromo di Ternengo.

Canvas, 44 in. *h.* by 37 in. *w.* (1.129 × 0.939).

No. 625. *St. Bernardino of Siena.*

With Saints Jerome, Joseph, Francis, and Nicholas of Bari; and the Virgin and Child appearing in the clouds above with Saints Catherine and Clara.

Canvas, 139 in. *h.* by 90 in. *w.* (3.529 × 2.286).

No. 1025. *Portrait of an Italian Nobleman,*

Of about 30 years of age, seen in front at full length, the head inclining to the left. The right arm rests upon a pedestal; the left hand, ungloved, upon the sword-hilt. The dress is a brown doublet, with the sleeves richly slashed; a black damask

mantle and parti-coloured hose, of which one leg is brown, the other black. The background is architecture, with a castle on a hill. Dated below MDXXVI.

Canvas, 78 in. *h.* by 35 in. *w.* (1.981×0.889).

No. 1165. *The Virgin and Child, with two Saints.*

On the left St. Hippolytus, partially clad in armour, but bare-headed, stands bearing a palm branch in his right hand. On the right St. Catherine, with a coronet on her head and a palm branch in her right hand, while her left is placed on the hilt of a sword, rests her left foot on the fragment of a wheel.

Landscape background, in which are seen the walls of a castle and a bridge, from beneath which a stream flows.

In the upper part of the picture the Virgin, sitting on clouds, bends over the Infant Christ, whom she holds in her arms.

Canvas, with an arched top, 90½ in. *h.* by 52¾ in. *w.* (2.292×1.339).

Presented by Francis T. Palgrave in 1884.

No. 2090. *An Angel.*

A profile figure of an angel. He wears a long white robe, a cloth-of-gold mantle, and a wreath of roses, his hands are clasped in adoration. He stands on a parapet inscribed "Ave Regina."

Wood, 59½ in. *h.* by 20½ in. *w.* (1.510×0.52).

John Samuel Collection, 1906.

No. 2091. *An Angel.*

A profile figure of an angel. He wears a long white robe, a cloth-of-gold mantle, and a wreath of roses, his hands are clasped in adoration. He stands on a parapet inscribed "Coelorum."

Wood, 59½ in. *h.* by 20½ in. *w.* (1.510×0.52).

John Samuel Collection, 1906.

No. 2092. *Saint Joseph.*

The Saint stands on a parapet inscribed with his name. He holds in his right hand the blossoming rod which proved him to be the chosen suitor of the Madonna.

Wood, 59½ in. *h.* by 20½ in. *w.* (1.510×0.52).

John Samuel Collection, 1906.

No. 2093. *Saint Jerome.*

The Saint stands on a parapet inscribed with his name. He wears his Cardinal's hat and robes, and holds a book open in his hands.

Wood, 59½ in. *h.* by 20½ in. *w.* (1.510×0.52).

John Samuel Collection, 1906.

MORLAND (GEORGE), 1763-1804.

GEORGE MORLAND was instructed in his art by his father, but he was especially influenced by George Stubbs, who was the best animal painter of the day. In 1773 he exhibited at the Royal Academy for the first time, and between that date and the year of his death he contributed thirty-nine works to its Exhibitions. In 1791 he exhibited *The Inside of a Stable* (No. 1030), which is now in this Gallery and is usually considered his masterpiece. He was continually in financial difficulties and, incessantly pursued by his creditors, was often compelled to change his address. All his pictures are executed with extreme facility. MORLAND died in a spunging-house in Eyre Street, Coldbath Fields, in his forty-second year, his death being hastened by dissipation, his wife surviving him four days. He was buried in the burial-ground of St. James's Chapel, Hampstead Road.

No. 1030. *The Inside of a Stable.*

The picture has also been called "*The Farmer's Stable.*"

Two horses and a pony are being led by a youth into a stable. To the left a man is stooping and gathering together some straw.

The stable is said to be that of the White Lion Inn at Paddington.

Canvas, 57 in. *h.* by 79½ in. *w.* (1'448 × 2'019).

Presented by Thomas Birch Wolfe, 1877.

No. 1067. *A Quarry with Peasants.*

Broken ground, with a high gravelly bank studded with scrub. In the foreground some labourers are at their noonday meal. Near them is a range of baskets. In the distance, some blue hills.

Wood, 7 in. *h.* by 9 in. *w.* (0'178 × 0'229).

No. 1351. *Door of a Village Inn.*

Two thatched cottages partly enclosed by a wall and over shadowed by trees. From one of them a peasant woman has just issued, bringing a mug of ale to a farmer mounted on a white pony and attended by a dog. At the door of the larger cottage are two children. A boy stands kindling a fire near some rocks, while a terrier sits at his feet.

Signed "G. Morland pinxt."

Canvas, 41 in. *h.* by 49 in. *w.* (1'041 × 1'244).

Bequeathed by Sir Oscar M. P. Clayton, C.B., 1892.

No. 1497. *Rabbiting.*

A rural landscape. A young man, kneeling, holds back a sporting dog, which is eagerly watching rabbit holes on an adjacent bank.

Near him is seated a farmer clad in a drab-coloured coat and red waistcoat, and close behind the farmer stands a woman with a little girl.

Signed and dated 1792.

Canvas, 34 in. *h.* by 46 in. *w.* (0.864×1.168).

Bequeathed by Joseph Travers Smith, 1897.

No. 2056. *The Fortune Teller.*

Three ladies and a young officer are grouped round a card table in a small room hung with green. The two younger ladies are dressed in white with pink and blue sashes. One of them is telling a fortune and turning to the officer, who is dressed in a scarlet coat and white breeches. The third lady is in outdoor costume, and wears a black plumed hat and a white mantle trimmed with fur. On the wall are two landscapes painted in the manner of the master.

Canvas, 18 in. *h.* by 21 in. *w.* (0.457×0.534).

Bequeathed by Mrs. Behrend, 1906.

No. 2639. *Outside the Ale-house Door.*

A countryman sitting at a table with a jug of ale, another man stands talking to him.

Canvas, $13\frac{3}{4}$ in. *h.* by $10\frac{3}{4}$ in. *w.* (0.349×0.273).

George Salting Bequest, 1910.

No. 2640. *Cowherd and Milkmaid.*

A farmyard scene. A man in a red jacket is leaning on a cow, a girl carrying a pail is coming through a gate.

Signed G. Morland pinxt., 1792.

Canvas, 20 in. *h.* by 26 in. *w.* (0.508×0.661).

George Salting Bequest, 1910.

No. 2641. *Roadside Inn.*

Two horsemen are riding past the sign of the inn. An ostler is leading a horse under some trees; a group of people resting in the foreground.

Signed G. Morland, 1790.

Canvas, $19\frac{3}{4}$ in. *h.* by 26 in. *w.* (0.502×0.661).

George Salting Bequest, 1910.

MORLAND (HENRY ROBERT), 1730 ?-1797.

The father of George Morland, a portrait painter in crayons and engraver in mezzotint, as well as a picture dealer and restorer. About 1760 he painted a portrait of George III., which was engraved by Houston, and another of Garrick, in the character of Richard III., which is in the Garrick Club. At one time he lived in the house in Leicester Fields which was occupied by Sir Joshua Reynolds from 1760. His career was often clouded by financial difficulties.

No. 1402. *The Laundry Maid.*

She wears a small cap and white dress figured with coloured sprigs, a low-cut bodice and short sleeves. Round her throat is a narrow necklet of black velvet. She is washing linen in a basin placed before her.

Canvas, 29½ in. *h.* by 24¼ in. *w.* (0.743 × 0.616).

No. 1403. *The Laundry Maid.*

She wears a white dress delicately figured with pink sprigs, a low-cut bodice and short sleeves. Her hair is drawn back from her forehead under a small muslin cap encircled by a blue ribbon. She sits at a table, ironing.

Canvas, 29½ in. *h.* by 24¼ in. *w.* (0.743 × 0.616).

MORONE (DOMENICO), 1442- . . . ?

The son of a tanner, he was born at Verona. Little or nothing is known of his career, and among the works with which his name was associated, but few remain. In 1503 he was commissioned to decorate the library of the Veronese convent of San Bernardino, and in 1508 to execute frescoes for the church of Sta. Maria in Organo, but these last have long perished. The date of his death is unknown.

No. 1211. *Scene at a Tournament.*

A knight in full armour canters across the lists on horseback with the fragment of a spear in his right hand, preceded by an esquire also mounted. Between them runs an attendant on foot. Beyond the barrier are other horsemen, and a herald blowing a trumpet. In the background, on raised seats, are male and female spectators.

Painted on wood, the actual picture being encircled by a monochrome scroll enriched with leaf ornament, strings of gilt beads, and other devices. 17½ in. *h.* by 18¾ in. *w.* (0.444 × 0.476).

Walker Fund, 1886.

No. 1212. *Scene at a Tournament.*

A knight in full armour, but bareheaded, sits on a white horse, apparently awaiting his award of victory; while an esquire mounted by his side delivers his helmet to a retainer. Another attendant on the right is in the act of jumping over the barrier. In the background, on raised seats, the spectators join hands as if in exultation.

Painted on wood, the actual picture being encircled, like its companion (No. 1211), with scroll and leaf ornament, painted in

monochrome, and touched with white and gilding. $17\frac{1}{2}$ in. *h.* by $18\frac{3}{4}$ in. *w.* (0.444×0.476).

Walker Fund, 1886.

MORONE (FRANCESCO), 1473–1529.

The son of Domenico Morone, the subject of the preceding notice, was born at Verona in 1473, and instructed in painting by his father. He worked in oil and in fresco, and excelled in portraits. His greatest work in fresco was the decoration of the sacristy, walls, and vault of S. Maria, in Organo. He died at Verona.

No. 285. *The Virgin and Child.*

Behind is a red curtain, and a town upon a rock is seen in the distance.

Wood, 24 in. *h.* by 17 in. *w.* (0.610×0.432).

MORONI (GIAMBATTISTA), 1525?–1578.

One of the most eminent of Italian portrait painters, he was born at Bondio, near Albino, in the territory of Bergamo, within the first quarter of the 16th century. He studied under Moretto at Brescia, but subsequently settled at Bergamo, where he died.

No. 697. *Portrait of a Tailor,*

Known as the *Tagliapanni*, dressed in a white doublet and red trunk hose, standing at his board with the shears in his hand, about to cut a piece of black cloth. Half length, life size.

Canvas, $38\frac{1}{2}$ in. *h.* by $29\frac{1}{2}$ in. *w.* (0.977×0.749).

No. 742. *Portrait of a Lawyer.*

He has on a black cap and black velvet suit, with white frill and wristbands; and holds a paper in his right hand. Half length, life size.

Canvas, 34 in. *h.* by $27\frac{1}{2}$ in. *w.* (0.864×0.698).

No. 1022. *Portrait of an Italian Nobleman.*

He stands nearly in profile, but looking out of the picture, and leans his left arm on a richly plumed helmet. He is clad in a close dress and trunk hose of black, with a buff jerkin, to which are attached pieces of chain-mail covering the shoulder and upper arm. His left foot appears to have been wounded, for it is attached by a kind of stirrup and black cord to a band above the knee.

Canvas, 79 in. *h.* by 41 in. *w.* (2.006×1.041).

No. 1023. *Portrait of an Italian Lady,*

Seated in an armchair, and wearing an under-dress of gold tissue, over which is a robe of red satin. In her left hand is a fan. The figure is seen against a light grey wall, and a pavement of inlaid marbles.

Canvas, 59 in. *h.* by 41 in. *w.* (1.498 × 1.041).

No. 1024. *Portrait of an Italian Ecclesiastic.*

He holds in his hand a letter addressed to himself, by which we learn his name and quality, the Canon Ludovico di Terzi of Bergamo, and Apostolic Prothonotary. *Al molto R^{do}. M. Lud^{co}. di Terzi, Can^{co}. di B'gomo Dig^o. et Proth^o. Ap^{co}. Sig^r. Mio Osserm^o. B'gomo.* Above to the right of the spectator is a glimpse of sky and a weed on a stone of the wall.

Canvas, 39 in. *h.* by 31½ in. *w.* (0.990 × 0.800).

No. 1316. *Portrait of an Italian Nobleman.*

A life-size full length figure, seen nearly in profile, but with three-quarter face. Clad in a black jerkin, worn over a shirt of mail; black trunk hose, stockings and shoes. The hair of his head is dark and cropped. The beard and moustaches are light brown, short and bushy. A gap in the recessed wall just above the column reveals a peep of blue sky crossed by white clouds.

Canvas, 72 in. *h.* by 39 in. *w.* (1.829 × 0.990).

No. 2094. *Il Cavaliere.*

This picture has also been called *Il Gentile Cavaliere*. It is a portrait of a bearded man, dressed in black ornamented with gold lace. He wears a black cap and feather with a silver-lace band.

Canvas, 38¾ in. *h.* by 31 in. *w.* (0.984 × 0.788).

John Samuel Collection, 1906.

MOUCHERON (FRÉDÉRIC DE), 1633-4-1686.

Of an Antwerp family, he was born at Emden in 1633 or 1634. He was the scholar of J. Asselyn at Amsterdam, he studied also some time in Paris, and eventually settled at Amsterdam, where he married in 1659, and where his son Isaac was born in 1670, who was also a painter. He died at Amsterdam. Dutch School.

No. 842. *A Garden Scene, bounded by trees.*

On the right are some figures near a fountain ornamented with statues and shaded by poplars. In the middle ground is a jetting fountain, near which are various figures promenading, beyond

which is a balustrade, and a view of the open country. Signed, *Moucheron, f.*

Canvas, $28\frac{1}{2}$ in. *h.* by 36 in. *w.* ($0\cdot724 \times 0\cdot914$).

Peel Collection, 1871.

No. 1352. *Landscape with Ruins and Figures.*

Three columns support part of the entablature of a ruined temple, while a huge mass of dislodged masonry lies at their base. In the middle distance rise lofty poplar trees. Beyond, to the right, an extensive plain flanked by hills. In the foreground peasants and cattle rest by the side of a stream. Above, white clouds drift across a summer sky.

Canvas, $27\frac{1}{2}$ in. *h.* by 25 in. *w.* ($0\cdot698 \times 0\cdot635$).

Bequeathed by Richard W. Cooper, 1892.

MURILLO (BARTOLOMÉ ESTÉBAN), 1618–1682.

He was born at Seville, and received his first instruction in painting from Juan del Castillo. He afterwards proceeded to Madrid, where he was befriended by Velasquez. In 1648 he married a lady of fortune, and thenceforth his house became a favourite resort of people of fashion. In 1660 he established the Academy of Seville, of which he was the first president. In the latter part of his life he changed both his style and his subjects. He died in consequence of a fall from a scaffold at Cadiz. Spanish School.

No. 13. *The Holy Family.*

The youthful Saviour, with the Virgin seated on the right, and Joseph kneeling 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 angel.

Canvas, 114 in. *h.* by 82 in. *w.* ($2\cdot895 \times 2\cdot083$).

No. 74. *A Spanish Peasant Boy.*

Canvas, 21 in. *h.* by 15 in. *w.* ($0\cdot534 \times 0\cdot381$).

Presented by M. M. Zachary, 1826.

No. 176. *St. John and the Lamb.*

Canvas, 65 in. *h.* by 43 in. *w.* ($1\cdot651 \times 1\cdot092$).

No. 1257. *The Nativity of the Virgin.*

In the centre of the composition the infant is supported by two women near a lavng-dish placed on the floor; another kneels by

their side, while a fourth stands bearing the child's linen. Behind are two angels in adoration, and to the left two angioletti with a dog. Above, hovers a group of youthful spirits. In the distance is St. Anna in her bed.

A copy of the picture by MURILLO in the Louvre.

Canvas, with lunette top, $9\frac{3}{4}$ in. *h.* by $17\frac{1}{2}$ in. *w.* ($0\cdot248 \times 0\cdot444$).

Presented by Lord Savile, G.C.B., 1888.

No. 1286. *A Boy Drinking.*

A boy, clad in rustic garb, with vine-leaves in his cap, leans on his elbow over a table. His left hand rests on a square wine flask. With his right he raises a glass of wine to his lips.

Canvas, $24\frac{1}{2}$ in. *h.* by $18\frac{1}{4}$ in. *w.* ($0\cdot622 \times 0\cdot463$).

Bequeathed by John Staniforth Beckett, 1889.

NASMYTH (ALEXANDER), 1758–1840.

A Scottish landscape painter born at Edinburgh, he went to London early and became the pupil of Allan Ramsay. He subsequently travelled to Rome, where he remained several years. On his return to Edinburgh he devoted himself at first to portrait painting and executed amongst others a likeness of Robert Burns. He was an Honorary Associate of the Royal Scottish Academy.

No. 1242. *Stirling Castle.*

The castle occupies a rocky eminence overlooking an extensive plain of meadow land revealing glimpses of a winding river.

Canvas, 52 in. *h.* by $72\frac{1}{2}$ in. *w.* ($1\cdot321 \times 1\cdot84$).

NASMYTH (PATRICK), 1787–1831.

PATRICK NASMYTH was born at Edinburgh. He was the son and pupil of Alexander Nasmyth. When about twenty years of age he settled in London, where he died, in South Lambeth. He has been called the English Hobbema.

No. 380. *A Cottage, formerly in Hyde Park.*

Wood, $11\frac{1}{2}$ in. *h.* by 15 in. *w.* ($0\cdot291 \times 0\cdot381$).

Painted about the year 1807.

Presented by Robert Vernon, 1847.

No. 381. *The Angler's Nook.*

A woody landscape ; a man fishing in a stony brook.

Wood, $11\frac{1}{2}$ in. *h.* by 16 in. *w.* ($0\cdot291 \times 0\cdot407$).

Presented by Robert Vernon, 1847.

No. 1176. *Landscape, with a Cottage.*

A furzy common with a by-road winding through it and peasants conversing in the foreground. A knoll, with a cottage and trees in the middle distance.

Wood, $7\frac{3}{4}$ in. *h.* by 10 in. *w.* (0.197×0.254).

Bequeathed by Mrs. Elizabeth Vaughan, 1885.

No. 1178. *A Country Lane.*

View of a winding road skirting a park, from which it is divided by wooden palings.

Wood, $10\frac{1}{2}$ in. *h.* by $13\frac{1}{2}$ in. *w.* (0.266×0.342).

Bequeathed by Mrs. Elizabeth Vaughan, 1885.

No. 1179. *Landscape, with a Farm House.*

A stream flowing between sedgy banks in a wooded country. To the right a cottage or part of an old manor house, beyond which rise lofty poplars.

Wood, $6\frac{1}{2}$ in. *h.* by 10 in. *w.* (0.164×0.254).

Bequeathed by Mrs. Elizabeth Vaughan, 1885.

No. 1183. *Landscape, with a River.*

View looking across a lake or river, on which are two boats rowed by peasants. A steep and wooded bank on the opposite shore. In the distance a cliff, with a castellated building on the summit.

Wood, $9\frac{1}{4}$ in. *h.* by 12 in. *w.* (0.235×0.305).

Bequeathed by Mrs. Elizabeth Vaughan, 1885.

No. 1384. *A View in Hampshire.*

A pond, enclosed by shelving banks, overgrown with herbage, and partly strewn with felled timber. On the right rise two lofty beech trees. In the middle distance a road lies between farm cottages and meadow land.

Canvas, 14 in. *h.* by 34 in. *w.* (0.356×0.864).

Bequeathed by Colonel Alexander Beresford Read, 1893.

No. 1828. *View in Sussex.*

A country road runs through the middle of the picture, with trees and cottages to the right and left. The road divides, as it approaches the foreground, at a small tree which occupies the centre of the composition, and on the right is a small group of figures.

Wood, $13\frac{1}{2}$ in. *h.* by $17\frac{1}{2}$ in. *w.* (0.342×0.444).

Bequeathed by Henry Vaughan, 1900.

No. **1916.** *The Severn off Portishead.*

The River Severn extends across the middle distance, with the low hills of the Welsh coast on the further side and the Welsh mountains beyond. The Avon runs in on the right, at the mouth of which are some ships at anchor.

Canvas, 25 $\frac{3}{4}$ in. *h.* by 35 $\frac{3}{4}$ in. *w.* (0.644 \times 0.908).

Bequeathed by Charles Gassiot, 1902.

No. **2208.** *A Pond.*

A pond on a hilly common with a dead tree on the right. The Surrey hills are seen in the distance.

Wood, 18 in. *h.* by 24 in. *w.* (0.457 \times 0.61).

Requeathed, under the title of *A View in Sussex*, by Henry Calcott Brunning, 1907.

NEBOT (B.), ?- ?

This presumably English painter lived in the 18th century

No. **1453.** *Covent Garden Market, with St. Paul's Church.*

The view shows a portion of the arcade on the north side of the square, and other buildings since removed or remodelled. A group of market-women, with their baskets, offer vegetables for sale. Parallel to the foreground is a wooden barrier, by the side of which, in the centre of the composition, a gentleman, his wife, and child are walking, followed by a blind beggar. In the middle distance to the right two men stripped to the waist engage in a fight, which is watched by bystanders. Signed, and dated 1737. ||

Canvas, 24 $\frac{3}{4}$ in. *h.* by 48 $\frac{1}{4}$ in. *w.* (0.63 \times 1.225).

NEEFS (PIETER), about 1577—1657-61.

An eminent architectural painter, he was born at Antwerp about 1577. He was the pupil of the elder Steenwyck. In 1610 he was a member of the guild of painters at Antwerp, where he died between 1657 and 1661. Teniers, the two Francks, and other masters inserted the figures in his pictures. Flemish School.

No. **924.** *The Interior of a Church.*

Some people are inspecting a tomb in the style of Renaissance architecture. Signed, *P. Neefs, ft.* 1644.

Wood, 27 in. *h.* by 38 $\frac{1}{2}$ in. *w.* (0.686 \times 0.977).

Presented by Sir Henry H. Howorth, 1875.

No. **2205.** *An Interior of a late Classic Church.*

A night scene in a large church of Renaissance classic architecture, looking towards the dimly lit apse, with a large crucifix on the choir screen.

Wood, 18 in. *h.* by 25½ in. *w.* (0·457 × 0·647).

Bequeathed by H. Callcott Brunning, 1907.

No. **2206.** *Vespers.*

An interior of a Gothic church at night. A priest is holding a service in a chapel to the left of the aisle at an altar over which is a picture framed in black and red marble. The scene is lighted by the candles in the chapel, and their rays fall upon the people kneeling or passing by in the central aisle.

Wood, 10½ in. *h.* by 14½ in. *w.* (0·266 × 0·368).

Bequeathed by H. Callcott Brunning, 1907.

No. **2207.** *After Vespers.*

An interior of a chapel in a Gothic church at night. A boy is extinguishing the candles which light the scene.

Wood, 11 in. *h.* by 8 in. *w.* (0·279 × 0·203).

Bequeathed by H. Callcott Brunning, 1907.

NEER (AART VAN DER), 1603-1677.

He was born at Amsterdam. He lived chiefly in that city, and died there. He was the father of Eglon van der Neer. Dutch School.

No. **152.** *A Landscape, with Figures and Cattle; Evening.*

The figures were painted by Cuyp. Signed.

Canvas, 47 in. *h.* by 63½ in. *w.* (1·193 × 1·610).

Bequeathed by Charles Long, Lord Farnborough, 1838.

No. **239.** *River Scene by Moonlight, with Shipping.*

On the left a town; the moon rising in the middle-distance Low water. Signed.

Wood, 12 in. *h.* by 18½ in. *w.* (0·305 × 0·469).

Bequeathed by Lord Colborne, 1854.

No. **732.** *Landscape with Figures; a Canal Scene. Holland.*

A broad canal with buildings and trees on each side, a boat and a couple of swans in the foreground, and a draw-bridge in the

middle-distance. On the left are a lady and three sportsmen, dogs, and poultry. The figures are supposed to be by Lingelbach. Signed.

Canvas, 51½ in. *h.* by 65½ in. *w.* (1·306 × 1·663).

No. 969. *Frost Scene.*

A frozen river, buildings on either side, to the left a bridge; boats frozen in, and many skaters on the ice; everywhere traces of snow. Signed with the painter's monogram, A.V.N.

Oak, 10 in. *h.* by 15½ in. *w.* (0·254 × 0·393).

Wynn Ellis Bequest, 1876.

No. 1288. *A Frost Scene.*

The outskirts of a hamlet lying on the banks of a canal or river, on the surface of which men are skating and playing at golf. On the left of the foreground, near some felled tree-trunks, a man and woman are walking with a dog. Leafless trees rise against a wintry sky filled with large cloud cumuli.

Wood, 12¾ in. *h.* by 20½ in. *w.* (0·323 × 0·52).

Bequeathed by John Staniforth Beckett, 1889.

No. 2283. *Dawn.*

Day is breaking over a calm estuary. A three-masted vessel is seen in the distance against the yellow light. In the middle distance, is a church on a thickly-wooded spit of land. A gabled cottage is half hidden by a dark mass of trees, whilst in the foreground cattle are grazing on the low ground broken by pools and bushes. A man with a pole is going to work, another converses with a woman in a red petticoat.

Canvas, 31¼ in. *h.* by 25½ in. *w.* (0·794 × 0·647).

Bequeathed by Martin Colnaghi, 1908.

No. 2534. *River Scene, with Horseman.*

A village on either side of a wide river, a man on horse-back is on the towing-path. Signed with a monogram.

Wood, 10¾ in. *h.* by 16½ in. *w.* (0·273 × 0·419).

George Salting Bequest, 1910.

No. 2536. *Moonlight.*

A village with two towers seen through trees beyond a wide water-way with shipping in the distance, and a wind-mill on the right. The moon shines through broken clouds.

Wood, 7¾ in. *h.* by 10¾ in. *w.* (0·197 × 0·273).

George Salting Bequest, 1910.

No. **2537.** *Landscape with a Horse and Cart in the Foreground.*

In the centre a horse and cart led by a man, a woman is seated in the cart ; to the left a pond, and on the right are houses and trees. Various figures.

Canvas, $20\frac{1}{2}$ in. *h.* by $24\frac{3}{4}$ in. *w.* ($0\cdot52 \times 0\cdot628$).

George Salting Bequest, 1910.

NEER (EGLON HENDRIK VAN DER), 1635 or 6–1703.

EGLON was a pupil of his father, Aart van der Neer, and of Jacob van Loo. He was born at Amsterdam in 1635 or 1636 and died at Düsseldorf in 1703. Dutch School.

No. **2535.** *Judith.*

She is dressed in white satin and grasps a gold-hilted sword in her hand. An attendant holds the head of Holofernes whose body lies on the bed in the background.

Wood, $12\frac{1}{2}$ in. *h.* by $9\frac{1}{2}$ in. *w.* ($0\cdot317 \times 0\cdot241$).

George Salting Bequest, 1910.

NETSCHER (CASPAR), 1639–1684.

NETSCHER was born at Heidelberg and studied under Koster at Arnheim and Terburg at Deventer. In 1659 he started on a tour to Italy, but having fallen in love with a young lady of Liege, at Bordeaux, he gave up his Italian tour, married, returned to Holland, and settled at the Hague. He joined the guild of painters there in 1662, and died in that city. Dutch School.

No. **843.** *Blowing Bubbles.*

Two children at an open window blowing bubbles ; one of the boys is offering to catch a little floating globe on the top of his plumed cap. Signed, A^o 1670, G. Netscher.

Wood, 12 in. *h.* by $9\frac{1}{2}$ in. *w.* ($0\cdot305 \times 0\cdot241$).

Peel Collection, 1871.

No. **844.** *Maternal Instruction.*

A lady seated at a table before a window is teaching her child to read ; another child is playing with a dog on a chair. In the background over a cupboard is hanging in a black frame a small copy of Rubens' "Brazen Serpent," in this Collection.

Wood, $17\frac{1}{2}$ in. *h.* by $14\frac{1}{2}$ in. *w.* ($0\cdot444 \times 0\cdot368$).

Peel Collection, 1871.

No. **845.** *Lady seated at a Spinning Wheel.*Signed, *G. Netscher*, 1665.Wood, $8\frac{1}{2}$ in. *h.* by $6\frac{1}{2}$ in. *w.* (0.215×0.164).

Peel Collection, 1871.

No. **1332.** *Supposed Portrait of George, 1st Earl of Berkeley.*

A young-looking man clad in a black velvet coat with ample sleeves, a ruffle and shirt cuffs of point lace. He wears a large light brown wig. He stands leaning his right elbow on a stone pedestal enriched with bas-relief carving, and rests his left hand on his hip. Signed, C.N. 1679.

Canvas, $18\frac{1}{2}$ in. *h.* by $14\frac{1}{2}$ in. *w.* (0.463×0.368).

Presented by Lord Savile, G.C.B., 1891.

NICCOLÒ DI BUONACCORSO, . . . ?-1388.

An early Sienese painter of the 14th century. The circumstances of his life and career are obscure, but he held office several times in Siena, and in 1381 was Gonfaloniere of the Terzo of S. Martino.

No. **1109.** *The Marriage of the Virgin.*

In an open cortile, enclosed by arcaded buildings, the Virgin and St. Joseph stand before the High Priest, who is joining their hands. A crowd of figures are grouped around. Behind is an open gallery supported on an arch, through which are seen the conventional representations of a palm tree and shrubs relieved on a gold background. Signed.

Wood, $16\frac{3}{4}$ in. *h.* by $10\frac{1}{2}$ in. *w.* (0.426×0.266).**NICCOLÒ DA FULIGNO**. 1430?-1492.

Commonly but incorrectly called ALUNNO, was the son of a certain Liberatore di Mariano of Foligno, and was born about 1430. He is variously said to have been the pupil of Bartol di Tommaso and of Pietro di Mazzaforte, local painters; but it is probable that he derived more knowledge of his art from Benozzo Gozzoli. NICCOLÒ died in or shortly after 1492. Umbrian School.

No. **1107.** *The Crucifixion, &c. (a triptych).*

In the central compartment the Dying Saviour is seen on the Cross, surrounded by four angels, who receive in gold vessels the blood which flows from the sacred wounds. Below St. Francis kneels embracing the Cross. On the left of the Cross stands St. John. On the right the Holy Virgin sinks fainting in the arms of two female Saints. Landscape background. In the middle distance a fortified wall surrounding buildings,

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The side wings are each divided transversely into two panels, on which are represented successively:—

1. The Agony in the Garden.
2. Christ bearing His Cross to Calvary.
3. The Descent from the Cross.
4. The Resurrection.

Wood, in tempera. Central compartment, 36 (0·914) in. *h.* by $22\frac{1}{2}$ (0·571) in. *w.* Side panels, each $16\frac{3}{4}$ (0·426) in. *h.* by $9\frac{1}{2}$ (0·241) in. *w.*

NICCOLÒ DI PIETRO GERINI, 13 ?–1415.

A Florentine painter, who was inscribed in the guild on September 15, 1368.

No. 579. *The Baptism of Christ in the River Jordan.*

On the spectator's left St. Peter, on the right St. Paul. In the predella, the Angel announcing the birth of St. John the Baptist to Zacharias; the birth of St. John; his death; and Herodias receiving the head of the Saint from her daughter; with Saints Romualdo and Benedict at the extreme ends. In all, eleven pictures. Dated 1387.

Altar-piece in tempera, on wood, 132 in. *h.* by 79 in. *w.* ($3\cdot351 \times 2\cdot006$). Of the principal pictures, the centre, $63\frac{1}{2}$ in. *h.* by 30 in. *w.* ($1\cdot610 \times 0\cdot762$); the two sides, $48\frac{1}{2}$ in. *h.* by $14\frac{1}{2}$ in. *w.* ($1\cdot231 \times 0\cdot368$).

OCHTERVELT (JACOB), 1635 ?–1700 ?

OCHTERVELT was a pupil of Nicolas Berchem at the same time as Pieter de Hooch. He was born at Rotterdam about 1635 and died probably before 1700 at Amsterdam where he lived from 1674.

No. 2143. *A Lady standing at a Spinet.*

A lady in a rose-coloured satin dress stands in front of a spinet, touching the keys with her left hand. A gentleman in a full-bottomed wig sits at the other side of the instrument. A dog turns to the right towards a page-boy, who is entering the door of the room carrying a flask of wine.

Canvas, 31 in. *h.* by 25 in. *w.* ($0\cdot788 \times 0\cdot635$).

Presented by H. J. Pfungst, 1907.

No. 2553. *A Lady at her Toilet.*

A lady wearing a white satin dress and a light blue bodice is seated, paring her nails, by a table covered with a rich cloth. A serving maid holds a tray.

Canvas, 29 in. *h.* by $22\frac{1}{2}$ in. *w.* ($0\cdot737 \times 0\cdot571$).

George Salting Bequest, 1910.

OGGIONNO. See **MARCO.**
OOST (JACOB VAN) THE ELDER, 1600?–1671.

This painter was born at Bruges. His works are mostly to be found in that town. He painted principally religious subjects, and, being desirous of achieving greater perfection in this class of work, went in 1621 to Rome, where he remained for five years. His work is very unequal. The *Calling of Matthew*, in Notre Dame, at Bruges, is his best work, and is full of life and character. He also painted portraits, of which class of work there are two important specimens in the public gallery at Bruges.

No. 1137. *Portrait of a Boy.*

A half-length portrait in profile. Dressed in a dark jacket or pelisse buttoned on the chest, and a black cap ornamented with a squirrel's tail. The hands are concealed in a fur muff. Light brown background, on which are inscribed the words *ÆTAT. SUÆ 11*, 1650, and the painter's monogram composed of the letters I, V, and O.

Wood, 31 in. *h.* by 24 in. *w.* (0.788 × 0.610).

Clarke Bequest, 1883.

OPIE (JOHN), **R.A.**, 1761–1807.

OPIE was born at St. Agnes, near Truro. His grandfather and his father, Edward Opie, were carpenters. He early gave signs of ability, and attracted the notice of Dr. Wolcot (the satirist and poet who later became known as "Peter Pindar"), who brought him to London in 1781, and introduced him to Sir Joshua Reynolds. He contributed many works to the Royal Academy and for some time created a sensation in London as the "Cornish Wonder." He was elected an Associate of the Royal Academy in 1786 and became a full Academician in the following year. He died in the prime of life, and was buried by the side of Sir Joshua Reynolds in St. Paul's Cathedral.

No. 784. *Portrait of William Siddons.*

He wears a black coat, and a white cravat. Bareheaded, grey hair, full face.

William Siddons was an actor, and married Sarah Kemble in 1773.

Canvas, 30 in. *h.* by 25 in. *w.* (0.762 × 0.635).

Bequeathed by his daughter, Mrs. Cecilia Coombe, 1868.

No. 1167. *Portrait, said to represent Mary Wollstonecraft Godwin.*

She is seated at a desk before an open window. Her copious hair, which is grey, or powdered, is confined by a white handkerchief bound round her head.

Mary Wollstonecraft was born April 27, 1759; she married William Godwin 1797, and died the same year. Author of "*A Vindication of the Rights of Women*," 1792; she went to Paris, and wrote on the French Revolution; she was the mother of Mary, who married the poet Shelley.

Canvas, 29½ in. *h.* by 24½ in. *w.* (0·749 × 0·622).

Clarke Fund, 1884.

No. **1208.** *Portrait of William Godwin, the Author.*

He wears a coat of dark cloth, buttoned across the chest, with a white cravat and frilled shirt. His hair is a reddish brown, and he is clean-shaven.

Canvas, 25½ in. *h.* by 24½ in. *w.* (0·749 × 0·622).

Lewis Fund, 1886.

No. **1408.** *Portrait of a Boy.*

This portrait is said to represent the artist's younger brother, William Opie. He wears a dark coat, open at the neck, which is encircled by a large white frilled collar.

Canvas, 20½ in. *h.* by 16½ in. *w.* (0·52 × 0·419).

Presented by Edward Opie (a nephew of the painter), 1894.

No. **1826.** *Portrait of the Painter.*

A largely painted study of the artist himself, looking down, with a strong effect of light and shade.

Canvas, 16 in. *h.* by 12¾ in. *w.* (0·407 × 0·323).

Bequeathed by Henry Vaughan, 1900.

ORCAGNA, about 1308–1368.

ANDREA DI CIONE L'ARCAGNUOLO was one of the greatest of the early Florentine artists after Giotto. His elder brother Nardo (Lionardo) was a painter, and probably the first instructor of ORCAGNA. Both shared in executing the great frescoes in the Strozzi Chapel of S. Maria Novella. ORCAGNA was painter, sculptor, and architect, and in 1359 completed the great tabernacle for the church of Or San Michele. He died at Florence. Tuscan School.

No. **569.** *The Coronation of the Virgin, Angels and Saints in adoration.*

A large altar-piece in three divisions. In the centre, Christ crowning the Virgin, with two Angels standing on each side of the throne, and ten others below, eight kneeling and some playing various musical instruments; in each of the side pictures are twenty-four Saints kneeling in adoration. On the left is St. Peter, supporting on his knee the model of the church of San Pietro

Maggiore in Florence, for which the picture was originally painted. Records say that Pietro Gerini received payments for this work.

Wood, in tempera, 115 in. *h.* by 157 in. *w.* ($2\cdot920 \times 3\cdot984$). Of the separate compartments, the centre is $81\frac{1}{2}$ in. *h.* to the point of the arch, by $45\frac{1}{2}$ in. *w.* ($2\cdot070 \times 1\cdot155$); the side pictures, $66\frac{1}{2}$ in. *h.* by $44\frac{1}{2}$ in. *w.* ($1\cdot688 \times 1\cdot129$).

The following nine pictures are portions of the above altarpiece :—

No. **570.** *The Trinity.*

Nos. **571, 572.** *Angels adoring.*

Wood, in tempera, each 34 in. *h.* by 15 in. *w.* ($0\cdot864 \times 0\cdot381$).

No. **573.** *The Nativity.*

No. **574.** *The Adoration of the Kings.*

No. **575.** *The Resurrection of Christ.*

No. **576.** *The Three Maries at the Sepulchre.*

No. **577.** *The Ascension of Christ.*

No. **578.** *The Descent of the Holy Spirit.*

Wood, in tempera, each $36\frac{1}{2}$ in. *h.* by 19 in. *w.* ($0\cdot926 \times 0\cdot483$).

No. **581.** *St. John the Baptist, with St. John the Evangelist and St. James the Greater.*

St. John the Baptist holds a scroll inscribed *Ego vos clamante in deserto, Parate via.*

Wood, in tempera. The entire picture 74 in. *h.* by 61 in. *w.* ($1\cdot880 \times 1\cdot549$); the separate compartments each 54 in. *h.* by 19 in. *w.* ($1\cdot371 \times 0\cdot483$).

Formerly in the Hospital Church of Santa Giovanni e Niccolò, near Florence.

ORIOLO (GIOVANNI)

Appears to have been a Ferrarese painter, who practised his art in the middle of the fifteenth century, a fact we learn from the inscription on the portrait described below. He was still living in 1461.

No. **770.** *Portrait of Leonello d' Este, Marquis of Ferrara, &c., who died in 1450.*

Bust profile, life-size, dressed in a red coat, and over it a black gown without sleeves, edged with gold. Inscribed LEONELLUS + MARCHIO + ESTËSIS; and signed OPUS JOHANIS ORIOLI +.

Wood, in tempera, $21\frac{1}{2}$ in. *h.* by 15 in. *w.* ($0\cdot546 \times 0\cdot381$).

ORLEY (BERNAERT), 1491-92—1542.

BERNAERT, BAREND, or BERNARD VAN ORLEY was born in Brussels, and was a pupil of his father Valentyn. later an imitator of Raphael and Leonardo in Italy. From 1520 to 1527 he was court painter to Margaret of Austria, and from 1532 to Queen Mary of Hungary.

No. 714. *Mother and Child.*

The mother, robed in pale blue, is seated under a tree in a landscape ; the child has just turned from its mother's breast.

Oak, $13\frac{1}{2}$ in. *h.* by $10\frac{1}{2}$ in. *w.* (0.342×0.266).

Presented by Queen Victoria in fulfilment of the wishes of the Prince Consort, 1863.

For No. 655 see under **BENSON**.

ORSI (LELIO), 1511-1586.

Called also LELIO DA NOVELLARA ; he was born in 1511. He appears to have closely studied the works of Correggio, and to have been a personal friend of that master. LELIO was also an architect of distinction. He lived till 1586, working chiefly, if not almost exclusively, at Novellara.

No. 1466. *The Walk to Emmaus.*

The Saviour and the two disciples engaged in earnest conversation are walking along a road in a mountainous country. A dark sky with black clouds and bursts of light form a picturesque setting to the scene. There is a drawing by Orsi for this picture in the Palazzo Bianco at Genoa.

Canvas, in oil, $27\frac{1}{4}$ in. *h.* by $21\frac{3}{4}$ in. *w.* (0.692×0.553).

ORTOLANO (L').

GIOVANNI BATTISTA BENVENUTI, of Ferrara, called L'ORTOLANO, from his father's occupation, who was a gardener, is said to have studied under Bagnacavallo at Bologna, in 1512-13. The circumstances of his life are, however, little known ; he is supposed to have died about 1525, but he must have been still young at that date. Ferrarese School.

No. 669. *St. Sebastian, St. Rock, St. Demetrius.*

Three full-length life-size figures, in a landscape. The altarpiece of the parochial church of Bondeno, near Ferrara.

Originally painted on panel, but now transferred to canvas, 91 in. *h.* by $61\frac{1}{2}$ in. *w.* (2.311×1.561).

OS (JAN VAN), 1744–1808.

Born at Middelharnis, he was the most distinguished flower painter of his time ; he painted also marine views, and was a poet. He died at the Hague.

No. 1015. *Fruit and Flowers and Dead Birds.*

The fruit in a basket, the birds lying on a slab in front. Signed, J. VAN OS fecit.

Canvas, 27 in. *h.* by 21 in. *w.* (0·686 × 0·534).

Wynn Ellis Bequest, 1876.

No. 1380. *Fruit and Flowers.*

Ripe fruits of various kinds, interspersed with a few flowers, partly in, and partly clustered around a vase on a marble slab, on which lies also a little silver dish, containing a spray of gooseberries and a sardine. Signed, J. van Os. fecit. 1772.

Wood, 29 in. *h.* by 22 in. *w.* (0·737 × 0·559).

Presented by George Holt, 1892.

OSTADE (ADRIAAN JANSZ VAN), 1610–1685.

ADRIAAN OSTADE was born at Haarlem, and studied under Frans Hals. He continued to reside in his native town, where he died. He etched many plates. His younger brother Isaak, as well as Bega and Dusart, were pupils of his, and he greatly influenced Jan Steen.

No. 846. *The Alchymist.*

An old chemist is at work at his furnace blowing his bellows, and surrounded by the implements of his occupation. In the background are a woman and two children. Under a three-legged stool is a paper in which is written a warning of the vanity of his labour. —*Oleum et operam perdis.* Signed on a shovel hanging against the wall A. v. Ostade, 1661.

Wood, 13½ in. *h.* by 17½ in. *w.* (0·342 × 0·444).

Peel Collection, 1871.

No. 2540. *A Room with many Figures.*

Groups of figures in a room listening to a man playing a hurdy-gurdy. A child is stirring the embers in the grate.

Wood, 15½ in. *h.* by 21¾ in. *w.* (0·393 × 0·553).

George Salting Bequest, 1910.

No. 2541. *The Cobbler.*

A cobbler is seated at work in his hut, on the roof of which

a dog is curled up. A man, smoking, sits on a stool to the right, talking to the cobbler.

Wood, 9 in. *h.* by 7½ in. *w.* (0·229 × 0·184).

George Salting Bequest, 1910.

No. 2542. *Courtship.*

A man with a glass in his hand seated, with a woman, at a round table, on which are some oysters and a pipe.

Wood, 10¾ in. *h.* by 8½ in. *w.* (0·273 × 0·215).

George Salting Bequest, 1910.

No. 2543. *A Man with a Jug.*

A man, wearing a steeple crowned hat and a brown jerkin, is seated out of doors, holding a jug in his left hand and a pipe in his right.

Wood, 10¾ in. *h.* by 8½ in. *w.* (0·273 × 0·215).

George Salting Bequest, 1910.

OSTADE (ISAAK VAN), 1621–1649.

ISAAK OSTADE was the younger brother and pupil of Adrian, and was born also at Haarlem. The circumstances of his life are very obscure; he appears to have settled at Haarlem and died there. His best pictures are dated between 1644 and 1649 inclusive. Dutch School.

No. 847. *Village Scene.*

A man on a white horse, followed by a boy with two greyhounds, is passing a cottage on his left hand. Some large trees, a church spire, and a man conversing with a milkmaid carrying a yoke of pails, in the background; on the right two pigs.

Wood, 22 in. *h.* by 19½ in. *w.* (0·559 × 0·495).

Peel Collection, 1871.

No. 848. *Frost Scene.*

A frozen river with figures skating or in sledges. A small wooden bridge with a hand-rail leads over the river to a cottage on its bank. Before the cottage a white horse is drawing a sledge containing a barrel, off the ice. Signed, *Isaac van Ostade*.

Wood, 19 in. *h.* by 15½ in. *w.* (0·483 × 0·393).

Peel Collection, 1871.

No. 963. *A Frozen River.*

A tavern on the bank to the right, with horse sledges and travellers standing before the door, among which a white horse is

conspicuous. Sledges and skaters on the ice, which is broken in one part to get water. Signed I. V. OSTADE.

Oak, 16 in. *h.* by 21 in. *w.* (0·407 × 0·534).

Wynn Ellis Bequest, 1876.

No. 1347. *A Farmyard Scene.*

In the centre of the picture stands a dilapidated wooden shed, in which a rustic cart, baskets, and agricultural tools are stored. On the left is a ruined fowl-house, round which brambles have sprung up. Behind it rises a rugged oak tree. In the foreground are poultry feeding.

Wood, 15½ in. *h.* by 15¾ in. *w.* (0·393 × 0·400).

No. 2544. *The Cart.*

This picture is also called "Travellers on the Road."

A man leading a horse and cart in which a woman is seated, some figures and a dog on the road side.

Signed and dated Isack Van Ostade, 1645.

Wood, 20¾ in. *h.* by 17½ in. *w.* (0·527 × 0·444).

George Salting Bequest, 1910.

PACCHIA (GIROLAMO DEL), 1477-. . .

He was born at Siena. His father died shortly afterwards, and GIROLAMO was reared in needy circumstances by his mother. After acquiring the rudiments of his art from one of the best painters of his native town, he pursued his studies at Florence, whence in 1500 he went to Rome, where his talents and industry soon gained him employment. He returned to Siena about 1508. The place and date of his death are unknown.

No. 246. *Madonna and Child.*

The Virgin, seated with the Child on her knees.

Wood, in oil, 26 in. *h.* by 24 in. *w.* (0·661 × 0·610).

PACCHIAROTTO (JACOPO), 1474–1540?

He was born at Siena, and nothing is known of him after 1540. Very few pictures can be attributed to him with confidence. His work has been often confused with that of Del Pacchia. He was twice exiled from Siena for political offences.

No. 1849. *The Nativity.*

The scene is laid in a stable hollowed out of the rock. The Infant Christ is lying on the ground in the middle of the picture, and the Virgin kneels before Him. Kneeling to the right and left

are Saints. Above is the Almighty Father attended by two angels. On the frame on each side are three small niche-shaped panels, one over the other, each containing a figure. The predella contains five panels with scenes from the Passion.

Wood, in tempera, 74 in. *h.* by 61½ in. *w.* (1·880 × 1·561). The predella, 8½ in. *h.* by 55½ in. *w.* (0·209 × 1·409).

PADOVANINO, 1590–1650.

ALESSANDRO VAROTA'RI, commonly called PADOVANINO, from his birth-place Padua. He was an imitator of Titian. Venetian School.

No. 70. *Cornelia and her Children.*

The mother of the Gracchi, when asked by a companion lady, who was boasting 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."

Canvas, 56 in. *h.* by 48 in. *w.* (1·422 × 1·219).

Bequeathed by Lieut.-Col. Ollney, 1837.

No. 933. *Boy with a Bird.*

He is lying on the ground caressing a white dove.

Canvas, 14 in. *h.* by 19 in. *w.* (0·356 × 0·483).

Wynn Ellis Bequest, 1876.

PALMA VECCHIO, 1480?–1528.

PALMA VECCHIO was probably a pupil of Giovanni Bellini; like all the Venetians, he was influenced by Giorgione. Mr. J. P. Heseltine has a small painting, signed PALMA, that is similar in manner to the "*Vision of a Knight*," by Catena.

No. 636. *Portrait of a Poet.*

In a low crimson and purple dress, showing his neck and shirt; with fur hanging over his shoulders, and holding in his left hand, which rests on a book, a rosary.*

Transferred from wood to canvas, 32¼ in. *h.* by 24 in. *w.* (0·825 × 0·610).

PALAMEDES (ANTHONIE).

This Dutch master of small costume pieces was born at Delft and lived there, but died in Amsterdam. B. 1601?–D. 1673.

* Portraits similar to this work are in the Collections of the Duke of Alba at Madrid, and the Quirini-Stampalia at Venice. They are both ascribed to Palma.

No. **2575.** *A Musical Party.*

A young man playing the violin to two ladies. A woman and child are standing by a table, and to the left a man is smoking.

Wood, $15\frac{3}{4}$ in. *h.* by $21\frac{3}{4}$ in. *w.* ($0\cdot400 \times 0\cdot553$).

George Salting Bequest, 1910.

PALMEZZA'NO (MARCO), 1456?—Living 1537.

One of the principal painters of the Romagna, he was born at Forlì about 1456, and was still living in 1537. He was the scholar and assistant of Melozzo da Forlì. School of the Romagna.

No. **596.** *The Deposition in the Tomb.*

The dead Christ is being placed in the tomb by the Virgin, St. John, and the Magdalen. On the Spectator's right is San Mercuriale with the Guelphic banner of the Church; and on the left is San Valeriano with the standard of Forlì. Half-figures, life size.

Wood, 39 in. *h.* by $65\frac{1}{2}$ in. *w.* ($0\cdot990 \times 1\cdot651$).

PANI'NI (GIOVANNI ANTONIO), *Cavaliere*, 1695–1768.

He was born at Piacenza, and became a scholar of Andrea Lucatelli and Benedetto Luti at Rome; he attained celebrity as a painter of architectural subjects. He died at Rome. Roman School.

No. **138.** *Ancient Ruins, with Figures.*

The Pyramid of Cestius in the middle-ground. A composition. Canvas, $19\frac{1}{2}$ in. *h.* by 25 in. *w.* ($0\cdot495 \times 0\cdot635$).

Bequeathed by Lieut.-Col. Ollney, 1837.

PAPE (ABRAHAM DE),-1666.

A Dutch painter of the 17th century, respecting whose life little is known. He resided at Leyden, and was a pupil of Gerard Dou. In 1651 he became Dean of the Guild of St. Luke, at Leyden, and in 1666 was again elected to that office, but died in the same year. His works are rare.

No. **1221.** *Interior of a Cottage with figures.*

In the upper room of a humble tenement an old woman sits at her spinning wheel, with her back to a window. On the right hand an old man sits at a fire-place. On the wall above the spinning wheel is a wooden cupboard, on the lower portion of which is inscribed the painter's name.

Wood, $15\frac{3}{4}$ in. *h.* by $21\frac{1}{2}$ in. *w.* ($0\cdot400 \times 0\cdot546$).

Walker Fund, 1886.

PARMA (LODOVICO DA). See **LODOVICO**.

PARMIGIA'NO, 1503-1540.

FRANCESCO MARIA MAZZO'LA, commonly called PARMIGIA'NO, and sometimes PARMIGIANI'NO, from his birth-place Parma. After the death of his father Filippo Marrola, Francesco, still young, was brought up by his uncles Michele and Pietro Ilario, who were painters. When Correggio settled at Parma in 1518, PARMIGIANO became an imitator of his style. In 1523 he went to Rome, and afterwards resided some time at Bologna. He died at Casal Maggiore, in the territory of Cremona, August 24, 1540, in the thirty-seventh year of his age. He was an imitator of Correggio. School of Parma.

No. **33**. *The Vision of St. Jerome*.

Wood, 138 in. *h.* by 60 in. *w.* (3·503 × 1·524).

Presented by the Governors of the British Institution, 1826.

PASSIGNANO (DOMENICO CRESTI), 1558-1638.

DOMENICO CRESTI was called Passignano from having been born at that village, near Florence. He studied under Macchietti, Naldini and Federigo Zuccaro, and worked in Venice and Rome. Florentine School.

No. **2294**. *Portrait of Galileo*.

Three-quarter length, nearly full face to the left. He wears a black doublet, with white lawn collar and cuff. On the left is a table, on which is an astrolabe, a book, and a sheet of white paper marked with a diagram. His right hand is resting on the book; his left, with a ring on the thumb, holds a pair of compasses.

Canvas, 46 in. *h.* by 32½ in. *w.* (1·168 × 0·825).

Bequeathed by George Fielder, 1908.

PA'TINIR OR **PATINIER** (JOACHIM), 14..?-in or before 1524.

He was born at Dinant in the latter half of the 15th century: he became a member of the Antwerp guild of painters in 1515, and died in, or before, 1524. He is distinguished for his delicate landscape backgrounds. Flemish School.

No. **716**. *St. Christopher carrying the Infant Christ*.

A mountainous landscape with an inlet of the sea.

Oak, 10 in. *h.* by 21½ in. *w.* (0·254 × 0·546).

Presented by Queen Victoria in fulfilment of the wishes of the Prince-Consort, 1863.

No. 717. *St. John on the Island of Patmos,*

Writing the Book of Revelations, an eagle holding an ink-horn which an impish monster is offering to steal ; above is the Saint's vision of the woman with the child, and the dragon with seven heads.

Oak, 14½ in. *h.* by 9½ in. *w.* (0·362 × 0·241).

Presented by Queen Victoria in fulfilment of the wishes of the Prince Consort, 1863.

No. 945. *A Nun.*

St. Agnes, adoring the Infant Christ, who is seated on the lap of His mother, and holding a coral rosary in His hands. A village on a river, and a hilly country in the background.

Oak, 13 in. *h.* by 9 in. *w.* (0·330 × 0·229).

Wynn Ellis Bequest, 1876.

No. 1082. *The Visit of the Virgin to St. Elizabeth.*

The Virgin stands extending her hands to greet St. Elizabeth, who kneels before her. In the background is a castellated building, half concealed by a clump of trees. Beyond, to the left, is the distant view of a fortified town, round which a river winds.

Wood, 31½ in. *h.* by 27½ in. *w.* (0·794 × 0·698).

Bequeathed by Mrs. Joseph H. Green, 1880.

No. 1084. *The Flight into Egypt.*

The Virgin, holding the Infant Christ to her breast, is seated on an ass, led by St. Joseph down a rocky pathway in the outskirts of a wood. St. Joseph carries on his shoulders a staff, from which a bundle is hung. Landscape background, including the distant view of a town, hills, and a river. Figures about one-third life size.

Wood, 31½ in. *h.* by 27½ in. *w.* (0·794 × 0·698).

Bequeathed by Mrs. Joseph H. Green, 1880.

No. 1298. *Landscape ; River Scene.*

A river with a clear placid surface winds its way between lofty white cliffs of a fantastic shape, crowned here and there with trees and scanty verdure. In the middle distance a small town or village lies at the foot of a wooded upland. On the river are a rowing boat, a barge, and a logwood raft of great length, which assumes a serpentine form as it is borne along by the current. On the left of the foreground sits a man sketching at the foot of a tree.

Wood, 20 in. *h.* by 27 in. *w.* (0·508 × 0·686).

PELLEGRINI (DA SAN DANIELE). See **MARTINO DA UDINE.**

PENNI (LUCA), 1500 ?- . . . ?

One of the scholars and assistants of Raphael. Roman School.

The following picture is ascribed to PENNI.

No. **2293.** *Holy Family.*

The Virgin, watched by angels, is seated on the ground in profile on the left, with the Holy Child and St. John leaning across her lap. St. Elizabeth kneels in worship; also in profile on the right. St. Joseph is seen in the background against a high rock.

Wood, 12 in. *h.* by 8½ in. *w.* (0.305 × 0.222).

Bequeathed by George Fielder, 1908.

PERUGINO (PIETRO), 1446–1523.

PIETRO VANNU'CCI, commonly called IL PERUGINO or PIETRO PERUGINO, from having been made a citizen of Perugia, was born at Castello della Pieve. It is doubtful from whom he received his first instruction in art, but it is probable that he studied under Fiorenzo di Lorenzo, and that he visited Florence while still a young man. About 1480 he was summoned to Rome by Sixtus IV., and employed with other artists on fresco paintings for the Sixtine Chapel. He worked subsequently at Florence and Perugia. Among his numerous pupils and imitators were Raphael, Lo Spagna, and Manni. He died, possessed of considerable property, at Castello di Fontignano, at the advanced age of seventy-seven years. Umbrian School.

No. **181.** *The Virgin and Infant Christ, with St. John.*

Landscape back-ground.

Wood, 26½ in. *h.* by 17½ in. *w.* (0.673 × 0.444).

No. **288.** *The Virgin adoring the Infant Christ.*

Three principal portions of an altar-piece. The centre picture represents the Virgin adoring the Infant, who is presented to her by an angel; three distant angels, standing on clouds and singing, appear above. The compartment on the left of the spectator represents the Archangel Michael; that on the right, the Archangel Raphael with the young Tobias.

Wood, each compartment 50 in. *h.* (1.27); the centre compartment 25½ in. *w.* (0.647); the side pictures each 22½ in. *w.* (0.571).

This picture was painted by Perugino, as recorded by Vasari, for the Certosa, or Carthusian convent near Pavia. The entire altar-piece consisted of six compartments.

No. **1075.** *The Virgin and Child with St. Jerome and St. Francis.*

Two seraphs suspend a crown over the head of the Madonna.

Wood, in oil, 72 in. *h.* by 59 in. *w.* (1.329 × 1.498).

No. 1441. *The Adoration of the Shepherds.*

The Infant Christ lies supported by a cushion on a purple drapery on the open ground. Behind is a shed surrounded by a fence within which cattle are lying. On the right and left kneel the Holy Mother and St. Joseph, and behind them the Shepherds approach with offerings.

In fresco, transferred to canvas, 98 $\frac{1}{4}$ in. *h.* by 233 $\frac{3}{4}$ in. *w.* (2·495 × 5·936).

Lent by the Victoria and Albert Museum, 1895.

ASCRIBED TO **PERUGINO.****No. 1431.** *The Baptism of our Lord.*

St. John the Baptist in the centre of the picture is pouring water from a cup on the head of the Saviour, who stands with His feet in the shallow river. Two angels kneel to the right and two to the left; and behind them again stand four of the disciples.

Wood, 12 $\frac{3}{4}$ in. *h.* by 23 $\frac{1}{4}$ in. *w.* (0·323 × 0·59).

PERUZZI (BALDASSA'RE), 1481–1536.

Sometimes called BALDASSARE DA SIENA, he was born at Siena. His master is not known. His first work of merit was executed at Volterra, and he subsequently distinguished himself at Rome, both as a painter and architect. He died there in his fifty-sixth year, not without suspicion of having been poisoned. Tuscan School.

No. 167. *The Adoration of the Kings.*

A drawing in chiaroscuro.

On paper, 44 in. *h.* by 42 in. *w.* (1·117 × 1·066).

Presented by Lord Vernon, 1839.

No. 218. *The Adoration of the Magi.*

The same composition as above, No. 167.

Wood, 56 $\frac{1}{2}$ in. *h.* by 49 $\frac{1}{2}$ in. *w.* (1·434 × 1·256).

This may be the picture painted by Girolamo da Trevigi, in the year 1521, from Baldassare Peruzzi's drawing, for the Count G. B. Bentivogli; or the copy made from it by Bartolomeo Cesi, formerly in the possession of the Rizzardi family at Bologna. The three Magi are portraits of Titian, Raphael, and Michelangelo.

Presented by Edmund Higginson, 1849.

PESELLI'NO (FRANCESCO), 1422–1457.

The grandson of Giuliano d'Arrigo Giuochi, known as PESELLO, and hence called FRANCESCO DI PESELLO and PESELLINO, was born

at Florence, and died there, aged only 35. He was the pupil of Fra Filippo Lippi. Tusean School.

No. **727.** *A Trinità.*

A representation of the Trinity. The Father, seated on clouds, and surrounded by Cherubim and Seraphim, supports the Crucified Son, over whose head hovers the Dove of the Holy Spirit. Below is a variegated landscape. The centre of a picture of which one part, two saints, is in the possession of H.M. the King, another part, an angel, belongs to Lady Brownlow, another angel belongs to Lady Henry Somerset; the fourth part, two saints, is missing.

Poplar, in tempera, in the form of a cross, 72 in. *h.* by 39 in. *w.* (1'829 × 0'990).

PIAZZA (MARTINO), 14 . . ?—after 1526.

A Lombard painter of the early 16th century. Very little is known of his life or career. He is believed to have been a brother of Albertino Piazza (commonly called Toccagni) with whom he was associated in the execution of several works, among which may be mentioned an altar-piece and frescoes in the Church of the Incoronata at Lodi. Lombard School.

No. **1152.** *St. John the Baptist.*

In a rocky cavern, St. John stoops, resting on one knee, to fill a bowl with water, which flows from a conduit in the rock. At the back of the cave are two natural apertures, through which a mountainous landscape is seen. Signed with the painter's monogram.

Wood, 27 in. *h.* by 20½ in. *w.* (0'686 × 0'514).

PIER FRANCESCO FIORENTINO.

A Tuscan painter of the 15th century. A large number of decorative panels are attributed to him.

No. **1199.** *The Madonna and Child attended by the Infant St. John and an Angel.*

The Virgin, whose figure is seen at half length, supports the Infant Christ who stands undraped before her on a balcony. On the right the youthful St. John stands in an attitude of devotion. On the left is an angel crowned with a chaplet of roses and bearing a lily. Gold punched background powdered at intervals with small seed-like projections.

On a "tondo" or circular panel 40½ in. in diameter, (1'028) of which 27½ in. (0'698) is occupied by the picture, and the rest by an ornamental border 6½ inches (0'164) wide of quattro-cento design modelled in gesso and gilt.

Walker Fund, 1885.

PIERO DI COSIMO, 1462-1521 ?

PIERO, called DI COSIMO from his master Cosimo Rosselli, was born at Florence. He was not only the pupil but the constant assistant of Cosimo, and he accompanied that painter to Rome about 1480 to assist in the decoration of the Sistine Chapel. PIERO delighted in classical mythological subjects, and excelled as a landscape painter; he died at Florence about 1521. Tuscan School.

No. 698. *The Death of Procris.*

She is lying on her side in a field; at her head kneels a satyr, who feelingly touches her shoulder, and at her feet is seated the hound Lælaps, the gift of Diana:* in the background a view of the sea, with some other dogs and birds on the shore.

Poplar, in tempera, 25½ in. h. by 72 in. w. (0·647 × 1·829).

No. 895. *Portrait of the Florentine General, Francesco Ferrucci, in Armour.*

The background is a view of the Piazza della Signoria, at Florence. With the statue of David by Michael Angelo in front of the Palazzo Vecchio.

Wood, 28 in. h. by 20½ in. w. (0·712 × 0·52).

Bequeathed by Sir Anthony C. Sterling, 1871.

PIERO DELLA FRANCESCA. See FRANCESCA.**PIETRO (GIOVANNI DI). See SPAGNA.****PINTORI'CCHIO, 1454-1513.**

BERNARDINO DI BETTO, or the son of Benedetto, commonly called PINTORICCHIO, was born at Perugia, and died at Siena. He was the assistant, and probably the scholar of Pietro Perugino, for whom he worked in Rome; and he was one of the most eminent painters of his time: he gave much attention to landscape painting. Umbrian School.

No. 693. *St. Catherine of Alexandria, with her attributes.*

A monk kneeling in adoration. Landscape background.

Wood, 21½ in. h. by 15 in. w. (0·546 × 0·381).

Bequeathed by Lieut.-Gen. Sir W. Moore, 1862.

* See Nos. 2, 55, and 147.

No. 703. *The Madonna and Child.*

The Infant standing on a carpet in front of His mother, only half of whose figure is seen : a rocky landscape in the background.

Poplar, 22 in. *h.* by 15½ in. *w.* (0·559 × 0·393).

Presented by Queen Victoria in fulfilment of the wishes of the Prince Consort, 1863.

No. 911. *The Return of Ulysses to Penelope.*

Penelope is seated at her loom ; on the floor at her right is a damsel winding thread on shuttles. Four suitors have entered the room, and in the background Ulysses himself is seen in the doorway just entering. From the open window is seen the ship of Ulysses with the hero bound to the mast ; syrens are disporting themselves in the sea ; the palace of Circe is on an island near.

A fresco transferred to canvas, 49 in. *h.* by 57½ in. *w.* (1·244 × 1·46).

PIOMBO (SEBASTIANO DEL).

SEBASTIANO VENEZIANO, as he signed himself, but commonly called FRA SEBASTIANO DEL PIOMBO, from his office of Keeper of the Leaden Seals, was born at Venice about 1485. He was the scholar of Giovanni Bellini and Giorgione, and settled in Rome about 1510–12, where he contracted a friendship with Michael Angelo, who employed him to paint some of his designs. In 1531 he was appointed Frate del Piombo by Clement VII., an office which he held until his death, which occurred in Rome in 1547. Venetian School.

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 said unto them, Loose him, and let him go."—*John xi. 43, 44.*

Transferred from wood to canvas, 150 in. *h.* by 113 in. *w.* (3·807 × 2·870).

No. 20. *Portraits of Sebastiano del Piombo and the Cardinal Ippolito de' Medici.*

Wood, 54 in. *h.* by 44 in. *w.* (1·371 × 1·117).

No. 24. *Portrait of an Italian Lady as Saint Agatha.*

Half length ; rather larger than life. Formerly supposed to be Giulia Gonzaga, a lady of the ruling family of Mantua.

Canvas, 36 in. *h.* by 30 in. *w.* (0·914 × 0·762).

No. 1450. *The Holy Family.*

The Madonna embraces with her left hand the Infant Christ

who with one knee on hers advances the other foot as if to leap to the ground. Her right arm is thrown round the kneeling figure of the donor of the picture. Behind to the left is St. John the Baptist, and on the right is St. Joseph asleep. The background is dark.

Wood, 38 in. *h.* by 42 in. *w.* (0·965 × 1·066).

No. **2493.** *The Daughter of Herodias.*

A bust portrait of a lady as Salome. She is dressed in a blue bodice with a white sleeve, her arm rests on a ledge, and holds the charger with the head of St. John the Baptist. A landscape with a distant blue hill is seen through an open window.

Wood, 21½ in. *h.* by 17 in. *w.* (0·546 × 0·432).

George Salting Bequest, 1910.

PIPPI. See **ROMANO.**

PISANO (VITTORE), 1399-1451-2.

An excellent painter and medallist, he was born at San Vigilio, in the Veronese territory. He is commonly called **PISANELLO**. Several of his medals still exist, bearing dates from 1444 to 1448, and they are generally inscribed **OPUS PISANI PICTORIS**. He is known also as **PISANUS VERONENSIS**, or Pisano of Verona. It is probable that he studied painting under Altichieri da Zevio. Stefano da Zevio and Bono of Ferrara were his pupils.

No. **776.** *St. Anthony and St. George in conversation.*

On the left stands St. Anthony with his staff and bell; his pig reposing at his feet; opposite to him is St. George in rich armour, with his head protected by a large Tuscan straw hat; at his feet lies the vanquished dragon. In the background is a pine wood; in the sky above is a vision of the Virgin and Child in a glory. Inscribed *Pisanus Pi.*

Wood, in tempera, 18 in. *h.* by 11½ in. *w.* (0·457 × 0·291).

Presented by Lady Eastlake, 1867.

No. **1436.** *The Vision of St. Eustace.*

The Saint seated on a horse sees before him a stag with the crucified Saviour between the horns. The background is a landscape of wood and rocks through which runs a small stream; over the trees at the top of the picture is seen a lake or marsh. At the foot of the picture a greyhound is chasing a hare and other dogs are following. Various animals and birds are disposed about the landscape.

Wood, in tempera, 21 in. *h.* by 25½ in. *w.* (0·534 × 0·647).

POEL (EGBERT VAN DER), 1621-1664.

He was baptized at Delft in 1621. In 1650, on the 17th of October, he was made member of the Guild of St. Luke at Delft. He painted interiors, and views of towns and the *dunes*, but his especial predilection was for conflagrations and effects of moonlight. Several pictures of his exist representing either the explosion of a powder mill, which took place at Delft, October 12th, 1654, or views of the town after that disaster. He died at Rotterdam.

No. 1061. *View near Delft after the Explosion of a Powder Mill on October 12, 1654.*

In the foreground are figures apparently carrying away chattels and assisting those who have suffered from the calamity.

Signed, *E Vander Poel*, 12 Octob. 1654.

Wood, 14 in. *h.* by 19 in. *w.* (0.356 × 0.483).

Bequeathed by John Henderson, 1879.

POELENBURGH (CORNELIS VAN), 1586-1667.

He was born at Utrecht, and studied first under Abraham Bloemart, and afterwards in Italy. He was in great request among landscape painters, whose pictures he furnished with figures. He died at Utrecht. Dutch School.

No. 955. *A Ruin, Women bathing.*

Women bathing in a stream near ruins in an open-wooded country.

Canvas, 14 in. *h.* by 17 in. *w.* (0.356 × 0.432).

Wynn Ellis Bequest, 1876.

POLLAIUO'LO (ANTONIO and PIERO).

The elder of these two brothers (Antonio), painter, sculptor, engraver, and goldsmith, was born in Florence about 1429. He was one of the earliest of the Florentines who adopted an oil medium. Piero, his younger brother, born in 1443, was a painter by profession, and assisted Antonio in the production of many pictures. In 1484 Antonio was invited by Pope Innocent VIII. to Rome, where he executed some important monumental works in St. Peter's. He died there in 1498, having survived his brother Piero at least two years.

No. 292. *The Martyrdom of St. Sebastian.*

The saint, bound to the trunk of a tree, is surrounded by his executioners, and already pierced with arrows; the background is an extensive landscape. Painted in 1475.

Wood, 114 in. *h.* by 79½ in. *w.* (2.895 × 2.018).

ASCRIBED TO **ANTONIO POLLAIUOLO.**

No. **928.** *Apollo and Daphne.*

The nymph is in the embrace of the god, who has just caught her ; her two arms have already sprouted into laurels.

Chestnut, 11½ in. *h.* by 7½ in. *w.* (0·285 × 0·19).

Wynn Ellis Bequest, 1876.

SCHOOL OF POLLAIUOLO.

No. **585.** *Portrait of a Lady.*

Head and shoulders in profile, with gold and pearl head-dress, and a rich sleeve of crimson velvet and gold.

Wood, in tempera, 16½ in. *h.* by 11½ in. *w.* (0·419 × 0·291).

PONTE. See **BASSANO.**

PONTORMO (JACOPO DA), 1494–1557.

PONTORMO, or PUNTORMO, so called from the place near Empoli, where he was born, bore the family name of Carucci. He was the scholar of Andrea del Sarto, and became eventually an imitator of the style of Michelangelo, and was an excellent portrait painter. He died at Florence in 1557. Tuscan School.

No. **1131.** *Joseph and his Kindred in Egypt.*

Before the entrance to a building reached by steps, Pharaoh surrounded by attendants, is met by Joseph and his brethren. Seated on a triumphal car drawn by naked children, Joseph is again represented stooping forward towards a man who presents a petition. Towards the summit of a staircase, Joseph again appears leading one of his sons. Another child is received by his mother at the top of the stairs. In a porch above Joseph is seen at the bedside of his dying father, to whom he presents the children, Ephraim and Manasseh.

Canvas, 44 in. *h.* by 49 in. *w.* (1·117 × 1·244).

Clark Fund, 1882.

ASCRIBED TO **PONTORMO.**

No. **1150.** *Portrait of a Man.*

A middle-aged man, with dark hair falling over the ears, moustache, and a short thick beard. He wears a black gown and a black cloth or velvet cap. The left hand is laid on the right breast. In his right is a roll of paper.

Wood, 25½ in. *h.* by 19½ in. *w.* (0·647 × 0·495).

POORTER (WILLEM DE), 16 . . ?—living 1645.

He was born at Haarlem in the 17th century, and probably studied under Rembrandt, at Leyden. He painted scriptural, allegorical, and mythological subjects, on a small scale. No later date than 1645 is found on his pictures, which are somewhat rare. The details of his life are unknown.

No. 1294. *An Allegorical Subject.*

A young man, whose head is encircled by a wreath, wearing a steel cuirass and a long brown cloak, stands before an architectural fragment, which appears to be the capital of a large pilaster. On its top are laid two crowns, a roll of paper or parchment and a globe, which the man touches with a sceptre held in his right hand.

Wood, 19 in. *h.* by 14 in. *w.* (0·483 × 0·356).

Presented by T. Humphry Ward, 1889.

POT (HENDRIK GERRITSZ), living 1600–1656.

Born at Haarlem about 1600, he is supposed to have been a pupil of Frans Hals. The subjects of his pictures vary, but he is chiefly known as a portrait painter. In the Archers' Hall at Haarlem is a large work by him, representing the principal officers of that society. The Louvre collection contains a portrait of Charles I. of England, ascribed to Pot, and dated 1632.

No. 1278. *A Convivial Party.*

A group of cavaliers and women sit carousing at a table covered with a red cloth, over part of which a napkin is laid.

Wood, 12½ in. *h.* by 7½ in. *w.* (0·311 × 0·184).

Lewis Fund, 1889.

POTTER (PAULUS), 1625–1654.

The son and pupil of Pieter Potter, a painter, was born at Enkhuizen in 1625. He was a clever artist at the age of 14. He established himself at the Hague, where he married in 1650, but in 1652 he moved to Amsterdam, and died there in his 29th year. There are some admirable etchings of animals by Paul Potter. Dutch School.

No. 849. *Landscape with Cattle.*

In a meadow near some farm buildings among trees are a man, four cows, a horse, and some sheep; one of the cows, white and spotted, is lying chewing the cud and looking at the spectator. Near the open door of a shed are a horse and cart with two men

and a dog. In the background is a corn field with some cut sheaves of wheat. Signed *Paulus Potter*, ft. 1651.

Wood, 22½ in. h. by 20½ in. w. (0·571 × 0·52).

Peel Collection, 1871.

No. 1009. *The Old Grey Hunter.*

A huntsman holding the bridle of a grey horse, is lying asleep on the ground under an old tree; his greyhound is also asleep. Another sportsman and two dogs are seen in the distance. On a piece of fencing to the right is the signature *PAULUS POTTER f.*

Oak, 12½ in. h. by 10½ in. w. (0·317 × 0·266).

Wynn Ellis Bequest, 1876.

No. 2583. *Cattle in a Stormy Landscape.*

On a gentle rise in a field a young reddish-brown bull stands; he is seen against large dark clouds. A black cow is lying down near. A cow and two sheep are near some trees bent by the wind. Signed *Paulus Potter f.* 1647.

Wood, 18 in. h. by 14½ in. w. (0·457 × 0·375).

George Salting Bequest, 1910.

POTTER (PIETER ?), 1597–1652.

PIETER POTTER, the father of Paul Potter, was born at Enkhuizen, and died at Amsterdam. He formed his style under the influence of Frans Hals, and painted various subjects, such as guard-house scenes, still life, and landscape. Dutch School. The following picture is ascribed to him:—

No. 1008. *A Stag Hunt.*

A dense wood on the right; an open country with a river on the left; two stags and a hunting party in the middle ground. Signed *P. Potter f.* 165 . The last figure is illegible.

Canvas, 43½ in. h. by 58½ in. w. (1·104 × 1·485).

Wynn Ellis Bequest, 1876.

POURBUS (FRANS THE YOUNGER), 1569–1622.

He was born at Antwerp, and was a pupil of his father, Pourbus the elder. He was Court painter in France, and visited Italy.

No. 2295. *Portrait of a Military Commander.*

The head of a middle-aged man, partly bald, and with a heavy brown moustache and beard. A narrow white ruff shows above his armour.

Wood, 16½ in. h. by 12 in. w. (0·419 × 0·305).

Bequeathed by George Fielder, 1908.

POUSSIN (CHARLES), 1819-1904.

CHARLES PIERRE POUSSIN was born 28th December, 1819, in Paris. He studied under Coignet; he obtained a *mention-honorable* at the Exposition de Paris, 1885. He painted scenes of Breton marriages, and many landscapes, and died in Paris on October 12th, 1904.

No. 810. *Pardon Day, in Brittany.*

This represents a fête held in honour of *Notre Dame de Bon Secours* of Guingamp, in Brittany, on the 2nd of July in every year. The numerous pilgrims are assembled in an open wood, variously occupied, and exhibiting many interesting examples of local costume.

Canvas, 58 in. *h.* by 129 in. *w.* (1'473 × 3'276).

Presented by R. E. Lofft, 1870.

POUSSIN (GASPARD), 1613-1675.

GASPARD, or GASPARD DUGHET, the brother-in-law and pupil of Nicolas Poussin, under whose family name Gaspard is generally known in this country, was born of French parents at Rome, where he also died. His works are very numerous, and many of them have been engraved. He produced several etchings himself. French School.

No. 31. *A Landscape, with Figures.*

Representing Abraham and Isaac going to the sacrifice.

Canvas, 63 in. *h.* by 78 in. *w.* (1'600 × 1'981).

Angerstein Collection, 1824.

No. 36. *A Land Storm.*

Mountain scenery; shepherds seeking refuge for their flocks.

Canvas, 59 in. *h.* by 72 in. *w.* (1'498 × 1'829).

Angerstein Collection, 1824.

No. 68. *A Woody Landscape, Evening.*

A view near Albano. Companion to No. 98.

Canvas, 19 in. *h.* by 26 in. *w.* (0'483 × 0'661).

Bequeathed by the Rev. W. Holwell Carr, 1831.

No. 95. *Landscape, with Dido and Æneas taking shelter from the Storm.*

Virgil, *Æneis*, iv. 119.

Canvas, 58 in. *h.* by 88 in. *w.* (1'473 × 2'234).

Bequeathed by the Rev. W. Holwell Carr, 1831.

No. 98. *View of La Riccia.*

A small town, situated on a rock, fourteen miles south-east of Rome. Horace passed the first night at this place on his journey from Rome to Brundisium: it still preserves its ancient name, Aricia. Companion to No. 68.

Canvas, 19 in. *h.* by 26 in. *w.* 0.483×0.661 .

Bequeathed by the Rev. W. Holwell Carr, 1831.

No. 161. *An Italian Landscape.*

Mountain scenery, with a view of Tivoli on the slope of the hill.

Canvas, 28 in. *h.* by 65 in. *w.* (0.712×1.651) .

Bequeathed by Charles Long, Lord Farnborough, 1838.

No. 1159. *The Calling of Abraham.*

On the left a group of lofty trees, the branches and foliage of which are violently agitated by the wind. Below them, a winged Angel, standing by the side of a road accosts Abraham, pointing upwards as he does so to a figure representing the Almighty seated in the clouds above.

Canvas, $79\frac{1}{2}$ in. *h.* by 60 ft. *w.* (2.018×1.524) .

ASCRIBED TO **GASPARD POUSSIN.**

No. 2723. *Landscape with figures.*

A river scene with a mountain in the distance and broken ground to the right. A large tree closes the composition on the left.

Canvas, $66\frac{1}{4}$ in. *h.* by 96 in. *w.* (1.682×2.438) .

Presented by P. Pusey, 1849.

No. 2724. *Landscape with figures.*

A river spanned by a bridge leading to a group of trees; an arm of the sea in the distance. The foreground is composed of bushes and sandy hillocks.

Canvas, $66\frac{3}{4}$ in. *h.* by 96 in. *w.* (1.695×2.438) .

Presented by P. Pusey, 1849.

POUSSIN (NICOLAS), 1594–1665.

POUSSIN was born at Villers, near Les Andelys, in Normandy, of a noble family of Soissons. He learnt painting under Quintin Varin, but at the age of 18 he visited Paris, where he continued his studies under other masters. In 1624 he went to Rome where he attended the Academy of Domenichino and practised his art. In 1640 he re-visited Paris, where he remained two years, but

finally settled in Rome, where he died in his seventy-second year, and was buried in the church of San Lorenzo in Lucina. French School.

No. 39. *The Nursing of Bacchus.*

Landscape, with nymphs and fauns tending the infant Bacchus, who is drinking the juice of the grape, which a satyr is squeezing into a bowl.

Canvas, 30½ in. *h.* by 37 in. *w.* (0.774 × 0.939).

Bequeathed by G. J. Cholmondeley, 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.

Canvas, 30 in. *h.* by 43 in. *w.* (0.762 × 1.092).

Presented by Sir George Beaumont, Bart., 1826.

No. 42. *A Bacchanalian Festival.*

A landscape with satyrs, fauns, centaurs, and animals, in wild revelry.

Canvas, 56 in. *h.* by 37 in. *w.* (1.422 × 0.939).

Angerstein Collection, 1824.

No. 62. *A Bacchanalian Dance.*

Landscape, with a group of fauns and bacchanalian nymphs, or bacchantes, dancing in a ring.

Canvas, 39 in. *h.* by 56 in. *w.* (0.990 × 1.422).

No. 65. *Cephalus and Aurora.*

Cephalus, before 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.

Canvas, 38 in. *h.* by 51 in. *w.* (0.965 × 1.295).

Bequeathed by G. Cholmondeley, 1831.

No. 91. *Venus sleeping, surprised by Satyrs.*

Canvas, 26 in. *h.* by 20 in. *w.* (0.661 × 0.508).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

No. 165. *The Plague among the Philistines at Ashdod.*

"And the head of Dagon and both the palms of his hands were cut off upon the threshold of the door."—1 Samuel v. 4.

Canvas, 51 in. *h.* by 80 in. *w.* (1.295 × 2.032).

Presented by the Duke of Northumberland, 1838.

No. **2619.** *Landscape.*

A herdsman is driving cattle under lofty trees towards a river which flows between high banks in the middle distance.

Canvas, 21½ in. *h.* by 16¾ in. *w.* (0·546 × 0·426).

George Salting Bequest, 1910.

PREDIS (AMBROGIO DE). Between 1450–60– . . . ?

He was probably born between 1450–1460, and may have been a pupil of Cristoforo de Predis, a miniature painter of celebrity. He was apparently the favourite portrait painter of Lodovico Sforza, the portraits attributed to him including many members of the Sforza family. His signed pictures are dated 1494 and 1502 respectively. The year of his death is unknown.

No. **1661.** *An Angel.*

The angel, dressed in dark green, stands in a niche playing a viol.

Wood, 45½ in. *h.* by 23¾ in. *w.* (1·155 × 0·603).

No. **1662.** *An Angel.*

This angel, similarly placed in a niche, is playing on a mandoline. She is dressed in red.

Wood, 45½ in. *h.* by 23¾ in. *w.* (1·155 × 0·603).

These two figures formed the wings of the altar-piece by Leonardo da Vinci, described under No. 1093 in this catalogue.

No. **1665.** *Portrait of a Young Man.*

He is represented at half length, almost full face with the eyes to the right. His right hand is placed on a parapet of variegated red marble, and holds a small scroll. Monogram and date 1494.

Wood, 21¼ in. *h.* by 14¾ in. *w.* (0·54 × 0·375).

No. **2251.** *A Portrait of Bona of Savoy.*

A profile portrait of a lady in a rich dress of red brocade with puffed sleeves and a cloak of wide stripes of different colours.

Canvas, 54 in. *h.* by 24 in. *w.* (1·371 × 0·610).

Presented by Sir George Donaldson, 1908.

PREVITALI (ANDREA), painting 14 . . –1528 ?

PREVITALI was born at Bergamo in the latter half of the 15th century and perhaps entered the School of Giovanni Bellini at Venice. The earliest date on his works hitherto discovered is 1502.

He died of the plague at his native place on the 7th of November, 1528. He was a good portrait painter. Venetian School.

No. **695.** *Madonna and Child, seated.*

The Madonna placing her hand on the head of a Monk, who is adoring the Infant Christ. Landscape with St. Catherine in the background.

Poplar, 21 in. *h.* by 27 in. *w.* (0·534 × 0·686).

No. **2500.** *Virgin and Child.*

The Blessed Virgin is seated, with the Holy Child on her lap, in a wooded landscape.

Wood, 20 in. *h.* by 26½ in. *w.* (0·508 × 0·667).

George Salting Bequest, 1910.

No. **2501.** "*Salvator Mundi.*"

A half-length figure of the Saviour with the Orb, His right hand raised in blessing. Signed and dated 1518.

Wood, 24½ in. *h.* by 20½ in. *w.* (0·616 × 0·527).

George Salting Bequest.

PREVOST (JAN), 1462 ?–1529.

JAN PREVOST, a native of Mons in Hainault, was born about 1462. He married at Valenciennes the widow of Simon Marmion, the painter, who died in 1489. On the 10th of February, 1494, he purchased the right of citizenship of Bruges. In 1521, at Antwerp he met Durer who went with him to Bruges and stayed in his house. During Durer's visit he drew PREVOST's portrait. Flemish School.

No. **713.** *The Virgin and Child in a Garden.*

Seated under a tree, by their side an earthen vase of pinks; landscape background.

Oak, 24 in. *h.* by 19 in. *w.* (0·610 × 0·483).

Presented by Queen Victoria in fulfilment of the wishes of the Prince Consort, 1863.

PULZONE (SCIPIONE, called GAETAUS), 1550–1600 ?

PULZONE was born at Gaeta, and was a disciple of Jacopo del Conte. His most important works are in San Silvestro on Monte Cavallo and in the Jesuits' Church in Rome. He painted portraits of the illustrious persons of his time, and is called by Lanzi "the Roman Vandyke."

No. **1048.** *Portrait of a Cardinal.*

A three-quarter length seated figure.

Copper, $37\frac{1}{2}$ in. *h.* by 28 in. *w.* (0.951×0.712).

RAGUINEAU (ABRAHAM). 1623–after 1681.

He was baptized in London in 1623, but spent his life in Holland. Little is known about him, and the only known signed work by him is the portrait described below. In 1661 he was living at Leyden, holding the office of writing-master to the Prince of Orange, afterwards William III. of England, then ten years old. In 1681 he was living at Zierickzee, and nothing is known of him after that date.

No. **1848.** *Portrait of a Young Man.*

He wears a grey cloth coat, with open sleeves, and a deep collar of white cambric bordered with lace. Over the left shoulder is a mantle bordered with silver braid.

Canvas, 28 in. *h.* by 23 in. *w.* (0.712×0.584).

RAEBURN (SIR HENRY), **R.A.**, 1756–1823.

RAEBURN was born at Stockbridge. When fifteen he was apprenticed to Mr. Galliland, goldsmith, who discovering the boy's efforts, introduced him to a portrait-painter named David Martin. In 1785 RAEBURN visited Italy with his wife, and, after two years' residence in that country, returned to Scotland and established himself as a portrait-painter in Edinburgh.

In 1812 RAEBURN was elected an Associate of the Royal Academy and in the same year became President of the Royal Society of Artists at Edinburgh. In 1815 he was elected a Royal Academician. In 1821 RAEBURN was knighted and shortly afterwards was appointed His Majesty's Limner for Scotland.

No. **1146.** *Portrait of a Lady.*

This lady was a member of the Dudgeon family.

She is represented in a white dress open at the neck, a broad-brimmed straw hat lined with silk, and an orange-coloured scarf round her waist.

Canvas $93\frac{1}{2}$ in. *h.* by 59 in. *w.* (2.374×1.498).

Bequeathed by Robert Dudgeon, 1883.

No. **1435.** *Portrait of Lieut.-Colonel Bryce McMurdo.*

He is seated on a rock under a bank by the side of a trout-stream, with a fishing-rod under his arm. At his feet is a fish-

ing-basket. He wears a dark green swallow-tail coat, nankeen pantaloons, white stockings, and shoes.

Canvas, 94 in. *h.* by 58 in. *w.* (2'387 × 1'473).

Bequeathed by General Sir W. Montagu McMurdo, G.C.B., 1895.

No. **1837.** *Portrait of Mrs. H. W. Lauzun.*

She is seated on a bank, wearing a white muslin dress with long sleeves, cut square at the neck, and edged at the opening of the bodice with pleated lawn.

Canvas, 29½ in. *h.* by 24½ in. *w.* (0'749 × 0'619).

Bequeathed by Miss Henrietta F. Tod Lauzun, 1900.

No. **2648.** *Lady Dalrymple.*

Half-length portrait of a lady in a white dress and head-dress and a black mantle.

Canvas, 29 in. *h.* by 24 in. *w.* (0'737 × 0'610).

George Salting Bequest, 1910.

RAMSAY (ALLAN), 1713–1784.

The son of Allan Ramsay, the well-known Scottish poet, was born at Edinburgh in 1713. He learnt painting in London under Hans Huyssing, a Swedish painter who had come from Stockholm to London in 1700. He went to Italy in June, 1736, and studied there under Francesco Solimena, and afterwards under Imperiale. On his return to England he devoted himself to portraiture, and practised his art at first in Edinburgh, but he achieved his main success in London, where he settled about 1762. On the death of Shackleton in 1767, RAMSAY was appointed Painter in Ordinary to George III. He visited Italy four times and it was on returning from that country that he fell ill at Dover, where he died.

ATTRIBUTED TO **RAMSAY.**

No. **1491.** *Portrait of Mrs. Everard.*

She wears a blue silk dress, with a low-cut bodice trimmed with lace and a boa. A mantle edged with ermine is thrown over her shoulder.

Canvas, 25½ in. *h.* by 21 in. *w.* (0'647 × 0'534).

Lent by the Victoria and Albert Museum, 1895.

RAPHAEL. 1483–1520.

RAFFAELLO SANZIO, son of the painter and poet, Giovanni Santi and his wife, Magia Ciarla, was born at Urbino in the Contrada del Monte, April 6, 1483. After the death of his father, in 1494, he was placed by his uncles with Pietro Perugino, the most celebrated painter at that time in Umbria. He appears to have

made Florence his chief place of residence from 1504 until 1508, when he proceeded to Rome. From his arrival until the death of Julius, in 1513, he was almost constantly employed by that Pope; and subsequently as constantly by Leo X. RAPHAEL died at Rome on his birthday, April 6, 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. Roman School.

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.

Wood, 42 in. *h.* by 32 in. *w.* (1·066 × 0·813).

Angerstein Collection, 1824.

No. 168. *St. Catherine of Alexandria.*

Wood, 28 in. *h.* by 21½ in. *w.* (0·712 × 0·546).

No. 213. *The Vision of a Knight, or, Duty and Pleasure.*

The original pen-and-ink drawing from which this picture was traced was purchased with it.

Wood, 7 in. square (0·178).

No. 744. *The Madonna, Infant Christ, and St. John.*

The Virgin is seated on a bench under an arcade; on her lap is the Divine Infant, who has just received a pink from the left hand of the youthful Baptist, who holds a cross made of reeds. A hilly country, with portions of a town, in the background. Three small figures, half length.

Wood, 15 in. *h.* by 13 in. *w.* (0·381 × 0·330).

No. 1171. *The Virgin and Child attended by St. John the Baptist and St. Nicholas of Bari.*

(Commonly known as the "Madonna degli Ansidei.")

On a raised throne surmounted by a canopy, the Virgin sits with the Infant Christ in her lap. Her right hand rests on His shoulder, while she points with the left to an illuminated missal book on her knee.

On her right stands St. John the Baptist. On her left is St. Nicholas of Bari, in episcopal robes, holding an open volume from which he seems to read. On a frieze under the cornice of the throne is the following inscription—*SALVE MATER CHRISTI.*

Behind the throne is an open archway, through which is seen a distant landscape, with buildings. The figures are about two-thirds the size of life.

Panel, with an arched top, 85 in. *h.* by 58½ in. *w.* (2·159 × 1·485).

No. **2069.** *The Madonna of the Tower.*

The Madonna, with downcast eyes, is seated behind a parapet clasping the Holy Child to her breast with her right hand and supporting His foot with her left. The Babe is embracing His mother with His arms round her neck and looking out of the picture. There is a mountain in the distance on the right, and on the left a tower half hidden in a thick wood, which has given a name to the picture.

Canvas, 30 in. *h.* by 25 in. *w.* (0.762×0.635).

Presented by Miss Eva Mackintosh, 1906.

AFTER **RAPHAEL.**No. **661.** *The Madonna di San Sisto.*

A tracing from the original picture by Raphael at Dresden, by Jakob Schlesinger (1822).

Paper, 101 in. *h.* by 79 in. *w.* (2.565×2.006).

Presented by Messrs. P. & D. Colnaghi, Scott & Co., 1860.

No. **929.** *The Madonna and Child.*

The Madonna with a red gown and blue mantle; the Child naked, except a veil across the middle.

Ancient copy of the Madonna of the Bridgwater collection. It is inscribed on the back "Ce tableau appartient a M. le Prince Charles. May 1722."

Poplar, 34 in. *h.* by 23½ in. *w.* (0.864×0.596).

Wynn Ellis Bequest, 1876.

RAVESTEIJN (JAN ANTHONISZ), 1572-1657.

Born at the Hague. His works are principally to be seen in Holland, the most important being in the Town Hall of his native place, where he was much employed in painting the large groups of portraits which were in vogue in the 16th and 17th centuries. They are somewhat formal, but are full of life and character; five of his pictures of this class are at the Hague; one representing *The Assembly of Magistrates* contains no less than twenty-six figures. RAVESTEIJN died at the Hague.

No. **1423.** *Portrait of a Lady.*

A bust portrait of a middle aged lady. She wears a black dress, with a large white linen collar descending to the shoulders and bordered with a narrow frilling. Her head is covered with a close-fitting black cap which conceals the ears and most of the hair.

Wood, 26 in. *h.* by 19½ in. *w.* (0.661×0.495).

Presented by A. Fowell Buxton, 1894.

REMBRANDT VAN RYN. 1606-1669.

REMBRANDT HERMENSZ (son of HERMAN), commonly called REMBRANDT VAN RYN, from the circumstance of his having been born on the banks of the Rhine, was born in his father's house, on the Weddesteeg, at Leyden. He was educated at Leyden, where he studied painting under Jacob van Swanenburch and for a short time under Pieter Lastman. In 1630 he settled at Amsterdam, where his fame quickly rose to its highest point. In 1634 he married Saskia Uilengburgh, a lady of some fortune. His works were very numerous and must have secured him a large income, but nevertheless, he fell into pecuniary difficulties. He died at Amsterdam, and was buried there, leaving two young children by his second wife. Dutch School.

No. 43. *Christ taken down from the Cross.*

A sketch in light and shade.

Wood, 13 in. *h.* by 11 in. *w.* (0.330 × 0.279).

Presented by Sir George Beaumont, 1826.

No. 45. *The Woman taken in Adultery.*

John, ch. x. 8.

Signed and dated 1644.

Wood, 32½ in. *h.* by 25½ in. *w.* (0.825 × 0.647).

Angerstein Collection, 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. Signed and dated 1646.

Canvas, 25 in. *h.* by 22 in. *w.* (0.635 × 0.559).

Angerstein Collection, 1824.

No. 51. *Portrait of a Jew Merchant.*

A half length portrait of a man in a turban resting his hands on a stick.

Canvas, 53 in. *h.* by 41 in. *w.* (1.346 × 1.041).

Presented by Sir George Beaumont, 1826.

No. 54. *A Woman Bathing.*

A woman holding up her smock is wading in a pool of clear water. Signed and dated 1654.

Wood, 24 in. *h.* by 18½ in. *w.* (0.610 × 0.463).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

No. 72. *Landscape, with Figures.*

Representing the story of Tobias and the Angel.

Wood, 22 in. *h.* by 34 in. *w.* (0·559 × 0·864)

Dr. Schmitt Degener suggests that this landscape is by the hand of Adriaen Brouwer.

Bequeathed by the Rev. W. Holwell-Carr, 1831.

No. 166. *Portrait of a Capuchin Friar.*

Canvas, 34½ in. *h.* by 25½ in. *w.* (0·876 × 0·647).

Presented by the Duke of Northumberland, 1838.

No. 190. *A Jewish Rabbi.*

Bust portrait. Signed.

Canvas, 30 in. *h.* by 26 in. *w.* (0·762 × 0·661).

No. 221. *The Painter's own Portrait.*

At an advanced age—about sixty.

Canvas, 33 in. *h.* by 27½ in. *w.* (0·839 × 0·698).

No. 237. *Portrait of a Woman.*

Signed and dated 1666.

Canvas, 26½ in. *h.* by 23½ in. *w.* (0·667 × 0·59).

Bequeathed by Lord Colborne, 1854.

No. 243. *A Man's Portrait.*

A half-length portrait of an elderly man in a furred coat, seated at a table. Signed and dated 1659.

Canvas, 39 in. *h.* by 32¾ in. *w.* (0·990 × 0·832).

Bequeathed by Lord Colborne, 1854.

No. 672. *His own Portrait.*

When aged about thirty-three: this picture is signed *Rembrandt f.* 1640. He is dressed in a dark cap and overcoat, the latter edged with fur on the shoulders, and is resting on his right arm, looking at the spectator.

Canvas, 39 in. *h.* by 31½ in. *w.* (0·990 × 0·800).

No. 775. *Portrait of an Old Lady.*

In black, with a white cap and ruff. Inscribed *Æ. SIE.* 83—*Rembrandt ft.* 1634.

Wood, oval, 27 in. *h.* by 21 in. *w.* (0·686 × 0·534).

No. **850.** *A Man's Portrait.*

A gentleman dressed in black, with a white lace collar and a thick gold chain; head uncovered. Signed, 1635.

Canvas, oval, $30\frac{1}{2}$ in. *h.* by $22\frac{1}{2}$ in. *w.* ($0\cdot774 \times 0\cdot571$).

Peel Collection, 1871.

No. **1400.** *Christ before Pilate.*

On the left of the picture, Pilate, occupying the judgment seat, raises his hand with a deprecatory gesture towards a group of Jews who seem to invoke his condemnation of Christ. At a little distance the Saviour is seen manacled and surrounded by guards. On the right is a circular court, with an arched entrance and a clock, beneath which are inscribed the words, Rembrandt ft. and a date (16—?).

Canvas, painted in *grisaille*, $21\frac{3}{4}$ in. *h.* by $17\frac{3}{4}$ in. *w.* ($0\cdot546 \times 0\cdot451$).

No. **1674.** *A Burgomaster?*

The portrait of an elderly man with a beard, seated in a round-backed wooden chair. He is dressed in a loose coat or robe with a cape lined with brown fur, and a white scarf, thrown round his neck, hangs down in front.

Canvas, $50\frac{3}{4}$ in. *h.* by 38 in. *w.* ($1\cdot289 \times 0\cdot965$).

No. **1675.** *Portrait of an Old Lady.*

She is seated in an arm chair. On her head is a cap of black net, and she wears a large ruff. She is dressed in black with a pelisse bordered with brown fur and her left hand rests on the arm of the chair.

Canvas, $50\frac{3}{4}$ in. *h.* by 38 in. *w.* ($1\cdot289 \times 0\cdot965$).

No. **2538.** *Diana Bathing.*

Diana, nude, attended by her hounds, is seated by a pool of water in a woody retreat beneath an overhanging rock.

Wood, 18 in. *h.* by 14 in. *w.* ($0\cdot457 \times 0\cdot356$).

George Salting Bequest, 1910.

No. **2539.** *A Man with a Cap.*

A half-length study of a man with grey hair and a brown beard. He wears a brown coat and a black cap.

Canvas, $25\frac{1}{2}$ in. *h.* by 21 in. *w.* ($0\cdot647 \times 0\cdot534$).

George Salting Bequest, 1910.

SCHOOL OF REMBRANDT.**No. 757.** *Christ Blessing Little Children.*

Our Saviour, seated, has drawn a shy little girl to him. A woman, with a baby in her arms, is gently urging the child towards Christ. Other figures are crowding round.

Canvas, 82 in. *h.* by 60½ in. *w.* (2·083 × 1·536).

RENI (GUIDO), 1575–1642,

The most celebrated of the pupils of the Carracci, was born at Calvenzano, near Bologna, and studied under Denis Calvart, and the Carracci. He died at Bologna. Bolognese School.

No. 11. *St. Jerome.*

Kneeling before a crucifix, and beating his breast with a stone.

* Canvas, 46½ in. *h.* by 36 in. *w.* (1·180 × 0·914).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

No. 177. *The Magdalen.*

Canvas, 31 in. *h.* by 27 in. *w.* (0·788 × 0·686).

No. 191. *The Youthful Christ embracing St. John.*

Two heads.

Canvas, 19 in. *h.* by 27 in. *w.* (0·483 × 0·686).

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.*

Canvas, 45½ in. *h.* by 58½ in. *w.* (1·155 × 1·485).

No. 196. *Susannah and the Two Elders, in the garden of her husband Joachim, at Babylon.*—Apocryphal Book of Susannah.

Canvas, 46 in. *h.* by 59½ in. *w.* (1·168 × 1·510).

No. 214. *The Coronation of the Virgin.*

The Virgin Mary, with a glory of stars around her head, and attended by Cherubim, is borne upwards by angels; a heavenly choir surrounds her.

Copper, 25¾ in. *h.* by 18¾ in. *w.* (0·654 × 0·476).

Bequeathed by William Wells, 1847.

No. 271. *The "Ecce Homo."*

The head of Christ crowned with thorns.

"And Pilate saith unto them, Behold the Man!"—*John xix. 5.*

Deal, oval, 21½ in. *h.* by 16 in. *w.* (0·546 × 0·407).

Bequeathed by Samuel Rogers, 1855.

REYNOLDS (SIR JOSHUA), **P.R.A.**, 1723-1792.

JOSHUA REYNOLDS was born at Plympton Earl, five miles from Plymouth. He was instructed in the classics by his father, and it was originally intended that he should become an apothecary, although he evinced very early a taste for art. In 1740 Joshua came to London and was placed under Hudson. After two years in the studio of that artist, he set up as a portrait painter at Plymouth Dock, now Devonport. In 1744 he was once more in London, where he continued to reside until his father died in 1746. Before long he again took up his residence in Devonport, where he remained until early in 1749.

In 1749 he became acquainted with Commodore (afterwards Admiral) Keppel, whom he accompanied on board the "Centurion" to the Mediterranean, going to Leghorn and Rome, where he remained two years.

After a sojourn of three years in Italy (1749-52), he settled in London. In 1760 REYNOLDS removed to a house in Leicester Fields, now Leicester Square. Within a few years REYNOLDS had become the most distinguished portrait painter in the capital, and in 1768 was unanimously elected President of the newly founded Royal Academy of Arts, being knighted by George III. soon after. Sir Joshua died at his house in Leicester Fields, and was buried in St. Paul's Cathedral.

No. **78A.** *The Holy Family.*

The Virgin, holding the Infant Christ, is seated by the side of a stone pedestal. To the left sits St. Joseph. Before them stands the young St. John the Baptist, holding the Standard of the Lamb. Landscape background.

Canvas, 77 in. *h.* by 57½ in. *w.* (1'956 × 1'46).

Painted about 1788.

Presented by the Directors of the British Institution, 1829.

No. **79.** *The Graces decorating a terminal figure of Hymen.*

This picture is sometimes called "Three Ladies adorning a Term of Hymen."

This is a fancy portrait group of Barbara, Elizabeth, and Annie, the three daughters of Sir William Montgomery, painted shortly before they were married. The "Graces" are grouped in natural movement under some trees in a park, and hold a long garland of flowers, with which they are about to wreath a statue of the God of Marriage.

Canvas, 92 in. *h.* by 114 in. *w.* (2'336 × 2'895).

Formerly in the Collection of Mr. Gardiner.

Painted in 1773.

Bequeathed by the Earl of Blessington, the second son of the Hon. Mrs. Gardiner, 1837.

No. 106. *A Man's Head.*

A study from the head of George White, who had once been a pavior, and afterwards served Sir Joshua as a model for Count Ugolino.

Canvas, 23 in. *h.* by 18 in. *w.* (0.584 × 0.457).

Painted in 1771.

Presented by Sir George Beaumont, 1826.

No. 107. *The Banished Lord.*

"The Banished Lord," who is also known as "The Captive," wears a white shirt and dark red cloak. He has a beard.

George White, the pavior, was the model for this picture.

Canvas, 30 in. *h.* by 25 in. *w.* (0.762 × 0.635).

Presented by Rev. William Long, 1826.

No. 111. *Portrait of Lord Heathfield.*

Lieutenant-General Eliott, afterwards Lord Heathfield, is represented with the key of the Fortress of Gibraltar in his right hand. The background is a view of the rock, with the smoke of artillery, a reminiscence of the celebrated defence of 1779-83, of which Lord Heathfield was the hero.

Canvas, 56 in. *h.* by 44 in. *w.* (1.422 × 1.117).

Painted in 1787 for Alderman Boydell.

Angerstein Collection, 1824.

No. 143. *Portrait of Lord Ligonier on Horseback.*

This distinguished officer is in uniform, seated on a charger. In his right hand he holds a bâton. In the middle distance to the right is a view of a battle, in the distance to the left a tower.

John, Viscount Ligonier, afterwards Jean Louis, 1st Earl Ligonier, was born in 1680; he fought under Marlborough; he commanded a division under George II. at Dettingen, 1743; Commander-in-Chief, 1757; Earl Ligonier, 1766; Field Marshal, 1766; died 1770.

Canvas, 110 in. *h.* by 94 in. *w.* (2.794 × 2.387).

Painted in 1760, and so one of Sir Joshua's earlier works.

Presented by William IV., 1836.

No. 162. *The Infant Samuel.*

The Infant Samuel is kneeling in prayer at the foot of his bed, almost in profile. In the background, to the right is a column.

Canvas, 33½ in. *h.* by 26½ in. *w.* (0.858 × 0.68).

Painted about 1776.

Bequeathed by the Right Hon. Sir Charles Long, Lord Farnborough, 1838.

No. 132. *Heads of Angels.*

Five Cherubs' Heads in different positions, painted as studies from Miss Frances Isabella Gordon, daughter of Lord William Gordon and Hon. Frances Ingram Shepherd. She was born March 26, 1782, and died Sept. 2nd, 1831.

Canvas, 29½ in. *h.* by 24½ in. *w.* (0·749 × 0·622).

Painted in 1787.

Presented by Lady William Gordon, 1841.

No. 305. *Portrait of Sir Abraham Hume.*

This patron of art is wearing a white cravat and a crimson coat. His hair is powdered.

Sir Abraham Hume, Bart., was born in 1749. He was elected F.R.S. in 1775, and was one of the founders of the British Institution. He was an intimate friend of the painter, and was one of his pallbearers; he died in 1838.

Oval, canvas, 27½ in. *h.* by 21¾ in. *w.* (0·698 × 0·553).

Painted about 1783.

Presented by Robert Vernon, 1847.

No. 306. *Portrait of the Artist.*

Sir Joshua is wearing a red cloak, a white neck-cloth and frill, and a black velvet hat.

Canvas, 29 in. *h.* by 24 in. *w.* (0·737 × 0·61).

Painted in 1773.

Presented by Robert Vernon, 1847.

No. 307. *The Age of Innocence.*

A child, seated on grass under birch trees, is seen in profile; her hands are crossed over her breast; she has a pink ribbon in her hair, and wears a white dress and pink sash.

This picture is said to have been painted from Theophila Gwatkin (Mrs. Lowther), Sir Joshua's grand-niece.

Canvas, 30 in. *h.* by 25 in. *w.* (0·762 × 0·635).

Painted in 1788, when Theophila Gwatkin would be six years of age.

Presented by Robert Vernon, 1847.

No. 681. *Portrait of Captain Robert Orme.*

He is standing, leaning on his horse, his right hand resting on the pommel of the saddle. He holds a letter in his left.

Captain Robert Orme was aide-de-camp to General Braddock, who was appointed Commander-in-chief in North America in 1755. In the expedition against Fort du Quesne, Captain Orme was wounded. His MS. Journal is in the British Museum.

Canvas, 93 in. *h.* by 57½ in. *w.* (2·362 × 1·46).

Painted in 1761, and so one of Sir Joshua's earlier works.

No. **754.** *Portraits of Two Gentlemen.*

On the spectator's left is the Rev. George Huddesford, in Vandyke dress. To the right is J. C. W. Bamfylde. The latter holds a violin in his right hand. They are looking at some prints.

Canvas, 49 in. *h.* by 40 in. *w.* (1'244 × 1'016).

Painted in 1778.

Presented by Mrs. Plenge, in the name of her mother, Mrs. Martha Beaumont, 1866.

No. **885.** *The Snake in the Grass.*

This picture is also known as "Love unbinding the Zone of Beauty."

A girl seated on a bank is sporting with Cupid, who has seized both ends of her sash, and is untying it. On the grass by her side is seen the head of a snake.

Canvas, 49 in. *h.* by 39 in. *w.* (1'244 × 0'99).

Painted in 1788 for Lord Carysfort.

Peel Collection, 1871.

No. **886.** *Admiral Keppel.*

The Admiral is wearing a claret-coloured suit, his right hand resting on his sheathed sword, his left hand on his hip. View of the sea in the background.

Admiral, the Hon. Augustus Keppel, the second son of William Anne, Second Earl of Albemarle, was born 1725. Admiral of the Blue and Commander-in-Chief of the Grand Fleet, 1778. First Lord of the Admiralty, 1782. Created Viscount Keppel and Baron Eldon, 1782. Died 1786.

Canvas, 49 in. *h.* by 39 in. *w.* (1'244 × 0'99).

Painted for Erskine in 1780.

Peel Collection, 1871.

No. **887.** *Dr. Samuel Johnson.*

In powdered wig and wearing a brown suit, and showing his left hand. Bust portrait, life-size, nearly full-face.

Samuel Johnson, the son of a bookseller, was born at Lichfield, 1709. He was one of the most eminent literary men and conversationalists of the 18th century. He died in 1784, and is buried in Westminster Abbey.

Canvas, 29½ in. *h.* by 25 in. *w.* (0'749 × 0'635).

Peel Collection, 1871.

No. **888.** *James Boswell.*

He is dressed in a black coat and wears a wig.

James Boswell, the friend and biographer of Dr. Johnson, was born in Edinburgh in 1740. Died in London 1795.

Canvas, $29\frac{1}{2}$ in. *h.* by $24\frac{1}{2}$ in. *w.* ($0\cdot749 \times 0\cdot622$).

Painted in 1786.

Peel Collection, 1871.

No. **889.** *His own Portrait.*

He is wearing a brown suit, the coat open with five buttons, with folding collar; waistcoat open at the top, white neckcloth and frill.

Canvas, 29 in. *h.* by 24 in. *w.* ($0\cdot737 \times 0\cdot61$).

Painted in 1750, and mentioned in one of Sir Joshua's Roman Note Books under date of April 23, 1750.

Peel Collection, 1871.

No. **890.** *Portrait of George, Prince of Wales, afterwards George IV.*

He wears the blue ribbon and Star of the Garter and a blue velvet coat with a high collar, white neckcloth, and frill.

Wood, 29 in. *h.* by 24 in. *w.* ($0\cdot737 \times 0\cdot61$).

Painted in 1779.

Peel Collection, 1871.

No. **891.** *Portrait of a Lady and Child.*

She is wearing a low-cut russet dress, showing her left profile; the head and left arm of a child are seen resting on her right shoulder.

Canvas, $29\frac{1}{2}$ in. *h.* by $24\frac{1}{2}$ in. *w.* ($0\cdot749 \times 0\cdot622$).

Painted in 1780.

Peel Collection, 1871.

No. **892.** *Robinetta.*

A girl with a robin, which has settled on her right shoulder, is resting her left arm on its cage.

Canvas, $29\frac{1}{2}$ in. *h.* by $24\frac{1}{2}$ in. *w.* ($0\cdot749 \times 0\cdot622$).

Painted about 1786, as a study of the Hon. Mrs. Tollemache.

Peel Collection, 1871.

No. **1259.** *Portrait of Lady Anne Lennox, Countess of Albemarle.*

Dressed in a gown of blue and white brocade, with a black silk mantle and hood, the latter drawn over her head. Wide sleeves trimmed with deep lace fall to the elbows. She holds a tatting shuttle in her right hand, and on her lap is a ball of thread. She

sits in an armchair covered with crimson velvet. By her side, to the left, is a small table with a work-basket.

Lady Anne Lennox, daughter of Charles Lennox, First Duke of Richmond, was born in 1703. She married, 1723, William Anne, second Earl of Albemarle. She died in 1789. She was the mother of Admiral Keppel, whose portrait (No. 886), by Reynolds, is in this Gallery.

Canvas, 49 in. *h.* by 39 in. *w.* (1·244 × 0·99).

Painted in 1759, and so one of the earliest pictures by Sir Joshua in this Collection.

No. **1834.** *Study for a Figure of Horror.*

A study made by Sir Joshua from himself for the expression of the figure representing Horror, in his large picture of *Mrs. Siddons as the Tragic Muse*.

On paper, in black chalk, 14 in. *h.* by 9½ in. *w.* (0·356 × 0·241).

Bequeathed by Henry Vaughan, 1900.

No. **1840.** *George, Third Duke of Marlborough, and his Family.*

The Duchess is seated in the centre under an arch draped with red. To the left are the Duke and the Marquess of Blandford. In the foreground Lord Henry Spencer holds out his hand to a dog.

Canvas, 21 in. *h.* by 19 in. *w.* (0·534 × 0·483).

A sketch for the large picture at Blenheim, painted in 1777.

Bequeathed by Henry Vaughan, 1900.

No. **1924.** *Portrait of Mrs. Hartley and Child.*

The mother, seen at half-length, with her right hand on her hip, supports on her right shoulder her child who is depicted as a youthful Bacchanal and crowned with ivy.

Mrs. Hartley, the famous actress was born 1751 and died at Woolwich in 1824.

Canvas, 35 in. *h.* by 27 in. *w.* (0·889 × 0·686).

Painted in 1771-1773.

Presented by Sir William Agnew, Bart., 1903.

No. **2077.** *Portrait of Lady Cockburn and her Children.*

Lady Cockburn, dressed in a white gown with the bodice open at the throat and an amber-coloured mantle trimmed with white fur, sits supporting two of her sons, viz.:—James, kneeling, and William, lying on her lap, while a third child, George, who has climbed on his mother's back, looks over her shoulder. On the right a macaw of gay plumage is perched on a pedestal. Above, a crimson curtain, drawn aside, discloses a peep of landscape.

Inscribed : "1773. J. REYNOLDS PINXIT."

Augusta Anne, daughter of the Rev. Francis Ayscough, D.D., Dean of Bristol, was born 1749. In 1769 she married, as his second wife, Sir James Cockburn, of Langton, sixth Bart., M.P. She died 1837. James, the eldest of these three boys, became the Seventh Baronet; George, the Eighth Baronet and Dean of York.

Canvas, 54 in. *h.* by 43½ in. *w.* (1·371 × 1·104).

Painted in 1773.

Bequeathed by Alfred Beit, 1906.

RIBERA (JOSEF), 1588–1656.

Commonly called LO SPAGNOLETTO (the little Spaniard), he was born in Spain, at Jativa, near Valencia, and he died, says Cean Bermudez, following the account of Palomino, at Naples, honoured and rich, in 1656; but Dominici, the Italian historian of the painters of Naples, states that SPAGNOLETTO disappeared from the city in 1648, and was not again heard of. Spanish School.

No. 235. *The Dead Christ.*

The subject termed a *Pietà* by the Italians—the Virgin weeping over the dead body of Christ; she is accompanied by St. John and Mary Magdalene.

Canvas, 50 in. *h.* by 70 in. *w.* (1·27 × 1·778).

Presented by David Barclay, 1853.

No. 244. *Shepherd with a Lamb.*

Seated under a tree.

Canvas, 52¾ in. *h.* by 42¼ in. *w.* (1·339 × 1·072).

Bequeathed by Lord Colborne, 1854.

RICCI OR **RIZZI** (SEBASTIANO), 1659–60—1734.

He was born at Cividale di Belluno. He studied under F. Cervelli at Venice, and was a very popular master in his time. RICCI spent some years in this country in the reign of Queen Anne, and there are several of his works at Hampton Court. He died at Venice. Venetian School.

No. 851. *Venus Sleeping.*

The goddess is lying on some drapery on the ground, and is surrounded by Bacchanals. Behind on the left is a curtain hung on a tree; two cupids are hovering in the air above. Composition of ten small figures.

Canvas, 30½ in. *h.* by 25 in. *w.* (0·774 × 0·635).

Peel Collection, 1871.

No. **2101.** *Esther at the Throne of Ahasuerus.*

Esther, supported by attendants, kneels fainting at the throne of Ahasuerus, who rises from his chair under a canopy of state to touch her with his sceptre.

Canvas, 18½ in. *h.* by 13 in. *w.* (0.465 × 0.33).

John Samuel Collection, 1906.

RIGAUD (HYACINTHE), 1659–1743.

This distinguished French portrait painter was born at Perpignan, and died in Paris. He settled in Paris in 1681, and was made a member of the Academy of Painting in 1700; and a chevalier of the order of St. Michel in 1727.

No. **903.** *Portrait of Cardinal Fleury.*

Bust portrait; in his robes, with a small red skull cap on his head.

Canvas, 32½ in. *h.* by 25½ in. *w.* (0.825 × 0.647).

Presented by Mrs. Charles Fox, 1874.

No. **2081.** *Lulli and the Musicians of the French Court.*

Lulli and four of his fellow musicians at the Court of Louis XIV. are assembled in a semicircular recess to play a sonata for flutes. The musician on the left is about to accompany them on the violoncello. Music books for "Sonates en trio pour la Flûte Traversière" lie on the circular ormolu table in front of them.

Canvas, 62½ in. *h.* by 50 in. *w.* (1.587 × 1.27).

RIMINI (GIOVANNI FRANCESCO DA), working 1406.No. **2118.** *Madonna and Child.*

The Madonna supports the naked Child who is standing on the edge of a parapet. Two angels look over the top of a semicircular recess with a red cornice that forms the background. Signed and dated 1406.

Wood, 25 in. *h.* by 18 in. *w.* (0.635 × 0.457).

Presented by George Salting, 1906.

RINALDO MANTOVANO, painting 1525.

A native of Mantua in the 16th century: he was a pupil of Giulio Romano, whom he assisted in executing the frescoes for the Palazzo del Te. He is described by Vasari as one of the ablest of the Mantuan painters. In the Church of St. Agnese at Mantua there is a notable picture by his hand representing

the Madonna in mid-air attended by Sant' Agostino and San Girolamo. Little is known of his career, which seems to have been cut short by an early death. The following pictures are ascribed to him :—

No. **643.** *The Capture of Carthagera; and the Continence of Publius Cornelius Scipio.*

New Carthage was taken by Scipio in 210, and he distinguished himself by the generosity with which he treated the Spanish hostages kept there by the Carthaginians.

No. **644.** *The Abduction of the Sabine Women; and the Reconciliation between the Romans and the Sabines. See No. 38.*

Canvas, from wood, each picture 14 in. *h.* by 60. *w.* (0·356 × 1·524).

ROBERTI (ERCOLE DE'), 1430?–1496.

ERCOLE DE' ROBERTI was the son of a certain Antonio, and the elder of two artists of the kindred who distinguished the School of Ferrara. He studied at Padua, probably under Tura, and found employment in the service of the Duke of Ferrara, from whom he received a regular salary. About 1430–1496.

No. **1127.** *The Last Supper.*

In the centre of a hall, richly decorated with coloured marble and delicate bas-reliefs, the Saviour sits at a table, surrounded by His Disciples. He holds the sacred Host in His left hand, and raises the right in blessing. The attitudes of the Disciples betoken respect or veneration, excepting that of the nearest figure (Judas?), who turns away his head.

Wood, 12 in. *h.* by 8½ in. *w.* (0·305 × 0·215).

No. **1217.** *The Israelites gathering Manna in the Wilderness.*

The Camp of Israel in the desert. Men and women are busy gathering the manna, which covers the ground in small grains. On the left Moses and Aaron converse together and direct the work. Above, a sky of deep blue, against which rises a solitary rock.

Wood, 11 in. *h.* by 24¾ in. *w.* (0·279 × 0·628).

Clarke Fund, 1886.

No. **1411.** *The Adoration of the Shepherds. The Dead Christ—a Pietà. (A Diptych.)*

In the left-hand panel the Infant Christ is seen lying in a manger, by the side of which the Virgin and one of the Shepherds kneel in adoration, while another Shepherd approaches in a reverential attitude with clasped hands. The stable is constructed of hurdles.

In the right-hand panel is represented the Holy Sepulchre, on the edge of which two *angioletti* support the body of our Lord. Near a cave on the left St. Jerome kneels attended by his lion, and above in the distance is a Calvary with the Descent from the Cross. In the middle distance St. Francis, kneeling, receives the stigmata.

Wood, each picture $6\frac{3}{4}$ in. *h.* by $5\frac{1}{4}$ in. *w.* ($0\cdot171 \times 0\cdot133$).

No. **2486.** *A Concert.*

A man playing a lute and singing a trio with a girl and a youth.

Wood, $36\frac{3}{4}$ in. *h.* by 29 in. *w.* ($0\cdot933 \times 0\cdot737$).

George Salting Bequest, 1910.

ROKES (HENDRICK MARTENSZ). See **SORGH.**

ROMANINO, 1484-87-1566?

GIROLAMO ROMANI, called IL ROMANINO, was born at Romano near Treviglio. He is said to have studied first under a certain Stefano Rizzi; but Ferramola and Vincenzo Civerchio have been suggested as more likely to have influenced his early style. Between 1509 and 1513 he spent his time at Padua and Venice, where he had the advantage of seeing the works of Titian and Giorgione. He died at Brescia. Venetian School.

No. **297.** *The Nativity.*

Joseph and the Virgin adoring the Infant Christ, with a glory of angels above. At the sides are Saints Filippo Benizzio, and Gaudioso above; and Saints Alexander and Jerome below. Painted in 1525 for the Church of Sant' Alessandro at Brescia.

An altar-piece in five compartments, wood; the centre picture 103 in. *h.* by $45\frac{1}{2}$ in. *w.*, arched top ($2\cdot616 \times 1\cdot155$); the upper side compartments $29\frac{1}{2}$ in. *h.* by $25\frac{1}{2}$ in. *w.* ($0\cdot749 \times 0\cdot647$); and the lower compartments 63 in. *h.* by $25\frac{1}{2}$ in. *w.* ($1\cdot600 \times 0\cdot647$).

No. **2096.** *The Man with a Beard.*

A portrait of a man with a grey beard cut in a rounded fashion. He wears a wide black hat and a green gown.

Wood, $28\frac{1}{2}$ in. *h.* by 23 in. *w.* ($0\cdot725 \times 0\cdot585$).

John Samuel Collection, 1906.

ROMANO (GIULIO), 1492-1546.

GIULIO PIPPI, or rather DE' GIANNUZZI, commonly called GIULIO ROMANO, one of the favourite scholars of Raphael, was born at Rome. He died at Mantua. Roman School.

No. **225.** *The Beatific Vision of the Magdalen.*

Mary Magdalen borne upwards by angels to witness the joys of the blessed. From the Trinità de Monti, Rome.

Fresco, of semicircular form, 65 in. *h.* by 92 in. *w.* ($1\cdot651 \times 2\cdot336$).

Presented by Lord Overstone, 1852.

No. 624. *The Infancy of Jupiter.*

The young god is lying in a cradle on a verdant island, and is watched by three nymphs; in the background are the Curetes making a noise with musical instruments, lest the child's cries should be heard by his father, Saturn.

Wood, 41½ in. *h.* by 69 in. *w.* (1·052 × 1·753).

ROMERSWAEL. See **MARINUS.**

ROMNEY (GEORGE), 1734–1802.

ROMNEY was born at Beckside, Dalton-in-Furness, Lancashire. His father was a cabinet-maker and brought him up to the same trade. The son early showed a decided ability for drawing. At the age of twenty ROMNEY was placed with an itinerant portrait painter, of the name of Christopher Steele, who had worked in the studio of Clarle van Loo in Paris, and was then practising at Kendal. Meeting with success, he ventured to try his fortunes in the capital. He left Kendal in 1762, his wife and two children remaining behind.

In 1764 he journeyed to Paris, where he met Claude Joseph Vernet, and visited the Orleans Gallery. In 1767 he went home to visit his wife, and on his return to London resided in Great Newport Street. Soon after painting the *Portraits of Mr. and Mrs. William Lindow*" (No. 1396) he began to rise rapidly to fame and fortune, and in 1773, started in company with Ozias Humphrey, for Italy. He arrived back in London in 1775, and at the end of that year took the lease of No. 32, Cavendish Square. In 1782 he had a new sitter in Emma Hart, the future Lady Hamilton, who had an instinct for posing.

Shortly after this, he removed to Holly Bush Hill, Hampstead. Before long, however, being shattered in health he retired to his native home and rejoined his wife and son.

He died at Kendal, 1802, and was buried at Dalton-in-Furness.

No. 312. *Lady Hamilton as a Bacchante: A Study.*

The head, turned towards the right, rests on her right shoulder; she wears a white classical dress; dishevelled hair.

Emma (or Amy) Lyon, the only child of Henry Lyon, a blacksmith, was born in 1761. In 1781 she lived under the protection of Sir Harry Fetherstonhaugh, and from 1782 to 1786 under the name of Emma Hart. In 1791 she married Sir William Hamilton, who introduced her at the Court at Naples. Two years later she saw Nelson for the first time. She sat to Romney between 1782 and 1786, and again in 1791. She died at Calais in obscurity in 1815.

Canvas, 19½ in. *h.* by 15½ in. *w.* (0·495 × 0·400).

Painted about 1786.

Presented by Robert Vernon, 1847.

No. **1068.** *The Parson's Daughter.*

She has dark eyes, a tip-tilted nose, and auburn hair powdered and bound with green ribbon; she wears a brown dress and white neckerchief.

Canvas, 25 in. *h.* (0.635) in diameter.

No. **1396.** *Portraits of Mr. and Mrs. William Lindow.*

Mr. Lindow, wearing a plum-coloured suit, grey stockings, and a powdered wig, sits in an arm-chair. By his side, but slightly further back, stands his wife, dressed in a blue silk gown, white lace sleeves, and a black lace mantle left open at the neck. Her hair is powdered and confined by a grey kerchief and lilac ribbon.

William Lindow, a merchant at Lancaster, died in 1786; his wife, Abigail Rawlinson, was born in 1740, and died in 1791.

Canvas, 54½ in. *h.* by 45 in. *w.* (1.389 × 1.143).

Painted in Lancashire about 1770.

No. **1651.** *Portrait of Mrs. Mark Currie.*

She is seated on a terrace, leaning her left arm on the plinth of a stone balustrade, and resting her hands in her lap. She wears a white muslin dress with short sleeves and a plaited *fichu* of the same material. Round her waist is a silk sash of pale crimson.

Elizabeth, daughter of John Close, of Easby, Yorkshire, married, 1789, Mark Currie, banker; she died in 1856.

Canvas, 59½ in. *h.* by 47½ in. *w.* (1.51 × 1.205).

Painted in 1789.

No. **1667.** *A Lady and Child.*

The lady wears a pink silk dress cut low at the neck with long sleeves, her shoulders covered with a lace-edged black silk scarf, and a green and yellow handkerchief on the top of her thick brown hair. She rests her left cheek against the head of a child, who sits in her lap held by her clasped hands. The child is in a white petticoat without sleeves, and scarlet shoes. The lady has a white ribbon round her neck, supporting a gold heart-shaped locket.

Canvas, 35¼ in. *h.* by 27¼ in. *w.* (0.895 × 0.692).

Painted in 1782.

Bequeathed by General J. Julius Johnstone, 1898.

No. **1668.** *Sketch Portrait of Lady Hamilton.*

The head, nearly full-face, is shown turned slightly back over the right shoulder. The lips are parted, the eyes raised, and the rich brown hair is spread in disorder against a white pillow.

Canvas, 18 in. (0.457) in diameter.

Bequeathed by General J. Julius Johnstone, 1898.

No. **1669.** *Portrait of Lady Craven.*

Her bright brown hair is dressed very high and twined with an embroidered ribbon. The V-shaped muslin bodice is fastened with a green jewel, and a light grey mantle covers the shoulder.

Lady Elizabeth Berkeley, daughter of Augustus, Fourth Earl of Berkeley, married, in 1767, as her first husband, William, sixth Baron Craven. She married, 1791, as her second husband, His Serene Highness Christian Frederick, Margrave of Brandenburg Anspach and Bayreuth. She died at Naples in 1838.

Oval, canvas, 26½ in. *h.* by 20½ in. *w.* (0·673 × 0·52).

Painted in 1778.

Presented by Colonel the Hon. F. W. Stopford, 1898.

No. **1906.** *Portrait of Mr. Jacob Morland, of Capplethwaite.*

Mr. Jacob Morland, of Capplethwaite Hall, Westmorland, is represented in shooting dress. He stands, as a young man, in an open landscape, his left hand on the muzzle of his gun, his favourite pointer is standing by his side.

Canvas, 29½ in. *h.* by 24¾ in. *w.* (0·746 × 0·628).

Painted about 1763.

Bequeathed by Colonel John Morland, 1902.

No. **2280.** *Portrait of Wm. Pitt, the Younger.*

He wears a dark blue coat, with gold buttons, lemon-coloured vest, and white cravat. Powdered hair.

William Pitt, the Younger (1759–1806) was the youngest son of William Pitt, first Earl of Chatham. On coming of age he was returned to Parliament for Appleby. At the age of twenty-three he was appointed Chancellor of the Exchequer, and Prime Minister in his twenty-fifth year. He died in 1806.

Canvas, 34½ in. *h.* by 26 in. *w.* (0·87 × 0·661).

Bequeathed by Admiral John E. Pringle, 1908.

ROSA (SALVATORE), 1615–1673.

Was born at Renella in the neighbourhood of Naples. He died at Rome, where he had chiefly resided from the year 1638; but he lived also some years at Florence, Viterbo, and Volterra. Salvator's favourite subjects were landscapes selected chiefly from wild and romantic scenery. Many of his best works are in England. He did several etchings and wrote some beautiful songs. Neapolitan School.

No. 84. *Landscape, with Mercury and the Dishonest Woodman, from the fable of Æsop.*

Canvas, 49½ in. *h.* by 79½ in. *w.* (1·256 × 2·018).

No. 811. *Forest Scene with Tobias and the Angel.*

Tobias is in the water holding the fish. A wild rocky landscape.

Canvas, 93 in. *h.* by 132¾ in. *w.* (2·362 × 3·369).

Presented by Wynn Ellis, 1870.

No. 935. *River Scene.*

A mountainous landscape with a winding river, a hill in the middle distance, and a building in the foreground to the right. A man in a red coat is pointing to the right.

Canvas, 34 in. *h.* by 46 in. *w.* (0·864 × 1·168).

Wynn Ellis Bequest, 1876.

No. 1206. *Landscape and Figures.*

A steep and rocky hill, a river, at its base, winds on towards woodland country, with a town lying in a valley. Lofty ash-trees half stripped of their branches. Groups of rustics, and distant figures on the spur of the hill.

Canvas, 29 in. *h.* by 43¼ in. *w.* (0·737 × 1·099).

Bequeathed by Mrs. Frederica Ricketts, 1886.

No. 2107. *Hagar in the Desert.*

A rocky landscape with trees. The child Ishmael lies abandoned on the stony ground. Hagar listens to the message of the angel, who points to the child from behind a rugged tree.

Canvas, 52 in. *h.* by 37½ in. *w.* (1·32 × 0·955).

John Samuel Collection, 1906.

ROSSI (FRANCISCO), 1510-1563.

Called DE' SALVIATI from his patron the Cardinal of that name. He was born at Florence. He studied under Andrea del Sarto and other masters, and was an imitator of Michelangelo. He died at Rome. Tuscan School.

No. 652. *Charity.*

A woman seated, offering her breast to a child who has turned away, and is caressing another child; on her right is a third boy standing near a brazier with live coal in it.

Wood, 9¾ in. *h.* by 7 in. *w.* (0·248 × 0·178).

ROUSSEAU (PIERRE ETIENNE THÉODORE), 1812-1867.

ROUSSEAU was born in Paris and studied in the Ecole des Beaux-Arts. He was one of the founders of the Modern School of landscape painting in France and worked on the Loire and in the forest of Fontainebleau. He received the Legion of Honour in 1852.

No. **2439.** *A River Scene.*

A rush-grown river nearing the sea. On the right of the estuary there is a low sea wall banking up a field in which there is a group of dark trees. A man is fishing from a punt in the reeds on the left bank. The long line of the sea is seen in the distance beyond low-lying flats lit up by the quiet evening sun.

Wood, 12 in. *h.* by 15½ in. *w.* (0.305 × 0.393).

Presented by H. Velten, 1909.

No. **2635.** *Sunset at Auvergne.*

Figures looking across fields at sunset. Stormy sky. Signed.

Wood, 8¼ in. *h.* by 9½ in. *w.* (0.209 × 0.241).

George Salting Bequest, 1910.

ROUSSEAU (PHILIPPE), 1816-1887.

PHILIPPE ROUSSEAU was born in Paris, and exhibited his first picture at the Salon in 1834. He received the Legion of Honour in 1870, and died in 1887. French School.

No. **2480.** *The Fish Market.*

A study of fish piled up on a table, with other stalls and figures of fishwives and salesmen.

Wood, 9¼ in. *h.* by 11¼ in. *w.* (0.235 × 0.285).

Presented by H. J. Florence, 1909.

RUBENS (PETER PAUL), 1577-1640.

The son of Dr. John Rubens and Mary Pypeling, natives of Antwerp, was born at Siegen, in Westphalia, on the day of St. Peter and St. Paul, 1577. After receiving some instruction in art from Tobias Verhaagt and Adam van Noort, he was placed with Otho Venius, the most celebrated painter of his time at Antwerp. In 1600 he went to Italy, and entered the service of Vincenzo Gonzaga. In 1605 he visited Spain, but returned to Antwerp in 1608. In 1620 he was invited to Paris, where he executed a series of pictures for the Luxembourg Palace; a few years later he came to England, when he was knighted by Charles I. in 1630. RUBENS was twice married: first to Isabella

Brant and secondly to Helena Fourment. He died at Antwerp, and was buried with extraordinary pomp in the church of St. Jacques. Flemish School.

No. **38.** *The Abduction of the Sabine Women.*

A tumultuous throng of men and women in violent struggle.

Wood, 67 in. *h.* by 93 in. *w.* (1·702 × 2·362).

Angerstein Collection, 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 Famine, are repelled by Wisdom.

Canvas, 78 in. *h.* by 117 in. *w.* (1·981 × 2·972).

Presented by the first Duke of Sutherland, 1828.

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 Maestricht.

Wood, 41½ in. *h.* by 65½ in. *w.* (1·052 × 1·663).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

No. **59.** *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.

Canvas, 74 in. *h.* by 105 in. *w.* (1·880 × 2·666).

No. **66.** *A Landscape, with a View of the Château de Stein.*

The residence of Rubens, near Mechlin.

Wood, 53 in. *h.* by 93 in. *w.* (1·346 × 2·362).

Presented by Sir George Beaumont, 1826.

No. **67.** *A Holy Family, with Saint George, and other Saints.*

The figures are said to be portraits of Rubens and his family.

Canvas, 49 in. *h.* by 64 in. *w.* (1·244 × 1·626).

Angerstein Collection, 1824.

No. **157.** *A Landscape: Sunset.*

Wood, 19 in. *h.* by 33 in. *w.* (0·483 × 0·839).

Bequeathed by Charles Long, Lord Farnborough, 1838.

No. **187.** *The Apotheosis of William the Taciturn, of Holland.*

A sketch of a picture in the possession of the Earl of Jersey, at Osterley Park.

Wood, of circular form, 25 in. in diameter. (0·635).

No. **194.** *The Judgment of Paris.*

At the nuptials of Thetis and Peleus, an apple was thrown among 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: he awarded the apple to Venus.

Wood, 57 in. *h.* by 75 in. *w.* (1·448 × 1·905).

No. **278.** *The Triumph of Julius Cæsar.*

A sketch from portions of the same subject, by Andrea Mantegna, at Hampton Court.

Canvas, 35½ in. *h.* by 65 in. *w.* (0·901 × 1·651).

No. **279.** *The Horrors of War.*

A sketch of the larger picture in the Pitti Palace.

Paper, 19½ in. *h.* by 30½ in. *w.* (0·495 × 0·768).

No. **680.** *The Miraculous Draught of Fishes.*

Composition of eleven small figures, with two boats. After the picture at Mechlin.

"And Jesus said unto Simon, fear not; from henceforth thou shalt catch men."—*Luke v. 10.*

Paper, 21¾ in. *h.* by 33½ in. *w.* (0·553 × 0·851).

No. **852.** *Portrait known as the "Chapeau de Poil."*

Susanne Fourment, dressed in a black bodice with crimson sleeves, and with a Spanish beaver hat and feather, holding her hands crossed before her.

Wood, 30½ in. *h.* by 21 in. *w.* (0·774 × 0·534).

Peel Collection, 1871.

No. **853.** *The Triumph of Silenus.*

The fat demi-god half inebriated, is led along supported and accompanied by satyrs, fauns, bacchantes, and children bearing grapes; one figure in the background is blowing the double pipe.

Canvas, 54 in. *h.* by 77½ in. *w.* (1·371 × 1·968).

Peel Collection, 1871

No. 853 A. *The Fall of the Damned.*

Study for a large picture in the Old Pinakothek at Munich.

In chalk, tint, and body colour, on white paper, 27½ in. *h.* by 19 in. *w.* (0·698 × 0·483).

No. 853 B. *The Fall of the Damned.*

Study for a large picture in the Old Pinakothek at Munich.

In chalk, tint, and body colour, on white paper, 29 in. *h.* by 19 in. *w.* (0·737 × 0·483).

No. 853 C. *The Fall of the Damned.*

Study for a large picture in the Old Pinakothek at Munich.

In chalk, tint, and body colour, on white paper, 29 in. *h.* by 18½ in. *w.* (0·737 × 0·476).

No. 853 D. *The Fall of the Damned.*

Study for a large picture in the Old Pinakothek at Munich.

In chalk, tint, and body colour, on white paper, 28 in. *h.* by 18½ in. *w.* (0·712 × 0·469).

No. 853 E. *The Martyrdom of a Saint.*

A crowded composition. The martyr, guarded by soldiers, kneels on a hillock between a woman, who is about to bind a napkin over his eyes, and the executioner, who stands sword in hand ready to strike the fatal blow. Above, hover youthful angels bearing a chaplet and palm branches. In the foreground are grouped soldiers and a crowd of spectators.

In chalk, tint, and body colour, on white paper, 28 in. *h.* by 20½ in. *w.* (0·712 × 0·52).

No. 853 F. *The Descent of the Holy Spirit.*

In a vestibule or chapel of late Italian architecture the Virgin stands in an attitude of devotion, surrounded by the Apostles, who crowd round her with gestures of surprise and awe, while fiery tongues descend upon them. Above, hovers the Holy Spirit in the form of a dove.

In chalk, tint, and body colour, on white paper, 23 in. *h.* by 16½ in. *w.* (0·584 × 0·419).

No. 853 G. *The Crucifixion.*

The lifeless body of Our Lord hangs on the Cross between the two thieves. On the left are two mounted soldiers, one of whom pierces the Saviour's side with his spear, while an executioner standing on a ladder prepares to break the legs of one of the malefactors. On the right is the Virgin attended by St. John and the Holy Women.

Study for a picture in the Antwerp Gallery.

In chalk, tint, and body colour, on white paper, 23½ in. *h.* by 17 in. *w.* (0·596 × 0·432).

No. 853 H. *Portrait of a Girl: half-length.*

A pretty child, about six or seven years old. She wears a close-fitting cap surmounted by a black cap and feathers. Her right hand is laid upon her chest.

In chalk and bistre, on white paper, with black washes about the head-dress, 12 in. *h.* by 7½ in. *w.* (0·305 × 0·19).

No. 853 I. *Portrait of a Lady.*

She is clad in a full-sleeved dress open at the chest. An ample lace collar rises above her shoulders. Her wavy hair is decked with beads and flowers.

In red and black chalk, on white paper, 10 in. *h.* by 7½ in. *w.* (0·254 × 0·19).

No. 853 J. *Portrait of a Young Lady.*

Her hair is parted on one side and gathered into a roll at the back of the head. Her neck is encircled by a large muslin ruff.

In chalk and sepia, on white paper, 9½ in. *h.* by 8 in. *w.* (0·241 × 0·215).

No. 853 K. *Sketch for Monumental Sculpture.*

This design includes a statue of Winged Victory and other figures, trophies of arms, festoons, &c., &c., enriching the frieze of an entablature.

In pen and bistre, lights in body colour, on white paper, 14½ in. *h.* by 11 in. *w.* (0·368 × 0·279).

No. 853 L. *Sketch for Monumental Sculpture.*

The central panel represents two monks kneeling before a monstrance inclosing a crucifix. Above, the Holy Spirit appears in the form of a dove. On either side are statues of Moses and Aaron. Above, a quaintly-shaped pediment decorated with bas-reliefs and figures of winged angels. Below, a sculptured podium.

In pen and bistre, lights in body colour, on white paper, 12½ in. *h.* by 8½ in. *w.* (0·317 × 0·209).

No. 853 M. *Sketch for Monumental Sculpture.*

Apparently designed for a plinth or podium. A shield supported by infant mermen, set in a square panel enriched by festoons of fruit and foliage held up by seated satyrs.

In pen and bistre, lights in body colour, on white paper, 14½ in. *h.* by 14½ in. *w.* (0·368 × 0·362).

No. 853 N. *Sketch for Monumental Sculpture, or Design for Frontispiece.*

A lozenge-shaped panel raised on a plinth, with Hercules and Minerva as supporters. In the foreground a female figure seated on war-like trophies (among which is a shield inscribed with the

name Breda), seems to succour an emaciated woman. Above the shield are youthful angels bearing palm branches, &c.

In pen and bistre, lights in body colour, on white paper, 12 in. *h.* by 7½ in. *w.* (0.305 × 0.197).

No. 853 O. *Study of a Lioness.*

In black chalk, on tinted paper, lights picked out with white, 5½ in. *h.* by 9½ in. *w.* (0.393 × 0.235).

No. 853 P. *Sketch of a Lion Hunt.*

A lion has sprung from the ground and seized by the shoulder the rider of a horse, which rears with fright, while another horseman, on the left, thrusts his spear into the lion's ribs. To the right a third hunter aims a blow at the beast. On the ground lie dead or wounded men and another lion.

Wood, in brown, in oil, 28½ in. *h.* by 41 in. *w.* (0.724 × 1.041).

All these drawings No. 853A to 853P are from the Peel Collection, 1871.

No. 1195. *The Birth of Venus.*

Design for an oval dish to be executed in *repoussé* silver. Venus, attended by sea-nymphs, steps from her shell-shaped barque to the shore. On the right a Triton, blowing on a conch, follows her over the sea. In the air above hover a female divinity and an *amorino*, bearing between them a chaplet to crown the Goddess of Beauty.

Panel, painted in monochrome, 23 in. *h.* by 30 in. *w.* (0.584 × 0.762). Clarke Fund, 1885.

No. 2598. *Diana and Endymion.*

Diana, in golden yellow, alights from a golden chariot drawn by a pair of white horses, seizes the right arm of Endymion who has been sleeping on a bank with his dogs at his side. A sketch painted about 1636.

Wood, 12 in. *h.* by 18¾ in. *w.* (0.305 × 0.476).

George Salting Bequest, 1910.

RUISDAEL (JACOB VAN), 1628 or 9–1682.

The nephew of Salomon van Ruysdael, he was born at Haarlem about 1628–9, and must have received instruction from his uncle; but he was also an imitator of Allaert van Everdingen. The figures in his landscapes were inserted by A. van De Velde, Ph. Wouwerman, or Lingelbach. RUISDAEL died at Haarlem. Dutch School.

No. 44. *Bleaching Ground.*

A gnarled oak in full foliage. A sand bank partly covered with verdure. Beyond a steep-roofed cottage at the foot of a hill,

behind which storm clouds are rising. In the foreground a stream meanders through a grassy flat, on which rustics are engaged in washing and drying linen. Hilly distance.

Dr. Martin suggests that this picture is by Gerrit von Hees who has pictures in Haarlem and the Vienna Academy.

Wood 20½ in. *h.* by 26½ in. *w.* (0·514 × 0·673).

Bequeathed by Sir John May, 1847.

No. 627. *Landscape with Waterfall.*

A wooden bridge, a few figures, and a cottage in the middle distance. Signed *J. Ruysdael*.

Canvas, 40½ in. *h.* by 34 in. *w.* (1·028 × 0·864).

No. 628. *Landscape with Waterfall.*

A waterfall crossed by a wooden bridge in the middle distance, a dead tree lying in the foreground. Signed as above.

Canvas, 40½ in. *h.* by 34 in. *w.* (1·028 × 0·864).

No. 737. *Landscape with Waterfall.*

A castle and cottage on some rocks to the right, with a few figures on a road below, and a castle on a hill in the distance. Signed as above.

Canvas, 39 in. *h.* by 34 in. *w.* (0·990 × 0·864).

Bequeathed by J. M. Oppenheim, 1864.

No. 746. *A Landscape with Ruins.*

Ruins composed chiefly of brick, out of which a tree is growing; in the foreground a small weedy pool; a hilly barren background. Signed, *J. Ruysdael f.*, and dated 1673.

Wood, 16½ in. *h.* by 22½ in. *w.* (0·419 × 0·571).

No. 854. *Forest Scene.*

A plantation of oaks intersected by a shallow pool or stream, in which many of the trees on the right are reflected. In the foreground on this side is a bare birch stem, near which is a second, lying in the water. Two sportsmen have sent a couple of dogs across the pool into the wood.

Canvas, 42 in. *h.* by 56 in. *w.* (1·066 × 1·422).

Peel Collection, 1871.

No. 855. *A Waterfall.*

A rocky landscape, with some cottages and a church tower on a hill. A small wooden bridge leads over a ravine beyond the river, into which the foaming torrent is falling over rocks on the right just beneath the village. Signed, *J. Ruysdael*.

Canvas, 34 in. *h.* by 39 in. *w.* (0·864 × 0·990).

Peel Collection, 1871.

No. **986.** *The Watermills.*

Three wheels between two mills ; a trunk of a tree lying in the water to the right ; and a flight of steps leading up from the water, on this side, towards a village in the distance, of which the church is visible. An old oak in the foreground to the left. Signed, RUYSDAEL : the R composed of a J and R.

Canvas, $34\frac{1}{2}$ in. *h.* by $43\frac{3}{4}$ in. *w.* (0.87×1.111).

Wynn Ellis Bequest, 1876.

No. **987.** *Rocky Landscape with Torrent.*

A church and cottages in the middle ground. A fir tree rising above the torrent is a very conspicuous feature. Signed, RUYSDAEL.

Canvas, $47\frac{1}{2}$ in. *h.* by $50\frac{1}{2}$ in. *w.* (1.205×1.282).

Wynn Ellis Bequest, 1876.

No. **988.** *An old Oak.*

On the skirt of a wood ; a roadway leading to a cottage ; the trunk of a tree lying on the right. Three figures. Signed R, or J. R.

Oak, $12\frac{1}{2}$ in. *h.* by $11\frac{1}{2}$ in. *w.* (0.317×0.291).

Wynn Ellis Bequest, 1876.

No. **989.** *Watermills.*

By the side of a river, at the foot of a high bank, on which are several small trees.

In the foreground bleachers at work. Signed J. R.

Canvas, $23\frac{1}{2}$ in. *h.* by $28\frac{1}{2}$ in. *w.* (0.596×0.724).

Wynn Ellis Bequest, 1876.

No. **990.** *A flat wooded country.*

A windmill and the spires of several village churches, one of which in the middle ground is overshadowed by a heavy cloud forming a conspicuous object in the picture. In the foreground water, with portions of a wall ; a few sheep dispersed about, and three swans in the water ; to the left two shepherds. Signed, J. RUYSDAEL.

Canvas, $42\frac{1}{2}$ in. *h.* by 57 in. *w.* (1.079×1.448).

Wynn Ellis Bequest, 1876.

No. **991.** *The Broken Tree.*

One tree is standing in a woody landscape, another is lying across the foreground ; a tower to the left.

Oak, $8\frac{1}{2}$ in. *h.* by $11\frac{1}{2}$ in. *w.* (0.215×0.291).

Wynn Ellis Bequest, 1876.

No. **1390.** *View on the Shore at Scheveningen.*

A flat, sandy beach, washed by the receding tide, and bounded landwards by undulating hills, beyond one of which are seen the church tower and house roofs of Scheveningen. Two ladies await the approach of a third, who is advancing to greet them. Above, large and stormy-looking cumuli rise into a blue sky.

Canvas, $21\frac{1}{2}$ in. *h.* by $26\frac{1}{2}$ in. *w.* (0.546×0.673).

No. **2561.** *View near Haarlem.*

A man in a boat on a lake in the foreground, beyond a wide-stretching view over a cornfield with the tower of Haarlem Church in the distance. Signed.

Canvas, 13 in. *h.* by $16\frac{1}{2}$ in. *w.* (0.330×0.419).

George Salting Bequest, 1910.

No. **2562.** *Country Scene with ruined Castle.*

A man, a child, and a dog are walking along a road which passes through a ruined castle, another man is coming towards them. Signed.

Wood, $18\frac{1}{2}$ in. *h.* by $25\frac{1}{2}$ in. *w.* (0.469×0.647).

George Salting Bequest, 1910.

No. **2563.** *The Entrance to the Forest.*

Two men and two dogs are passing along a road leading through a forest, a couple are seated on the ground and a church tower is seen in the distance. Part of the artist's monogram is on the left.

Canvas, $21\frac{1}{2}$ in. *h.* by $27\frac{1}{2}$ in. *w.* (0.546×0.698).

George Salting Bequest, 1910.

No. **2564.** *A Cottage on a rocky hill.*

A man and a child are going up a path leading to two cottages on a rocky hill. Trees in the background.

Canvas, $21\frac{3}{4}$ in. *h.* by 26 in. *w.* (0.553×0.661).

George Salting Bequest, 1910.

No. **2565.** *Cottage and covered hay-stack by a river.*

A cottage, a roofed haystack, and some trees on the further bank of a river. A man in red pushes his punt to the bank.

Wood, $10\frac{1}{4}$ in. *h.* by $13\frac{1}{4}$ in. *w.* (0.26×0.336).

George Salting Bequest, 1910.

No. **2566.** *Skirts of a Forest.*

A woman and a child are talking to a man sitting on the side of a road. Trees in the background.

Canvas, $22\frac{3}{4}$ in. *h.* by 27 in. *w.* (0.578×0.686).

George Salting Bequest, 1910.

No. **2567**. *A stormy Sea-piece.*

Two fishing smacks are heeling over to a stiff breeze, a rough sea with a storm passing away to the right leaving a patch of blue sky.

Canvas, $17\frac{1}{2}$ in. *h.* by $21\frac{1}{4}$ in. *w.* (0.444×0.54).

George Salting Bequest, 1910.

RUYSCH (RACHEL), 1664–1750.

She was born at Amsterdam, and died there. At an early age she showed a decided taste for drawing, and studied under William van Aelst, a skilful painter of flowers, but soon surpassed that painter in excellence of finish. Dutch School.

No. **1445**. *A Study of Flowers.*

A bunch of roses and other flowers lying on a table against a dark background.

Wood, $12\frac{3}{4}$ in. *h.* by $10\frac{1}{4}$ in. *w.* (0.323×0.26).

No. **1446**. *A Study of Flowers.*

The companion picture to the above. A butterfly is settled on one of the leaves of a white rose.

Wood, $12\frac{3}{4}$ in. *h.* by $10\frac{1}{4}$ in. *w.* (0.323×0.26).

Lent by the Victoria and Albert Museum, 1895.

RUYSDAEL (SALOMON VAN), 1600?–1670.

The uncle of Jakob van Ruisdael, was born at Haariem probably about 1600. He painted landscapes and river scenes in Holland, and in the treatment of these subjects imitated the manner of Van Goyen. He became Dean of the Haarlem Corporation in 1648, and died at his native town.

No. **1344**. *Landscape.*

Lofty beech trees rise above a mossy bank bounding one side of a shallow stream. Over the water, is a travelling carriage, attended by mounted cavaliers and ladies apparently returning from hunting. Above, a blue sky, across which large fleecy clouds are drifting. Signed S. RUYSDAEL, 1659.

Wood, $19\frac{1}{4}$ in. *h.* by $24\frac{1}{2}$ in. *w.* (0.489×0.622).

No. **1439**. *Fishing in the River.*

On a broad and smooth river, occupying the whole foreground of the picture, is a boat full of men engaged in fishing. The bank of the river trends away to the left in perspective to the distance; a small stream or canal making an opening in the bank is spanned by a wooden bridge on which are two figures, also fishing. Signed.

Wood, $14\frac{1}{4}$ in. *h.* by 25 in. *w.* (0.362×0.635).

Lent by the Victoria and Albert Museum, 1895.

RYCKAERT (MARTIN), 1587-1631.

A son of the elder and brother of the younger David Ryckaert, he was born at Antwerp, and is said to have been the pupil of Tobias Verhaecht. He afterwards pursued his studies as a landscape painter in Italy. In due course he returned to his native country where he practised his art up to the time of his death. Flemish School.

No. 1353. *A Landscape with Satyrs.*

A mountain torrent, flowing between two masses of rock, falls in a cascade into a pool or stream, through which Satyrs are wading, while others stand or sit upon the banks. In the middle distance a wooded plain with hills beyond.

Wood, $3\frac{3}{4}$ in. *h.* by $7\frac{3}{4}$ in. *w.* (0.093×0.197).

Bequeathed by Richard W. Cooper, 1892.

SAENREDAM (PIETER), 1597-1665.

Born at Assendelft, near Amsterdam, he studied under Fransz Pieter de Grebber, at Haarlem, where he appears to have lived until his death. He painted chiefly exteriors of public buildings and interiors of churches.

No. 1896. *Interior of a Church.*

The scene is the angle of apparently the choir and transept of a Gothic church. On the right are the tables of the Commandments, under which are two boys, one of whom, seated on the ground, is teaching a dog to sit up, while the other is making a grotesque drawing on the wall. Other figures are roaming about the church.

Wood, $23\frac{1}{4}$ in. *w.* by 19 in. *h.* (0.59×483).

Presented by Arthur Kay, 1902.

No. 2531. *Church of St. Bavon, Haarlem.*

The interior of the transept of the church, with figures. A hatchment hangs on a column in the foreground.

Wood, $22\frac{1}{2}$ in. *h.* by $31\frac{1}{2}$ in. *w.* (0.571×0.800).

George Salting Bequest, 1910.

SAFTLEVEN (HERMAN), 1609-1685.

HERMAN SAFTLEVEN was born at Rotterdam. He was the younger brother of Cornelius Saftleven and a pupil of Jan van Goyen. He painted river scenes with mountains and many highly finished small figures in the foreground. He died at Utrecht. There is a masterpiece by him in the Dulwich Gallery representing a view on the Rhine. Dutch School.

No. **2062.** *Christ teaching from St. Peter's Ship.*

A view of the Lake of Gennesaret surrounded by cities and mountains. Numbers of people in varied costumes are assembling on the shore, bringing their sick with them, to hear the words of Christ, who is seated in St. Peter's ship which is thrust out a little from the land. *Luke v. 1-3.*

Oak, 18 in. *h.* by 24 in. *w.* (0.457 × 0.610).

Presented by Charles L. Eastlake, 1906.

SAINT-AUBIN (AUGUSTIN DE), 1736-1807.

A celebrated French draughtsman and engraver, of the 17th century.

No. **2136.** *Jean Baptiste Lulli.*

A print of Lulli, the composer, engraved from a drawing by C. M. Cochin, after the bust by Colignon, 1907.

7 in. *h.* by 5 in. *w.* (0.178 × 0.127).

Presented by the Comtesse de Coulanges, 1907.

SAINT-AUBIN (GABRIEL JACQUES DE), 1724-1780.

GABRIEL DE SAINT AUBIN was one of the most graceful of the draughtsmen of Paris in the 18th century. French School.

No. **2129.** *"Une Parade."*

Two mountebanks are fencing on a platform, behind which hangs an advertisement sheet. A group of citizens are standing under the trees of a boulevard watching them.

Canvas, 32 in. *h.* by 25 in. *w.* (0.813 × 0.635).

Lewis Fund, 1907.

SALVI. See **SASSOFERRATO.****SALVIATI.** See **ROSSI.****SAN DANIELE** (PELLEGRINO DA). See **MARTINO DA UDINE.****SAN SEVERINO** (LORENZO DA). See **LORENZO.****SANTACROCE** (GIROLAMO). See **GIROLAMO.****SANTI** (GIOVANNI), 14...?-1494.

The father of Raphael was a native of Colbordolo, a town in the Duchy of Urbino, where he was already established as a painter in 1469. He was one of the best of the early Umbrian

painters ; he was also a poet. He died at Urbino. GIOVANNI SANTI was twice married. Raphael was the son of his first wife ; she died in 1491.

No. 751. *Madonna and Child.*

The Infant sleeping, supported by His mother : a curtain, and a rocky landscape in the background.

Wood, in tempera, and in oil, 26½ in. *h.* by 19 in. *w.* (0·673 × 0·483).

SANZIO. See **RAPHAEL.**

SARTO (ANDREA DEL), 1486–1531.

ANDREA D'AGNOLO, commonly called Andrea del Sarto, from the occupation of his father, who was a tailor, was born at Florence in 1486. He was the scholar of Piero di Cosimo, and an imitator of Michelangelo. Having earned a great reputation by his works, both in oil and fresco, he was invited by Francis I. to France, but returned to Italy during the following year. He died at Florence of the plague in 1531. Tuscan School.

No. 17. *The Holy Family.*

The Virgin with the Infant Christ on her knees, and Elizabeth with the young St. John seated on her right hand.

Wood, 42 in. *h.* by 32 in. *w.* (1·066 × 0·813).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

No. 690. *Portrait of a Sculptor.*

Life size. He is standing leaning his left elbow on a table or pedestal, and holds in his hands a square block. Signed with the painter's monogram A A—Andrea d'Agnolo.

Canvas, 28 in. *h.* by 22 in. *w.* (0·712 × 0·559).

SASSETTA (STEFANO DI GIOVANNI), 1392–1450.

SASSETTA was born in 1392 and died in 1450. He was a pupil of Paolo di Giovanni Fei, and occupies an important place in the history of Sienese painting.

The following fresco is attributed to him :—

No. 1842. *Heads of Angels.*

Fragment of a fresco of three angels' heads, half the size of life, with gold Nimbi.

On plaster, 10½ in. *h.* by 14¾ in. *w.* (0·266 × 0·375).

Bequeathed by Henry Vaughan, 1900.

A fragment from a fresco of the *Coronation of the Virgin over a gate* at Siena. The fresco was finished by Sano di Pietro.*

* Information kindly supplied by Mr. B. Berenson.

SASSOFERRA'TO, 1605-1685.

GIOVANNI BATTISTA SALVI, commonly called, after his birth-place, Sassoferrato, was born July 11, 1605. He was the pupil of his father, Tarquinio Salvi, and is classed among the imitators of the Carracci. He died at Rome. Roman School.

No. 200. *The Madonna in Prayer.*

Canvas, $27\frac{3}{4}$ in. *h.* by $22\frac{1}{2}$ in. *w.* ($0\cdot705 \times 0\cdot571$).

Bequeathed by Richard Simmons, 1846.

No. 740. *The Madonna and Infant Christ.*

Landscape background, with St. Joseph. Small figures.

There is an etching of this composition by Cav. Ventura Salembeni, who died in 1613. The composition cannot be by Sassoferrato, but it is probably after Carracci.

Canvas, 38 in. *h.* by 29 in. *w.* ($0\cdot965 \times 0\cdot737$).

SAVOLDO (GIOVANNI GIROLAMO), 1480?-after 1548.

He was born probably about 1480, at Brescia, whence he migrated to Venice, where he passed the greater part of his life. Of his career but few particulars are known. Although influenced to some extent by Giorgione and Titian, his works display a certain individuality which is easily recognised.

According to Aretino, SAVOLDO was still living in 1548. Veneto-Brescian School.

No. 1031. *Mary Magdalene approaching the Sepulchre.*

A half-length figure draped in a veil of grey silk. Ruined buildings are in the background. Before the sepulchre on a square stone is the vase of ointment. In the distance is seen a river with boats. The morning light dawns from behind a bank of clouds.

Canvas, $34\frac{1}{2}$ in. *h.* by 31 in. *w.* ($0\cdot87 \times 0\cdot788$).

SCHALCKEN (GODFRIED), 1643-1706.

A distinguished Dutch *genre* painter, and a scholar of Gerard Dou, he was born at Made. He seems to have spent the greater part of his life at Dort, although he was employed for some time in England by King William III. and at Dusseldorf by the elector, Johann Wilhelm. He died at the Hague in 1706. Dutch School.

No. 199. *Lesbia and her Sparrow.*

Wood, $6\frac{1}{2}$ in. *h.* by 5 in. *w.* ($0\cdot164 \times 0\cdot127$).

Bequeathed by R. Simmons, 1846.

No. 997. *An Old Woman.*

The old woman with eyeglasses on her nose, dressed in black and yellow, is scouring a brass kettle at an open window; a brass candlestick, a broken earthen pot, and other objects are in front of her; a butterfly has settled on the jamb or stonework by her side. Signed, *G. Schalcken.*

Oak, 11 in. *h.* by 8½ in. *w.* (0·279 × 0·215).

Wynn Ellis Bequest, 1876.

No. 998. *A Duet or Singing Lesson.*

A lady with music and a gentleman with a guitar are seated at a table which is covered with a Turkey rug; a pink rose is on the table. Signed *G. Schalcken.*

Oak, 10½ in. *h.* by 8 in. *w.* (0·266 × 0·203).

Wynn Ellis Bequest, 1876.

No. 999. *A Candle Light.*

An officer presenting some jewellery to a lady; on the left is a lighted candle held in a bracket; in the back-ground is a bed; half figures.

Copper, 6 in. *h.* by 7¼ in. *w.* (0·152 × 0·184).

Wynn Ellis Bequest, 1876.

SCHEFFER (ARY), 1795–1858.

ARY SCHEFFER was the son of John Baptist Scheffer, Court painter at Amsterdam, and was born at Dordrecht. In 1809 he became a pupil of Pierre Guerin in Paris. In 1816 he obtained the great prize for painting at Antwerp. He worked principally in Paris and died at Argenteuil.

No. 1169. *Portrait of Mrs. Robert Hollond.*

Life size. Dressed in a white linen robe open at the neck, and a rose-coloured mantle thrown over the left shoulder. Back-ground of blue sky.

Canvas, oval form, 30½ in. *h.* by 22¼ in. *w.* (0·774 × 0·565).

Bequeathed by Robert Hollond, 1885.

No. 1170. *St. Augustine and St. Monica.*

At a balcony open to the sky, St. Augustine sits by his mother, who holds his left hand clasped in hers.

Canvas, 53½ in. *h.* by 41½ in. *w.* (1·358 × 1·052).

Bequeathed by Robert Hollond, 1885.

SCHIAVONE, 1522-1582.

ANDREA MELDOLLA, called SCHIAVONE, was born at Sebenico, in Dalmatia, in 1522; his parents, who were of very humble origin, migrated early to Venice, bringing their child with them. His true surname was MELDOLLA, but he was called at Venice "Schiaivone," the Slavonian. Andrea was early employed at very small remuneration to paint the outsides of houses. Titian first brought him into more general notice by employing him to paint three ovals in the library of St. Mark, but he seems to have lived in poverty all his life. Yet he was a brilliant artist, and Tintoret said of him that he made up for the weakness of his drawing by the beauty of his colour, and that that painter was to blame who did not possess one of his works in his studio.

No. 1476. *Jupiter and Semele.*

Semele is lying on a couch covered with crimson and purple draperies. Jupiter descends from the sky surrounded by flames and clouds.

Wood, $8\frac{3}{4}$ in. *h.* by $25\frac{1}{4}$ in. *w.* (0.222×0.641).

SCHIAVONE (GREGORIO), 14 . . . ?— . . .

He was a native of Dalmatia, and studied painting under Squarcione at Padua, where he was the fellow pupil of Mantegna, about 1450. He painted about 1470, and later. Paduan and Venetian Schools.

No. 630. *The Madonna and Child enthroned, with various Saints.*

The dead Christ above; Saints Bernard, John the Baptist, Anthony of Padua, and Peter Martyr at the sides; Anthony Abbot, Catherine, Sebastian, and Cecilia below. Signed OPUS SCLAVONI. DISIPULI. SQUARCIONI. S.

Wood, in tempera, in ten panels. Centre picture, $36\frac{1}{4}$ in. *h.* by $13\frac{3}{4}$ in. *w.* (0.926×0.349); upper picture, 15 in. *h.* by $10\frac{1}{4}$ in. *w.* (0.381×0.26); side pictures, 26 in. *h.* by 9 in. *w.* (0.661×0.229); upper side-pictures, 12 in. *h.* by 9 in. *w.* (0.305×0.229).

No. 904. *Madonna and Infant Christ.*

Under an ornamented arch festooned with fruit; angels presenting fruit in front. The Infant standing.

Wood, in tempera, 22 in. *h.* by $16\frac{1}{2}$ in. *w.* (0.559×0.419).

SCO'REL (JAN VAN), 1495-1562.

SCOREL or SCHOREL, so called from his birthplace, Schoorl, near Alkmaar, was born August 1st 1495, and after visiting Italy and the East, he died at Utrecht on the 6th of December 1562, a canon of St. Mary's there. He was painter, poet, and musician

and studied under several masters, the last of whom was Albert Dürer. Dutch School.

No. **720.** *The Holy Family at a fountain : A Repose in Egypt.*

St. Joseph offering a plate of fruit to the Infant Saviour. The fountain still exists at Brussels. Landscape background, with a view of a chateau.

Oak, angles cut at top, $32\frac{1}{4}$ in. *h.* by $24\frac{3}{4}$ in. *w.* ($0\cdot819 \times 0\cdot628$).

Presented by Queen Victoria in fulfilment of the wishes of the Prince Consort, 1863.

No. **721.** *Portrait of a Lady.*

Head.

Oak, 10 in. *h.* by $7\frac{1}{4}$ in. *w.* ($0\cdot254 \times 0\cdot184$).

Presented by Queen Victoria in fulfilment of the wishes of the Prince Consort, 1863.

SCOTT (SAMUEL), ?-1772.

The best marine painter of his time in England, was born early in the eighteenth century. Towards the end of his life SCOTT resided at Bath, where he died of the gout.

No. **313.** *Old London Bridge, 1745.*

The view is seen from the Surrey side.

This bridge, of which the last remnant was removed in 1832, was commenced by Peter of Colechurch in 1176, and occupied thirty-three years in building.

Canvas, $11\frac{1}{4}$ in. *h.* by $21\frac{1}{2}$ in. *w.* ($0\cdot285 \times 0\cdot546$).

Presented by R. Vernon, 1847.

No. **314.** *Old Westminster Bridge.*

In the middle distance four arches of the bridge are seen ; in the foreground are sailing vessels.

Canvas, $11\frac{1}{4}$ in. *h.* by $21\frac{1}{2}$ in. *w.* ($0\cdot285 \times 0\cdot546$).

Presented by R. Vernon, 1847.

No. **1223.** *View of a portion of Old Westminster Bridge.*

The whole of one arch and part of another. Under the former passes a heavily-laden barge rowed by two men and steered by a third in a scarlet coat.

Wood, $10\frac{1}{2}$ in. *h.* by $15\frac{1}{2}$ in. *w.* ($0\cdot266 \times 0\cdot393$).

Clarke Fund, 1886.

No. **1328.** *View of Westminster from the Thames.*

Taken from the centre of the river, about a quarter of a mile north of old Westminster Bridge.

Canvas, $23\frac{1}{2}$ in. *h.* by $43\frac{1}{2}$ in. *w.* ($0\cdot596 \times 1\cdot104$).

Wheeler Fund, 1891.

SEBASTIANO DEL PIOMBO. *See* **PIOMBO.****SEGNA**, recorded 1305 to 1326.

SEGNA DI BUONAVENTURA, the pupil of Duccio di Buoninsegna, painted at Siena between 1305 and 1326. His works are exceedingly rare, but a few examples are found in Siena and the neighbourhood. Sienese School.

No. **567.** *Christ on the Cross, with the Virgin and St. John.*

A crucifix inscribed above, IHS. NAZARENUS REX JUDEORUM. Wood, in tempera, 85 in. *h.* by 72 in. *w.* (2'159 × 1'829).

SELLAIO (JACOPO DEL), 1442-1493.

A Florentine painter, who worked in the manners of Botticelli and of Ghirlandaio.

No. **916.** *Venus reclining, with Cupids.*

She rests with her right elbow on a cushion; three cupids or amorini at her side are sporting with fruit and roses. In the background is a hilly landscape.

Wood, in tempera, 36½ in. *h.* by 68 in. *w.* (0'926 × 1'727).

No. **2492.** *Virgin and Child, with Angels adoring.*

The Virgin is kneeling, the Infant Christ lies on the ground before her, tended by three angels. St. Joseph leans on the pack-saddle of the ass.

Wood, a tondo, 49 in. diameter (1'244).

George Salting Bequest, 1910.

SHEE (SIR MARTIN A.), **P.R.A.**, 1769-1850.

SHEE was born in Dublin. He was a pupil of the Dublin Society where he obtained, at the age of twelve, the three chief medals. He came to London in 1788, and two years later entered the Royal Academy schools. He soon became known by his portraits of well-known actors, among which may be mentioned the *Portrait of Lewis* (No. 677). In 1798 he was elected an Associate of the Royal Academy. In 1800 he became an Academician, and at the death of Sir Thomas Lawrence, in 1830, was elected President of the Royal Academy and was knighted. He died at Brighton.

No. **677.** *Portrait of Lewis as "The Marquis" in "The Midnight Hour."*

William Thomas Lewis, the comedian, known as "Gentleman

Lewis," was born at Ormskirk, near Liverpool, on March 4, 1747 or 1748. He played more characters, original and established, than almost any English comedian. He died on January 13, 1811, and was buried in Christ Church, Liverpool.

Canvas, 93 in. *h.* by 57 in. *w.* (2'36" × 1'44").

Bequeathed, together with the sum of £10,000 for the purchase of pictures, by the Actor's youngest son, Thomas Denison Lewis, 1849.

SIBERECHTS (JAN), 1627-1703.

He was born at Antwerp, where he worked, but in his later years came to England, where he died. Flemish School.

No. 2130. *The Water Lane.*

A market cart, loaded with vegetables and driven by a boy in a red jacket riding on a grey horse, splashes through a water lane shaded by oaks and willows. An old woman in a conical straw hat rides in the cart. A girl in a white cap is wading through the water driving four cows.

Canvas, 25½ in. *h.* by 21¼ in. *w.* (0'654" × 0'054").

Presented by J. P. Heseltine, 1907.

SIGNORELLI (LUCA), 1441?-1523.

LUCA, the son of Egidio di Ventura Signorelli, and the pupil of Piero della Francesca, was born at Cortona about 1441. He was painting in Arezzo in 1472, and in Città di Castello in 1474. He visited Rome about 1478, and painted two frescoes in the Sistine Chapel. His chief works are the frescoes in the chapel of San Brizio in the Cathedral at Orvieto, which were executed after his sixtieth year. LUCA ended his days at his native town, Cortona, where he seems to have lived in great luxury. Umbrian School.

No. 910. *The Triumph of Chastity.*

In the foreground Cupid on his knees is bound by maidens, his darts taken away, and his bow broken: three male figures are looking on apparently unconcerned. In the distance are two other groups of maidens, in one of which the god of Love is being captured, and in the other he is led away in triumph with his arms pinioned behind him. Signed, LUCAS CORITIUS. But the hand of Genga is suggested by the picture.

A fresco transferred to canvas, 48½ in. *h.* by 52 in. *w.* (1'231" × 1'321").

No. 1128. *The Circumcision.*

Before an arched niche, in a hall or porch the Virgin sits, holding the Infant Christ on her lap. Before her kneels the Priest. Behind this group an aged man (Simeon?) stands, with upraised hands, and an expression of deep reverence. On the

left St. Joseph leans upon his staff. To the right of the foreground a woman stands in an attitude of attention.

Wood, 102 in. *h.* by 71 in. *w.* (2·590 × 1·803).

No. 1133. *The Nativity.*

In the centre of the foreground lies the Infant Saviour, undraped. Immediately behind, the Virgin kneels in adoration, attended by Angels. On the right St. Joseph sits in a reverential attitude. To the left a group of four shepherds. In the middle distance a crowd of figures assembled in a portico for the taxation. On the left of the portico, the Divine message is received by shepherds from an Angel on high. To the right, seated beyond a natural arch in a rock, is a shepherd playing on the bag-pipes.

Wood, 86 in. *h.* by 67½ in. *w.* (2·184 × 1·714).

Lewis Fund, 1882.

No. 1776. *The Adoration of the Shepherds.*

In the centre the Virgin is kneeling with her hands folded in the attitude of prayer before the Infant Saviour who lies on a little straw on the bare ground. St. Joseph kneels behind her, and between the two figures the stable is seen with the heads of an ox and an ass looking out. Facing the Virgin on the left is the group of the three shepherds in humble adoration. Behind is a landscape of rocks and thin trees with mountains in the distance seen beyond a broad river to the left.

Wood, 6¾ in. *h.* by 25½ in. *w.* (0·171 × 0·647).

No. 1847. *The Virgin crowned by Angels, with attendant Saints.*

Above, in the centre of the composition, supported by Cherubs' heads on clouds, stands the Virgin, holding the Infant Saviour. Two angels hold the crown over her head. To the right and left of her stand St. Christina and St. Sebastian, and below are St. Nicholas of Bari on the right, and St. Jerome on the left. An extensive landscape representing Lake Trasimeno is seen beneath the feet of the Virgin between these two figures.

Wood, 104½ in. *h.* by 76½ in. *w.* (2·653 × 1·943).

No. 2488. *The Holy Family.*

A half-length figure of the Virgin giving the breast to the Infant Christ, St. Joseph in the background.

Wood, 31¾ in. *h.* by 25½ in. *w.* (0·806 × 0·647).

George Salting Bequest, 1910.

SMITH (GEORGE) OF CHICHESTER, 1714–1776.

SMITH, of Chichester, was awarded the Premium of the Society of Artists for a landscape which he exhibited in 1760. SMITH contributed about one hundred landscapes to the Free Society

between 1761 and 1774. A "Landscape" and a "Lake Scene" by him are in the Victoria and Albert Museum. GEORGE SMITH had two brothers, John and William, who painted landscapes.

No. **2287.** *Classical Landscape.*

A still pool, in which a man in a red coat is fishing, occupies the foreground enclosed by oaks to the left and right. Wooded middle distance.

Canvas, 12 in. *h.* by 16 $\frac{3}{4}$ in. *w.* (0.305 \times 0.426).

Bequeathed by George Derwent Radclyffe, 1908.

SNYDERS (FRANS), 1579-1657.

He was born at Antwerp in 1579, and became the pupil, first of Peter Brueghel the younger, and afterwards of Hendrik van Balen. Rubens greatly admired his talents, and frequently employed him to paint fruit, game, and other accessories in his pictures. SNYDERS received numerous commissions from Philip III. of Spain, and the Archduke Albert, by whom he was invited to Brussels. Van Dyck painted his portrait. He rarely left Flanders, and died at Antwerp in 1657. Flemish School.

No. **1252.** *A Fruit-piece.*

Apples, pears, melons, grapes, and peaches are piled in confusion on a table, or hang over its side; while a monkey sitting on it helps himself to the fruit, looking round cautiously as he does so. On the floor is a large green gourd, or pumpkin. Dark background.

Canvas, 40 in. *h.* by 52 $\frac{3}{4}$ in. *w.* (1.016 \times 1.339).

Presented by Miss E. J. Wood, according to the will of her uncle Decimus Burton, 1888.

SNYERS (PIETER), 1681-1752.

A painter of Antwerp, where he was born on the 30th March 1681. In 1696 he entered the atelier of A. van Bredael, and was admitted into the corporation of St. Luke in that city in 1707. In 1741 he was made director of the Royal Academy of Antwerp, on which occasion, the Academy being in difficulties, he gave his services gratuitously.

SNYERS painted fruit, and flower-pieces, landscapes, portraits and figure subjects of low life. At one time he went for a few months to London, where he painted some portraits.

No. **1401.** *A Study of Still Life.*

Fruit, flowers, and vegetables, shell-fish, and poultry, piled together on a table. The group includes a large crayfish, feathered

game, a basket containing apples, plums, peaches, etc., a china dish full of strawberries, bundles of asparagus and radishes, artichokes and peonies—all represented of natural size and distributed in picturesque confusion.

Canvas, $44\frac{3}{4}$ in. *h.* by $38\frac{1}{4}$ in. *w.* (1.136×0.971).

SODOMA, 1477-1549.

GIOVANNI ANTONIO BAZZI, called also IL SODOMA, was born at Vercelli, a city of Piedmont, in 1477. Among his earliest paintings were some illustrating the life of St. Benedict, which he executed at Monte Oliveto in 1502. He visited Rome during the pontificate of Julius II., and was employed in the Vatican, but his works there, together with those of other artists, were subsequently obliterated to make room for the frescoes of Raphael. He was also engaged by Agostino Chigi to decorate the apartments of the Farnesina Palace. There are good examples of his work in Siena. Lombard School.

No. 1144. *The Madonna and Child, with Saints.*

On a throne canopied by a curtain, which is raised by angioletti, the Virgin, clad in a rose-coloured robe and blue mantle, sits holding in her lap the infant Christ. He raises His hands in benediction towards a monk who is presented by St. Peter.

Wood, 19 in. *h.* by $14\frac{1}{2}$ in. *w.* (0.483×0.368).

No. 1337. *Head of our Lord.*

A life-size study; bust length; possibly part of a large picture. The head of our Lord, inclined downwards, is crowned with thorns, from which thick clusters of brown hair fall on each side of the face. The eyes are downcast; the hands raised in prayer; the breast and shoulders are draped in white linen.

Canvas, $14\frac{3}{4}$ in. *h.* by $11\frac{1}{2}$ in. *w.* (0.375×0.291).

SOLARIO (ANDREA DA), 1460?—After 1515.

Called also ANDREA MILANESE, he was born about 1460, at Solario near Milan. Although it is not known under whom he studied painting, Andrea certainly came within the sphere of Leonardo da Vinci's influence. He went to Venice in 1490 and returned to Milan in 1493. In 1509 Andrea was working at Gaillon, for Charles D'Amboise. He returned to Italy, and died some time after 1515, while engaged on the altar-piece of the "Assumption of the Virgin," for the Certosa, at Pavia. Milanese School.

No. 734. *Portrait of Gio. Christophoro Longono,*

A Milanese nobleman, in a black cap and suit; half length; landscape background. The name is written on a letter in his

right hand : on his left hand he has two rings. Signed, ANDREAS D. SOLARIO. F. 1505.

Wood, 31 in. *h.* by 23½ in. *w.* (0·788 × 0·596).

No. 923. *Portrait of a Venetian Senator.*

In a black cap and red mantle. Bust, full face. Landscape background.

Wood, 19½ in. *h.* by 15 in. *w.* (0·489 × 0·381).

SOLARIO (ANTONIO DA).

A Venetian painter of the late fifteenth and early sixteenth centuries, who worked in the manner of Bellini.

No. 2503. *Holy Family.*

The Blessed Virgin supports the Holy Child on a step-shaped parapet, to the left the child St. John the Baptist, a dark green curtain and a landscape form the background. Signed, ANTONIUS DA SOLARIO V. . . . FECIT ?

Canvas, 14½ in. *h.* by 11½ in. *w.* (0·356 × 0·291).

George Salting Bequest, 1910.

SORGH (HENDRICK MARTENZ), 1611–1669 ?

Called also ROKES, he was born at Rotterdam in 1611, and died, it would seem, there, in 1669–70. He studied under Willem Buytewech, but his works show distinctly the influence of Adriaen Brouwer. His name is often incorrectly written Zorgh.

No. 1055. *Boors at Cards.*

Wood, oval-shaped, 10 in. *h.* by 14 in. *w.* (0·254 × 0·356).

Bequeathed by John Henderson, 1879.

No. 1056. *Group of Two Figures drinking.*

A man and woman sitting at a table. He caresses her, and offers her wine.

Wood, oval-shaped, 10 in. *h.* by 14 in. *w.* (0·254 × 0·356).

Bequeathed by John Henderson, 1879.

SPAGNA (Lo), 14 . . ?—after 1530

GIOVANNI DI PIETRO, called Lo SPAGNA, the Spaniard, was a pupil of Pietro Perugino. Few of the circumstances of his life are known. He was an established painter, probably in 1503, and certainly in 1507. In 1516 he was made a citizen of Spoleto, and in the following year he was elected head of the

Society of Painters there. He was still living in 1530. Umbrian School.

No. 1032. *The Agony in the Garden.*

Christ kneels on a mound in earnest prayer, while an angel bearing a chalice flies towards Him from above. In the foreground are three disciples sleeping. On the right hand, in the middle distance, Judas, bearing the money bag, and accompanied by a group of Roman soldiers, is seen approaching. The background is occupied by a landscape, including the view of a town and hills beyond.

Wood, $23\frac{1}{2}$ in. *h.* by $26\frac{1}{2}$ in. *w.* (0.596×0.673).

ASCRIBED TO **SPAGNA** (Lo).

No. 691. *An "Ecce Homo."*

Christ crowned with thorns, presented by Pilate to the people. *John xix. 5.*

Wood, $15\frac{1}{2}$ in. *h.* by $12\frac{1}{2}$ in. *w.* (0.393×0.317).

Bequeathed by Lieut.-General Sir W. Moore, 1862.

No. 1812. *Christ on the Mount of Olives.*

The Saviour is represented kneeling with His eyes raised to heaven, and the hands folded in prayer. Above, in the left hand corner, is an angel bearing the cup. The background is a very delicately painted landscape in the Flemish manner.

The figure of the Saviour and the angel are identical with those in the picture by Lo Spagna, described above (No. 1032), but the execution of the work points to possibly a different and a foreign hand.

Wood, $13\frac{1}{4}$ in. *h.* by $5\frac{1}{4}$ in. *w.* (0.336×0.133).

Bequeathed by Henry Vaughan, 1900.

SPAGNOLETTA. (See **RIBERA.**)

SPANISH SCHOOL (XVth CENTURY).

No. —. *The Adoration of the Magi.*

The Madonna is seated on a stone plinth, part of a ruined building which forms the background. Behind her stands St. Joseph. She supports the Holy Child on her knees. He raises His right hand blessing the three Magi who are bringing their gifts in golden cups. The foremost has placed his crown at the feet of Christ, and kneels in adoration. Inscribed "Lo Fil de Mestre Rodrigo."

Wood, 68 in. *h.* by $58\frac{3}{4}$ in. *w.* (1.727×1.492).

Lent by the Victoria and Albert Museum.

SPANISH SCHOOL.**No. 2526.** *Peasant and Child.*

A man stooping over a little child who is helping herself to grapes from a silver dish. Unfinished. This picture has been ascribed to Villa Vicentio the favourite pupil and the executor of Murillo.

Canvas, $28\frac{1}{2}$ in. *h.* by $22\frac{3}{4}$ in. *w.* ($0\cdot718 \times 0\cdot578$).

George Salting Bequest, 1910.

SPINEL'LO ARETINO, 1333?–1410.

SPINELLO DI LUCA SPINELLI, commonly called SPINELLO ARETINO, was born apparently at Arezzo about 1333, and became the pupil of Jacopo di Casentino. In 1361 he was employed by the monks of Camaldoli, in the Casentino, to paint the principal altar-piece of their church. He afterwards resided at Florence and at Pisa, where he executed some frescoes for the Campo Santo. In 1405 he was employed at Siena to paint frescoes in the Sala dei Priori. He died at Arezzo in 1410. Tuscan School.

No. 276. *Two Apostles.*

One with his hands clasped. Small half-figures less than life size. A fragment. Other fragments are at Liverpool and Pisa.

In fresco secco, on plaster, $19\frac{1}{2}$ in. square. ($0\cdot495$.)

No. 1216. *Fragment of a fresco* representing *The Fall of the Rebel Angels*, in the Church of St. Maria degli Angeli at Arezzo.

On the right the Archangel Michael raises his sword to strike. On the left several other angels, painted on a smaller scale, armed with swords, spears, and shields, follow in menacing attitudes.

Painted in fresco transferred to canvas, 67 in. *h.* by $45\frac{3}{4}$ in. *w.* ($1\cdot702 \times 1\cdot161$).

No. 1216 (A and B). *Two Fragments from a Decorative Border*, of the above-mentioned picture.

The border is enriched with feigned panels formed by the intersection of a lozenge and quatrefoil: each panel filled with the bust of a saint or martyr: their heads encircled by a nimbus bearing an inscription, now nearly obliterated. The spaces between the panels painted with leaf ornament, on which, in one instance, is introduced the figure of a kneeling friar.

Painted in fresco transferred to canvas.

Fragment A, $25\frac{3}{4}$ in. *h.* by $59\frac{1}{2}$ in. *w.* ($0\cdot654 \times 1\cdot510$).

„ B, $25\frac{1}{2}$ in. *h.* by 51 in. *w.* ($0\cdot654 \times 1\cdot295$).

Presented by the Rt. Hon. Sir Henry Layard, 1886.

STEEN (JAN), 1626 ?-1679.

STEEN was the son of a brewer, and was born at Leyden about 1626. He studied painting first with Nicolas Knupfer at Utrecht, and afterwards with Jan Van Goyen at the Hague, whose daughter he married there in 1649. JAN STEEN entered the corporation of painters at Leyden in 1648. He was absent from this city for several years, but returned to it about 1658, and he eventually combined the business of a tavern keeper there with the occupation of painting. He died at Leyden. Dutch School.

No. 856. *The Music Master.*

A young lady, in a yellow bodice and blue skirt, is seated at an open harpsichord with a book of music before her. The master, wearing his hat, is leaning on the instrument watching the movement of her fingers. In the background a boy is bringing a lute into the room. Signed on the harpsichord JOHANIS STEEN FECIT 16 x x, the last two figures read as 71 obliterated.

Wood, 16½ in. h. by 12½ in. w. (0.419 x 0.317).

Peel Collection, 1871.

No. 1378. *An Interior with Figures.*

Seated near the fire-place of a kitchen, or ground-floor room, in a farmhouse, are two peasant women. Behind them is a man smoking in the chimney corner, while a younger rustic stands by, filling his pipe. The fifth figure in the group appears to be that of an itinerant musician, who has just entered the house, and who salutes the party with a fantastic gesture of courtesy. A study for engraving.

Canvas monochrome, 17¼ in. h. by 14¼ in. w. (0.438 x 0.362)

Bequeathed by the Rt. Hon. Sir William H. Gregory, 1892.

No. 1421. *A Terrace Scene, with Figures.*

On the floor of a marble-paved terrace, partly enclosed by balustrading and overlooking a garden, a lady reclines with a book of music open on her lap. Close to her and sitting on an inverted tub, a man, who seems to be singing, turns towards her, holding a glass of wine in his hand.

Further to the right, and partly concealed by a stone plinth, is a musician playing on a mandolin. A tree overshadows the group.

Wood, 17 in. h. by 24 in. w. (0.432 x 0.610).

No. 2555. *Woman asleep.*

A woman dressed in a plum-coloured jacket, yellow skirt, and white apron has fallen asleep with a pipe in one hand and a glass in the other. A man seated at a table laughs whilst another blows smoke in her face.

Wood, 11½ in. h. by 9½ in. w. (0.291 x 0.241).

George Salting Bequest, 1910.

No. **2556.** *The Pedlar.*

A pedlar, surrounded by children, offering his wares to a man in a blue coat seated outside a cottage and a woman in the doorway.

Wood, $9\frac{1}{2}$ in. *h.* by $8\frac{1}{4}$ in. *w.* ($0\cdot241 \times 0\cdot209$).

George Salting Bequest, 1910.

No. **2557.** *Merry Makers.*

A man playing a flute surrounded by merry makers under the shadow of a tree.

Wood, $9\frac{1}{2}$ in. *h.* by $8\frac{1}{4}$ in. *w.* ($0\cdot241 \times 0\cdot209$).

George Salting Bequest, 1910.

No. **2558.** *Grace before Meat.*

A family gathered at table, a little girl standing asks a blessing.

Wood, 17 in. *h.* by $14\frac{1}{2}$ in. *w.* ($0\cdot432 \times 0\cdot368$).

George Salting Bequest, 1910.

No. **2559.** *The Oyster Feast.*

A man in black handing an oyster to a lady in a red jacket. A woman is opening oysters at a table and a man in the background is talking to a servant; oyster shells on the ground. Signed.

Wood, 15 in. *h.* by 12 in. *w.* ($0\cdot381 \times 0\cdot305$).

George Salting Bequest, 1910.

No. **2560.** *The Skittle Players.*

In front of a tavern in a wood nine peasants are playing at skittles whilst others look on.

Wood, 13 in. *h.* by $10\frac{1}{2}$ in. *w.* ($0\cdot330 \times 0\cdot266$).

George Salting Bequest, 1910.

STEENWYCK (HENDRICK), Junior, 1580-1649?

There were two architectural painters of this name, father and son, both reckoned as belonging to the Flemish School. The elder was born about 1550 at Steenwyck, in the province of Overysse, and died in 1603. His son, the younger Hendrick, was born at Frankfort in 1580; worked for a time at Antwerp, but came to London before 1629, and died there after 1649.

No. **1132.** *An Interior.*

A minutely painted work, representing a vestibule or ante-chamber. To the right, on a table covered with a cloth of rich pattern, are placed a chalice, a goblet, a paten, and other specimens of metal work. Above the table, in an arched recess,

is a vase filled with flowers. On a landing in the staircase are two men in conversation, and behind them two children.

Wood, $11\frac{1}{2}$ in. *h.* by 9 in. *w.* (0.298×0.229),

Clarke Fund, 1882.

No. 1443. *Interior of a Church.*

A view looking up the nave and choir of a large Gothic church. A funeral service is being celebrated in the nave, and in the foreground to the right two boys with tapers precede a christening procession.

Wood, 14 in. *h.* by $21\frac{1}{4}$ in. *w.* (0.356×0.54).

Lent by the Victoria and Albert Museum, 1895.

No. 2204. *An Interior of a Gothic Church.*

A view of the nave of a Gothic church looking toward the choir. The congregation is entering by a door on the right under an organ.

Copper, 10 in. *h.* by $15\frac{1}{2}$ in. *w.* (0.254×0.393).

Bequeathed by H. C. Brunning, 1907.

STEENWYCK (HERMAN),

Probably a native of Delft, who, with his brother Pieter, studied painting under David Bailly at Leyden. Both brothers painted compositions of still life, in which a human skull frequently held a prominent place. 17th century. Dutch School.

No. 1256. *A Study of Still Life.*

On a marble table are grouped together a human skull, a brazen lamp, a sheathed Japanese sword, a pilgrim's bottle, musical instruments, and other articles.

Wood, 15 in. *h.* by $19\frac{1}{4}$ in. *w.* (0.381×0.489).

Presented by Lord Savile, G.C.B., 1888.

STORCK (ABRAHAM), about 1630–1710.

STORCK was born at Amsterdam, and died there. He painted figures in the landscapes of Hobbema and Moucheron, and also etched a few plates. Examples of his work may be found at Amsterdam, Rotterdam, Brussels, and Dresden. Dutch School.

No. 146. *A View on the Maes, with shipping and Rotterdam in the distance.*

Canvas, 23 in. *h.* by 29 in. *w.* (0.584×0.737).

Bequeathed by Lieut.-Col. Ollney, 1837.

STOTHARD (THOMAS), R.A., 1755–1834.

STOTHARD's father kept the Black Horse Inn in Long Acre. When he was fourteen years of age his father died. As STOTHARD

was of a delicate constitution, he was entrusted to the charge of an old lady at Acomb, near York. Later he was sent to school at Stutton, his father's native place, near Tadcaster. He was apprenticed in London to a designer of patterns for figured or brocaded silks, but soon turned his hand to drawing illustrations for books. In 1777 he became a Student in the Schools of the Royal Academy and in 1778 contributed "*A Holy Family*" to the Annual Exhibition. He exhibited ninety pictures altogether at the Academy. In 1791 he was elected an Associate of the Royal Academy, and three years later became a full member. In 1814 STOTHARD was appointed librarian of the Royal Academy, an office he held until his death.

STOTHARD'S designs are said to aggregate five thousand, of which more than three thousand have been engraved in various publications.

No. **317.** *A Greek Vintage. A Dance in the Vineyard.*

Canvas, 40 in. *h.* by 51 in. *w.* (1'016 × 1'295).

Presented by Robert Vernon, 1847.

No. **320.** *Diana and her Nymphs Bathing.*

A woody landscape with a rivulet in which several nymphs are bathing.

Canvas, 20 in. *h.* by 24 in. *w.* (0'508 × 0'61).

Presented by Robert Vernon, 1847.

No. **321.** "*Intemperance*"; *Mark Antony and Cleopatra.*

Canvas, 19½ in. *h.* by 29½ in. *w.* (0'495 × 0'749).

This is the sketch for the large composition, painted in 1802, for the staircase at Burghley, the seat of the Marquis of Exeter.

Presented by Robert Vernon, 1847.

No. **322.** *A Battle.*

Men and horses in fierce strife ; a sketch.

Canvas, 23 in. *h.* by 26 in. *w.* (0'584 × 0'661).

Presented by Robert Vernon, 1847.

No. **1069.** *Nymphs discover the flower Narcissus.*

Naiads and Dryads (Nymphs of River and Forest) discover the flower into which Narcissus has been changed. The Mountain Nymph Echo, who had loved him, seems to listen amongst the trees. A gleam of sunshine illumines the group.*

On paper, fastened on wood, 12½ in. *h.* by 13½ in. *w.* (0'317 × 0'342).

* Ovid, Met. : B. III. l. 505

No. **1070.** *Cupids preparing for the Chase.*

This picture is also known as "*Cupids sporting with a dog.*"

In the foreground of a wild ideal landscape three cupids surround a large black and white boar-hound. One winds a hunting horn; another advances leaning on a spear; the third clasps the dog round the neck.

Canvas, 18 in. *h.* by 13 in. *w.* (0.457 × 0.33).

No. **1163.** *The Pilgrimage to Canterbury.*

A long horizontal composition, including numerous figures, all mounted on horseback, and riding in calvacade from right to left. Among them may be recognised the Knight and his Son the "yong Squyer," with his "yeman clad in coote and hood of grene," the "Prioress with hire Chapelley and Prestes thre," the Monk and "merye Frere" the "Marchaunt" with a "forked berd"—

"Uppon his heed, a Flaundrisch bever hat. —

the "Clerk of Oxenford," the "Sergeant of Lawe," the "Frankelleyne," the "Haburdassher," the "Carpenter," the "Deyr," the "Tapicer," the "Cook," the "Schipman," the "Doctour of Phisik," the "good Wif of byside Bathe," the "pore Persoun," the "Stout Mellere," the "gentil Maunciple," the "Sompnour"—

"That hadde a fyr-reed cherubyns face —

and the "Pardoner"—all enumerated and described in the Prologue to Chaucer's "*Canterbury Tales.*"*

Wood, 12½ in. *h.* by 36½ in. *w.* (0.317 × 0.926).

The sketches for this picture are No. 2232.

No. **1185.** *Nymphs and Satyrs.*

A half-draped reveller steps from a car drawn by panthers towards a nymph, who kneels on the ground in alarm. By the side of the car nymphs and rustics are sporting. In the rear Silenus is seen supported by two Fauns. In the background a vineyard with mountains beyond.

Wood, 12¼ in. *h.* by 9 in. *w.* (0.31 × 0.229).

Bequeathed by Mrs. Elizabeth Vaughan, 1885.

No. **1827.** *A Nymph Sleeping.*

A Bacchante, partly draped in white, is lying with one knee raised, and her head thrown back on a couch under a vine. A thyrsus lies across her knees; under her arm is a tambourine, and a pair of cymbals lie at her feet. Behind is a Cupid sporting with a goat.

Wood, 5 in. *h.* by 6¾ in. *w.* (0.127 × 0.171).

Bequeathed by Henry Vaughan, 1900.

* See "*The Canterbury Tales of Geoffrey Chaucer,*" a New Text, by Thomas Wright. 1847.

No. **1829.** *Sans Souci.*

The scene is a deep and densely wooded glen through which a stream winds under a castle on a height to the right. The foreground is occupied by a grassy slope, on which are numerous groups of brightly-dressed ladies and gentlemen conversing or singing, while a feast is being spread on a cloth on the ground.

Wood, 31 in. *h.* by 20 in. *w.* (0.788 × 0.508).

Bequeathed by Henry Vaughan, 1900.

No. **1830.** *Shakespearean Characters.*

The characters represented passing from left to right include Malvolio and the Duchess, Maria, and Sir Toby Belch and Sir Andrew Aguecheek, and in the background the lovers of "Love's Labour Lost"; Falstaff with Bardolph and Pistol behind on the left and Prince Henry on the right; Rosalind and Celia with Touchstone on their left; Prospero and Miranda, with attendant spirits above, and Caliban in the shadow behind; Lear and Cordelia, Goneril and Regan, Kent, Edgar, and Edmund; Hamlet and Ophelia, Macbeth and Lady Macbeth close the frieze-like composition on the right.

Paper, 10½ in. *h.* by 36⅝ in. *w.* (0.266 × 0.93).

Bequeathed by Henry Vaughan, 1900.

No. **1832.** *Cupid bound to a Tree.*

Cupid is surrounded by Nymphs, one of whom is binding him to a tree, while the others are pelting him with roses.

Wood, 15½ in. *h.* by 11½ in. *w.* (0.393 × 0.291).

Bequeathed by Henry Vaughan, 1900.

No. **1833.** *Lord William Russell taking leave of his Children.*

The unfortunate lord, who was condemned to death in 1683 for taking part in the Rye House Plot, is taking leave of his family before being led out to execution. He holds the hand of his wife, Lady Rachel, and his children cling to him. The guard is seen at the portcullis.

Canvas, 10½ in. *h.* by 14½ in. *w.* (0.266 × 0.368).

Bequeathed by Henry Vaughan, 1900.

No. **1835.** *Scene from "Romeo and Juliet."*

Juliet is kneeling at her father's feet. Lady Capulet and the nurse stand behind.

Paper, oval, 5¾ in. *h.* by 4½ in. *w.* (0.146 × 0.115).

Bequeathed by Henry Vaughan, 1900.

No. **1836.** *Lady Reclining.*

A young lady is reclining in a pensive attitude on a sofa. Behind are three Cupids, one of whom is fanning her with a leaf-shaped fan.

Canvas, $5\frac{3}{4}$ in. *h.* by $7\frac{1}{4}$ in. *w.* (0.146×0.184).

Bequeathed by Henry Vaughan, 1900.

No. **2219.** "*Peace came down upon the Earth.*"

A maiden in white, with an olive branch in her hand, is being led forward by Cupids and by a woman in red, bearing a cuirass on a pole. On the right a family and personifications of Art and Plenty watch her progress rejoicing.

Canvas, 20 in. *h.* by 30 in. *w.* (0.508×0.762).

This picture was painted for Samuel Rogers as a companion to *The Horrors of War* (No. 279) by Rubens.

Presented by the Misses Sharpe, 1908.

No. **2232.** *Eleven sketches for the finished picture, No. 1163, of the "Pilgrimage to Canterbury."*

Presented by Henry Vaughan, 1891.

STUART (GILBERT), 1755–1828.

AMERICAN STUART was born of Scottish parents at Narragansett, near Newport, Rhode Island, U.S.A. He visited Scotland about 1775, and was educated at the University of Glasgow, where he graduated. He adopted the profession of a portrait-painter, both in London and Paris. He exhibited at the Royal Academy from 1777 to 1785. STUART died at Boston. A collection of about three hundred of his works was exhibited in the Boston Athenæum.

No. **229.** *Portrait of Benjamin West, P.R.A.*

West was born in Pennsylvania, U.S.A., of Quaker parents, in 1738. He succeeded Sir Joshua Reynolds as President of the Royal Academy. He died in 1820.

Seated on a sofa; small half-length.

Canvas, 36 in. *h.* by 28 in. *w.* (0.914×0.712).

Presented by J. H. Anderdon, 1853.

No. **1480.** *Portrait of the Artist.*

He is apparently about fifty years of age and is dressed in a black coat and white neckcloth. His hair is slightly curled and powdered.

Oval, canvas, $28\frac{3}{4}$ in. *h.* by $23\frac{1}{2}$ in. *w.* (0.731×0.596).

Lewis Fund, 1896.

STUBBS (GEORGE), **A.R.A.**, 1724–1806.

STUBBS, a well-known painter of animals, was born at Liverpool. His father, a currier and leather dresser, intended that the boy should follow that business, but young STUBBS showed an early aptitude for drawing. After passing some years in his native town, the young man removed to Wigan, and afterwards to Leeds, where he occupied himself with portrait painting. A little later he took up his residence at York, and there devoted some time to the study of anatomy. Passing thence to Hull and Liverpool, he sailed in or about the year 1754 for Italy, landed at Leghorn, and travelled on to Rome. On his return to England STUBBS spent some time in Lincolnshire painting portraits and preparing studies for his work on the "Anatomy of the Horse." He brought his drawings to London in 1759, but did not succeed in publishing the series until 1766. One of the best examples of his skill is the portrait of the famous racehorse *Whistlejacket*, which was painted for the Marquis of Rockingham. He also painted the portrait of *Eclipse*. He exhibited at the Society of Artists from 1761 till 1774, and became their President. In 1780 he was elected an Associate of the Royal Academy and became a Royal Academician Elect of the following year, but did not attain to the dignity of full membership. He died in London.

No. **1452.** *Landscape: with a Gentleman holding his Horse.*

A man, clad in a hunting suit, leans on a rock holding the bridle of a white horse, from which he has dismounted, while a greyhound stands by his side.

Canvas, 17½ in. *h.* by 26½ in. *w.* (0.444 × 0.673).

SUNDER. See **CRANACH.****TACCO'NI** (FRANCESCO), active 1464–1490.

A painter of Cremona, already distinguished in his native place in 1464: he was painting in Venice in 1490. School of Cremona.

No. **286.** *The Virgin Enthroned, holding the Child upon her Knee.*

In the background a green curtain. Inscribed on a plinth below:—OP. FRANCISI TACHONI 1489 OCTU.

Wood, 39 in. *h.* by 20½ in. *w.* (0.990 × 0.52).

TENIERS (DAVID), the elder, 1582–1649.

Born in Antwerp; he was admitted a member of the Antwerp Guild in 1606. He spent some years in Rome, where he came

under the influence of Adam Elsheimer. He was the master of his famous son (*see* notice of David Teniers the younger). He died at Antwerp.

No. 949. *Rocky Landscape.*

A winding road among rocks, leading to a château on the heights to the right; two reaches of water below; a village in the distance. On the roadway a group of gipsies, and a peasant having his hand examined by one of them. Signed with the painter's monogram, a T within a D, followed by an F, for *fecit*.

Canvas, 64 in. *h.* by 84 in. *w.* (1·626 × 2·134).

Wynn Ellis Bequest, 1876.

No. 950. *The Conversation.*

Three men, each with a long staff in his hand, near the door of a house, in conversation; a woman just entering the house, turning her head back towards them. A village scene, with a pool of water; near the door of a house, is a grind-stone. Signed with the painter's monogram.

Canvas, 44 in. *h.* by 65 in. *w.* (1·117 × 1·651).

Wynn Ellis Bequest, 1876.

No. 951. *Playing at Bowls.*

A party of several men engaged at a game of bowls in front of an inn; with other figures behind. A stream separates the picture into two parts; two village churches are seen in the background. Signed on the end of a tub with the painter's monogram.

Canvas, 47 in. *h.* by 75 in. *w.* (1·193 × 1·905).

Wynn Ellis Bequest, 1876.

TENIERS (DAVID), the younger, 1610-1690.

Born at Antwerp. He was taught painting by his father, the elder Teniers, whose style he adopted; but the influence of Rubens is perceptible in his pictures, and still more strongly that of Adriaen Brouwer. TENIERS achieved great success and reputation during his lifetime. There are many etchings by his hand. He died at Brussels, and was buried at Perck. Flemish School.

No. 154. *A Music Party.*

A woman, accompanied by a man with a guitar, is singing to some peasants. Signed.

Wood, 10 in. *h.* by 14 in. *w.* (0·254 × 0·356).

Bequeathed by Charles Long Lord Farnborough, 1838.

No. 155. *The Misers, or Money-changers.*

A man and his wife counting their money. Signed.

Canvas, $24\frac{1}{2}$ in. *h.* by 33 in. *w.* ($0\cdot622 \times 0\cdot839$).

Bequeathed by Charles Long, Lord Farnborough, 1838.

No. 158. *Boors Regaling.*

A boisterous boor drinking, an old woman filling her pipe, and a man standing behind them. Signed.

Wood, 10 in. *h.* by 14 in. *w.* ($0\cdot254 \times 0\cdot356$).

Bequeathed by Charles Long, Lord Farnborough, 1838.

No. 242. *Players at Tric-trac, or Backgammon.*

A Dutch interior with eight small figures. Signed.

Wood, $14\frac{1}{2}$ in. *h.* by 21 in. *w.* ($0\cdot362 \times 0\cdot534$).

Bequeathed by Lord Colborne, 1854.

No. 805. *An Old Woman peeling a Pear.*

An old woman seated on a wooden chair by a large oven or still ; before her stands a greyhound. In the background a dim light coming through an open doorway shows a churn, and some pieces of furniture standing against the wall. Signed, D. TENIERS, F.

Canvas, 19 in. *h.* by 26 in. *w.* ($0\cdot483 \times 0\cdot661$).

No. 817. *Château of Teniers at Perck.*

A turreted house among trees. The painter and his wife, another lady, and his son, are standing in the foreground ; a man is approaching with a pike in his hands. In a moat before the château are men dragging a net. Signed, D. TENIERS F.

Canvas, 33 in. *h.* by 46 in. *w.* ($0\cdot839 \times 1\cdot168$).

No. 857-60. *The Four Seasons.*

Signed each with a monogram of a T within a D, and an F for *fecit*.

No. 857. *Spring.*

A man carrying an orange tree in a pot ; others laying out a garden in the background.

No. 858. *Summer.*

A man holding a wheatsheaf ; others in the background reaping.

No. 859. *Autumn.*

A man with a flask and a glass of wine ; others in the background preparing grapes for the press.

No. **860.** *Winter.*

An old man seated at a table warming his hand over a pan of coals, a jug and wine glass by his side; figures skating in the background.

Copper, each $8\frac{1}{2}$ in. *h.* by 6 in. *w.* (0.215×0.152).

Peel Collection, 1871.

No. **861.** *River Scene.*

A broad river in a wooded country, with a château among the trees. In the foreground a cottage, a woman cleaning an earthen pot is speaking to a man walking away with an empty barrow. The man with the barrow is a portrait of Teniers' gardener. Signed, D. TENIERS, Ft.

Wood, $18\frac{1}{2}$ in. *h.* by $25\frac{1}{2}$ in. *w.* (0.469×0.647).

Peel Collection, 1871.

No. **862.** *The Surprise.*

The wife looking in at the door of a large room or kitchen has surprised her husband courting her maidservant, who is on her knees in front, and busy cleaning out an earthen pot. A great variety of domestic utensils dispersed about the foreground. Signed, D. TENIERS, F.

Wood, $16\frac{1}{2}$ in. *h.* by 25 in. *w.* (0.419×0.635).

Peel Collection, 1871.

No. **863.** *Dives, or the Rich Man in Hell.*

Known as "Le Mauvais Riche." (*Luke* xvi. 23), He is represented in an infernal cavern surrounded by a variety of monstrous combinations of human and animal forms. A winged monster is leading the rich man by a cord into a lower cavern, whence are seen to proceed flames. Signed, D. TENIERS, F.

Wood, 19 in. *h.* by 27 in. *w.* (0.483×0.686).

Peel Collection, 1871.

No. **952.** *The Village Fête, or the Fête aux Chaudrons.*

A building, in front of which are four cauldrons in which soup is being cooked, nearer the building are six casks of beer; above this a fight is going on. To the left an old peasant selling children's flags, with a plate of money before him. Teniers and his party, with his little boy leading a greyhound, are in this part of the foreground. A vast concourse of people is scattered over the scene. Signed, D. TENIERS, F., 1643.

Canvas, $34\frac{1}{2}$ in. *h.* by $47\frac{1}{2}$ in. *w.* (0.876×1.205).

Wynn Ellis Bequest 1876.

No. 953. *The Topper.*

A man with a mug in one hand and a full glass in the other ; he has on a red cap with a feather and a blue jacket, with a white shirt beneath. A cottage in the background. Signed with a T. within a D., which is the father's signature.

Oak, $6\frac{1}{4}$ in. *h.* by $4\frac{1}{2}$ in. *w.* ($0\cdot158 \times 0\cdot115$).

Wynn Ellis Bequest, 1876.

No. 2599. *Visit to the Doctor.*

A man in a chair is having his foot dressed by the doctor. The patient's wife, wearing a green jacket, a straw hat and a cloak over her folded arms, stands by his chair. A boy warms a plaster over a chafing dish and a man with a jug is leaving the room by a side door. Signed, D. TENIERS, F.

Wood, $15\frac{1}{4}$ in. *h.* by $23\frac{3}{4}$ in. *w.* ($0\cdot387 \times 0\cdot603$).

George Salting Bequest, 1910.

No. 2600. *Card Players.*

Two men seated at a stool playing cards and two others watching. An old woman looks down at them through an opening in the wall. Other figures in the background. Signed, DAVID TENIERS.

Wood, $21\frac{1}{2}$ in. *h.* by $29\frac{3}{4}$ in. *w.* ($0\cdot546 \times 0\cdot756$).

George Salting Bequest, 1910.

No. 2601. *An old woman reading.*

She is seated holding a large book which rests on her knees. Signed with a monogram.

Wood, $6\frac{3}{4}$ in. *h.* by $5\frac{1}{2}$ in. *w.* ($0\cdot171 \times 0\cdot139$).

George Salting Bequest, 1910.

TERBORCH, OR TERBURG (GERARD), 1614-17-1681.

He was born at Zwolle, in Overijssel, and was the pupil of his father, an unknown painter. TERBURG travelled much, having visited and practised his art in Germany, Italy, France, Spain, and England. He eventually married and settled at Deventer, where he became burgomaster, and where he died. His full-length portrait as burgomaster is in the Museum at the Hague. TERBURG is especially distinguished for the elegance of his small portraits and his conversation pieces. Dutch School.

No. 864. *The "Guitar Lesson."*

A lady, in yellow and white satin, is seated playing a lute, her master, seated opposite to her at a table covered with a Turkey carpet, is reading the music, and keeping time with his hand.

Another gentleman is standing in the background, both with their heads covered ; behind the lady's chair is a spaniel.

Canvas, $26\frac{1}{2}$ in. *h.* by 22 in. *w.* ($0\cdot673 \times 0\cdot559$).

Peel Collection, 1871.

No. 896. *The Peace of Münster,*

Representing the Plenipotentiaries of Phillip IV. of Spain and the Delegates of the Dutch United Provinces assembled in the Rath-haus at Münster, on the 15th of May 1648, for the purpose of ratifying and confirming by oath the Treaty of Peace between the Spaniards and the Dutch, signed on the 30th January previous. The moment chosen is the reading of the oath of ratification ; the six Delegates of the United Provinces are holding up their right hands ; the two representatives of the King of Spain have placed theirs on an open copy of the Gospels. Signed, *G. T. Borch F. Monasterii, A. 1648.*

Copper, $17\frac{1}{2}$ in. *h.* by $22\frac{1}{2}$ in. *w.* ($0\cdot444 \times 0\cdot571$).

Presented by Sir Richard Wallace, Bart., 1871.

No. 1399. *Portrait of a Gentleman.*

A full length portrait. Dressed in a black velvet doublet, black hose, and a black cloak. On his head he wears a black, broad-brimmed sugar-loaf hat of felt trimmed with black ribbons. On the right of the picture is a table overlaid with a large red velvet cloth. On the left is a chair covered with the same material.

Wood, 26 in. *h.* by 21 in. *w.* ($0\cdot661 \times 0\cdot534$).

THEOTOCOPULI. See **GRECO.**

THORNHILL (SIR JAMES), 1676–1734.

THORNHILL was born at Melcombe Regis. Driven by poverty to earn his own living, he came to London, and was placed by his uncle under the tuition of Thomas Highmore, Sergeant Painter to William III. He soon acquired repute, and after an expedition through Holland, Belgium, and France, was commissioned by Queen Anne to paint the cupola of St. Paul's, which he decorated with eight scenes from the life of St. Paul in grisaille. He also painted Queen Anne's Bed-room at Hampton Court with a design showing *Aurora rising out of the Ocean in her Golden Chariot*, the cornice including several portraits. Between 1707 and 1727 he executed the paintings on the ceilings and walls of the Painted Hall at Greenwich. He painted altar-pieces for All Soul's and Queen's Colleges, Oxford. He was knighted by George I, and represented Melcombe Regis in Parliament. SIR JAMES THORNHILL died at Weymouth.

No. 1844. *An Incident in the Life of St. Francis.*

Under a canopy supported by angels, St. Francis, ascending some shallow steps, is in the act of healing a sick man who is supported by a kneeling woman and two men. The background is occupied by classic architecture and various figures and shows an interval of sky, from which breaks a glory. Signed.

Canvas, 41 in. *h.* by 32 $\frac{3}{4}$ in. *w.* (1·041 \times 0·832).

Presented by Charles W. Dopson, 1901.

TIEPOLO (GIOVANNI BATTISTA), 1692-1769.

TIEPOLO was born at Venice. Scholar first of Greg. Lazzarini, and afterwards less directly of G. B. Piazzetta. His precocious talent made him famous at the age of 16. His works in fresco are numerous in Venice and its territory; and he painted at Würzburg and Madrid. His indebtedness to Paul Veronese and Tintoretto is sufficiently evident. But he had aims of his own, and sought to develop the capability of fresco to represent brilliant light. He died at Madrid.

No. 1192. *Design for an Altar-piece.*

An open portico through which the sky is seen. Beneath, a group of four persons, consisting of a bishop, perhaps St. Ambrose: an armed warrior: a young man with a palm branch kneeling: and an acolyte behind who bears the bishop's mitre and crook. A study for the lost altar-piece which was in San Salvatore, Venice.

Canvas, 23 in. *h.* by 12 $\frac{3}{4}$ in. *w.* (0·584 \times 0·323).

Lewis Fund, 1885.

No. 1193. *Design for an Altar-piece.*

An open portico in the centre of which St. Augustine, in pontificals, sits enthroned. Below, to the left, a prince kneels on the step looking up to the saint. To right, a warrior sitting on the step in front: immediately behind him a bishop, reading from a book held before him by an acolyte. A study for an altar-piece dedicated to St. Maximus and St. Oswald in the Church of St. Maximus, Padua.

Canvas, 23 in. *h.* by 12 $\frac{3}{4}$ in. *w.* (0·584 \times 0·323).

Lewis Fund, 1885.

No. 1333. *The Deposition from the Cross.*

The Virgin and one of the holy women bend mournfully over the dead body of our Lord. Behind the Virgin, St. John stands at the foot of the Cross and between those of the thieves, whose lifeless bodies remain crucified. A crowd of bystanders, among

whom one is probably intended to represent Joseph of Arimathæa. Other figures in the distance.

Canvas, 25 in. *h.* by 16 $\frac{3}{4}$ in. *w.* (0·635 × 0·426).
Clarke Fund, 1891.

No. **2100.** *The Marriage of the Emperor Frederick I.*

The Emperor Barbarossa and his bride, Beatrix of Burgundy, are kneeling before the altar receiving the blessing of the bishop in full canonicals. Ecclesiastics, courtiers, and pages crowd round the altar steps. High up, under an arch in the background, is seen a company of musicians.

Canvas, 28 $\frac{1}{2}$ in. *h.* by 20 $\frac{3}{4}$ in. *w.* (0·724 × 0·527).
John Samuel Collection, 1906.

No. **2513.** *Virgin and Child with Saints.*

The Blessed Virgin with the Holy Child on her knee is enthroned on clouds against an architectural background. Below are St. Francis and two kneeling figures.

Canvas, 20 $\frac{1}{2}$ in. *h.* by 12 $\frac{1}{2}$ in. *w.* (0·52 × 0·317).
George Salting Bequest, 1910.

TINTORETTO, 1518–1594.

JA'COPO ROBUSTI, commonly called TINTORETTO, from the trade of his father, who was a dyer (Tintore), was born at Venice. He entered the studio of Titian, but after a very brief period was, for some unexplained reason, summarily dismissed from it, and he therefore may be said to have been self taught. By his exertions and application to study he rose to high repute as a painter. He executed numberless works of varying excellence, and at his best was scarcely inferior to Titian himself. He died at Venice. Venetian School.

No. **16.** *St. George destroying the Dragon.*

The Saint mounted on his charger is spearing the dragon on the brink of a lake; on the ground before the knight is the dead body of a man. The rescued princess is kneeling in the foreground.

Canvas, 62 in. *h.* by 39 in. *w.* (1·575 × 0·990).
Bequeathed by the Rev. W. Holwell-Carr, 1831.

No. **1130.** *Christ washing the Feet of His Disciples.*

St. Peter placing his right foot in a brazen basin filled with water, bends forward with a deprecating action towards his Master, who, kneeling before him, prepares to wash his feet. Behind St. Peter some of the disciples press forward with reverent curiosity. In the background are several other figures, one of whom reclines before a fire.

Canvas, 80 in. *h.* by 160 in. *w.* (2·032 × 4·061).
Clarke Fund, 1882.

No. **1313.** *The Origin of "The Milky Way."* (A Classic Myth.)

Jupiter descending through the air, bears in his arms the infant Hercules towards Juno, who is rising from her couch attended by *amorini*. The milk escaping from her breasts resolves itself into the Constellation known as the Via Lactea or Milky Way. At the foot of the couch stand Juno's peacocks. In the middle distance Jove's eagle appears bearing his thunderbolts. Background of blue sky crossed by clouds.

Canvas, 58 in. *h.* by 65½ in. *w.* (1'473 × 1'663).

TITIAN. 1477–1576.

TIZIANO VECELLIO was the son of Gregorio Vecelli, and was born at Pieve di Cadore, a small town on the river Piave, in Venetian territory. At an early age he was sent to Venice, where he is believed to have studied painting under Giovanni Bellini. In 1507 he was associated with Giorgione in decorating with frescoes the exterior of the Fondaco de' Tedeschi. In 1511 he was again commissioned to execute frescoes at Padua, and on the death of Giovanni Bellini to finish the works which that painter had left incomplete in the Sala del Gran Consiglio in Venice. In 1516 he painted his well-known picture, the *Assumption of the Virgin*, now in the Academy of Venice. He subsequently visited Bologna, Mantua, and Rome, but returned to Venice, where, after an active and brilliant career, he died of the plague at the advanced age of 99 years.

No. **4.** *A Holy Family.*

A Shepherd adoring.

Canvas, 41½ in. *h.* by 56 in. *w.* (1'052 × 1'422).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

No. **34.** *Venus and Adonis.*

Sometimes described as Cephalus and Procris.

Canvas, 69 in. *h.* by 74 in. *w.* (1'753 × 1'880).

Angerstein Collection, 1824.

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 revel as described by Catullus. The animals drawing the car of the god are cheetahs. The god no sooner sees the hapless princess than he becomes enamoured of her, and makes her his bride. Signed, TITIANUS. F.

Canvas, 69 in. *h.* by 75 in. *w.* (1'753 × 1'905).

No. 224. *The Tribute Money.*

"Tell us, therefore, What thinkest thou? Is it lawful to give tribute unto Cæsar or not?"

"And he saith unto them, Whose is this image and superscription? They say unto him, Cæsar's. Then saith he unto them, Render therefore unto Cæsar the things which are Cæsar's; and unto God the things that are God's."—*Matthew* xxi. 17—21.

Canvas, 48 in. *h.* by 40½ in. *w.* (1·219 × 1·028).

No. 270. *Christ appearing to Mary Magdalene, after his Resurrection.*

Commonly called *NOLI ME TANGERE*, from the words of the Latin Vulgate.

"Then saith Jesus unto her, Touch me not; for I am not yet ascended to my Father."—*John* xx. 17.

Canvas, 42½ in. *h.* by 35½ in. *w.* (1·079 × 0·901).

Bequeathed by S. Rogers, 1855.

No. 635. *The Madonna and Child with St. John the Baptist, and St. Catherine embracing the Divine Infant.*

A hilly landscape, evening; the Angel appearing to the Shepherds in the distance. Signed, *TITIAN.* Small figures.

Canvas, 39½ in. *h.* by 55½ in. *w.* (1·002 × 1·409).

No. 1944. *Portrait said to be of Ariosto.*

The portrait is of a man about 30 years of age with a golden brown complexion, long dark brown hair, and a brown beard. He is dressed in a grey satin doublet, of which the large quilted and slashed sleeve is a conspicuous feature.

Canvas, 31½ in. *h.* by 25½ in. *w.* (0·806 × 0·647).

SCHOOL OF TITIAN.**No. 3.** *A Concert, or a Maestro di Cappella giving a Music Lesson.*

Canvas, 38 in. *h.* by 49 in. *w.* (0·965 × 1·244).

Angerstein Collection, 1824.

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.

Canvas, an octagon, 68 in. each way, (1·727).

Angerstein Collection, 1824.

TREVISO (GIROLAMO DA). See **GIROLAMO.****TROY** (JEAN FRANÇOIS DE), 1679–1752.

He was born at Paris, a pupil of his father, the portrait painter.

At the age of twenty he went to Italy and remained there until 1706. He was appointed professor of the Académie Royale in 1719, and at Rome in 1738. He died there. French School.

No. **2216.** "*La Main Chaude.*"

A gentleman in coat and breeches of plum-coloured satin, seated on a bank in a garden beneath a stone pedestal carved with amorini, leans towards a lady on his right, also seated, in order to play the childish game of hands, "*la main chaude*," in which a second lady in the background between them is taking part. The lady on the left wears a white silk Watteau gown and a small white cap with a red bow.

Wood, 13 in. *h.* by 10 in. *w.* (0.330 × 0.254).

Presented by Lieut.-Colonel R. Croft Lyons, 1908.

TURA (COSIMO), 1420?–1495.

TURA was born in Ferrara in or after 1420. About 1451 he entered into the permanent service of the Dukes at Ferrara, but at the same time practised his art elsewhere. There is much affinity between TURA and his contemporary Francesco Cossa. Lorenzo Costa was probably the pupil of both. TURA died at Ferrara. Ferrarese School.

No. **772.** *The Madonna and Child enthroned.*

They are surrounded by six angels playing musical instruments: two with violins, two with guitars, and two in the foreground engaged on a portable keyed-organ or regal; one touching the keys and the other blowing the bellows. Some Hebrew characters are inscribed on the throne.

Wood, 94 in. *h.* by 40 in. *w.* (2.387 × 1.016).

No. **773.** *St. Jerome in the Wilderness.*

Kneeling, mortifying his body with a stone: a rocky landscape, with figures, and the lion with a thorn in his foot.

Wood, in tempera, 39½ in. *h.* by 22½ in. *w.* (1.002 × 0.571).

No. **905.** *The Virgin Mary.*

Seated in prayer; an open book on her knees.

Wood, in tempera, 17½ in. *h.* by 13 in. *w.* (0.444 × 0.330).

TURNER (JOSEPH M. W.), **R.A.**, 1775–1851.

JOSEPH MALLORD WILLIAM TURNER was born on St. George's Day at No. 26, Maiden Lane, Covent Garden, where his father had a hairdresser's shop.

At the age of nine TURNER made his earliest known drawing, *A View of Margate Church*. In 1785 he was sent to school at New Brentford, and a year later passed into the academy of one Palice, in Soho. In 1788 he was sent to school at Margate, and the same year worked in Long Acre under Thomas Malton, the architectural draughtsman. He seems also to have copied the drawings in Paul Sandby's drawing school, and was also employed in colouring prints for John Raphael Smith. Dr. Monro, of the Adelphi, allowed TURNER and his friend Girtin to copy his collection of drawings.* TURNER also coloured a large number of plates for Boswell's "*Antiquities of England and Wales*," which was published in 1786. In 1789 he became a student in the Royal Academy schools, where he drew from the antique and from life, and where he was always known as WILLIAM TURNER.

He exhibited at the Academy for the first time in 1790, when he contributed a *View of the Archbishop's Palace at Lambeth*. About that period he seems also to have made a great many drawings of gentlemen's country seats. In 1793 he left the Academy schools and took a studio in Hand Court, adjoining Maiden Lane.

He explored a great part of England, including the Lake District, Cumberland, Durham, Northumberland, and a part of Yorkshire. In 1799 TURNER was elected an Associate of the Royal Academy and went to reside at 64, Harley Street. In the following year he painted the *Dolbadern Castle, North Wales*, which he presented as his diploma picture when he was elected an Academician three years later. In the same year he travelled for the first time in France and Switzerland, having already visited Scotland. A second visit to Switzerland followed in 1805. Two years later he began to publish his "*Liber Studiorum*," or book of sketches in emulation of Claude's "*Liber Veritatis*." In 1807 he was appointed Professor of Perspective, an office he held for thirty years.

In 1819 he visited Italy for the first time, finding there exactly what he wanted for his pictorial purposes. In the ten following years he exhibited comparatively few pictures, but the *Ulysses Deriding Polyphemus* (No. 508) of 1829 reveals the first signs of his latest style. After his second visit to Italy in 1828 his works are characterized by the study of light with all its prismatic varieties.

After his tour in Switzerland in 1838 some of his finest works were produced. The *Fighting Temeraire* (No. 524), which he sent to the Royal Academy in 1839 is universally accepted as one of his finest works. After a life of success and industry this great landscape painter died in a small house on the embankment at Chelsea. He was buried in the crypt of St. Paul's Cathedral, near Sir Joshua Reynolds, on December 30, a statue by Macdowell being subsequently erected in the South Transept.

* Thomas Girtin was born in the same year as Turner, and died at the age of twenty-seven. Turner used to say that he would have had to starve if Girtin had lived.

No. **369.** *The Prince of Orange, afterwards William III., landing at Torbay, November the 5th, 1688.*

"A soft breeze sprang up from the south, the mist dispersed, the sun shone forth and under the mild light of an autumnal noon the fleet turned back, passed round the lofty cape of Berry Head, and rode safe in the harbour of Torbay.

"The disembarkation instantly commenced. Sixty boats conveyed the troops to the coast. The Prince soon followed. He landed where the quay of Brixham now stands—a fragment of the rock on which the deliverer stepped from his boat has been carefully preserved, and is set up as an object of public veneration in the centre of that busy wharf."

Macaulay's "*History of England*," Vol. II., p. 478.

Canvas, 35½ in. *h.* by 47½ in. *w.* (0·901 × 1·205).

Presented by R. Vernon, 1847.

No. **370.** *Bridge of Sighs, Ducal Palace and Custom-house, Venice: Canaletti painting.*

This picture was formerly catalogued as: "*Venice, the Dogana, Campanile of San Marco, Ducal Palace, Bridge of Sighs, &c. Canaletti painting.*"

Wood, 20 in. *h.* by 32 in. *w.* (0·508 × 0·813).

Exhibited at the Royal Academy in 1833 (No. 109).

Presented by R. Vernon, 1847.

No. **462.** *Landscape: Cattle in the Water.*

On the further side of a pool in the foreground, in which ducks are paddling and some baskets are floating, are seen cattle. A wooden bridge in the middle distance to the right. Undulating country in the distance.

Canvas, 35½ in. *h.* by 47½ in. *w.* (0·901 × 1·205).

TURNER COLLECTION.

No. **479.** *The Sun rising through Vapour.*

Formerly catalogued under the title of *The Sun rising in a Mist.*

Fishing boats arriving and unloading, fishermen cleaning and selling fish; guard-ship in the distance, tide low.

Canvas, 52 in. *h.* by 70 in. *w.* (1·321 × 1·778).

This picture and the *Dido building Carthage* (No. 498) were bequeathed by Turner to the nation, on condition that they should be hung between two paintings by Claude (No. 12 and No. 14).

TURNER COLLECTION.

No. **481.** *Spithead: Boat's Crew recovering an Anchor.*

Various men-of-war lying anchored in the roadstead, others bearing up for anchorage; a fresh breeze blowing. The Danish prizes escorted into the Sound after Copenhagen.

Canvas, 67 in. *h.* by 92 in. *w.* (1·702 × 2·336).

TURNER COLLECTION.

No. **486.** *Windsor.*

A view of the castle in the distance, a meadow with figures and cattle in the foreground.

Canvas, 39½ in. *h.* by 50½ in. *w.* (1·002 × 1·282).

Painted about 1810.

TURNER COLLECTION.

No. **495.** *Apuleia in Search of Apuleius.*

An extensive hilly landscape; in the middle distance a large bridge of seven arches over a river, with richly wooded banks; a watermill and a town on the spectator's right. In the foreground are Apuleia and her companions, and some peasants reposing in the shade of a tree. In the foreground to the left is inscribed on the picture, *Apuleia in search of Apuleius, learns from the swain the cause of his metamorphosis.*

Apuleius was a distinguished philosopher and advocate of the second century of our era, and was the author of the celebrated romance entitled "*The Metamorphosis, or the Golden Ass.*"

Canvas, 57 in. *h.* by 93 in. *w.* (1·448 × 2·362).

This picture is believed to have been painted for the Earl of Egremont, as a companion to his celebrated Claude.

TURNER COLLECTION.

No. **498.** *Dido building Carthage: or the Rise of the Carthaginian Empire.*

A river scene, with the sun in the centre of the picture; a bridge in front, and masses of classic architecture, completed and in progress, on either side. Dido, Queen of Carthage, is seen surrounded by her people on the left: on the right is the monument to her murdered husband, Sichæus.

Inscribed, on the extreme left, "Dido building Carthage, or the Rise of the Carthaginian Empire," and signed "J. M. W. TURNER, 1815."

Canvas, 60½ in. *h.* by 89½ in. *w.* (1·536 × 2·27).

This picture and the *Sun rising in the Mist* (No. 479) were bequeathed by Turner to the nation, on condition that they should be hung between two Claudes (No. 12 and No. 14).

TURNER COLLECTION.

No. **506.** *Dido directing the Equipment of the Fleet: or the morning of the Carthaginian Empire.*

"The bright sun was in the firmament
A thousand shadows of a thousand hues
Chequering the clear expanse."—*Rogers.*

A river scene, with masses of architecture on each side.

Canvas, 59 in. *h.* by 89 in. *w.* (1·498 × 2·259).

TURNER COLLECTION.

No. 511. *View of Orvieto.*

A brilliant landscape, the town is seen in the distance ; women are washing at a fountain in the foreground.

Canvas, 36 in. *h.* by 48 in. *w.* (0·914 × 1·219).

Painted in Rome in 1829.

TURNER COLLECTION.

No. 516. *Childe Harold's Pilgrimage.*

"And now, fair Italy!
Thou art the garden of the world, the home
Of all art yields and nature can decree—
Even in thy desert what is like to thee?
'Thy very weeds are beautiful, thy waste
More rich than other climes' fertility,
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced."

Byron "*Childe Harold*," IV., xxvi.

A mountainous landscape, with a winding river ; to the right a broken ridge ; on the left a pile of ruins ; in the foreground a solitary stone-pine, and a party of pleasure, seated on the river bank. In this picture, Italy, ancient and modern, are both represented : the ancient ruin, the medieval convent and walled town, the modern life. The time is evening, the sun is going down beyond the mountains, but still tinging them with a warm and beautiful light.

Canvas, 56 in. *h.* by 98 in. *w.* (1·422 × 2·488).

TURNER COLLECTION.

No. 523. *Ancient Rome : Agrippina landing with the Ashes of Germanicus.*

Ancient Rome, the Triumphal Bridge, and Palace of the Cæsars restored.

Agrippina was the mother of Caligula and the widow of Germanicus. Her husband had died of poison at Antioch ; Agrippina brought home his ashes in an urn, but she landed at Brundisium (Brindisi) on the Adriatic, not at Rome, as represented by Turner.

Canvas, 35 in. *h.* by 47½ in. *w.* (0·889 × 1·205).

TURNER COLLECTION.

No. 534. *San Benedetto : looking towards Fusina.*

This picture was formerly catalogued as *Approach to Venice, looking towards Fusina.*

"The path lies o'er the sea, invisible."

Roger's "*Italy*."

In the middle-distance to the right and left are buildings on islands ; in the foreground to the left a group of gondolas. Evening sky.

Canvas, 24 in. *h.* by 36 in. *w.* (0·61 × 0·914).

TURNER COLLECTION

No. 535. *The "Sun of Venice" going to Sea.*

"Fair shines the morn, and soft the zephyr blows,
Venezia's Fisher spreads his painted canvas gay
Nor heeds the Demon who in grim repose
Expects his evening prey."

The "Sun of Venice"—*Sol di Venezia*—is the name of the fishing boat putting out to sea.

Canvas, 24 in. *h.* by 36 in. *w.* (0.61 × 0.914).

TURNER COLLECTION.

No. 536. *Fishing Boats bringing a Disabled Ship into Port Ruysdael.*

The title given to this picture was adopted merely to do honour to Jacob van Ruysdael, the celebrated Dutch landscape painter. The "Port Ruysdael" is a fiction of the painter.

Canvas, 35 in. *h.* by 47 in. *w.* (0.889 × 1.193).

TURNER COLLECTION.

No. 544. *Venice, Morning. Returning from the Ball.*

Canvas, 23½ in. *h.* by 35½ in. *w.* (0.596 × 0.901).

TURNER COLLECTION.

No. 548. *Queen Mab's Grotto.*

"Frisk it, frisk it, by the moonlight beam."

"Midsummer Nights Dream."

"Thy orgies, Mab, are manifold."

"Fallacies of Hope."

Canvas, 35 in. *h.* by 47 in. *w.* (0.889 × 1.193).

TURNER COLLECTION.

No. 813. *Fishing Boats in a Stiff Breeze, off the Coast.*

A stormy sky and a heavy sea; a view of a town on the coast, and some ships at anchor in the distance. In the foreground, a buoy, and a small boat with four fishermen, who appear to wish to put their fish on board one of the sailing boats near them.

Canvas, 27½ in. *h.* by 35½ in. *w.* (0.698 × 0.895).

A small sketch or replica of this picture is in the University Galleries, Oxford.

Painted about 1801.

Bequeathed by John Meeson Parsons, 1870.

No. 1180. *Cliveden on Thames.*

View looking across the river with cows standing in the water, and barges moored on the opposite bank. In the middle distance an old inn and other buildings with a wooded height beyond.

Canvas, 15 in. *h.* by 22½ in. *w.* (0.381 × 0.578).

Bequeathed by Mrs. Elizabeth Vaughan, 1885.

TUSCAN SCHOOLS.**FLORENTINE. XV. CENTURY.****No. 1196.** *A Combat between Amor and Castitas.*

Amor shoots his fiery arrows at Castitas, who defends herself with a richly wrought shield having for its boss a large sapphire on which the shafts are splintered, and swings with her right hand a golden chain and fetters, as if to entangle him. The scene is a flowery mead, beyond which is a wooded upland.

Wood, 16½ in. h. by 13½ in. w. (0.426 × 0.349).

Lewis Fund, 1885.

No. 1301. *Portrait of Girolamo Savonarola.*

Bust portrait in profile. He wears the robe and tonsure of his order. The face is clean shaven. On the reverse of the panel is painted the martyrdom of Savonarola, who with two other monks is suspended from a stake over a huge fire. In the foreground are men bearing faggots. In the middle distance, spectators watch the execution.

Wood, 8½ in. h. by 6½ in. w. 0.209 × 0.164).

Presented by Dr. William Radford, 1890.

No. 2084. *A Young Man in Black.*

A young man with a pale face, dark eye-brows, and light golden hair down to his shoulders. He wears a black dress and a black cap. This picture has been attributed to Piero Pollaiuolo and to the painter known as "Amico di Sandro."

Wood, 22 in. h. by 16½ in. w. (0.559 × 0.413).

John Samuel Collection, 1906.

SIENESE (?) XIV. OR EARLY XV. CENTURY.**No. 1317.** *The Marriage of the Virgin.*

In a vaulted chapel, the High Priest clad in his sacred robes stands between St. Joseph and the Blessed Virgin, whose hands he joins. Behind the Virgin are St. Anna, partly concealed by a column, and two other women. On the left are four male figures, one of whom (an unsuccessful suitor) breaks his staff, while that of Joseph blossoms, and above its foliage hovers the Holy Spirit in the form of a Dove.

Wood, 16½ in. h. by 13 in. w. (0.413 × 0.330).

Clarke Fund, 1890.

SIENESE. LATE XV. CENTURY.**No. 1108.** *The Virgin enthroned, attended by Saints.*

Wood, 17½ in. h. by 13½ in. w.

UCCELLO (PAOLO), 1397–1475.

PAOLO DI DONO, called PAOLO UCCELLO from his love of painting birds, was born at Florence in 1397. He was originally brought up as a goldsmith, and was one of the assistants of Lorenzo Ghiberti in executing the first pair of the celebrated gates made by Lorenzo for the Baptistery at Florence. Most of Paolo's works have perished. He died at Florence in 1475. Tuscan School.

No. 583. *The Battle of Sant' Egidio*, 1416,

In which Carlo Malatesta, Lord of Rimini, and his nephew Galeazzo were taken prisoners by Braccio di Montone, Lord of Perugia. Of the many armed knights on horseback represented, only four are engaged, but all, except Carlo Malatesta and his nephew, have their faces concealed by their visors. In the background is a hedge of roses, mixed with pomegranate and orange trees. One of four battle pieces painted for the Bartolini family in Gualfonda.

Wood, in tempera, 72 in. *h.* by 125 in. *w.* (1'829 × 3'174).

UGOLINO DA SIENA. . . . ?–1339 ?

Four painters bearing the name of Ugolino, and natives of Siena, lived in the 14th century. The subject of the present notice was born probably towards the close of the 13th century, and died in 1339. He is mentioned by Vasari, who states that he was intimate with Stefano Fiorentino, a nephew and pupil of Giotto.

No. 1188. *The Betrayal of Christ.*

The Saviour turns towards Judas who greets his Master with a kiss, while armed soldiers surround and seem to threaten Him. To the left are some of the disciples, among whom Peter is seen striking off the ear of the High Priest's servant Malchus.

Wood, in tempera, 13½ in. *h.* by 20¾ in. *w.* (0'342 × 0'527).

Clarke Fund, 1885.

No. 1189. *The Procession to Calvary.*

Our Lord clad in a long crimson robe and bearing His Cross, is preceded by an executioner who holds a rope attached to the Saviour's neck. He is closely followed by armed soldiers and a crowd who revile and buffet Him. To the left, in the rear of the procession, is the Virgin attended by two of the holy women. Gold background.

Wood, in tempera, 13½ in. *h.* by 20¾ in. *w.* (0'342 × 0'527).

Clarke Fund, 1885.

UMBRIAN SCHOOL. XV.-XVI. CENTURY.

No. 646. *St. Catherine.*

She is clad in a green robe embroidered with gold thread, and jewelled on the bodice, and a crimson mantle. Her left hand rests on a wheel (her attribute), while her right lightly touches the hilt of a sword. By her side, half concealed by the wheel, is a youthful angel. At the back of the panel are heraldic and decorative paintings of later date.

Wood, 33½ in. *h.* by 16 in. *w.* (0·845 × 0·407).

No. 647. *St. Ursula.*

She is clad in a crimson robe embroidered on the breast with a border of gems and seed pearls. A green mantle falls from her shoulders. In her right hand she bears an arrow (her attribute). Beneath her left arm is a closed service-book. By her side stands a youthful angel playing on a harp. At the back of the panel are heraldic and decorative paintings, of a later date.

Wood, 33½ in. *h.* by 16 in. *w.* (0·845 × 0·407).

No. 702. *The Madonna and Child.*

Surrounded by a glory of Cherubim.

In tempera, on wood, 17½ in. *h.* by 12¾ in. *w.* (0·444 × 0·323).

Count Gnoli suggests that this picture may be an early work by Pintoricchio.

Presented by Queen Victoria in fulfilment of the wishes of the Prince Consort, 1863.

No. 912. *The Story of Griselda*, from Boccaccio's *Decameron*.

The Marquis of Saluzzo, a sovereign prince, while out hunting meets with Griselda, a peasant girl, and falls in love with her. He has her attired in fine clothes and marries her. The marriage is being celebrated in the centre of the picture. On the right is seen the humble home of Griselda's father, where she used to work and tend his sheep.

No. 913. *The Story of Griselda.*

In the course of a few years her two children, a girl and a boy, are successively taken away from her, and long since supposed to have died miserably. Then about thirteen years after her marriage she is (ostensibly) divorced, is stripped of her fine clothing, and sent back to her father's house, just as poor as she was when she was taken from it.

No. 914. *The Story of Griselda.*

A banquet is now prepared for the Marquis's second wedding, Griselda is recalled to the castle to set the house in order, so

that the new wife may be suitably received. But instead of to a new bride the patient woman is presented to her children, who have been all this while tended in a distant city with the utmost care. Griselda is then publicly reinstated in her proper position, and presented to the court as an example of conjugal obedience and patience.*

Wood, in tempera, each picture 24 in. *h.* by 61 in. *w.* (0.610×1.549).

No. **1304.** *Marcus Curtius* (?).

A fair-haired youth, clad in a blue tunic embroidered with gold and a rose-coloured pallium, bestrides a prancing horse, and brandishes a dagger in his right hand. From a chasm in the ground below flames are issuing. Mountainous background, with a castle crowning the summit of a rocky eminence on the left.

Wood, 9½ in. *h.* by 7½ in. *w.* (0.248×0.197).

No. **2510.** *Portrait of Raphael*?

A small bust portrait. He has long fair hair and small moustache and beard.

Wood, 10 in. *h.* by 8 in. *w.* (0.254×0.203).

George Salting Bequest, 1910.

UNKNOWN. XVI. CENTURY.

BRITISH SCHOOL.

No. **1652.** *Portrait of a Lady.*

This picture was formerly catalogued as *Portrait of Katherine Parr*.

Clad in a black gown with a low cut bodice with fur on the sleeves; the breast covered by light gauze. She wears a gold chain round her neck. The hair is worn plain, and low over the ears, and is partly concealed by a large muslin *coif*, the folds of which reach her shoulders.

Panel, 18 in. *h.* by 16 in. *w.* (0.457×0.407).

Bequeathed by Miss Martha Brown, 1897.

UNKNOWN. XVIII. CENTURY.

No. **1076.** *Portrait of a Young Man.*

The picture is supposed to represent the poet Gay. He wears an undress cap and 18th century dress.

Canvas, 24½ in. *h.* by 20 in. *w.* (0.622×0.508).

* See also Chaucer's *Clerk's Tale*.

No. **1097.** *Landscape.*

A road in a thickly-wooded country, with buildings seen in the distance. In the foreground a group of rustics.

Canvas, $18\frac{1}{2}$ in. *h.* by 24 in. *w.* (0.469×0.61).

Presented by the Trustees of the British Museum, 1880.

No. **1681.** *View of St. Paul's from the Thames.*

Beyond Blackfriars are seen St. Paul's and several City churches, with the Monument and the Tower.

Canvas, $22\frac{3}{4}$ in. *h.* by $29\frac{1}{4}$ in. *w.* (0.578×0.756).

UNKNOWN.

BRITISH SCHOOL.

No. **2234.**

FIVE MINIATURES :—

1. *Portrait of Sir J. W. Gordon.*

2. *Portrait of a Lady.*

3. *Portrait of Elizabeth, wife of Peter Burrell, Esq.*

4. *Portrait of Julia L. Bennet, afterwards Lady Gordon.*

5. *Portrait of Julia Isabella, Lady Gordon.*

Bequeathed by Miss Julia E. Gordon in 1896.

No. **2238.** *Bronze Bust of Napoleon I.*

Bequeathed by P. C. Crespiigny, 1851.

No. **2239.** *Bust of Wynn Ellis.*

Presented by H. Churchill, nephew of the Donor of the Wynn Ellis Collection, 1878.

VALDES LEAL (JUAN DE), 1630-1691

He was born at Cordova, originally instructed in art by Antonio del Castillo, he afterwards fell under the influence of Murillo, at Seville, where he established himself as a painter, and was instrumental in founding the Academy, of which he ultimately became president.

No. **1291.** *The Assumption of the Virgin.*

The Madonna ascends in ecstasy attended by hosts of boy angels. Above is seen the Almighty attended by angels bearing a crystal globe. Donor and donatrix to right and left.

Canvas, $74\frac{1}{2}$ in. *h.* by $80\frac{1}{2}$ in. *w.* (1.892×2.044).



VALLIN (JACQUES ANTOINE), 1770-1838.

French School. He worked in a manner reminiscent of Greuze and David.

No. **2288**. *Portrait of Dr. Forlenze*.

Dr. Forlenze, a physician and man of fashion in Naples, standing on a sandy beach of the Bay, with Vesuvius and a lighthouse in the background. His right hand hangs by his side and holds a pink rose.

Canvas, 82½ in. *h.* by 50½ in. *w.* (2'10"1 × 1'27").

Presented by Monsieur Frédéric Mèlé, 1908.

VAN DEELEN. See **DEELEN**.

VAN DYCK. See **DYCK**, SIR ANTHONY VAN.

VAN EYCK. See **EYCK**.

VANNU'CCI (PIETRO). See **PERUGINO**.

VELA'ZQUEZ (DON DIEGO DE SILVA Y), 1599-1660.

The great Spanish painter was born at Seville and studied painting, first under Francisco Herrera, and secondly under F. Pacheco, whose daughter he married. In 1622 and 1623 he visited Madrid, and was appointed Court painter to King Philip IV. During 1629-31 VELAZQUEZ visited Italy, and in 1648, having been again sent there by the King, he painted the portrait of Pope Innocent IV. He died at Madrid in the sixty-second year of his age.

No. **197**. *Philip IV. of Spain hunting the Wild Boar*.

Canvas, 74 in. *h.* by 123 in. *w.* (1'880 × 3'961).

No. **745**. *Philip IV., King of Spain*.

A bust portrait in black and gold; head seen nearly in full face.

Canvas, 25 in. *h.* by 20½ in. *w.* (0'635 × 0'52).

No. **1129**. *Portrait of Philip IV., King of Spain*.

Full length portrait. Dressed in a doublet and trunk hose of brown stuff brocaded with silver, and a black cloak, white sleeves and brown gloves. A stiff muslin collar encircles his neck, from which a chain and Order of the Golden Fleece are hung. In his right hand he holds a letter, on which the painter's name is inscribed.

Canvas, 78 in. *h.* by 44 in. *w.* (1'981 × 1'117).

No. **1148.** *Christ at the Column.*

The Saviour, whose figure is undraped, except by a hip-cloth, reclines on the ground with outstretched arms, bound together at the wrists with cord, which is attached to a column. Towards the right kneels a child in an attitude of prayer, attended by an angel.

Canvas, 63½ in. *h.* by 80 in. *w.* (1'612 × 2'032).

Presented by Lord Savile, 1883.

No. **1315.** *Portrait of the Spanish Admiral Pulido-Pareja.*

A full length portrait. The Admiral is clad in a black velvet doublet with full breeches of the same material—black stockings and shoes. The sleeves of his under-coat are of silver tissue. His hair falls round his head upon an ample collar of white lace. Both hands are gloved. A marshal's baton is in his right; in his left he holds a broad brimmed black *sombrero*. Signed and dated, 1639.

Canvas, 81 in. *h.* by 44 in. *w.* (2'057 × 1'117).

No. **1375.** *The House of Martha.*

Towards the left of the picture a young kitchen maid, stands at a table using a pestle and mortar, while an elderly woman, standing close behind, touches her on the shoulder. On the wall behind hangs a large picture representing Christ with Martha and Mary. Hence the title by which this work is generally known.

Canvas, 23¼ in. *h.* by 49¼ in. *w.* (0'59 × 1'022).

Bequeathed by Sir William H. Gregory, 1892.

No. **2057.** *Venus and Cupid.*

The Goddess reclines at full length on a couch with her back turned to the spectator. Her head is slightly raised showing her face reflected in a mirror held by Cupid, who kneels on the couch near her feet.

Canvas, 48½ in. *h.* by 69 in. *w.* (1'231 × 1'753).

Presented by the National Art Collections Fund, 1906.

ASCRIBED TO **VELAZQUEZ.**

No. **741.** *Dead Warrior.*

Known as ORLANDO MUERTO. The Paladin Orlando was killed at the Battle of Roncesvalles; invulnerable to the sword, he was squeezed to death by Bernardo del Carpio. He is lying in his armour on his back, and over him is suspended from a branch a small brass lamp, the flame of which has just gone out, the wick being still red and smoking.

Canvas 41 in. *h.* by 65 in. *w.* (1'041 × 1'651).

No. 1376. *Sketch of a Duel in the Prado near Madrid.*

A landscape-scene, with figures. In the foreground four cavaliers, accompanied by an attendant with a pony, seem to watch a horseman, who gallops from them towards their opponents over an undulating plain thinly dotted with trees. Beyond, a hilly country under a grey and gloomy sky.

It will be noted that some of the figures in the foreground closely resemble the group in a large picture by Velazquez, viz., *The Boar Hunt* (No. 197 in this Catalogue).

Canvas, 34½ in. h. by 48½ in. w. (0·876 × 1·231).

Bequeathed by Sir William H. Gregory, 1892.

No. 1434. *A Betrothal.*

At a table on an elevated platform is seated a cavalier holding a pen in his right hand, with which he is evidently about to write on a paper lying on a desk before him. His left hand rests on the shoulder of a child, who holds a lace handkerchief in her left hand, while with her right she holds up a rose. Behind the table, are two young men looking out of the picture. Below, in front of the platform, are two half-length figures. This picture has been attributed to Luca Giordano.

Canvas, 79 in. h. by 71¼ in. w. (2·006 × 1·809).

Presented by Lord Savile, G.C.B., 1895.

VELDE (ADRIAEN VAN DE), 1635-36—1672.

The son of the elder and brother of the younger Willem van de Velde, was born at Amsterdam, and studied painting under Wynants and Wouwerman. Adriaen was one of the most accomplished of the "Little Masters" of Holland, painting figures, domestic animals, and landscape with equal truth and refinement. He died at Amsterdam. Dutch School.

No. 867. *The Farm Cottage.*

Cattle and pigs in a farmyard; a woman, milking a cow, is conversing with a man with a milkpail on his arm. In the background is a dead tree covered with ivy; on the left farm buildings. Signed, *A. V. Velde*, 1658.

Canvas, 20 in. h. by 24½ in. w. (0·508 × 0·622).

Peel Collection, 1871.

No. 868. *The Ford.*

A man and two women leading and driving cattle and sheep across a stream; one woman is carrying a lamb in her arms. In the middle ground a large oak, with thick clusters of foliage.

Canvas, 13 in. h. by 14½ in. w. (0·330 × 0·368).

Peel Collection, 1871.

No. **869.** *Frost Scene.*

A frozen river with many figures, some in sledges, others skating on the ice, some playing a game with balls—hockey. A refreshment booth on the left. Signed, A. V. Velde, *f.* 1668.

Wood, 11½ in. *h.* by 14 in. *w.* (0·291 × 0·356).

Peel Collection, 1871.

No. **982.** *A Forest Scene.*

In a cleared spot among the trees are some sheep pasturing; the shepherd and his dog are asleep on the left. Signed, A. V. VELDE, *f.* 1658.

Oak, 11 in. *h.* by 18 in. *w.* (0·279 × 0·457).

Wynn Ellis Bequest, 1876.

No. **983.** *A Bay Horse.*

A bay horse, a white cow lying on the grass, and a goat; sheep in the background, and water issuing from a conduit by the side of some buildings on the left. Signed, A. V. Velde, 1663.

Canvas, 12 in. *h.* by 14½ in. *w.* (0·305 × 0·368).

Wynn Ellis Bequest, 1876.

No. **984.** *Landscape with Cattle.*

Two calves and a sheep, a bay horse and a woman at a cottage door; hilly country.

Oak, 9¼ in. *h.* by 11¾ in. *w.* (0·235 × 0·298).

Wynn Ellis Bequest, 1876.

No. **1348.** *Landscape, with a Goat and Kid.*

The animals stand together in a pathway skirting a thickly-wooded copse. Twilight effect.

Canvas, 15¾ in. *h.* by 19¼ in. *w.* (0·400 × 0·489).

No. **2572.** *The Little Farm.*

A farm near the banks of a stream with a herdsman and cattle, a shepherd and a flock of sheep.

Canvas, 12½ in. *h.* by 14 in. *w.* (0·317 × 0·356).

George Salting Bequest.

VELDE (JAN JANSZ VAN DE), 1622- . . . ?

Perhaps the son of Jan van de Velde, the engraver, he was born at Haarlem (?), and was settled at Amsterdam as a painter in 1642. His works are rare, and the date of his death is unknown.

No. **1255.** *A Study of Still Life.*

A Rhenish roemer or green glass with a bossed stem, half filled with wine ; a cut lemon, some oysters and a knife, laid on a table. Signed, JAN VAN DE VELDE *fec.* 1656.

Wood, $15\frac{1}{2}$ in. *h.* by $12\frac{1}{4}$ in. *w.* ($0\cdot387 \times 0\cdot311$).

Presented by Lord Savile, G.C.B., 1888.

VELDE (WILLEM VAN DE), the younger, 1633–1707.

A distinguished Dutch marine painter, he was the son of the elder William Van de Velde, and was born at Amsterdam. Both father and son were established in England in the service of Charles II. and James II. from 1677, and each was granted a Royal pension of 100*l.* per annum. They lived at Greenwich, where the father died in 1693, and the son in 1707. Dutch School.

No. **149.** *A Calm at Sea.*

Signed W. V. V.

Wood, 8 in. *h.* by 11 in. *w.* ($0\cdot203 \times 0\cdot279$).

Bequeathed by Charles Long, Lord Farnborough, 1838.

No. **150.** *A Fresh Gale at Sea.*

Signed W. V. V.

Canvas, 9 in. *h.* by 13 in. *w.* ($0\cdot229 \times 0\cdot330$).

Bequeathed by Charles Long, Lord Farnborough, 1838.

No. **870.** *Shipping in a Calm.*

A dogger, with hanging sail in the foreground, behind which is a frigate ; other vessels in the offing. Signed, *W. V. Velde*, 1657.

Canvas, 21 in. *h.* by $24\frac{1}{2}$ in. *w.* ($0\cdot534 \times 0\cdot622$).

Peel Collection, 1871.

No. **871.** *Coast Scene, a Calm.*

Two doggers lying in a harbour, low water ; men bathing from a boat, and other figures in the harbour. Several ships in the distance. Signed, *W. V. Velde*, 1661.

Canvas, 25 in. *h.* by 28 in. *w.* ($0\cdot635 \times 0\cdot712$).

Peel Collection, 1871.

No. **872.** *Shipping off the Coast.*

A slight breeze ; two fishing boats in the foreground, a frigate firing a gun in the middle ground, and some sandhills in the distance.

Wood, $16\frac{1}{2}$ in. *h.* by $22\frac{1}{2}$ in. *w.* ($0\cdot419 \times 0\cdot571$).

Peel Collection, 1871.

No. **873.** *The Coast of Scheveningen.*

Small breakers on the shore ; a village on the heights to the right, fishermen drying their nets on the beach, several fishing boats coming in ; and on the right on the sands in the foreground a two-horse carriage, near which are standing a lady and three gentlemen. The figures are by Adrian Van de Velde.

Canvas, 17½ in. *h.* by 22½ in. *w.* (0·438 × 0·571).

Peel Collection, 1871.

No. **874.** *Vessels becalmed.*

A Dutch frigate, and a small English cutter or gunboat, with other vessels becalmed. Small boats communicating with the ships.

Wood, 9 in. *h.* by 10½ in. *w.* (0·229 × 0·266).

Peel Collection, 1871.

No. **875.** *A Light Breeze.*

Two doggers in the foreground, behind one of which is seen a Dutch frigate ; other vessels in the distance.

Wood, 9½ in. *h.* by 11½ in. *w.* (0·241 × 0·291).

Peel Collection, 1871.

No. **876.** *A Gale.*

In the foreground is a small fishing smack with the sea breaking over its bow ; on the left in the middle ground a frigate is approaching, while a second frigate is lying at anchor in the distance ; a dark clouded sky. Signed W. V. V.

Canvas, 12½ in. *h.* by 15½ in. *w.* (0·317 × 0·393).

Peel Collection, 1871.

No. **977.** *Ships at Anchor.*

Ships lying at anchor in the distance and middle ground ; in the foreground two sailing boats and a buoy. Signed V. V. on the buoy.

Oak, 8 in. *h.* by 11½ in. *w.* (0·203 × 0·291).

Wynn Ellis, 1876.

No. **978.** *River Scene.*

Dutch shipping, vessels saluting. A state barge in the centre, trumpeters sounding a salute on either side in other vessels

Canvas, 35½ in. *h.* by 49 in. *w.* (0·901 × 1·244).

Wynn Ellis Bequest, 1876.

No. **979.** *Shipping : A Stiff Breeze.*

A stiff breeze. Various vessels riding out the gale.

Canvas, 13 in. *h.* by 14 in. *w.* (0·330 × 0·356).

Wynn Ellis Bequest, 1876.

No. 980. *A Calm: Vessels Saluting.*

A jetty and boats in the foreground to the right. Signed W. V. V.

Canvas, $16\frac{1}{2}$ in. *h.* by $19\frac{1}{2}$ in. *w.* (0.419×0.495).

Wynn Ellis Bequest, 1876.

No. 981. *Ships in a Storm.*

Three vessels with their sails furled tossed on the waves of a stormy sea; two in the foreground and one in the distance. Dark cloudy sky. Signed on a floating spar, W. VANDER VELDE. London. 1673.

Canvas, 29 in. *h.* by 37 in. *w.* (0.737×0.939).

Wynn Ellis Bequest, 1876.

No. 2573. *Sea-scape: Windy Day.*

A coaster, a fishing boat and ships of war bending to the gale, under an overcast sky. Signed on the flag and dated 1658.

Canvas, $21\frac{1}{2}$ in. *h.* by $27\frac{1}{4}$ in. *w.* (0.546×0.692).

George Salting Bequest, 1910.

No. 2574. *Calm: Shipping.*

Three vessels, two with main-sail set are beached on a flat sandy shore, a small boat on the left. Two men are wading. Other craft on a calm sea. Blue sky. Signed on a spar.

Canvas, $12\frac{1}{2}$ in. *h.* by $14\frac{1}{4}$ in. *w.* (0.317×0.362).

George Salting Bequest, 1910.

VENETIAN SCHOOL. XV.-XVI. CENTURY.**No. 595.** *Portrait of a Lady.*

A lady in a low green dress. This picture may be by Antonio Badile the master of Veronese.

Canvas, $28\frac{1}{2}$ in. *h.* by 22 in. *w.* (0.724×0.559).

No. 1377. *The Adoration of the Shepherds.*

In a lofty porch, lighted by arched windows, disclosing steps ascending to a loggia, the Infant Christ lies in a manger. On the left kneel the Virgin and St. Joseph. On the right two shepherds in adoration. Behind the Virgin the child St. John caresses a lamb. In the background is a hilly landscape. In the middle distance the Magi, mounted on horseback, approach with their retinue.

Canvas, $43\frac{1}{2}$ in. *h.* by $61\frac{1}{2}$ in. *w.* (1.104×1.561).

Bequeathed by Sir William H. Gregory, 1892.

No. 1489. *Portrait of a Venetian Senator.*

Canvas, 42½ in. *h.* by 37½ in. *w.* (1·086 × 0·945).

Lent by the Victoria and Albert Museum, 1895.

No. 1490. *Portrait of a Venetian Senator.*

Canvas, 39½ in. *h.* by 34 in. *w.* (0·996 × 0·864).

Lent by the Victoria and Albert Museum, 1895.

No. 1695. *Landscape with Nymphs and Shepherds.*

This appears to be an allegorical subject the meaning of which is obscure. In the foreground of an open pastoral landscape is a female figure standing under a tree. In her right hand she holds some roses, and in the left some fruit. A naked boy holds up the drapery which covers her from the knee downwards. More to the centre of the picture a nymph with a gold head-dress is reclining on the ground on some white drapery. Another naked boy lies at her feet. The greater part of the picture is occupied by a fine landscape. In the middle distance is a stream and a group of picturesque farm buildings.

Wood, 18½ in. *h.* by 34¾ in. *w.* (0·463 × 0·876).

Lent by the Victoria and Albert Museum, 1900.

VENEZIA'NO (BARTOLOMMEO), painting 1505–1555.

A Venetian painter of the 16th century, very few pictures by him are known.

No. 287. *Portrait of a Young Man.*

Lodovico Martinengo, in the costume of the Compagnia della Calza. Inscribed LUDOVICUM MARTI. ÆTATIS SUE ANNO XXVI. BARTOLM. VENETUS FACIEBAT MDXXX. XVI. ZUN.

Wood, 41 in. *h.* by 28 in. *w.* (1·046 × 0·712).

No. 2507. *Portrait of a Lady.*

A half-length portrait of a Venetian lady in a black dress with white sleeves. She wears a necklace and a jewel on her forehead.

Wood, 21½ in. *h.* by 17½ in. *w.* (0·546 × 0·438).

George Salting Bequest, 1910.

VENEZIANO (DOMENICO). See **DOMENICO**.**VENUSTI** (MARCELLO), 16th century.

Born at Como in the first quarter of the 16th century. By Vasari's account VENUSTI became a pupil of Perino del Vaga, in which case he must have gone to Rome at an early period of

his life. He afterwards studied the works of Michael Angelo, by whom he was taken in favour, and many of whose designs he executed in colour. VENUSTI painted in both oil and fresco; in the former material chiefly on a small scale, and with infinite carefulness and finish. Died about 1580.

No. **1194.** *Christ driving out the Traders from the Temple.*

The scene of the act is the interior of the Temple, before a large and lofty bay formed by twisted columns supporting a deep cornice and arched roof, with a window in the wall beneath the arch.

Wood, $23\frac{3}{4}$ in. *h.* by $15\frac{1}{2}$ in. *w.* ($0\cdot603 \times 0\cdot387$).

Lewis Fund, 1886.

No. **1227.** *The Holy Family. "Il Silenzio."*

On a marble throne reached by semi-octagonal steps the Virgin sits, supporting an open volume in her right hand, and raising her left over the Infant Christ who, reclining by her side, sleeps with His head on her knee. On the left the youthful St. John bends over the back of the seat. On the right St. Joseph rests his chin upon his hand in an attitude of contemplation. In the background is suspended a light green curtain. A composition by Michael Angelo, known as "Il Silenzio."

Wood, $16\frac{1}{2}$ in. *h.* by $10\frac{3}{4}$ in. *w.* ($0\cdot419 \times 0\cdot273$).

Lewis Fund, 1887.

VERMEER (JAN) OR VAN DER MEER OF DELFT.
1632-1675.

He was born at Delft, where he was baptized on the 31st of October 1632. He is supposed by some authorities to have been the pupil of Karel Fabritius, but this is open to doubt. VERMEER was admitted a Master of the Delft Guild of Painters on the 29th December 1653. He painted portraits, genre subjects, landscapes, and views of towns, but his works are now very rare. He died at Delft.

No. **1383.** *A Young Lady at the Virginals.*

In a room or vestibule lighted by a casement on the left of the picture, a young woman, clad in a white satin dress with full, short sleeves, and a blue silk bodice, stands before the Virginals with her fingers on the key-board. On the wall behind her is a picture of Cupid, with a bow in his right hand, and holding up a card or letter in his left. Signed.

Canvas, 20 in. *h.* by 18 in. *w.* ($0\cdot508 \times 0\cdot457$).

No. **2568.** *A Lady seated at the Virginals.*

A young lady in blue sits at the Virginals and turns towards the spectator, a violoncello leans against the instrument, which has a landscape painted inside the lid. Signed.

Canvas, 20½ in. *h.* by 18 in. *w.* (0.514 × 0.457).

George Salting Bequest, 1910.

ATTRIBUTED TO **VERMEER.**No. **1699.** *The Lesson.*

A man is seated at a table writing in an open book. He is interrupted by a little boy who holds a small book in his left hand and appears to be reciting a lesson.

Canvas, 68 in. *h.* by 48 in. *w.* (1.727 × 1.219).

Presented by C. Fairfax Murray, 1900.

No. **2764.** *A Family Group.*

A woman in a white cap and black dress is seated at a table with a baby on her lap. In front stands a little girl showing them a doll. Another child is seated at the table. Her right arm and the table-cloth are continued in No. **1699**, of which this picture once formed part.

Canvas, 54 in. *h.* by 45 in. *w.* (1.371 × 1.143).

Clarke Fund, 1910.

VERNET (CLAUDE JOSEPH), 1714–1789.

A French landscape and marine painter, he was born at Avignon, and was taught by his father, Antoine Vernet, and Adrian Manglard, a landscape painter. In 1732 he went to Italy, where he remained many years. In 1752 he settled in Paris, and was elected a member of the French Academy of Arts.

No. **236.** *Castle of Sant' Angelo, Rome.*

With the Bridge of Sant' Angelo and neighbouring buildings and a fête on the Tiber.

Canvas, 39 in. *h.* by 55½ in. *w.* (0.990 × 1.409).

Presented by Lady Simpkinson, 1853.

No. **1393.** *View of a Mediterranean sea-port.*

On the right of the picture is a stone quay flanked by the fortified wall of a rampart, at the foot of which a party of Turkish or Albanian merchants are smoking. In the middle distance is a mole or jetty with a light-house. Beyond, on the left, a frigate rides at anchor, surrounded by boats. In the

distance is seen part of a town behind which rise steep hills crowned by a citadel and outworks. Sunset effect.

Canvas, 38 in. *h.* by 52½ in. *w.* (0·965 × 1·327).

Presented by Mrs. Tarratt, 1893.

VERNET (EMILE JEAN HORACE), 1789–1863.

HORACE VERNET was born in Paris; he was both soldier and artist. He studied under the elder Vernet and François Vincent. For his gallantry at the defence of the Barrière de Clichy in 1814, he received the Cross of the Legion of Honour from the hand of the Emperor himself, it is said. He followed the campaigns of the army at Algiers and in the Crimea. From 1828 to 1833 he was director of the French Academy in Rome. A few weeks before his death, which occurred in Paris, Napoleon III. made him a Grand Officer of the Legion of Honour. French School.

No. **1285.** *Portrait of Napoleon I.*

The Emperor, who is bare-headed, wears a military uniform of dark blue with red facings. His breast is decorated with numerous orders.

Canvas, oval, 27 in *h.* by 22 in. *w.* (0·686 × 0·559).

Presented by the Duke of Leinster, 1889.

VERONESE (PAOLO), 1528–1588.

PA'OLO CA'LIARI, or CAGLIARI, commonly called from his birth-place Paolo Veronese, was born at Verona in 1528. In his 14th year he was apprenticed to his uncle, Antonio Badile, a painter of no great note. In 1551 he was employed to decorate a villa for the Soranzi family, near Castelfranco, and he subsequently received more important commissions at Mantua and at Venice, where he finally settled. He visited Rome in 1560–61. His works are important and numerous, and he occupies the highest rank among cinquecento painters. He died at Venice, April 19, 1588. Venetian School.

No. **26.** *The Consecration of St. Nicholas, Bishop of Myra, in Syria, in the fourth century.*

The Saint, surrounded by ecclesiastics, is kneeling before an altar, and is consecrated by a bishop. An angel brings him the mitre and crozier from above.

Canvas, 113 in. *h.* by 69 in. *w.* (2·870 × 1·753).

Presented by the Governors of the British Institution, 1826.

No. **268.** *The Adoration of the Magi, or the Wise Men's Offering.*

"Now when Jesus was born in Bethlehem of Judæa, there came wise men from the East." "And when they were come into the house, they saw the young Child

with Mary his Mother; and fell down and worshipped him. And when they had opened their treasures they presented unto him gifts; gold and frankincense and myrrh."—*Matthew* ii. 1, 11.

The picture represents a ruined building, a portion of which is roofed with thatch, and has served as a stable. Under this roof is seated the Virgin, holding in her arms the Infant, who is receiving the adoration of the three Wise Men. A ray of light, with several winged cherubs hovering along its course, falls upon the Infant. The retinue of the Magi are behind, some bearing presents. Below near the right corner is the date 1573.

Canvas, 139 in. *h.* by 127 in. *w.* (3·528 × 3·224).

No. 294. *The Family of Darius at the Feet of Alexander, after the Battle of Issus, B.C. 333.*

The Royal captives having mistaken Hephæstion for Alexander, the Queen Mother Sisygambis implores pardon of the conqueror, who, pointing to his friend, tells her she has not erred, for that Hephæstion is another Alexander. The captive family, presented to the King by one of the ministers of Darius, is kneeling in the centre of the picture, Alexander and his generals, Hephæstion and Parmenio, being on the spectator's right. In the background is a marble arcade, from the top of which many spectators are looking down. The principal figures are portraits of the Pisani family of Venice.

Canvas, 92½ in. *h.* by 186½ in. *w.* (2·348 × 4·736).

No. 931. *The Magdalen laying aside her Jewels.*

She is kneeling at the feet of Christ, other women are attending her; some men are looking on. Scene in an arcade in a courtyard.

Canvas, 46 in. *h.* by 64 in. *w.* (1·168 × 1·626).

Wynn Ellis Bequest, 1876.

No. 1041. *St. Helena. Vision of the Invention of the Cross.*

The Saint (a life-sized figure) reclines on a marble window seat, in sleep or reverie, resting her head upon her right hand. Through the open window are seen two cherubim bearing a cross through the air. The design appears to have been taken from a small engraving by Marc Antonio, supposed to be after a drawing by Raphael. (Bartsch, P.G., vol. xiv., No. 443.)

Canvas, 77½ in. *h.* by 45 in. *w.* (1·968 × 1·143).

No. 1318. *"Unfaithfulness" (an Allegorical Group).*

A nude female figure, seated on a bank with her back turned to the spectator, extends her arm towards a bearded man, who, sitting under a tree, grasps her right hand, while her left is

employed in furtively delivering a letter to a more youthful lover on the other side. Near the latter figure are two *amorini*, one of whom supports the woman's foot. Background of sky and foliage.

Canvas, 75 in. (1905) square.

No. 1324. "*Scorn*" (*an Allegorical Group*).

On a dislodged architectural fragment, a male figure, nearly undraped, lies supine, with his head towards the spectator, raising his hands in playful deprecation, as Cupid, placing his little foot on the man's chest, threatens to strike him with his bow. Towards the left two young women, hand in hand, look on with expressions of indifference or contempt. In the background sky and foliage.

Canvas, 73 in. *h.* by 76 in. *w.* (1854 × 1931).

No. 1325. "*Respect*" (*an Allegorical Group*).

Towards the right of the composition a female figure lies undraped and asleep on a couch hung with crimson drapery. On the left, a man, clad like a Roman warrior, who seems to have entered on the scene unwittingly, raises his hand with a gesture of surprise, and is about to retire hastily, when he is detained by an *amorino* bearing a dart. Behind is another man, whose head alone is seen. In the background an arched opening reveals the sky.

Canvas, 73 in. *h.* by 76 in. *w.* (1854 × 1931).

Presented by the Earl of Darnley, 1891.

No. 1326. "*Happy Union*" (*an Allegorical Group*).

On the left of the composition a female Deity, seated on or near the terminal of a plinth, bends forward to place a chaplet of leaves on the head of a youthful bride, who kneels before her, raising an olive branch in her left hand, while her husband standing by her side clasps the stem with his right. Below, a wingless cupid seeks to bind the wedded pair with a golden chain.

Canvas, 73½ in. (1866) square.

AFTER VERONESE.

No. 97. *The Rape of Europa*.

Jupiter, enamoured of Europa, a Phœnician princess, transformed himself into a white bull, and mingled with her father's herds; the princess 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.

Canvas, 23 in. *h.* by 27 in. *w.* (0584 × 0686).

Bequeathed by the Rev. W. Holwell-Carr, 1831.

VERONESE SCHOOL. XV. CENTURY.

No. 1135. *The Legend of Trajan and the Widow, (I.)*

The Emperor Trajan rides forth from the gates of a city accompanied by an armed retinue. He is accosted by the widow, who, pointing to the dead body of her son lying in the road, demands justice from the Emperor.

Wood, 13½ in. h. by 12½ in. w. (0.342 × 0.317).

No. 1136. *The Legend of Trajan and the Widow, (II.)*

Trajan, seated on a high marble throne, delivers judgment to the widow, who stands before him surrounded by guards. Buildings in the background.

Wood, 13½ in. h. by 12½ in. w. (0.342 × 0.317).

VERROCCHIO (ANDREA), 1435-1488.

ANDREA VERROCCHIO was a pupil of Donatello in sculpture and Alessio Baldovinetti in painting. His studio was one of the most important in Florence during the 15th century, Leonardo da Vinci and Perugino both worked there and Lorenzo di Credi was his foreman. No. 296 is probably a painting from this workshop.

No. 296. *The Virgin adoring the Infant Christ.*

The Virgin is seated, with her hands raised in prayer. The Child lying on her knees holds a raspberry in one hand; an angel is standing on each side. Landscape background.

Wood, in tempera, 38 in. h. by 27½ in. w. (0.965 × 0.692).

There is a drawing for one of these angels by Verrocchio in the Uffizi, Florence.

VICTORS OR VICTOORS (JAN), 1620-after 1672.

He was born at Amsterdam, and educated in the School of Rembrandt, with whom he was associated in 1635-40. In his more important works VICTORS often selected his subjects from the Old Testament, but he also painted landscapes, and scenes from peasant life. The date of his death is unknown, but he was living in 1672.

No. 1312. *The Village Cobbler.*

A village housewife is giving instructions about the repair of her shoes to a cobbler, who sits at his stall. Behind him, a man is selling turnips to an old woman, and a peasant boy in a tattered coat trundles a barrel, while a dog barks at his heels. In the background, rustic houses, trees, and a church.

Canvas, 24 in. h. by 30 in. w. (0.610 × 0.762).

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

ELIZABETH LOUISE VIGÉE was born in Paris. She was already a popular portrait painter at the age of 20, when she made an unhappy marriage with a picture dealer named Le Brun. She was a favourite with Marie Antoinette, whom she painted many times; and was driven to take refuge during the revolution at St. Petersburg and in England. She died in Paris.

No. **1653.** *Portrait of the Artist.*

Canvas, 37½ in. h. by 27½ in. w. (0.945 × 0.705).

VINCI (LEONARDO DA). See **LEONARDO**.

VIVARINI (ALVISE), active 1461-1503.

He was a painter of the School of Murano, an island in the lagoon north of Venice. His first dated work is a Madonna enthroned, surrounded by Saints at Montefiorentino. His latest work is the altar-piece in the Church of the Frari, at Venice, left unfinished at the date of his death in 1503. He numbered among his pupils Cima, Boccaccino, Solario, and Lorenzo Lotto.

No. **1872.** *Madonna and Child.*

The Infant Saviour, reclining on a cushion placed on a parapet, is partly supported by the Virgin Mother's right hand placed under His body. Through an open window to the left is seen a mountainous landscape. Signed on a cartellino.

Wood, 26½ in. h. by 20½ in. w. (0.680 × 0.514).

Presented by Charles Loeser, 1898.

No. **2095.** *A Man in Black.*

A young man, who is clean-shaved and wears his hair cut round the nape of his neck. His dress and cap are black, and he is seen against a green hanging, drawn back so that the sky and a city on the side of a hill may be seen on the left.

Wood, 12 in. h. by 9½ in. w. (0.305 × 0.248).

John Samuel Collection, 1906.

No. **2509.** *Portrait of a Youth.*

A bust of a youth with a "Zazzara" of blond hair cropped short over the eyebrows.

Wood, 8½ in. h. by 7½ in. w. (0.222 × 0.197).

George Salting Bequest, 1910.

No. **2672.** *A Venetian Gentleman.*

A bust portrait of a middle-aged man with curly hair ; he wears a black cap and dark dress. Inscribed ALOVISIN VIVARINUS DE MURANO ?

Wood, 23½ in. *h.* by 17½ in. *w.* (0.596 × 0.444).

George Salting Bequest, 1910.

VIVARINI (ANTONIO), painting 1440-1464.

A Venetian painter, of Murano, whose extant works date from 1440 to 1446. In some of them he was associated with Joannes de Alemania. The Academy of Venice possesses a picture of the *Virgin enthroned, with the four Doctors of the Church*, signed *Gio de Alemagna e Antonio da Murano*; and also a *Coronation of the Virgin*, signed *Giovann ed Antonio da Murano*. Antonio is said to have lived until 1470.

No. **768.** *St. Peter and St. Jerome.*

Full-length figures, about half the scale of life, inscribed SANCTUS PETRUS SANCTUS GERONIMUS. The one in his hat, holding a partly open book and the model of a church ; the other holds a book, and the two keys embossed and gilt.

Wood, in tempera, 54 in. *h.* by 17½ in. *w.* (1.371 × 0.444).

No. **1284.** *St. Francis and St. Mark.*

On a quaintly-shaped pedestal inscribed with their names and surrounded by a low traceried screen the two Saints stand beside each other. St. Francis holds a crucifix in his right hand. St. Mark bears a clasped volume. Above the screen rose bushes appear, relieved upon a dark background.

Wood, in tempera, 54 in. *h.* by 17½ in. *w.* (1.371 × 0.444).

Clarke Bequest, 1889.

VIVARINI (BARTOLOMMEO), painting 1450-1499.

The younger brother of Antonio Vivarini, was a native of Murano in the neighbourhood of Venice, and painted at Venice between 1450 and 1499. It is probable that he studied in the Paduan School of Squarcione. The works of Bartolommeo are found in the Bologna Gallery, and in the Academy as well as in the church of the Frari, and that of SS. Giovanni e Paolo, at Venice. Venetian School.

No. **284.** *The Virgin and Child, with St. Paul and St. Jerome.*

Gold ground. Inscribed OPUS BARTOLOMEI VIVARINI DE MURANO.

Wood, in tempera, 37 in. *h.* by 25 in. *w.* (0.939 × 0.635).

VLIET (WILLEM VAN DER), 1584-1642.

He was born at Delft. He painted historical subjects and portraits; his works are very little known. Dutch School.

No. **1168.** *Portrait of a Jesuit.*

A life-size portrait, dressed in a black cassock and gown, with a white collar. He sits in an arm-chair by the side of a table, on which a crucifix lies on some books. Signed in the right-hand lower corner.

Wood, 44½ in. *h.* by 33½ in. *w.* (1·129 × 0·851).

Clarke Fund, 1884.

WALSCAPPELLE (JACOB), active 1667-1718.

He was one of the first painters of fruit and flowers of his time. He worked at Amsterdam before 1667 and until 1717-18, or later. Dutch School.

No. **1002.** *Flowers, insects, and some strawberries.*

In a glass bowl; a pink lying on the stone on which the bowl is placed. Signed, JACOB WALSCAPPELLE.

Canvas, strained on wood, 23 in. *h.* by 18½ in. *w.* (0·584 × 0·469).

Wynn Ellis Bequest, 1876.

WARD (JAMES), **R.A.**, 1769-1859.

WARD was born in Thames Street, London. He was placed with J. R. Smith, the engraver, but was afterwards articled to his elder brother William, a mezzotint engraver. He himself practised as an engraver for some years, but afterwards took to painting, adopting the style of his brother-in-law, George Morland. About 1796, when in the Isle of Thanet, he received a commission from the President of the Royal Agricultural Society "to paint a high-bred cow," in consequence of which he devoted himself almost entirely to animal painting, in which he eventually achieved success. He died at Cheshunt.

No. **1158.** *Harlech Castle and surrounding landscape.*

On the brow of a hill in the foreground lies a large tree recently felled, to the left of which stands a woodman engaged in lopping off its branches. To the right a cart laden with timber and drawn by four grey horses is turning the corner of a road; in the middle distance rises Harlech Castle, surrounded by a large tract of meadow land with hills in the background.

Wood, 51 in. *h.* by 84 in. *w.* (1·295 × 2·134).

Wheeler Fund, 1884.

No. **1175.** *Regent's Park in 1807. A Cattle-piece.*

A white bull and several cows stand near a stream or pool of water. To the left is a cottage with labourers at work. Behind

it a group of trees. Cattle in the middle distance. The sky is luminous near the horizon, but is overcast with dark clouds above.

Canvas, $28\frac{3}{4}$ in. *h.* by 46 in. *w.* (0.731×1.168).

Bequeathed by Mrs. Elizabeth Vaughan, 1885.

WATTS (GEORGE FREDERICK), **R.A.**, 1817–1904.

WATTS was born in London. He was a student in the Royal Academy schools for a very short time in 1835, but soon left for the studio of William Behnes, in which he watched that sculptor at work and drew from the casts. His real teachers were the sculptors of the Elgin marbles, by which he was from the first profoundly impressed. For *Caractacus led in triumph through the streets of Rome* he won a prize of £300 and was enabled in 1843 to visit Italy, remaining abroad about four years.

In 1847 he took part in the third competition for the decoration of the Houses of Parliament, when he obtained the first prize of £500 for his *Alfred inciting his subjects to prevent the landing of the Danes, or the first Naval Victory of the English*; his cartoon was purchased by the Government and now hangs in a Committee Room of the House of Lords. Towards the end of 1856 he went with Sir Charles Newton on his mission to explore the site of Halicarnassus, and visited many parts of Greece and Italy, on his return he became one of the leading portrait painters of the day. The offer he made to the Benchers of Lincoln's Inn to paint for them a fresco resulted in 1860 in the large *School of Legislation*.

From this period till his death his efforts were chiefly directed to painting pictures intended to teach a lesson or illustrate an idea. He was elected an Associate of the Royal Academy in January, 1867, and in December of the same year became a full Academician.

In 1902 King Edward conferred on him the newly instituted Order of Merit. He was an officer of the Legion of Honour and a Member of many foreign Academies. A large number of his most important works form a permanent collection at Limnerslease, Compton, near Guildford, where the artist spent much of his time during his last years.

No. 1654. *The Right Hon. Russell Gurney, Q.C.*

The sitter is represented in a black velvet coat and white ruffle; he has iron-grey hair and whiskers, and the features are strongly marked.

Mr. Russell Gurney, who was Recorder of London, was born in 1804. In 1865 he went as Commissioner to inquire into the Jamaica Insurrection. He was sworn a Privy Councillor on his return. He died in 1878.

Canvas, $25\frac{1}{2}$ in. *h.* by $20\frac{1}{4}$ in. *w.* (0.647×0.514).

Presented by the Rev. Alfred Gurney, 1897.

WEENIX (JAN BAPTIST), 1621-1660.

WEENIX was born at Amsterdam, the son of Jan Weenix, an architect of some note, and was apprenticed, after the death of his father, to a bookseller, but left that business to follow painting, which he studied successfully under Bloemaert and Moeyaert. While still a young man, he went to Rome where he was befriended by Cardinal Pamphili. On his return to Holland, he painted portraits, landscapes, seaports, animals, and dead game. His successful career was shortened by a premature death, which occurred in 1660. Dutch School.

No. 1096. *A Hunting Scene.*

Some dogs in the foreground; to the right a dead deer which a man is proceeding to cut up. Landscape background.

Canvas, 103½ in. *w.* by 77 in. *h.* (2·628 × 1·956).

Presented by the Trustees of the British Museum, 1880.

WEENIX (JAN), the younger, 1640-1719.

The pupil of his father, Jan Baptist Weenix, he was born at Amsterdam. His earlier works cannot be distinguished from those of his father, whom, however, he eventually surpassed in freedom of execution and treatment of colour. He painted a variety of subjects, but his fame was acquired by his pictures of hunts and dead game. He died at Amsterdam. Dutch School.

No. 238. *Dead Game, and Dog.*

Signed and dated 1708.

Canvas, 67½ in. *h.* by 61½ in. *w.* (1·714 × 1·561).

Bequeathed by Lord Colborne, 1854.

WEIER (JACOB), . . . ?-1690.

He was a painter of Hamburg. The date of his birth is unknown, but he was a member of the Guild at Hamburg in 1648. The picture described below is attributed to him on account of the signature, I. Weier, but the subject and style of the picture are more in accordance with what is known of Johann Matthias Weier, who was a pupil of Ph. Wouwerman, and who seems to have generally painted battle-pieces. He died a very old man in 1690. The date 1645 on the picture would thus serve for either of these painters.

No. 1470. *A Battle Scene.*

In the style of Wouwerman. It represents a party of cavalry surrounded by infantry. The principal figure, a cavalier on a grey horse, is being attacked with a musket by a kneeling soldier, and is

drawing his sword to defend himself. On the right the infantry seem to be put to flight. Signed, I. WEIER, 1645.

Wood, $14\frac{3}{4}$ in. *h.* by $23\frac{3}{4}$ in. *w.* (0.375×0.603).

Presented by Sir Augustus W. Franks, K.C.B., 1896.

WERDEN, THE MEISTER VON.

See **MASTER OF WERDEN.**

WERFF (ADRIAN VAN DER), 1659-1722.

He was born at Kralingen, Ambacht, near Rotterdam, and was pupil of Cornelius Picolet and Egdon van der Neer successively. Much of his work was executed for the Elector Palatine, from whom he received a pension to retain his services for six months in the year. He died at Rotterdam.

No. 1660. *Portrait of the Artist.*

The painter is seated in a garden with his right arm supported on a marble pedestal. In the background are roses and palm trees and a statue, apparently of Fame, holding a wreath.

Canvas, $18\frac{1}{4}$ in. *h.* by $14\frac{1}{2}$ in. *w.* (0.463×0.368).

Presented by Sir Edward Malet, G.C.B., 1898.

WESTALL (RICHARD), R.A., 1765-1836.

He was born at Hertford, entered the Royal Academy Schools in 1785, and became a friend of Lawrence. He was elected an Associate of the Royal Academy in 1792, and an Academician two years later.

No. 1414. *Portrait of Philip Sansom, Jun., when a child.*

He is about three years of age, and dressed in a short-sleeved white frock, with a close-fitting muslin cap on his head.

Canvas, 53 in. *h.* by 39 in. *w.* (1.346×0.99).

Bequeathed by Miss Ellen Sansom, 1894.

WET (J. DE), Painting 1635.

Probably the J. de Wet who is recorded as an early pupil of Rembrandt's. He may, however, be identical with Jacob de Wet, who resided at Haarlem from 1636 to 1671 or later, and was sometime Dean of the Guild of Painters there.

No. 1342. *Landscape.*

A placid river flowing between shelving banks covered with verdure. A rugged beech tree rises above a mass of rock.

Beyond, in the distance, is a ruined castle. In the foreground is a ferry boat crossing the stream with peasants and cattle. Summer sky illumined by the setting sun. Signed.

Wood, 20½ in. *h.* by 27½ in. *w.* (0·52 × 0·698).

WEYDEN (ROGIER VAN DER), about 1400-1464.

ROUGELET DE LA PASTURE, born about 1400. Nothing is known of Rogier's life before 1426, when he apprenticed himself to Robert Campin of Tournay, to learn painting. In 1432 he was enrolled as Master in the Painters' Guild of Tournay. In 1436 he held the office of town painter at Brussels, and soon after received a commission to execute four pictures, illustrative of Justice, in the Hotel de Ville. He founded the school of painting known as that of Brabant. He visited Rome in 1450. He died at Brussels, aged upwards of 60. Flemish School

No. **711.** "*Mater Dolorosa.*"

Bust. Gold background.

No. **712.** "*Ecce Homo.*"

Bust. Gold background.

Oak, each 14½ in. *h.* by 11 in. *w.* (0·368 × 0·279).

Presented by Queen Victoria in fulfilment of the wishes of the Prince Consort, 1863.

No. **1433.** *Portrait of a Lady.*

She wears a transparent starched muslin head-dress; a brown cloth dress with dark green lapels, confined at the waist by a leather belt, and open in front to show a crimson velvet stomacher.

Wood, 14 in. *h.* by 10½ in. *w.* (0·356 × 0·266).

Bequeathed by Mrs. Lyne Stephens, 1895.

WHITCOMBE (THOMAS), 1760?— . . . ?

He was born about 1760, and painted storms at sea and naval battles. Between 1783 and 1834, he exhibited fifty-six pictures at the Royal Academy. The date of his death is unknown.

No. **1659.** *The Battle off Camperdown.*

The sun from behind a heavy cloud on the left lights obliquely a lurid and windy sky. Admiral Duncan's flagship "The Venerable" occupies the centre of the picture, and is exchanging a broadside with the Dutch Admiral's vessel. The English ship, "The Hercules," is in the foreground. Behind her are seen flames from the burning Dutchman "The Alkmaar."

On canvas, 48 in. *h.* by 72 in. *w.* (1·219 × 1·829).

Bequeathed by Mrs. Fisher, 1898.

WILKIE (SIR DAVID), R.A., 1785-1841.

WILKIE was the son of the Rev. David Wilkie, minister of Cults, Fifeshire, and his third wife Isabella Lister. He was placed in 1799 in the Trustees' Academy, Edinburgh, where in 1803 he won the prize for the best painting of *Callisto in the Bath of Diana*. He came to London in 1805, when he entered the Royal Academy Schools as a student. He exhibited there for the first time in 1806, when he contributed his *Village Politicians*, which attracted general notice. He was an Associate of the Royal Academy in 1809 and a full member in 1811.

In 1825 WILKIE proceeded to the Continent, making a tour through France, Germany, Italy, and Spain. He made a careful study of the Old Masters.

After the death of Sir Thomas Lawrence in 1830 WILKIE was appointed Painter in Ordinary to His Majesty. He had already, on the death of Sir Henry Raeburn in 1823, succeeded that artist as Limner to the King in Scotland. He was knighted in 1836. In 1840, he set out on a tour in the East, visiting Constantinople, the Holy Land and Egypt, complaining of illness while at Alexandria; he died on board the "*Oriental*" steamer, off Gibraltar, on the morning of June 1, 1841, his body being committed with due honours to the deep the same evening.

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.

Signed and dated 1806 on the wooden stool to the left.

Wood, 23 in. *h.* by 31 in. *w.* (0.584 × 0.788).

Painted in 1806 for Sir George Beaumont, and presented by him, 1826.

No. 122. *The Village Festival.*

This picture was originally called "The Ale-House Door."

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, form the principal group in the centre of the picture.

Canvas, 37 in. *h.* by 50 in. *w.* (0.939 × 1.27).

Angerstein Collection, 1824.

No. 329. *The Bagpiper.*

The bagpiper, holding the bagpipes by his left side, faces the spectator, his face slightly turned to the left.

Wood, 10 in. *h.* by 8 in. *w.* (0.254 × 0.203).

Presented by R. Vernon, 1847.

WILS (JAN), 16 . . ?-1670.

A landscape painter, he was the father-in-law and master of Berchem. He settled at Haarlem, where, in 1628, he became a master in the guild of painters, and where he died.

No. 1007. *Rocky Landscape.*

With buildings on the heights to the left, over a ravine in which there is a river; two figures on horseback in the foreground. The figures are supposed to have been put in by Wouwerman.

Canvas, 21 in. *h.* by 26 in. *w.* (0.534 × 0.661).

Wynn Ellis Bequest, 1876.

WILSON (RICHARD), **R.A.**, 1714-1782.

WILSON was born at Pinegas, Montgomeryshire, where his father was the clergyman. He studied under Thomas Wright, in London, and became a portrait painter. In 1749, when he went to Italy and acquired a reputation as one of the principal landscape painters of his time. He returned to England, after an absence of six years, and from 1760 to 1768 exhibited at the Society of Artists. He was one of the thirty-six Academicians nominated on the foundation of the Academy in 1768, and exhibited thirty pictures there in all. In 1776, he became librarian of the Academy. He never attained general popularity. Towards the close of his life his circumstances were considerably improved in consequence of a legacy from a brother and he retired to the village of Llanberris, in Denbighshire.

No. 108. *The Ruins of the Villa of Mæcenæ, at Tivoli.*

On the banks of the river Anio (Teverone), which runs into the Tiber a few miles above Rome. The building among the cypresses was a convent of Jesuits; the temple beneath was built in honour of the river-god Tiber. The spring which issues from the rock on the left is intended for the Blandusian fountain of Horace, whose Tiburtine villa stood behind the trees on the left, fronting the villa of Mæcenæ.

Canvas, 46 in. *h.* by 66 in. *w.* (1.168 × 1.676).

Presented by Sir George Beaumont, 1826.

No. 110. *Landscape: The Destruction of Niobe's Children.*

Rocky landscape, with a cascade, and a distant view of the sea; in the foreground to the left is dimly seen a bridge, which a man on horseback is crossing.

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 discharging the fatal shafts ; below is the terrified family of Niobe.

Canvas, 46 in. *h.* by 66 in. *w.* (1'168 × 1'676).

This version was purchased from Wilton, the sculptor, by Sir George Beaumont, who presented it to the Trustees of the British Museum for the National Gallery, 1826.

No. **267.** *River Scene.*

This picture was formerly catalogued as "Landscape, with Figures."

A river scene, with a bridge of several arches ; a hilly background ; three figures and an ancient sarcophagus in the foreground.

Canvas, 9 in. *h.* by 11½ in. *w.* (0'229 × 0'291).

Bequeathed by Richard and Miss C. J. Garnons, 1854.

No. **301.** *View in Italy.*

A lake scene, with an ancient ruin, figures, and a donkey in the foreground ; in the middle distance a tower upon a cliff.

Canvas, 22½ in. *h.* by 30 in. *w.* (0'571 × 0'762).

Presented by R. Vernon, 1847.

No. **302.** *View in Italy, with an Arched Ruin.*

An ancient Roman ruin, a mutilated statue leaning against a wall and two figures in the foreground.

Canvas, 14 in. *h.* by 10 in. *w.* (0'356 × 0'254).

Presented by R. Vernon, 1847.

No. **303.** *Hadrian's Villa.*

A Roman ruin with arches, upon one of which stands a small modern dwelling ; two women in the foreground, one holding a child.

Canvas, 14 in. *h.* by 10 in. *w.* (0'356 × 0'254).

Presented by R. Vernon, 1847.

No. **304.** *Lake Avernus, with the Bay of Naples in the distance.*

Lake Avernus is seen in the middle distance ; shipping in the far distance ; two figures in the foreground.

Canvas, 18½ in. *h.* by 28½ in. *w.* (0'469 × 0'724).

Presented by R. Vernon, 1847.

No. **1064.** *On the River Wye.*

Beyond some pasture land is seen the river bordered by trees, it is then lost to view between steep banks. In the distance, a high conical hill. Boys are bathing by the shore.

Canvas, 10 in. *h.* by 12 in. *w.* (0.254 × 0.305).

No. **1071.** *A Rocky River Scene.*

A broken bank, high above a river, which appears in the middle distance. A steep cliff in shadow overhangs the river; it is reflected in the still water. Beyond a more level country, through which the river is seen winding, extends to the horizon.

Wood, 6 in. *h.* by 8½ in. *w.* (0.152 × 0.215).

No. **1290.** *Landscape, with Bathers.*

A broad and placid river winds its way between banks illumined by the setting sun. In the middle distance is a wooded knoll, from the side of which rises the ruin of a domed building. On the opposite shore tall poplars intersect the horizon. In the foreground, near some shattered tree trunks, three women prepare to bathe.

Wood, 23 in. *h.* by 29½ in. *w.* (0.584 × 0.749).

Bequeathed by John Staniforth Beckett, 1889.

No. **1779.** *River Scene with Ruins.*

A wide river passes in rocky rapids behind a ruined temple. The banks are covered with thick woods, and low massive buildings in shadow. The distance is a wooden plain with buildings and low hills. A male and female figure seated break the line of the meadow in the foreground.

Canvas, 33½ in. *h.* by 49½ in. *w.* (0.851 × 1.256).

This picture has also been ascribed to Joseph Farington, R.A., and to George Barret, Sen., R.A.

Bequeathed by Henry S. Ashbee, 1900.

No. **2438.** *The Castle of St. Angelo, Rome.*

The mediæval fortress is seen from the north of the Borgo, with trees of the Vatican Gardens in the distance.

Pencil on grey paper, 9½ in. *h.* by 15½ in. *w.* (0.241 × 0.393).

Presented by Bowyer Nichols, 1909.

No. **2646.** *Italian Coast Scene.*

A ruin on an island; a man is pushing-off his boat from the shore; to the right is the open sea.

Canvas, 17½ in. *h.* by 21½ in. *w.* (0.451 × 0.546).

George Salting Bequest, 1910.

No. **2647**. *A Lake Scene: After Noon.*

A man fishing on the bank of a lake, beside him is a woman. High on a rock are some buildings, a range of hills in the distance.

Canvas, 16 $\frac{3}{4}$ in. *h.* by 20 $\frac{3}{4}$ in. *w.* (0.426 \times 0.527).

George Salting Bequest, 1910.

No. **2716**. *A Castle by a Lake.*

A castle by a still lake is seen dark against the warm evening light. A group of trees on the left.

Wood, 7 in. *h.* by 9 in. *w.* (0.18 \times 0.23).

Presented by A. E. Anderson, 1910.

WITTE (EMANUEL DE), 1607–1692.

He was born at Alkmaar and died at Amsterdam. He matriculated in his guild at Alkmaar in 1636, resided at Delft from 1642 to 1649, and removed to Amsterdam in 1650. He was a scholar of Evert van Aelst, and painted chiefly interior views of churches.

No. **1053**. *Interior of a Church, probably at Delft, with figures.*

Three bays of a nave seen from the adjoining aisle. The congregation are seated listening to the sermon of a preacher who stands in a wooden pulpit attached to one of the piers.

Canvas, 20 in. *h.* by 22 in. *w.* (0.508 \times 0.559).

Bequeathed by Miss Sarah Solly, 1879.

WOUWERMAN (JAN), 1629–1666.

The pupil and younger brother of Philips Wouwerman was born at Haarlem and devoted himself to landscape painting, in which he imitated the style of Wynants. He was admitted into the Guild of St. Luke in 1655, and died in his native town.

No. **1345**. *Landscape.*

A placid river winds its way between shelving banks. On the right a road, traversed by mounted peasants, leads from a broken foreground to farm buildings in the distance. In the centre of the picture, and on the summit of a high bank which separates the road from the river, rises an aged oak tree. Serene sky, crossed by thin clouds. Signed.

Wood, 15 in. *h.* by 21 $\frac{1}{2}$ in. *w.* (0.381 \times 0.546).

WOUWERMAN (PHILIPS), 1619–1668.

He was born at Haarlem, and was taught painting by his father Paul Joosten Wouwerman and Jan Wynants. Though so excellent a painter his works met with little success in his own time. He is the most eminent of the Dutch painters of horses,

battles, and hunting scenes. His two brothers, Pieter and Jan, painted similar subjects. He died at Haarlem. Dutch School.

No. 878. *Halt of Officers.*

In the centre soldiers are grouped before a tent; an officer is speaking to a young woman; and a mounted trumpeter is sounding a call. In the distance are a rocky landscape with water; a beggar, and two children playing with a dog, in the foreground. Signed with the painter's monogram composed of the letters P H I L S, and two Vs or a W for Philips Wouwerman.

Wood, 19 in. *h.* by 16½ in. *w.* (0·483 × 0·419).

Peel Collection, 1871.

No. 879. *Interior of a Stable.*

A large shed showing the open country on the spectator's left, containing several horses. Near the centre is a white spotted horse impatient to depart; to the left of it are two boys; on the same side a girl is drawing water from a well; behind her a traveller is leading in his horse, followed by a lady mounted. Signed with the painter's monogram.

Canvas, 18½ in. *h.* by 26½ in. *w.* (0·469 × 0·673).

Peel Collection, 1871.

No. 880. *On the Sea Shore.*

Fishwomen and others with baskets of fish; near the centre a white horse with a fishing net on his back; to the left a mounted sportsman bargaining with one of the women. The sea and sand in the background below. Signed with the painter's monogram.

Wood, 13 in. *h.* by 16 in. *w.* (0·330 × 0·407).

Peel Collection, 1871.

No. 881. *Gathering Faggots.*

An old man binding a bundle of faggots; by his side a white horse with a pack-saddle; a woman with child seated at the stump of a tree on the left. Signed with the painter's monogram.

Wood, 12½ in. *h.* by 10½ in. *w.* (0·317 × 0·266).

Peel Collection, 1871.

No. 882. *Landscape.*

A hilly country, a river passing under a bridge on the left, and a carriage drawn by four horses crossing the bridge. A gentleman's house in the middle ground. Horses and figures dispersed about, and in the foreground two gentlemen on horseback accosted by wayside beggars. Signed with the painter's monogram.

Wood, 9½ in. *h.* by 12 in. *w.* (0·241 × 0·305).

Peel Collection, 1871.

No. 973. *Sandbank on a River.*

A man fishing, female bathers ; on the bank to the left some fences ; a cottage further in, and a distant hill.

Oak, 10 in. *h.* by 13½ in. *w.* (0·254 × 0·342).

Wynn Ellis Bequest, 1876.

No. 975. *The Stag Hunt.*

A mountainous country, in the neighbourhood of a lake. A large party of ladies and gentlemen are hunting two stags, one of which has already been brought to bay. The other is nearly surrounded by hounds and huntsmen, sounding their horns. Signed with the painter's monogram and a W.

Canvas, 29 in. *h.* by 41 in. *w.* (0·737 × 1·041).

Wynn Ellis Bequest, 1876.

No. 976. *A Battle, cavalry and infantry.*

In the foreground a skirmish of horse ; a trooper has seized the left arm of another bearing a blue standard, and is on the point of striking him with a battle-axe ; another trooper is approaching from the left. Some colours and several dead and wounded are lying about. Signed with the painter's monogram.

Oak, 13 in. *h.* by 24½ in. *w.* (0·330 × 0·622).

Wynn Ellis Bequest, 1876.

No. 1060. *Two Vedettes on the watch.*

One of them is speaking to a group of peasants lying by the roadside.

Wood, 12 in. *h.* by 14½ in. *w.* (0·305 × 0·375).

Bequeathed by John Henderson, 1879.

No. 2282. *The Bohemians.*

In a hilly and wooded landscape, under a blue sky invaded by heavy clouds, two horsemen have stopped to traffic with a party of gipsies. One traveller has dismounted from a white horse with a scarlet saddle, and is placing money in the hand of a woman. Six other gipsies are grouped to the right, where a pot suspended on forked sticks hangs over a fire. A dog sits in the central foreground.

Wood, 12 in. *h.* by 14 in. *w.* (0·305 × 0·356).

Bequeathed by Martin Colnaghi, 1908.

No. 2554. *Shoeing a horse in the open.*

A saddled grey horse is having its near hind hoof shod, the rider

in a large hat holds the hoof Two boys and others look on. A thatched cottage and a church in the background.

Wood, 18 in. *h.* by 24½ in. *w.* (0.457 × 0.616).

George Salting Bequest, 1910.

WRIGHT (JOSEPH) OF DERBY, 1734–1797

WRIGHT OF DERBY was the son of an attorney and town-clerk of Derby. In 1751 he visited London, and entered the school of Hudson, the portrait painter. He established himself as a portrait painter at Derby, but acquired his reputation by firelight or candlelight subjects, in which he especially excelled. After a visit to Italy he set up in Bath in 1775. Not finding much success he removed in 1777 to Derby, where he was well known and better appreciated. He was elected an Associate of the Royal Academy in 1781, and an Academician in 1784. However he declined membership and his name was erased from the List of Associates. He died at Derby.

No. 725. *An Experiment with the Air-Pump.*

A family party grouped round a table on which, besides many other objects carefully painted, is an air pump. The philosopher is in the act of restoring the air to an exhausted receiver, into which a parrot has been placed to experiment upon. The bird is just recovering its vitality, to the relief of two young girls, who thought it dead. The light comes from a candle, concealed from the spectator by a sponge in a glass bowl of water.

Canvas, 72 in. *h.* by 96 in. *w.* (1.829 × 2.438).

Presented by Edward Tyrrell, 1863.

WYNANTS (JAN), Painting 1641–1679.

He was born at Haarlem in the beginning of the 17th century; the exact years of his birth and death are alike unknown. The earliest date found upon any of his pictures is 1641. He resided at his native town until 1660 or 1665, and subsequently at Amsterdam, where it is probable that he ended his days. The figures of his pictures were generally inserted by other painters. Dutch School.

No. 883. *Landscape, with a hilly country in the distance.*

On the left are some cottages in wooded grounds by the side of a road, down which a man is driving two cows and some sheep. A crippled beggar with a dog is seated by the roadside; to the left is an old and nearly leafless tree, another felled trunk is lying at its foot, on which the painter has written *J. Wynants, 1659*. The figures are attributed to Adriaen van de Velde.

Canvas, 31½ in. *h.* by 39 in. *w.* (0.800 × 0.990).

Peel Collection, 1871.

No. 884. *Landscape with Figures.*

A road winds round a low sandhill, below which a man with a dog, and a woman on horseback, are driving some cattle and sheep through a pool of water. In the middle distance a cart is seen on the road going towards a village. In the foreground on this side is the fallen stump of a tree. Signed J. W. The figures are attributed to Adriaen van de Velde.

Wood, 11 in. *h.* by 15 in. *w.* (0·279 × 0·381).

Peel Collection, 1871.

No. 971. *Landscape, a hilly country with a few trees.*

On the left a mound on which are two figures and a greyhound. A woman on an ass, and other figures in the foreground, on the road beneath. To the left is lying part of the trunk of a tree. Signed J. W.

Canvas, 16 in. *h.* by 21 in. *w.* (0·407 × 0·534).

Wynn Ellis Bequest, 1876.

No. 972. *Landscape, a hilly country.*

In the middle ground a village; a sandy road, on which is a sportsman on horseback with his dogs, and another figure. To the right a cluster of trees, to the left the stems of two dead trees and some weeds. Signed J. WYNANTS.

Oak, 11½ in. *h.* by 14½ in. *w.* (0·291 × 0·368).

Wynn Ellis Bequest, 1876.

No. 2532. *Woman Driving Sheep through an Archway.*

A woman in a blue dress driving sheep through a ruined archway. A withered tree in the foreground.

Signed J. Wijnants, 1667.

Canvas, 14 in. *h.* by 17½ in. *w.* (0·356 × 0·438).

George Salting Bequest, 1910.

No. 2533. *A Sandy Lane.*

Two men, a woman, and a man on horseback in a lane winding round a sandbank.

Wood, 11½ in. *h.* by 14½ in. *w.* (0·285 × 0·362).

George Salting Bequest, 1910.

YSENBRANDT (ADRIAN).

A Flemish master influenced by Memling and Gerard David. Painting in 1551.

No. 2585. *St. Mary Magdalen.*

The saint wearing a red mantle and a linen under robe with a

white head-dress and an open MS. before her, kneels in front of a crucifix held by an angel. Incidents from the legend of the saint in the background.

Wood, 15½ in. *h.* by 12 in. *w.* (0.400 × 0.305).

George Salting Bequest, 1910.

ZAGANELLI (BERNARDINO DA COTIGNOLA), early
16th Century.

He was the brother and some time assistant of the more gifted Francesco Zaganelli, of Cotignola, in the Duchy of Ferrara. The dates of birth and death of the brothers are unknown. Works by Francesco are extant at Ravenna, Rimini, Forli, and Parma, and in the Galleries of Milan, Berlin, and Dublin. Dates on his works range from 1505 in 1527.

Of Bernardino, with whom we have here to do, but one altarpiece is traceable, of which the following subject formed the chief panel. There are notices of this painter until 1509.

No. 1092. *The Martyrdom of St. Sebastian.*

The Saint stands facing the spectator, bound to a marble column, his chest and arms pierced with arrows. A landscape background, with a distant view of a town and river. In the middle distance armed horsemen. Signed on a *cartellino* affixed to the base of the column.

Wood, with an arched top, 47 in. *h.* by 18 in. *w.* (1.193 × 0.457).

ZAIS (GIUSEPPE), 17 . . ?-1784.

He became the pupil and imitator of Francesco Zuccarelli. Many of his pictures are said to have been painted for a Mr. Smith, the English consul then resident at Venice. ZAIS died at an advanced age, for which unfortunately he had made no provision.

No. 1296. *A Rural Landscape.*

A group of three ladies and two men in conversation. Behind them rises a lofty and thickly-foliaged tree, beneath the shade of which a rustic girl approaches with a basket. Through the middle distance winds a river, across which peasant women and cattle are seen on the opposite bank.

Canvas, 19½ in. *h.* by 25½ in. *w.* (0.495 × 0.654).

No. 1297. *A River-side Scene.*

A group of ladies and gentlemen stand fishing or landing their catch on the rocky bank of a river. In the middle distance are a bridge, surrounded by houses, and a campanile. Mountainous background.

Canvas, 19½ in. *h.* by 25½ in. *w.* (0.495 × 0.654).

ZEEUW (MARINUS DE). See **MARINUS**.

ZOFFANY (JOHANN), **R.A.**, 1733–1810.

ZOFFANY, or ZOFFANI, or ZAUFFELY, was born at Ratisbon. He came to England in 1758. He was one of the foundation Members of the Royal Academy in 1768, and an exhibitor from 1770 to 1800. About 1781 he proceeded to India where he remained for seven years. Returning to London with a competent fortune about 1796, he continued to practise his art, but his later works are less attractive than those which he executed in his earlier life. He retired to Kew, and died there.

No. **1487**. *Portrait of Thomas Gainsborough, R.A.*

The famous artist wears a dull red coat and a white neckcloth of the period. Face clean shaven; natural hair curled, powdered, and gathered into a *queue* at the back of the head.

Oval, canvas, $7\frac{3}{4}$ in. *h.* by $6\frac{3}{4}$ in. *w.* (0.197×0.171).

Presented by the Misses Lane, 1896.

ZOPPO (MARCO), Painting 1471–1498.

Born at Bologna in the early half of the 15th century; his works bear dates from 1471 to 1498. He became a pupil in the School of Squarcione, at Padua, but his work shows also the influence of Cosimo Tura. Many of his productions are in the Church of S. Francesco at Pesaro. MARCO ZOPPO was the first distinguished painter of the Bolognese School.

No. **590**. *The dead Christ, a Pietà.*

St. John the Baptist and another Saint supporting the body of Christ.

In tempera, on wood, $10\frac{1}{2}$ in. *h.* by 8 in. *w.* (0.266×0.203).

ZORG (HENDRIK MARTENZ). See **SORGH**.

ZUCCARELLI (FRANCESCO), 1702?–1788.

ZUCCARELLI was born about 1702. He was first a scholar of Paolo Anesi, at Florence, but he afterwards studied successively under Giovanni Maria Morandi and Pietro Nelli, at Rome. He came to England, where he remained for five years. Many of his works are in Windsor Castle. He died at Florence in 1788.

No. **2086**. *The Gate with a Round Tower.*

A river flows through a hilly country past half-ruined houses.

Canvas, $16\frac{1}{2}$ in. *h.* by 37 in. *w.* (0.413×0.939).

John Samuel Collection, 1906.

No. **2087.** *A Pastoral Landscape.*

Peasants are watering cattle in a shallow river near a tree. Two friars are making their way along a road up a hill leading to the gate of a town.

Canvas, $36\frac{1}{2}$ in. *h.* by 52 in. *w.* (0.926×1.321).

John Samuel Collection, 1906.

ZU'RBARAN (FRANCISCO), 1598-1662.

ZU'RBARAN was born of humble parents at Fuente de Cantos in Estremadura. He was sent while still very young to the School of Juan de Roélas at Seville, where he made rapid progress, and soon gained employment. The most important of his earliest works were the great altar-piece in the Cathedral of Seville, and a large picture for the College of S. Thomas (now in the Museum at Seville), both completed about 1625. In 1650 he removed to Madrid, where he entered the service of the King. Spanish School.

No. **230.** *A Franciscan Monk.*

Kneeling in prayer, and holding a skull in his hands.

Canvas, 61 in. *h.* by 39 in. *w.* (1.549×0.990).

No. **232.** *The Nativity, or Adoration of the Shepherds.*

Commonly called "THE MANGER"—the *Presepio* of the Italians.

Canvas, 91 in. *h.* by 66 in. *w.* (2.311×1.676).

No. **1930.** *Portrait of a Lady as St. Margaret.*

A full length portrait of a young lady in a fanciful costume. She stands holding a shepherd's crook in her right hand, and in her left is a small book with a parchment cover. Behind is the dragon which is the attribute of the Saint.

Canvas, $76\frac{1}{4}$ in. *h.* by $44\frac{1}{4}$ in. *w.* (1.938×1.123).

Clarke Fund, 1903.

LISTS OF PICTURES &C., PURCHASED FOR, PRESENTED AND BEQUEATHED
TO, THE NATIONAL GALLERY; ARRANGED ACCORDING TO THE
ORDER OF THEIR ACQUISITION.

*N.B.—Those marked with a star have been temporarily removed from this
Collection under the National Gallery Loan Act.*

Pictures Purchased.

No.	Painter's Name.	Title of Picture.	When Acquired
1	Piombo ...	Raising of Lazurus ...	1824
2	Claude ...	Landscape ...	—
3	Titian (School of) ...	Concert ..	—
5	Claude ...	Seaport ...	—
7	Correggio (after) ...	Study of Heads ...	—
12	Claude ...	Landscape ...	—
14	—	Seaport ...	—
25	Carracci An. ...	St. John ...	—
27	Raphael ...	Julius II. ...	—
28	Carracci, L. ...	Susannah ...	—
30	Claude ...	St. Ursula ...	—
31	Poussin, G. ...	Landscape ...	—
32	Titian (School of) ...	Rape of Ganymede ...	—
34	Titian ...	Venus and Adonis ...	—
36	Poussin, G. ...	Land-storm ...	—
37	Correggio (after) ...	Study of Heads ...	—
38	Rubens ...	Rape of the Sabines ...	—
42	Poussin, N. ...	Bacchanalian Scene ...	—
45	Rembrandt van Rijn	Woman taken in Adultery	—
47	—	Adoration of the Shepherds ...	—
49	Dyck ...	Portrait of an Artist (?) ...	—
50	—	Emperor Theodosius ...	—
52	—	Portrait of C. vander Geest ...	—
53	Cuyp ...	Landscape ...	—
67	Rubens ...	Holy Family ...	—
76	Correggio (after) ...	Christ in the Garden ...	—
88	Carracci, An. ...	Erminia and the Shepherds ...	—
94	—	Bacchus and Silenus ...	—
23	Correggio ...	Holy Family ...	1825
9	Carracci, An. ...	Christ appearing to Peter ...	1826
35	Titian ...	Bacchus and Ariadne ...	—
62	Poussin, N. ...	Bacchanalian Dance ...	—
10	Correggio ...	Mercury instructing Cupid ...	1834
15	—	Ecce Homo ...	—
13	Murillo ...	Holy Family ...	1837
59	Rubens ...	Brazen Serpent ...	—

Pictures Purchased—*continued.*

No.	Painter's Name.	Title of Picture.	When Acquired
84	Rosa ...	Mercury and Woodman ...	1837
111	Reynolds, Sir J. ...	Portrait of Lord Heathfield ...	1824
112	Hogarth, W. ...	His own Portrait ...	—
113	}	Marriage "à la Mode"	—
114			
115			
116			
117			
118			
122	Wilkie, Sir D. ...	The Village Festival ...	—
168	Raphael ...	St. Catherine ...	1839
169	Mazzolino ...	Holy Family ...	—
170	Garofalo ...	Holy Family ...	—
176	Murillo ...	St. John ...	1840
177	Reni ...	Magdalen ...	—
179	Francia ...	Holy Family and Saints ...	1841
180	—	Pietà ...	—
181	Perugino, Pietro ...	Holy Family ...	—
186	Eyck ...	Portraits ...	1842
187	Rubens ...	Apotheosis of William the Taciturn ...	1843
189	Bellini, Gio. ...	Doge Loredano ...	1844
190	Rembrandt van Rijn ...	Jewish Rabbi ...	—
191	Reni ...	Christ and St. John ...	—
192	Dou ...	Own Portrait ...	—
193	Reni ...	Lot and his Daughters ...	—
194	Rubens ...	Judgment of Paris ...	—
195	German School ...	A Medical Professor ...	1845
196	Reni ...	Susannah ...	—
197	Velazquez ...	Boar Hunt ...	1846
198	Carracci, An. ...	St. Anthony ...	—
213	Raphael ...	Vision of a Knight ...	1847
221	Rembrandt van Rijn ...	Own Portrait ...	1851
222	Eyck ...	Man's Portrait ...	—
224	Titian, School of ...	Tribute Money ...	1852
230	Zurbaran ...	Franciscan Monk ...	1853
232	—	Adoration of the Shepherds ...	—
234	Catena ...	Warrior adoring the Infant Christ ...	—
245	Baldung ...	Man's Portrait ...	1854
246	Pacchia ...	Madonna and Child ...	—
247	Matteo di Giovanni ...	Ecce Homo ...	—
248	Lippi, Fra Filippo ...	The Vision of St. Bernard ...	—
249	Lorenzo da San Severino.	Marriage of St. Catherine ...	—
260	Liesborn, School of ...	Three Saints ...	—
261	—	Three Saints ...	—
262	—	The Crucifixion ...	—
264	} Flemish School {	Penitent and Saint ...	—
265		Virgin and Child ...	—

Pictures Purchased—*continued.*

No.	Painter's Name.	Title of Picture.	When Acquired
266	Lombard ...	Pietà ...	1854
226	Botticelli, School of...	The Virgin and Child, with Angels, &c.	1855
227	Botticini ...	St. Jerome, with Saints ...	—
250	} Master of Werden {	Four Saints ...	1854
251		Four Saints ...	—
252		The Conversion of St. Hubert ...	—
253		The Mass of St. Hubert ...	—
254	} Master of Lies-born. {	Three Saints ...	—
255		Three Saints ...	—
256		The Annunciation ...	—
257		The Purification of the Virgin ...	—
258	} School of do. {	The Adoration of the Kings ...	—
259		Head of Christ on the Cross ...	—
260		Three Saints ...	—
261		Three Saints ...	—
262	School of do.	The Crucifixion ...	1855
268	Veronese ...	Adoration of the Magi ...	—
274	Mantegna, Andrea ...	The Virgin and Child Enthroned	—
275	Botticelli ...	The Virgin and Child ...	1856
276	Spinello Aretino ...	Two Apostles ...	—
277	Bassano ...	The good Samaritan ...	—
278	Rubens ...	The Triumph of Julius Caesar ...	—
279	—	The Horrors of War ...	—
280	Bellini, Giovanni ...	Madonna and Child ...	—
281	Basaiti, Marco ...	St. Jerome Reading ...	—
282	Bertucci, Giov. B. ...	Glorification of the Virgin ...	—
283	Benozzo Gozzoli ...	Virgin and Child Enthroned ...	—
284	Vivarini ...	Virgin and Child; St. Paul and St. Jerome.	—
285	Morone, Francesco ...	Virgin and Child ...	—
286	Tacconi ...	Virgin and Child Enthroned ...	—
287	Veneziano, Bart ^o ...	Portrait of Lodovico Martinengo	—
288	Perugino, Pietro ...	The Virgin adoring the Infant Christ; the Archangel Michael; the Archangel Raphael and Tobias.	—
290	Eyck ...	A Man's Portrait. ...	1857
291	Cranach ...	Portrait of a Lady ...	—
292	Pollaiuolo, Antonio ...	Martyrdom of St. Sebastian ...	—
293	Lippi, Filippino ...	The Virgin and Child, with Saints ...	—
294	Veronese ...	The Family of Darius at the Feet of Alexander.	—
295	Massys ...	"Salvator Mundi," and the Virgin Mary.	—
296	Verrocchio ...	The Virgin adoring the Infant Christ	—
297	Romanino ...	The Nativity, with Saints ...	—
298	Borgognone ...	Marriage of St. Catherine ...	—

Pictures Purchased—*continued.*

No.	Painter's Name.	Title of Picture.	When Acquired
564	Margaritone ...	Virgin and Child, with scenes from the lives of the Saints.	1857
565	Cimabue ...	The Madonna and Child; Angels adoring.	—
566	Duccio di Buoninsegna.	The Madonna and Child, St. Dominic and St. Catherine.	—
567	Segna...	Christ on the Cross ...	—
568	Angelo di Taddeo Gaddi.	Coronation of the Virgin ...	—
569	Orcagna ...	Coronation of the Virgin, with Angels and Sainte.	—
570		The Trinity ...	—
571		Angels adoring ...	—
572		Angels adoring ...	—
573		The Nativity ...	—
574		The Adoration of the Kings ...	—
575		The Resurrection of Christ ...	—
576		The Three Maries at the Sepulchre...	—
577		The Ascension of Christ...	—
578		The Descent of the Holy Spirit...	—
579	Niccoló di P. Gerini	The Baptism of Christ, and the Birth and Death of St. John the Baptist.	—
579A	Giovanni da Milano...	The Almighty, the B. Virgin, and St. Isaiah.	—
580	Landini ...	St. John the Evangelist lifted up into Heaven.	—
581	Orcagna ...	St. John the Baptist, St. John the Evangelist, and St. James the Greater.	—
582	Angelico (School of)	The Adoration of the Kings ...	—
583	Uccello ...	The Battle of Sant' Egidio, 1416 ...	—
585	Pollaiuolo (School of)	Portrait of a Lady ...	—
586	Macchiavelli...	The Madonna and Child, surrounded by Angels and Saints.	—
589	Lippi, Fra Filippo, School of.	The Virgin; an Angel presenting the Child.	—
590	Zoppo...	The dead Christ ...	—
591	Benozzo, G. (School of).	The Rape of Helen ...	—
592	Botticelli ...	The Adoration of the Magi ...	—
593	Credi ...	The Virgin and Child ...	—
594	Emmanuel ...	Saints Cosmas and Damianus ...	—
184	Lucidel ...	Portrait of a young German Lady ...	1858
299	Moretto ...	Portrait of an Italian Nobleman ...	—
300	Cima ...	Infant Christ standing on the knees of the Virgin.	—
595	Venetian School ...	Portrait of a Lady ...	—
596	Palmezzano ...	Deposition in the Tomb ...	—
597	Cossa ...	St. Vincentius Ferrer; Dominican ...	—

Pictures Purchased—*continued.*

No.	Painter's Name.	Title of Picture.	When Acquired
598	Lippi, Filippino ...	St. Francis... ..	1858
599	Basaiti ...	Madonna of the Meadow ...	—
602	Crivelli ...	Dead Christ ...	1859
623	Girolamo da Treviso	Madonna Enthroned ...	—
624	Romano, G. ...	Infancy of Jupiter ...	—
625	Moretto ...	St. Bernardine of Siena, &c. ...	—
626	Botticelli ...	Portrait of a Young Man ...	—
627	{ Ruisdael, J. ... }	Landscape, with Waterfall ...	—
628		Landscape, with Waterfall ...	—
629	Costa, L. ...	Madonna and Child Enthroned, &c. ...	—
630	Schiavone ...	Do. ...	—
631	Bissolo (ascribed to)	Portrait of a Lady ...	1860
632	Girolamo da Santa-croce.	Saint, reading ...	—
633	—	Saint, with Standard ...	—
634	Cima ...	Madonna and Infant Christ ...	—
635	Titian... ..	Madonna and Child, St. John and St. Catherine.	—
636	Palma Vecchio ...	Portrait of a Poet ...	—
637	Bordone ...	Daphnis and Chloe ...	—
638	Francia ...	Virgin and Child, with Saints ...	—
639	Mantegna, Francesco	Christ and the Magdalen in the Garden	—
640	Dosso Dossi ...	The Adoration of the Magi ...	—
641	Mazzolino, Ludovico	The Woman taken in Adultery ...	—
642	Garofalo ...	Christ's Agony in the Garden ...	—
643	Rinaldo Mantovano...	The Capture of Carthage; and the Continence of Scipio.	—
644	—	The Rape of the Sabines; and the Reconciliation of the Sabines and Romans.	—
645	Albertinelli ...	The Virgin and Child ...	—
646	{ Umbrian School }	St. Catherine ...	—
647		St. Ursula ...	—
648	Credi ...	The Virgin adoring the Infant Christ...	—
649	Bronzino ...	Portrait of a Boy... ..	—
650	Allori, A. ...	Portrait of a Lady ...	—
651	Bronzino ...	Venus, Cupid, Folly, and Time... ..	—
652	Rossi Francesco ...	Charity ...	—
653	Flemish School	Portraits of a Man and his Wife ...	—
654	Campin (School of)...	The Magdalen, reading ...	—
655	Benson ...	Do. ...	—
656	Mabuse ...	A Man's Portrait ...	—
657	Cornelisz, J. ...	Portraits of a Dutch Gentleman and Lady.	—
658	Campin (School of)...	The Death of the Virgin ...	—
659	Brueghel, J. ...	Pan and Syrinx ...	—
660	Clouet (ascribed to)	A Man's Portrait ...	—

Pictures Purchased—*continued.*

No	Painter's Name.	Title of Picture.	When Acquired
663	Angelico	Christ surrounded by Angels, &c. ...	1860
664	Bouts, D.	The Entombment of Christ ...	—
1300	Milanese School ...	Virgin and Child	—
1302	{ Marmion, Simon {	The Soul of St. Bertin borne to Heaven	—
1303		A Choir of Angels	—
1304	Umbrian School ...	Marcus Curtius (?)	—
671	Garofalo	Madonna and Child, with Saints ...	1861
665	Francesca	The Baptism of Christ	—
667	Lippi, Fra Filippo ...	St. John the Baptist and other Saints...	—
668	Crivelli	The Beato Ferretti	—
669	L'Ortolano	St. Sebastian and other Saints ...	—
672	Rembrandt van Rijn	His own Portrait	—
673	Antonello da Messina	" Salvator Mundi "	—
674	Bordone	Portrait of a Lady	—
680	Rubens	Miraculous Draught of Fishes ...	—
681	Reynolds, Sir J. ...	Portrait of Captain Orme	1862
683	Gainsborough, T. ...	Portrait of Mrs. Siddons	—
684	—	Portrait of Dr. Schomberg	—
685	Hobbema	Landscape	—
686	Memlinc	Madonna and Child Enthroned ...	—
687	German School ...	The Sancta Veronica	—
689	Crome, J.	Mousehold Heath	—
690	Sarto	Portrait of a Sculptor	—
694	Catena	St. Jerome in his Study	—
695	Previtali	A Monk adoring the Infant Christ ...	—
696	Christus, P.	Portrait of Marco Barbarigo	—
697	Moroni	Portrait of a Tailor	—
698	Piero di Cosimo ...	Death of Procris	—
699	Lotto	Portraits of Agostino and Niccolo della Torre.	—
724	Crivelli	Madonna and Child Enthroned ...	—
700	Lanini	Madonna and Child with Saint ...	1863
726	Bellini, Gio.	Christ's Agony in the Garden ...	—
727	Pesellino	A Trinità	—
728	Boltraffio	Madonna and Child	—
729	Foppa	Adoration of the Kings	—
733	Copley, J. S.	Death of Major Pierson	1864
734	Solario	Portrait of Gio. Cristoforo Longono ...	—
732	Neer	Canal Scene, Holland	—
735	Morando	Saint Rock with the Angel	—
736	Bonsignori	A Venetian Senator	—
740	Sassoferato	Madonna and Infant Christ	—
741	Velazquez, ascribed to	A dead Warrior	1865
742	Moroni	Portrait of a Lawyer	—
744	Raphael	Madonna, Infant Christ, and St. John...	—
745	Velazquez	Philip IV. of Spain	—
746	Ruisdael, J.	Landscape with Ruins	—

Pictures Purchased—*continued.*

No.	Painter's Name.	Title of Picture.	When Acquired
748	Girolamo dai Libri ...	St. Anne, the Virgin, and Infant Christ	1865
749	Giolfino ...	Portraits of the Giusti Family...	—
750	Bellini, Gentile (School of).	Madonna and Child, with the Doge Gio Mocenio, &c.	—
751	Santi ...	Madonna and Child	—
752	Lippo di Dalmasio ...	Madonna and Child, with Angels	—
747	Memlinc (ascribed to)	St. John and St. Lawrence	—
753	Melone ...	Christ and the Disciples going to Emmaus	—
755	{ Melozzo da Forli }	Rhetoric? ...	1866
756		Music? ...	—
757	Rembrandt van Rijn (School of).	Christ blessing little Children ...	—
758	Francesca ...	Portrait of a Lady	—
760	Gainsborough, T. ...	Portrait of Orpin, Parish Clerk	1867
766	Domenico Veneziano	Head of a Saint ...	—
767	—	Do. ...	—
768	Vivarini, Antonio ...	St. Peter and St. Jerome	—
769	Francesca ...	St. Michael and the Dragon	—
770	Oriolo ...	Portrait of Leonello D'Este	—
771	Bono da Ferrara ...	St. Jerome in the Desert	—
772	{ Tura ... }	Madonna and Child, with Saints	—
773		St. Jerome	—
774	Bouts, D. ...	Madonna and Child enthroned...	—
775	Rembrandt van Rijn	Portrait of an Old Lady	—
777	Morando ...	Madonna and Child, &c....	—
778	Martino da Udine ...	Madonna and Child Enthroned	—
779	{ Borgognone }	Family Portrait ...	—
780		Do. ...	—
781	Botticini, attributed to	Tobias and the Angel	—
782	Botticelli, School of...	Madonna and Child	—
785	Flemish School ...	Exhumation of St. Hubert	1868
787	Copley, J. S. ...	Siege of Gibraltar	—
788	Crivelli ...	Madonna and Child Enthroned, &c.	—
790	Michael Angelo	The Entombment	—
794	Hooch...	Courtyard of a Dutch House	1869
796	Huysum ...	Fruit and Flowers	—
797	Cuyp ...	A Man's Portrait ...	—
802	Montagna ...	Madonna and Child	—
803	{ Marziale ... }	The Circumcision...	—
804		Madonna and Child Enthroned, with Saints.	—
805	Teniers, D. (junr.) ...	Old Woman peeling a Pear	1870
806	Boccaccino ...	The Procession to Calvary	—
808	Bellini, Gentile	St. Peter Martyr ...	—
809	Michael Angelo	Madonna and Child, with Angels, &c....	—
816	Cima ...	Incredulity of St. Thomas	—

Pictures Purchased—*continued.*

No.	Painter's Name.	Title of Picture.	When Acquired
817	Teniers, D. (junr.) ...	Château of Teniers ...	1871
818	} Bakhuizen ...	Coast Scene ...	—
819		Mouth of the Thames ...	—
820	Berchem ...	Landscape with Ruin ...	—
821	Coques ...	A Family Portrait ...	—
822	} Cuyp ...	Cows in a Meadow ...	—
823		River Scene ...	—
824	} Dou ...	Ruined Castle ...	—
825		Poulterer's Shop ...	—
826	} Jardin ...	Landscape, Animals reposing ...	—
827		The Ford ...	—
828	} Hackaert ...	Landscape with Cattle ...	—
829		Stag Hunt ...	—
830	} Hobbema ...	The Avenue ...	—
831		Brederode Castle ...	—
832	} Hooch ...	Water Mills ...	—
833		Forest Scene ...	—
834	} Koninck ...	Interior, &c. ...	—
835		Court of a House ...	—
836	} Lingelbach ...	Landscape ...	—
837		Hay Harvest ...	—
838	} Metsu ...	The Duet ...	—
839		The Music Lesson ...	—
840	Mieris, Frans van ...	Lady feeding a Parrot ...	—
841	Mieris, W. van ...	Fish and Poultry Shop ...	—
842	Moucheron ...	Garden Scene ...	—
843	} Netscher ...	Blowing Bubbles... ...	—
844		Maternal Instruction ...	—
845	} Ostade, Adriaan van ...	Lady at a Spinning Wheel ...	—
846		The Alchymist ...	—
847	} Ostade, Isaak van ...	Village Scene ...	—
848		Frost Scene ...	—
849	Potter, Paul ...	Landscape, with Cattle ...	—
850	Rembrandt van Ryn ...	Man's Portrait ...	—
851	Ricci ...	Venus Sleeping ...	—
852	} ...	"Chapeau de Poil" ...	—
853		Triumph of Silenus ...	—
853A	} Rubens ...	The Fall of the Damned ...	—
853B		Do. ...	—
853C	} ...	Do. ...	—
853D		Do. ...	—
853E	} ...	The Martyrdom of a Saint ...	—
853F		The Descent of the Holy Spirit ...	—
853G	} ...	The Crucifixion ...	—
853H		Portrait of a Girl ...	—
853I	} ...	Portrait of a Lady ...	—
853J		Head of a Lady ...	—

Pictures Purchased—*continued.*

No.	Painter's Name.	Title of Picture.	When Acquired
853K	Rubens ...	Sketch for Monumental Sculpture ... or design for Frontispiece.	1871
853L		Do.	—
853M		Do.	—
853N		Do.	—
853O	Ruisdael ...	Study of a Lioness	—
853P		Sketch of a Lion Hunt	—
854		Forest Scene	—
855		Waterfall	—
856	Steen ...	The Music Master	—
857		The Four Seasons	—
858			—
859			—
860	Teniers, D. (junr.)	River Scene	—
861		The Surprise	—
862		Dives, or the Rich Man in Hell	—
863		The Guitar Lesson	—
864	Terborch ...	Coast Scene	—
865	Cappelle ...	Street in Cologne	—
866	Heyden ...	Farm Cottage	—
867	Velde, A. van de	The Ford	—
868		Frost Scene	—
869		Shipping in a Calm	—
870		Coast Scene	—
871	Velde, W. van de	Shipping off the Coast	—
872		Coast of Scheveningen	—
873		A Calm at Sea	—
874		A Light Breeze	—
875	Dyck ...	A Gale	—
876		His own Portrait	—
877		The Crucifixion	—
877A		Rinaldo and Armida	—
877B	Wouwerman	Halt of Officers	—
878		Interior of a Stable	—
879		On the Sea Shore	—
880		Gathering Faggots	—
881	Wynants ...	Landscape, with Beggars	—
882		Landscape, with Figures	—
883		Do.	—
884		Do.	—
885	Reynolds, Sir J. ...	The Snake in the Grass	—
886		Admiral Keppel	—
887		Dr. Samuel Johnson	—
888		James Boswell	—
889		His own Portrait	—
890	—	George, Prince of Wales, afterwards George IV.	—

Pictures Purchased—*continued.*

No.	Painter's Name.	Title of Picture.	When Acquired
891	Reynolds, Sir J. ...	Lady and a Child	1871
892	—	Robinetta	—
893	Lawrence, Sir T. ...	Portrait of Princess Lieven	—
902	Mantegna, Andrea ...	Triumph of Scipio	1873
904	Schiavone	Madonna and Infant Christ	1874
905	Tura	Madonna in Prayer	—
906	{ Crivelli ... }	The Madonna in Ecstasy	—
907		St. Catherine and Mary Magdalene	—
908	Francesca	The Nativity, Angels adoring	—
909	Benvenuto di Giovanni	Madonna and Child Enthroned	—
910	Signorelli	The Triumph of Chastity	—
911	Pintoricchio	The Return of Ulysses to Penelope	—
912	{ Umbrian School }	The Story of Griselda—The Marriage... ..	—
913		Do. The Separation... ..	—
914		Do. The Restoration... ..	—
915	Botticelli	Mars and Venus	—
916	Sellaio, J. de	Venus reclining	—
923	Solario	Venetian Senator... ..	1875
925	Gainsborough, T. ...	Wood-scene, village of Cornard, Suffolk	—
926	Crome, J.	A Windmill on Mousehold Heath	—
1021	Hals, Frans	A Woman's Portrait	1876
1022	{ Moroni ... }	An Italian Nobleman	—
1023		An Italian Lady	—
1024		An Italian Ecclesiastic	—
1025	Moretto	An Italian Nobleman	—
1031	Savoldo	Mary Magdalene	1878
1032	Spagna	The Agony in the Garden	—
1033	{ Botticelli ... }	The Adoration of the Magi	—
1034		The Nativity	—
1035	Franciabigio	Portrait of a Man	—
1036	Flemish School	Portrait	—
1037	Crome, J.	Landscape, Slate Quarries	—
1039	Barker, T.	A Clover Field with Figures	—
1041	Veronese	St. Helena: Vision of the Invention of the Cross.	—
1042	Hemessen, C. van ...	The Portrait of a Man	—
1048	Pulzone	Portrait of a Cardinal	1879
1062	Ferrarese School ...	A Battle	—
1063	Flemish School	Bust Portrait of a Young Man... ..	—
1064	Wilson, R.	On the River Wye	—
1065	Constable, J.... ..	A Corn Field, with figures, a Sketch	—
1066	—	On Barnes Common	—
1067	Morland, G.	A Quarry with Peasants	—
1068	Romney, G.	The Parson's Daughter	—
1069	Stothard, T.	Nymphs discover the flower Narcissus	—
1070	—	Cupids preparing for the Chase	—
1071	Wilson, R.	A Rocky River Scene	—

Pictures Purchased—*continued.*

No.	Painter's Name.	Title of Picture.	When Acquired
1072	Copley, J. S....	The Death of the Earl of Chatham, a Sketch.	1879
1073	—	—	—
1074	Hals, Dirk ...	A Convivial Party ...	—
1075	Perugino ...	The Virgin and Child, with St. Jerome and St. Francis.	—
1076	Unknown, XVII Cent.	Portrait of a Young Man ...	—
1077	Borgognone ...	The Madonna and Child, the Agony in the Garden, and the Redeemer with His Cross.	—
1092	Zaganelli ...	The Martyrdom of St. Sebastian ...	1880
1093	Vinci ...	The Virgin of the Rocks ...	—
1098	Montagna, B. ...	The Virgin and Child ...	1881
1100	Longhi ...	A Domestic Group ...	—
1101		The Exhibition of a Rhinoceros in an Arena.	—
1102		Portrait of the Chevalier Andrea Tron	—
1103	Fiorenzo di Lorenzo...	The Virgin and Child, with Saints and Angels.	—
1104	Manni... ..	The Annunciation ...	—
1105	Lotto ...	Portrait of the Prothonotary Apostolic Juliano.	—
1106	Mantegna, Francesco	The Resurrection of Our Lord ...	—
1107	Niccoló da Fuligno ...	The Crucifixion, with four other Scenes.	—
1108	Tuscan School (Sienese).	The Virgin Enthroned ...	—
1109	Niccoló di Buonac- corso.	The Marriage of the Virgin ...	—
1111	Cotman, J. S....	Wherries on the Yare ...	1882
1114	Coques ...	The Five Senses (Sight) ...	—
1115		Do. (Hearing) ...	—
1116		Do. (Feeling) ...	—
1117		Do. (Smell) ...	—
1118		Do. (Taste) ...	—
1119	Grandi, Ercole di Giulio.	The Virgin and Child, with St. John the Baptist and St. William.	—
1120	Cima ...	St. Jerome in the Desert ...	—
1121	Catena ...	Portrait of a Young Man ...	—
1122	Greco ...	St. Jerome ...	—
1123	Giorgione (School of)	Venus and Adonis ...	—
1124	Botticelli (School of)	The Adoration of the Magi ...	—
1125	Mantegna, Andrea ...	Lucia and Sophonisba ...	—
1126	Botticini ...	The Assumption of the Virgin ...	—
1127	Roberti, Ercole de' ...	The Last Supper ...	—
1128	Signorelli ...	The Circumcision... ..	—
1129	Velazquez ...	Portrait of Philip IV. of Spain ...	—

Pictures Purchased—*continued.*

No.	Painter's Name.	Title of Picture.	When Acquired
1130	Tintoretto	Christ washing His Disciples' Feet ...	1882
1131	Pontormo	Joseph and his Kindred in Egypt ...	—
1132	Steenwyck, Hendrick	An Interior	—
1133	Signorelli	The Nativity	—
1134	Liberale da Verona ...	The Madonna and Child, attended by Angels.	1883
1135	{ Veronese School }	The Legend of Trajan and the Widow (I.).	—
1136		The Legend of Trajan and the Widow (II.).	—
1137	Van Oost	Portrait of a Boy... ..	—
1138	Castagno, Andrea dal	The Crucifixion	—
1139	{ Duccio di Buoninsegna. }	The Annunciation	—
1140		Christ Healing the Blind	—
1141	Antonello da Messina	Portrait of a Young Man	—
1143	Ghirlandaio, Ridolfo del.	The Procession to Calvary	—
1144	Bazzi	The Madonna and Child, with Saints...	—
1145	Mantegna, Andrea ...	Samson and Delilah	—
1147	Lorenzetti Ambrogio	Heads of Four Nuns	—
1149	Marco da Oggionno ...	The Madonna and Child	—
1150	Pontormo (ascribed to).	Portrait of a Man	—
1151	Flemish School	The Entombment... ..	—
1152	Piazza	St. John the Baptist	—
1155	Matteo di Giovanni...	The Assumption of the Virgin... ..	1884
1156	Arnald, G.	On the Ouse, Yorkshire	—
1158	Ward, J.	Harlech Castle	—
1159	Poussin	The Calling of Abraham	—
1160	Giorgione	The Adoration of the Magi	—
1161	Hogarth, W.	Portrait of Miss L. Fenton as "Polly Peachum."	—
1162	—	The Shrimp Girl	—
1163	Stothard, T.	The Pilgrimage to Canterbury... ..	—
1166	Antonello da Messina	The Crucifixion	—
1167	Opie, J.	Portrait of a Lady supposed to represent Mary Wollstonecraft Godwin.	—
1168	Vliet	Portrait of a Jesuit	—
1171	Raphael	The Virgin and Child, attended by two Saints.	1885
1172	Dyck	An Equestrian Portrait of Charles I ...	—
1173	Giorgione (School of).	An Unknown Subject	—
1188	{ Ugolino da Siena }	The Betrayal of Christ	—
1189		The Procession to Calvary	—
1192	{ Tiepolo ... }	Design for an altar-piece (?)	—
1193		Design for an altar-piece (?)	—

Pictures Purchased—*continued.*

No.	Painter's Name.	Title of Picture.	When Acquired
1194	Venusti ...	Christ driving out the Traders from the Temple.	1885
1195	Rubens ...	The Birth of Venus ...	—
1196	Tuscan School ...	Combat between Amor and Castitas ...	—
1199	Pier Francesco ...	The Madonna and Child ...	—
1200	{ Macrino d'Alba }	A Group of two Saints ...	—
1201		A Group of two Saints ...	—
1202	Bonifazio Veronese ...	The Madonna and Child, with Saints...	1886
1203	Cariani ...	The Madonna and Child, with Saints...	—
1208	Opie, J. ...	Portrait of Wm. Godwin, the Author...	—
1211	{ Morone, Domenico }	Scene at a Tournament ...	—
1212		Scene at a Tournament ...	—
1213	Bellini, Gentile ...	Supposed Portrait of Girolamo Malatini.	—
1214	Michele da Verona ...	Meeting of Coriolanus with Volumnia and Veturia.	—
1217	Roberti, Ercole de' ...	The Israelites gathering Manna in the Wilderness.	—
1218	{ Bacchiacca ... }	The History of Joseph (Part I.) ...	—
1219		The History of Joseph (Part II.) ...	—
1220	Ingegno ...	The Virgin and Child ...	—
1221	Pape ...	A Dutch Interior... ..	—
1223	Scott, S. ...	View of a portion of Old Westminster Bridge.	—
1224	Hudson, T. ...	Portrait of Samuel Scott ...	—
1227	Venusti ...	The Holy Family... ..	1887
1230	Ghirlandaio, D. del ...	Portrait of a Girl... ..	—
1231	Mor ...	Portrait of a Man ...	—
1232	Aldegrevier ...	Portrait of a Man ...	—
1233	Bellini, Giovanni ...	The Blood of the Redeemer ...	—
1234	Dosso Dossi ...	A Muse inspiring a Court Poet (?) ...	—
1239	{ Mocetto ... }	The Massacre of the Innocents (Scene I.)	1888
1240		The Massacre of the Innocents (Scene II.)	—
1241	Campañia ...	Mary Magdalene led by Martha to hear the preaching of Christ.	—
1242	Nasmyth, Alex. ...	Stirling Castle ...	—
1243	Heimbach ...	Portrait of a Gentleman... ..	—
1247	Maes ...	The Card Players... ..	—
1248	Helst ...	Portrait of a Lady ...	—
1249	Dobson, W. ...	Portrait of Endymion Porter ...	—
1267	{ Græco-Roman, 2nd or 3rd century }	Portrait of a Young Woman ...	—
1268		Portrait of a Young Man ...	—
1269		Portrait of a Young Woman ...	—
1270	{ Pot ... }	Portrait of a Young Woman ...	—
1278		A Convivial Party ...	1889

Pictures Purchased—*continued.*

No.	Painter's Name.	Title of Picture.	When Acquired.
1280	Flemish School ...	Christ appearing to the Virgin Mary after His Resurrection.	1889
1283	Gainsborough, T. ...	View of Dedham	—
1284	Vivarini, Ant. ...	St. Francis and St. Mark	—
1291	Valdes Leal ...	The Assumption of the Virgin... ..	—
*1292	Bylert ...	A Family Group... ..	—
1293	Molenaer ...	Musical Pastime	—
1295	Giovenone ...	Madonna and Child	—
1296	Zais ...	Landscape, with Figures	—
1297	—	Landscape, with Figures	—
1298	Patinir ...	Landscape	—
1299	Ghirlandaio, D. del ...	Portrait of a Young Man	—
*1305	Donck ...	Portraits of Jan van Hensbeeck and his Wife.	—
1259	Reynolds, Sir J. ...	Portrait of Lady Anne Lennox, Countess of Albermarle.	1890
1306	Barker, Thomas ...	Landscape with Figures and Cattle ...	—
1309	Licinio ...	Portrait of a Young Man	—
1310	Cima ...	"Ecce Homo"	—
1311	Beerstraaten ...	A Winter Scene	—
1312	Victors ...	The Village Cobbler	—
1313	Tintoretto ...	The Origin of "the Milky Way" ...	—
1314	Holbein ...	† "The Ambassadors"	—
1315	Velazquez ...	† Portrait of Admiral Pulido-Pareja ...	—
1316	Moroni ...	† Portrait of an Italian Nobleman ...	—
1317	Tuscan School ...	The Marriage of the Virgin	—
1318	Veronese ...	"Unfaithfulness"	—
1319	Claude... ..	Landscape	—
1324	{ Veronese ... }	"Scorn"	1891
1326		"Happy Union"	—
1327	Goyen ...	A Winter Scene	—
1328	Scott, S. ...	View of Westminster from the Thames	—
1329	Brekelenkam ...	An Interior	—
1333	Tiepolo ...	The Deposition from the Cross... ..	—
1334	Longhi ...	"The Fortune Teller"	—
1335	French School ...	The Madonna	—
1336	Liberale da Verona	The Death of Dido	—
	(ascribed to).		
1337	Bazzi ...	Head of our Lord... ..	—
1338	Fabritius ...	The Adoration of the Shepherds ...	—
1339	—	The Nativity of St. John	—
*1340	Roghman ...	Landscape	—
1341	Decker ...	Landscape, with Figures	—

† Messrs. N. M. Rothschild and Sons, Sir Edward Guinness, Bart. (now Lord Iveagh), and Mr. Charles Cotes, each contributed 10,000*l.* towards the purchase of these three pictures: the balance (25,000*l.*) having been paid by Her Majesty's Government.

Pictures Purchased—*continued.*

No.	Painter's Name.	Title of Picture.	When Acquired
1342	Wet	Landscape	1891
*1343	Dutch School ...	Amsterdam Musketeers on Parade ...	—
1344	Ruysdæl, S. ...	Landscape	—
1345	Wouwerman, J. ...	Landscape	—
1346	Avercamp	A Winter Scene	—
1347	Ostade, I. van ...	A Farmyard Scene	—
1348	Velde, A. van de ...	Landscape	—
1374	Hogarth, W. ...	Portraits of Hogarth's Servants ...	1892
1383	Vermeer, J. ...	A Young Lady at the Virginals ...	—
1386	Duyster	Soldiers Quarrelling over their Booty...	—
1387	—	Players at Tric-Trac	1893
1390	Ruisdæl, J. van ...	View on the Shore at Scheviningen ...	—
1396	Romney, G. ...	Portraits of Mr. and Mrs. Wm. Lindow	—
1399	Terborch	Portrait of a Gentleman	1894
1400	Rembrandt van Ryn	Christ before Pilate	—
1401	Snyers	A Study of Still Life	—
1402	Morland, Henry R. ...	The Laundry Maid	—
1403	—	The Laundry Maid	—
1406	Angelico (School of)	The Annunciation	—
1409	Cordelle Agii... ..	The Mystic Marriage of St. Catherine...	—
1410	Borgognone	The Virgin and Child	—
1411	Roberti,	The Adoration of the Shepherds— The Dead Christ.	—
1412	Botticelli (School of)	The Virgin and Child with the Infant St. John.	—
1415	Don	Supposed Portrait of Anna Maria van Schurman.	—
1416	Mazzola	The Virgin and Child with two Saints	—
1417	Mantegna, A. ...	The Agony in the Garden	—
1418	Antonello da Messina	St. Jerome in his Study	—
1419	Flemish School ...	The Legend of St. Giles	—
1420	Berck-Heyde, G. ...	A View in Haarlem	—
1421	Steen	A Terrace Scene, with Figures	—
1427	Baldung	The Dead Christ; a Pietà	—
1429	Canaletto	Interior of the Rotunda at Ranelagh	—
1431	Perugino, Pietro ...	The Baptism of our Lord	—
1436	Pisano	The Vision of St. Eustace	1895
1437	Barnaba da Modena...	The Descent of the Holy Ghost	—
1438	Milanese School ...	Head of St John the Baptist	—
1447	Meulen, A. F. van der	A Hunting Party	—
1450	Piombo, Seb. del ...	The Holy Family	—
1451	Berck-Heyde, G. ...	Interior of a Church	—
1452	Stubbs, G.	Landscape with a gentleman holding his horse.	—
1453	B. Nebot	Covent Garden Market	—
1454	Guardi	A Gondola	—
1458	Cotman, J. S. ...	A Galiot in a Gale	—

Pictures Purchased—continued.

No.	Painter's Name.	Title of Picture.	When Acquired
1459	Eeckhout, G. van den	The Wine Contract	1895
1460	Ibbetson, J. C. ...	Smugglers on the Irish Coast	—
1461	Matteo di Giovanni...	St. Sebastian crowned by Angels	—
1465	Ferrari, G.	The Resurrection... ..	—
1466	Orsi, L.	The Walk to Emmaus	—
1467	Lancaster, R.	Landscape with a view of Oxford	—
1471	{ Goya }	The Pic-nic	1896
1472		"The Bewitched"	—
1473		Portrait of Doña Isabel Corbo de Porcel	—
1476	Schiavone, A.	Jupiter and Semele	—
1478	Mansueti	Symbolic representation of the Crucifixion.	—
1479	Avercamp	A Scene on the Ice	—
1480	Stuart, G.	Portrait of the Artist	—
1495	Mazzolino	Christ disputing with the Doctors	1897
1496	Bettes, J.	Portrait of Edmund Butts	—
1651	Romney, G.	Portrait of Mrs. Mark Currie	—
1653	Vigée Le Brun	Portrait of the Artist	—
1661	Predis, Ambrogio de	An Angel	1898
1662	—	An Angel	—
1663	Hogarth, W.	Portrait of Hogarth's Sister	—
1664	Chardin	"La Fontaine"	—
1665	Predis, Ambrogio de	Portrait of a Young Man	—
1674	Rembrandt van Rijn...	A Burgomaster	1899
1675	—	Portrait of an Old Lady	—
1680	Dutch School	Portrait of a Young Man	—
1681	Unknown, XVIII Cent.	View of St. Paul's	—
1682	Francesco di Giorgio	St. Dorothy	—
1689	Mabuse	Portrait of a Man and his Wife	1900
1694	Fra Bartolommeo	Virgin and Child with the Infant St. John	—
1776	Signorelli	The Adoration of the Shepherds	—
1843	Bonfigli	The Adoration of the Magi	1901
1847	Signorelli	The Virgin crowned by Angels, with attendant Saints.	—
1848	Raguineau	Portrait of a Young Man	—
1849	Pacchiarotto	The Nativity	—
1895	Jordaens	Portrait of Baron Waha de Linter of Namur.	1902
1897	Lorenzo, Don, il Monaco.	The Coronation of the Virgin	—
1918	La Fargue	The Market Place at the Hague	1903
1930	Zurbaran	Portrait of a Lady as St. Margaret	—
1935	Hogarth, W.	Portrait of Quin, the Actor	1904
1937	Helst	Portrait of a Lady	—
1938	Dürer	Portrait of the Painter's Father	—
1939	French School	The Virgin and Child with Saints	—
1944	Titian	Portrait said to be of Ariosto	—

Pictures Purchased—continued.

No.	Painter's Name.	Title of Picture.	When Acquired
2081	Rigaud, H. ...	Lulli and Musicians ...	1907
2127	Dyck, A. Van ...	Marchese G. B. Cattaneo ...	—
2129	Saint Aubin, G. J. de ...	Une Parade ...	—
2144	Dyck, A. Van ...	Marchesa Cattaneo ...	—
2162	Ducreux, J. ...	The Artist ...	—
2163	Mabuse ...	The Magdalen ...	—
2211	—	Jacqueline de Bourgogne?	—
2217	David, J. ...	Eliza Bonaparte ...	—
2218	Ingres, J. A. D.?	Mme. Malibran ...	—
2258	Michel, G. ...	Woodland Scene ...	—
2285	Hals, F. ...	Family Group ...	—
2437	Hogarth, W. ...	The Beggar's Opera ...	—
2674	Crome, J. ...	Poringland Oak ...	1910
2731	Buitenweg ...	Landscape ...	—
2736	Hogarth ...	Dr. Hoadly ...	—
2764	Vermeer, Jan. ...	Family Group ...	—
	(ascribed to).		

Pictures Presented.

N.B.—Those marked with a star have been temporarily removed from this Collection under the National Gallery Loan Act.

No.	Painter's Name.	Title of Picture.	By whom Presented.	When
19	Claude ...	Landscape ...	Sir G. Beaumont...	1826
40	Poussin, N.	Landscape, Phocion ...	—	—
43	Rembrandt van Ryn.	Crucifixion ...	—	—
51	—	Jew Merchant ...	—	—
55	Claude ...	Landscape ...	—	—
58	—	Landscape ...	—	—
61	—	Do. ...	—	—
64	Bourdon ...	Return of the Ark ...	—	—
66	Rubens ...	Landscape ...	—	—
71	Both ...	Landscape ...	—	—
99	Wilkie, Sir D.	The Blind Fiddler ...	—	—
106	Reynolds, Sir J....	Man's Head ...	—	—
127	Canaletto ...	View in Venice ...	—	—
74	Murillo ...	Spanish Boy ...	Mr. M. Zachary ...	—
26	Veronese ...	St. Nicholas ...	British Institution	—
33	Parmigiano ...	Vision of St. Jerome ...	—	—
107	Reynolds, Sir J....	The Banished Lord ...	Rev. W. Long ...	—
108	Wilson, R.	Ruins of the Villa of Mæcenæ.	—	—
110	—	Landscape. Destruction of Niobe's Children.	—	—
109	Gainsborough, T.	The Watering Place ..	Lord Farnborough	1827
46	Rubens ...	Peace and War ...	The Marquis of Stafford.	1828
100	Copley, J. S.	Death of the Earl of Chatham.	Lord Liverpool ...	—
119	Beaumont, Sir G.	Jacques and the Stag ...	Lady Beaumont ...	—
78A	Reynolds, Sir J....	Holy Family ...	British Institution	1829
80	Gainsborough, T.	The Market Cart ...	—	—
120	Beechey, Sir W. ...	Portrait of Nollekens ...	Rev. R. E. Kerrick	1835
129	Lawrence, Sir T....	Portrait of Mr. J. J. Angerstein.	William IV. ...	1836
143	Reynolds, Sir J....	Lord Ligonier ...	—	—
144	Lawrence, Sir T....	Portrait of Benjamin West.	—	—
130	Constable, J.	The Cornfield ...	Bought by Private Subscription.	1837
147	Carracci, Ag.	Cephalus and Aurora ...	Lord Ellesmere ...	—

Pictures Presented—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Presented.	When
148	Carracci, Ag. ...	Galatea	Lerd Ellesmere ...	1837
165	Poussin, N. ...	Plague at Ashdod ...	Duke of North- umberland.	1838
166	Rembrandt van Rÿn.	Capuchin Friar	—	—
167	Peruzzi	Adoration of the Kings ..	Lord Vernon ...	1839
172	Caravaggio ...	Christ at Emmaus ...	—	—
173	Bassano	Male Portrait	Mr. H. G. Knight...	—
174	Maratti	A Cardinal	—	—
*175	Plaas	Portrait of John Milton	Mr. C. Lofft ...	—
182	Reynolds, Sir J. ...	Heads of Angels ...	Lady W. Gordon...	1841
301	Wilson, R. ...	View in Italy	Mr. Robert Vernon	1847
302	—	View in Italy, with an Arched Ruin.	—	—
303	—	Hadrian's Villa	—	—
304	—	Lake Avernus	—	—
305	Reynolds, Sir J. ...	Sir Abraham Hume ...	—	—
306	—	Portrait of the Artist ...	—	—
307	—	The Age of Innocence ...	—	—
308	Gainsborough, T.	Musidora	—	—
309	—	The Watering Place ...	—	—
310	—	Landscape, Sunset ...	—	—
311	—	Rustic Children	—	—
312	Romney, G. ...	Lady Hamilton as a Bacchante.	—	—
313	Scott, S.	Old London Bridge, 1745	—	—
314	—	Old Westminster Bridge	—	—
316	Loutherbourg, P. J. de.	Lake Scene	—	—
317	Stothard, T. ...	A Greek Vintage	—	—
320	—	Diana and her Nymphs Bathing.	—	—
321	—	"Intemperance"	—	—
322	—	A Battle	—	—
327	Constable, J. ...	The Valley Farm	—	—
329	Wilkie	The Bagpiper	—	—
340	Calcott, Sir A. W.	Returning from Market	—	—
342	—	Landscape, with Cattle...	—	—
343	—	The Wooden Bridge ...	—	—
344	—	The Benighted Traveller	—	—
346	—	Entrance to Pisa	—	—
348	—	Sea Coast	—	—
369	Turner, J. M. W.	Prince of Orange landing at Torbay.	—	—
370	—	Bridge of Sighs, Venice	—	—
380	Nasmyth, P. ...	A Cottage formerly in Hyde Park.	—	—

Pictures Presented—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Presented.	When
381	Nasmyth, P. ...	The Angler's Nook ...	Mr. Robert Vernon.	1847
409	Landseer, Sir E. ...	Spaniels	—	—
1049	German School ...	The Crucifixion ...	Mr. E. Shipperdson	—
215	Lorenzo, Don, il Monaco.	Saints	Mr. W. Coningham	1848
216	—	Saints	—	—
218	Peruzzi	Adoration of the Magi...	Mr. E. Higginson	1849
219	Lombard School...	Dead Christ	Sir W. C. Trevel- yan, Bart.	—
225	Romano, G. ...	Assumption of the Mag- dalen.	Lord Overstone ...	—
2723	Poussin, G. (ascribed to)	Landscape	Mr. P. Pusey ...	—
2724	—	—	—	—
2237	Behnes, W. ...	Bust of Mr. Robert Ver- non.	H.M. Queen Victoria.	1850
228	Bassano	Christ driving Money- changers from the Temple.	Mr. P. L. Hinds ...	1853
229	Stuart, Gilbert ...	Portrait of Benjamin West.	Mr. J. H. Anderdon.	—
235	Ribera	Dead Christ	Mr. D. Barclay ...	—
236	Vernet, C. J. ...	Castle of St. Angelo ...	Lady Simpkinson	—
272	Italian School ...	An Apostle	Cav. Vallati ...	1855
*273	Kneller	John Smith, Engraver ...	Mr. William Smith	1856
661	Raphael	A tracing of the Ma- donna di San Sisto.	Colnaghi & Co.	1860
666	Lippi, Fra Filippo	The Annunciation ...	Sir C. L. Eastlake	1861
670	Bronzino (School of)...	A Knight of St. Stephen	Mr. G. F. Watts ...	—
678	Gainsborough, T.	Abel Moysey	H. G. Moysey and Rev. F. L. Moysey	—
679	Bol... ..	An Astronomer ? ...	Miss E. A. Benett	1862
701	Justus of Padua...	Coronation of the Virgin	Queen Victoria ..	1863
702	Umbrian School...	Madonna and Child ...	—	—
703	Pintoricchio ...	Madonna and Child ...	—	—
704	Bronzino	Portrait of Cosmo I. ...	—	—
705	Lochner, S. ...	Three Saints	—	—
706	Master of Life of Virgin.	Presentation in the Temple.	—	—
707	Master of the Altar of St. Bartholomew.	St. Peter and St. Dorothy	—	—
708	Flemish School ...	Madonna and Child ...	—	—
709	Memline	Madonna and Child ...	—	—
710	Flemish School ...	Portrait of an Ecclesiastic	—	—
711	Weyden	Mater Dolorosa	—	—

Pictures Presented—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Presented	When
712	Weyden ...	"Ecce Homo" ...	Queen Victoria ...	1863
713	Prevost, J. ...	Madonna and Child in a garden.	—	—
714	Orley ...	Mother and Child in a landscape.	—	—
715	Massys, Q. ...	The Crucifixion, with St. John and the four Maries.	—	—
716	Patinir ...	St. Christopher carrying the Infant Christ.	—	—
717	—	St. John in Patmos ...	—	—
718	Bles (ascribed to) ...	The Crucifixion, with St. John and the Virgin, &c.	—	—
719	—	The Magdalen ...	—	—
720	Scorel ...	The Holy Family at a Fountain.	—	—
721	—	Portrait of a Lady, Head	—	—
722	German School ...	Portrait of a Lady, Bust	—	—
725	Wright, J., of Derby.	An Experiment with the Air-Pump.	Mr. Edw. Tyrrell	—
739	Crivelli ...	The Annunciation ...	Lord Taunton ...	1864
754	Reynolds, Sir J. ...	Two Gentlemen ...	Mrs. Martha Beaumont.	1866
776	Pisano ...	St. Anthony and St. George.	Lady Eastlake ...	1867
798	Champaigne ...	Cardinal Richelieu ...	Mr. A. W. Franks	1869
807	Crivelli ...	Madonna and Child enthroned, &c.	The Marchioness of Westminster.	1870
811	Rosa ...	Forest Scene ...	Mr. Wynn Ellis ...	—
812	Bellini, Gio. ...	Death of Peter Martyr...	Lady Eastlake ...	—
896	Terborch ...	The Peace of Münster ...	Sir Richard Wallace, Bart.	1871
903	Rigaud ...	Cardinal Fleury... ..	Mrs. Charles Fox	1874
924	Neeffs ...	Interior of a Church ...	Mr. H. Howorth...	1875
1030	Morland, George	Inside of a Stable ...	Mr. T. Birch Wolfe.	1877
1044	Gainsborough, T.	The Rev. Sir Henry Bate Dudley.	—	1878
2223 to 2229	} —	Crayon studies ...	Mr. Thomas Birch Wolfe.	—
2239		Unknown... ..	Mr. H. Churchill	—
1090		Boucher ...	Mrs. R. Hollond ...	1880
1094	Mor (ascribed to)	Portrait of a Man ...	Trustees of the British Museum.	—
1095	Lievens ...	Portrait of Anna Maria van Schurman.	—	—

Pictures Presented—continued.

No.	Painter's Name.	Title of Picture.	By whom Presented.	When
1096	Weeninix, Jan B....	A Hunting Scene ...	Trustees of the British Museum.	1880
1097	Unknown, XVIII. Cent.	Landscape ...	—	—
1113	Lorenzetti, P. ...	A Legendary Subject ...	Mr. C. F. Murray	1882
1148	Velazquez ...	Christ at the Column ...	Sir John Savile Lumley, K.C.B.	1883
1157	Cavallino ...	The Nativity ...	Mr. Woodford Pilkington.	1884
1165	Moretto ...	The Virgin and Child, with two Saints.	Mr. Francis T. Palgrave.	—
2757	Callot, J. ...	Tartarus ...	Miss Appleyard ...	—
1190	Clouet (ascribed to).	Portrait of a Boy ...	Mr. G. F. Watts, R.A.	1885
1198	Abbott, L. F. ...	Portrait of H. Byne ...	Miss C. C. Lippincott.	—
1207	Constable, J. ...	The Hay-Wain ...	Mr. H. Vaughan...	1886
1215	Domenico Veneziano.	The Virgin and Child ...	The Earl of Crawford and Balcarres.	—
1216	Spinello Aretino...	Three fragments of a Fresco. Angels, &c.	Sir H. Layard, G.C.B.	—
1222	Hondecoeter ...	Birds, other Animals, and Plants.	Mr. J. W. Shaw ...	—
1229	Morales ...	The Virgin and Child ...	Mr. G. F. de Zoete	1887
1246	Constable, J. ...	A House at Hampstead	Miss Isabel Constable.	1888
1255	Velde, Jan Jansz... van de.	A Study of Still Life ...	Lord Savile, G.C.B.	—
1256	Steenwyck, Herman.	A Study of Still Life ...	—	—
1257	Murillo ...	The Nativity of the Virgin.	—	—
1258	Chardin ...	A Study of Still Life ...	—	—
1260	Græco - Roman, 2nd or 3rd century.	Portrait of a Woman ...	Mr. H. Martyn Kennard.	—
1261		Portrait of a young Man		
1262		Portrait of a young Woman.		
1263		Portrait of a young Woman.		
1264	Do. ...	Portrait of a young Man	Mr. J. Haworth	—
1265		Portrait of a Man ...		
1266		Portrait of a young Woman.		
1271	Gainsborough, T.	Young Man ...	Mr. James R. Swinton.	—
1277	Maes ...	A Man's Portrait ...	Sir Theodore Martin, K.C.B.	—

Pictures Presented—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Presented.	When
1281	Cotes, Francis ...	Mrs. Brocas ...	Mr. George Holt...	1889
1282	Empoli ...	S. Zenobio restoring a dead child to life.	Mr. Geo. Salting...	—
1285	Vernet, E. J. H. ...	Napoleon I. ...	Duke of Leinster	—
1294	Poorter, Willem de	An Allegorical Subject...	Mr. T. H. Ward ...	—
1301	Tuscan School ...	Portrait of Girolamo Savonarola.	Dr. William Radford.	1890
1308	Mazo, Martinez J. B. del.	Portrait of a Man ...	Mr. C. H. Cromp- ton-Roberts.	—
1320	Janssens, C. ...	Portrait of Agl. Voon ...	Mrs. Zouch Troughton.	1891
1321	—	Portrait of Cornelia Remoens.	—	—
1325	Veronese ...	"Respect" ...	The Earl of Darnley.	—
1330	Duccio di Buonin- segna.	The Transfiguration ...	Mr. R. H. Wilson	—
1331	Fungai ...	The Virgin and Child surrounded by Cheru- bim.	Mr. Wm. Connal...	—
1332	Netscher ...	Supposed Portrait of George, 1st Earl of Berkeley.	Lord Savile, G.C.B.	—
2232	Stothard, T. ...	Eleven Sketches...	Mr. Henry Vaughan.	—
1380	Os ...	Fruit and Flowers ...	Mr. Geo. Holt ...	1892
2220	Hogarth, W. ...	Study of Human Skull...	Rev. John Gibson	—
2221	—	Pen Sketch of Man's Head.	—	—
1393	Vernet, C. J. ...	A Mediterranean Seaport	Mrs. Tarratt ...	1893
1397	Dutch School ...	An Old Woman sewing...	Mr. H. J. Pfungst	1894
1404	Jackson, J. ...	James Northcote, R.A. ...	The Earl of Carlisle.	—
1408	Opie, John ...	Portrait of a Boy ...	Mr. Edward Opie	—
1417A	Italian School ...	Illuminated initial letter	The Earl of Northbrook.	—
1422	Le Sueur, E. ...	The Holy Family ...	Mr. F. T. Palgrave	—
1423	Ravesteijn ...	Portrait of a Lady ...	Mr. A. Fowell Buxton.	—
1425	Le Nain ...	Portrait group ...	Mr. L. Lesser ...	—
1430	Beccafumi ...	Esther before King Ahasuerus.	Mr. George Salting	—
1434	Velazquez (ascribed to)	A Betrothal ...	Lord Savile, G.C.B.	1895
1448	Bonvin ...	Village Green ...	Mrs. E. Edwards...	—
1449	Champaigne ...	Portrait of Cardinal de Richelieu.	Mr. Charles Butler	—
1455	Bellini, G. ...	The Circumcision ...	The Earl of Carlisle.	—

Pictures Presented—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Presented.	When
1456	Italian School ...	The Virgin and Child with Angels.	Mr. John P. Heseltine.	1895
1457	Greco ...	Christ driving out the Traders from the Temple.	Sir J. C. Robinson	—
1462	Dubbels ...	Sea-piece with Shipping	Mr. Arthur Kay	—
1464	Hogarth, W. ...	Calais Gate ...	The Duke of Westminster.	—
1469	Heda ...	A Study of Still-life ...	Mr. H. J. Pfungst	1896
1470	Weier ...	A Battle Scene ...	Sir A. W. Franks, K.C.B.	—
1481	Bega ...	The Philosopher ...	Mr. M. Colnaghi	—
1482	Gainsborough, T.	Miss Margaret Gainsborough.	The Misses Lane...	—
1483	—	Two Dogs ...	—	—
1484	—	Study of an Old Horse...	—	—
1485	—	Landscape ...	—	—
1486	—	Landscape ...	—	—
1487	Zoffany ...	Thomas Gainsborough ...	—	—
1488	Gainsborough, T.	Rustics with Donkeys ...	—	—
1493	Costa, G. ...	Carrara Mountains ...	Subscribers ...	1897
1654	Watts, G. F. ...	Russell Gurney, Q.C. ...	Rev. Alfred Gurney.	—
1660	Werff, A. van der	Portrait of the Artist ...	Sir Edwd. Malet, G.C.B.	1898
1666	Millais, Sir J. E....	Rt. Hon. W. E. Gladstone	Sir Charles Tennant.	—
1669	Romney, G. ...	Portrait of Lady Craven	Col. F. W. Stopford.	—
1686	Latour, H. Fantin	Flowers ...	Mrs. E. Edwards...	—
1872	Vivarini, A. ...	Virgin and Child ...	Mr. Charles Loeser	—
1696	Bellini, G. ...	Virgin and Child ...	Lady Layard ...	1900
1699	Vermeer (attributed to).	The Lesson ...	Mr. C. F. Murray	—
1701	Everdingen ...	Landscape ...	Mr. G. H. Boughton.	—
1844	Thornhill, Sir James.	An Incident in the Life of St. Francis.	Mr. Charles W. Dopson.	1901
1845	Bordone, P. ...	The Light of the World	Mrs. Wood ...	—
1896	Saenredam ...	Interior of a Church ...	Mr. Arthur Kay ...	1902
1903	Boel, P. ...	Landscape, with dogs and Game.	Sir E. Durning-Lawrence, Bart.	—
1924	Reynolds, Sir J. ...	Mrs. Hartley and Child	Sir William Agnew, Bart.	1903
1925	Cranach ...	Portrait of a Man ...	Mr. J. P. Heseltine.	—
1951	Goya ...	Portrait of Dr. Peral ...	Sir George Donaldson.	1904

Pictures Presented—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Presented.	When
1952	Latour, H. Fantin	Mr. and Mrs. E. Edwards	Mrs. E. Edwards...	1904
2242	Dressler, C. ...	Bust of John Ruskin ...	Mr. T. Thornton...	—
1953	Bastiani ...	Virgin and Child ...	National Art Col- lections Fund.	1905
2057	Velazquez ...	Venus and Cupid ...	—	1906
2058	Diaz de la Peña ...	Sunny days in the Forest	Exors. of Mr. Charles Hartree.	—
2062	Saftleven ...	Christ teaching from St. Peter's Ship.	Mr. Charles Lock Eastlake.	—
2069	Raphael ...	Madonna of the Tower	Miss Eva Mackintosh.	—
2118	Rimini, G. F. ...	Madonna and Child ...	Mr. George Salting	—
2130	Siberechts, J. ...	The Water Lane...	Mr. J. P. Heseltine	—
2136	Saint Aubin A. de	J. B. Lulli ...	Comtesse de Coulanges.	—
2143	Ochtervelt, J. ...	Lady at Spinet ...	Mr. H. J. Pfungst	—
2209	Cornelissen ...	Ulricus, Duke of East Friesland.	Mrs. Charles L. Eastlake.	—
2216	Troy, J. F. de ...	"La Main Chaude" ...	Lt.-Col. Lyons ...	—
2251	Predis, A. de ...	Bona of Savoy ...	Sir George Donaldson.	—
2256	Harpignies, H. ...	River Scene ...	Miss McGhee ...	—
2257	—	Ilex Trees ...	—	—
2243	Boehm, Sir	Bust of Wynn Ellis ...	Mr. S.W. Graystone	—
2244	J. E.	Bust of Mrs. Wynn Ellis	Mr. S. W. Graystone.	—
2210	Gainsborough, T.	Watering Place ...	Mr. A. E. Anderson.	1907
2219	Stothard, T. ...	"Peace came down upon the Earth."	The Misses Sharpe	1908
2078	Boudin ...	Harbour of Trouville ...	National Art Col- lections Fund.	—
2286	Horsley ...	Portrait of Mr. Martin H. Colnaghi.	Mrs. Martin H. Colnaghi.	—
2288	Vallin, J. A ...	Dr. Forlenze ...	M. F. Mèlè ...	—
2289	Delacroix ...	Allegory ...	—	—
2290	Charnay, A. ...	Parc de Sansac ...	M. A. Charnay ...	—
2423	Gericault ...	Fourteen Lithographs ...	Mr. E. Houghton	1909
2438	Wilson, R. ...	St. Angelo, Rome ...	Mr. B. Nichols ...	—
2439	Rousseau, Pierre	River Scene ...	Mr. H. Velten ...	—
2480	Rousseau, Philippe	Fish Market ...	Mr. H. L. Florence	—
2474	Hand, T. ...	Cottage and Hill ...	Mr. Lockett Agnew	—
2475	Holbein, H. ...	Duchess of Milan ...	National Art Col- lections Fund.	—
2709	Maris, Jacob ...	Mother and Child ...	Mr. J. C. J. Drucker	1910
2710	—	Drawbridge ...	—	—
2711	Mauve, A. ...	Watering Horses ...	—	—

Pictures Presented—continued.

No.	Painter's Name.	Title of Picture.	By whom Presented.	When
2712	Bosboom ...	Interior of Haarlem Church.	Mr. J. C. J. Drucker	1910
2713	Israels ...	The Philosopher...	—	—
2714	Isabey ...	Grandfather's Birthday	—	—
2715	—	Fish Market, Dieppe	—	—
2716	Wilson ...	Castle by a Lake	Mr. A. E. Anderson	—
2717	Gainsborough	Ruined Churchyard	—	—
2718	—	Road by a Rock	—	—
2719	—	Castle and Tree	—	—
2720	—	Derwentwater	—	—
2721	—	Cottage in a Wood	—	—
2722	—	Woodland Glade...	—	—
2725	Diana, B. ...	Christ Blessing	Mr. Claude Phillips.	—
2727	Lepine, S. ...	Le Pont de la Tournelle	Mr. J. C. J. Drucker	—
2732	Israels, J....	Shipwrecked Mariner	Mrs. Alexander Young.	—
2758	Boudin, L. E.	A Squall from the West	Mr. T. W. Bacon.	—
2759	Michel, G...	Stormy Landscape	National Art Collections Fund.	—
2765	Hoppner, J. ...	A Gale of Wind	Mr. L. Lesser	1911
2767	Courbet, G. ...	The Sea	In memory of Mr. Wm. Lomas.	—

Pictures Bequeathed.

No.	Painter's Name.	Title of Picture.	By whom Bequeathed.	When
4	Titian ...	Holy Family ...	Rev. W. H. Carr ...	1831
6	Claude ...	Landscape ...	—	—
8	Michael Angelo (School of).	A Dream ...	—	—
11	Reni ...	St. Jerome ...	—	—
16	Tintoretto ...	St. George ...	—	—
17	Sarto ...	Holy Family ...	—	—
18	Luini ...	Christ and the Pharisees	—	—
20	Piombo, S. del ...	Ippolito de' Medici and Sebastiano del Piombo.	—	—
21	Allori ...	Portrait of a Lady ...	—	—
22	Guercino ...	Dead Christ ...	—	—
24	Piombo, S. del ...	Giulia Gonzaga ...	—	—
29	Barocci ...	Holy Family ...	—	—
41	Cariani (ascribed to).	Death of Peter Martyr...	—	—
48	Domenichino ...	Tobias and the Angel ...	—	—
54	Rembrandt van Rijn.	Woman Bathing...	—	—
56	Carracci, An. ...	Landscape ...	—	—
57	Rubens ...	St. Bavon... ...	—	—
63	Carracci, An. ...	Landscape ...	—	—
68	Poussin, G. ...	Landscape ...	—	—
69	Mola ...	St. John Preaching ...	—	—
72	Rembrandt van Rijn.	Tobias and the Angel ...	—	—
73	Grandi, Ercole di Giulio Cesare.	Conversion of St. Paul...	—	—
75	Domenichino ...	Landscape ...	—	—
77	—	Stoning of Stephen ...	—	—
81	Garofalo ...	Vision of St. Augustin...	—	—
82	Mazzolino ...	Holy Family ...	—	—
85	Domenichino ...	St. Jerome ...	—	—
91	Poussin, N. ...	Sleeping Venus ...	—	—
93	Carracci, An. ...	Silenus ...	—	—
95	Poussin, G. ...	Landscape ...	—	—
97	Veronese (after)...	Rape of Europa ...	—	—
98	Poussin, G. ...	View of La Riccia ...	—	—
65	Poussin, N. ...	Cephalus and Aurora ...	Mr. G. J. Cholmon- deley.	—
39	—	Nursing of Bacchus ...	—	—
124	Jackson, J. ...	Portrait of the Rev. W. H. Carr.	Rev. W. H. Carr...	—
70	Padovanino ...	Cornelia and her Children	Lt.-Col. Ollney ...	1837
79	Reynolds, Sir J. ...	The Graces ...	Lord Blessington	—
86	Carracci, L. ...	Entombment of Christ ...	Lt.-Col. Ollney ...	—

Pictures Bequeathed—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Bequeathed.	When
101	Lancret ...	Infancy ...	Lt.-Col. Ollney ...	1837
102	—	Youth ...	—	—
103	—	Manhood ...	—	—
104	—	Age ...	—	—
*134	Decker ...	Landscape ...	—	—
135	Canaletto ...	Landscape with Ruins ...	—	—
137	Goyen ...	Landscape ...	—	—
138	Panini ...	Ruins and Figures ...	—	—
*140	Helst ...	Portrait of a Lady ...	—	—
146	Storck ...	View on the Maes ...	—	—
149	Velde, W. van de ...	A Calm ...	Lord Farnborough	1838
150	—	A Gale ...	—	—
152	Neer ...	Landscape ...	—	—
153	Maes ...	The Cradle ...	—	—
154	Teniers, D. (junr.)	A Music Party ...	—	—
155	—	The Misers ...	—	—
156	Dyck ...	Study of Horses ...	—	—
157	Rubens ...	Landscape ...	—	—
158	Teniers, D. (junr.)	Boors Regaling ...	—	—
159	Maes ...	Dutch Housewife ...	—	—
160	Mola ...	The Repose ...	—	—
161	Poussin, G.	Landscape ...	—	—
163	Canaletto ...	View in Venice ...	—	—
*125	Huysman ...	Izaak Walton ...	Rev. Dr. Hawes ...	—
162	Reynolds, Sir J.	Infant Samuel ...	Lord Farnborough	—
199	Schalcken ...	Lesbia ...	Mr. R. Simmons ...	1846
200	Sassoferrato ...	Madonna ...	—	—
202	Hondecoeter ...	Domestic Poultry ...	—	—
*203	Herp, G. van ...	Conventual Charity ...	—	—
*204	Bakhuizen ...	Dutch Shipping ...	—	—
205	Dietrich ...	Itinerant Musicians ...	—	—
206	Greuze ...	Head of a Girl ...	—	—
207	Maes ...	The Idle Servant ...	—	—
*208	Breenbergh ...	Landscape ...	—	—
209	Both and Poelen- burgh.	Landscape with Figures ...	—	—
210	Guardi ...	View in Venice ...	—	—
211	Huchtenburgh ...	A Battle ...	—	—
212	Keyser ...	Merchant and Clerk ...	—	—
44	Ruisdael, J.	Bleaching Ground ...	Sir John May ...	1847
214	Reni ...	Coronation of the Virgin ...	Mr. W. Wells ...	—
223	Bakhuizen ...	Dutch Shipping ...	Mr. C. L. Bredel ...	1851
2238	Unknown...	Bronze Bust of Napoleon I.	Mr. P. C. Crespigny.	—
151	Goyen ...	A River Scene ...	Mrs. Hodges ...	1852
237	Rembrandt van Ryn.	Portrait of a Woman ...	Lord Colborne ...	1854

Pictures Bequeathed—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Bequeathed.	When
238	Weeninx, Jan ...	Dead Game, &c. ...	Lord Colborne ...	1854
239	Neer ...	Landscape, Moonlight ...	—	—
240	Berchem ...	Crossing the Ford ...	—	—
242	Teniers, D. (junr.)	Players at Tric-trac ...	—	—
243	Rembrandt van Rijn.	A Man's Portrait ...	—	—
244	Ribera ...	A Shepherd ...	—	—
267	Wilson, R. ...	River Scene ...	Mr. Richard and Miss C. J. Gar-nons.	—
269	Giorgione...	A Knight in Armour ...	Mr. S. Rogers ...	1855
270	Titian ...	"Noli me Tangere" ...	—	—
271	Reni ...	"Ecce Homo" ...	—	—
462	Turner, J. M. W.	Landscape, with Cattle in the Water.	Turner Collection	1856
479	—	Sun Rising through Va-pour.	—	—
481	—	Spithead ...	—	—
486	—	Windsor ...	—	—
495	—	Apuleia ...	—	—
498	—	Dido building Carthage	—	—
506	—	Dido directing Equip-ment of Fleet.	—	—
511	—	View of Orvieto...	—	—
516	—	Childe Harold's Pilgrim-age.	—	—
523	—	Ancient Rome, Agrippina landing with Ashes of Germanicus.	—	—
534	—	San Benedetto, looking towards Fusina.	—	—
535	—	The "Sun of Venice" ...	—	—
536	—	Fishing Boats: Port Ruysdael.	—	—
544	—	Venice, Morning ...	—	—
548	—	Queen Mab's Grotto ...	—	—
289	Lundens, Gerrit ...	The Night Watch ...	Rev. T. Halford ...	1857
600	Dyckmans ...	Blind Beggar ...	Miss Jane Clark...	1859
603	Landseer, Sir E. ...	Sleeping Bloodhound ...	Mr. Jacob Bell ...	—
604	—	Dignity and Impudence	—	—
606	—	Shoeing ...	—	—
621	Bonheur, Rosa ...	Horse Fair ...	—	—
*78	Berchem ...	Landscape ...	Mr. R. Frankum...	1861
675	Hogarth, W. ...	Portrait of Mary Hogarth	—	—
691	Lo Spagna (ascribed to).	Ecce Homo ...	Lieut.-Gen. Sir Wm. Moore.	1862
692	Lodovico da Parma.	St. Ugo ...	—	—

Pictures Bequeathed—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Bequeathed.	When
693	Pintoricchio ...	St. Catherine ...	Lieut.-Gen. Sir Wm. Moore.	1862
677	Shee, Sir M. A. ...	Lewis the Comedian ...	Mr. T. D. Lewis*	1863
737	Ruisdael, J. ...	Landscape, with Waterfall	Mr. J. M. Oppenheim.	1864
*738	Tschaggeny, Chs.	An Incident in a Battle	—	—
784	Opie, J. ...	Mr. W. Siddons ...	Mrs. C. Combe ...	1868
785	Lawrence, Sir T.	Mrs. Siddons ...	—	—
789	Gainsborough, T.	The Baillie Family ...	Mr. A. Baillie† ...	—
810	Poussin, C. ...	Pardon Day ...	Mr. Lofft ...	1870
813	Turner, J. M. W...	Fishing Boats in Stiff Breeze.	Mr. J. M. Parsons	—
815	Clays, P. J. ...	Dutch Boats ...	—	—
895	Piero di Cosimo ...	Francesco Ferrucci ...	Sir A. Sterling ...	1871
897	Crome, J....	Chapel-Fields ...	Mr. H. F. Chorley	1872
899	Daniell, T. ...	View on the Nullah ...	Mrs. W. Mansfield	—
900	Hoppner, J. ...	Countess of Oxford ...	Lady Langdale ...	1873
*901	Looten ...	Wooded Landscape ...	Mrs. J. H. Jewer...	—
*920	Savery ...	Orpheus ...	Mr. S. J. Ainsley...	1874
922	Lawrence, Sir T.	A Child with a Kid ...	Lady G. Fane ...	1875
927	Lippi, Filippino ...	Angel Adoring ...	Mr. Wynn Ellis ...	1876
928	Pollaiuolo ...	Apollo and Daphne ...	—	—
929	Raphael (after) ...	Madonna and Child ...	—	—
930	Giorgione, School of.	The Garden of Love ...	—	—
931	Veronese ...	The Magdalen laying aside her Jewels.	—	—
932	Italian School ...	A Man's Portrait ...	—	—
933	Padovanino ...	Boy with a Bird ...	—	—
934	Dolci ...	Madonna and Child ...	—	—
935	Rosa ...	River Scene ...	—	—
936	Bibiena ...	Teatro Farnese, Parma...	—	—
937	}	Scuola di San Rocco ...	—	—
938		Regatta on the Grand Canal.	—	—
939	} Canaletto ...	Piazzetta of St. Mark ...	—	—
940		The Ducal Palace ...	—	—
941		The Grimani Palace ...	—	—
942		Eton College ...	—	—
943	Bouts, D. ...	Portrait of a Man ...	—	—
944	Marinus van Romerswael.	Two Bankers or Usurers in their office.	—	—
945	Patinir ...	Madonna and Child with Nun.	—	—

* This picture was bequeathed by Mr. T. D. Lewis in 1849, but was not received by the Gallery until 1863.

† This picture was bequeathed by Mr. A. Baillie in 1857, but was not received by the Gallery until 1868.

Pictures Bequeathed—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Bequeathed.	When
946	Mabuse ...	A Man's Portrait ...	Mr. Wynn Ellis ...	1876
947	Flemish School ...	A Man's Portrait ...	—	—
*948	Rubens ...	Landscape ...	—	—
949	Teniers, D. (senr.)	Rocky Landscape ...	—	—
950	—	The Conversation ...	—	—
951	—	Playing at Bowls ...	—	—
952	Teniers, D. (junr.)	A Village Fête ...	—	—
953	—	The Toper ...	—	—
954	Huysmans ...	Woody Landscape ...	—	—
955	Poelenburgh ...	A Ruin, Women Bathing ...	—	—
956	Both ...	Rocky Landscape ...	—	—
957	—	Cattle and Figures ...	—	—
958	—	Outside Rome ...	—	—
*959	Both ...	River Scene ...	—	—
960	Cuyyp ...	Landscape, Windmills ...	—	—
961	—	Milking Time, Dort ...	—	—
962	—	Cattle and Figures, Dort ...	—	—
963	Ostade, Isaak van	Frozen River ...	—	—
964	Cappelle ...	River Scene ...	—	—
965	—	River Scene, with Barge ...	—	—
966	—	Shipping, Vessel saluting ...	—	—
967	—	Shipping ...	—	—
968	Dou ...	His Wife's Portrait ...	—	—
969	Neer ...	A Frozen River ...	—	—
970	Metsu ...	The Drowsy Landlady ...	—	—
971	Wynants ...	Hilly Country ...	—	—
972	—	Dead Trees ...	—	—
973	Wouwerman ...	Sandbank, with Bathers ...	—	—
974	Koninck ...	View of the Scheldt ...	—	—
975	Wouwerman ...	Stag Hunt ...	—	—
976	—	Battle Scene ...	—	—
977	Velde, W. van de	Ships at Anchor ...	—	—
978	—	Shipping, Vessel saluting ...	—	—
979	—	A Stiff Breeze ...	—	—
980	—	A Calm, Vessels saluting ...	—	—
981	—	Ship in a Storm ...	—	—
982	Velde, A. van de...	Forest Scene ...	—	—
983	—	Bay Horse, Cow, &c. ...	—	—
984	—	Landscape, with Cattle... ..	—	—
985	Jardin ...	Sheep and Goats... ..	—	—
986	Ruisdael, J. ...	Watermills ...	—	—
987	—	Rocky Landscape, with Torrent.	—	—
988	—	An Old Oak ...	—	—
989	—	Watermills and Bleaching Ground.	—	—
990	---	A Flat Wooded Country	—	—

Pictures Bequeathed—continued.

No.	Painter's Name.	Title of Picture.	By whom Bequeathed.	When
991	Ruisdael, J. ...	Landscape, with fallen Tree.	Mr. Wynn Ellis ...	1876
992	Heyden ...	Gothic and Classic Buildings.	—	—
993	—	Landscape with Cattle...	—	—
994	—	Street in a Town ...	—	—
995	Hobbema ...	Woody Landscape, with Cottages.	—	—
*996	—	Castle on a Hill ...	—	—
997	Schalcken ...	Old Woman Scouring a Kettle.	—	—
998	—	The Duet ...	—	—
999	—	Candle Light ...	—	—
1000	Bakhuizen ...	Shipping ...	—	—
1001	Huysum ...	Flower Piece ...	—	—
1002	Walscappelle ...	Flower Piece ...	—	—
1003	Fyt ...	Dead Birds ...	—	—
1004	Berchem ...	Mountainous Landscape	—	—
1005	—	Ploughing ...	—	—
1006	—	Cattle and Figures ...	—	—
1007	Wils ...	Rocky Landscape ...	—	—
1008	Potter, Pieter (?)	Stag Hunt ...	—	—
1009	Potter, Paulus ...	An Old Grey Hunter ...	—	—
1010	Delen ...	Architecture of the Renaissance.	—	—
1011	Coques ...	Portrait of a Lady ...	—	—
1012	Merian, the younger.	A Man's Portrait ...	—	—
1013	Hondecoeter ...	Geese and Ducks ...	—	—
1014	Elsheimer ...	Martyrdom of St. Lawrence.	—	—
1015	Os ...	Fruit and Flowers ...	—	—
1016	Lely, Sir P. ...	Girl Feeding a Parrot ...	—	—
1017	Momper, J. ...	A Hilly Woody Landscape, with Figures.	—	—
1018	Claude ...	Classical Landscape ...	—	—
1019	Greuze ...	Head of a Girl ...	—	—
1020	—	Girl with an Apple ...	—	—
1045	David, G. ...	A Canon and his Patron Saints.	Mr. W. Benoni White.	1878
1046	Hogarth, W. ...	Sigismonda ...	Mr. J. H. Anderson.	1879
1047	Lotto ...	A Family Group ...	The Misses Solly...	—
*1050	Bakhuizen ...	A Sea Piece ...	—	—
1051	Bertucci ...	Our Lord, St. Thomas and St. Anthony of Padua.	—	—

Pictures Bequeathed—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Bequeathed.	When
1052	Milanese School...	Portrait of a Young Man.	The Misses Solly	1879
1053	Witte ...	Interior of a Church ...	—	—
1054	Guardi ...	View in Venice ...	Mr. J. Henderson	—
1055	Sorgh ...	Boors at Cards ...	—	—
1056	—	Group of Two Figures Drinking.	—	—
*1057	Vernet ...	A Landscape ...	—	—
1058	Canaletto ...	On the Canal Reggio, Venice.	—	—
1059	—	San Pietro in Castello, Venice.	—	—
1060	Wouwerman ...	Two Vedettes on the Watch.	—	—
1061	Poel ...	View in the neighbourhood of Delft.	—	—
1078	David, G. (attributed to).	The Deposition from the Cross.	Mrs. J. H. Green...	1880
1079	—	The Adoration of the Kings.	—	—
1080	Flemish School ...	The Head of St. John the Baptist.	—	—
1081	—	Portrait of a Man in an attitude of Prayer.	—	—
1082	Patinir ...	The Visit of the Virgin to St. Elizabeth.	—	—
1083	Bouts, A. ...	Christ crowned with Thorns.	—	—
1084	Patinir ...	The Flight into Egypt ...	—	—
1085	Geertgen ...	The Virgin and Child, with other figures.	—	—
1086	Campin, R., School of.	Christ appearing to the Virgin Mary.	—	—
1087	German School ...	The mocking of Christ ..	—	—
1088	—	The Crucifixion ...	—	—
1089	Flemish School ...	The Virgin and Child with St. Elizabeth.	—	—
1099	Mengs ...	The Virgin and Child, with St. John the Baptist.	Miss Harriet Kearsley.	1881
1146	Raeburn, Sir H....	Portrait of a Lady ...	Mr. R. Dudgeon...	1883
1153	Hogarth, W. ...	A Family Group...	Rev. W. Finch ...	—
1154	Greuze ...	A Young Girl carrying a Lamb.	Presented by Madame Helmholtz in accordance with the wishes of the late Madame M. de Mohl.	—

Pictures Bequeathed—continued.

No.	Painter's Name.	Title of Picture.	By whom Bequeathed.	When
1169	Scheffer, A. ...	Mrs. R. Hollond... ...	Mr. R. Hollond ...	1885
1170	—	SS. Augustin and Monica	—	—
1174	Gainsborough, T.	Watering Place ...	Mrs. Elizabeth Vaughan.	—
1175	Ward, James ...	Regent's Park, 1807 ...	—	—
1176	Nasmyth, P. ...	Landscape with a Cottage.	—	—
1178	—	A Country Lane... ...	—	—
1179	—	Landscape with Farm House.	—	—
1180	Turner, J. M. W...	Cliveden-on-Thames ...	—	—
1183	Nasmyth, P. ...	Landscape with a River	—	—
1185	Stothard, T. ...	Nymphs and Satyrs ...	—	—
1186	Glover, J. ...	Landscape with Cattle ...	—	—
1206	Rosa ...	Landscape and Figures...	Mrs. L. Frederica Ricketts.	1886
1251	Hals, F. ...	A Man's Portrait ...	Mr. Decimus Burton.	1888
1252	Snyders ...	A Fruit Piece ...	—	—
1272	Constable, J. ...	The Cenotaph ...	Miss Isabel Constable.	—
1273	—	Flatford Mill ...	—	—
1274	—	Glebe Farm ...	—	—
1275	—	View at Hampstead ...	—	—
1286	Murillo ...	A Boy Drinking... ...	Mr. John Stanforth Beckett.	1889
1287	Dutch School ...	Interior of an Art Gallery.	—	—
1288	Neer, A. v. d. ...	A Frost Scene ...	—	—
1289	Cuyyp ...	Landscape, with Figures and Cattle.	—	—
1290	Wilson, R. ...	Landscape with Bathers	—	—
1307	Lawrence, Sir T....	Miss Caroline Fry ...	Mr. Wm. Wilson...	1890
1323	Bronzino ...	Portrait of Piero de' Medici.	Sir Wm. Drake ...	—
1349	Landseer, Sir E. H.	Study of a Lion ...	Mr. T. H. Hills ...	1892
1350	—	—	—	—
1351	Morland, G. ...	Door of a Village Inn ...	Sir Oscar M. P. Clayton.	—
1352	Moucheron ...	Landscape, with Ruins...	Mr. Richd. W. Cooper.	—
1353	Ryckaert ...	Landscape, with Satyrs	—	—
1375	Velazquez	Christ in the House of Martha.	The Rt. Hon. Sir William H. Gregory.	—
1376	— (ascribed to)	Sketch of a Duel ...	—	—
1377	Venetian School...	The Adoration of the Shepherds.	—	—

Pictures bequeathed—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Bequeathed.	When
1378	Steen	An Interior	The Rt. Hon. Sir William H. Gregory.	1892
1381	Mantegna, F. ...	The Holy Women at the Sepulchre.	Lady Taunton ...	—
1384	Nasmyth, P. ...	View in Hampshire ...	Colonel A. B. Read.	1893
1413	Lawrence, Sir T...	Portrait of Mr. Philip Sansom.	Miss Ellen Sansom	1894
1414	Westall, R. ...	Portrait of Philip Sansom as a Child.	—	—
1424	Elsheimer ...	Tobias and the Angel ...	Mr. S. Sandars ...	—
1432	David, Gheeraert	The Mystic Marriage of St. Catherine.	Mrs. Lyne Stephens.	1895
1433	Roger van der Weyden.	Portrait of a Lady ...	—	—
1435	Raeburn, Sir H. ...	Portrait of Lt.-Col. Bryce McMurdo.	General Sir. W. Montagu McMurdo.	—
1468	Jacopo di Cione ...	The Crucifixion	Rev. Jarvis H. Ash.	1896
1475	Brooking, H. ...	The Calm... ..	Rev. R. G. Maul...	—
2222	Lawrence, Sir T...	Portrait of Mrs. Siddons (Pastel).	Miss Julia E. Gordon.	—
2233	Downman, J. ...	Portrait of Lady Clarges	—	—
2234	Unknown...	Five Miniatures	—	—
1497	Morland, G. ...	Rabbiting	Mr. J. Travers Smith.	1897
1652	Unknown, XVI. Cent.	Portrait of a Lady ...	Miss Martha Brown.	—
1658	Lambert, G. ...	Landscape	Miss Haines ...	1898
1659	Whitcombe, T. ...	The Battle off Camperdown.	Mrs. Fisher ...	—
1667	Romney, G. ...	A Lady and Child ...	Gen. J. Julius Johnstone.	—
1668	—	Sketch Portrait of Lady Hamilton.	—	—
1670	Beechey, Sir W. ...	Portrait of Mr. James P. Johnstone.	—	—
1671	—	Portrait of Mr. Alexander P. Johnstone.	—	—
1676	Herrera	Christ disputing with the Doctors.	Mrs. A. Lang Elder.	1899
1700	Dutch School ...	Portrait of a Gentleman	Miss Pilbrow ...	1900
1779	Wilson, R. ...	River Scene with Ruins	Mr. Henry S. Ashbee.	—
1786	Calame, A. ...	Lake of Thun	Mr. Henry Vaughan.	—
1810	Duchatel	Portrait of a Boy ...	—	—

Pictures Bequeathed—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Bequeathed.	When
1811	Gainsborough, T.	The Painter's Daughters.	Mr. Henry Vaughan.	1900
1812	Lo Spagna (ascribed to.)	Christ on the Mount of Olives.	—	—
1813	Constable, J. ...	View on Hampstead Heath.	—	—
1814	—	Salisbury Cathedral ...	—	—
1815	—	A Summer Afternoon ...	—	—
1816	—	The River Stour... ...	—	—
1817	—	The Gleaners	—	—
1818	—	View at Epsom	—	—
1819	—	Stoke-by-Nayland ...	—	—
1820	—	Dedham	—	—
1821	—	A Country Lane... ...	—	—
1822	—	Dedham Vale	—	—
1823	—	The Glebe Farm... ...	—	—
1824	—	Sketch of a Landscape ...	—	—
1825	Gainsborough, T... ..	A Classical Landscape ...	—	—
1826	Opie, J.	Portrait of the Painter	—	—
1827	Stothard, T.	A Nymph Sleeping ...	—	—
1828	Nasmyth, P.	View in Sussex ...	—	—
1829	Stothard, T.	Sans Souci	—	—
1830	—	Shakespearean Characters.	—	—
1831	Crome, J.	Brathay Bridge	—	—
1832	Stothard, T.	Cupid bound to a Tree...	—	—
1833	—	Lord Wm. Russell taking leave of his Children.	—	—
1834	Reynolds, Sir J. ...	Study for a Figure of Horror.	—	—
1835	Stothard, T.	Scene from "Romeo and Juliet."	—	—
1836	—	Lady reclining	—	—
1837	Raeburn, Sir H. ...	Portrait of Mrs. H. W. Lauzun.	Miss H. F. T. Lauzun.	—
1840	Reynolds, Sir J. ...	George, 3rd Duke of Marlborough and Family.	Mr. Henry Vaughan.	—
1841	Callcott, Sir A. W.	Fishing on a Mere ...	—	—
1842	Sasseta	Heads of Angels... ..	—	—
1906	Romney, G.	Portrait of Mr. J. Morland.	Col. J. Morland ...	1902
1909	Delaroche, P.	Execution of Lady Jane Grey.	Lord Cheylesmore	—
1914	Heyden	A Royal Château in Holland.	Sir J. Carmichael, Bart.	—
1915	—	A Dutch Church and Market Place.	—	—

Pictures Bequeathed—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Bequeathed.	When
1916	Nasmyth, P. ...	The Severn off Portishead.	Mr. G. Gassiot ...	1902
1917	Both ..	An Italian Landscape ...	Lord Cheylesmore	—
1941	Millais, Bart., Sir J. E.	Sir Henry Thompson, Bart.	Sir Henry Thompson.	1904
1943	Cotes, F. ...	Paul Sandby ...	Mr. W. A. Sandby	—
1969	Browne, H. ...	Greek Captive ...	Mr. Charles Fraser	1905
1982	Hogarth, W. ...	Garden Party ...	Mrs. Anne Sealy...	—
2056	Morland, G. ...	Fortune Teller ...	Mrs. Behrend ...	1906
2077	Reynolds, Sir J. ...	Lady Cockburn ...	Mr. Alfred Beit ...	—
2082	Botticelli, School of	Florentine Lady...	The Misses Cohen	—
2083	Costa, L. ...	Man's Portrait ...	—	—
2084	Tuscan School ...	Young Man in Black ...	—	—
2085	Bronzino School...	Bianca Capello ...	—	—
2086	Zuccarelli ...	Gate with Round Tower	—	—
2087	—	Pastoral Landscape ...	—	—
2088	Luini, B. ...	Christ Teaching...	—	—
2089	Boltraffio, School of.	Madonna and Child ...	—	—
2090	Moretto ...	Angel ...	—	—
2091	—	—	—	—
2092	—	St. Joseph ...	—	—
2093	—	St. Jerome ...	—	—
2094	Moroni, G. ...	Il Cavaliere ...	—	—
2095	Vivarini, A. ...	Man in Black ...	—	—
2096	Romanino, G. ...	Man with Beard...	—	—
2097	Bordone, School of	Lady with Carnations ...	—	—
2098	Guardi, F. ...	S. M. della Salute ...	—	—
2099	—	Ducal Palace ...	—	—
2100	Tiepolo, G. B. ...	Marriage of Emperor Frederick.	—	—
2101	Ricci, S. ...	Esther at the Throne of Ahasuerus.	—	—
2102	Marieschi, J. ...	Town on River with Shipping.	—	—
2103	—	Town on River with Rapids.	—	—
2104	Fiammingo, E. ...	Man with Wide Collar ...	—	—
2105	Carracci, A. ...	Man with Pointed Beard	—	—
2106	Gennari, B. ...	The Artist ...	—	—
2107	Rosa, S. ...	Hagar in Desert...	—	—
2133	Fantin-Latour, H.	Roses ...	Mrs. E. Edwards...	1907
2134	—	Apples ...	—	—
2135	Corot, J. B. C. ...	Marsh of Arleux-du-Nord	—	—
2204	Steenwyck, H. ...	Interior of Gothic Church.	Mr. H. C. Brunning	—
2205	Neeffs, P. ...	Interior of Classic Church.	—	—

Pictures Bequeathed—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Bequeathed.	When
2206	Neeffs, P.	Vespers	Mr. H. C. Brunning.	1906
2207	—	After Vespers	—	—
2208	Nasmyth, P. ...	Landscape	—	1907
2280	Romney, G. ...	Portrait of W. Pitt ...	Admiral J. E. Pringle.	1908
2281	Lotto, L. ...	Virgin, Child and Saints	Mr. Martin Colnaghi.	—
2282	Wouwerman, P. ...	Bohemians	—	—
2283	Neer, A. v. der ...	Dawn	—	—
2284	Gainsborough ...	The Bridge	—	—
2287	Smith G. ...	Landscape	Mr. G. D. Radclyffe.	—
2291	Champaigne, P. de	Cardinal Retz	Mr. G. Fielder	—
2292	Mirevelt, M. I. ...	A Lady	—	—
2293	Penni, L. ...	Holy Family	—	—
2294	Passignano ...	Galileo	—	—
2295	Pourbus ...	Military Commander ...	—	—
2482	Benvenuto di Giovanni.	Virgin and Child ...	Mr. George Salting.	1910
2483	Fiorenzo, di Lorenzo.	—	—	—
2484	Ingegno ...	—	—	—
2485	Cesare da Sesto ...	Salome	—	—
2486	Ercole de Roberti	A Concert	—	—
2487	Francia, F. ...	Bartolommeo Bianchini	—	—
2488	Signorelli ...	The Holy Family ...	—	—
2489	Ghirlandaio, D. ...	Young Florentine ...	—	—
2490	Credi, L. ...	Costanza de' Medici ...	—	—
2491	Ghirlandaio, R. del	Benevieni, G. ...	—	—
2492	Sellaio, J. del ...	Virgin and Child with Angels adoring.	—	—
2493	Piombo, S. del ...	The Daughter of Herodius	—	—
2494	Cariani ...	Italian Nobleman ...	—	—
2495	—	Virgin and Child ...	—	—
2496	Boltraffio ...	—	—	—
2497	Botticelli, School of.	Virgin and Child with St. John.	—	—
2498	Basaiti, M. ...	Young Venetian ...	—	—
2499	—	Virgin and Child ...	—	—
2500	Previtali, A. ...	—	—	—
2501	—	Salvator Mundi ...	—	—
2502	Mainardi, B. ...	Virgin, Child and St. John.	—	—
2503	Solario, Antonio da	Holy Family	—	—
2504	Cesare da Sesto ...	Virgin and Child ...	—	—

Pictures Bequeathed—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Bequeathed.	When
2505	Cima, G. B. ...	David and Jonathan ...	Mr. George Salting.	1910
2506	—	Virgin and Child ...	—	—
2507	Veneziano, Bartolommeo.	Portrait of a Lady ...	—	—
2508	Florentine School	Virgin, Child and Angels	—	—
2509	Vivarini, Alvise ...	Portrait of a Youth ...	—	—
2510	Umbrian School...	Portrait of Raphael? ...	—	—
2511	Campi, G.... ...	Musician	—	—
2512	Correggio, A. A....	The Magdalen	—	—
2513	Tiepolo	Virgin and Child with Saints.	—	—
2514	Canaletto, A. ...	Grand Canal, &c. ...	—	—
2515	—	St. Marks through an Arch.	—	—
2516	—	Procurati Nuove... ..	—	—
2517	Guardi, F. ...	Buildings and Figures ...	—	—
2518	—	Gothic Archway... ..	—	—
2519	—	Venetian Courtyard ...	—	—
2520	—	Quay Side	—	—
2521	—	Ruins	—	—
2522	—	Treasure Seekers	—	—
2523	—	View through an Arch... ..	—	—
2524	—	Tower of Mestre... ..	—	—
2525	—	Piazza San Marco ...	—	—
2526	Spanish School	Peasant and Child ...	—	—
2527	Gonzalez, J. G. ...	Earl of Monmouth ...	—	—
2528	Hals, F. ...	Man with Glove... ..	—	—
2529	—	Lady with Fan	—	—
2530	Janssens, C. ...	Portrait of a Lady ...	—	—
2531	Saenredam, P. ...	Church of St. Bavon ...	—	—
2532	Wynants, J. ...	Woman driving Sheep through an Archway.	—	—
2533	—	A Sandy Lane	—	—
2534	Neer, A. v. d. ...	River Scene with Horse- man.	—	—
2535	Neer, Eglon H. ...	Judith	—	—
2536	Neer, A. v. ...	Moonlight	—	—
2537	—	Landscape with Horse and Cart.	—	—
2538	Rembrandt ...	Diana Bathing	—	—
2539	—	Man with a Cap... ..	—	—
2540	Ostade, Adrian ...	Room with Figures ...	—	—
2541	—	The Cobbler	—	—
2542	—	Courtship	—	—
2543	—	Man with Jug	—	—

Pictures Bequeathed—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Bequeathed.	When
2544	Ostade, Isaac ...	The Cart	Mr. George Salting.	1910
2545	Cuyp, Aelbert ...	River Scene with Fishermen in Boat.	—	—
2546	—	Lady and Child in Landscape.	—	—
2547	—	Cattle with Herdsman ...	—	—
2548	—	Boy holding Grey Horse	—	—
2549	Brekelenkam, Q.	The Tailor's Shop ...	—	—
2550	—	The Afternoon Nap ...	—	—
2551	Bossche, P. v. ...	Woman Scouring Pans ...	—	—
2552	Hooch, P. de ...	Refusing the Glass ...	—	—
2553	Ochtervelt, J. ...	Lady at her Toilet ...	—	—
2554	Wouwerman, P. ...	Shoeing a Horse in the Open.	—	—
2555	Steen, Jan ...	Woman Asleep	—	—
2556	—	The Pedlar	—	—
2557	—	Merry Makers	—	—
2558	—	Grace before Meat ...	—	—
2559	—	The Oyster Feast ...	—	—
2560	—	The Skittle Players ...	—	—
2561	Ruysdael, J. v. ...	View near Haarlem ...	—	—
2562	—	Country Scene with Ruined Castle.	—	—
2563	—	The Entrance to the Forest.	—	—
2564	—	A Cottage on a Rocky Hill	—	—
2565	—	Cottage and Covered Haystack by a River.	—	—
2566	—	Skirts of a Forest ...	—	—
2567	—	A Stormy Sea Piece ...	—	—
2568	Vermeer, Jan ...	Lady seated at the Virginals.	—	—
2569	Brouwer, A. ...	Three Boors drinking ...	—	—
2570	Hobbema, M. ...	Cottage in a Wood ...	—	—
2571	—	Path through the Wood	—	—
2572	Velde, A. v. de ...	The little Farm	—	—
2573	Velde, W. v. de ...	Seascape, Windy Day ...	—	—
2574	—	Calm. Shipping	—	—
2575	Palamedes, A. ...	Musical Party	—	—
2576	Codde, P. ...	Dutchman with his Wife and Son in a Room.	—	—
2577	Goyen, J. J. ...	A Stiff Breeze	—	—
2578	—	Windmill by a River ...	—	—
2579	—	Scene on the Ice	—	—
2580	—	River Scene with Fishing Boats.	—	—

Pictures Bequeathed—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Bequeathed.	When
2581	Maes, N. ...	A. van Leuwenhoek ...	Mr. George Salting.	1910
2582	Heem, D. de ...	Fruit and Flowers ...	—	—
2583	Potter, P....	Cattle in a Stormy Landscape.	—	—
2584	Codde, P. ...	A Lady holding a Mirror	—	—
2585	Ysenbrandt, A. ...	St. Mary Magdalen ...	—	—
2586	Cappelle, J. van de	Coast Scene with a Boat landing Passengers.	—	—
2587	—	A Calm ...	—	—
2588	—	A Dutch Galiot ...	—	—
2589	Mieris, F....	The young Astrologer ...	—	—
2590	Metsu, G....	Woman seated at a Window.	—	—
2591	—	The Forge ...	—	—
2592	Heda, W. K. ...	Fruit Piece ...	—	—
2593	Christus, P. ...	A young Man ...	—	—
2594	Memlinc, H. ...	The Duke of Cleves ...	—	—
2595	Bouts, D. ...	Virgin and Child ...	—	—
2596	David, G. ...	St. Jerome ...	—	—
2597	Calcar, J. S. ...	Three Venetian Gentlemen and a Child.	—	—
2598	Rubens, P. P. ...	Diana and Endymion ...	—	—
2599	Teniers, D. (the younger)	Visit to the Doctor ...	—	—
2600	—	Card Players ...	—	—
2601	—	Old Woman reading ...	—	—
2602	Flemish School ...	A Man with a Ring in his Hand.	—	—
2603	Master of the death of the Virgin.	Holy Family ...	—	—
2604	Amberger, C. ...	Portrait of a Man ...	—	—
2605	Bruyn, B....	Dr. Fuchsius ...	—	—
2606	Flemish School ...	Madonna Enthroned ...	—	—
2607	—	Man holding Medallion	—	—
2608	Campin, R. ...	Virgin and Child with two Angels.	—	—
2609	—	Virgin and Child in an Apartment.	—	—
2610	Corneille de Lyons	Antoine de Bourbon ...	—	—
2611	—	A Man in Black... ...	—	—
2612	Burgundian School.	Louis XI., King of France	—	—
2613	—	Philip and Margaret of Burgundy.	—	—
2614	French School ...	A Lady as Mary Magdalen	—	—
2615	—	Mary, Queen of France	—	—

Pictures Bequeathed—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Bequeathed.	When
2616	French School ...	Portrait of a Lady ...	Mr. George Salting.	1910
2617	—	The Duchesse d'Angoulême.	—	—
2618	—	Virgin and Child ...	—	—
2619	Poussin, N. ...	Landscape ...	—	—
2620	Fragonard ...	Happy Mother ...	—	—
2621	Daubigny ...	Willows and Fishers ...	—	—
2622	—	The Banks of a River ...	—	—
2623	—	Alders ...	—	—
2624	—	The Garden Wall ...	—	—
2625	Corot ...	The Bent Tree ...	—	—
2626	—	Wood Gatherer ...	—	—
2627	—	Evening on the Lake ...	—	—
2628	—	Noon ...	—	—
2629	—	A Flood ...	—	—
2630	—	Cows standing in a Marsh	—	—
2631	—	Fisherman's Hut ...	—	—
2632	Diaz de la Pena, N.	The Storm ...	—	—
2633	—	Common, with Stormy Sunset.	—	—
2634	Dupré ...	River Scene ...	—	—
2635	Rousseau, P. E. T.	Sunset at Auvergne ...	—	—
2636	Millet, J. F. ...	The Whisper ...	—	—
2637	Gainsborough, T.	Sir W. Blackstone ...	—	—
2638	—	Miss E. Singleton ...	—	—
2639	Morland, G. ...	Outside the Ale-house Door.	—	—
2640	—	Cowherd and Milkmaid...	—	—
2641	—	Roadside Inn ...	—	—
2642	Crome, J....	A Fresh Breeze ...	—	—
2643	Crome, J. B.	Moonlight ...	—	—
2644	Crome, J....	Heath Scene ...	—	—
2645	—	Moonrise at the Mouth of the Yare.	—	—
2646	Wilson, R. ...	Italian Coast Scene ...	—	—
2647	—	A Lake Scene ...	—	—
2648	Raeburn, Sir H....	Lady Dalrymple...	—	—
2649	Constable, J. ...	Stoke-by-Nayland ...	—	—
2650	—	Yarmouth Jetty...	—	—
2651	—	Salisbury Cathedral ...	—	—
2652	—	Weymouth Bay ...	—	—
2653	—	Spetchley...	—	—
2654	—	Study for Dedham Vale	—	—
2655	—	Mrs. Constable ...	—	—
2656	—	Sea ...	—	—
2657	—	Windmill ...	—	—

Pictures Bequeathed—*continued.*

No.	Painter's Name.	Title of Picture.	By whom Bequeathed.	When
2658	Constable, J. ...	A Hillside	Mr. George Salting.	1910
2659	—	Trees, near Hampstead Church... ..	—	—
2660	—	Dell, Helmingham Park	—	—
2661	—	Dedham Mill	—	—
2662	—	Leathes Water	—	—
2663	—	Dedham Valley	—	—
2664	Bonington ...	Scene in Normandy ...	—	—
2665	Cox, D. ...	Moorland Road	—	—
2666	—	Crossing the Common ...	—	—
2667	—	The Road across the Common.	—	—
2668	—	River Scene	—	—
2669	Master of J. Perreal	St. Clement and Donor...	—	—
2670	Flemish School ...	Lady holding Rosary ...	—	—
2671	Francia ...	Pietà	—	—
2672	Vivarini, A. ...	Venetian Gentleman ...	—	—
2673	Boltraffio ...	Narcissus	—	—

Pictures Lent.

No.	Painter's Name.	Title of Picture.	By Whom Lent.	When
1439	Ruysdael, S. ...	Fishing in the River ...	Victoria and Albert Museum.	1895
1440	Bellini, Gentile ...	St. Dominic ...	—	—
1441	Perugino, Pietro...	The Virgin, St. Joseph, and Shepherds adoring the Infant Saviour.	—	—
1442	Bakhuizen ...	Ships in a Gale ...	—	—
1443	Steenwyck, H. ...	Interior of a Church ...	—	—
1444	Honthorst, G. ...	Peasants warming themselves.	—	—
1445	Ruysch, R. ...	A Study of Flowers ...	—	—
1446	—	—	—	—
1489	Venetian School...	Senator ...	—	—
1490	—	—	—	—
1491	Ramsey, A. (att. to.)	Portrait of Mrs. Everard	—	—
—	Devis, A. W. ...	Portrait of John Herbert, Governor of Penang.	National Portrait Gallery.	1900
1683	Cuyp ...	Study of a Horse ...	Victoria and Albert Museum.	—
1870	Conca, S. ...	Angel with Keys ...	—	—
1695	Venetian School...	Landscape with Nymphs and Shepherds.	—	—
—	Raphael ...	Altar-piece ...	Mr. J. Pierpont Morgan	1902
—	Spanish School ...	Adoration of the Magi ...	Victoria and Albert Museum.	1907
—	Brouwer ...	Tavern Scene ...	Sir Hickman B. Bacon, Bart.	—
—	Van Dyck ...	Rachel, 1st Countess of Southampton.	Lord Lucas ...	1909
—	—	The Marquess of Leganez	—	—
—	—	Madam Kirk ...	—	—
—	—	The Balbi Children ...	—	—
—	—	Lord John and Lord Bernard Stuart.	—	—
—	—	An Unknown Gentleman	—	—
—	—	Elizabeth, 2nd Countess of Southampton.	—	—
—	—	Lady Rich ...	—	—
—	—	Lord Wharton ...	—	—
—	Bellini, Giov ...	Portrait of a Man ...	Mr. J. B. Carrington	1910
—	Ribalta, Francisco de.	Christ bearing the Cross	Exors. of Sir Clare Ford.	—
—	Pesellino ...	Study of an Angel ...	Countess Brownlow	1911
—	Palma Vecchio ...	Holy Family ...	Mr. J. P. Heseltine	—

SCULPTURES

IN THE

NATIONAL GALLERY.

N.B.—Those marked with a star have been temporarily removed from this collection under the National Gallery Loan Act.

WILLIAM MULREADY, R.A. Bust, in marble, by Henry Weekes, R.A. Presented by an association of gentlemen in 1866.

BUST OF THOMAS STOTHARD, R.A., marble, by Henry Weekes, R.A. Presented by an association of gentlemen in 1868.

BUST OF MR. ROBERT VERNON, by W. Behnes. Presented to the National Gallery by Her Majesty the Queen, H.R.H. the Prince Consort, and the noblemen and gentlemen whose names are inscribed on the pedestal.

BUST OF NAPOLEON I., Bronze. Bequeathed by P. C. Crespigny, Esq., in 1851.

BUST OF MR. WYNN ELLIS. Presented by his nephew, Mr. H. Churchill, in 1878.

BUST OF WILLIAM BEWICK the painter (1795–1866),* by John Gibson, R.A. Bequeathed by his widow, Mrs. Bewick, in 1871.

HEAD (colossal) in porphyry, an old copy from the antique work known as "The Dying Alexander," in France. Presented, together with the porphyry pedestal, by Mr. Yates Thompson in 1894. Placed in the North Vestibule.

BUST OF JOHN RUSKIN (in terra-cotta), by C. Dressler. (Modelled at Brantwood, in 1884.) Presented by Mr. T. Thornton, in 1904.

BUST OF MR. WYNN ELLIS, by Sir E. Boehm, R.A. Presented by Mr. S. W. Graystone, in 1906.

BUST OF MRS. WYNN ELLIS, by Sir E. Boehm, R.A. Presented by Mr. S. W. Graystone, in 1906.

* See the "Life and Letters of William Bewick, artist," edited by Thomas Landseer, A.R.A. 2 vols. London: Hurst and Blackett.

Vernon Marbles.

2. BUST OF THE MARQUIS OF WELLESLEY,^o Governor-General of India, by John Bacon, R.A., *b.* 1740, *d.* 1799.
3. BUST OF SIR WALTER SCOTT, Bart.,^o by Sir Francis Chantrey, R.A., *b.* 1782, *d.* 1841.
4. BUST OF THE RIGHT HONOURABLE GEORGE CANNING^o, after Nollekens, by E. H. Baily, R.A., *b.* 1788, *d.* 1867.
5. BUST OF SIR ISAAC NEWTON,^o after Roubilliac, by E. H. Baily, R.A.
6. BUST OF DR. SAMUEL JOHNSON,^o from a cast in the possession of the sculptor, by E. H. Baily, R.A.
7. BUST OF THE DUKE OF WELLINGTON,^o after Nollekens, by E. H. Baily, R.A.

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